

DESIGN MASTERWORKS



NEW YORK



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Ron Arad
Ercole Barovier
Harry Bertoia
Fulvio Bianconi
Carlo Bugatti
Rembrandt Bugatti
Wendell Castle
Jean Claude Dresse
Paul Evans
Claire Falkenstein
Gianfranco Fini
Piero Fornasetti
Josef Frank
Max Ingrand
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Shiro Kuramata
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Leza McVey

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Vittorio Zecchin

I

Paul Evans

Exceptional Argente cabinet, model PE42A

USA, 1970 | Paul Evans Studio

welded and patinated aluminum, slate, lacquered wood, leather, welded steel
96¼ w × 21¾ d × 31¼ h inches (244 × 55 × 79 cm)

Cabinet features four doors concealing two adjustable shelves and a single drawer. Welded signature and date to edge: [Paul Evans 70].

literature

Paul Evans: Designer & Sculptor, Head, ppg. 98–99

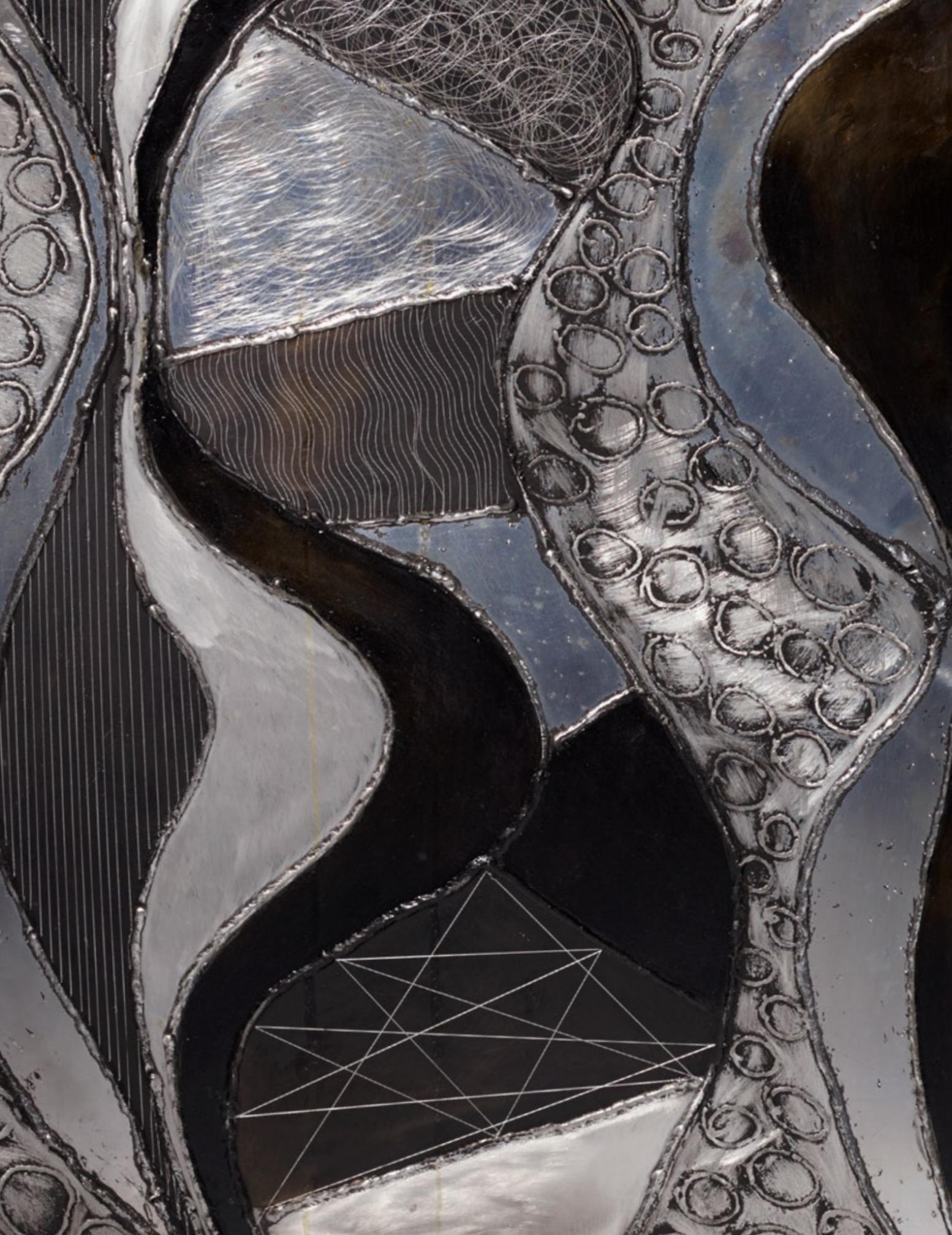
provenance

Acquired directly from Paul Evans Studio in 1970 by Lois Conyers, Cincinnati

\$50,000–70,000







Argente An Interview with Dorsey Reading

How did Argente come about? Can you explain the technique?

Actually it started by us getting involved in casting. We cast some ashtrays, studio pieces, just to play with the materials. Paul asked me if I knew how to weld aluminum, I said yes. A few weeks later he came to me with a sketch of what would become the P37, a stock piece for Directional. I took the sketch and we began experimenting with the materials. We used 1/8th inch sheets of aluminum. It would get marked out and he wanted the welds rough and quick. We applied a black ink with a foam brush, scratched different designs and welded sections. Argente was one of the fastest evolving techniques to come out of the studio.

How many Argente pieces did the studio create? For how long was the Argente line produced?

I don't know an exact number but for every 100 pieces we produced for Directional, maybe five were Argente designs. We started making the Argente pieces in mid-1960s and made them through the 1970s. The Argente line was the most prolific early on, the bulk of the pieces were produced before 1970 but we would fulfill orders infrequently throughout the 1970s. The atmosphere of the 1960s was more about the designer, and that changed in the 1970s.

How was the Argente line marketed?

The Argente line was available through Directional and the studio as well. The studio is where we played with the design. We made one-of-a-kind sculptures, that was a lot of fun.

What was your favorite of the techniques to come out of Paul Evans Studio?

There were so many different techniques and designs. We were always experimenting and trying new things. People's taste changed so we changed with it.

**Produced in very limited quantities,
the Argente line is one of Paul Evans' most
expressive series. Dorsey Reading, Evans'
first employee who worked in the studio
for twenty-three years, discusses the series:**



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 would begin a decade long collaboration. Evans began experimenting with welded and enameled sculpture in the early 1960s, catching 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.

Most aluminum is anodized [sic] which gives it a flat look. Mine is done in a different manner and I am still working on the technique. This is a whole new approach to aluminum and these pieces... are my first approach to this metal which has a great future because it fits with the mood and designs for many of today's architects. Paul Evans



2

Paul Evans

Argente cube table, model PE 37

USA, 1969 | Paul Evans Studio for Directional

welded and patinated aluminum, slate

16 w × 16 d × 16½ h inches (41 × 41 × 42 cm)

literature

Directional, manufacturer's catalog, unpaginated *Paul Evans: Crossing Boundaries and Crafting Modernism*, Kimmerle, et.al., pg. 180

provenance

Acquired from Directional in 1969 by Lois Conyers, Cincinnati

\$5,000–7,000





The small table brought so much pleasure that she then ordered this Argente cabinet from the Paul Evans studio. She wanted the cabinet to match the brightness and complexity of her cherished cube table, and one year later, the cabinet was delivered, finding pride of place in the dining room of her 1953 mid-century modern house



A Distinctive Provenance **Works from the Collection of Lois Conyers**

Lois Conyers grew up in Savannah, Georgia. Raised in a dynamic and cultured household, her father was a dentist and her mother was an accomplished professor and later the Vice President at Savannah State University and a pioneer as the first woman and person of color to serve on the Executive Council of the Episcopal Church. Conyers travelled extensively and experienced music and art early in life. After completing her undergraduate degree at Talladega College in Alabama, she acquired her master's degree in Social Work Administration from Atlanta University, which included a six month field work placement with the Manhattanville Neighborhood Houses in New York. After completing her degree, Conyers accepted a job with the New York City Youth Board. Conyers regularly attended the Metropolitan Opera and art exhibitions at museums throughout the city. After moving to Cincinnati, she often returned to New York to visit. In the late 1960s, Conyers encountered the Directional showroom and discovered a small cube table with an Argente finish by Paul Evans. She purchased the piece on the spot. The small table brought so much pleasure that she then ordered this Argente cabinet from the Paul Evans studio. She wanted the cabinet to match the brightness and complexity of her cherished cube table, and one year later, the cabinet was delivered, finding pride of place in the dining room of her 1953 mid-century modern house. Conyers lived with and enjoyed both of these exceptional works by Paul Evans for decades and Wright is proud to celebrate her history and experience with these works with the public.

3

Pierre Paulin
Rare Multimo sofa, model 282
France/The Netherlands, 1969 | Artifort
stretch jersey fabric over foam and metal frame, vinyl
104 w × 40 d × 27½ h inches (264 × 102 × 70 cm)

literature
Pierre Paulin, Védrenne, ppg. 58–59, 78

provenance
Collection of Dimitri Levas

\$30,000–40,000

A chair should be more than simply functional. It should be friendly, fun and colorful. Pierre Paulin





Pierre Paulin Multimo Sofa

Pierre Paulin's *Multimo* sofa is a feat of French 20th-century design, one in which the complexities of spatially dynamic functionalism have been embodied to striking effect. This series was conceived at a crucial period in the designer's oeuvre, and expresses all of the key formal characteristics which secured his place in the canon of 20th century design. The sofa's smooth curves, graphic color and sculptural plasticity contribute to an arresting sense of weightlessness and sensuality.

The *Multimo* sofa is a delight to encounter. Light and vibrant, it speaks to the bright linearity of the 1960s. The individually sculpted back-rests make for an unusual and eye-catching departure from a traditional sofa design, as each back-rest blossoms up from the main body of the sofa in a pleasingly effortless and elegant manner. Notably, the feet of the sofa are not visible and freestanding, but rather have been subsumed by the enveloping swathe of taut, creaseless stretch fabric: the overall impact this gives to the sofa is one of organic weightlessness.



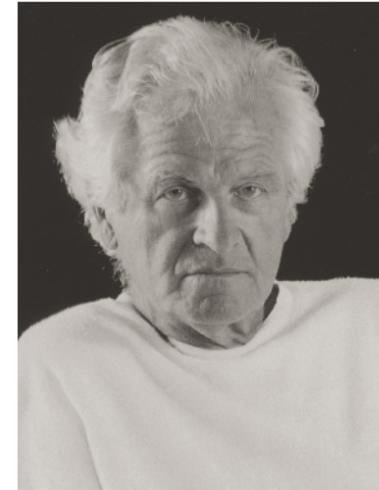
Artifort showroom featuring Paulin designs including the *Multimo*

Fabric was key to the realisation of Paulin's designs, and the decision to start upholstering his furniture with synthetic stretch material (previously known for its use as a swimwear fabric) in the 1960s had been nothing short of revolutionary. As one casts an eye over the *Multimo* sofa, we are able to appreciate the lightness effected by this elasticated material which, drawn tightly over the sofa's framework, affords a certain economy of form, and implies smoothness and streamlining to such a degree that it seems to encourage movement.

In seeking to analyze any given work by Paulin, the title often serves as an interesting starting point, and in this case there is something valuable to be gleaned from a consideration of the series' titular "multimo". On one level, there is a certain superlative quality to the word "multimo", as it seems to imply something of an Italianate richness and complexity. Further, although "multimo" does not actually exist in either the French or English lexicon, it is an effective choice in that to both the Francophone and Anglophone it is somehow perfectly understandable, for it triggers a consideration of the notion of multimodality. As such, the idea that this is more than a sofa, and that there is a kind of transcendent multimodality contained within which makes it so, is immediately instilled in the mind of one who encounters the sofa. At the beginning of his career, Paulin had hoped to become a sculptor, and he carried this sculptorial eye over to his design work: in this case, smooth lines and dimensionality offer the sofa sculptural qualities insofar as it transforms and defines the space around it, rather than simply existing within space. Through the power of "multimo" suggestion, therefore, the viewer is compelled to appreciate the fact that this sofa exists within an interregnum of design, functionalism, sculpture, symbolism, furniture and art.

The fact that *Multimo* was conceived in 1969 is important. At this time, Paulin was working for Dutch designers Artifort and two years prior had entered into collaboration with France's Mobilier National (the national organisation responsible for the production of state furniture). His international status as one of the foremost modern designers was by this point well-established, as was the force of his creative voice on the world stage. In 1969, he won the Chicago design award, and his furniture designs were included in the Museum of Modern Art's permanent collection. Even more significantly, in 1969 Paulin was commissioned to undertake the redecoration of the Denon wing of the Louvre, and to redecorate the apartments of the Elysée Palace; an affirmation from the very highest echelons of French culture (a culture, it should be noted, which had been reluctant in its embrace of modernism).

Part of the brilliance of Paulin's design lies in his destabilisation of the linear relationship between object and detached viewer: particularly in the case of the *Multimo* sofa, there is an intimacy to the relationship Paulin facilitates between the sofa and human form, one which generates a personal dialogue and necessitates uniqueness. Added to an awareness of the undercurrent of intuition which contributed to Paulin's innate understanding of form — in his own words, the ability to "think up a shape and make it spin in my head like a sculptor or an architect would," this sofa is certainly an exceptional example of the designer's work.



My work is at the junction of technique and a bit of poetry. Pierre Paulin

Pierre Paulin 1927–2009

Pierre Paulin grew up admiring the engineering work of his uncle, George Paulin. A leader of the French Resistance and a designer for Rolls Royce, Paulin's uncle influenced Paulin's decision to study art. He chose to enroll in the sculpture department of the School at Decorative Arts in Paris, but after injuring his hand in a fight, the free-spirited Paulin turned from sculpture to design. Paulin found employment working for the interior design department of the opulent Galeries Lafayette, where he was first introduced to the work of mid-century designers Harry Bertoia and Charles Eames. Soon after, Paulin started creating designs for Thonet. Interested in innovation, Paulin began to experiment with stretching swimsuit jersey over the latex bodies of chairs. This ground-breaking use of fabric revolutionized the design industry, and Paulin was able to work sensuous curves into his furniture. Paulin's most prolific years were those he spent with the Dutch design company, Artifort. During this time, Paulin became famous for his creative and playful use of forms, taking inspiration from mushrooms, oysters, and butterflies for his furniture designs. The spirit of the 1960s was captured in the Pop-Art colors and flexible fabric of Paulin's works. In 1971, Paulin was asked to redecorate George Pompidou's apartments at the Elysée Palace. For President Pompidou, he created a space-age styled interior with clean lines, bright chairs, and his signature sense of whimsy, with the inclusion of a seating igloo. Paulin passed away in 2009, and the French President Sarkozy honored Pierre Paulin for his major contributions to the field of French design, describing Paulin as "the man who made design an art".

4

Ettore Sottsass

O vessel from the Kalligraphy series

Italy, 1996 | Bitossi/Flavia | glazed stoneware

17 w × 3½ d × 34¾ h inches (43 × 9 × 88 cm)

This work is number 1 from the edition of 7. Signed, dated and numbered to underside: [Ettore Sottsass 96 1/7 Flavia Montelupo Italy]. Sold with a copy of the invoice from Gallerie Italienne.

literature

Ettore Sottsass: Esercizi / Exercises, Sottsass, ppg. 10–17 discuss series, cover illustrates drawing of this form

provenance

Galerie Bruno Bischofberger, Zurich

Private Collection, The Netherlands

Galerie Italienne, Paris

Private Collection, Chicago

\$30,000–50,000

[Functionalism] is not enough. Design should also be sensual and exciting.

Ettore Sottsass





Kalligraphy by Ettore Sottsass

Text written on the occasion of the exhibition *Kalligraphy* at Galerie Bruno Bischofberger, Zurich in October of 1996.

I designed this group of black ceramics after having stayed a while at Xi’an, in China, in the province of Shaanxi.

The earliest signs of so-called human presence at Xi’an and its surroundings date back 6500-6000 years ago (maybe even more). But Xi’an became a great and famous city long afterwards, when, two thousand five hundred years ago or thereabouts, the emperor Qin Shihuang succeeded in unifying the five states that had continued to wage war on each other and decided that the capital of China was to be Xi’ayang, twenty kilometers or so from Xi’an...

The emperor Quin Shihuang is also the one who had his tomb built with an army of terracotta soldiers inside it, so that he would have an army at his service after his death. He is the one who unified Chinese “writing;” the one who burnt the books of the Hundred Schools, who unified the width of roads and thus also more or less the width of carts, etc., etc....In short, he was, as they would say today, a person who got things done; he was a great statesman.

At Xi’an there is a museum called “Forest of Stones,” where there are two thousand three hundred narrow pillars of grey or black stone, from two to four meters high, with ancient calligraphies carved on them. This “Forest of Stones” has become one of the basic records of human history. And it says so in the UNESCO catalogue. Carved on the black stone pillars are texts from different, very different epochs. They are epitaphs, epitaphs for kings, for generals, for great ladies; and then there are exercises in calligraphy, poems, Confucian and miscellaneous other sayings, besides prayers, government, military and other decrees, and so on...

All this is more or less written in any guide to China, in the chapter on Xi’an.

During those few days I was accompanied by a resplendent little Chinese-Muslim girl, nicknamed “Welcome” by the Hotel’s marketing organization. Welcome knew everything and made me go to other, more or less secret museums, where there were a great many books and a great many reproductions on paper of various other writings and signs and mysterious cabbalas, carved on the stones, on tombs and everywhere.

I didn’t understand anything, yet I felt all the same a strange curiosity, a special wonder, an emotion that left me increasingly short of breath. The emotion grew steadily darker, more ancient, infinitely more ancient and distant, as I went on looking at those unknown signs, at those signs which may also have taken the breath away from all the people of the tribes, the people who lived there with very little existential space at their disposal, watching storms and lightning, diseases, silences and the yellowish immobility of the dead, watching barley leaves rising damply out of the ground and trees blossoming in the spring, berries dropping in the autumns and all these things which for these people — with, as I was saying, very little existential space — meant nothing; all things which, as a matter of fact, still mean nothing at all.

I understood nothing but my breath got steadily shorter.

I became breathless and thunderstruck if I imagined that anxious moment, that moment of millenary anxiety, which more or less relaxed when someone thought of tracing signs on stones or anywhere, perhaps on sand.

Like saying: “Right then, I’ve got no space, I don’t know, I don’t exist, I continue to escape...but now I am depositing my sign, now I can do it, I can divide the space between the senseless rocks and the rocks with my sign on them. My sign is on the rock, now I foresee, now I refer, and imagine a point of reference, now I say, I introduce myself into the mystery, or rather into the order of mystery; I draw a path, or rather, invent the path, I invent a thousand paths...”

“Now I imagine man.”

Very very slowly, it happened.

The first (more or less bloody) revolution had begun.

Those initial signs were perhaps only parallel lines engraved on a piece of bone or maybe they were the lines, the crosses, the circles, the dots and the spirals engraved on thousands of tortoiseshells by unknown Chinese, or Siberian shamans, or perhaps the signs were menhirs or even stones set in a row or in a circle or even organized in the plains to recognize the course of the stars, the moons and suns.

I think those initial signs were never the precedents of the alphabet, of writing, or of any system of communication among men.

They are recognizable by a kind of pallor that surrounds them: the memory of the anxious destiny that provoked them, which is actually the dramatic decision to confront the absolute unknown, the total obscurity, total night, the unlit ocean, the cosmos.

Those initial signs continue to transmit the ancient awareness of infinite impotence and for the first time in history, the conceit of infinite power which men have attributed to themselves, to the point of wanting to scrape the surface of God, while also inventing a few Gods for their own use.

The “sign” is not the writing nor is it the representation of surrounding space, I mean it isn’t a postcard to send to friends, it is not yet the time of the so-called pictograms or whatever; it is not yet — as they say — a memorandum, for counting the number of sheep possessed by the royal palace, nor does it count the number of bronze swords to be produced to save people’s lives from the threat of invasion from the north. And it is not yet the construction of metaphors, not yet the construction of interpretations of the wretched destinies of men’s existence on the planet. And as far as the planet is concerned, it has a logic — if any — unattainable to us. The plane, the starry nights, the cosmos, have toward us an impassive, remote, inattentive, icy attitude.

The sign, the first signs, are — if I may thing so — the passage from one state of permanent terrorized flight to the invention of suspended, frail, provisional, anxious inner types of logic. These are the only kind that are actually possible, because they make use of what is available to us: only the culture of perplexity is available, the culture of the vast curiosity that awaits no answer, the culture of ecstasy, the culture of solitude, the culture of fear. Alas!

What else is available to us? The culture of reason? The culture of so-called technology?...

Those initial signs were perhaps only parallel lines engraved on a piece of bone or maybe they were the lines, the crosses, the circles, the dots and the spirals engraved on thousands of tortoiseshells by unknown Chinese, or Siberian shamans, or perhaps the signs were menhirs or even stones set in a row or in a circle or even organized in the plains to recognize the course of the stars, the moons and suns.

Will the construct of a total artificiality of existence, a total “virtuality” of the days, the hours, the minutes that we spend living, enable us to bear the indifference of the cosmos?

This exhibition is an exhibition of signs and it is called *Kalligraphy*, only because I couldn’t find a more suitable title.

In reality it is not even an exhibition of signs because I certainly do not claim to “invent” signs.

Even if I continue to pursue the nostalgia of an ancient innocence, I know very well that I am corrupted by a few thousand years of history from which I can never free myself. Perhaps I don’t even want to free myself. And yet, beyond the corruption of a few thousand years of history, beyond the daily conditions under which I travel, I am never without the nostalgia for an ancient innocence, for an ancient imagined abandonment to the non-sense of existence — and consequently also to the final melancholy and totally sweetness of existence.

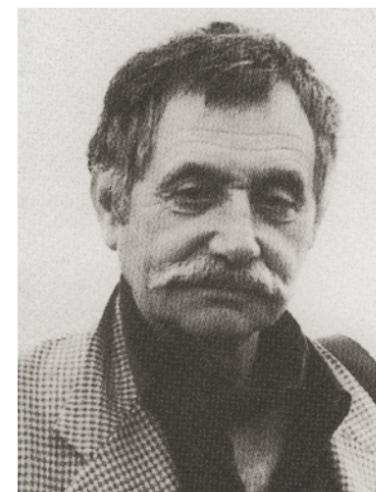
The signs I have designed are signs more or less suggested by Chinese writings. I have designed signs that for the Chinese have no precise meaning; they may perhaps sometimes have vague coincidences of sense. The signs I have designed concern, precisely, only that intense, fairly definitive emotion which I felt and have tried to explain.

It was an emotion — for that matter — accompanied by the clarity of Welcome, who was content most of all whenever I stopped to buy little packs of sweet biscuits for her.

She put them in her bag each time, saying: “I shall get very fat.”

**Decoration can be a state of mind,
an unusual perception, a ritual whisper.**

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. 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.

5

Ron Arad
2RNot chair

United Kingdom, 2012 | polished and blackened copper
30 w × 24 d × 24 h inches (76 × 61 × 61 cm)

This work is number 2 from the edition of 20. Incised signature and number to base: [Ron Arad Edition 20/2].

literature

Ron Arad, Sujic, pg. 65

provenance

Barry Friedman, Ltd., New York
Private Collection, New York

\$60,000–80,000



The shimmering curves of the seat are encased in a swarthy, geometric frame, its austere lines and rigid angles a rare feature in his oeuvre. Like an optical illusion, the cube alternately eclipses or reveals the chair's rippling interior, depending on the viewer's perspective. All of a sudden, it is not only a chair but also a puzzle, revealing seating options at every turn.



Radical Design Arad's 2RNot Chair

One of the most venerable and influential of contemporary industrial artists, Israeli-born, London-based Ron Arad has made a career operating at the interstices of fine art and design. For over thirty years, his ability to draw out sinewy curves and sensual helices from muscular materials like steel, polyethylene, and plastic has given the world instantly recognizable objects, from the *Bookworm* bookcase to the *Well-Tempered Chair*. His singular vision extends into the buildings he has also conceived of worldwide, such as the *Mediacite Center building in Lieges, Belgium (completed in 2009)* and the *Design Museum Holon, in Israel (completed in 2010)*. This year will mark the finalization of Arad's redesign of the interior of the storied *Watergate Hotel, in Washington, D.C.*

Though trained primarily as an architect at Bezalel Academy of Arts and Design in Jerusalem, and later London's Architectural Association, Arad first rose to prominence for his design of an iconic chair. When he mounted a leather seat from an abandoned Rover car on a steel frame in 1981, the *Rover Chair* was born. The piece earned him instant acclaim and allowed him to leave his job as an apprentice architect and found his own, eponymous studio. It's telling that Arad has referred to Marcel Duchamp as an influence, as the *Rover Chair* is frequently likened to a spiritual descendant of Duchamp's *Readymades*; that is, objects that the pioneering twentieth century artist repurposed (most famously his *Fountain (1917)*, a porcelain urinal turned on its side) into objects of fine art. Since then, dreaming up radical approaches to the humble piece of furniture—from the *Raviolo Chair* to the *Folly Bench*—has been part and parcel of Arad's work.

The *2RNot Chair* is an outstanding example of this estimable lineage. Made entirely of copper, portions of which have been blackened and anodized, the chair seems almost to be constructed of two entirely different materials. The seat exhibits the undulating contours that are characteristic of so much of Arad's work. Buffed to a high shine, they are suggestive of the sun glinting off the waves of a rolling sea. Yet, once again surprising us with his relentless ingenuity, with the *2RNot Chair* Arad breaks one of many preconceived ideas about his work. The shimmering curves of the seat are encased in a swarthy, geometric frame, its austere lines and rigid angles a rare feature in his oeuvre. Like an optical illusion, the cube alternately eclipses or reveals the chair's rippling interior, depending on the viewer's perspective. All of a sudden, it is not only a chair but also a puzzle, revealing seating options at every turn.



Ron Arad b.1951

Ron Arad was born in Tel Aviv in 1951 and attended the Bezalel Academy of Arts and Design in Jerusalem from 1971–1973. He moved to London to attend the Architectural Association, encountering a creative environment that emphasized ideas over technique. Inspired by Gaetano Pesce, Arad became interested in using industrial materials in domestic settings. He co-founded his London design studio and workshop, One–Off with Caroline Thorman in 1981. That same year, Arad created his seminal *Rover Chairs* made with scavenged materials. Throughout the 1980s, Arad explored the possibilities of sheet steel, opting to shape and alter it by hand, imparting a distinctive rough finish that would become a signature of his work. From 1997–2009, Arad was the head of the Design Product Department at the Royal College of Art in London. In 2008, Ron Arad Architects was established. Two years later, the Design Museum in Holon, Israel was completed to much international acclaim. Along with his studio work, Arad produced a number of designs for companies including Vitra, Alessi and Cassina among many more.



6

Nanda Vigo

Prototype Iceberg lamp

Italy, 1970 | mirror-polished stainless steel, neon
19½ w × 5¾ d × 19½ h inches (50 × 15 × 50 cm)

This work is a prototype for the edition of twelve examples produced by Arredoluce.

exhibited

Nanda Vigo, 1970, Il Punto Gallery, Calice Ligure

provenance

Cabral Collection, Italy

\$20,000–30,000



Nanda Vigo ZERO Design

In the years after World War II the dominant mode of artistic expression in Europe was Tachisme and Art Informel, abstract styles that bore visual similarity to Abstract Expressionism in New York and attempted to capture the violence of the war through the traditional medium of painting. Beginning in the late 1950s, a new generation of artists wished to focus on more positive forms of expression, ones that pushed past tired traditions and embraced radically new approaches to making art. In 1957 Düsseldorf-based artists Heinz Mack and Otto Piene formed an artists' group that they called ZERO, a name which Piene claimed represented "pure possibilities for a new beginning as at the countdown when rockets take off zero is the incommensurable zone in which the old state turns into the new." Mack and Piene established a global network of communication with other artists and became especially close to fellow European artists such as Yves Klein in Paris and Enrico Castellani and Piero Manzoni in Italy. All of these artists utilized innovative materials from outside of the fine art realm to create novel formats such as installations, kinetic art and live art actions. Nanda Vigo was one such artist who shared the vision of this international network and helped to promote it in Italy.

In 1959, after the seeds of the ZERO movement were planted in Germany, Vigo set up her own studio in Milan. She frequented the studio of Lucio Fontana, who had been expanding the possibilities of painting by slashing canvases and using neon since the late 1940s, and soon became close to Manzoni and Castellani who had founded the Azimut gallery in Milan, which was extremely important in spreading the ideas of ZERO to Italian viewers and artists. From 1964 to 1966 Vigo took part in at least thirteen ZERO exhibitions, including *NUL 65* at the Stedelijk, Amsterdam, and *ZERO: An Exhibition of European Experimental Art* at the Gallery of Modern Art, Washington D.C. In 1965 the artist curated the ZERO avant-garde show in Lucio Fontana's studio in Milan, in which twenty-eight artists took part.

Many artists in the ZERO network used materials outside of the fine art realm, so it makes sense that artists like Vigo would be interested in putting the artistic concepts explored with these materials back into a "real world" context.



Nanda Vigo at the exhibition of her work at Il Punto Gallery, Calice Ligure, 1970

Vigo created artwork that spoke to the contemporary moment. Like many artists of her time, she was very interested in the interaction of light and space. "Light, nature, and space were central concerns of the ZERO network. Light and its absence reflected the experience of World War II, specifically such memories as artillery explosions filling the night sky. After the war, the sky hosted primarily commercial rather than military aircraft. In this context, light and space came to signify peace and the unbridled freedom to explore the world and the universe". Vigo's *Cronotopo* series that she began in the early 1960s utilized transparent, opaque and reflective glass and neon to distort and enhance the viewer's experience of the space around the piece. Concerned with the interaction of viewers and space, Vigo continued to experiment with the form of the *Cronotopo* series, creating diverse works from wall hangings to sculptures that were placed in central locations within galleries. By the early 1970s, Vigo expanded upon the *Cronotopo* series to create larger glass installations that further played with viewer's perception of light and space.

Many artists in the ZERO network used materials outside of the fine art realm, so it makes sense that artists like Vigo would be interested in putting the artistic concepts explored with these materials back into a "real world" context. The *Iceberg* lamp is an excellent example of an object that visually communicates the ideas expressed by the *Cronotopo* works in the daily realm of the domestic space. Its wall-mounted square shape, neon, and polished stainless steel have an unmistakable dialogue with the *Cronotopo* works. The *Iceberg* lamp reflects Vigo's dedication to both architectural and domestic spaces. Vigo created many interiors and structures throughout her career. Vigo never confined her research of light and space to a single methodology. Instead, she used architectural, design and artistic practices to explore the interplay of both from a variety of angles, allowing these interrelated disciplines to inform one another.



Nanda Vigo b.1936

Born in Milan in 1936, Nanda Vigo is one of the most influential artists of the Italian ZERO movement. She began her architectural training at the École Polytechnique Institute in Switzerland where she graduated in 1959. In the same year, she opened her own atelier where she worked on both architectural and design commissions. In the 1960s, Vigo became friends with artists such as Lucio Fontana, Piero Manzoni and Enrico Castellani. Vigo also collaborated with fellow designer, Gio Ponti to design the interior and exterior of the *Casa sotto la foglia house*, a total work of art, which was completed in 1968.

Formulating her own unique theory of space and time, Vigo's oeuvre is composed of seamless blend of art, design, and architecture. In her designs, Vigo employs the use of light and space to create works made of industrial materials such as neon lights, mirrors, and glass. She became attracted to the ZERO movement for its principle of moving away from subjective movements and embracing pure materials. Exhibiting more than thirteen times with the movement, Vigo's work was most recently on display at the 2015 Guggenheim exhibit, *ZERO: Countdown to Tomorrow, 1950s–1960s*.

7

Shiro Kuramata
Miss Blanche chair

Japan, 1988/1989 | Ishimaru Co., Japan
acrylic, artificial roses, anodized aluminum
24¾ w × 20¼ d × 36¾ h inches (63 × 51 × 93 cm)

This work is number 37 from the edition of 56.

literature

Shiro Kuramata: Essays and Writings, Sudjic, ppg. 77, 104–105 *Shiro Kuramata: Catalogue of Works*, Sudjic, no. 541, pg. 362 *Shiro Kuramata 1934–1991*, Hara et al., ppg. 187, 192 *Shiro Kuramata and Ettore Sottsass*, 21_21 Design Sight exhibition catalog, pg. 68 for a drawing, ppg. 69, 208, 211

provenance

Mrs. Mieko Kuramata, Kuramata Design Office, Tokyo
Private Collection, Tokyo

\$250,000–350,000

I'm very much an image man. I internally translate into images all the words I take in. That process is very important, I think when I create something... I invent images for myself. Shiro Kuramata



Shiro Kuramata Constructs of the Imagination

The work of Shiro Kuramata, celebrated for its clarity and precision, is balanced with an artistic quality reflecting a poetic image frozen in time: a floating feather, a shattered surface, a disappearing chair and most famously, a rose floating in space. Kuramata's designs evoke the images of memory and the temporal nature of light and material. The designer spoke often of memory when discussing his work, both recollections of his own experience, but also memories he imagined. His works, what he termed, “constructs of my imagination”, can be understood as reflections of his desire for objects to inspire permanence within a fleeting moment.

Shiro Kuramata was an innovative designer, working with master fabricators in his effort to use simple materials, like wire mesh, glass and acrylic, to create forms which often achieved a new level of refinement. But even his high standards of rational creation could not express the fullness of his thoughts and feelings. Kuramata's best works stand apart because they so clearly and powerfully become a visual statement with significance more powerful than simple morphology or purpose. Asked about functionality of design, he remarked, “I try to see the object with an innocent eye...I try to do things so that the chair resembles a chair, whilst trying to subvert that relationship with the object.” With his iconic *Miss Blanche* chair, a sublime object of power and beauty, completed just two years before he died, Kuramata surely achieved his goal: *Miss Blanche* is a graceful and elegant visual statement, a significant work with layers of meanings, some revealed and some concealed.

In an interview with Patrick Brunie in Paris in 1989, Shiro Kuramata explains where *Miss Blanche* came from:

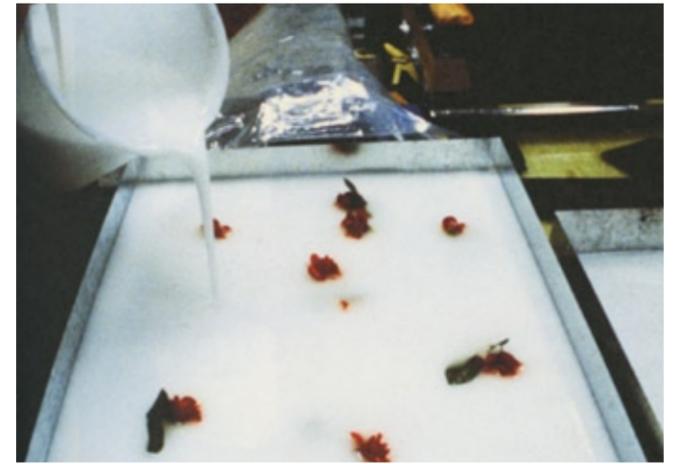
It's from Tennessee Williams, A Streetcar Named Desire. The heroine is called Miss Blanche DuBois. It's a tribute. I don't know if it was the name or the work that came first...Anyway, when I read that book, my memories of Tennessee Williams — whom you have to read slowly, his life was so rich and eventful — came back to me like an echo. That echo didn't come straight after I read the book, it needed time to ferment, like sake. The echo was mixed with other things. Memories for instance. I think of Blanche or Tennessee Williams, everything gets mixed up together and takes shape.

Kuramata began to develop the *Miss Blanche* chair in 1988, which debuted it in an exhibition during KAGU Tokyo Designer's Week and then in an acclaimed exhibition at Galerie Yves Gastou in Paris the following year.

Don't look for logic. It comes from an image...that I made for myself.

Shiro Kuramata

I don't want realism. I want magic! Yes, yes magic. I try to give that to people. I do misrepresent things. I don't tell truths. I tell what ought to be truth. Blanche DuBois



Miss Blanche production process, 1988

A chair of extreme technical complexity, it required much effort by Kuramata and his collaborators to achieve his desired effect. During the laborious hand-pouring of the material, many tests (including many failures) were mounted to establish the correct ratio of hardening agent to liquid acrylic necessary to create a perfectly transparent frame. Each step in the casting process was an eight hour period, and working within this timeframe was also a challenge. During this process each flower was also positioned by hand to ensure they would “float” within the chair's glassy structure. Various types of flowers were also tested, and Kuramata deemed that artificial flowers — in fact, cheap artificial roses — were ideal for his purpose: aesthetically they looked the best (real flowers would burn and more expensive artificial flowers had color dyes which would run), but moreover Kuramata understood the parallel between a fake rose and the essence of DuBois as a character. Approximately eight examples were finished by the time of Kuramata's Paris exhibition, and the studio continued the production, limiting the total number produced at fifty-six, one for each year of Kuramata's life.

For many, the *Miss Blanche* chair stands not only as the paramount design achievement of Shiro Kuramata's career, but also as the epitome of contemporary design created during that tremendously innovative period. Much can be said of the resources and freedom afforded the architects and designers in the economically prosperous Japan of the 1980s. Kuramata greatly benefited from these conditions working prolifically and without restraint throughout this time. As Deyan Sudjic recounts, “In those bubble-era days, any building, no matter how outlandish, any idea for an object or a vehicle, no matter how far-fetched, had a high chance of being realized in Japan...The country was ready to start again, to take in everything that excited it from outside but also to create its own visual identity”. Indeed Richard Rogers, Norman Foster, Aldo Rossi, Mario Botta, Philippe Starck, Peter Eisenman, not to mention Nigel Coates and Zaha Hadid all took on ambitious projects in Japan.

Kuramata also used the momentum of his work to diversify his career with projects on an international scale. He exhibited in Europe and America, became close with Ettore Sottsass and was invited to join the Memphis Design Group. Europe was especially meaningful to him. On the decision to exhibit *Miss Blanche* in Paris, he said, “Take this chair; I was determined from the start to bring it to Paris. That's what inspired me. Perhaps I hoped that in France, or in Paris, my work would be better understood.”

Like Sottsass, Kuramata was a designer with the rare ability to successfully work in any scale. Throughout his career he created bespoke designs for specific interiors, like small restaurants and bars, as well as large-scale projects like entire residential interiors or flagships for global fashion brands like Esprit and Issey Miyake. He conceived products for industrial production for companies like Cappellini and small-scale works from his studio. His work was playful and coy, yet refined, serious and impactful. *Miss Blanche*, representing the full measure of Kuramata's creative energy, remains not just a paragon of design, but with its very name, a recognizable image of beauty, creativity and the delicate nature of our humanity.



Autour de Miss Blanche, le fauteuil
aux roses, se forment d'autres pièces.

Dans cette sphère où se mêlent mensonges,
agitation, les matières sommeillent encore aujourd'hui.

Inconnu est ce qui va naître du four, et ce
réservoir de vide.

La mémoire fragile de mon rêve erre
entre solide et liquide,

voir et non-voir,

présence et absence,

non,

plutôt qu'entre-deux,

une sublimation de formes...

Around Miss Blanche,
the rose chair, appear other ideas.

In this sphere lies and
agitation blend, the materials
lay dormant still.

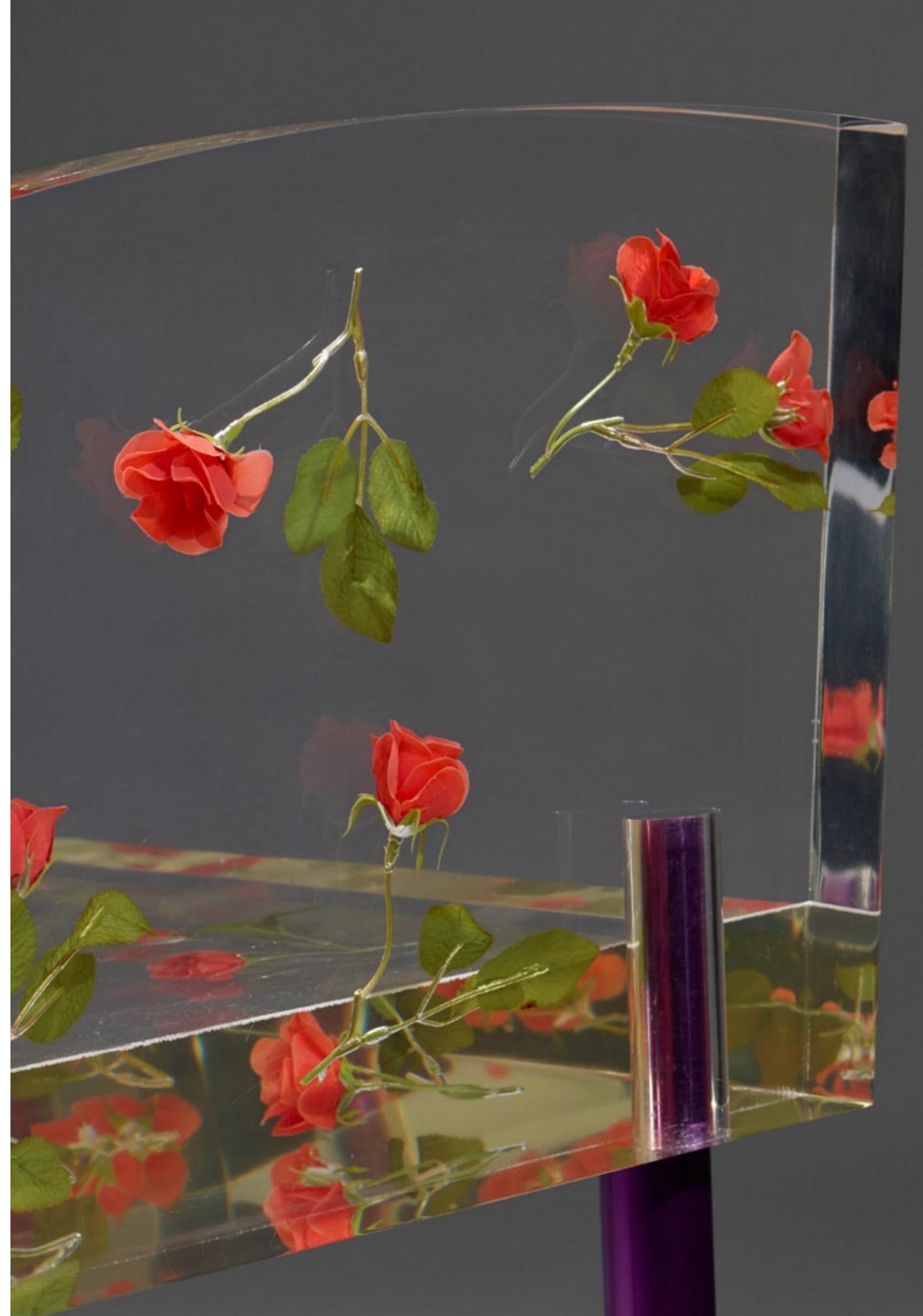
Unknown is what will be
born from the hearth, and this
emptiness.

The fragile memory
of my dream errs between solid
and liquid,

to see and not to see,
presence and absence,
no,

rather between the two,
a sublimation of forms...

Poem written by Shiro Kuramata
for the invitation of his exhibition
at Galerie Yves Gastou in 1989.





Shiro Kuramata 1934–1991

Born in Tokyo in 1934, Kuramata graduated from Tokyo polytechnic high school, where he studied woodcraft and worked for a furniture company, before studying at the Kuwasawa Design School. Kuramata established his design office in 1965 and through the 1980s he completed a large body of work including furniture and interiors celebrated for their restrained exuberance. In his designs, Kuramata utilized industrial materials such as aluminum, glass, and resin to create forms that were rooted in a distinctly Japanese minimalism, but imbued with more ornate references to Western aesthetics and culture.

Kuramata, along with artists including Issey Miyake, Arata Isozaki, Tadao Ando and Akira Kurosawa, belonged to a talented generation of artists who brought international attention to Japanese design, fashion, art and architecture in the decades after World War II, when Japan was enjoying a cultural and economic boom. In the 1980s, as he grew to international stardom, Kuramata was invited by Ettore Sottsass to join the Memphis Group and won commissions from Esprit and Issey Miyake, among others. He was a recipient of many awards and honors during his lifetime including the Mainichi Industrial Design Award and became a member of the Order des Arts et des Lettres in 1990.

His work is held in the permanent collections of numerous museums including the Centre Pompidou, Paris, Museum of Modern Art, New York, Vitra Design Museum, Weil am Rhein, Victoria and Albert Museum, London, National Museum of Modern Art, Kyoto, Dallas Museum of Art, Dallas, the San Francisco Museum of Modern Art and many more.

Shiro Kuramata died in Tokyo in 1991.

8

Gio Ponti and Piero Fornasetti

Rare armchair

Italy, c.1951 | Cassina/Fornasetti

lithographic transfer-printed and lacquered wood, suede

22½ w × 22 d × 34 h inches (57 × 56 × 86 cm)

This armchair, designed by Gio Ponti, features Piero Fornasetti's *Chiavi e Pistole* motif. Sold with a certificate of authentication issued by Barnaba Fornasetti.

provenance

Rita Fancsaly, Milan

Casati Gallery, Chicago

Private Collection

\$15,000–20,000



With imperturbable patience he (Fornasetti) fills [functional objects] with drawn inventions, fictions, allusions, symbols...with evocations as well as slyness and sweetness; he fills them with illusions. Gio Ponti

Ponti & Fornasetti A Historic Collaboration



A variant of the *Chiavi e Pistole* motif by Piero Fornasetti

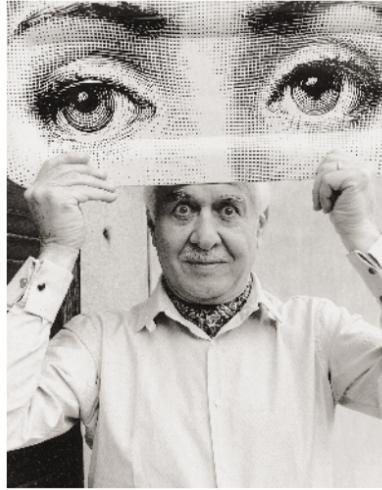
One of the most historic collaborations of the 20th century was that between Italian designers Gio Ponti and Piero Fornasetti. Though their styles differ, their creative genius is evident in all of their projects and each designer made vital contributions to the history of art and architecture.

Ponti and Fornasetti first met in the 1933 forming an important relationship that would last for decades. Over the years they completed many prestigious projects according to an established and well-tested pattern: Ponti designed and Fornasetti decorated. Together the duo completed many notable interiors including those for ships, villas and hotels as well as private commissions for the Italian bourgeoisie. While their collaborative designs were included in the 1951 Triennale they were never mass produced.

The present lot features Piero Fornasetti's *Chiavi e Pistole* decoration on a sleek armchair designed by Gio Ponti.

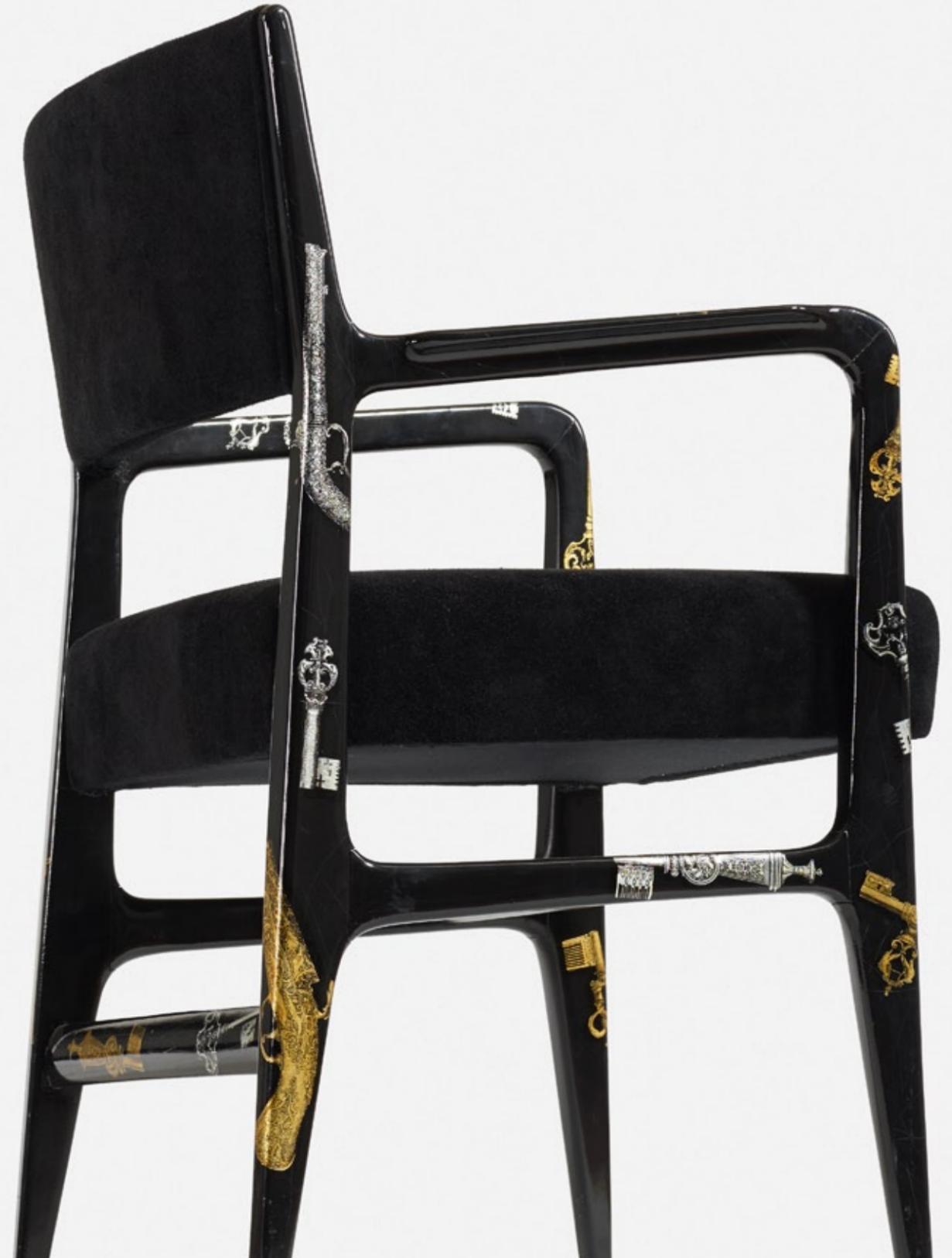


Piero Fornasetti (center left) and Gio Ponti (center right) among friends and colleagues



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 place 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. Fornasetti's work caught the eyes fellow Italian designer Gio Ponti, and Ponti commissioned Fornasetti to create a set of "lunari" or calendars. Ponti and Fornasetti began to collaborate on designs starting with the Design Triennale of Milan in 1940. They also worked together to create the interiors for the steamship Andrea Doria and the casino of the San Remo Hotel. 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.



9

Charlotte Perriand

Rare Bloc Bahut from Cité Cansado, Mauritania

France, 1958 | Négroni and Métal Mueble for Galerie Steph Simon
ash, enameled steel, aluminum, masonite, plastic
99 w × 18 d × 30¾ h inches (251 × 46 × 78 cm)

This example has metal legs, a characteristic unique to the cabinets made for Cité Cansado, Mauritania. Bahut features five sliding doors concealing storage and four drawers. Signed with molded manufacturer's mark to each drawer: [Modele Charlotte Perriand Brevete S.G.D.G.].

literature

Steph Simon Retrospective 1956–1974, Laffanour, ppg. 66–67
Charlotte Perriand: Un Art d'Habiter, Barsac, ppg. 440–441

provenance

Cité Cansado, Mauritania
Galerie Patrick Seguin, Paris
Important Private Collection

\$100,000–150,000



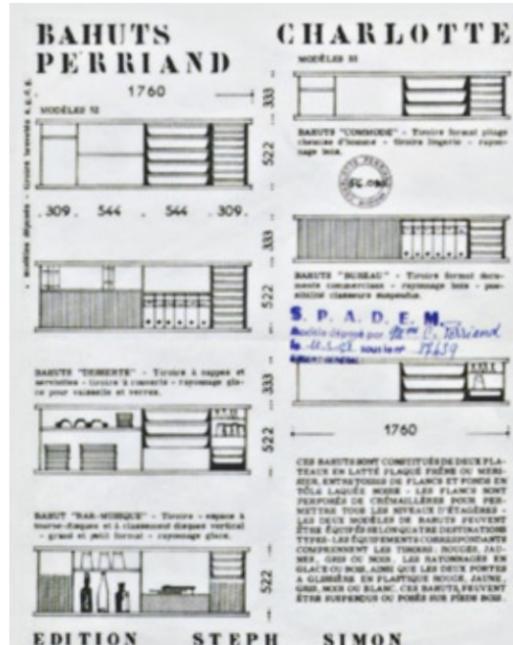


Charlotte Perriand Design in Mauritania

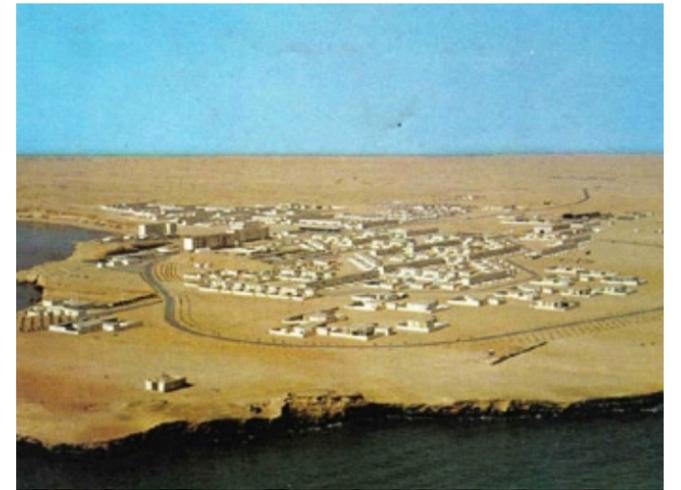
Post-war Europe was a time of reconstruction and innovation. Architects and designers were charged with creating new homes, infrastructure and in some instances, entirely new cities and towns. The modernist sentiment that had been at the forefront of creative thought was more than ever apparent in the minds of designers who sought to realize both useful and beautiful furniture and spaces.

Charlotte Perriand and Jean Prouvé had been friends and collaborators for many years, but it is in this period after the war when their collaboration reached a new level of fruition. In 1952, Perriand entered into a formal agreement with Ateliers Jean Prouvé which expanded production of her designs featuring sheet metal, a material Prouvé had been exploring in the years prior. When the atelier was forced out of their agreement with the Maxéville factory that had been producing works by both designers, Perriand encouraged her friend to seek out other options for production and sale. In 1954, with the consent of Prouvé, Perriand signed a contract with Steph Simon marking the beginning of a long and fruitful relationship. In 1956, Simon purchased a gallery on the Boulevard Saint-Germain in the heart of the artistic center of Paris. Galerie Steph Simon was inaugurated on March 16th of the same year, becoming the exclusive retailers of furniture by Prouvé and Perriand.

Steph Simon brought Prouvé and Perriand together regularly, encouraging a natural collaboration between the designers on numerous projects. In 1958, they participated in the Salon des Arts Ménagers with each of them designing aspects of a prototypical residence for employees of oil and mining companies exploring the prospects of the Algerian Sahara. Prouvé designed the unit's prefabricated shells and Perriand was charged with the interior furnishings. The residence, dubbed Maison du Sahara was headed by the architecture firm of Guy Lagneau, Michel Weill and Jean Dimitrijevic, or Atelier LWD. In 1958, the firm began construction on Cité Cansado, a town in north-western Mauritania built entirely for the iron ore mining company MIFERMA. The firm commissioned Perriand to furnish the 750 residential and community spaces.



Bahut worksheet for Steph Simon



Cité Cansado, Mauritania

Perriand was as much an interior architect as she was furniture designer. Her ideas about organizing domestic interiors involved considering the spatial arrangement, what she called the “volumetric measure of space”. Part of this spatial arrangement included reflecting on the activities of the users, their belongings, and storage. Perriand was engrossed with the standardization of storage units, a preoccupation further refined during her stay in Japan where domestic harmony was achieved through a minimal aesthetic and storage concealed behind sliding doors.

Perriand was engrossed with the standardization of storage units, a preoccupation further refined during her stay in Japan where domestic harmony was achieved through a minimal aesthetic and storage concealed behind sliding doors.

In her approach to designing storage for the residents of Cité Cansado, Perriand combined Japanese aesthetics with the modular aspects of her Nuage Bibliothèque and the storage units created for the dormitories at Cité Internationale. The present lot features five sliding Masonite doors set between two planks of ash wood. Perriand revisited the U-shaped steel shelving supports that she developed with Prouvé in 1952 to form the storage compartments and included a unit of four red and white plastic drawers. The wood elements were produced by Négroni and Métal Mueble manufactured the shelving and joinery components. As Perriand's agent, Steph Simon edited the Bloc Bahut among other furnishings, including variations of her Nuage Bibliothèque and Toyko bench, for the Cité Cansado project.

The present lot was designed to be functional but also to incorporate seamlessly into the visually cohesive city. Commissions like the Cité Cansado project provided the opportunity for designers such as Perriand and Prouvé to fully realize their modernist vision and put their theories to practice. This moment of reconstruction and opportunity resulted in the culmination of long held ideals, lasting collaborations and some of the most landmark designs of the 20th century.

In her approach to designing storage for the residents of Cité Cansado, Perriand combined Japanese aesthetics with the modular aspects of her Nuage Bibliothèque and the storage units created for the dormitories at Cité Internationale.



Charlotte Perriand 1903–1999

At the age of twenty-four Charlotte Perriand approached Le Corbusier and asked to join the designer's famed studio. While studying at Paris's Ecole de l'Union Centrale des Arts Décoratifs, Perriand read two of Le Corbusier's most notable works *Ver une architecture* and *L'Art decorative d'aujourd'hui* prompting her to distance herself from the Art Deco aesthetic and seek out a style more relevant to the machine-age. Le Corbusier famously turned her away, stating 'we don't embroider cushions here.' Months later, after seeing her *Bar sous le toi* the Salon D'Automne exhibition in Paris, he apologized and hired her on. Perriand worked in his studio for ten years, collaborating with Le Corbusier and Pierre Jeanneret on numerous projects, most notably a set of tubular steel chairs that would become one of her most well-known designs. In the 1930s, concerned with social issues, Perriand worked to create functional and affordable designs. Moving away from the machine-age aesthetic of glass and metal, Perriand began experimenting with natural materials. She traveled to Japan as an official advisor on industrial design to the Ministry for Trade and Industry and became enamored with the simplistic beauty of Japanese design. Perriand studied local woodworking and immersed herself in the functional yet refined forms. Perriand revitalized her career upon returning to Europe in 1947, creating harmonious simplicity in her designs—what she called "l'art d'habiter". She continued her collaboration with Le Corbusier on the Unité d'Habitation in Marseilles and worked with Fernand Léger and Jean Prouvé on various commissions. In 1985, her long career was celebrated with a retrospective at the Musée des Arts Décoratifs in Paris. Today her works can be found in numerous institutions around the world and she remains one of the most influential designers of the 20th century.

10

Line Vautrin

Rare Romain mirror

France, c.1965 | talosel resin, mirrored glass

19 dia x 2 d inches (48 x 5 cm)

Incised signature to reverse: [Line Vautrin]. Wright would like to thank Marie-Laure Bonnaud-Vautrin for her assistance in cataloging this lot.

literature

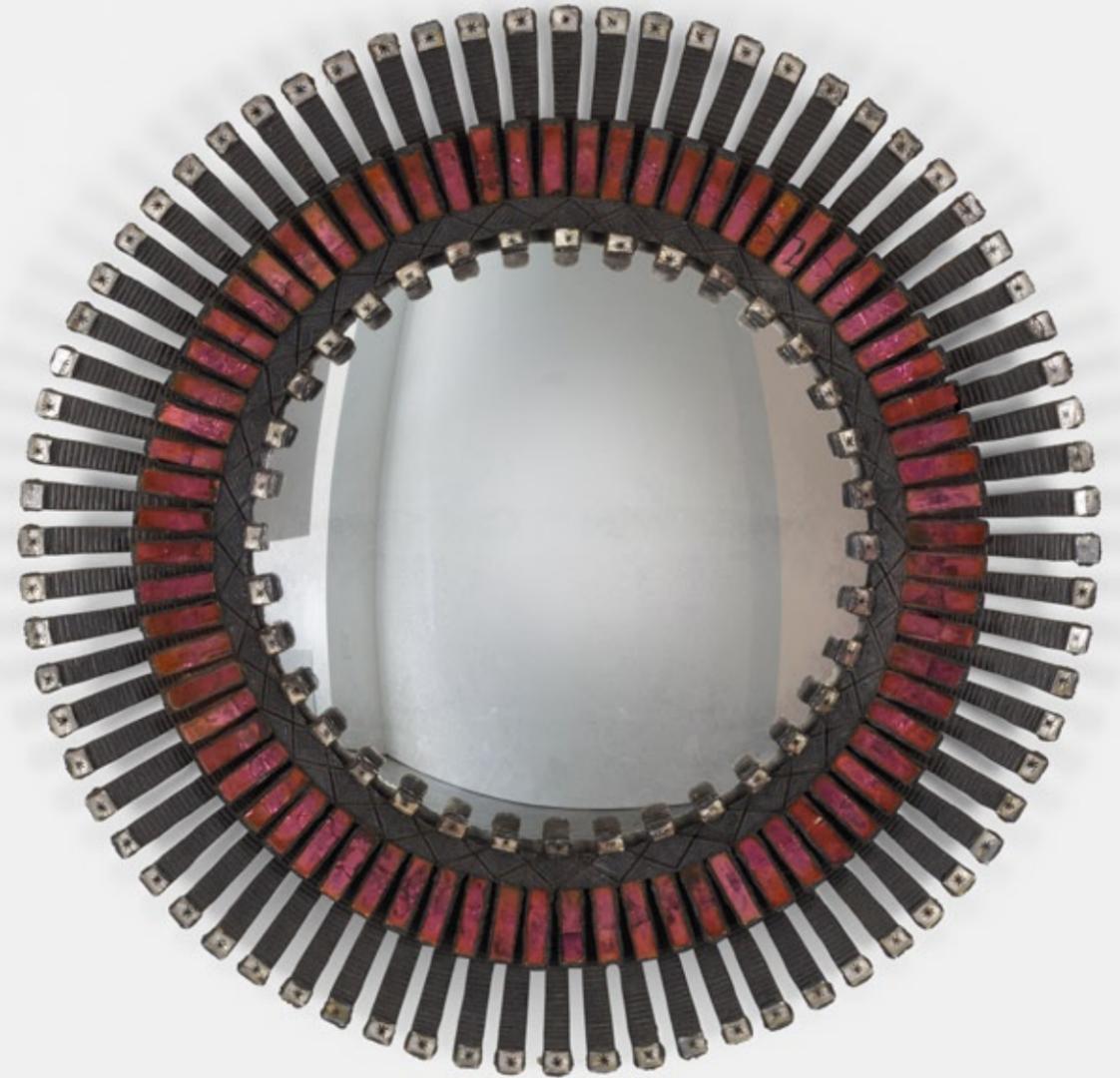
Line Vautrin: Mirrors, Mauries, ppg. 6, 22, 26 illustrate similar examples

provenance

Acquired in the 1960s by a Parisian Collector

\$30,000–50,000

The subtle playfulness of Line Vautrin's designs combine a delightful melding of delicate forms and varied mediums. Untrained as an artist, her approach was linear and developmental.

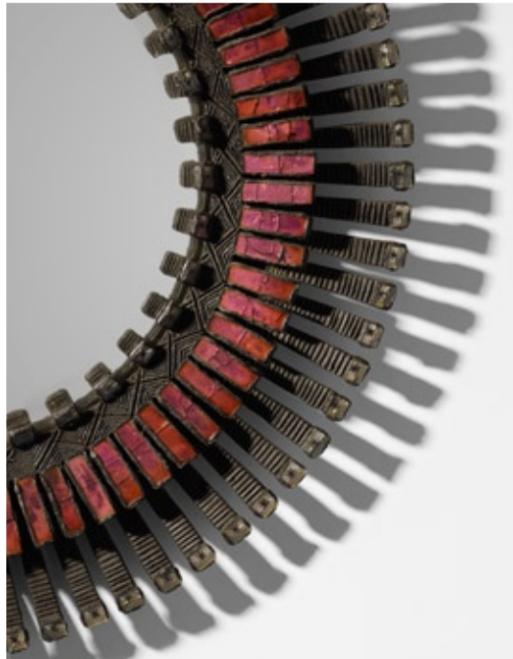


Line Vautrin Technique and Substance

The subtle playfulness of Line Vautrin's designs combine a delightful melding of delicate forms and varied mediums. Untrained as an artist, her approach was linear and developmental. Starting out in heavier materials, such as bronze, tin and other alloys, she mastered smelting and enameling in her jewelry, buttons and boxes. As she became more established and recognized in her medium, Vautrin began to experiment with a synthetic resin that came onto the market just towards the end of World War II. She dubbed the material Talosel — an acronym fused between “acetate de cellulose élaboré” — a very clever and whimsical adaptation. This substance was utilized in varying colors and thicknesses. Her artistic prowess goes even further when she engages her designs with convex mirrors, giving the viewer a distorted sense of self, time and place, yet maintaining to brighten an interior. Each piece is assembled by hand and decorated using various techniques of heating, scoring, fragmentation, highlighting inherent imperfections, and then bonded together with acetone epoxy.

This present lot, the version dubbed *Romain*, highlights some of her best work ever produced. As a composition, the evenly spaced, radiating fins and multicolored richness is balanced by the convex mirror. These protrusions, much like a radiant sun, suggest a cosmic harmony between the viewer and nature. With asterisk-shaped markings to the exterior edge and mirror's perimeter, the composition is complete.

Originally acquired from a shop in Pigalle, Paris, this work resided in a Parisian interior for nearly fifty years. Vacillating between Neo-Romantic undertones and the gravity of the cosmos, this mirror speaks to Line Vautrin's artistic importance in 20th century design.



Vacillating between Neo-Romantic undertones and the gravity of the cosmos, this mirror speaks to Line Vautrin's artistic importance in 20th century design.

Line Vautrin 1913–1997

Born in 1913 to a family of craftsmen, Line Vautrin learned the skills of metal work at a young age. By the time she was in her early teens, Vautrin mastered bronze casting, engraving and gilding, and began selling costume jewelry through her father's foundry. In 1937, she exhibited at the Universal Exhibition in Paris. A successful venture, she attracted new clientele and was able to open a tiny workshop and boutique on the Rue de Berri. From the small store, which Vautrin described as “...no bigger than a cupboard”, she sold a variety of decorative objects including jewelry, powder compacts, pill boxes and paperweights. In 1943, she opened a boutique on the Rue du Faubourg Saint-Honore and began renovating the Hôtel Mégrét de Serilly in the Marais which would become the artist's home, workshop and a gathering place for artists and socialites.

During the war when precious metals were scarce, Vautrin began experimenting with new mediums and techniques. In 1955, she patented a material derived from cellulose acetate called Talosel. Vautrin sculpted, scored and embedded the synthetic resin with fragments of colored mirrors, crafting an entirely new line of decorative objects and jewelry.

The following years marked a time of great productivity for the artist; she was featured in several prestigious lifestyle magazines and her designs were worn by many wealthy and famous clients. She turned her attention to teaching her techniques in the 1960s and 1970s and continued to elaborate on her Talosel creations.

In 1986 interest in Vautrin's designs was reenergized when the artist met London art dealer David Gill who organized a string of exhibitions around the globe. Two publications about the prolific artist followed, and in 1992 she was made a Chevalier of Arts and Letters by the French Minister of Culture. Line Vautrin died suddenly of a heart attack in 1997 at the age of 83. A retrospective of her work was held two years later by The Museum of Decorative Arts in Paris.

II

Gianfranco Fini
Programma wall light

Italy, c.1970 | New Lamp | stainless steel, methacrylate
41w x 8½ d x 41h inches (104 x 22 x 104 cm)

literature

Light, Lamps 1968–1973: New Italian Design, Ferrari and Ferrari, fig. 102

provenance

Private Collection, New York
Wright, *Modern + Contemporary Design*, 10 October 2006, Lot 523
Private Collection, Chicago

\$30,000–40,000



The *Programma Light* offered here was designed by Gianfranco Fini for New Lamp circa 1970. Like an illuminated work of art reminiscent of pieces created by Julio Le Parc, Luis Tomasello, Jesús Rafael Soto, this wall-mounted design features numerous panels that can be opened and closed to create an infinite number of compositions.

New Lamp The Art of Lighting



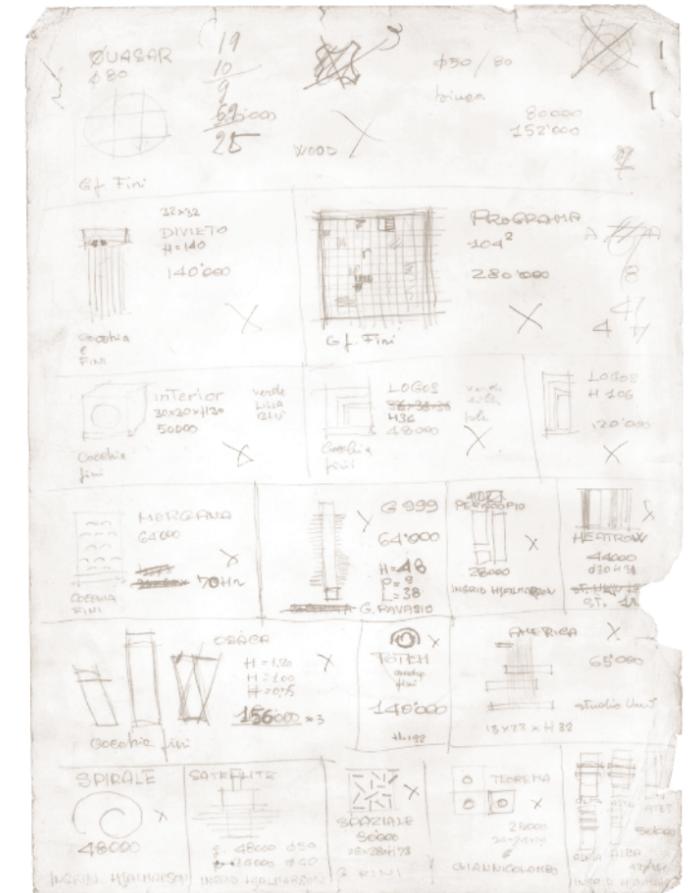
New Lamp designs, including the *Programma*, featured in *Domus*, September 1971

New Lamp was one of the most innovative manufacturers of lighting in Italy at the end of the 1960s. Founded in Rome in 1968 by Mario Vento and his brother, Gianni, the small firm was briefly called Art Lamp, a name indicative of the works they would produce, before being renamed New Lamp. Working with artists, architects and graphic designers to develop original lighting designs, the company produced experimental lamps that were akin to works of art yet entirely functional designs.

Aside from Mario Vento who worked under a few aliases, Gianni Colombo, Rinaldi Cutini, Fabrizio Cocchia and Gianfranco Fini were among the designers creating new forms in lighting. The lights produced by New Lamp spoke to the future; the designs were inspired by artistic movements such as Kinetic Art and Concrete Art but they also referenced Art Deco forms. Handmade by local artisans and made of the highest quality to order, each New Lamp design was produced in small quantities — from singular, one-of-a-kind works and editions of five or six to more popular pieces in editions of no more than 100 examples.

In total, New Lamp created at least forty-five lamp models. Sparing no costs on craftsmanship or materials, New Lamp's inventive and sculptural productions captured media attention and its lamps were featured in publications of the period including *Domus*, *Abitare* and *Casa Vogue*. Despite the enthusiasm for New Lamp, the company only lasted a few years closing in 1973–1974.

The *Programma* light offered here was designed by Gianfranco Fini for New Lamp circa 1970. Like an illuminated work of art, reminiscent of pieces created by Julio Le Parc, Luis Tomasello, Jesús Rafael Soto, this wall-mounted design features numerous panels that can be opened and closed to create an infinite number of compositions. While the precise number of *Programma* lights produced was never documented, the design was one of the more expensive works by New Lamp and very few originals are known.



A hand drawn catalog inventory of New Lamp designs by Mario Vento



Gianfranco Fini b.1939

Gianfranco Fini was born in Rome in 1939. Fini moved to Paris in 1957 to explore the artistic scene, but only stayed for a year before returning to Italy to join the faculty of La Sapienza at the University of Rome. Fini became interested in design in the 1960s and began working with companies such as Poltronova, Idea and Eurodomus to create furniture. Interested in creating furniture for the New Age, Fini constructed clear plastic livable bubbles called *Monade* as well as sets of linear furniture known as *complete living units*. Working to create lights that reflected the 1960s fascination with futuristic and utopian design, Fini was commissioned by the firm New Lamp to create a line of lighting. In these lamps, Fini embraced materials like Plexiglas creating wall mounted works that blurred the line between lighting and sculpture, and his designs were exhibited at both the Roman Biennale and the Venice Biennale. Moving to Brazil in 1974, Fini became interested in urban planning and he opened his own residential housing firm called the Green Line. In 1978, Fini returned to Italy once again where he worked closely with the sculptor Mario Ceroli to create sets and props for Italian operas. Currently based in the Dominican Republic, Fini has recently founded his own firm Studio Fini Architettura, where he continues to work as an architect, designer, and artist.

12

Gio Ponti

A Unique cabinet from Villa Arreaza, Caracas

Italy, 1954 | Giordano Chiesa | Italian walnut, lacquered wood, brass
43¼ w × 21 d × 35 h inches (110 × 53 × 89 cm)

Cabinet features four drawers. Sold with a certificate of expertise issued by the Gio Ponti Archives.

literature

Gio Ponti 1891–1979, Master of Lightness, Roccella, ppg. 68–71 discuss commission
Gio Ponti: The Complete Work 1923–1978, Ponti, ppg. 180–181 discuss commission

provenance

Blanca Arreaza, Caracas, Venezuela
Thence by descent

\$70,000–90,000





Villa Arreaza, Caracas

Villa Arreaza

In the 1950s Gio Ponti was given carte blanche on the architectural and interior design of three villas: two in Caracas, Venezuela and one in Tehran, Iran. Villa Arreaza in Caracas, also known as The Diamantina for the diamond motif on its exterior and interior walls, was one of these important villas.

Commissioned by Blanca Arreaza in 1954, the villa took four years to complete. From the open floor plan and furnishings to objects and décor, Gio Ponti considered every aspect of the villa's design. Ponti employed a bold color scheme of blues and whites alongside contrasting geometric patterns of diamonds, stripes and blocks of color which he applied to the walls, furniture and floors, alike. He used varied ceiling heights, folding walls and large windows to connect the interior for the villa to nature. Likewise the custom furnishings—modern and functional—added to the beauty and the comfort of the home. Dedicated to the ideas of *Joie de Vivre*, Ponti endowed Villa Arreaza with life.

Villa Arreaza was partially demolished and altered in the 1990s but a number of furnishings survived. The following cabinet was originally included in Don Manuel Arreaza's dressing room. The cabinet has remained in the family collection until now.



13

Gio Ponti

Distex lounge chair

Italy, 1954 | Cassina | brass, upholstery
30½ w × 43 d × 31½ h inches (77 × 109 × 80 cm)

Sold with a certificate of expertise from the Gio Ponti Archives.

literature

Gio Ponti: L'Arte Si Innamora Dell'Industria, La Pietra, ppg. 229, 234

provenance

Treadway Gallery, *Important 20th Century*, 11–12 September 1999, Lot 1182

Roger Hollander, Cody, WY

Wright, *Important Italian Design*, 23 May 2006, Lot 514

Sebastian Barquet, New York

Important Private Collection

\$20,000–30,000



The selection of the material alone demonstrated his willingness to embrace timely innovation. However, the genius lies in the pairing of sculptural framework elevated by the brass supports and elegant contours of the upholstered seat and backrest. Ponti's design vision encapsulated so many disciplines, one can see the subtle references to his other artistic expressions in this chair model.



Gio Ponti A Postwar Sensibility

Gio Ponti was astonishingly prolific, and his multi-disciplinary creativity reflected not only the diverse styles of the era, but his insatiable search for innovation. The 1950s proved to be an era of invention and modernization, and he drew upon that environment of origination to embrace a new design ideology within his own body of work.

By the 1950s, Ponti had established himself as a visionary in multiple fields; as an industrial designer, author, editor, teacher and architect. With technological innovation constantly advancing around him, Ponti embraced the possibilities of new materials and requirements of a postwar lifestyle. Nowhere is this modern vision more evident than in his iconic *Distex* chair, introduced in 1953.

Born from the tradition of classic design, Ponti elevates the form to a masterpiece through adaption. The first version of the *Distex* chairs had fully upholstered fixed arm panels and ash feet. The basic tenet of functionalism remains resolute in the later *Distex* chair, however the shift of the materials and lines communicate the essence of modernity. *Distex*, a nylon, was one the new materials that provided a durable, easy to work with fabric. The selection of the material alone demonstrated his willingness to embrace timely innovation. However, the genius lies in the pairing of sculptural framework elevated by the brass supports and elegant contours of the upholstered seat and backrest. Ponti's design vision encapsulated so many disciplines, one can see the subtle references to his other artistic expressions in this chair model. The *Distex* chairs embraced the same geometric and faceted references as the contemporary skyscrapers, automobiles and industrial designs that was simultaneously exploring. There is a true sense of movement and complexity communicated through the form and emphasized in the materials.

The *Distex* chair model encapsulates the radical vision of Ponti's postwar design aesthetic. Ponti included the *Distex* chair in several significant interiors completed in the 1950s, including the Alitalia office in New York and his own residence on via Dezza 49. The *Distex* chair form became an important communicator of Ponti's innovative and distinctly modern vision of the midcentury period.

14

Gio Ponti

Rare coffee table

Italy, 1935–1936 | Giordano Chiesa | walnut, glass
42 dia × 14 h inches (107 × 36 cm)

Sold with a certificate of expertise from the Gio Ponti Archives.

literature

Gio Ponti: L'Arte Sin Innamora Dell'Industria, La Pietra, pg. 61
Il Deco in Italia, Benzi, pg. 181 illustrates related form

provenance

Alexandre Fruitman, Brussels
Private Collection

\$50,000–70,000



Reconstructing the original purity of the form—function relationship does not derive from functionality: it derives from a real need of ours... to restore a harmonious relationship between form and function in an essentiality that excludes any memory of other formal origins. Gio Ponti

Evolution of a Design Gio Ponti's Lattice Tables

Many of Gio Ponti's most exuberant and noteworthy individual designs were created for private commissions. Beginning in the 1920s and continuing throughout his career, Ponti enjoyed a healthy number of commissions supported by visionary collectors and businesses. These experiences provided both the funding and creative outlet for Ponti's most inventive designs. Each commission, and furniture included within represented his acute attention to the visual field and his evolving design ideology.

Ponti's creative process within a commission began with a series of prototypes, and he often revisited a form over a number of years or decades. The continued explorations of individual designs illustrate the artist's insatiable creativity and constant patterns of inquiry and study.

In the mid-1930s, Ponti designed a coffee table with intricate lattice construction for a small number of significant residential commissions. The sophisticated and complex form had a tectonic presence, yet the openwork imbued each with a relative weightlessness. Separately, the top with an interplay of volumes and voids created a dynamic sculptural statement. The intricate lattice aesthetic became a repeated motif that he explored in the 1930s through the 1950s.

Lot 14 is an early lattice form table featuring vesica piscis, or almond-shaped, latticework. As an architect and designer, Ponti's forms embodied the era in which he worked. Initial variations of this table form appeared as early as 1932. Details such as the tapered leg illustrate the rich neo-classical inspiration that dominated Ponti's designs of the 1930s. As an artist, he was able to elegantly incorporate classical materials, such as richly figured woods with sleek modern resources like glass and metal. Ponti included variants of this table in several important commissions including the Cantoni Family residence in Montova (1935), Casa La Porte (1935), and Casa Borletti (1936) in Milan. Each subtle variation in scale, material and form further developed the elegant expressions within this classically-inspired form. This table encapsulates the grandeur of Ponti's design vision of the 1930s.

As the want for furniture grew in the late 1940s, Ponti's designs in the postwar era continued his search for unity and cohesion in an era of change. He introduced a number of re-interpretations of his earlier 1930s designs. Ponti was distinctly more innovative in this later period incorporating new materials and commanding modern aesthetics.



1954 Custom coffee table from Via Dezza 49, Milan

c. 1935 Rare coffee table for the Cantoni Family, Mondtova.

c. 1952 Coffee table for Giulio Cesare cruise ship



1938 Coffee table for Matteo Ponti, a 1970s production of an earlier design

1954 Custom coffee table from Villa Arreaza, Caracas

1969 Coffee table from the Afta series

A closely related square-shaped table was created for the remarkable house designed for Anala and Armando Planchart in Caracas, Venezuela. This commission remains one of the most significant within Ponti's career. Ponti was unparalleled in his grasp of pace and change within an era, and this table vividly shows the evolution into his 1950s aesthetic. The neo-classical references from the 1930s are gone, and the period's embrace of technological innovation of the period is evident in the material selection and form. Ponti has refined the shape of the top to a square which amplifies the geometric references explored in the latticework. The simplicity of the structure allowed for the introduction of an intensely colorful palette through painted ceilings, glass, ceramics and richly colored furniture. A closely related square lacquered metal coffee table was created for the living space with the addition of colorfully painted planes.

Other postwar variants of the lattice table were included by Ponti in his own home located at Via Dezza 49 and the Villa Arreaza in Caracas, both completed in 1954. The colorful palette and incorporation of the modern industrial references in metal feet are precursors to similar forms within the Planchart commission completed in the following year. Each table shows the minor adjustments Ponti continued to explore within a form, an exploration that would continue into the late 1960s with a design featuring latticework that extends to the floor forming the feet of the table.

In looking at architecture, Ponti often remarked that the past was key in the evolution of the contemporary aesthetic. Ponti's insatiable creativity is never more evident than in the unceasing evolution of certain forms across decades. The intricate latticework tables are an icon of the artist's unique vision within a distinct era. Ponti explained that "a design is not limited to the fulfillment of the material needs of life." And when looking at this magnificent example, one can visualize the importance of the artistic statement made within each bespoke commission.



Gio Ponti 1891–1979

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 neo-classical 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 accepted a teaching position 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.

15

Max Ingrand
Rare table lamp

Italy, c.1955 | Fontana Arte
burnished and polished brass, crystal, parchment
11 dia x 24¼ h inches (28 x 62 cm)

literature

Max Ingrand: Du Verre à la Lumière, Emmanuel and Vivier, ppg. 193, 195
Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand, Deboni, fig. 363

provenance

Alexandre Fruitman, Brussels
Private Collection

\$20,000–30,000





Lighting designs for
Fontana Arte exhibited
at *Les Salon des Artistes
Décorateurs*, Paris, 1955

Illuminated Jewels

The Golden Era at Fontana Arte

The golden era of Fontana Arte's production began in 1953 and lasted throughout the decade. During these years, a combination of unique and favorable conditions coalesced: the post-war atmosphere was focused on reconstruction; Securit della Saint Gobain produced thicker plates of glass than ever before; a notable number of artisans and workers and designers were united at Fontana Arte.

Materials and technology were changing and new, innovative forms were the result. Fontana Arte's masters and designers no longer used "dalle" glass for only tables; lamps too were made of thick glass. Brass also was used in abundance during these years. The metal was softened and shaped by hand to align perfectly with the delicately ground edges of the glass forms. Fontana Arte's artisanal production highlighted the expertise and craftsmanship in both metalworking and glassmaking techniques.

Max Ingrand was the artistic director at Fontana Arte at this time. He spoke only French and often his directions were left to the translation and vision of the artists such as Guiseppe Raimondi, Vinicio Vianello and Dubé (Duilio Bernabé). Many important designs were produced under Ingrand's direction.

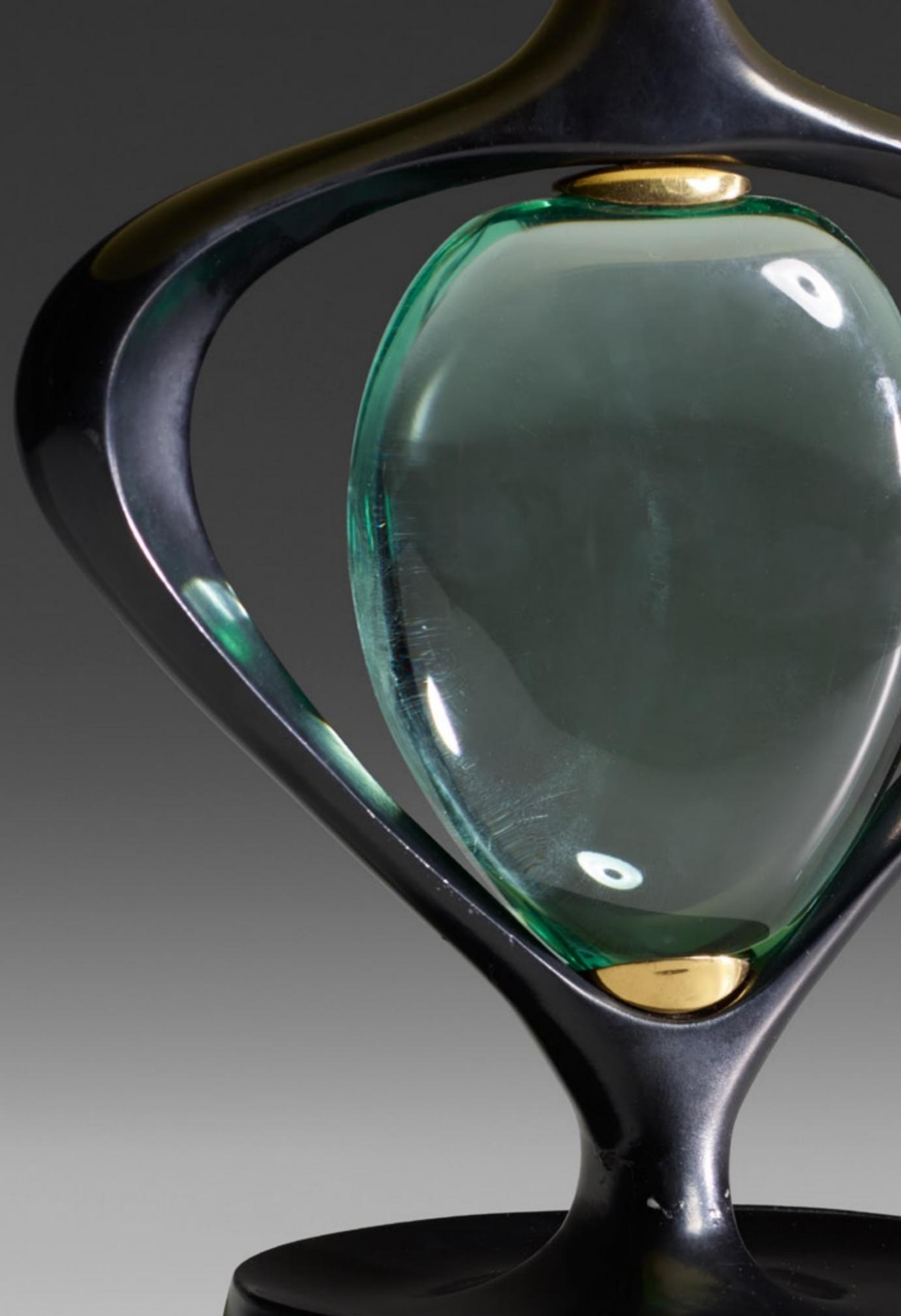
The present lot comes from the golden era of Fontana Arte's production. Shaped by hand and gently pulled outward, the brass lyre-shaped base surrounds a central wheel-polished crystal, set like a gemstone between two polished brass mounts.



Max Ingrand 1908–1969

Max Ingrand was born in Bressuire, France in 1908. Inspired by the works of French Gothic stained glass he saw in cathedrals as a child, Ingrand knew he wanted to become a glass designer. Ingrand began his formal artistic training in 1925 at the National School of Decorative Arts in Paris. In 1927, he joined the workshop of Jacques Grüber, who was a major stained glass artist working in the Art Nouveau tradition. During his time in the workshop of Grüber, Ingrand chose to move away from Art Nouveau glassmaking and instead experimented with techniques of acid-etching and sand-blasting glass. Hoping to transform the French glass industry, Ingrand founded an atelier with fellow designers Émile Schwartz and Paul Demane, specializing in the production of art glass windows. Ingrand made glass windows inspired by his childhood love of gothic glass for dozens of French cathedrals; his works broke with tradition and emphasized abstract forms and vibrant colors, characteristics that he would later employ in his lighting designs.

Ingrand moved to Milan after World War II where he served as director of the Italian firm Fontana Arte, which was founded in 1881 and formerly directed by the Italian designer Giò Ponti. Fontana Arte, well known for its cutting-edge lighting, glass, and furniture design, was further distinguished within the industry under Ingrand's tenure. Ingrand led Fontana Arte for a decade, creating numerous distinctive works with sleek modern lines and rigorous mastery of the material. In 1964 Ingrand moved back to France and was awarded the Legion of Honor. He passed away in 1969.



16

Carlo and Rembrandt Bugatti

Frame and drawing

Italy, c.1900 | vellum, copper, glass, graphite on paper, silk
29 h x 23¾ w x ¾ d inches (74 x 60 x 2 cm)

literature

Bugatti, Hawley, pg. 22 illustrates this work in situ

exhibited

Le Arti Decorative Internazionale del Nuovo Secolo, 1902, Turin

Carlo Bugatti: A World of Imagination, 9 February–27 May 1995,

Instituto Italiano di Cultura, Toronto

Bugatti, 18 July–19 September 1999, The Cleveland Museum

of Art, Cleveland

Carlo Bugatti, 9 April–15 July 2001, Musée d'Orsay, Paris

provenance

Collection of Carlo Bugatti

North American Private Collection

Sotheby's, New York, 4 and 5 December 1998, Lot 525

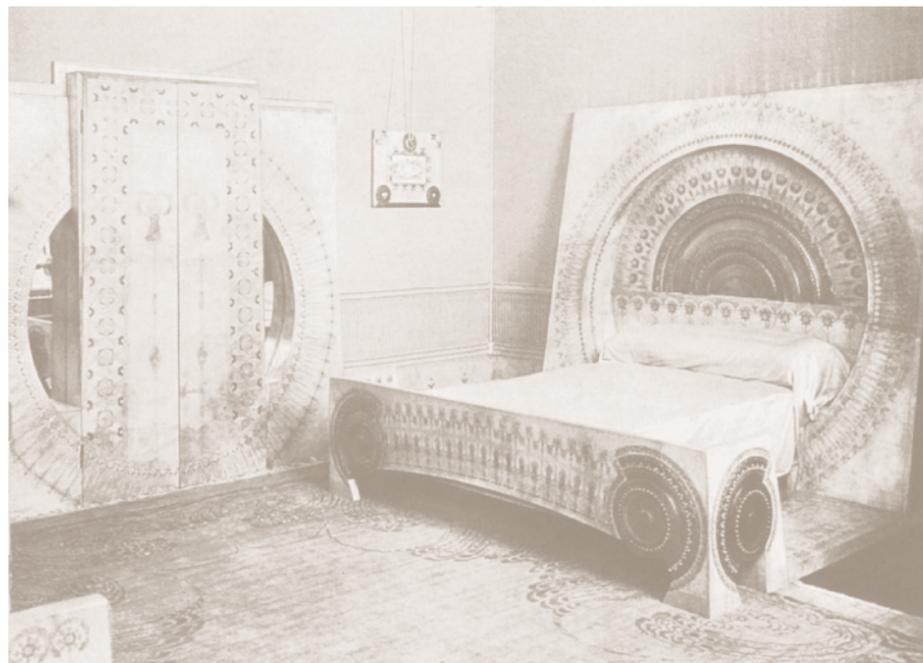
Collection of Cecile Singer, New York

Sotheby's, New York, 10 March 2005, Lot 4

Private Collection, New York

\$20,000–30,000



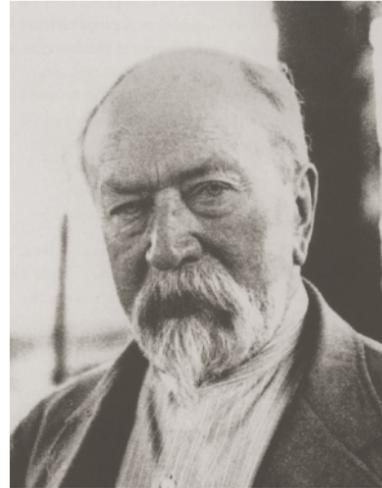


The present lot hanging in the bedroom designed by Carlo Bugatti for the exhibition in Turin, 1902

The present lot is a wonderful collaborative work by two members of the extremely talented Bugatti family. Dating to the turn of the 20th century, the drawing was completed by Rembrandt Bugatti when he was approximately fifteen years old and the frame was designed by his father, Carlo. This small detailed work was included in the 1902 exhibition, *Le Arti Decorative Internazionale del Nuovo Secolo* in Turin for which Carlo Bugatti designed several rooms and interiors. The drawing was hung in the ornately decorated bedroom featuring designs dominated by circles, a motif also found on the frame.

Rembrandt died young and Carlo Bugatti held this work close throughout his lifetime.





Carlo Bugatti 1856–1940

Born in Milan in 1856, Carlo Bugatti attended the Brera Academy of Arts when he was fifteen to study architecture. He later moved to Paris to attend the École des Beaux-Arts, where he began his formal artistic education. Turning his interest to furniture, Bugatti opened up his own atelier soon after returning to Milan in 1888.

In his designs, Bugatti looked to North Africa, Japan and China for both inspiration and technique. He combined diverse styles to create entirely idiosyncratic designs, and the materials he used reflected his creativity: silk, bone, copper and camel fur. Bugatti particularly loved to work with the medium of vellum because he could draw patterns and hieroglyphic characters on it, which added an element of the fantastic to his creations. In 1902, Bugatti designed a room for the Turin International Exhibition of Modern Decorative Art, shocking and delighting the public with the Snail Room, a sensational space inspired by the sinuous nature of a snail shell. For the Snail Room, the international jury awarded him the Diploma of Honor for being “the first in Italy to realize rather than dream modern furniture.”

Following the International Exhibition, Bugatti closed his shop in Milan and moved back to Paris with his family. His sons carried on the family tradition of creativity and innovation; Ettore Bugatti established the Bugatti automobile company in 1909 and Rembrandt Bugatti was a renowned sculptor. Carlo Bugatti died in 1940. He played an influential role in the development of the International Art Nouveau Movement and his unique style would be replicated for years to come.



Rembrandt Bugatti 1884–1916

Rembrandt Bugatti was born in 1884 into a legendary family of artists. His father Carlo Bugatti was a designer and his uncle Giovanni Segantini was a painter. As a child, Bugatti would make animals with clay he found in his father’s studio. His father’s friend, the Russian prince Paolo Troubetzkoy, encouraged his interest and taught Bugatti how to sculpt. In 1903, the Bugatti family moved from Milan to Paris, where Bugatti was quickly accepted into the prestigious Societe Nationale des Beaux-Arts. That same year, Bugatti’s sculptures were exhibited at the Venice Biennale. He was only nineteen years old at the time.

Rembrandt’s work caught the attention of gallery owner A.A. Hébrard, who represented Edgar Degas and Auguste Rodin. Hébrard recognized extraordinary talent and began to promote Bugatti with yearly shows at his gallery. In 1907, Bugatti was awarded the Legion of Honor, France’s highest honor for artistic achievement.

Bugatti’s great love in life was animals, and he frequently traveled to the Antwerp Zoo. From the dignity of lions to the sinuous nature of jaguars, Bugatti sought to capture an animal’s spirit when he sculpted it. Bugatti would only work from live animals, and if he was unable to sculpt an animal’s essence in one sitting at the zoo, he would destroy the model and start over again the next day. Rembrandt Bugatti died in 1916. Despite his tragically short life, Bugatti redefined the field of bronze sculpture by creating work that possessed a sense of life and movement.

17

Jean Claude Dresse

Rare and Important coffee table

Belgium, c.1970 | applied and etched brass tiles, brass, agate
56 w × 54 d × 14¼ h inches (142 × 137 × 36 cm)

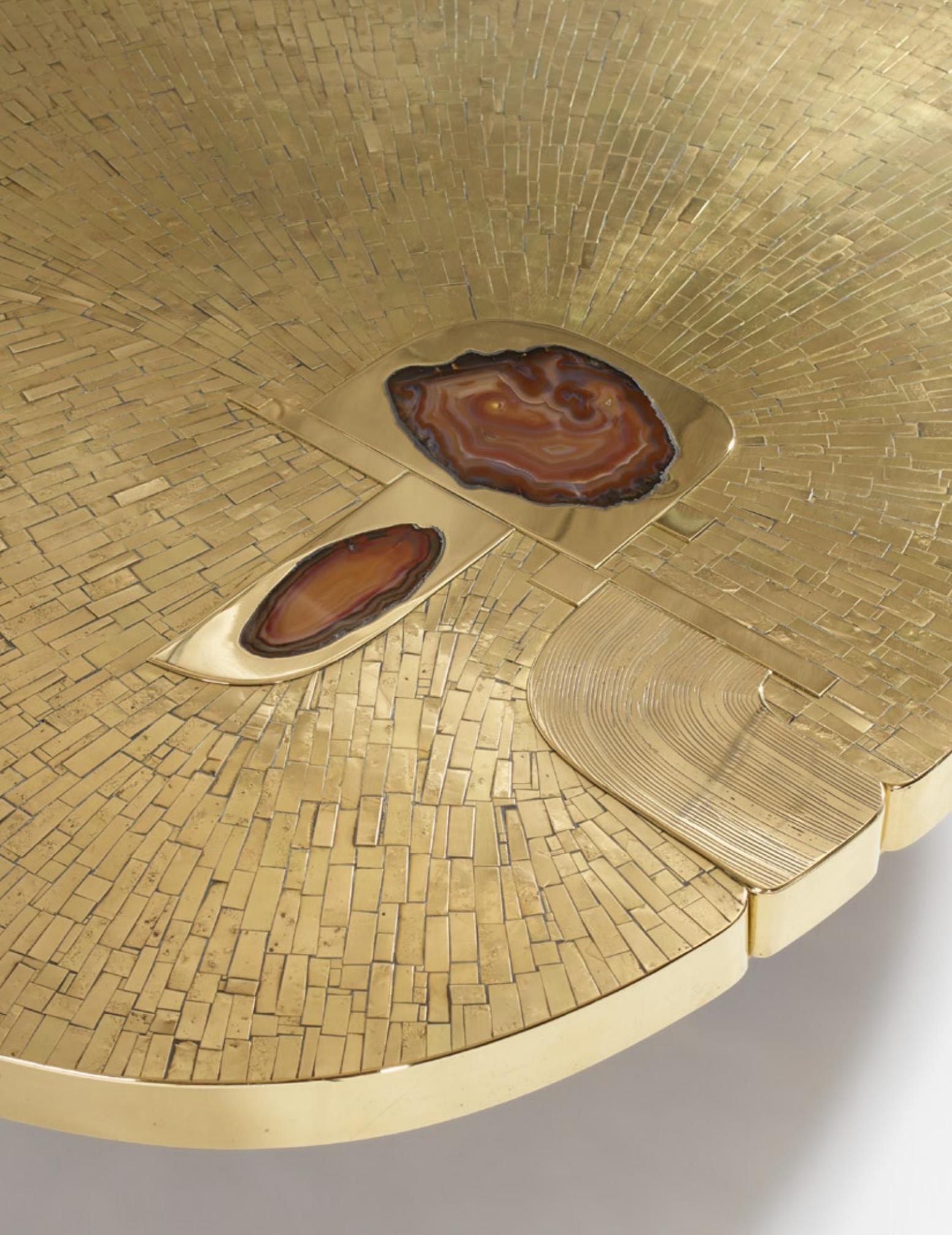
Incised signature to edge: [Dresse].

provenance

An Important Parisian Collection

\$30,000–50,000





An Interview with Jean Claude Dresse February 2016

How are the tables made? How many did you make? Can you explain the technique?

The tables are built on an engineered wooden structure that makes the forms solid and rigid. Then the frame is circled with a copper welded ring and the pre-cut and hammered mosaics are assembled using polyester glue. The tables are all made by hand from scratch. The only tools used are shears for cutting the mosaics and a polisher to finish the works.

Our workshop achieved renown through the work of metal mosaics, an exclusive technique which requires extraordinary patience and thoroughness. The hand-hammered mosaics enrich the forms by making each work more precious. The mosaics are often underlined by the inlay of an agate stone or a fossil wood, which transforms a piece of furniture into a true work of art.

What is the context for this transition from furniture to painting? Were they simultaneous pursuits?

I started my professional life as furniture designer and producer. Together with my father Marcel, we produced multiple items for Belgian and international designers. At the end of the 1980s the market trend was going down and the need for designer furniture was reducing. In addition, the production of tables was a two man operation. When my father passed away I decided to move towards painting, unable to handle the workload alone.

Where did you train, and what were your influences?

I spent five years at Charleroi School of fine arts where I learned drawing and all required techniques to become an artist. I am from an artistic family; my father was a sculptor and several other relatives were musicians or artists.

What is the context for brutalism and materiality in Belgium among all of the artists and designers who work in this vein?

The design was at that time influenced by regional market players and international design trends that focused on the use metal and stones in the fabrication of furniture. The shapes and overall designs were influenced by the trends. But, keep in mind that we were the first to produce metal based mosaic tables.

What makes these works masterpieces?

These three works of art are some of the workshop's best and they were made for an important interior by a prestigious Parisian decorator.

How prolific were you at the time?

The production was ad-hoc based on designer and client orders or projects. It could vary from one to several pieces a month depending on the size of the projects or number of projects handled by the designers. Metal mosaic was not the only technique we employed, we worked with semiprecious stones, lacquer or metal engravings were also shaped in a very original and exclusive ways.

How were the pieces shown or retailed? Direct to client or through designers?

All pieces were sold through designers. We had no direct contact with the client or end user. The designers gathered requirements based on client desires related to the interior and the ambiance within.

And distributors outside Belgium?

We were working with several distributors. Some were in Belgium and others were abroad, mainly in Paris. They were part of our distribution channel helping us to identify customers.

18

Jean Claude Dresse

Pair of Rare and Important tables

Belgium, c.1970 | applied and etched brass tiles, brass, agate
34w x 32d x 16¼h inches (86 x 81 x 43 cm)

Incised signature to edge of each example: [Dresse].

provenance

An Important Parisian Collection

\$20,000–30,000





Jean Claude Dresse b. 1946

Born in Charleroi, Belgium in 1946, the artist and designer Jean Claude Dresse grew up in an artistic family, his grandfather and father were both artists, and his cousin played first violin at the Conservatory of Music. Dresse studied at the Accademia de Charleroi, where he was a student of painter Marcel Gibon. Drawing from his native roots and inspired by artists like Rene Magritte, Dresse creates artworks that ethereally combine traditionally Surrealist motifs of women, melting clocks, violins and horses. His paintings feature delicate colors that he accomplishes through a mix of linseed oil and glazes. From his father, Dresse learned to work in metal, a skill he applied to the creation of art furniture. Hand-etched and hand-polished surfaces of shimmering silver and bronze, Dresse's decorative objects convey the dream-like emotion found in his two-dimensional works. These metal forms are complimented by the luscious colors of stones such as agate and labradorite, which are placed in patterns that mimic swirling jetties and starry nights.

19

Claire Falkenstein

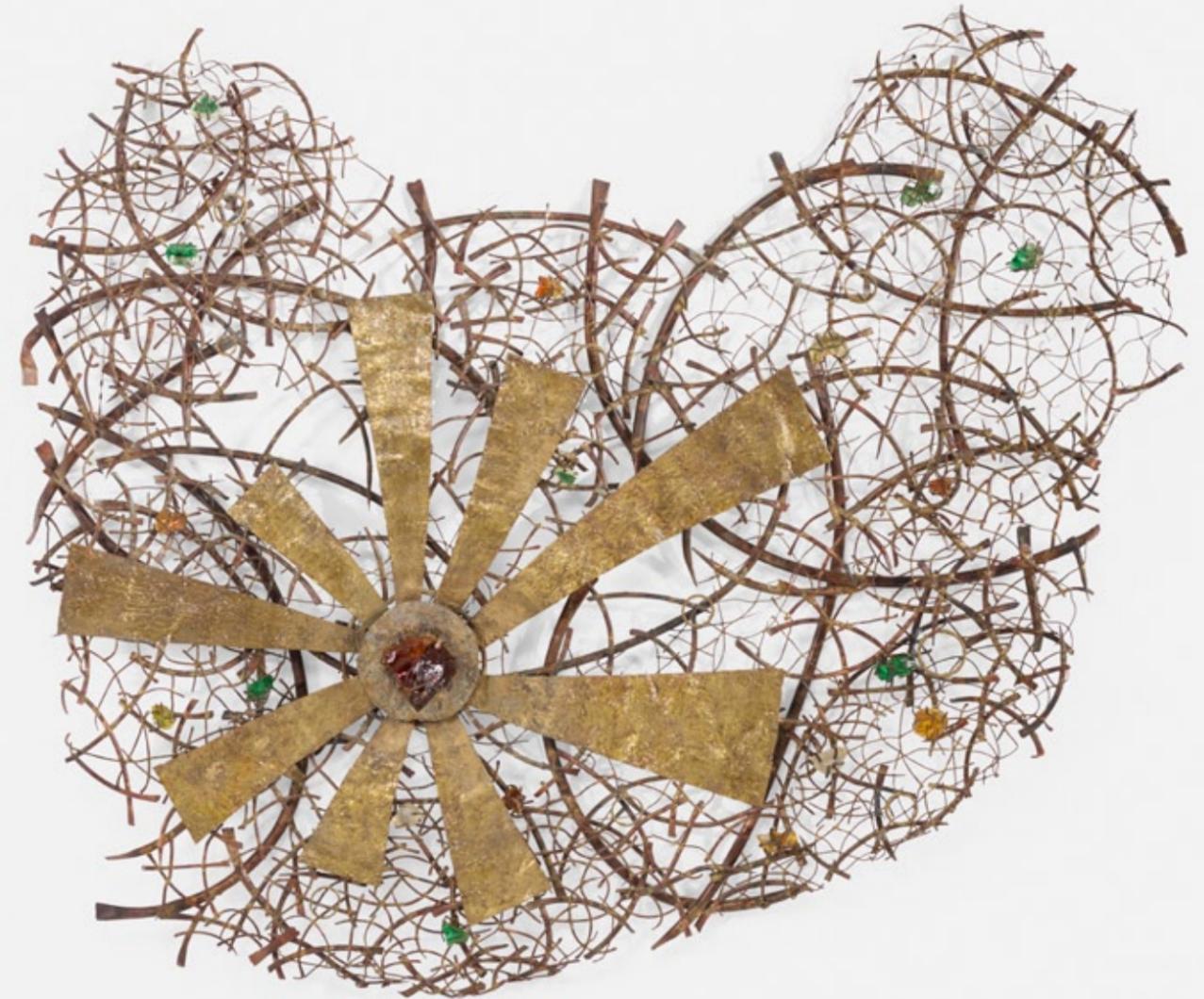
Untitled (Monumental Wall Sculpture)

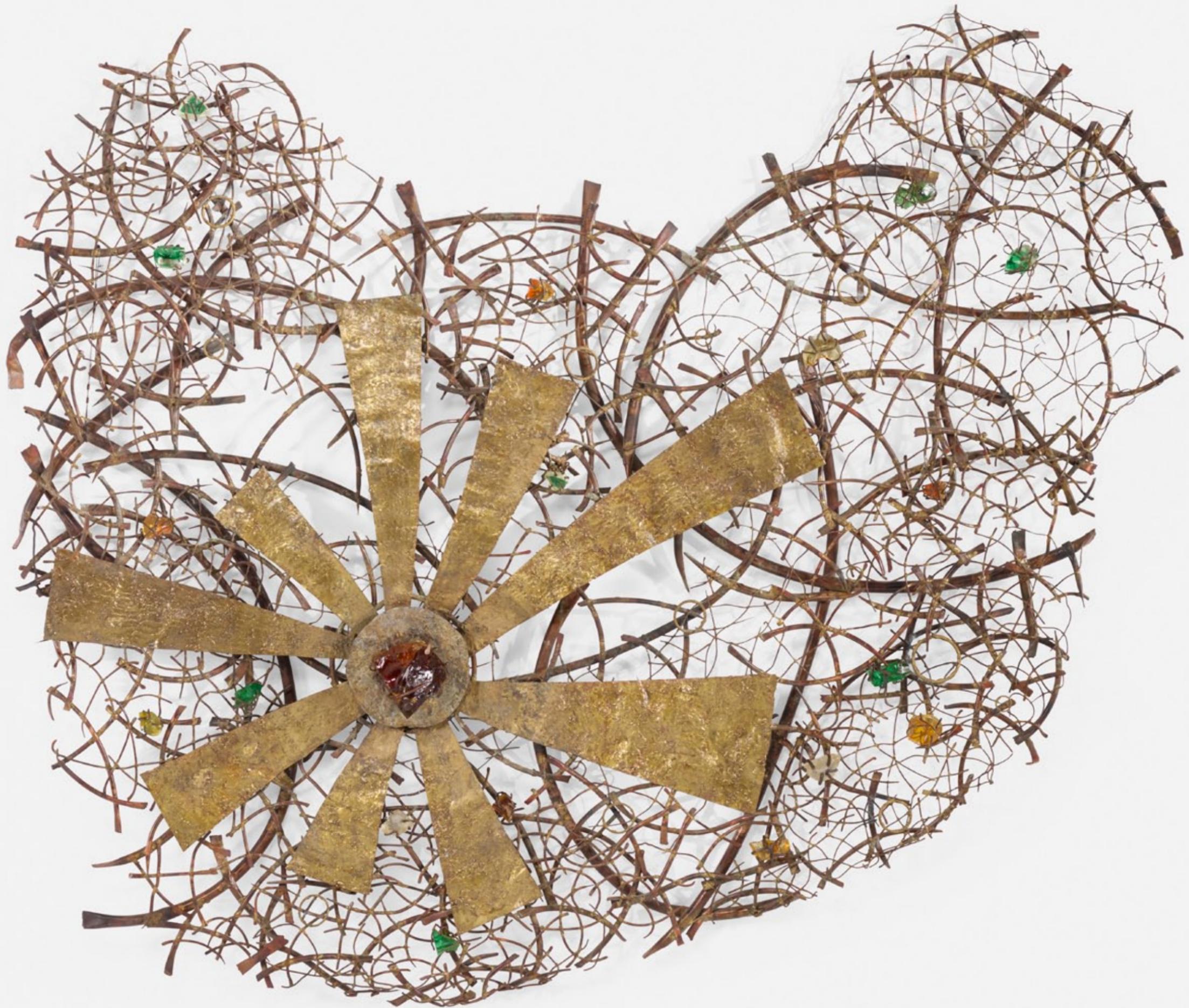
USA, c.1970 | welded and patinated copper, fused Murano glass, brass
70 h x 83½ w x 9 d inches (178 x 212 x 23 cm)

provenance

Phillips, New York, *Design*, 17 December 2008, Lot 51
Private Collection

\$50,000–70,000





A Divine Creation Falkenstein’s Monumental Wall Sculpture

Gossamer branches form a loose web of connections, interspersed with the suggestion of new growth—the green of a new bud here, the yellow of a blossom there. Suddenly, through the lattice a sunburst explodes, effervescent and radiant, and warming all that surrounds it. Experiencing artist Claire Falkenstein’s monumental wall sculpture, presented here, is akin to a walk through the woods on a sunny day just at the cusp of spring. Made after Falkenstein had reestablished herself in California—from where she had departed for a thirteen-year sojourn in Paris, returning in 1963—the sculpture is also suggestive of that unparalleled West Coast light.

One of the hallmarks of Falkenstein’s genius was her ability to conjure naturalistic qualities from hard, sometimes industrial, materials. This work, which she composed of solidified copper and glass, nonetheless retains the fluidity that characterizes those materials in their heated and unfinished liquid state. Though strong and rigid, the sculpture appears delicate, like a piece of jewelry, which Falkenstein also made throughout her career. In this realm, Falkenstein may have been influenced by Alexander Calder, whose jewelry was frequently made from simple materials like brass, wire and glass.

It’s unsurprising then that Peggy Guggenheim was a champion of the two artists, both of whom maintained a fierce independence throughout their lives, refusing to conform their work or their philosophies strictly to one movement of art or another. Though there is no evidence Falkenstein ever met Calder, they often seem to share a metaphysical connection, especially when it comes to the design realm of both artists’ work. Guggenheim adorned herself with jewelry made by Falkenstein and Calder, and perhaps even more significantly, commissioned each of them to make significant contributions to her Venetian home, the Palazzo Venier dei Leoni (now the Peggy Guggenheim Collection). In 1946, Calder completed his *Silver Bed Head* for Guggenheim’s bedroom, (which is often noted for its kinship to his jewelry), while fifteen years later, Falkenstein created her famous gates to the palazzo’s entrance. A strikingly similar discernment exists in both pieces: the intricate latticework of Falkenstein’s gates recalls the crisscrossing leaves and looping spirals of Calder’s nautically themed, silver wire headboard.

Falkenstein’s sensitive feel for her materials is fully realized in the wall-mounted sculpture offered here. In its airy yet complex construction she has devised a glimmering network that not only suggests the mysteries of the organic world, but also allows for the wonder of what humans can achieve in the act of creation. In this way, the work transcends the handmade and achieves the divine.



Claire Falkenstein 1908–1997

Claire Falkenstein was born in 1908 in Coos Bay on the coast of Oregon. Falkenstein did not intend to study art when she entered the University of California Berkeley in 1927, but quickly discovered that it was her true passion and had her first solo exhibition at the East-West Gallery in San Francisco that year. She continued her studies under Alexander Archipenko at Mills College, where she met such luminaries as László Moholy-Nagy.

After graduating, Falkenstein taught at various schools in the Bay Area throughout the 1930s and 1940s, including the California School of Fine Arts alongside Clyfford Still and Richard Diebenkorn. At this time, The California School of Fine Arts was the center for Abstract Expressionism in San Francisco, which inspired the artist to pursue a more free-form gesture in her painting. This influence was evident in her works exhibited in 1948 at the San Francisco Museum of Art.

In 1950 Falkenstein moved to Paris, where she became close with fellow American artists Sam Francis, Paul Jenkins, and Mark Tobey. She was the only non-German artist included in the 1952 Werkbund exhibition and was exhibited frequently over the decades.

Falkenstein passed away in 1997. Her work has been exhibited globally and is housed in institutions such as the Tate Modern in London, Centre Pompidou in Paris, Smithsonian American Art Museum in Washington, D.C., Los Angeles County Museum of Art, and the Museum of Modern Art and Solomon R. Guggenheim Museum, both in New York.

20

Josef Frank

Important Flora cabinet

Austria/Sweden, c.1954 | Svenskt Tenn | mahogany, printed paper, brass
52 w × 17 d × 29¼ h inches (132 × 43 × 76 cm)

Cabinet features three drawers.

exhibited

Swedish Design, 1954, Torre Polar, Caracas

provenance

Ambassador Carl-Robert Borgenstierna, Caracas
Private Collection

\$30,000–50,000



A Subliminal Union Josef Frank's Flora Cabinet

The delicate gravitas of the *Flora* chest seems to portend the significance of its own illustrious provenance. The chest was acquired directly after its creation by the Swedish diplomat Carl-Robert Borgenstierna during his time in Caracas, Venezuela.

To encounter Josef Frank's *Flora* chest is to experience a living, breathing specimen. Through this work, the viewer comes, almost intuitively, to know and appreciate Frank's powers of transformation: the chest's meticulously-applied floral imprint elevates it from a statement of simple, elegant modernism to a splendid triumph of European design. It is a pleasure to have the opportunity to present this work to the market; its unique provenance renders it an interesting and rare treasure with a multi-layered story to tell.

The delicate gravitas of the *Flora* chest seems to portend the significance of its own illustrious provenance. The chest was acquired directly after its creation by the Swedish diplomat Carl-Robert Borgenstierna during his time in Caracas, Venezuela. At this time, Borgenstierna organised an exhibition in Caracas showcasing the finest of Swedish design, held in the Torre Pola Caracas building, at which this chest was exhibited. Add to this the fact that *Flora*'s production was initially reserved for the King of Sweden in the first edition, followed by Queen Elizabeth II, and its value is unquestionably affirmed by the eminence of the company in which it abided.

The chest is the product of a creative collaboration between Josef Frank and Estrid Ericson, director of Swedish design company Svensk Tenn. The pair had first worked together some years earlier in 1934, when they collaborated on a suite of rooms for the Liljevalchs Konsthall, (including a floral cretonne-covered sofa to which the development of the present *Flora* aesthetic can be linked). Prior to the conception of the *Flora* series, Ericson had visited Carl Linneaus' Hammarby estate, where she was struck by the bedroom walls, which had been wallpapered with floral print. Meanwhile in Vienna, Frank had previously undertaken the decoration of a linen cupboard with chintz (glazed calico textiles) and cretonne (heavy printed cotton). The *Flora* series represents the moment at which these nascent ideas collided. The hand-colored botanical paper prints applied to the mahogany chest-front were taken from Carl Lindman's book *Bilder ur Nordens Flora*, and the effect created is one which speaks to a distinct breed of modernism: an aesthetic which indulges a modern treatment of form, whilst rendering an aesthetically resplendence which negates the harsh linearity of modernism. Aspects of Frank's aesthetic inspiration in this sense can quite clearly

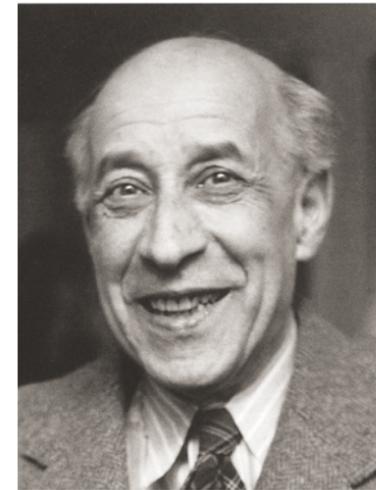


be linked to the British arts and crafts tradition; the floral design seems to whisper in its rich gorgeousness to the designs of William Morris, the difference of course being in Frank's ability to pare this back to a fresh, clean, Nordic aesthetic.

There is something of a clever playfulness to be found in this aspect of Frank's work, and it is important to acknowledge the extent to which his interest in the natural world played a role in this design dialog. The delicate application of floral designs to wood instills the work with a distinctly organic sense, one which exists in constant tension with the manmade artificiality of a domesticated natural wooden form. Frank's relationship with the natural world was intimate, and he considered the garden to be "an extension of the interior living space"[1] The *Flora* chest, therefore, goes to the very heart of Frank's own design ethos, in offering the opportunity to encounter something of a subliminal union between the natural and manmade; the organic and carefully crafted.

To this end, Frank's genius in the production of *Flora* can best be described as forging a new language of modernism: what is being dealt with is no purist aesthetic or high-minded philosophical engagement with the modernist potential of line and form (as can be encountered in the work of many of his contemporaries), but rather a sensual and joyous engagement with the natural world and that which it has to offer.

[1] Long, Christopher and Josef Frank, *Josef Frank: Life and Work, Haus & Garter*, p. 102



Josef Frank 1885–1967

Born in Vienna in 1885, Josef Frank was the son of a prominent textile merchant and a teacher. Displaying a talent for drawing and model-making while in high school, Frank attended the Vienna Polytech Institute in 1903 for architecture and was taught by Carl König. König believed that clarity and function were the most important elements of design, and Frank followed König's philosophy throughout his life as a designer. Frank's first commission as an architect was to design a Swedish children's school. Frank covered the interiors of the school in bright fairy-tale figures, a pre-cursor to the vivid and playful textile arts he would create later in his life.

A proponent of the arts and crafts, Frank became a founding member of the progressive Vienna Werkbund which included designers such as Dagobert Peche and Josef Hoffmann. In 1924 Frank began to focus more on designing furniture and household objects and the following year he and Oskar Wlach started the home furnishing company, Haus & Garten. With the rise of the Nazi Party in the 1930s, Frank and his wife fled the country for Sweden. In Stockholm, Frank became the head designer of Svenskt Tenn. Originally started by Estrid Ericson to create works of pewter that drew on historical forms, by the 1930s Svenskt Tenn was one of the most prominent interior and furniture design firms in Sweden.

In contrast to many of his Modernist contemporaries, Frank felt that in designing, there was nothing wrong "with mixing old and new" and "combining different furniture styles, colors and patterns." Frank strove to design furniture for both use and comfort that drew on colorful flora and fauna. Drawing on his roots as the son of a textile merchant, Frank created over 1,000 bold textiles and furniture designs for Svenskt Tenn that melded the bright colors of his Viennese heritage with that of Swedish folk culture.

Judy Kensley McKie

Timid Dog bench

USA, 2004 | cast bronze with applied patina

16¾ h × 56½ w × 17½ d inches (43 × 144 × 44 cm)

This work is number 2 from the edition of 12. Incised signature, date and number to underside: [JKM 04 2/12].

literature

Furniture Art of Judy Kensley McKie, Pritam & Eames exhibition catalog, unpaginated

exhibited

Furniture Art of Judy Kensley McKie, 7 August–14 September 2004, Pritam & Eames, East Hampton

provenance

Pritam & Eames, East Hampton
Private Collection, Florida

\$30,000–50,000



Like a Gift for Someone You Love The Furniture Art of Judy Kensley McKie

by Arthur C. Danto

In the Fall of 1974, a group of New York artists, disaffected with what they perceived as mainstream art, began to meet in one another’s studios to discuss the status of decoration. The movement known as “Pattern and Decoration” — more slangily, “P&D” — produced a body of defiantly decorative art, and by time the movement waned in the early 1980s, the kind of art it had been opposed to had itself long since lost its energy. Mainstream art in the mid-seventies was largely understood in terms of Minimalism and Conceptualism, the last true movements of Modernism, as conceived by Clement Greenberg, the most influential critic of his day. Greenberg characterized modernism as driven by an agenda of self-criticism: each of the arts must purge its practice of whatever was not essential to the medium through which it was defined. “Thus would each art be rendered ‘pure,’ and in its ‘purity’ find the standards of its quality as well as its independence.” Interestingly, Greenberg’s program was as pertinent to high craft in the 1960s as it was to mainstream fine art. Furniture makers, for example, identified wood as their defining medium, and formulated an aesthetic based on its inherent properties — “the woodiness of the wood” as it was sloganized. The ceramist Peter Voulkos applied to clay the same attitudes he found in the handling of paint by the Abstract Expressionists, whose attitudes Greenberg’s own materialist aesthetic was felt to reflect.

In the end, the pursuit of purity proved to have less to do with the essence of art than with a particularly narrow style. The reductiveness of Minimalism, rather than an imperative, was merely an option for those with a taste for heavy theory and visual austerity. But that meant that the ideals of Pattern and Decoration were options as well. Many of the P&D artists were women, engaged by the fact that decoration characterized many practices traditionally regarded as feminine, like quilt-making. And many of them were impressed by the universality of decoration in cultures other than their own. Feminism and multiculturalism perhaps gave some artists reasons for making decoration central in their own work, but it was far too universal an aesthetic interest to require reasons. With the end of modernism, everything was open to everybody.

At the same time that the P&D artists were beginning to formulate their attitudes toward decoration, the Boston painter and furniture maker, Judy Kensley McKie, began to look for way to introduce decoration into the somewhat spare furniture she had been making, at first for her own use, and than as a kind of day job while she painted.

When my husband and I got out of school, we were both painting and we were living in a completely bare apartment in Cambridge without a stick of furniture to sit on. There was nothing we could afford to buy. So I just started making things that we needed. It was very circumstantial, there was no plan to it at all. I did not originally plan to make a career out of it.

Her furniture was minimalist in substance if not in theory. It was utilitarian and functional, and though this was somewhat dictated by circumstance, one cannot discount the prevalence of an aesthetic of simplicity in the fifties and sixties, which was embodied almost as a moral injunction in modernism as a style. But then, around 1975, her work began to change.

When I first started making furniture I was really doing it as a job. I wasn’t thinking about an audience. I was just thinking about who might need what. I made bookcases and kitchen cabinets, and that satisfied me for a long time. When the work started to change, when I wanted to make it more personal by carving and decorating, it began to move outside the area where I had been selling it, so I had to convince people who were coming to me for bookcases that they wanted decorated bookcases instead of plain ones, and I offered to make them for the same price. If they gave me the chance to decorate... [I] would give them the art for free!

McKie clarifies the meaning she attaches to the term “personal” as follows. “Every once in a while I would see a small hope chest or something with a very intimate feeling about it. For example, a Pennsylvania Dutch box that was carved with a daughter’s name on it. Very, very personal objects. I said this is what I needed... more like a gift for someone that you love.” Her own work at that, she says, was very sterile, and “what I saw around me was very sterile.” The idea of art as a gift for someone you love, rather than an object that satisfies an abstract theory, is very powerful, and it recapitulates what I would suppose was the feeling of dissatisfaction that motivated the rather more ideological artists in P&D. When I asked her whether she had known about the Pattern and Decoration artists, she laughingly replied that she hadn’t known about anything! It is perhaps the mark of a true movement that artists begin to do the same kinds of things while unaware of one another’s existence.

It is very affecting that McKie began by making some simple pine boxes, and then drawing pictures on their tops, which she proceeded to carve — as if she were making gifts. And this may have seemed a way of combining her two interests, painting and furniture making: “I was suddenly doing the drawings on piece of wood.” The post-modernist architects, Robert Venturi and Denise Scott Brown found reason to celebrate a kind of vernacular building they characterized as “decorated shacks.” In a way, Judy McKie had found her way to what one might call the “decorated case.” It was, however, a limited solution, falsely implying that decoration is something that is merely added to furniture. What she was seeking was a way of relating furniture and decoration internally to one another, and perhaps the box itself was too limited a form for such artistic purposes. In the work she went on to do, the object and the decoration were to emerge together as a single entity, to the point that they could not easily be separated even in thought. “Making a piece includes a lot of activity and process that artists would go through also, even though what I’m making is definitely furniture,” she said to one interviewer. “I don’t necessarily want art with a capital ‘A’—whatever that is,” she told another. “But I want the art-making process.” Both as product and process, her work became art and furniture together.



In virtue of this, she found herself to be a member of a new generation of studio furniture makers, who were making furniture as an art. Nothing more decisively situates McKie as belonging to a new generation than her attitude to wood. “The wood is important, but the wood is not the idea,” she told Alfonse Mattia in 1983. “I think that if you’re going to make something powerful, it has to do more than say ‘Hey. I’m a beautiful piece of wood.” It at once goes with her natural pragmatism — and the pluralism of the times in which she came of age as an artist — that she uses many different kinds of materials, including bronze. “I can do things in metal I couldn’t do in wood. Metal gives a sense of permanence and age.” Metal of course also it makes it possible for her to make editions of her pieces.

I first encountered Judy McKie’s work when I was invited to participate in a panel at the Boston Museum of Fine Art, organized in connection with a remarkable exhibition — *New American Furniture: The Second Generation of Studio Furniture Makers* — which I wrote about in *The Nation* under the explicit title “Furniture as Art” in 1989. My title was intended to provoke. Despite the pluralism that made decoration artistically acceptable, there remained, a decade later, a certain conceptual resistance to functional objects as fully enfranchised works of art. Consider another exhibition of the same year: *Making Their Mark: Women Artists Enter the Mainstream*. 1970–1985. The show included a number of P&D artists — Valerie Jaudon, Joyce Kozloff, Miriam Schapiro, and others. Judy McKie was not included, nor were any of the woman furniture artists from *New American Furniture* — Wendy Murakama, for example, or Kristina Madsen. Many of the P&D women artists did in fact make functional objects — such as tiles and painted furniture. They were not chosen as part of *Making Their Mark* for these efforts, however, but for what would have been acknowledged as — well — art. The mainstream in 1989 was definitely open to decoration, but not quite open as yet to functional objects. The prejudice against functionality has an old and stubborn history. Like decoration, which has after all been so integral in so many artistic traditions including our own, it cannot for long impede the widest acceptance of the genre that Judy McKie and so many other artisan-artists have carried to such heights.



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Judy Kensley McKie b.1944

Judy Kensley McKie was born in Lexington, Massachusetts in 1944. Her parents were both artists and McKie was encouraged to draw. McKie began her artistic training in 1966 at the Rhode Island School of Design where she studied painting. Soon after graduation, she married fellow painter and RISD graduate Todd McKie. In 1971, McKie joined the New Hamburger Cabinet Works co-op, and it was here that she learned how to design and create furniture. McKie draws from a wide background of historical traditions in her designs, including Pre-Columbian, Egyptian, African, and Greek. Combining both rigorous woodworking and bronze casting techniques, McKie's designs are evocative and sculptural. She strives to create "inanimate objects that are animate" by making narrative designs that often incorporate animals. McKie has garnered much critical acclaim throughout her career, winning the Craftsman Fellowship for the National Endowment for the Arts in 1982, the Louis Comfort Tiffany Foundation Award in 1989 and the Furniture Society's Award of Distinction in 2005.

22

Leza McVey

Vessel with stopper

USA, c.1955 | glazed ceramic

10 3/4 w x 8 1/2 d x 22 1/4 h inches (27 x 22 x 57 cm)

Incised signature to underside: [Leza]. Sold with a copy of *The Ceramic Forms of Leza McVey* by Martin Eidelberg.

literature

The Ceramic Forms of Leza McVey, Eidelberg, ppg. 16, 64, 72–73
illustrate related forms

provenance

Collection of the Artist

Collection of Mark McDonald, Hudson, NY

\$15,000–20,000



Remembering Leza McVey

by Mark McDonald

In 1975 I moved to New York City from Texas and landed a full-time job at the eponymous gallery of Lillian Nassau, the reigning queen of Art Nouveau. I benefitted greatly from daily exposure to her diverse collection of 20th century decorative arts; Arts & Crafts, Art Nouveau, Weiner Werkstätte, Art Deco, and of course Tiffany for which she had become the leading authority. I met fascinating clients, collectors, dealers, and curators who frequented the gallery; it was a true Salon atmosphere, a real laboratory for learning.

During these three years, my main responsibility at Lillian's was the inventory; I researched, photographed, and recorded descriptions for every piece. I developed a deep appreciation and love for ceramics while handling world-class examples of French (Dalpayrat and Taxile Doat), Italian (Gio Ponti), Scandinavian (Rorstrand), and American (Grueby and Natzler) pottery. Somehow the clay medium appealed to me, it seemed more down-to-earth and accessible, less technical and mysterious than glass. This experience inspired me to begin collecting American Arts and Crafts pottery, primarily Grueby, Van Briggle, Teco, and Newcomb College.

In 1979 I left the security of that institution and struck out on my own, feeling I had gotten the maximum benefit from this apprenticeship. For several years I was an "American picker", three decades before the reality show now on television. My travels, as "man-in-a-van", led me west to Syracuse (home of the Everson Collection of American ceramics), to Rochester (where my brother and sister-in-law lived), to East Aurora (the Roycrofters), Buffalo (the Frank Lloyd Wright Martin House and Albright-Knox Museum), and on to Toronto where I met Ross and Joanne Young. Their shop, *20th Century Gallery*, was extraordinary; they were early visionary dealers with great taste. They understood and explored modernism from its early European origins to mid-century.



View of the Leza McVey retrospective at the Cleveland Institute of Art, 1965; the first vessel by Leza McVey acquired by Mark McDonald



The artist among her designs at her retrospective at the Cleveland Institute of Art, 1965

On one of these Toronto visits I purchased a huge ceramic vessel which they had recently acquired from an estate sale in Detroit, it was signed "LEZA" in script on the bottom. We assumed it was American but the name was a mystery. When I got back to New York I called one of my friends from my Lillian Nassau days, Martin Eidelberg, an art history professor at Rutgers. He was, and still is, a leading expert and writer on the history of 19th and 20th century European and American ceramics. Martin said, "Oh yes, that is Leza McVey, I just recorded an interview with her for a chapter I am writing for the catalogue for the upcoming exhibition, *Design in America, The Cranbrook Vision 1925–1950*." Martin encouraged me to make a trip to Cleveland to meet her and her husband, Bill McVey who had been a sculpture instructor at Cranbrook from 1947–1953. The McVeys left the Detroit area in 1953 and returned to their hometown when Bill was offered a teaching position at the esteemed Cleveland Institute of Art. However, in recent years Leza had slipped into relative obscurity and was not in good health. Martin felt she would appreciate my interest and enthusiasm for her work.

Thus began a wonderful relationship I enjoyed with Leza and Bill that continued until his death in 1995 (she died in 1984). During my numerous visits to their mid-century modern home in Pepper Pike in east Cleveland, they shared many stories about their Cranbrook years and their fellow students Ray and Charles Eames, Harry Bertoia, Toshiko Takezu, Eero Saarinen and Jack Lenor Larson. The close-knit Cranbrook community, faculty and students, and the intensely creative atmosphere fostered by Eliel Saarinen and his family enabled Leza to make major strides forward in finding her own voice in her work.

Leza contributed greatly to the then blossoming modern idea that pottery was not limited to traditional forms created on the wheel. She blended her talents and interests, sculpture and weaving, into her asymmetrical ceramic vessels, creating unorthodox forms at the same time that Peter Voulkos was revolutionizing clay art.

In Cleveland in the 1950s and 1960s, and close to their families, both the McVeys' careers flourished. They built a modern international style house with an open plan living area bookended by his and her studios. She began exhibiting locally and showing her work in national ceramics competitions. This period of mature realization and national recognition culminated in her one-woman retrospective at the Cleveland Institute of Art in 1965, the exhibition was designed by her friend the brilliant goldsmith, John Paul Miller.

Leza contributed greatly to the then blossoming modern idea that pottery was not limited to traditional forms created on the wheel. She blended her talents and interests, sculpture and weaving, into her asymmetrical ceramic vessels, creating unorthodox forms at the same time that Peter Voulkos was revolutionizing clay art.

Sadly, she had a life-long degenerative eye disease that forced her to stop potting in the late 1960s. She began to rely solely on weaving as an outlet for her creativity. Although she had saved a small collection of her own pots in her studio, she was reluctant to sell them. They were her "babies", the physical reminders of her most productive years. During my last visit with Bill, after Leza's death, he consented to let me buy this example (Lot 22) off her studio shelf; he remembered that I had admired it often.

A few years after Bill's death I teamed up with Martin Eidelberg and my generous client Phil Aarons (who recently gifted his large collection of American Studio ceramics to the Boston Museum) to produce a catalogue celebrating the life and work of Leza McVey.

Most pots have been designed as ‘containers’ for flower arrangements, a prescribed number of red apples, or perhaps a decorously shirred egg. These extraneous objects are needed to complete the design. But since flowers will wilt and apples do get eaten, I prefer completing the unit myself. This feeling — undoubtedly a limitation — has led to my incorporating stopper-accents in many of my designs. Leza McVey



Leza McVey 1907–1984

Born in 1907 in Cleveland, Ohio, Leza McVey (née Sullivan) began her artistic training at the Cleveland Institute of Art. After graduating, she trained under the ceramic sculptor Alexander Blazys at the Colorado Fine Arts Center. In 1932, she married the sculptor William McVey, with whom she often collaborated on ceramic murals and tiles. In 1947, her husband accepted the post of professor of sculpture at Cranbrook Academy of Art. While he taught, Leza McVey took courses with the “mother of American ceramics”, Maija Grotell, known for her use of jewel-toned glazes on traditional wheel-thrown shapes. McVey’s work during this period is comprised of hand-built forms featuring voluptuous lines and earth-toned glazes displaying a distinct departure from the teaching of Grotell.

Leza McVey, too, was invited her to teach her own ceramics courses at Cranbrook. McVey’s zoomorphic vessels, sculptural in nature, are permeated with capricious life and they are often compared with the works of the Surrealists painters like Joan Miró. In 1951 she won the prize for her work *Stoppered Bottle* at the Syracuse Ceramics Fair. Later, McVey taught ceramics at the Akron Institute of Art, but due to weakening eyesight she retired from making ceramics in the 1960s. McVey died in 1984, and her monumental ceramics can be found in numerous prestigious collections including the Museum of Art and Design, the Cleveland Museum of Art and the Milwaukee Art Museum.

23

Hans J. Wegner

Rare Dolphin lounge chair

Denmark, 1950 | Johannes Hansen | white oak, cane, brass
28½ w × 36 d × 37 h inches (72 × 91 × 94 cm)

literature

Dansk Møbelkunst Gennem 40 Aar 1947–1956, Jalk, ppg. 140–143

Wegner: Just One Good Chair, Olesen, pg. 184

provenance

Acquired circa 1950 by Harry van Loon, Copenhagen

Thence by descent

\$50,000–70,000

The pieces made by Johannes Hansen and Hans J. Wegner testify to a creative process which is disciplined and at the same time playful. Their caned deck chairs in oak and their small oak bench, simple and elegant, together with the painting on the wall, the small green tree, the handmade basket, the white wall and the grey stone floor are as pleasing to behold as an exquisite still life. Sydvenska Dagbladet, 1950



The collaboration between Wegner and Johannes Hansen this year is a beautiful example of the value of developing new and personal designs. During recent years there have been few to equal Hans J. Wegner's ability to create a synthesis in his designs between functional brilliance and a natural and untheoretical elegance. Wegner knows just as much about the possibilities of wood as Finn Juhl, and he treats it more gently and honestly without making the form impersonal... Svend Erik Møller, 1950

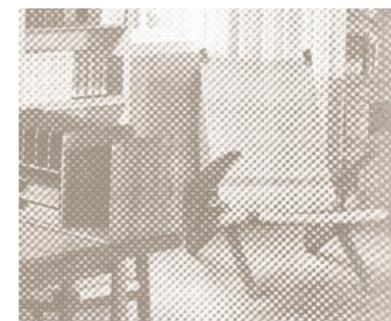
Rational Beauty Hans J. Wegner's Dolphin Chair



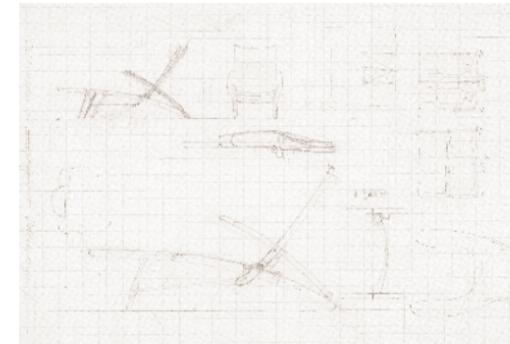
The legendary designer/manufacturer collaboration between Hans J. Wegner and Johannes Hansen, formed in 1940, was integral to the trajectory of the modern design narrative both in Denmark and internationally. One superb piece to emerge from this partnership was a folding lounge chair, produced in 1950. Because the work never actually went into production, a very limited number of samples of the chair's two forms (short and long) exist, making it a very rare and much sought-after design. In both its elegance of form and dedication to functionalistic comfort, this work inspires a feeling of reverence when encountered in person which makes it in no way difficult to comprehend Wegner's status as the "Master of the Chair".

Made of woven cane and oak, with brass fittings, the chair is sleek and striking in its appearance, and embodies all of the vital formal concerns which distinguish the finest of Danish modern design of this period. While something of the Chinese influence which inspired much of Wegner's work is perceivable in the sharp lines of the work, more overtly, it pays homage to Mies van der Rohe's *Barcelona* chair. Master cabinetmaker Hansen would have accomplished the execution of this chair using traditional techniques of production: the gently curved forms of the wood comprising the frame was hand carved from solid wood; the cane across the curved frame of the chair back and seat, hand-woven.

With regards to the chair's construction, it is important to acknowledge the extent to which Wegner's original designs were informed by a wholehearted appreciation and understanding of Hansen's craftsmanship: therein lies the beauty of this partnership. Supreme dedication on Wegner's part to ensuring consistency of vision from the concept phase right through to production manifested itself in a measured and rigorously pragmatic approach to his designs. In this way, the practicalities of the construction process were not merely something which served as a secondary afterthought for Wegner, or as laborious but necessary criteria against which to check his designs,



The Johannes Hansen booth at the Danish Cabinetmaker's Exhibition of 1950



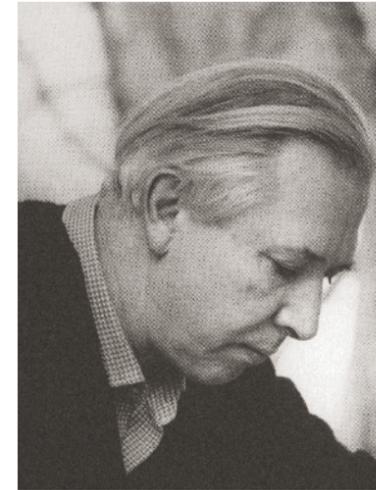
Drawings of a related folded chair by Hans J. Wegner; the Johannes Hansen booth at the Danish Cabinetmaker's Exhibition of 1950.

but rather underpinned the very central concerns of his work, and strongly guided him in the design process. In the case of this folding lounge chair, the final product is therefore a combination of Wegner's precise rationalistic bent, and his ability to treat line and form in an elegantly and adeptly modern way.

To these considerations must be added perhaps that most crucial characteristic of Wegner's design which ensured translation into excellence: his deep knowledge of, and passion for, the raw materials in which he dealt. There is a certain poetic circularity to be considered in the designer's relationship with wood: whilst the wood used to construct his designs had been processed, it was being applied to the realisation of organically-inspired forms. In this sense, the chair offers something of a modern tribute to the natural cycles and forms to which this wood has been contrived to return. It also makes clear the fact that the designer's loftier conceptual dealings with modernism and the formal potentials of furniture and design were very much grounded in an innate love for, and understanding of, his raw material.

The overall effect of the chair is one of angularity and sleekness; in this, it presents as something of a manifesto to Scandinavian design. To note the counter-cultural context in which it was conceived is to further appreciate this: in response to the sharp and often jarringly bold utilitarianism of Bauhaus, Wegner was offering a simple, beautifully-crafted and above all *comfortable* chair. It has even been dubbed the *Dolphin Chair*, something which contributes an especially playful element to the work in calling to mind the fluidity and graceful movement of a dolphin—consider the arm arches as reminiscent of the soft curve of a dolphin's body diving into the water.

Wegner's folding lounge chair was first exhibited at the Danish Cabinetmaker's Guild exhibition in 1950, and one of the long forms is now housed at the Centre Pompidou in Paris.



A chair is to have no backside. It should be beautiful from all sides and angles.

Hans J. Wegner

Hans J. Wegner 1917–2007

Hans J. Wegner was born in Tønder, Jutland, Denmark in 1917. As a teenager, Wegner undertook an apprenticeship with a local cabinetmaker where he gained his first experience hand-crafting wood furniture. In 1936, Wegner enrolled in wood joinery courses at the Technical Institute in Copenhagen, following this methodological study with a degree in furniture design from The Danish Design School. In 1938 he was hired as a draftsman by architects Erik Møller and Flemming Lassen for their drawing studio, and he later worked with both Møller and Arne Jacobson. Wegner designed the furniture for the Aarhus Town Hall, creating modern yet comfortable furniture that matched the precise lines of the building. Leaving to create his own studio in 1943, Wegner specialized in furniture design but also worked in interior design and lighting. Wanting to create low-cost, high-design furniture, in 1945 Wegner collaborated with Børge Mogensen. Wegner also worked with Johannes Hansen, Carl Hansen and Sons, PP Møbler, and Knoll International among others. In his furniture designs, Wegner had an innate understanding for the material of wood and he created over three hundred chair designs in his lifetime. His innovative works represent a flawless marriage between industry and craft. Wegner died in Copenhagen in 2007 leaving behind decades of unsurpassed contributions to the field of Danish design.

24

Wendell Castle

Reaper

USA, 2010 | stack-laminated and carved walnut
31w x 73d x 41¼h inches (79 x 185 x 105 cm)

This work is unique. Carved signature and date to rocker: [Castle 10].

literature

Wendell Castle: A Catalogue Raisonné 1958–2012,
Eerdmans, no. V. 75, pg. 405

exhibited

Wendell Castle: Rockin', 6 May–26 June 2010,
Barry Friedman Ltd., New York
Wendell Castle in the 21st Century, 4 March–3 June 2011,
Belger Arts Center, Kansas City, MO
Wendell Castle: Forms within Forms—The 21st Century,
29 November 2012–4 February 2013, Kentucky Museum
of Modern Art and Craft, Louisville

provenance

Barry Friedman Ltd., New York
Private Collection

\$120,000–150,000

**My furniture goes against the grain
of 20th century design. I have no special
interest in form following function. I want
to be inventive and playful, to produce
furniture to make life an adventure.**

Wendell Castle





Sculptural Design Art Furniture

Wendell Castle's *Reaper* is a bold work which encompasses all the brilliance of a vital and prolific career. Though it was created in the sixth decade of Castle's artistic production, *Reaper* does not give the impression of a retrospectively-inclined artefact, but rather asserts the living and breathing nature of Castle's thriving, unified oeuvre.

The sleek aesthetic of modern automobile design has been cited as providing inspiration for Castle's recent work, and this concept certainly resonates when considering *Reaper*. The exquisite harmony and bold curvilinear form of the work precede its status as a functional rocking chair. It does not merely occupy space, but rather asserts itself as a sculptural triumph, defining the very space around it. The form of the chair is animated, implying movement in an almost futurist, animalistic sense which also recalls the pod-like forms of a number of Castle's other well-known works, such as the *Sizzle* series.

The emergence of Wendell Castle onto the American 1950s studio craft scene marked the inception of a groundbreaking career, one which, for half a century, progressed through that vital evolutionary process of self-criticism, meditation, and innovation before finally coming full circle and returning to the core tenets of his early work. In its sculptural/functional hybridism, *Reaper* articulates the complexity of the dialogue which Castle has facilitated through his years-long navigation of different art forms: i.e. sculpture/design/furniture, and succeeds in marrying together something essential of each of these aspects in a synthesis of traditional craftsmanship and cutting-edge technology.

One of the most instantly-recognizable aspects of Castle's work as characterized by *Reaper* relates to his use of the stack-laminate technique. Though now considered synonymous with Castle's work, at the beginning of his career this process was considered completely outdated—irrelevant, even. His revival of this technique was innovative, to say the least.

The exquisite harmony and bold curvilinear form of the work precede its status as a functional rocker chair. It does not merely occupy space, but rather asserts itself as a sculptural triumph, defining the very space around it.

Dating back to the 19th century, the technique of stack lamination involves gluing together a number of wood stacks to build up a moulded form and eventually work towards the realisation of an agile, amorphous construction. Castle's initial encounter with this technique was as a teenager, when he apparently came across a magazine article instructing on the use of stack-laminate to create a "decoy duck". Working in the early stages of his career in alignment with the traditional methods necessitated by stack-lamination, he would project a drawn image of his form onto the wall, before envisaging the necessary differentiations in wood bands and translating them into hand-drawn templates. From these, wood sheets would be cut, glued and stacked together to a form which could be manipulated by hand. This process has now been adapted by Castle to empower the efficiency and accuracy of production through incorporating 3D scanning and modelling. The technologically-based stack-laminate process comprises the 3D scanning of an original small foam model. From this model, cross-sections are determined and printed out to scale as templates. After being constructed by hand, a milling robot contributes to the final finishing process.

The significance of Castle's return to this technique in recent years in works such as *Reaper* is twofold: not only was he opting to re-interpret a technique which had characterised much of his early work, but he was also choosing to re-reinterpret a 19th century process by way of digital construction. In electing to marry modern advancements and artistic developments with the traditional technique which gave distinction to his early work, Castle has imbued *Reaper* with a sense of timelessness. In light of this, the rocker should be read as echoing not just a single moment in the trajectory of his artistic production, but rather the totality of Castle's oeuvre, the underpinning presence and force of which propels this rocker through to the living moment,



**Wendell Castle
in his studio**

and instills it with a weighty sense of both immediacy and immortality. It is equally important to note the modular and plastic-liberation enabled by the use of stack-lamination: it may even be considered somewhat ironic that this technique, conceived in Castle's mind in the context of the almost-humorously functional (and banal) production of decoy ducks, eventually served as a means with which to elevate the status and existence of the furniture form beyond the realm of the purely functional. The fact of Castle's engagement with stack lamination is of further note when considering that *Reaper* has had something of an ecological circularity imposed through the construction of complex living forms from wood, which could never be achieved without such adept manipulation of his raw material.

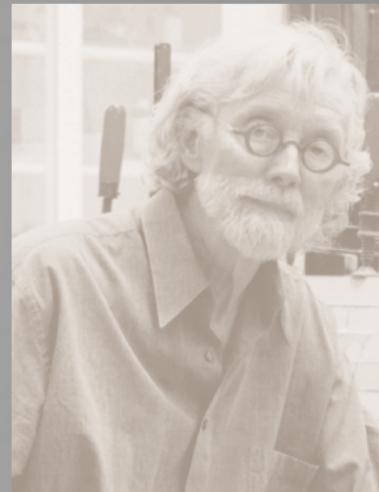
By virtue of the stack-laminate technique, Castle imbued *Reaper* with the essence of sculptural form, in a way which was free from the constraints of a single, material block of wood. In this sense he has afforded his medium a certain immortality, one in which it exists in a conceptual freedom, ready to conform to the aesthetic whims of the designer as he channels new ideas of modern sleekness and form. In this context, it is not difficult to understand Castle's reputation as one of the foremost designers of the American studio craft movement — the moment at which designers asserted their ability to not only design, but to physically conceive and create their objects. As a creator of furniture, Castle mastered his material and subjected it to his own creative process in the same way a sculptor would do so. The rigidity of wood is herein undermined; its flaws and limitations wholly mitigated. *Reaper* is a truly triumphant reflection of this material subjugation on Castle's part. Moreover, through demonstrating the viability and steadfast adaptability of his signature technique within the ever-shifting landscape of production, Castle ensured that the technological differentiation in process over the decades did not translate to a creative shortfall. *Reaper* is a triumph of modern sculpture and design which has been immortalised through a realisation of those essential creative processes of Castle's in a modern context.

The breadth of Castle's career was addressed in the recent exhibition held at the New York Museum of Art and Design, *Wendell Castle Remastered*. *Reaper* has been celebrated as amongst the most splendid of Castle's forms from this period, and was featured in the Kentucky Museum of Art and Craft's 2013 exhibition *Wendell Castle: Forms within Forms*.

I've always been drawn to the Transcendentalists.

I like ambiguity and things that are mystical.

Wendell Castle



Wendell Castle b. 1932

Born in Emporia, Kansas in 1932, Wendell Castle remained in Kansas throughout his education. 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 collection 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.

25

Peter Voulkos

Untitled

USA, 1960–1964 | hand-built and gas fired glazed stoneware
26¾ h × 14 w × 9¾ d inches (68 × 36 × 25 cm)

Glazed signature to underside: [Voulkos]. This work has been
authenticated by Voulkos and Co., catalog number CR609.r-G.

exhibited

Greenwich House Pottery, New York

provenance

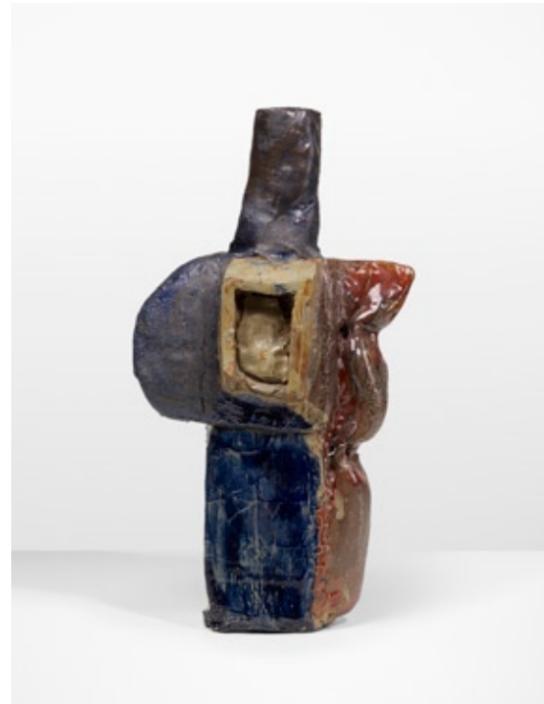
Acquired directly from the artist by Greenwich House Pottery, New York
Private Collection, Chicago
Wright, *Important Design*, 9 December 2008, Lot 206
Private Collection

\$30,000–50,000



Peter Voulkos Ceramic Expressionist

Few artists can revolutionize an ancient medium, but Peter Voulkos did just that when he brought ceramics into the realm of fine art starting in the late 1950s. While Voulkos began his career by creating utilitarian objects such as bowls and vases that won him wide renown, he began to contemplate abstraction and other fine art principles when he spent the summer of 1953 teaching at Black Mountain College. There he met Robert Rauschenberg, John Cage, and Josef Albers. From there, he visited New York, meeting many of the Abstract Expressionists. Voulkos recounts: “I began to know a lot of other artists there, like painters and sculptors—that was very important to me... [Cedar Tavern] was the watering hole, that’s where I would run into all those guys. Franz Kline, he had a stool at the end of the bar... I went to his studio, he invited me up...” After these encounters, Voulkos taught at L.A. County Art Institute (now Otis College of Art and Design) from 1954 to 1959 and it was in this period that his works really began to evolve. As the decade came to a close, Voulkos moved away from creating functional items, instead morphing vase-like structures into sculpture. He slashed the clay in certain instances and aggressively applied paint to the forms like canvas. No longer content to create works that hid their process of creation, Voulkos made the very act of creation paramount to the understanding and appreciation of his work, much like the Abstract Expressionists that he had associated with.



The present lot, executed right as Voulkos discovered his unique voice, is an excellent example of his fine art practice. The sculpture references a vase in its general form, but is clearly sculptural from every side. In order to fully understand and see the sculpture, a viewer must circle around it. This fact is enhanced by Voulkos’ painting technique. He applies different glaze tones to the sculpture in a manner that does not follow the form, but instead subverts the purpose of glazing, which is usually to decorate or enhance the underlying form. Here, the form is simply a blank canvas for the artist to apply paint to, in certain areas choosing to harmonize with the form, in others deciding to clash and cause tension. Voulkos talked to Rose Slivka about the use of color in his work: “I brush color on to violate the form, and it comes out a complete new thing, which involves a painting concept on a three-dimensional surface, a new idea.”

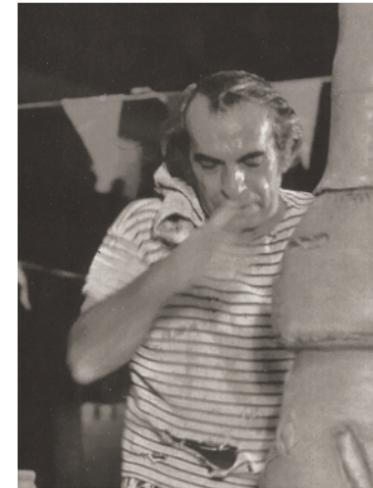
Voulkos’ artistic output piqued the interest of Peter Selz, the Curator of the Department of Painting and Sculpture at the Museum of Modern Art. In 1960, he invited Voulkos to exhibit six of his paintings alongside a number of his sculptures as part of the *New Talent* series, one man exhibitions that the museum had been offering since 1950 to artists who had not yet had solo exhibitions in New York. Voulkos used this opportunity to illustrate the connection between painting, the classic example of fine-art, and ceramics. In the press release for the exhibition, the description of the paintings and sculptures begin to fuse together, foregrounding the way in which the artist could use both painting and ceramics to explore purely formal interests such as texture and color:

The ceramist’s interest in natural textures is pronounced in Voulkos’ paintings as well as his sculpture. The six paintings, which range in size from the 35 x 32" *Moving White* to the 6 1/2 x 9' *Blue through Black*, are of oil, vinyl, lacquer and sand. The paint is thickly applied creating ceramic-like surfaces. Occasionally, as in *Red Edge*, Voulkos extends the composition over the edge of the painting and strip frame, to produce the effect of a relief. The massive 4 to 5 1/2' high sculptures are organically evocative forms of fired clay. Colored glazes are applied to some.

He applies different glaze tones to the sculpture in a manner that does not follow the form, but instead subverts the purpose of glazing, which is usually to decorate or enhance the underlying form. Here, the form is simply a blank canvas for the artist to apply paint to, in certain areas choosing to harmonize with the form, in others deciding to clash and cause tension.

After his show at MoMA, the artist spent the summers of 1960–1962, and 1964 in New York teaching and creating work at the famed Greenwich House Pottery and Columbia University. The present lot was acquired by Greenwich House Pottery and remained in the institution’s possession for many years. The institution itself has a storied history. Greenwich House started in 1902 when Mary Kingsbury Simkhovitch along with well-known social activist Jacob Riis and other social reformers came together and incorporated the Greenwich House settlement. Its mission was to improve the living conditions among the predominately immigrant population in Greenwich Village, at that time New York’s most congested neighborhood. Greenwich House created the city’s first neighborhood association and in 1916 was able to convince the government to zone the Village as a residential district. Over the years, Greenwich House provided art classes to the area’s residents, a tradition that continues even today.

The present lot not only captures a very important moment in Voulkos’ career, when the artist brought ceramics into the realm of fine art, but also, through its provenance, shows his moral commitment to the city that gave him an exhibition in one of its most prestigious institutions.



Peter Voulkos 1924–2002

Peter Voulkos was born in Montana in 1924. After serving in World War II, Voulkos studied studio art at Montana State College where he acquired a bachelor's degree. He then moved to Oakland to attend the California College of Arts and Crafts receiving his master's degree in 1952. Voulkos' ceramics in this period reflect a refined aesthetic of resist-painted designs on traditional wheel-thrown forms. Starting in 1953, Voulkos' work experienced a dramatic shift when he taught a summer course on ceramics at the famed Black Mountain College. It was here that he was introduced to avant-garde artists such as Robert Rauschenberg, Josef Albers, and Merce Cunningham and he frequently visited New York where he met various Abstract Expressionist painters including Franz Kline. Voulkos' ceramics began to take on a monumental quality. Using hand-built forms covered in gouges and broad swaths of dripping glazes, Voulkos created sculptural pieces that are reminiscent of the bold strokes of the Abstract Expressionist painters.

In 1954, Voulkos returned to California and began to teach at the Los Angeles County Art Institute. Voulkos passed away in 2002. One of the leaders of the California Ceramics Movement, Voulkos forever shaped the field of American ceramics with his ingenuity and his ground-breaking creativity. Voulkos' work is exhibited in museums across the world including the Metropolitan Museum of Art in New York, The Museum of Art and Design in New York, and the Victoria and Albert Museum in London.

26

George Nakashima
An Important Minguren II coffee table
USA, 1973 | American black walnut
92½ w × 32 d × 18 h in (235 × 81 × 46 cm)

This exceptional table was originally designed for the Rockefeller Japanese house in Pocantico Hills, New York. In the end it did not fit and was not used in the interior. Table features a heart-slab single-board top with a wide, sculptural fissure, free edges and cantelievered end.

exhibited
1990–1992, Minneapolis Institute of Art

provenance
Private Collection
Wright, *Important 20th Century Design*, 4 December 2005, Lot 296
Private Collection, New York

\$120,000–180,000

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



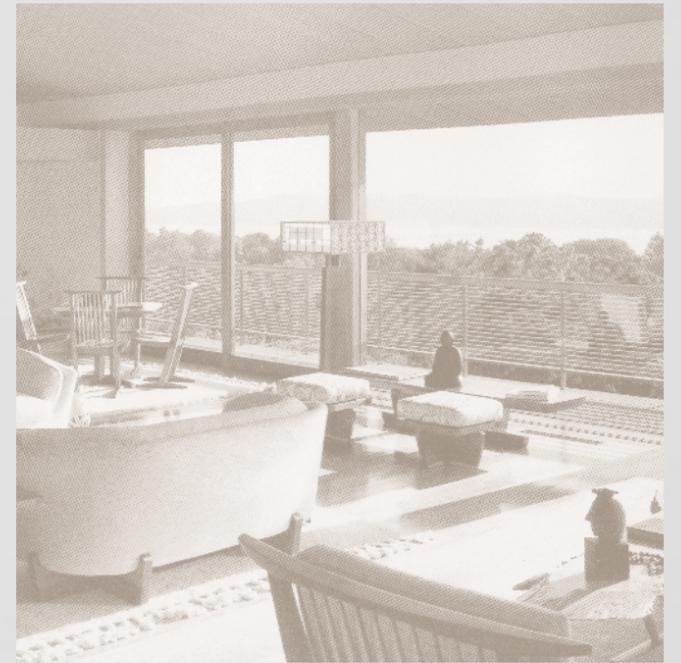


George Nakashima A Rockefeller Commission

When Nelson Rockefeller commissioned a new structure for his Japanese Gardens in Pocantico Hills, he told famed architect Junzo Yoshimura to build him a “beautiful garden pavilion in a classical style.” Recently lauded for his Tea House built for gardens at the Museum of Modern Art, New York, Yoshimura was the perfect choice to design a traditional yet innovative pavilion. For the Rockefellers, Yoshimura chose to create a Sukiya-zukuri pavilion, which is a Japanese style of structure used for refined pursuits. To outfit this extraordinary pavilion, Yoshimura asked his close friend George Nakashima to design the furnishings. Nakashima made more than 150 pieces, inventing entirely new forms for the interior space and executing them in rare and exotic woods. In creating his furniture, Nakashima espoused that “ultimately, the woodworker’s responsibility is to the tree itself, which has been sacrificed to live again in the woodworker’s hands.”

Nakashima chose his wood with care, often taking years to contemplate a slab before creating a piece that would honor the spirit of the tree. This is visible in the present lot, as Nakashima chose to highlight a gorgeous sculptural fissure that occurred naturally in the American walnut heart-slab of wood. The use of fine joining methods, free edges, and a cantilevered form are all hallmarks of Nakashima’s ingenuity and skill. The naming of this lot refers to Nakashima’s time as a member of the Minguren, or “People’s Tool Guild,” which was a group of Japanese artisans that strove to revive classical Japanese craft. Additionally, Nakashima’s belief that good joinery possessed an “unseen morality” points to the influence of the American Shakers, who believed in the spirituality of both material and craft. This exceptional table blends Nakashima’s innate sense of the organic and spiritual nature of wood with his precise method of craftsmanship. Though initially made for the Rockefeller Japanese House, in the end, this unique table did not fit in the interior.

Each flitch, each board, each plant 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



Interior view of the Rockefeller’s Japanese House in Pocantico Hills, New York





To be intimate with nature in its multifaceted moods is one of the greatest experiences of 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 Massachusetts Institute of Technology 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.

27

George Nakashima
Rare music stand

USA, 1980 | Carpathian elm, American black walnut, rosewood
26 w × 18¾ d × 44 h inches (66 × 48 × 112 cm)

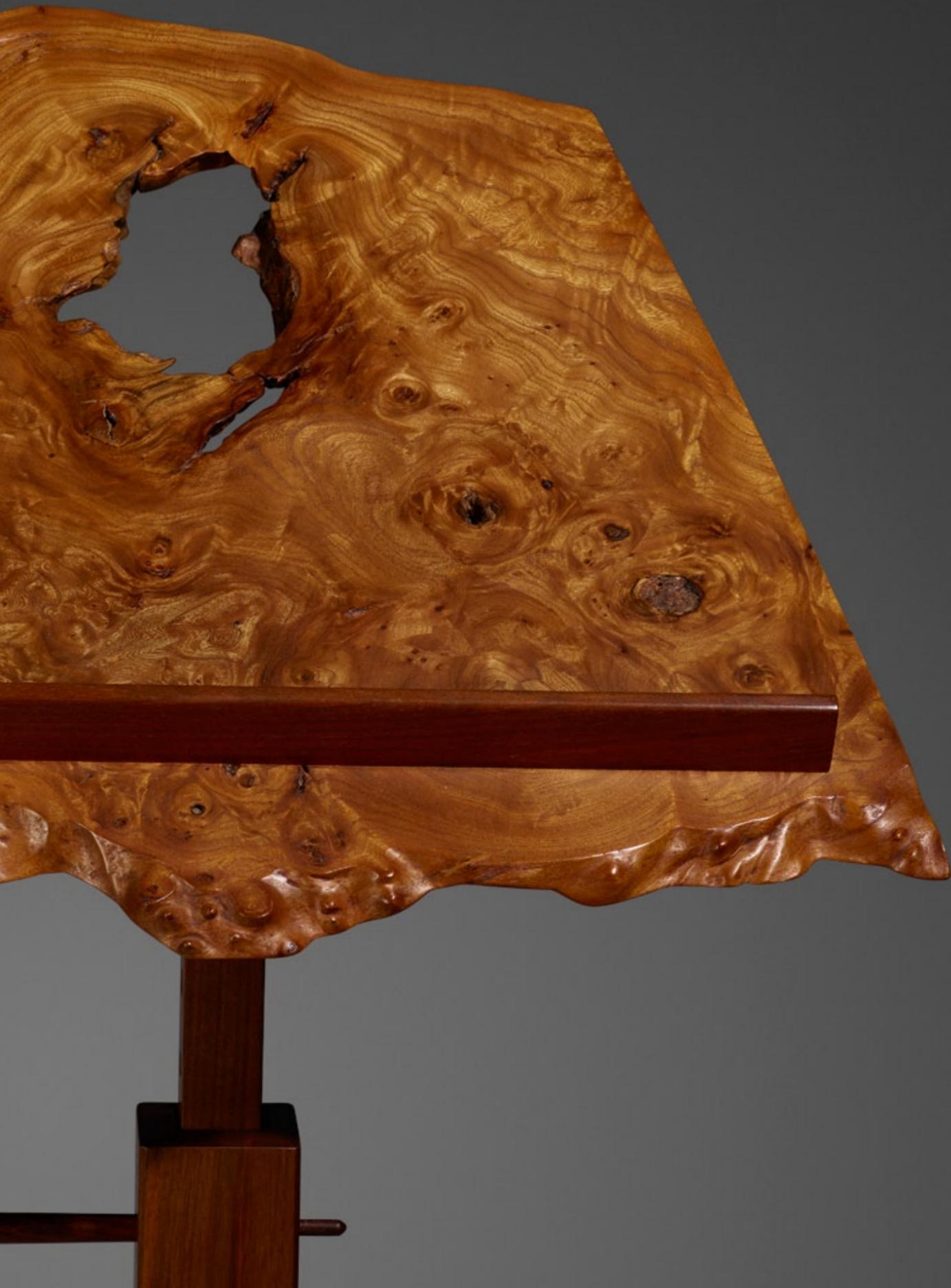
This work is one of two music stands George Nakashima designed for Helene Wainston in 1980. The stands adjust from 44 inches to 62.25 inches in height. Sold with a copy of the original drawing and order card.

provenance

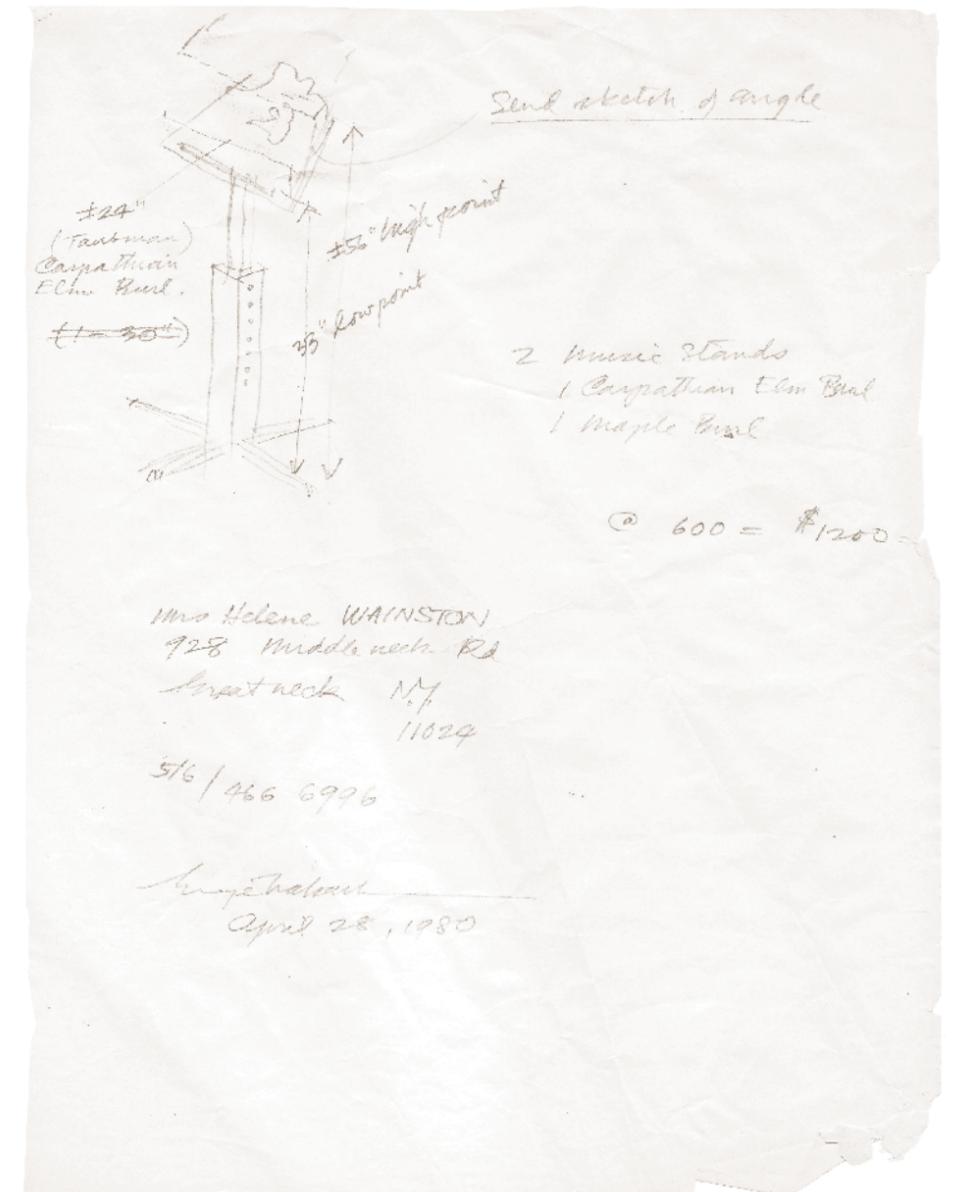
Collection of Helene Wainston, Greatneck, NY
Rago, *Modern*, 15 February 2015, Lot 1052
New York Collection

\$30,000–50,000





Original drawing by George Nakashima for the present lot ordered by Mrs. Helene Wainston in 1980



Furniture is like architecture, only on a different scale. I'm happy working small.

George Nakashima

28

Harry Bertoia
Important and Monumental sculptures
from Stemmons Towers, Dallas
USA, 1964 | melt-coated brass over bronze
93¾ h × 50¾ w × 19½ d inches (tallest)

Sold with a title of authentication from Bertoia Studio.

literature

A Comprehensive Guide to Outdoor Sculpture in Texas, Morris Little,
pg. 184 illustrates in situ *The World of Bertoia*, Schiffer and Bertoia,
pg. 95 illustrates these works

provenance

Stemmons Towers International Sculpture Garden, Dallas
Wright, *Important Design*, 7 June 2012, Lots 164–166
Important Private Collection

\$300,000–4000,000

**Sculpture somehow is the one means
of expression where one can really see
inside, outside, up, down, or everywhere.
And this simply means that the sculptor,
in doing it, exposes himself completely.
He has nothing to hide.** Harry Bertoia







The present lot in situ at Stemmons Towers International Sculpture Garden in Dallas, 1964



Large commissioned pieces — fountains, etc. — are more or less finished or predetermined before they are started! Small pieces are ever a creative search for me, indicating how the large pieces will be. Therefore, I have to simply carry them out or execute them — not, of course, in a static state of mind, rather as a challenge. But they are somewhat like a flower which attracts many bees — fixed in time and place — there for many to see, as opposed to my day to day pieces which are like a bush, which divides and subdivides eventually carrying me to many, many individuals. Harry Bertoia

29

Harry Bertoia
Split Gong from Greig Hall, Bergen, Norway
USA, 1976 | silicon bronze with applied patina
72 dia x 1/4 d inches (183 x 1 cm)

This work is largest of three large gongs created by Harry Bertoia for the opening of Greig Hall in Bergen, Norway. Sold with a title of authentication from Bertoia Studio.

exhibited

Harry Bertoia: *Musik Å Sepá*, 1976, Greig Hall, Bergen
Harry Bertoia: *Sounding Sculptures*, 15 January–26 February
2000, Robert Miller Gallery, New York

provenance

Galleri Kaare Berntsen, Oslo
Rago, 21–22 April 2007, Lot 441
New York Collection

\$50,000–70,000

My basic intent, though, is to develop something with its own energy.

Harry Bertoia





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 Bertoià

Bertoià Acoustic Form

Though known primarily for his art and design, Harry Bertoià was engaged with music from an early age. Growing up, he often listened to his brother and father play their accordions and wished to create instruments that everyone could play without years of training. As Bertoià grew up, this idea remained in the back of his mind. In adulthood, as a well-respected sculptor and designer, Bertoià constantly experimented with metal in a variety of forms. While bending a single heavy wire, the two sides grazed each other, creating an alluring sound that inspired the artist to experiment with the creation of sculptures that had an aural element. This desire to push the boundaries of what sculpture could do was in line with the interests of other artists working in the fifties and sixties. Following in the footsteps of Alexander Calder, who was known for his mobile sculptures, artists such as Jean Tinguely, George Rickey and Pol Bury were creating sculptures with kinetic elements. Bertoià wanted to utilize kinetics to create sound. His experimentation led to the creation of Sonambient sculptures, collections of metal rods that vibrate when stroked to produce sound. He created a wide variety of Sonambients of differing scales, metals and forms. After evolving his Sonambient practice, Bertoià began creating gong forms, which in many ways were historical antecedents to the Sonambients, as their sculptural and aural qualities were intertwined. In the late 1960s, Bertoià converted the old barn on his estate in eastern Pennsylvania into a concert hall by moving over 100 Sonambients inside and organizing them for optimal aural impact. He staged concerts for close friends and continued to utilize the barn as a musical laboratory, constantly teaching himself how to achieve different sounds.

It is clear that sound was an indispensable aspect of the work that Bertoià considered some of his most important. For this reason, he was delighted by the commission to create artworks for the opening of Grieg Hall, a contemporary concert hall in Bergen, Norway. A concert hall was clearly the perfect opportunity to create Sonambients and place them in relation to a space dedicated to the preservation and performance of music. For this commission, Bertoià focused mainly on the gong, creating many different iterations of the form, from outdoor installations, to wall-mounted

works. The present lot was created for the opening and exhibited along with two other similar gongs, each suspended from the ceiling at different angles, as *Three Split Gongs*. The artist was able to blend old and new by hanging each of the antiquated elements of *Three Split Gongs* at novel angles that make the overall sculpture appear to be kinetic. This conversation between the contemporary and antiquated suited the unique nature of the concert hall, which was architecturally contemporary but named for Edvard Grieg, the music director of the facility in the 1880s. Beyond this, the gong itself is a potent symbol of complex cultural evolution on its own.

There are debates as to when the first gong was created, but it is widely agreed that they came into use during the Bronze Age around 3,500 BCE in Asia. The Chinese used the gong for religious, courtly and military rituals, playing it to signal the entrance of important figures associated with these sectors of society. Starting with the rise of Buddhism in China, all sacred Chinese gongs were inscribed with the phrase “Tai Loi”, meaning “happiness has arrived”. Over time, gongs became increasingly more ornate and attracted the attention of Westerners, who came to the East in ever greater numbers during the eighteenth century. In 1791 Westerners incorporated the gong in symphonies. Over the decades, Western royals and wealthy elites began collecting gongs for their decorative, artistic and cultural value. The gong held a variety of meanings to each society that incorporated them in to their culture. They were praised for spiritual and artistic power while also being prized as symbols of power and dominance.

By selecting such a loaded global cultural symbol to inaugurate Grieg Hall, Bertoià succeeded in not only celebrating the space’s importance within the realm of contemporary and historical music, but in placing the hall in a larger musical history. It is clear that the powerful symbol of the gong was more than a simple choice for the commission, since Bertoià had experimented with the form many times in the years before he created works for Grieg Hall. After creating so many different sculptural forms in his nearly forty year career, Bertoià chose to be buried under a one-ton gong of his own design on his estate in eastern Pennsylvania, by his Sonambient barn. At the end of his life, Bertoià wanted to be remembered for his ability to blend music, art and design. The gong is the perfect union of all three.



View of the Standard Oil Commission illustrating the present lot in situ

30

Harry Bertoia
Untitled (Monumental Sonambient) from
the Standard Oil Commission
USA, 1975 | beryllium copper and Naval brass
131½ w x 20¼ d x 138¼ h inches (334 x 53 x 352 cm)

This work is comprised of 110 rods. Sold with
a title of authentication from Bertoia Studio.

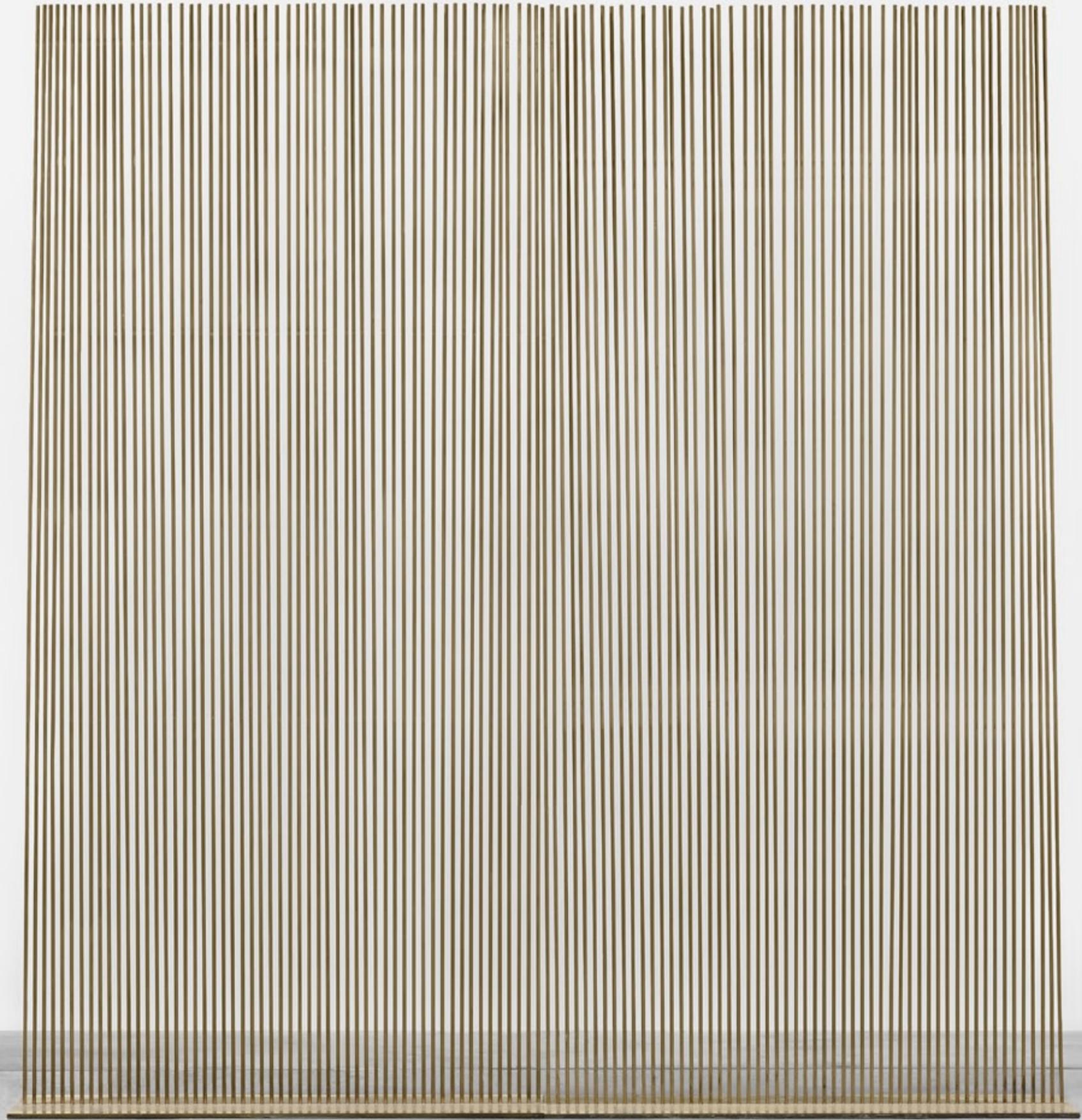
literature
Chicago Tribune, 25 June 1975, illustrates this work in situ
The World of Bertoia, Schiffer and Bertoia, pg. 187 discusses
the commission

provenance
Standard Oil Building, Chicago
Private Collection

\$300,000–500,000

The big pieces are a result of metal knowledge and physical forces; they can be any size, on up and up... They too are part of me, of course; however, I am following certain laws of metal and its reaction to bending, falling, cutting, etc. Thus when these objects are played on by the wind and sun they will move, change shape, but always return to obey the law by which they were created. Harry Bertoia





The Standard Oil Commission A Public Masterwork

Working with the greatest architects of the 20th century, such as Eero Saarinen, Gordon Bunshaft, I.M. Pei, Minoru Yamasaki and Edward Durell Stone, Harry Bertoia created more than fifty large-scale sculptures in prominent public spaces located in cities throughout the United States and around the world (Norway, Venezuela). Like his private works, Bertoia's commissioned sculptures are aesthetic objects that explore natural phenomena such as light, motion and sound. Much larger in scale, these works function within the broader constraints of architecture, transforming and interacting within the spaces in which they reside.

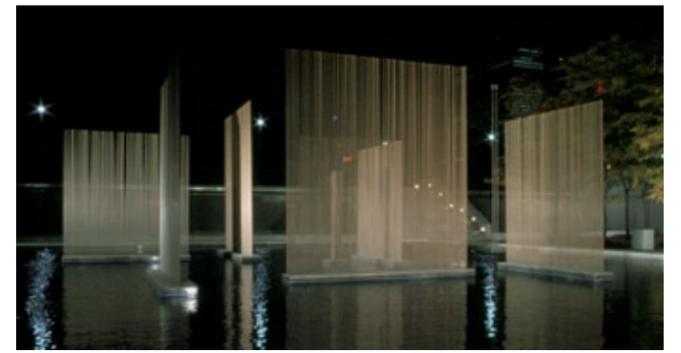
Bertoia's first large-scale commission was completed in 1953 for the General Motors Technical Center in Warren, Michigan designed by Eero Saarinen, a colleague and friend from his days at the Cranbrook Academy of Art. For this project, Bertoia created a Multi-Plane screen to separate the restaurant from the entryway of the interior. The welded screen, of brass melt-coated panels connected by rods, features alternating patterns of solids and voids that create a constantly shifting and beautiful play of lights and shadows while providing privacy for those behind it. The following year Bertoia was commissioned by Gordon Bunshaft of Skidmore, Owings & Merrill for the Manufacturers Hanover Trust Company in New York to create a screen dividing the public and private sides of the bank's main floor. This seminal Multi-Plane screen, nearly twice the size of the work he created for General Motors, located on 5th Avenue in New York, is widely admired and critically acclaimed; it has become the most recognizable work by Harry Bertoia. Also in 1954, Bertoia was invited to design a sculpture for the Chapel at the Massachusetts Institute of Technology in Cambridge, Massachusetts designed by Eero Saarinen. For the simple brick curved apse with a shell-dome ceiling, Bertoia suspended brass-melt coated panels and cut out shapes from twenty threads behind the altar. The individual elements, increasing in density as they near the floor, capture and reflect the light from the domed roof creating an ethereal experience.



Harry Bertoia preparing for the installation of the Sonambients for the Standard Oil Commission; The Standard Oil installation by day

These early masterpieces opened the door to many significant sculptural commissions, both from friends and colleagues as well as other noteworthy architects, and to invitations to participate in internationally acclaimed exhibitions such as the World Fairs of 1957 in Brussels and 1964 in New York. While many of Bertoia's early large-scale forms were Multi-Plane screens, by the 1960s he was exploring other ideas for public sculpture which paralleled the techniques of his smaller scaled works. Significant projects such as his Dandelion fountain for the Joslyn Art Museum in Omaha, Nebraska (Stone 1963), a molten bronze mural for the Dulles International Airport in Chantilly, Virginia (Saarinen 1963) and a Welded Form fountain for the Civic Center in Philadelphia, Pennsylvania (Stone 1967) illustrate the depth and variety of Bertoia's unique artistic vision.

Bertoia repeatedly rose to the challenge of creating works that aligned with the architectural vision for a given space by creating works to highlight and complement the unique characteristics of their environments. In 1974 Bertoia was commissioned to design a work for the plaza of the Standard Oil Building of Chicago (now the Aon Center) designed by Edward Durell Stone. Preceding the Sears Tower by one year, the starkly modernist skyscraper encased in Carrara marble was, for a short time, the tallest building in the Chicago skyline. Mirroring the lakefront structure's impressive height and verticality, Bertoia composed a collection of sounding sculptures that appeared to float in a 4,000 square foot reflecting pool at the base of the building. The installation included eleven geometrically arranged Sonambient sculptures, with rods aligned in straight rows or tightly clustered, ranging from four to sixteen feet in height. Architectural in size and energized by sunlight and the open air, the alternately arranged slender rods whispered tonal melodies while veiling and diffusing the view of the building and surrounding landscape—the overall experience is both mesmerizing and stimulating.



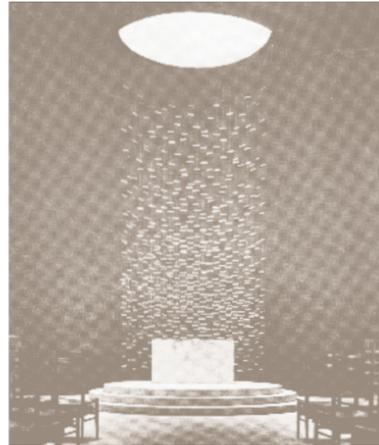
View of the Standard Oil installation at night

No other works in Bertoia's extensive oeuvre match the impressive scale of the Sonambients for the Standard Oil Commission. Sonambients at this scale have a visceral effect, multiplying and compounding optical illusions when seen through or in relation to one another. The single row composition of these masterworks carries an audible and visual wave across the surface, amplifying the unique characteristics of his sculpture.

The Standard Oil Commission represents a crowning achievement of Bertoia's large-scale public sculpture. Bertoia created these monumental works in his Pennsylvania studio, using scaffolding outdoors for the construction of the largest examples. Using 5,500 pounds of naval brass and 8,000 pounds of beryllium copper, Bertoia estimated that it would take roughly two weeks per sculpture to complete the works. By early 1975, the works were complete and ready to be transported to their Chicago home.

More than a year in production and planning, the Sonambients were installed and dedicated on June 24, 1975. The Art Institute of Chicago and the Fairweather Hardin Gallery hosted exhibitions dedicated to the work of Harry Bertoia that ran concurrently with the unveiling of the Standard Oil commission. Directors and members of prominent Chicago corporations were in attendance as Mayor Daley, on behalf of the city, welcomed the addition of the fourth major public artwork to Chicago's loop; Bertoia's *Untitled* Sonambient masterpiece for Standard Oil joined the Civic Center's *Untitled* monumental sculpture by Picasso, Chagall's *Four Seasons* mural at the First National Bank Plaza and Calder's *Flamingo* at the Federal Building.

Harry Bertoia Selected Important Commissions and Exhibitions



Hanging Screen for the Massachusetts Institute of Technology Chapel, Cambridge; Multi-Plane Screen for General Motors, Warren, MI

1953

Untitled (Multi-Plane Screen)

commission General Motors Technical Center, Warren, MI
architect Eero Saarinen

1954

Untitled (Multi-Plane Screen)

commission Manufacturers Trust Co., New York, NY
architect Skidmore, Owings and Merrill (Gordon Bunshaft)

Untitled (Hanging Screen)

commission Massachusetts Institute of Technology Chapel, Cambridge, MA
architect Eero Saarinen

1955

Untitled (Enameled Screen)

commission Lambert Airport, St. Louis, MO
architect Hellmuth, Yamasaki & Leinweber

Untitled (Welded Metal Screen)

commission New Library Building, Dallas, TX
architect George Leighton Dahl

1961

Untitled (Free-Standing Tree Screen)

commission Denver Hilton Hotel, Denver, CO
architect I.M. Pei

Untitled (Multi-Plane Screen)

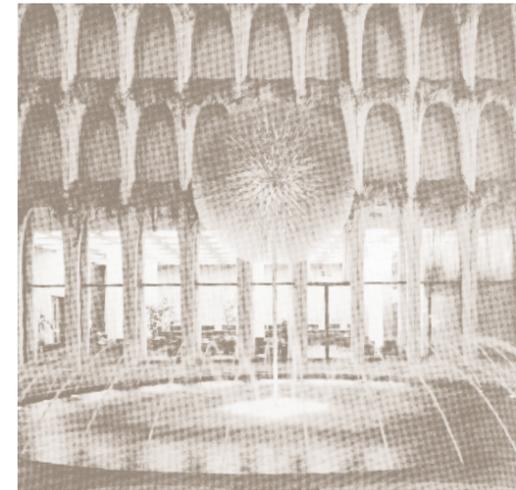
commission Albright-Knox Art Gallery, Buffalo, NY
architect Skidmore, Owings and Merrill (Gordon Bunshaft)

Untitled (Wall-Hung Sculpture)

commission St. John's Unitarian Church, Cincinnati, OH
architect Garber, Tweddel & Wheeler (John Garber)

Untitled (Wall-Hung Sculpture)

commission Eastman Kodak Co., Rochester, NY



Dandelion fountain for the Perpetual Savings & Loan Assn., Beverly Hills; Welded Form fountain for the Civic Center, Philadelphia

1963

Untitled (Dandelion Fountain)

commission Perpetual Savings & Loan Assn., Beverly Hills, CA
architect Edward Durell Stone

Untitled (Molten Bronze Mural)

commission Federal Aviation Administration for Dulles International Airport, Chantilly, VA
architect Eero Saarinen & Associates

1964

Untitled (Dandelions), set of seven

commission Eastman Kodak Pavilion, New York's World Fair

Untitled (Comet)

commission W. Hawkins Ferry, Grosse Pointe, MI
architect Meathe, Kessler & Associates

Untitled (Galaxy Ceiling Piece)

commission Golden West Savings Association, Castro Valley, CA
architect Mario L. Gaidano

Sunlit Straw

commission Northwestern National Life Insurance Co., Minneapolis, MN
architect Minoru Yamasaki

Untitled (Monumental Sculptures)

commission Stemmons Towers International Sculpture Garden
patron Trammel Crow

1967

Untitled (Welded Form Fountain)

commission Civic Center, Philadelphia, PA
architect Davis, Pool & Sloan
consultant Edward Durell Stone,

Untitled (Screen)

commission General Services Administration for Federal Court Building, Brooklyn, NY
architect Carson, Lundin & Shaw, and Lorimer Rich

1974

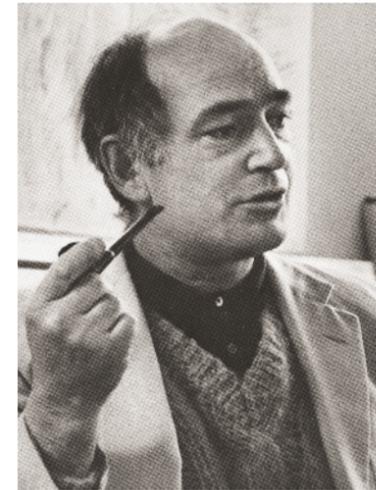
Untitled (Sonambient Installation)

commission Standard Oil Company, Chicago, IL
architect Edward Durell Stone

1976

Three Split Gongs

exhibition Harry Bertoia: Musik Å Sepá, Greig Hall, Bergen, Norway



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.

31

Paul Kelp

A Unique Pipe cabinet

Germany/USA, c.1934

hand-painted wood, lacquered wood, enameled steel

28¾ h x 11¾ w x 11¾ d inches (73 x 30 x 30 cm)

Cabinet features one door concealing a shelf for pipes and storage.

provenance

Gift from the artist c.1934 to H. R. Hantke, Chicago

Thence by descent

\$30,000–50,000



Geometric Abstraction Art Meets Design

In the United States, geometric abstraction has always had a life of its own. It descended directly from European movements of the early twentieth century, like *Abstraction-Creation* and Constructivism. But without the careful delineation of artists into discrete groups, nor the adherence to a strict set of rules, codes, or manifestos, which characterized the European avant-garde, the American version of geometric abstraction had its own vernacular—a looser, more freewheeling version of its earlier brethren.

One can place the work of Paul Kelpé right at the heart of the American interpretation of geometric abstraction. Born in Minden, Germany in 1902, Kelpé trained at the Academy of Arts, Hannover where his teachers included Wassily Kandinsky and László Moholy-Nagy. He was exposed to prominent early Modernists, including El Lissitzky, Naum Gabo, and Kurt Schwitters, the latter of whom was a great influence on Kelpé's early work. Shortly after completing his studies Kelpé immigrated to the United States. He arrived in New York in 1925 and lived in and around the city for five years, before relocating to Chicago.

While there was plenty of room for the burgeoning abstraction movement in New York's multifarious art scene, Chicago had yet to embrace it. Kelpé's work immediately stood out amongst the abundance of Realist art that pervaded Chicago's museums and galleries. The United States was still crippled by the Great Depression, and it was around this time that President Franklin D. Roosevelt established the Works Progress Administration (WPA) as part of his ambitious and far-reaching New Deal. Under the blanket agency of the WPA, the Public Works of Art Project was formed (later renamed the Federal Art Project) to offer steady employment to working artists. Through this program in Chicago, Kelpé first embarked on mural painting. Because of the predilection for representational art in his adopted city, Kelpé attempted to conform his early murals to those prevailing attitudes. Though his Chicago murals offer naturalistic renditions of both urban, industrial machinery and farm workers in agricultural landscape, Kelpé's paintings were nonetheless criticized for their overtly geometrical nature and nebulous realism.

The present lot was a gift from Paul Kelpé to fellow artist and friend, H. R. Hantke.

An avid smoker, Kelpé made this hand-painted pipe cabinet as a fitting gift and token of their relationship.



Paul Kelpé's *Untitled* (right panel of a pair), from the Williamsburg Housing Project Murals, c. 1938, Oil on canvas, 98 3/4 h x 96 w inches

Discouraged by this resolute and stodgy position towards his work, Kelpé returned to New York in 1935. He met fellow abstract artist Burgoyne Diller who was working for the Federal Art Project in New York. Diller hired Kelpé as one of four muralists—the other three being Ilya Bolotowsky, Balcomb Greene, and Albert Swinden—to make work for an ambitious new affordable housing project recently completed in Brooklyn: the Williamsburg Houses. (Notably, all four artists, along with Diller would all go on to become founding members of the American Abstract Artists, an organization that still exists today.) Its architect had been the pioneering American modernist William Lescaze, who designed the sprawling campus to afford its residents plenty of outdoor green space, and its apartment buildings to allow in maximum light and air. Each artist was asked to create two large wall murals, which would grace the shared community rooms of each building. Even amongst this illustrious quartet, Kelpé's murals stood out. Where the other three artists tended to embrace the more rigid and aloof tenets of abstraction, the Kelpé murals are distinct in their earthiness. He was unafraid of using colors most other abstractionists eschewed, such as loamy browns, tawny beiges, and terra cotta reds. Unlike his contemporaries, who deliberately painted to achieve a flat effect, Kelpé's geometry is nearly sculptural: it's as if the viewer could almost walk around his shapes and touch them. His Williamsburg murals, which were recovered from the Williamsburg Houses and restored in the late 1980s after decades of neglect (and which now hang at the Brooklyn Museum), are often considered the masterpieces of Kelpé's oeuvre.

The hand-painted pipe cabinet springs from this vaunted and audacious output. It stands at the nexus of design and fine art, blurring the line between the two. Kelpé has made gracious use of his unmistakable color palette, and in one of the panels has ingeniously incorporated the cabinet's hinges and door latch into the painting's design, reflecting his unconventional take on geometric abstraction. The shapes that comprise the individual panels seem to hover in space, nearly emanating from the piece of furniture in a tangible manner. In this way, they seem to prefigure the Williamsburg murals Kelpé would soon undertake, while also lending an Art Deco-like quality to the cabinet. The paintings are like distinct canvases that nonetheless complement each other, forming such a unit that one almost seems inconceivable without the other.



Paul Kelpé 1902–1985

Paul Kelpé was born in Minden, Germany, in 1902. Kelpé studied art at the University of Hannover, where he learned from the groundbreaking modernists László Moholy-Nagy and Wassily Kandinsky. In 1925, Kelpé emigrated to America and in 1931, he moved to Chicago. During this era, Chicago was still firmly in the Realist school of painting and Kelpé's first exhibit in Chicago was one of the first to display abstract art. In 1935, Kelpé moved to New York and a year later he was one of the founding members of the American Abstract Artists, joining the ranks along with Josef Albers, Arshile Gorky and Willem de Kooning. During the Depression Era, Kelpé worked for the Public Works Project and the Federal Art Project. As the Public Works Project did not allow abstract art, Kelpé began incorporating machine elements of the American industrial landscape into his paintings. He possessed an innate understanding of abstraction on a large scale. Along with Ilya Bolotowsky and Balcomb Greene, Kelpé created the famed Williamsburg Murals, a set of community murals painted in a public housing project. Kelpé's mural incorporated geometric forms, hard edges and overlapping planes. Graduating from the University of Chicago with a doctorate in 1957, Kelpé taught art courses until he retired in 1969.



These two early portrait sculptures completed by Isamu Noguchi come from the collection of Mr. and Mrs. Boris Ivan Majdrakoff. Ivanka Majdrakoff (née Hitrova) came to the United States from Bulgaria in 1922, sent by her parents following the First World War; Boris Ivan Majdrakoff followed shortly thereafter and the two were married. In 1922, both Ivanka and Noguchi were enrolled at Columbia University, the former studying English and the latter studying medicine, and it was through the university that the Majdrakoffs first met the young artist. Boris, a renowned photographer who worked for The New York Times, Paramount Studios and also completed portraits and artworks, photographed many of Noguchi's sculptural works. He was also the subject of one of Noguchi's bronze portrait busts, a powerful work completed in 1926–1927 that stylistically resembles a Roman portrait.

Aside from the busts offered here and the bronze portrait of Boris, the Majdrakoff's had acquired several other works by Noguchi that have since been sold or otherwise distributed among more distant relatives. It is unclear whether these works were purchased from the artist, acquired by trade or if they may have been gifts from the artist, but these two important works have retained a prominent place—along with the likeness of Boris Ivan Majdrakoff—in the collection of their son, Thomas Boris Majdrakoff, until now.

32

Isamu Noguchi
Magdalene

USA, 1924 | patinated bronze
13¼ h × 10 w × 9¼ d inches (34 × 25 × 23 cm)

This is the only known example of this work.
Incised signature and date to reverse: [Isamu 1924].

literature

The Sculpture of Isamu Noguchi, 1924–1979, A Catalogue, Grove and Botnick, no. 11 *Isamu Noguchi: Retrospective 1992*, Kyoto National Museum of Modern Art, ppg. 53–54

exhibited

Isamu Noguchi Retrospective 1992, 14 March–10 May 1992, The National Museum of Modern Art, Tokyo (traveled to The National Museum of Modern Art, Kyoto)

provenance

Mr. and Mrs. Boris Ivan Majdrakoff
Thence by descent to Thomas Majdrakoff

\$50,000–70,000



33

Isamu Noguchi

Cecil Boulton

USA, 1925 | terracotta

12½ h × 6 w × 8 d inches (32 × 15 × 20 cm)

This work is unique.

literature

The Sculpture of Isamu Noguchi, 1924–1979, A Catalogue, Grove and Botnick, no. 13 *Isamu Noguchi Portrait Sculpture*, Grove, ppg. 32–33 illustrates this work *Isamu Noguchi: Retrospective 1992*, Kyoto National Museum of Modern Art, pg. 54

exhibited

Isamu Noguchi Retrospective 1992, 14 March–10 May 1992, The National Museum of Modern Art, Tokyo (traveled to The National Museum of Modern Art, Kyoto)
Isamu Noguchi Portrait Sculpture, 15 April–20 August 1989, National Portrait Gallery, Smithsonian Institution, Washington D.C.

provenance

Mr. and Mrs. Boris Ivan Majdrakoff
Thence by descent to Thomas Majdrakoff

\$50,000–70,000





Two Distinct Portraits by Isamu Noguchi

by Douglas De Nicola, Former
Director of Design, Noguchi
Museum, Certified Member of the
Appraisers Association of America

Artist Isamu Noguchi wrote in his autobiography, “the whole life (of a person) you see expressed in a face...” It is an uncommonly known fact that Noguchi created over one hundred portrait heads over the course of more than three decades in his career as a sculptor. Most people come to know Noguchi as a modern abstract artist rather than as a representational one. Yet, this body of work in portraiture was a long-term and important focus in his collective work. The two busts offered at auction are rare to the public market and represent fine examples of Noguchi’s work in portraiture.

The works were in the collection of the Majdrakoff family. The two Noguchi busts were created in 1924 and 1925, and Noguchi sculpted a third bronze portrait of patriarch Boris Ivan Majdrakoff at around the same time in 1926.

Many of the portrait commissions were executed in Noguchi’s younger life and served to provide a source of income for the up-and-coming artist. Following the early works were portraits of such luminaries as George Gershwin, Ginger Rogers and Martha Graham. Gershwin said that the Noguchi bust was his favorite likeness of him. Others subjects were under taken with deep personal motivations, as with the tender depiction of his single mother, Leonie Gilmore or dear friend, the visionary thinker, Buckminster Fuller.

Portrait bust sculpture is most typically related to Western and Middle Eastern art, especially that of ancient Egypt, Greece and Rome. Classical antecedents are abundantly prevalent. The Roman Emperor Augustus Caesar had idealized busts of himself produced in large quantity and disseminated throughout the empire as a means to remind his subjects of his omnipotence. Through the centuries, portraiture and bust sculpture have served the vanities of the powerful, wealthy and elite.

Noguchi’s portraits, as with the case of most of his artistic oeuvre, blend elements of east and west, finding inspiration from a multitude of sources. Isamu Noguchi was predisposed to experimentation in his work and he used a variety of mediums for the portrait heads: marble, bronze, terracotta, chrome and stainless steel. These two examples clearly represent divergent styles in portraiture in style and medium.

It is notable that Noguchi would choose the material for the portrait as a means to reflect the character of the sitter. Futuristic chrome plating was used for Buckminster Fuller’s bust and for his beloved Uncle Takagi, a Buddhist priest, Noguchi chose the simple clay of the earth. Many of his portrait heads used terracotta, a distinctly Japanese medium. Noguchi said his use of terracotta was derived from having seen prehistoric *Haniwa*, which were clay ritualistic funerary figurines from the third to six centuries in Japan.

The terracotta likeness of Cecil Boulton, sister-in-law to playwright Eugene O’Neill, appears to represent Noguchi’s earliest clay portrait. It was included in an important exhibition at the National Portrait Gallery of the Smithsonian Institution in Washington, D.C. highlighting Noguchi portraiture in 1989. The sublime visage has an ethereal quality: sweet, melancholy and serene, all at once. The inherent fragility of the material gives the sculpture a precious nature, both tentative and transient. There is searching poignancy to Noguchi’s busts, some of which have the quality of death masks. It is as though Noguchi has the uncanny ability to pull the very soul out of his subjects, laying them bare while capturing a moment in time that is essential, emotive and evocative.

The bronze bust of the “Nun” is a stylized representational work by Noguchi at the height of the Art Deco Movement. The work was included in a 1992 Noguchi retrospective exhibition held in both Tokyo and Kyoto. The piece was also referred to as *Magdalena (Prayer)* and it has an Art Deco composition, particularly in the stepped and abstracted praying hands of the figure. This devotional archetype is something akin to a modernized depiction of the Virgin Mary. With her head bowed and eyes closed, Magdalena is lost in prayerful contemplation and she avoids the viewer’s gaze completely. There is solidity to the work in the use of bronze and the habit and frock are rendered with a hammered-like effect. Without a base, the bronze is firmly planted on the earth befitting the gravity of the subject.



Isamu Noguchi 1904–1988

Isamu Noguchi was born in Los Angeles in 1904 to Yone Noguchi, a Japanese poet, and Leonie Gilmore, an American writer. Noguchi lived in Japan from the age of two until 1918 when he returned to the United States to attend school in Indiana. In 1922 Noguchi moved to New York to study pre-medicine at Columbia University. He also took night courses in sculpture with Onorio Ruotolo and soon after, he left Columbia in pursuit of a career in the arts.

In 1927 Noguchi received a Guggenheim Fellowship for a trip to Paris and the Far East. For six months in Paris, he worked in the studio of Constantin Brancusi and his own work became more abstract as Noguchi explored working with stone, wood and sheet metal. Noguchi returned to New York and in 1929 he met Buckminster Fuller and Martha Graham, colleagues and friends with whom he would later collaborate. In 1938 Noguchi was commissioned to complete a work for the Associated Press building in the Rockefeller Center in New York. Marking his first public sculpture, this work garnered attention and recognition for the artist in the United States.

After the Japanese attack on Pearl Harbor, Noguchi became politically involved. He started Nisei Writers and Artists Mobilization for Democracy, a group dedicated to raising awareness of the patriotism of Japanese Americans, and he volunteered to be placed in an Arizona internment camp where he resided for seven months. Following the war, he spent time in Japan exploring the issues highlighted by the conflict of war, the experiences culminating in sculptural works that were included in the exhibition *Fourteen Americans* hosted by the Museum of Modern Art in New York in 1946.

Noguchi traveled throughout his lifetime and was inspired by experiences, artists and techniques around the world. Never confined by material or a particular movement, Noguchi's aesthetic accomplishments covered a broad range including sculpture, furniture and lighting design, parks, gardens, theater and more. His first retrospective was held at the Whitney Museum of American Art in 1968. He received multiple accolades and awards during his lifetime and in 1986 he represented the United States at the Venice Biennale. A testament to his commitment to public spaces, in 1985 Noguchi opened The Isamu Noguchi Garden Museum in Long Island City, New York (now known as The Noguchi Museum) and today his legacy lives on through the museum's work. Noguchi passed away in 1988 at the age of 84.



Important Italian Glass
Essays by Jim Oliveira



34

Ercole Barovier

Important Mosaico vase

Italy, 1925 | Vetreria Artistica Barovier

internally decorated glass with murrines and rods

8 dia × 13¾ h inches (20 × 35 cm)

Incised signature to lower edge: [E. Barovier Murano].

literature

Art of the Barovier: Glassmakers in Murano 1866–1972, Barovier, pg. 94

illustrates model *Mille Anni di Arte del Vetro A Venezia*, Barovier Mentasti,

Dorigato, Gasparetto and Toninato, pg. 256 illustrates model *Ercole Barovier*

1888–1974: Vetraio Muranese, Dorigato, pg. 25 illustrates model

provenance

An Important American Collection

\$150,000–200,000





A similar example featured in the Barovier retrospective at the XXVI Biennale Internazionale d'Arte, Venice, 1952.

By the mid 1920s, Ercole Barovier had become both artistic director and principal designer at Artistica Barovier, and among his first designs were vases executed in blown mosaic glass. While Ercole's vessels employed the vetro mosiaco technique first developed and popularized by his uncle Guiseppe Barovier, Ercole's designs were far more radical and modern. Executed in vivid colors and often reducing plant and flower forms to near expressionist patterns, these vases are considered masterpieces of early modernist design. Made in extremely limited numbers, these works are exceedingly rare. Less than five examples of this particular model are known to exist, and each is a unique variant. Today all the mosaic vases created at Artistica Barovier during the 1920s are highly valued due to their rarity, beauty, technical virtuosity and historical significance.



Ercole Barovier 1889–1972

The nearly fifty year tenure of Ercole Barovier as artistic director, designer and owner of Barovier & Toso is unprecedented in the history of Murano glass, and the firm's success stands as a testament to his singular artistic talent and entrepreneurial genius.

Born in 1889 to a Muranese family that could trace its origins back to the 13th century, Ercole did not train as a glassblower but had a great passion for glass and quickly distinguished himself as an innovative designer. He joined Artisti Barovier in 1919 at the age of 30 and found success designing vases in the mosaic technique. In 1930 he produced the critically acclaimed and award-winning *Primavera* series, the success of which encouraged him to continue his experiments.

Throughout the 1930s and 1940s Ercole's dedication to the technical mastery of experimental glass brought him international fame. His thick-walled vessels decorated with un-melted pigments, highly textured surfaces, raw metallic inclusions and expressive hot-work applications helped to create a new aesthetic vocabulary for Murano glass in the first half of the 20th century.

During the post-war period, Ercole's prescient experimentation continued. Exploring the vast potential of glass tessere arranged in geometric patterns, Ercole re-invented mosaic glass and used it to express the renewed artistic vigor of post-war Italy.

By the time of his retirement in 1972 Ercole Barovier had designed thousands of models for his company. And while many of these were never produced, the body of work that was created is staggering in its diversity, creative daring and technical complexity.



35

Ercole Barovier

Rare and Important Primavera Tree form

Italy, 1929–1930 | Artistica Barovier
primavera glass with black pasta vitrea details
8 w × 5¼ d × 17 h inches (20 × 15 × 43 cm)

literature

Venetian Art Glass: An American Collection 1840–1970, Barovier, pg. 98
illustrates this example *Ercole Barovier 1888–1974: Vetro Muranese*,
Dorigato, pg. 20 illustrates series

exhibited

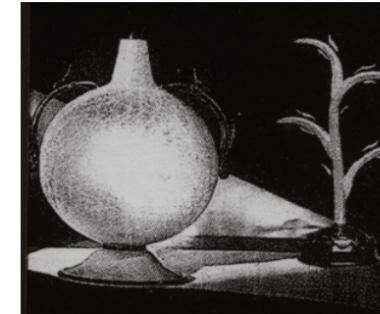
*IV Esposizione Internazionale delle Arti Decorative
e Industriali Moderne*, 1930, Monza
XVII Biennale Internazionale d'Arte, 1930, Venice

provenance

An Important American Collection

\$50,000–70,000





The present lot illustrated in a period photo from the Barovier & Toso archives, c. 1930.

Produced for the Venice Biennale of 1930, *Primavera* was a radical departure from all that came before it. The series included vases, bowls, lidded vessels, candlesticks and sculptures, all executed in an experimental, milky white glass composed of webs of tiny bubbles and thread-like craquelures. The startling appearance of the glass was made even more dramatic by the addition of contrasting details in deep amethyst and cobalt blue. Due to the complex and experimental nature of the glass, it was never reproduced and is, therefore, extremely rare. *Primavera* was also the first in a series of daring and experimental designs by Ercole Barovier that would prove to be both critically and commercially successful.

36

Ercole Barovier
Rare Tessere Policrome vase

Italy, c. 1964 | Barovier & Toso | policrome glass tessere
6¼ dia × 6¾ h inches (16 × 17 cm)

This vase is part of a rare series in which only two other examples are known. Signed with partially applied paper manufacturer's label to underside: [Barovier & Toso Murano 12 Made in Italy].

literature

Venetian Art Glass: An American Collection 1840–1970, Barovier, pg. 170 illustrates this example *Ercole Barovier 1888–1974: Vetraio Muranese*, Dorigato, pg. 118 illustrates other examples from series

provenance

An Important American Collection

\$30,000–50,000





Both eccentric and highly refined, the vibrant colors, complex patterning and one-off rarity of the tessere policrome make them distinctive artistic statements by a master designer at the height of his powers. This spherical vase along with the vessel and shallow plate pictured above are the only known examples of this model.

37

Ercole Barovier
Tessere Ambra vase

Italy, 1957 | Barovier & Toso | alternating glass tessere edged in amethyst
6¾ dia × 6½h inches (17 × 17 cm)

Signed with applied manufacturer's label to underside:
[Barovier & Toso Murano Made in Italy].

literature

Venetian Art Glass: An American Collection 1840–1970, Barovier, pg. 153
illustrates series *Art Glass from Murano 1910–1970*, Heiremans, pl. 49, pg. 56,
illustrates similar example *Ercole Barovier 1889–1974: Vetraio Muranese*,
Dorigato, pg. 103 illustrates series

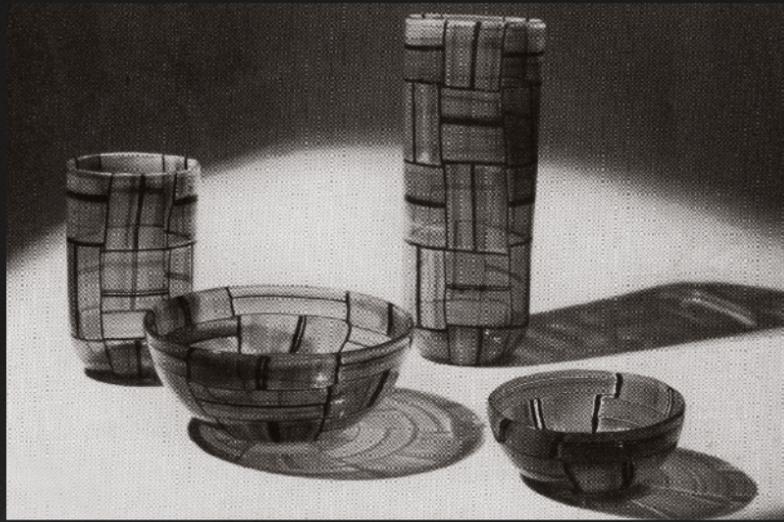
provenance

An Important American Collection

\$20,000–30,000

Rectangular orange-caramel sections of semi-opaque glass edged in amethyst achieve a surprisingly flexible geometry in Tessere Ambra. Designed in 1956, this series marks the beginning of two decades of successful experimentation with glass tessere. The piece presented here exhibits nearly perfect geometric patterning in a rare and unusual form.





Period photo of additional
Tessere Ambra forms



38

Ercole Barovier

Rare Egeo vase

Italy, 1960 | Barovier & Toso | rectangular glass tessere
4½ dia × 14½ h inches (11 × 37 cm)

literature

Il Vetro di Murano alle Biennali 1895–1972, Barovier, Barovier Mentasti and Dorigato, pg. 91 illustrates this example *Venetian Glass 1980–1990*, Barovier Mentasti, pg. 100 illustrates model *Ercole Barovier 1888–1974: Vetrario Muranese*, Dorigato, pg. 111 illustrates model *Italian Glass Murano Milan 1930–1970*, Ricke and Schmitt, ppg. 259, 298 illustrate model

exhibited

XXX Biennale Internazionale d'Arte, 1960, Venice

provenance

Clara Scremini Gallery, Paris
Galerie Marc André Hubin and Denis Bosselet, Paris
Galerie Yvonne Benda, Zurich
Colette and Jean-Claude Bester, Paris

\$30,000–50,000





The present lot featured in a period photo from the XXX Biennale, Venice, 1960.

Designed in 1960, *Egeo* is another example of Barovier's use of tessere in a novel and dynamic way. The oversized, jagged-edged tessere in opaque green and transparent amethyst glass convey an almost Pop-Art aesthetic while at the same time provide a poetic reference to classical antiquity. This is one of two known examples in this shape, the other is in the permanent collection of the Steinberg Foundation in Vaduz, Liechtenstein.

39

Ercole Barovier
Rare Intarsio vase

Italy, 1963 | Barovier & Toso | alternating orange and green glass tessere
10½ w × 5½ d × 13½ h inches (27 × 14 × 34 cm)

literature

I Vetri di Murano, Bestetti, unpaginated, illustrates form and technique
Art of the Barovier: Glassmakers in Murano 1866–1972, pp. 191–193
illustrate series *Ercole Barovier 1889–1974: Vetrario Muranese*, Dorigato,
pg. 113 illustrates series *I Vetri di Murano*, Mariacher, pg. 105 illustrates
form and technique

provenance

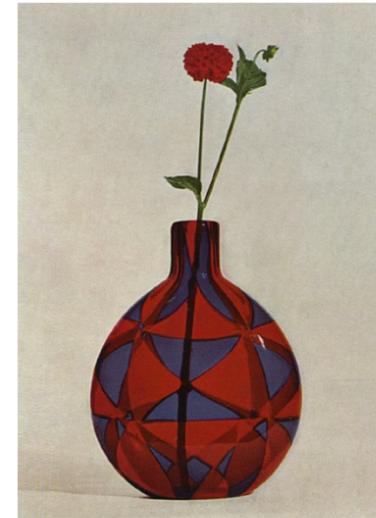
Collection of Frank Toskan
Wright, *Important Italian Glass*, 9 June 2012, Lot 157
Important Private Collection

\$30,000–50,000





Inspired by the Venetian harlequin motif, the *Intarsio* series is an internationally recognized icon of 1960s art glass. Due to its popularity, a wide variety of color combinations and shapes were produced, each a distinctive arrangement of triangular glass tessere. The vase presented here is one of only five examples known to exist in this shape and size, and each exhibit a unique color combination.



Period photo from 1967 of a similar example featuring red and blue tessere.

...the main source of inspiration is the furnace: the artist must stand side by side with the glass-maker, whose task is to carry out a faithful reproduction and interpretation not just of the sketch, but of the designer's very soul. The designer must be in spiritual communion with the glass-maker and follow with care his execution of the object, correcting him if necessary. At times the object produced is set aside, thrown away, because one feels that it is imperfect. If the desired result is not achieved through one path, then another must be undertaken. At long last, the art glass piece is accomplished. How many models of new glass objects have I produced in my forty years of activity? The answer astonishes even me: thousands, each of which bears the traces of a part of my life and of my soul. Ercole Barovier

40

Carlo Scarpa
Fenicio vase

Italy, 1928–1929 | MVM Cappellin | incamiciato glass with iridized surface
4¾ dia × 7¾ h inches (12 × 20 cm)

literature

Carlo Scarpa: I Vetri di un Architetto, Barovier, ppg. 67, 195, 253 illustrates model and technique *Venetian Art Glass: An American Collection 1840–1970*, Barovier, pg. 223 illustrates technique

provenance

Gallery Marina Barovier
An Important American Collection

\$25,000–35,000



Period photo of similar examples



Carlo Scarpa at MVM Cappellin

In 1926 Carlo Scarpa, a 20 year old architecture student, began working for Giacomo Cappellin at his newly founded firm MVM Cappellin & C. Known for his exquisite taste and openness to artistic experimentation, Cappellin proved to be the perfect mentor for the young Scarpa who flourished as a designer of glass under his tutelage. By 1928 Scarpa had taken over the position of artistic director and began designing opaque glass vessels with reduced modernist forms. These works were a departure from the norm, as Murano glass had always been valued for its lightness and transparency above all. Met with great enthusiasm by critics and the public alike, Scarpa's groundbreaking experimental work with Cappellin changed the course of Murano glass and presaged his work at Venini in later years.

This *Fenicio* vase, designed by Scarpa in 1928, is an excellent example of his early experimental work for Cappellin. It consists of a light-colored incamiciato (encased) glass with darker surface details and pale gold iridization. The distinctive patterning is Scarpa's interpretation of designs found on ancient Phoenician core-formed vessels. The ability to seamlessly combine ancient and modern exists at the heart of Scarpa's genius as a designer, architect and artist and is well illustrated in this rare vase.



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, sit 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.

41

Carlo Scarpa

Important Sommerso a Bollicine vase, model 3527

Italy, c.1934 | Venini | jade-green sommerso glass with gold inclusions
8½ dia × 5¼ h inches (22 × 13 cm)

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

literature

Carlo Scarpa: I Vetri di un Architetto, Barovier, pg. 205 illustrates model
Carlo Scarpa: Venini 1932–1947, Barovier, ppg. 127, 132 illustrate model
Murano '900, Deboni, no. 192, pg. 276 illustrates model *Italian Glass: Murano-Milan 1930–1970*, Ricke and Schmitt, no. 20, pg. 59 illustrates model
Venini: Glass Catalogue 1921–2007, Deboni, no. 69 illustrates model

provenance

Fifty/50, New York
Collection of Jerome Shaw
Private Collection

\$30,000–50,000



Designed for the Venice Biennale of 1934, *Sommerso a Bollicine* was a technique invented and developed by Carlo Scarpa for Venini. It involved the application of several layers of bollicine (bubbly) glass with gold leaf submerged in a thick outer layer of clear glass. The visually stunning effects created by this technique represent a new level of technical and artistic sophistication at Venini, and the series has become an icon of 1930s design. Often imitated by other Murano companies, *Sommerso a Bollicine* was the first of many bold experiments by Scarpa that would come to define his legacy at Venini.

The example presented here exhibits spiraling details of bollicine glass suspended between layers of gold leaf and thick clear glass. This particular effect was difficult to obtain and only a few examples are known to exist.



42

Carlo Scarpa

Rare Pennellate vase, model 3788

Italy, 1942 | Venini

clear iridized glass with internal brush-stroke decorations

5 dia x 5 h inches (13 x 13 cm)

literature

Carlo Scarpa: I Vetri di un Architetto, Barovier, ppg. 178–181, 223, 285

illustrate model and technique *Carlo Scarpa: Venini 1932–1947*, Barovier,

ppg. 430, 438 illustrate model and series

provenance

Private Collection, Paris

Wright, *Important Italian Glass*, 8 June 2013, Lot 200

Important Private Collection

\$50,000–70,000





Examples from the Pennellate series illustrated in a photograph from the 1950s.

Carlo Scarpa's tenure at Venini was a tour-de-force of experimental art glass design. Seamlessly integrating essential shape references from classical antiquity and ancient Chinese art with traditional Murano craftsmanship and modernist art conventions, Scarpa created a diverse body of work with lasting influence. Presented at the Venice Biennale of 1942, Pennellate are among the last pieces designed by Scarpa for Venini. Executed in rich colors against a clear background, they seem to reference the brushwork of abstract painting while also paying homage to the Japanese Sumi-e tradition that Scarpa greatly admired.

43

Vittorio Zecchin and Franz Pelzel

Unique Pesci vase

Italy, 1932 | S.A.L.I.R. | blown and carved glass
9 dia × 8½ h inches (23 × 22 cm)

**Incised signature to underside: [Vitt. Zecchin ino S.A.L.I.R 341]
and to lower edge: [Pelzel ino.]**

literature

Vittorio Zecchin 1878–1947: Pittura, Vetro, Arti Decorative, Barovier, Mondini and Sonigo, pg. 227 illustrates this example *Il Vetro di Murano alle Biennali 1895–1972*, Barovier, Barovier Mentasti and Dorigato, pg. 33 illustrates this example

exhibited

XVIII Esposizione Internazionale d'Arte, 1932, Venice

\$40,000–60,000





Vittorio Zecchin and Franz Pelzel at S.A.L.I.R.

This unique, highly carved and polished vase was designed and executed at the S.A.L.I.R. company for the Venice Biennale of 1932 and is the result of a collaboration between artist and designer Vittorio Zecchin and master engraver Franz Pelzel.

This vase is exceptional for several reasons. First, Murano glass is not generally known for highly carved surface decoration. Next, this vase is a unique example, which is exceedingly rare as Murano glass pieces were usually made as multiples or in series. Finally, this vase can be said to represent the influence of three significant art glass traditions—Bohemian, Swedish and Muranese. And all of this can only be understood in light of the history of S.A.L.I.R., perhaps the most unique and specific of all Murano glass workshops in the 20th century.

Founded in 1921, the company became a true force in 1927 when master engravers Guido Balsalmo Stella and Franz Pelzel joined the firm. Stella was an engraver from Turin who had trained extensively in Central Europe. He developed an interest in glass carving after several visits to Sweden where he admired Orrefors glass. In 1914 he married Swedish painter and textile designer Anna Akerdhal who became a long time artistic collaborator. In 1921, Stella invited the Bohemian designer and master engraver Franz Pelzel to join him in Florence where they established a workshop. In 1925 they relocated to the Giudecca in Venice, and in 1927 they joined the S.A.L.I.R. firm. It was during this period of the late 1920s and early 1930s when Vittorio Zecchin first began to work with the two engravers at S.A.L.I.R. and helped create a new trend in Murano glass.

Initially, the work of Stella and Pelzel met with opposition as carving was not part of the Murano glass oeuvre. Soon however the Neo-Classical, Futurist, Art Deco imagery that the two were expertly engraving on reduced Muranese vessels became wildly popular with the public and critics alike.

The fish motif on this vase was designed by Vittorio Zecchin. It was a theme that he employed on furniture, unique lace-work and ceramics. Both deco and expressionist, his design is a skillful modern reference to traditional Venetian depictions of aquatic life. The arched shapes of the fish and their all-over placement create an underwater scene filled with dynamic tension. The complex carving and even more intensive polishing represent hundreds of man-hours of labor by Franz Pelzel and may in fact be one of his greatest achievements.

Today, the glass produced at S.A.L.I.R. during the 20th century represents a unique and important aspect of Murano glass history, and the piece presented here is perhaps one of its greatest examples.



Self portrait of the artist;
Detail of the signature
on the present lot

Vittorio Zecchin 1878–1947

Born the son of a Murano glassblower, Vittorio Zecchin would go on to become one of the most influential Venetian artists and designers of the 20th century. Initially working as a painter in the Italian Liberty (Art Nouveau) style, Zecchin's sensitivity to international art, combined with his love for traditional Venetian craftsmanship and design, would have a lasting influence on 20th century art-glass in Venice and beyond.

After graduating from the Venetian Academy of Fine Arts in 1901, Zecchin initially decided against a career as an artist, believing that the conservative Venetian establishment would not understand or accept his work. Instead he became civil servant in Murano and did not publically exhibit his paintings until 1908, when a number of young Venetian artists had formed the Ca' Pessaro group. Zecchin joined the group and by 1914 he had become one of its most influential members.

Zecchin first designed art glass in collaboration with fellow painter Teodoro Wolf-Ferrari in 1913. These *Vetro Mosaico* vases and plaques were executed in a style influenced by Viennese Secessionism and were exhibited at the Biennale of 1914 and where they were met with great critical success. Today these works are considered masterpieces of early modern design.

In 1916 Zecchin established a workshop on the island of Murano for the production of artistic tapestries. In 1921, he was hired as artistic director of the newly established Venini Cappellin company and designed what many consider to be the first truly modern glass works produced on Murano, including the famous *Veronese Vase* which is still used as the symbol of the company today.

Throughout the 1920s and 1930s Zecchin, designed and produced furniture, jewelry, ceramics, tapestries, silverware, mosaics and glass, all of which were exhibited at the Venice Biennale and the Triennale of Monza. Zecchin also continued to evolve as a painter and completed numerous large scale works in oil and tempera during this period.

By the end of the 1930s, Zecchin had contributed a number of significant designs to important Murano glass companies including MVM Cappellin, Artistica Barovier, A.V.E.M. and S.A.L.I.R. A galvanizing figure in 20th century Murano glass, Zecchin's influence can still be felt today.



Period photo of the
present lot from the
S.A.L.I.R. archive;
Drawing by Vittorio
Zecchin of the
engraved fish motif

44

Archimede Seguso

Merletto vase

Italy, c.1954 | Vetreria Archimede Seguso

internally decorated glass with white threads and amethyst details

7 dia x 12 h inches (18 x 30 cm)

literature

Murano '900, Deboni, pg. 216 illustrates similar example *Venetian Art Glass: An American Collection 1840–1970*, Barovier, pg. 272 illustrates technique

Art Glass by Archimede Seguso, Franzoi, pg. 104 illustrates technique

provenance

Sotheby's, Milan, *Arti Decorative del Sec. XX*, 6 June 1991, Lot 201

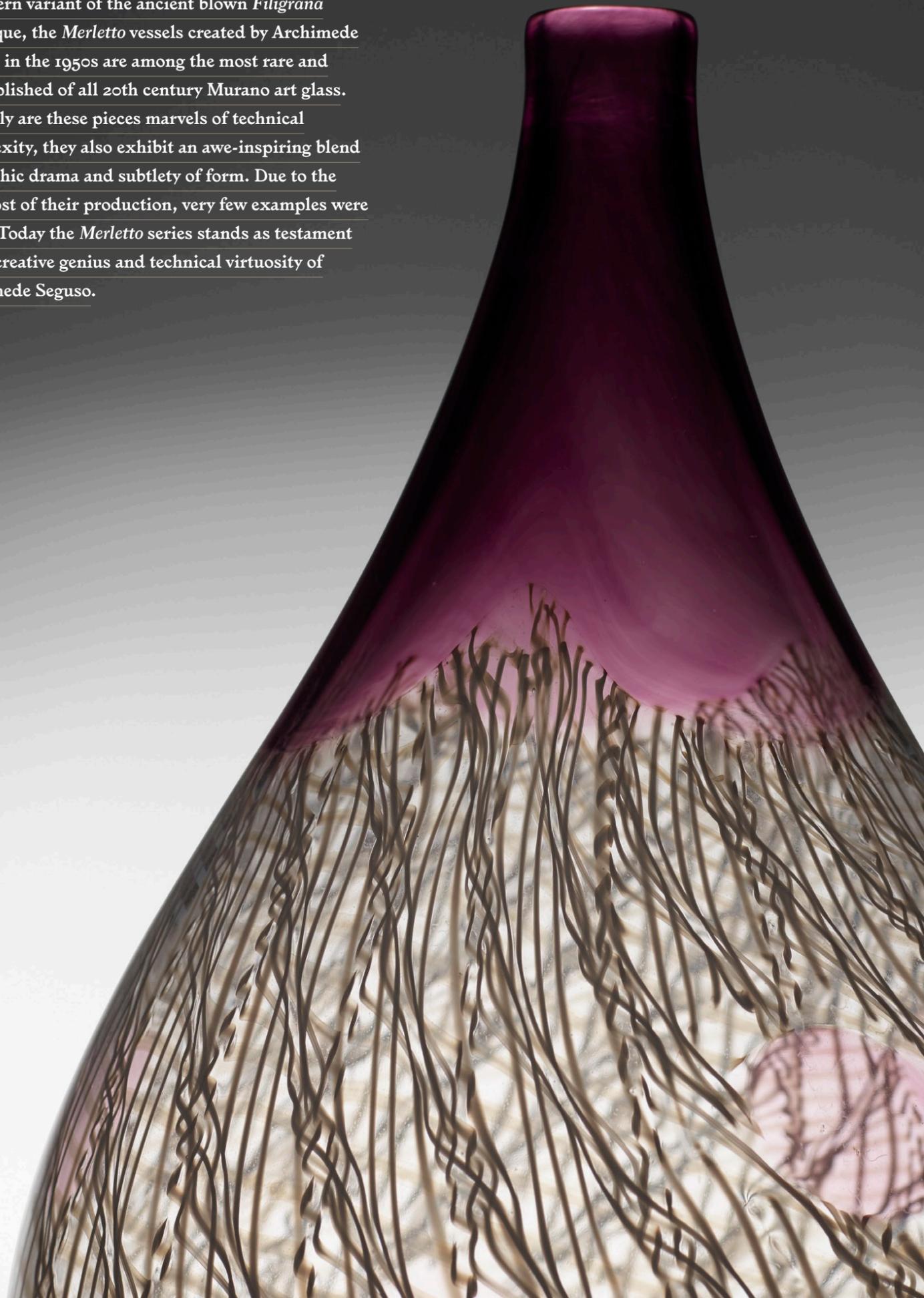
Galerie Downtown, Paris

Colette and Jean-Claude Bester, Paris

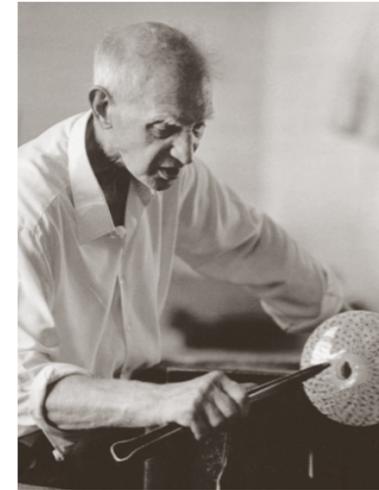
\$10,000–15,000



A modern variant of the ancient blown *Filigrana* technique, the *Merletto* vessels created by Archimede Seguso in the 1950s are among the most rare and accomplished of all 20th century Murano art glass. Not only are these pieces marvels of technical complexity, they also exhibit an awe-inspiring blend of graphic drama and subtlety of form. Due to the high cost of their production, very few examples were made. Today the *Merletto* series stands as testament to the creative genius and technical virtuosity of Archimede Seguso.



During his long life (1909–1999) Archimede Seguso worked in many of Murano’s most important glasshouses, but he would ultimately become famous for owning and operating his own.



Archimede Seguso 1909–1999

At a young age Archimede Seguso became an apprentice at the Vetreria Artistica Barovier where his father was a partner. In 1933 he became a founding member and principal master blower of the Barovier Seguso Ferro firm, which would become Seguso Vetri d'Arte in 1937. Here, he collaborated extensively with the young designer Flavio Poli and earned a reputation as one of the greatest master blowers on the island.

In 1946 he established his own workshop, Vetreria Archimede Seguso, where he served as both designer and master blower, personally executing almost every piece produced there for more than 40 years. During this time he developed many innovative glass designs that employed complex ancient techniques, such as *Filigrana* and successfully re-imagined them to suit post-war tastes.

Considered by many to be one of the greatest glass blowers of the 20th century, Archimede Seguso's creativity and technical virtuosity continues to inspire and amaze.



Other examples from the *Merletto* series featuring white filigrana with monochromatic details

45

Fulvio Bianconi

Important con Macchie vase, model 4427

Italy, c.1950 | Venini | internally decorated with amethyst and lattimo glass
6 w × 4¼ d × 8 h inches (15 × 12 × 20 cm)

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

literature

Fulvio Bianconi at Venini, Barovier and Sonogo, ppg. 125–126 illustrate
this example *Il Vetro di Murano alle Biennali 1895–1972*, Barovier, Barovier
Mentasti and Dorigato, pg. 64 illustrates similar example

exhibited

Fulvio Bianconi at Venini: Curated by Marino Barovier,
13 September 2015–10 January 2016, Le Stanze del Vetro, Venice

provenance

The Robert Milberg Collection

\$90,000–120,000



Period photo from 1950
depicting vessels in
the Macchie technique

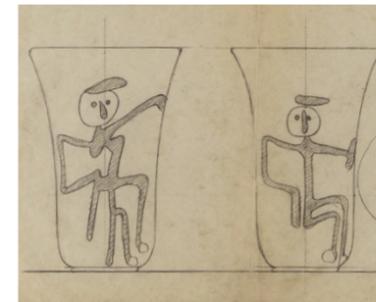
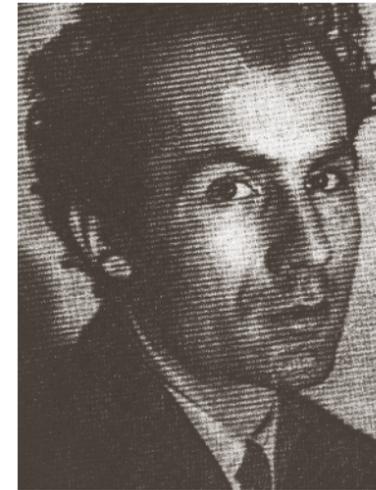




The present lot featured in the exhibition *Fulvio Bianconi at Venini*, curated by Marino Barovier and organized by Le Stanze del Vetro, Venice.

The *con Macchie* series designed by Fulvio Bianconi represents a high point in post-war art glass design. Inspired by abstract painting, these pieces are a point of departure as they capture a moment in Murano glass history when the utility of a vessel was rendered secondary to its artistic merit alone. Like the paintings of Robert Motherwell, the *con Macchie* vases feature interlocking monochrome shapes and attain a similar level of visual abstraction. A small number of pieces in the series depict loosely rendered anthropomorphic figures or scenes in a similarly abstract manner. While there are drawings for individual models, each piece in this series was fabricated in a way that makes it unique. Bianconi's genius for abstract design, along with the superb craftsmanship of Venini's master blowers, makes this series aesthetically and artistically significant.

Executed circa 1950, the vase represented here is one of the only known examples of this model. The imagery on the vase depicts Murano's glassblowers at work. Rendered in a reduced, pictographic style, Bianconi's talent as a caricaturist and cartoonist can be seen here. This vase was exhibited at the Stanze del Vetro exhibition of Bianconi's work in 2015 at Fondazione Cini in Venice. It is prominently illustrated in the exhibition catalog, and is a fine example of Bianconi's most influential and important work at Venini.



A drawing for this model depicting a master glassblower seated on a stool and holding a blow pipe by Fulvio Bianconi from the Venini archives.

Fulvio Bianconi at Venini

Born in Padua in 1915, Fulvio Bianconi initially rose to prominence as an illustrator, graphic designer and caricaturist working for Italy's top publishing companies during the 1930s. But it is perhaps his post-war collaboration with Paolo Venini which best defines his legacy as an artist.

On a business trip to Murano in 1947, Bianconi met with Paolo Venini who immediately recognized his talent and offered him a position as artistic director, a post which had recently been vacated by the celebrated architect Carlo Scarpa. Engaged on a free-lance basis, Bianconi's arrangement with Venini was somewhat unusual but seemed to suit his idiosyncratic personality and artistic inclinations.

From the very beginning, Bianconi's approach at Venini was entirely that of a fine artist, drawing inspiration from modern art, fashion and graphic design. As a cartoonist and caricaturist he was also able to re-envision cultural themes from Italy's past and express them in a fresh, contemporary way. All of this was in fact encouraged by Venini, who seemed to have an innate understanding of Bianconi's frenetic style and unique abilities.

From 1947 to 1950, Bianconi designed numerous series of sculptural objects and vessels including the *Commedia dell'Art* figures, *Fazoletto* (Handkerchief) vases, *Pezzati* (Patchwork) and *con Macchie* (Stained) vessels, all of which have all now become icons of post-war Italian design. Sometimes surreal, often abstract, these series captured the spirit of the times and expressed the essence of La Dolce Vita and the exuberance of post-war Italy. While Murano had been demonstrating an awareness of modern art since the early part of the century, it is only with Bianconi that it found itself on equal footing.

Working with Paolo Venini throughout the 1950s, Bianconi designed unique, modern art objects on a human-scale and for this Murano glass was the perfect vehicle. From this point of view, one could say that Bianconi was instrumental in the liberation of Murano glass from its own cultural and historical definitions.



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Lot 35 Photograph courtesy of Marino Barovier

Lot 36 Photograph reproduced from *Ercole Barovier 1888–1974: Vetraio Muranese* by Attilia Dorigato, 1989, Marsilio Editori

Lot 37 Period photograph reproduced from *Venedig Zeigt Glas Aus Murano* by Giovanni Mariacher, 1958, Österreichisches Museum für Angewandte Kunst

Lot 38 Photograph courtesy of Marino Barovier

Lot 39 Photograph by Ferruzzi. Reproduced from *I Vetri di Murano* by Carlo Bestetti, 1967, Edizioni D'Arte

Lot 40 Photographs courtesy of Marino Barovier

Lot 42 Photograph courtesy of Marino Barovier

Lot 43 Photographs courtesy of Marino Barovier

Lot 44 Photograph by Fabrizio Veronesi; Period photographs reproduced from *Esempi Di Decorazione Moderna di Tutto il Mondo*, by Roberto Aloï, 1955, Ulrico Hoepli Editore Milano

Lot 45 Period photographs courtesy of Marino Barovier; Exhibition photograph by Enrico Fiorese

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1.2 Auction

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\$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. **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.

2 Payment

2.1 Payment

2.2 Payment

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 to protect and confirm our Security Interest including but not limited to a UCC-1 Financing Statement.

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.

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.

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; **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.

3 Confession of Judgment

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

5.1 Copyright Notice

5.2 Copyright Notice

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 4. **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 2. **Buyer Costs** has the meaning given in Section 3. **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.

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 2. **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 3. **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.

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Tuesday–Saturday

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