IMPORTANT ITALIAN GLASS

A PRIVATE CHICAGO COLLECTION

EXHIBITION New York 9 – 23 May 2018 11 am – 5 pm est **AUCTION** Chicago 23 May noon cst

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Curated by Sara Blumberg and Jim Oliveira

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A PRIVATE CHICAGO COLLECTION
AMERICANS IN VENICE

Sara Blumberg

This exceptional private collection offers a rare and comprehensive view of Murano glass from the 1950s and 60s. More specifically, it acts as a reflection of an American couple's passion for the exuberant design and culture of the postwar period. Inherent in the objects they collect and admire, the modernist homes they respectfully inhabit and the art and music that inspire them, is a passion for the optimism expressed in the heady postwar years.

In the early 1990s, while touring Italy for both work and pleasure, a chance encounter with a small guidebook led to a fortuitous visit to the Venini glassworks on the island of Murano. The guidebook suggested, in no uncertain terms, that tourists in Venice would benefit greatly if they bypassed the various glass factories and headed straight to Venini. The collection thus began, first with the purchase of several contemporary pieces, and then with a passion to learn about and collect works by the company's most important designers of the 50s and 60s: Fulvio Bianconi, Paolo Venini, Tobia Scarpa, and the outsider cum tour de force, Thomas Stearns.

While researching the field and by connecting with the experts of the day, a story began to emerge of a fertile period for Murano defined by world art, graphic design and above all else, color! The couple soon began to collect the works of Ercole Barovier and Dino Martens, both masters who approached the material in an equally artistic fashion but with completely different temperaments. The works of Ercole Barovier appealed to the collectors for their graphic exuberance and technical proficiency—each work an experiment in the optical possibilities of color and the medium of glass itself. Dino Martens' work was understood as another kind of brilliant experimentation; abstract art expressed in and pushing the boundaries of blown glass.

With a masterful collection well underway, the decision was made to include several important works by the American artist Thomas Stearns. While his tenure at Venini spanned a brief two year period, Thomas Stearns' work is now understood to be some of the most unique and influential in the history of glass making. With the acquisition of Stearns' *La Sentinella di Venezia*, a masterwork of artistic expression and one of only two examples in existence, a crown of the greatest rarity was placed on this vibrant collection.

Works from the collection illustrated in situ. Photo by Julius Shulman and Juergen Nogai from the book *Julius Shulman: Chicago Mid-Century Modernism*

POSTWAR MURANO GLASS, AMERICA AND THE EVOLUTION OF THE SECONDARY MARKET

Jim Oliveira

This collection is unique. Composed entirely of postwar Murano glass, it offers the rare opportunity to study a very specific historical period and body of work without distraction. To see the nearly encyclopedic progression of Fulvio Bianconi's work for Venini present in this collection is a rare and dynamic experience. When combined as it is with the best examples of work by Ercole Barovier, Dino Martens and Thomas Stearns, a powerful vision of postwar Murano glass begins to emerge— the vivid colors and strong patterns influenced by American Abstract Expressionist painting, Op-Art and Madison Avenue allow us to feel the enthusiasm and optimism of the postwar years. The highly specific curation of this collection also allows us to examine the unique relationship between Murano glass and America. Finally, the history of the secondary market for Murano glass is subtly embedded here. What follows is a brief exploration of these themes, and others, all present in this landmark collection.

During the first half of the 20th century, Murano glass could be described as an entirely European phenomenon. Presented at international exhibitions, works from Venini, Barovier and other major glassworks were specifically designed to appeal to an aesthetically progressive, culturally sophisticated European audience. Vases, bowls and sculptural objects were offered as tasteful accents for elegant modernist environments. These objects were, for the most part, made in relatively small numbers and presented as fine examples of the creative virtuosity of their companies, most of whom made their real income through the production of lighting for large architectural projects.

While postwar Murano glass shares much in common with prewar glass, its differences are due, in no small part, to the influence of America. Drawing inspiration from Abstract Expressionist painting, Op-Art and graphic design, the vivid colors and strong patterns of postwar Murano glass were fresh, lively, enthusiastic and appealed to a young and more diverse audience. A more daring use of experimental techniques, along with biomorphic and asymmetrical shapes, also became part of the postwar Murano glass oeuvre as designers began to reconsider the potential of the vessel as a work of art.

However, it took the genius of Paolo Venini to realize the potential for Murano glass in postwar America, and act upon it. Venini's vision for his company had always been international—as a lawyer from Milan who traveled in the most elevated artistic and cultural circles he was well aware of the most recent trends in European taste and aesthetics and built his company with these in mind. He was perhaps the first to employ modern advertising and branding to promote Murano glass, and his company was certainly the first to intentionally appeal to "modern" taste, as Murano glass had always been defined by its own historical and cultural standards.

Understanding that Europe was busy rebuilding its infrastructure in the immediate postwar years, Paolo Venini looked toward America and the potential of the American market. In 1947 he hired the idiosyncratic graphic artist, illustrator and designer Fulvio Bianconi to create a new line of glass objects for the company. The first pieces Bianconi designed were influenced by caricature, whimsy and surrealism and included the well known *Commedia dell'arte* figures and the fantastic *A Rete* (netted) mermaid forms and vases. The famous *Bikini* vase was also designed during this period and demonstrated Bianconi's sensitivity to cutting-edge trends, as the bikini itself was a new concept, borrowed from islanders on the Bikini Atoll where nuclear devices were tested in the 40s and 50s.

In short order Bianconi became interested in color, and the chromatic effects of glass as subject matter. Drawing inspiration form Carlo Scarpa's work at Venini in the 40s, Bianconi designed a number of related series of in rapid succession, all of which employed the use of colorful tesserae and glass canes including the vibrant *Pezzato* or *Patchwork* series. Executed by Venini's great master blower Boboli (Arturo Biasutto) these *Patchwork* vases would become emblematic of Venini's production in the 1950s. More than this, the *Pezzati* stand as testament to Bianconi's genius as a designer—composed of varied arrangements of colorful glass tesserae, the design concept and process of construction ensured that each piece would exist as a unique work of art. The dynamic optical effect of these objects, combined with the feeling of individuality that they project, would resonate deeply with the American audience. In fact, one color combination (yellow, amber, green and black) was cannily named the *Americano* series.

Bianconi's *Pezzati*, along with other series created during this seminal period including *Fasce*, *A Spicchi* and *Con Macchie* elevated Venini's production to a new artistic level. With their vibrant colors and patterns, and subtly biomorphic shapes, these pieces were imbued with the glamour of contemporary art and fashion of the postwar years. And it was precisely at this moment when Venini's ambitions, Bianconi's designs, and the intentions of the American government all came together in spectacular fashion.

Concerned with rise of communism in postwar Europe, the American government identified Italy as particularly vulnerable. To that end, the HIH or House of Italian Handicrafts was formed in 1947. This privately owned and operated company was founded to import and promote Italian handicrafts in the US (and capitalism in Italy). In 1950, the Italy at Work project was initiated by the HIH. Italy at Work was a museum exhibition which toured the US visiting twelve cities between 1950 and 1953, with simultaneous shows of identical work staged in host city department stores. Some 2500 objects were selected for the exhibitions and these included glass, ceramics, furniture, lighting, textiles and other hand-made arts. Of the several Italian glass manufacturers represented, Venini was most prominently exhibited and was clearly presented as the industry leader. In this way Venini became identified as the preeminent name in Murano glass.

After the great success of *Italy at Work*, Venini glass, and Murano glass in general, became well received and well represented throughout the United States. During the 1950s numerous exhibitions were staged featuring the best designers and manufacturers from Murano including Venini, Barovier and Toso, Seguso Vetri d' Art and Aureliano Toso. In addition, prominent American department stores began to carry dedicated lines of Murano glass. In San Francisco, Gumps began a long-term relationship with Barovier and Toso.

Existing as counterbalance to the international modernism of Venini, the Barovier firm had roots that could be traced back to the 15th century. As owner and principal designer of the company for almost 50 years, Ercole Barovier was a force majeure, both as an entrepreneur and artist. Designing thousands of models during his tenure, Ercole was particularly adept at combining traditional Murano glassblowing techniques with contemporary trends in art and design. From the late 20s until his retirement in 1972, he produced an astonishing array of award winning designs and series. During the postwar period, he too focused on strong colors and graphic patterning. But unlike the free-form designs of Bianconi, his compositions were sharply linear, geometric and highly structured. This approach, combined with his choice of elegant, simplified forms, created visually powerful glass vessels and objects of lasting appeal.

The *Intarsio* series is perhaps Ercole Barovier's penultimate postwar creation. Composed of often brightly colored triangular shaped tesserae, these pieces are the modernist descendants of the famous murrine vessels designed by Ercole, his brother Niccolo and uncle Giuseppe in the 1920s. As such, the *Intarsia* are excellent examples of Ercole's ability to repurpose materials, techniques, ideas and designs from his family's long history and adapt them to contemporary taste. Beyond this, the *Intarsia* have a visceral, archetypal appeal which continues to feel timeless in every sense.

The work of Dino Martens for Aureliano Toso is also significant in the history of postwar Murano glass. His dramatic use of exploded imagery, cane fragments, and spiral pinwheels executed in bright colors and asymmetrical forms was undoubtedly informed by American Ab-Ex painting and in some ways anticipated the imagery and brio of psychedelic art. The *Eldorado* and *Oriente* series in particular have become icons of 50s design and together form the outer-edge of postwar Murano glass.

By the mid-1960s Murano Glass and America had formed a deeply symbiotic relationship, but the social and political chaos of the era would alter this relationship in deep and lasting ways. During the early 1970s there is a marked decline in the technical and design quality of Murano glass. One can partially account for this through the collapse of the medieval guild system, where child apprentices would enter into life-long service at the glass furnaces. After the cultural revolution of the 60s, young Venetians seemed less inclined to enter into this professional arrangement. During the 70s, many young master blowers recognized that this transformation was taking place, and decided to either allow foreign students to study with them, or to leave Murano all together—Lino Tagliapietra was the most famously intrepid of these daring masters who risked reputation, life, and limb to keep Murano's traditions and skills alive outside Murano.

At Venini in the 1970s, a new era began in which visiting American artists would regularly hold residencies. Dale Chihuly, Dick Marquis and Toots Zynsky all studied and worked at Venini during this period and learned techniques that they would share and disseminate throughout their long careers.

But the real revolution that took place in Murano glass the in the 70s was a post-modern one—the rise of scholarship and research and the creation of relevant historical narratives in the field of 20th century Murano glass. During this period a new generation of scholars, dealers and collectors would emerge who, over the next four decades, would define the history of the field and establish a secondary market. The architect, student of Carlo Scarpa, and artist Franco Deboni played a pivotal role in the post-modern renaissance of Murano Glass. His work as a dealer, scholar and author established the mold from which all others in the field would emerge.

By the early 1980s a small but vibrant secondary market for Murano glass was firmly established. In New York the seminal Fifty/50 Gallery was at the center of the action. Founded by Mark Isaacson, Mark MacDonald and Ralph Cutler, Fifty/50 would gain international fame as the ultimate showcase for postwar decorative arts and design—a field that had largely been ignored since the early 70s. Their show of Murano Glass in 1984, *Venini & the Murano Renaissance, Italian Art Glass of the 1940s and 50s* is still considered by many to be the first and most important of its kind. Accompanied by an elegant catalog with fine essays by Alexandra Anderson, William Warmus, and Mark Isaacson, the Fifty/50 show drew international attention to the field.

A second landmark show was held in New York at the Muriel Karasik Gallery in 1989. Not only did this show present a world class collection of 20th century Murano glass, it also introduced the world to the genius of American artist Thomas Stearns, who documented his historic residency at Venini from 1960 to 1962 in an epic and heartfelt essay included in the exhibition catalog.

As the 1990s began, both Americans and Europeans were well on their way to establishing world class collections, many of which would re-appear at auction during our present decade. As each of these collections is documented and presented to the public, it enters into the historical record, and the future history of postwar Murano glass continues to be written and rewritten.

VENINI GLASS AND THE WORKS
OF FULVIO BIANCONI

100 **FULVIO BIANCONI** A Rete vase, model 4228
Italy, 1950 | Venini | 5 w × 3¾ d × 18 h in (13 × 10 × 46 cm)

iridized glass with white lattimo netting
Signed with three-line acid stamp to underside: [Venini Murano Italia]. **$20,000–30,000**

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonego, pg. 148 illustrates model

Provenance: Private Collection, Germany | Private Collection, Chicago

101 **FULVIO BIANCONI** Bikini vase, model 4333
Italy, c. 1950 | Venini | 5½ w × 4 d × 13¼ h in (14 × 10 × 34 cm)

transparent glass with blue and lattimo applications
Signed with three-line acid stamp to underside: [Venini Murano Italia]. **$30,000–40,000**

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonego, pg. 158 illustrates model
Venini Glass: Catalogue 1921–2007, Deboni, fig. 190 illustrates model

Provenance: Private Collection, Chicago

102 **FULVIO BIANCONI** Pezzato vase, model 4319
Italy, 1952 | Venini | 5¼ w × 3½ d × 14¼ h in (13 × 9 × 36 cm)

polychrome patchwork glass
Signed with three-line acid stamp to underside: [Venini Murano Italia]. **$9,000–12,000**

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonego, pg. 181 illustrates model

Provenance: Private Collection, Chicago

103 **FULVIO BIANCONI** Pezzato vase, model 4319
Italy, 1952 | Venini | 5½ w × 3¾ d × 14¼ h in (14 × 10 × 36 cm)

polychrome patchwork glass
Signed with three-line acid stamp to underside: [Venini Murano Italia]. **$9,000–12,000**

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonego, pg. 181 illustrates model

Provenance: Private Collection, New York | Private Collection, Chicago

104 **FULVIO BIANCONI** Pezzato vase, model 1329
Italy, c. 1951 | Venini | 6 dia × 9¼ h in (15 × 23 cm)

polychrome patchwork glass
Signed with three-line acid stamp to underside: [Venini Murano Italia]. **$7,000–9,000**

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonego, pg. 181 illustrates model

Provenance: Private Collection, Chicago

105 **FULVIO BIANCONI** Fasce Orizzontale vase, model 4226
Italy, 1953 | Venini | 6¼ dia × 12¾ h in (16 × 32 cm)

glass with polychrome bands
Signed with three-line acid stamp to underside: [Venini Murano Italia]. **$10,000–15,000**

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonego, pg. 261 illustrates model
I Vetri di Fulvio Bianconi, Bossaglia, pl. 66 illustrates similar example

Provenance: Galerie Plaisance, Paris | Private Collection, Paris
Wright, *Important Italian Glass*, 8 June 2013, Lot 206 | Private Collection, Chicago

106 **FULVIO BIANCONI** Fasce Orizzontale vase
Italy, c. 1953 | Venini | 6½ dia × 7½ h in (17 × 19 cm)

glass with polychrome bands
Signed with three-line acid stamp to underside: [Venini Murano Italia]. **$7,000–9,000**

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonego, pg. 261 illustrates model

Provenance: Private Collection, Chicago

107 **FULVIO BIANCONI** Pezzato vase, model 3984
Italy, c. 1955 | Venini | 4½ dia × 8¾ h in (11 × 22 cm)

polychrome patchwork glass
Signed with foil manufacturer's label to underside: [Venini Murano]. Signed with three-line acid stamp to underside: [Venini Murano Italia]. **$7,000–9,000**

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonego, pg. 185 illustrates model

Provenance: Sotheby's, New York | Private Collection, Chicago

108 **FULVIO BIANCONI** Pezzato vase, model 4397
Italy, c. 1951 | Venini | 6½ w × 5½ d × 7 h in (17 × 14 × 18 cm)

polychrome patchwork glass
Signed with three-line acid stamp to underside: [Venini Murano Italia]. **$9,000–12,000**

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonego, pg. 185 illustrates model

Provenance: Private Collection, Germany | Private Collection, Chicago

109 **FULVIO BIANCONI** prototype Pezzato vase, model 905 L64
Italy, 1962 | Venini | 4¼ dia × 8½ h in (11 × 22 cm)

polychrome patchwork glass
This work is a prototype sample used to illustrate this form in the *Pezzato* technique. It was acquired directly from the Venini showroom and never went into production. **$10,000–15,000**

Provenance: Venini, Murano, Italy | Private Collection, Chicago

110 **FULVIO BIANCONI** Pezzato bowl, model 4914
Italy, 1952 | Venini | 7 w × 6 d × 3¼ h in (18 × 15 × 8 cm)

polychrome patchwork glass
Signed with round three-line acid stamp to underside: [Venini Italia Murano]. **$4,000–6,000**

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonego, pg. 181 illustrates model

Provenance: Private Collection, Chicago

111 **FULVIO BIANCONI** Pezzato vase, model 4402
Italy, c. 1955 | Venini | 4½ w × 3½ d × 7¾ h in (11 × 9 × 20 cm)

polychrome patchwork glass
Signed with three-line acid stamp to underside: [Venini Murano Italia]. **$6,000–8,000**

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonego, pg. 185 illustrates model

Provenance: Private Collection, Chicago

112 **FULVIO BIANCONI** Pezzato vase, model 1329
Italy, c. 1955 | Venini | 6½ dia × 9½ h in (17 × 24 cm)

polychrome patchwork glass
Signed with three-line acid stamp to underside: [Venini Murano Italia]. **$7,000–9,000**

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonego, pg. 181 illustrates model

Provenance: Private Collection, Chicago

113 **FULVIO BIANCONI** Rare Pezzato vase, model 3541
Italy, 1951 | Venini | 4¼ w × 4¼ d × 9 h in (11 × 11 × 23 cm)

triangular polychrome patchwork glass with murrine
Signed with three-line acid stamp to underside: [Venini Murano Italia]. $25,000–35,000

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonego, pg. 188 illustrates model

Provenance: Private Collection, Germany | Private Collection, Chicago

BIANCONI SCOZZESE VASE

This rare *Scozzese* vase is part of a small group of vessels designed by Bianconi in the mid-1950s. The shape of the vase was achieved using an unusual mold blowing technique called *A Fermo*. This particular arrangement of interwoven, multi-color glass bands and threads was described as *Fascie Reticello Multicolori* on the period furnace drawing. As one of only a few examples known, this extremely rare vase demonstrates Bianconi's willingness to experiment with atypical sculptural forms and techniques.

114 **FULVIO BIANCONI** Important Scozzese vase, model 4595
Italy, 1959 | Venini | 4¾ w × 4 d × 10½ h in (12 × 10 × 27 cm)

polychrome glass bands and lattimo threads
$100,000–150,000

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonego, pg. 289 illustrates model
Le Verre Venini, Deboni, pl. 139 illustrates technique

Provenance: Private Collection, Germany | Private Collection, Chicago

115 **FULVIO BIANCONI** Pezzato vase, model 1329
Italy, c. 1951 | Venini | 5 w × 4½ d × 8½ h in (13 × 11 × 22 cm)

polychrome patchwork glass
Signed with partial three-line acid stamp to underside: [Venini Murano Italia]. **$7,000–9,000**

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonego, pg. 187 illustrates model

Provenance: Private Collection, Germany | Private Collection, Chicago

116 **FULVIO BIANCONI** Fasce Verticale vase, model 4470
Italy, c. 1951 | Venini | 7½ w × 6¼ d × 9 h in (19 × 16 × 23 cm)

glass with vertical polychrome bands
Signed with circular three-line acid stamp to underside: [Venini Italia Murano]. **$7,000–9,000**

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonego, pg. 204 illustrates similar model

Provenance: Private Collection, Chicago

117 **FULVIO BIANCONI** Fasce Ritorte vase, model 4410
Italy, 1951 | Venini | 5¼ dia × 8 h in (13 × 20 cm)

glass with diagonal polychrome bands
$6,000–8,000

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonego, pg. 280 illustrates model

Provenance: Private Collection, Chicago

118 **FULVIO BIANCONI** Fasce Verticale, model 4317
Italy, 1952 | Venini | 4¼ dia × 9¼ h in (11 × 23 cm)

glass with vertical polychrome bands
Signed with three-line acid stamp to underside: [Venini Murano Italia]. **$7,000–9,000**

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonego, pg. 205 illustrates model

Provenance: Private Collection, Chicago

119 **GIO PONTI** A Canne pitcher
Italy, c. 1959 | Venini | 5¼ w × 3½ d × 7 h in (13 × 9 × 18 cm)

glass with polychrome canes
$4,000–6,000

Literature: *Glas Glass Verre Vetri 1950–1960 I*, Neuwirth, pg. 213 illustrates similar example

Provenance: Private Collection, Chicago

120 **GIO PONTI** A Canne vase
Italy, c. 1955 | Venini | 5 dia × 6¾ h in (13 × 17 cm)

glass with polychrome canes
Signed with three-line acid stamp to underside: [Venini Murano Italia]. **$4,000–6,000**

Literature: *Glas Glass Verre Vetri 1950–1960 I*, Neuwirth, pg. 213 illustrates similar example

Provenance: Private Collection, Chicago

121 **FULVIO BIANCONI** A Spicchi vase, model 4316
Italy, 1950 | Venini | 7¾ w × 3½ d × 8¼ h in (20 × 9 × 21 cm)

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internally decorated transparent glass with red and blue triangular tesserae
Signed with three-line acid stamp to underside: [Venini Murano Italia]. **$15,000–20,000**

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonego, pg. 178 illustrates model
Vetri di Murano, Bestetti, pg. 172 illustrates similar example

Provenance: Private Collection, Germany | Private Collection, Chicago

122 **FULVIO BIANCONI** Fasce Orizzontale vase, model 4399
Italy, 1951 | Venini | 2¼ dia × 11½ h in (6 × 29 cm)

glass with polychrome bands
Signed with three-line acid stamp to underside: [Venini Murano Italia]. **$3,000–5,000**

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonego, pg. 201 illustrates model

Provenance: Private Collection, Chicago

123 **FULVIO BIANCONI** Fasce Orizzontale vase, model 4315
Italy, 1951 | Venini | 3½ dia × 13¼ h in (9 × 34 cm)

glass with polychrome bands
Signed with three-line acid stamp to underside: [Venini Murano Italia]. **$5,000–7,000**

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonego, pg. 200 illustrates model

Provenance: Private Collection, Chicago

124 **FULVIO BIANCONI** Fasce Verticale vase, model 4409
Italy, 1951 | Venini | 3½ dia × 11¾ h in (9 × 30 cm)

glass with vertical polychrome bands
Signed with three-line acid stamp to underside: [Venini Murano Italia]. Signed with partial paper manufacturer's label to underside: [Venini Murano in Italy 4409]. **$8,000–10,000**

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonego, pg. 206 illustrates model

Provenance: Private Collection, Chicago

125 **FULVIO BIANCONI** Bi-Pezzato vase, model 4318
Italy, c. 1950 | Venini | 6¼ dia × 10¼ h in (16 × 26 cm)

polychrome patchwork glass
Signed with three-line acid stamp to underside: [Venini Murano Italia]. **$8,000–10,000**

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonego, pg. 179 illustrates model

Provenance: Private Collection, Chicago

126 **FULVIO BIANCONI** Fasce Verticale bottle, model 4404
Italy, c. 1951 | Venini | 5 w × 4¾ d × 17 h in (13 × 12 × 43 cm)

glass with vertical polychrome bands
$20,000–30,000

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonego, pg. 207 illustrates model

Provenance: Marina Barovier, Venice | Private Collection, Chicago

PEZZATO AMERICANO SERIES

127 **FULVIO BIANCONI** Pezzato Americano vase, model 4398
Italy, c. 1955 | Venini | 4¼ w × 4½ d × 9¼ h in (11 × 11 × 23 cm)

amber, yellow, black and green glass tesserae
Signed with three-line acid stamp to underside: [Venini Murano Italia]. $7,000–9,000

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonego, pg. 183 illustrates model

Provenance: Private Collection, Chicago

128 **FULVIO BIANCONI** Pezzato Americano vase, model 4393
Italy, c. 1955 | Venini | 4 dia × 10¾ h in (10 × 27 cm)

amber, yellow, black and green glass tesserae
Signed with three-line acid stamp to underside: [Venini Murano Italia]. $7,000–9,000

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonego, pg. 183 illustrates model

Provenance: Private Collection, Chicago

129 **FULVIO BIANCONI** Pezzato Americano vase, model 4397
Italy, c. 1951 | Venini | 7¾ w × 6 d × 8 h in (20 × 15 × 20 cm)

amber, yellow, black and green glass tesserae
Signed with three-line acid stamp to underside: [Venini Murano Italia]. **$9,000–12,000**

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonego, pg. 185 illustrates model

Provenance: Private Collection, Chicago

130 **FULVIO BIANCONI** Pezzato Americano vase, model 4406
Italy, c. 1955 | Venini | 4¼ w × 3½ d × 9 h in (11 × 9 × 23 cm)

amber, yellow, black and green glass tesserae
Signed with three-line acid stamp to underside: [Venini Murano Italia]. **$6,000–8,000**

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonego, pg. 184 illustrates model

Provenance: Private Collection, Chicago

131 **FULVIO BIANCONI** Rare Pezzato Americano vase, model 3541
Italy, 1950 | Venini | 3½ w × 3½ d × 8¾ h in (9 × 9 × 22 cm)

triangular amber, yellow, black and green glass tesserae
Signed with paper manufacturer's label to underside: [Venini Murano Venezia Made in Italy].
Signed with three-line acid stamp to underside: [Venini Murano Italia]. **$25,000–35,000**

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonego, pg. 188 illustrates model

Provenance: Private Collection, Germany | Private Collection, Chicago

132 **FULVIO BIANCONI** Pezzato Americano vase, model 4912
Italy, 1951 | Venini | 4½ w × 4¼ d × 5 h in (11 × 11 × 13 cm)

amber, yellow, black and green glass tesserae
Signed with three-line acid stamp to underside: [Venini Murano Italia]. $4,000–6,000

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonego, pg. 187 illustrates model

Provenance: Private Collection, Michigan | Wright, *Modern Design*, 28 March 2013, Lot 358
Private Collection, Chicago

133 **FULVIO BIANCONI** Pezzato Americano bowl
Italy, c. 1955 | Venini | 6 w × 4½ d × 4¼ h in (15 × 11 × 11 cm)

amber, yellow, black and green glass tesserae
Signed with three-line acid stamp to underside: [Venini Murano Italia]. $3,000–5,000

Provenance: Private Collection, Chicago

134 **FULVIO BIANCONI** Fasce Ritorte Americano vase, model 4410
Italy, 1951 | Venini | 5 dia × 8½ h in (13 × 22 cm)

diagonal bands of amber, yellow, black and green glass
Signed with three-line acid stamp to underside: [Venini Murano Italia]. $7,000–9,000

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonego, pg. 280 illustrates model

Provenance: Private Collection, Chicago

135 **FULVIO BIANCONI** Fasce Verticale Americano vase
Italy, c. 1950 | Venini | 4¼ dia × 10¾ h in (11 × 27 cm)

glass with vertical amber, yellow, black and green bands
Signed with three-line acid stamp to underside: [Venini Murano Italia]. $8,000–10,000

Provenance: Private Collection, Chicago

136 **FULVIO BIANCONI** Monumental Fasce Verticale vase, model 4403
Italy, 1952 | Venini | 6 dia × 14¼ h in (15 × 36 cm)

transparent glass with vertical polychrome bands
Signed with three-line acid stamp to underside: [Venini Murano Italia]. **$10,000–15,000**

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonego, pg. 205 illustrates model

Provenance: Private Collection, Germany | Private Collection, Chicago

137 **FULVIO BIANCONI** Rare Pezzame vase, model 4394
Italy, 1950 | Venini | 5¼ dia × 10½ h in (13 × 27 cm)

internally decorated glass
Signed with three-line acid stamp to underside: [Venini Murano Italia]. **$9,000–12,000**

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonego, pg. 179 illustrates model
I Vetri Di Fulvio Bianconi, Bossaglia, pl. 35 illustrates similar example

Provenance: Christie's East, *An Important Private Collection of Italian Glass*, 30 November 2000, Lot 54
Private Collection | Wright, *Important Italian Design*, 23 May 2006, Lot 564 | Private Collection, Chicago

138 **FULVIO BIANCONI** Con Macchie vase, model 4325
Italy, 1950 | Venini | 7¾ dia × 8¾ h in (20 × 22 cm)

internally decorated glass
Signed with three-line acid stamp to underside: [Venini Murano Italia]. $50,000–70,000

Literature: *Italian Glass: Murano-Milan 1930–1970*, Ricke and Schmitt, pg. 102, no. 73 illustrates similar example *Fulvio Bianconi at Venini*, Barovier and Sonego, pg. 188 illustrates model

Provenance: Private Collection, Chicago

BALDWIN KINGREY CON MACCHIE VASE

This Fulvio Bianconi *Con Macchie* vase has an interesting and very specific provenance—it belonged to Kitty Baldwin Weese, a founding partner of Baldwin Kingrey, the groundbreaking shop and gallery for modern art and design which opened in Chicago in 1947. The following is reprinted from author John Brunetti's book, *Baldwin Kingrey, Midcentury Modern in Chicago, 1947–1957*, and describes the genesis of Baldwin Kingrey, the shop's relationship to Venini glass, and includes a poignant description of the work of designer Fulvio Bianconi:

> During the summer of 1947 a retail furniture store called Baldwin Kingrey opened in Chicago. Its low-cost, space-saving modern furniture from Scandinavian and American designers was urgently needed by ex-GI's and their families as they faced housing shortages. The store's founders—architect Harry Weese, his wife Kitty Baldwin, and their partner Jody Kingrey sold out their first shipment of furniture before Baldwin Kingrey had officially opened, affirming their instincts about the value of good design at affordable prices. However, even they couldn't foresee the art and design nexus Baldwin Kingrey would become, elevating it beyond a simple commercial enterprise. From 1947 to 1957 it was an informal gathering place and exhibition space for leading architects, designers, and artists of the time, such as Charles Eames, Eero Saarienn, Harry Bertoia, György Kepes, James Prestini, and Arthur Siegel. The contributions of these individuals defined good design in the second half of the 20th century.

From 1947 through the early 1950s, Baldwin Kingrey played a role in introducing the American middle class to the avant-garde glass work of (these) European companies—objects that had, up to that time, been seen primarily in magazines such as *Domus* and in traveling museum exhibitions and international competitions. The elegant pieces that punctuated Baldwin Kingrey's glass shelves were often discovered through personal relationships with designers cultivated by Harry and Kitty on their regular trips to Europe in the late 1940s and early 1950s. The colorful abstract vases and glasses imported from Venini came to Baldwin Kingrey as a result of a meeting with the company's founder, Paolo Venini:

> "Harry and I went to Murano to talk to Venini. We had seen examples of his work at one to the international exhibitions. I think we were the only ones importing him at the time."—Kitty Baldwin

Venini's introduction to Harry and Kitty could not have been more timely. The lawyer-turned entrepreneur had ambitiously expanded the market for his company's glass outside of Europe since the 1920s. His friendship with the Weeses led to the introduction of his wares to American retail consumers and helped launch the remarkable success of Venini glass beginning in the early 1950s.

During this period Venini glass was distinguished by a bold, painterly use of color that evoked the gestures of abstract painting. Several of the more distinctive designs sold by Baldwin Kingrey were created by the Italian graphic artist and designer Fulvio Bianconi. Bianconi's fresh approach to glass eschewed traditional delicacy for muscular, thick-walled vessels that incorporated the imperfections of improvisational processes, in much the same way abstract expressionist painters created their compositions. Bianconi's three signature designs included the flask-shaped *Spicchi*, named for the triangular segments that decorate its surface; the *Macchie* vase, named for the dark purple stains that create a graphic silhouette against clear glass; and the rectangular *Pezzato* vases, decorated with squares of rich color. These Venini pieces transcend their utilitarian function to become small works of modern art for the home.

Today it is extremely unusual to discover a rare Bianconi *Con Macchie* vase with such a direct and illustrious provenance. Perhaps the most graphic and abstract of all Bianconi's *Macchie* vases, this piece is truly a masterwork of 20th century art and design.

139 **FULVIO BIANCONI** Important Con Macchie vase, model 4324
Italy, 1950 | Venini | 10½ w × 6 d × 9¼ h in (27 × 15 × 23 cm)

glass with abstract internal decoration and lightly iridized surface
Signed with three-line acid stamp to underside: [Venini Murano Italia]. **$90,000–120,000**

Literature: *Baldwin Kingrey: Midcentury Modern in Chicago 1947–1957*, Brunetti, pg. 104 illustrates this example *Fulvio Bianconi at Venini*, Barovier and Sonego, pg. 119 illustrates model *Murano '900*, Deboni, pg. 296 illustrates model

Provenance: Estate of Kitty Baldwin Weese, Chicago | Wright, *Important 20th Century Design*, 25 September 2005, Lot 270 | Private Collection, Chicago

140 **FULVIO BIANCONI** Pezzato vase, model 4402
Italy, 1965–70 | Venini | 4¼ w × 3¾ d × 8½ h in (11 × 10 × 22 cm)

polychrome patchwork glass
Incised signature to underside: [Venini Italia]. **$5,000–7,000**

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonego, pg. 185 illustrates model

Provenance: Christie's, Rockefeller Center, *Twentieth Century Decorative Arts*, Lot 8617
Private Collection, Chicago

141 **FULVIO BIANCONI** A Spicchi vase, model 4890
Italy, 1965–70 | Venini | 7 w × 6½ d × 7½ h in (18 × 17 × 19 cm)

glass with polychrome bands
Incised signature to underside: [Venini Italia]. $4,000–6,000

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonego, pg. 302 illustrates model

Provenance: Private Collection, Chicago

142 **FULVIO BIANCONI** A Spicchi vase, model 4892
Italy, c. 1954–57 | Venini | 5 dia × 8 h in (13 × 20 cm)

glass with polychrome bands
Signed with three-line acid stamp to underside: [Venini Murano Italia]. $4,000–6,000

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonego, pg. 301 illustrates model

Provenance: Private Collection, Chicago

143 **FULVIO BIANCONI** A Spicchi bowl, model 4896
Italy, 1965–70 | Venini | 7¼ w × 6¼ d × 5¼ h in (18 × 16 × 13 cm)

glass with polychrome bands
Incised signature to underside: [Venini Murano]. **$3,000–5,000**

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonego, pg. 304 illustrates model

Provenance: Galerie Plaisance, Paris | Private Collection, Paris | Wright, *Important Italian Glass*, 8 June 2013, Lot 222 | Private Collection, Chicago

144 **FULVIO BIANCONI** A Spicchi pitcher
Italy, c. 1954–57 | Venini | 4½ dia × 9½ h in (11 × 24 cm)

glass with polychrome bands
Signed with three-line acid stamp to underside: [Venini Murano Italia]. **$3,000–5,000**

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonego, ppg. 294–305 illustrate series

Provenance: Private Collection, Chicago

145 **FULVIO BIANCONI** A Spicchi vase, model 4891
Italy, c. 1950 | Venini | 5¼ dia × 14¼ h in (13 × 36 cm)

glass with polychrome bands
Signed with applied foil manufacturer's label to underside: [Venini S.A. Murano]. **$5,000–7,000**

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonego, pg. 301 illustrates model

Provenance: Private Collection, Chicago

146 **PAOLO VENINI** Zanfirico Mosaico vase
Italy, 1954 | Venini | 4¾ dia × 13½ h in (12 × 34 cm)

internal decoration with alternating glass canes
Signed with three-line acid stamp to underside: [Venini Murano Italia]. **$8,000–10,000**

Literature: *Murano '900*, Deboni, pg. 74 illustrates similar example

Provenance: Private Collection, Chicago

147 **PAOLO VENINI** Zanfirico Mosaico vase
Italy, 1954 | Venini | 3½ dia × 14 h in (9 × 36 cm)

internal decoration with alternating glass canes
Signed with three-line acid stamp to underside: [Venini Murano Italia]. **$8,000–10,000**

Literature: *Venini: Catalogue Raisonné 1921–1986*, Diaz de Santillana, fig. 58 illustrates similar example

Provenance: Private Collection, Chicago

148 **TOBIA SCARPA** Occhi vase
Italy, c. 1960 | Venini | 4¾ w × 4½ d × 6 h in (12 × 11 × 15 cm)

fused glass murrine
Incised signature to underside: [Venini Murano]. **$4,000–6,000**

Literature: *Gli Artisti Di Venini Per Una Storia Del Vetro D'Arte Veneziano*, Bettagno, pg. 151 illustrates similar example

Provenance: Private Collection, Chicago

149 **TOBIA SCARPA** Occhi vase
Italy, c. 1960 | Venini | 6 w × 4½ d × 8 h in (15 × 11 × 20 cm)

fused glass murrine
Signed with a circular two-line acid stamp to underside: [Venini Murano]. **$5,000–7,000**

Literature: *Le Verre Venini*, Deboni, pl. 165 illustrates similar examples

Provenance: Private Collection, Chicago

150 **TOBIA SCARPA** Occhi vase
Italy, c. 1960 | Venini | 4¾ dia × 5¼ h in (12 × 13 cm)

fused glass murrine
Signed with three-line acid stamp to underside: [Venini Murano Italia]. $3,000–5,000

Literature: *Le Verre Venini*, Deboni, pl. 165 illustrates similar examples

Provenance: Private Collection, Chicago

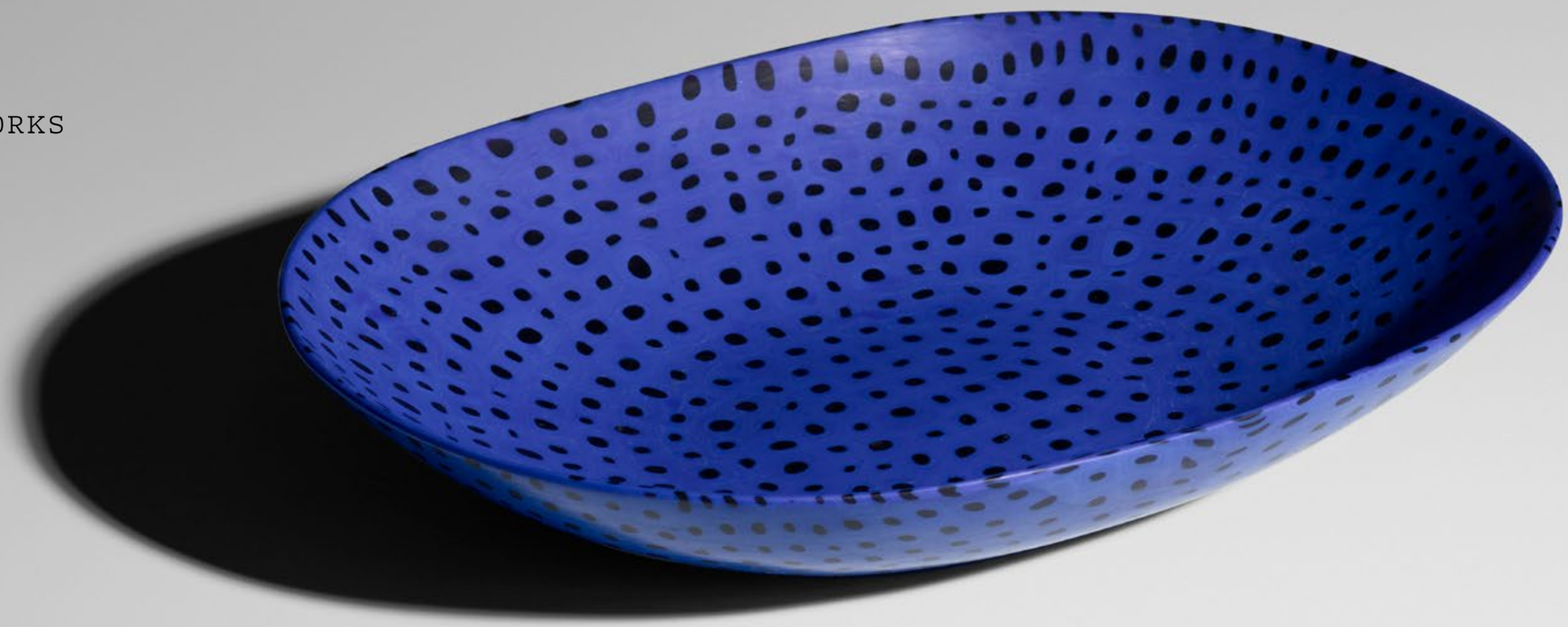
151 **TOBIA SCARPA** Occhi vase
Italy, c. 1960 | Venini | 5½ dia × 6 h in (14 × 15 cm)

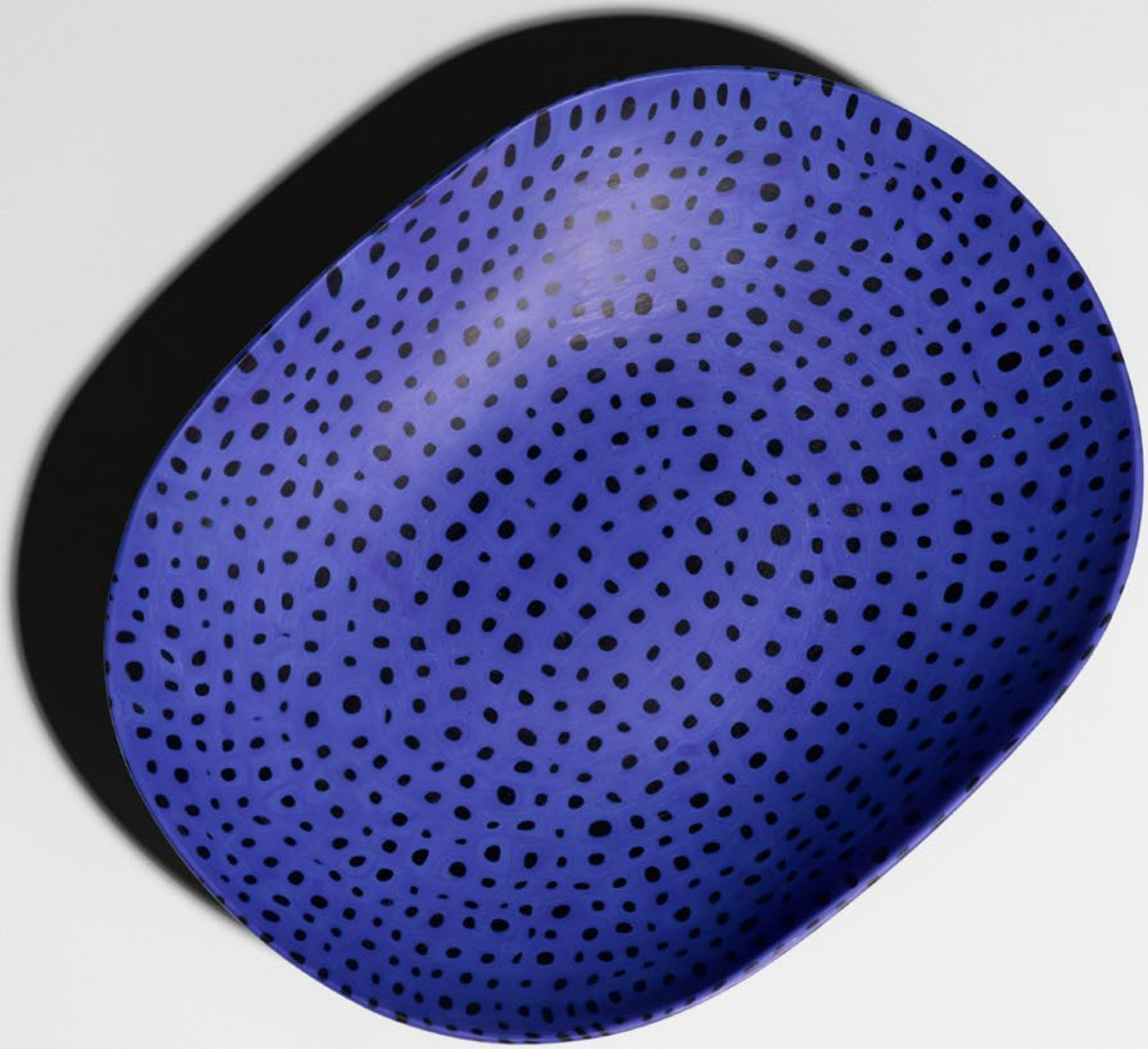
fused glass murrine
Signed with a circular two-line acid stamp to underside: [Venini Murano]. $3,000–5,000

Literature: *Le Verre Venini*, Deboni, pl. 166 illustrates similar examples

Provenance: Galleria Rossella Junck, Venice | Private Collection, Chicago

IMPORTANT MURRINE WORKS
FROM VENINI





152 **CARLO SCARPA** Important A Murrine Opache plate
Italy, 1962 | Venini | 12¼ w × 9½ d × 2 h in (31 × 24 × 5 cm)

fused glass murrine with wheel-carved surface
$40,000–60,000

Provenance: Marina Barovier, Venice | Private Collection, Chicago

153 **PAOLO VENINI** Canoa, model 4884
Italy, 1959 | Venini | 13 w × 3½ d × 2¼ h in (33 × 9 × 6 cm)

fused glass murrine with wheel-carved surface
$15,000–20,000

Literature: *I Vetri Venini*, Deboni, pl. 156 illustrates similar example *Venini: Catalogue Raisonné 1921–1986*, Diaz de Santillana, ppg. 207, 284 illustrate similar example

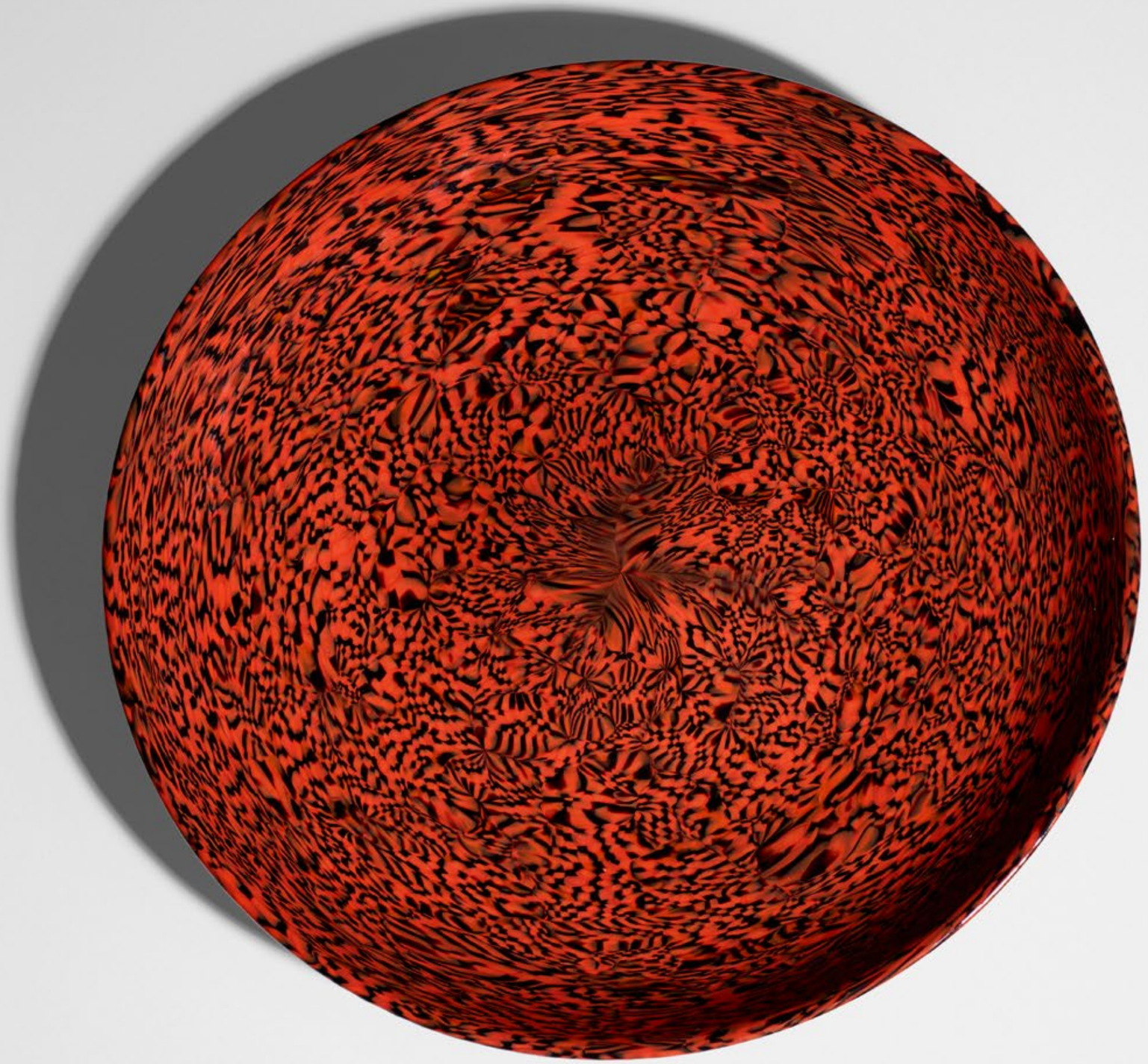
Provenance: Private Collection, Chicago

154 **TOBIA SCARPA** A Murrine plate
Italy, c. 1959 | Venini | 10 dia × 1¼ h in (25 × 3 cm)

fused glass murrine with wheel-carved surface
$20,000–30,000

Literature: *Venini Glass: Catalogue 1921–2007*, Deboni, pl. 174 illustrates similar example

Provenance: Private Collection, Chicago



155 **PAOLO VENINI** A Murrine plate
Italy, 1953 | Venini | 12 dia × 1¼ h in (30 × 3 cm)

fused glass murrine
Signed with partial paper manufacturer's label to underside: [Venini Murano Made in Italy 3778].
Signed with three-line acid stamp to underside: [Venini Murano Italia]. **$30,000–40,000**

Literature: *Venini Glass: Catalogue 1921–2007*, Deboni, fig. 144 illustrates similar example *Le Verre Venini*, Deboni, pl. 155 illustrates similar example

Provenance: Marina Barovier, Venice | Private Collection, Chicago

156 **CARLO SCARPA** A Murrine plate
Italy, 1954 | Venini | 15½ w × 9¾ d × 2½ h in (39 × 25 × 6 cm)

fused glass murrine with wheel-carved surface
Signed with paper manufacturer's label to underside:
[Venini Murano Venezia Made in Italy]. **$15,000–20,000**

Literature: *Venetian Glass: The Nancy Olnick and Giorgio Spanu Collection*, The American Craft Museum, ppg. 69–67 illustrate similar example

Provenance: Private Collection, Chicago

157 **FULVIO BIANCONI** Sasso vase, model 711
Italy, 1965 | Venini | 5¼ w × 4¾ d × 4½ h in (13 × 12 × 11 cm)

red pasta di vetro with wheel-carved sapphire glass
Signed with partial paper manufacturer's label to underside:
[Venini Murano Venezia Made in Italy]. **$15,000–20,000**

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonego, pg. 501 illustrates model

Provenance: Barry Friedman, New York | Private Collection, Chicago

158 **PAOLO VENINI** A Murrine bowl
Italy, 1954 | Venini | 5¼ dia × 8 h in (13 × 20 cm)

fused glass murrine
Signed with three-line acid stamp to underside: [Venini Murano Italia]. **$7,000–9,000**

Literature: *Gli Artisti Di Venini Per Una Storia Del Vetro D'Arte Veneziano*, Bettagno, pg. 128, pl. 173

Provenance: Private Collection, Chicago

159 **PAOLO VENINI** A Murrine bowl
Italy, c. 1959 | Venini | 5 dia × 3½ h in (13 × 9 cm)

fused glass murrine
Signed with partial paper manufacturer's label to underside:
[Venini Murano Venezia Made in Italy]. **$3,000–5,000**

Literature: *Gli Artisti Di Venini Per Una Storia Del Vetro D'Arte Veneziano*, Bettagno, pg. 128, pl. 173

Provenance: Barry Friedman, New York | Private Collection, Chicago

THOMAS STEARNS
LA SENTINELLA DI VENEZIA

THOMAS STEARNS
AMERICAN ARTIST IN VENICE

Jim Oliveira

In recent years, much has been written about Thomas Stearns and his famous residency at Venini from 1960 to 1962. It is now a matter of record that his radically asymmetrical vessels drew violent public criticism from Venini's venerable master blower, Arturo Biasutto, that the young master blower "Checco" Ongaro came to Stearns' aid and worked furtively after-hours to produce a visionary group of experimental objects, that the best of these were ultimately exhibited at the Biennale of Venice and won the gold medal, and that this award was rescinded after the judges realized Stearns was an American.

Stearns' creations at Venini, most of which are unique, all of which were made through great difficulty and with experimental techniques, have become objects of veneration for American artists and collectors, and rightfully so—not only are these rare, beautiful and interesting, they also reflect a pivotal moment in the history of art and design. And at the center of it all and as his final creations at Venini, we find *La Sentinella di Venezia*.

The *Sentinel of Venice* is a sculpture, not a vase, and an incredibly abstract and conceptual one at that. Today this might not seem particularly significant, but in 1962, the very year in which the American studio art glass movement began, the creation of this conceptual sculpture at Venini was a statement of almost reckless individuality, and at the same time a tribute to a thousand years of glassmaking in Venice as seen through the eyes of an American visionary artist.

By all accounts, Stearns' time at Venini was difficult, emotionally traumatic, and artistically challenging. His initially maligned asymmetrical forms were in fact carefully considered sculptural objects—an ambitious blend of historical reference, late abstract expressionist vigor, Pop-Art, and direct personal narrative. The *Capello del Doges* are a fine example of this; more conceptual than biomorphic, a true departure from Murano's unspoken naturalism, more radical, and coming from a place of creative enthusiasm and relative innocence, even naiveté. But this has always been the great strength of American art and artists: free to face the creative void unburdened by the demands of culture and history.

Originally conceived as a three element installation, only two of the *Sentinels* survive today (the third was destroyed in transport and exists only as a fragment). As the last works created by Stearns at Venini, the *Sentinels* are a final outpouring of admiration, fantasy, pain, love and veneration, and are therefore appropriately composed of all the elements and techniques for which Murano's craftsmen have become famous—complex glass canes, murrine, vivid opaque and smoky transparent colors, etching, carving and amazingly difficult hot-work manipulation.

To say that *La Sentinella di Venezia* is rare, or important, or a masterwork is far less than sufficient. This work is certainly the greatest work by Stearns ever to come to market and perhaps the most important piece of glass ever created at Venini. Beyond that, the *Sentinel* represents the most ambitious and pure type of artistic creation of which humans are capable. Stearns said it best himself:

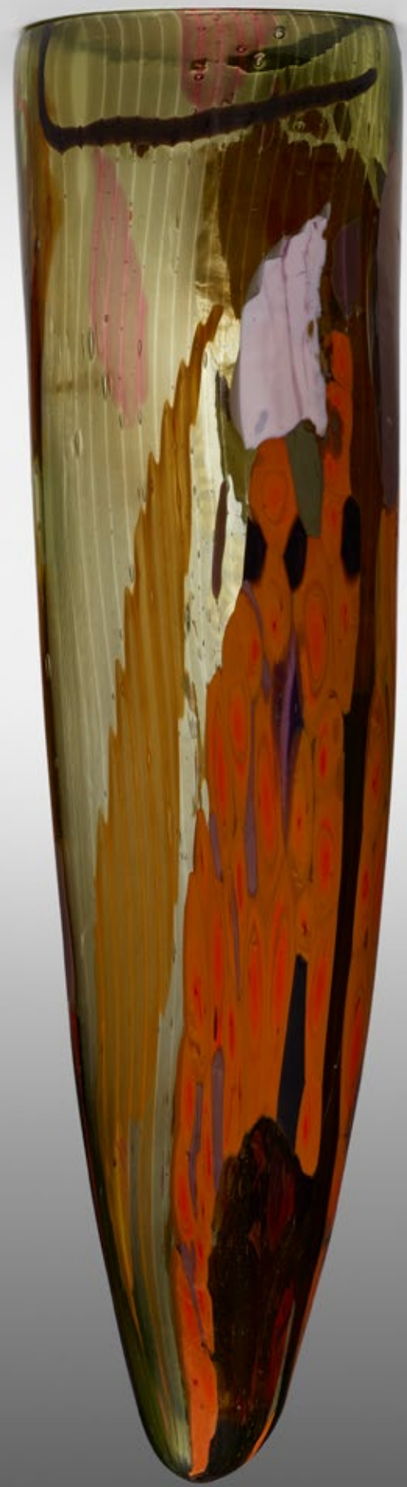
> "All my artistic endeavors have been based on responses, which is to say they are products of my experience and inner feelings. Implicit in this is the sense that any individual with an open receptive mind's eye can move though any aesthetic media without a fear of artistic self-delusion. It seems to me that any artis tic endeavor should move freely and at will. This concept is not merely a fleeting notion, but reflects a continuum of self-purpose. Mediums become vehicles, and a variety of vehicles make for a variety of realms. Each conceives and brings about the existence of a not yet inhabited domain."

160 **THOMAS STEARNS** La Sentinella di Venezia
Italy, 1962 | Venini | 6 w × 4¾ d × 22 h in (15 × 12 × 56 cm)

fused, incised and free blown glass with inlay, murrine and vertical inciso work
Incised signature and date to underside: [Sentinella di Venezia Il Stearns 62]. This work is one of two examples remaining from the series of three. The other example resides in the Olnick Spanu collection. **$300,000–500,000**

Literature: *Venini Glass: Catalogue 1921–2007*, Deboni, pl. 319 illustrates this example*The Venetians: Modern Glass 1919–1990*, Muriel Karasik Gallery, ppg. 52, 54 illustrate other example *Venetian Glass: The Nancy Olnick and Giorgio Spanu Collection*, The American Craft Museum, pg. 71 illustrates other example

Provenance: Collection of the artist | Christie's, New York, *Important 20th Century Decorative Arts, Including Arts & Crafts and Architectural Designs*, 7 December 2001, Lot 475 | Private Collection, Chicago



THE FACADES OF VENICE
RECOLLECTIONS OF MY RESIDENCY IN VENICE, 1960 – 1962

By Thomas Stearns

Under the aegis of the Italian Government's Post Graduate Award Fellowship (for research in Glass and Fiber), which was accompanied by a Fulbright Travel Grant, I went to Italy in 1960. I was 24, having just completed graduate work at the Cranbrook Academy of Art. It was left to me to set up whatever working arrangements I wanted to have in Italy as an artist.

I headed for Venice and arrived there early in the evening of November 1st, 1960. The *passeggiata* (walk) I took my first night in Venice decided for me that whatever work I was to do while there would be a tribute to the magic and mystery of Venice that was manifest on that singular night. That evening was a genuinely significant event for me with far reaching consequences, which are now, even years later, felt deeply. I am not the first person to be spellbound by the place, and my guess is that the gods have something similar in store for more people yet to come.

Soon after arriving in Venice, I arranged an interview with Ludovico de Santillana; the new director of Venini Glass on the nearby island of Murano. The avant garde work that the firm's founder, Paolo Venini, had fostered was what occasioned my interest in seeking the firm's opinion of my modest efforts in glass done in the U.S.

I had known of the work of Paolo Venini and long considered him the most advanced and avant garde colored art glass artist of Murano. However, soon before I was to leave for Italy I was saddened to learn that this unique man had died, and that I would not be able to meet him.

The interview with de Santillana, held in early December of 1960, was met with favor. My presentation consisted solely of my experiments in two dimensional fused glass, which I had done at Cranbrook, that were planned as windows. Apparently Venini had been interested in developing similar techniques for architectural applications, and he wanted to see what may be possible for the firm in that area. Speaking about what I might do at Venini, de Santillana directed me to include commercial considerations in at least some of the work I undertook at Venini, along with whatever aesthetic ventures I might choose.

The direction that I actually took (three-dimensional forms) was quite different, however, from the work we initially presumed I would be doing. When I left Venini I was struck by that irony.

I came to Venini with no previous knowledge of or experience in blown glass. There was very little going on in the United States in glass at that time, and, frankly, I had no particular interest in three dimensional forms. My education had been in painting with a side interest in possible new directions in the use of fibers as fine art media. Also, I must add that I knew only a few words of Italian, and there were only two persons at Venini who spoke English, the director and his secretary. At best my ability to communicate verbally in Italian was extremely meager, and did not improve appreciably. However, I was fortunate to work with a glass master ("Checco" Ongaro) with whom I developed an uncanny and very successful non-verbal rapport.

It was decided that I would start out by observing the glass masters as they worked, to familiarize myself with their techniques and the process of working with glass at Venini. The furnace room glassworkers were informed to expect my presence as an observer, and I spent every day of my first few weeks at the factory, from early morning to closing. I moved from one work station (glass master's bench) to another watching the differing projects and different processes. The workmen had no clear idea what I was doing there... and, looking back on it now, at the time I don't think I really knew either!

The furnace room would close by mid afternoon, and I would move on to another department, say, the grinding room, to watch what was going on there; and then on I'd go elsewhere.

During those first weeks, I also spent time at the Glass Technical Research Center, which was not far from the factory. The Center had a small museum with examples of Greek and Roman glass as well as a good library. I looked through many of the picture books to "see what had been done in glass".

By the end of the second week, a most marvelous and magical process commenced within my aesthetic-conceptual mind's eye: idea upon idea for blown objects began to appear in my vision, not particularly from what I had recently been seeing, but rather from what I had observed as " mistakes", "mishaps" and "blunders". The goal that I felt crystallizing within me was an aspiration to explore new directions and concepts in blown glass (rather than two-dimensional work).

My not knowing the language prompted me to make working drawings with a format much like that of a comic strip. Each of the drawings or "frames" depicted what I conjectured to be the various sequential steps needed to fabricate the piece I wanted to attempt. Also, I began making scale models in clay of the proposed pieces, which I hoped would speak visually for themselves. These were my only form of communication, since I was not able to verbally explain my ideas.

Following the Christmas holidays, I approached the director with a series of drawings and a clay model and asked permission to undertake my first adventure in free blown glass. He directed me to the Venini's grand master, Maestro "Boboli".

I arrived early that morning in the furnace room, carrying my clay model and drawings. The Maestro was involved in completing a piece, and, knowing that he had been advised to expect me, I waited quietly until he had finished.

When he finished with what he was doing, he looked at my clay model and drawings, stood up and commenced a tirade in Italian. The entire furnace room went silent. He finished and with a gesture of his hand waved me away. Not understanding a word of what had been said, but feeling his anger, I simply stood there bewildered. I thought to myself: "My drawings make sense, the model makes sense. Why the problem?" The room remained silent, every one staring at me. I had never experienced such embarrassment before... or since!

I picked up my model and drawings and left the room.

De Santillana was away, so I went to his secretary to relate what had just occurred. In turn, she sent for one of the workmen to get an explanation of the incident. Upon hearing his report, she went silent and pale, staring at me. I told her that I knew that what she had to say to me was not good news, but that I wanted her to explain to me exactly what she had been told. This is how she explained what the grand master had said: "For weeks you have stood over us like a bird. We have worked for centuries to create a perfect symmetry in glass. Now you bring your ideas, which have no symmetry, to insult us. You don't speak our language, either in Italian or in glass. Go away!"

Thanking her, I went upstairs to my studio to think. Not long afterwards the secretary knocked at my door with a message for me from "Checco" Ongaro, who was at that time the youngest glassblower at Venini to be granted status as a glass master and who, as "Boboli's" apprentice, would later come to replace him. (I recalled that as I had been showing my proposed piece to the Grand Maestro, I had sensed that the young master to "Boboli's" left had glanced up several times at my drawings and model as he continued working). She said that the young Maestro would like to meet with me that afternoon after the workmen had gone for the day, and to kindly bring my clay model and drawings.

I agreed and she relayed my reply to him, "Checco".

My meeting with him that afternoon was a mute one. As he looked at my frame by-frame drawings, he drew a question mark in the air over one of them and then quickly signaled a switch between two others, thereby suggesting an alternative to the procedure I was proposing for making the piece. Understanding his thinking, I agreed. As we were "talking", his helpers suddenly arrived. Smiling, he said something to me in Italian and motioned for us to move to the work bench. (Later I had someone translate what he had said to me: "Let's give this weird bird a try!").

Even though the glass batching is considered "bad" (stringy) by late in the afternoon and certainly not ideal for making such a form as I was proposing, he began. He worked with clear glass, and on the fourth attempt he achieved a form which was a reasonable facsimile of my model. The pieces would be available the next morning after annealing, and I arrived back at 5:30 a.m. to carry them to my studio.

When de Santillana returned he was informed of what had happened, both with Maestro "Boboli" as well as with the young Maestro, "Checco". The grand master stayed away from the factory two days in response to learning about his former apprentice's success in completing the form that I was after. When I showed de Santillana those first pieces that had been made, he saw promise in them. Since the Grand Master would obviously have none of it, I was asked which of the other masters I would like to work with. I was not hesitant: it would be "Checco".

My presence in the furnace room was extremely confusing for the workmen. Class lines were very rigid, and although they had worked with designers such as the Italian architect Carlo Scarpa, they had had no previous experience with an outsider being brought into their midst as I had been. Titles and jobs precluded much intermixing, and for a young American artist to work alongside them was a disconcertingly new experience.

Although I was both a special guest of the firm as well as of the Italian Government (by virtue of my fellowship), and, as far as they were concerned, in a class above them, my actions contradicted that higher station. I was in the furnace room every day, sweat soaked as they were, and yet I would have lunch with the director at his separate table and then go to his office for espresso and cognac afterwards to discuss my ideas. But then back to the furnace room for more sweating. I would change from my work clothes at the end of the day and frequently be seen leaving the island for Venice in the director's private launch rather than using public transportation. A lot of mixed class messages, and very confusing, indeed.

Initially the workers acknowledged me only with a circumspect nod of the head, but later I found myself greeted by "Bongiorno, Professori" or "Maestro Professori". Even though they knew I didn't speak Italian, they sensed (rightly so) that I enjoyed a sense of humor, and by the second year I was nicknamed "Tommaso Sternini". This later jokingly evolved into my being dubbed "Sternini di Venini". I was included in their after work gatherings at the local bar for wine, bread and "sea snacks", and bonds of true friendship developed amongst several of us.

Once it became apparent to the workers that my designs were producing results pleasing to the director, human nature what it is, it wasn't unusual for individuals to offer their assistance with my projects, and something of a "band wagon" atmosphere ensued. There was a sense of anticipation about what new things I would think up for them to try, which for many was a welcome break in the tedium of their routine jobs.

I now fully realize the serendipity of events surrounding my work at Venini. Paolo Venini's death had left the firm virtually bereft of a designer; my own naiveté and eagerness to explore the medium led me into zealous experimentation; and the young Maestro Francesco "Checco" Ongaro's own efforts to prove his abilities led him to stick out his neck by collaborating with me. The timing was just right making germane a situation of exploration and accomplishment. We each saw it as an opportunity for ourselves... and we all leapt in.

As the first year moved into the second, it became very obvious to "Checco" and myself that we were working as a unit together. He never knew what I might bring down from my studio as a new challenge for him, and his eyes were always bright with expectation as I approached his bench. The more the challenge, the greater intensity of his effort. It is obvious to me that I could never have accomplished what I did at Venini without this very special silent understanding of one another.

Alvar Aalto, who had been a long-time friend of Paolo's, and Tapio Wirkkala, Finnish designer, were in Venice for an international design conference. They visited the Venini factory and de Santillana showed them some of my work. I didn't happen to be there when they visited and de Santillana later related to me that they were most supportive of my efforts. This was obviously a blessing, because I was given his "go ahead" to do anything I wished.

By the second year, I was really into it: endless ideas, countless flops along with the successes. There was an ongoing awareness of no end of possibilities and of as yet unexplored techniques. It was a time of great zeal and accomplishment within my life.

The Venini firm chose to present six of my works as their entry for the XXXI Biennial in 1962. I was asked to choose six works that I felt to be a statement of my efforts in glass. I arranged the pieces in a mockup of the case in which they would be shown and the works were delivered to the Venice pavilion on the Biennial grounds.

Prior to the opening of the exhibition, the director received a call (I happened to be in his office at the time) from the firm's St. Mark's Square showroom with a message: the panel of judges had awarded the Gold Medal for Glass to the six Venini works, and they wanted to know the designer's name (it was obvious to them that the six pieces had been done by one designer). De Santillana summoned the Venini launch, and off we went to the pavilion, wondering amongst other things whether the pieces had been placed in the case as I had specified.

When we arrived we saw a glob of glue on the case... but no Gold Medal. Back at the factory, de Santillana placed a call to the judges and was told (as he later related to me) that when the panel had learned that a non-Italian had designed the works, they retracted the medal on the basis that it would have been unprecedented for a non Italian to receive the award.

After my first year, which was supported by the Italian Government grant, I was retained for a year by Venini as Resident Guest Designer, my salary being paid by the firm. I was the first person to hold that position. At the end of the second year I was asked to stay on a similar basis as Resident Guest Designer, but I chose not to remain. My decision to leave Venini and any work with glass was based on the decision to concentrate my efforts on the fiber sculpture media that I was evolving at that time. I had been making some fiber pieces on my own while I was there, and was very excited by the prospect of what new ground I might break with that medium.

Before leaving, I had ordered that one piece (an experiment of a new technique) should be destroyed. It was not; however, for several years later I encountered it in a Venini showroom In New York City. Upon inspecting the object, I found the Venini stamp and inquired about its history. I was told that it was a “collector’s item” done by an American designer. I smiled upon leaving, thanked the person and thought to myself “What irony!”

During the course of my stay at Venini a total of three pieces did not reappear from the annealing oven. We had our suspicions that they had been stolen.

One vivid recollection I have is of de Santillana and myself being invited to lunch at the villa of a countess on the mainland. I was struck by the uniqueness and elegance of the set of drinking glasses on our table (I was later to learn that they were Byzantine... “My God! What if I had broken one of them?!”). My response to seeing/beholding them was to concentrate my efforts on designing glasses that would be similarly singular and timeless as those appeared to me to be: how optimistic!

From the outset, Madame Venini did not condone my presence as a designer at her late husband’s firm, and was reputed to have called the colors I used in my work “colori triste” (sad colors).

Venini was quite well known for its lighting fixtures. Handsome as they were, from my view they were “decorative,” which I don’t mean derogatorily. I simply decided to attempt to evolve a small group of lamps that could exist more as aesthetic objects in themselves. I also wanted in some way to incorporate the Venetian tradition of mirroring in that group.

Since I left Venini I have not worked with glass.

James Huston, then design director of Steuben Glass, who had seen my Biennial group, contacted me soon after I returned to the United States, asking if I would be interested in doing a limited edition of crystal pieces for them. At that time I was not interested in the offer, because of my stead fast commitment to pursuing my new fiber sculpture media.

During the opening reception of the new Venini showroom in New York City in the late 70s, de Santillana presented me with an offer to return to Venini to create a limited edition series. The series would be numbered and signed by me as an entirely new collection. My response was immediately positive, and we subsequently met in New York a number of times to work out the details of the contract. I was placed on a retainer by de Santillana, and I arranged for a sabbatical leave from my teaching duties. However, our agreement was altered at the last minute in ways that I found unacceptable, and I very regretfully refused to go.

After the collapse of arrangements for new works for Venini, in 1981 I prepared a group of drawings for a limited edition in crystal to present to Steuben Glass. Mr. Huston was no longer with Steuben, and I had an interview with the new director, whose name I do not recall. Our meeting was a brief one. He looked at the drawings and listened to my description of the new techniques I intended to explore. Basically he said three things in response: that I couldn’t draw, that the works would be very costly, and that my work was “too individual.” To the contrary, however, I truly feel that those pieces would have been a most splendid offering.

All my artistic endeavors have been based on responses, which is to say they are products of my experience and inner feelings. Implicit in this is the sense that any individual with an open and perceptive mind’s eye can move to and through any aesthetic media without a fear of artistic self-delusion.

It seems to me that any artistic endeavor should move freely at will. This concept is not merely a fleeting notion, but reflects a continuum of self-purpose. Mediums become vehicles, and a variety of vehicles make for a variety of realms. Each conceives and brings about the existence of a not yet inhabited domain.

> A bright Autumn Moon...
> In the Shadow of
> Each Grass
> An insect chirping.
>
> — Buson

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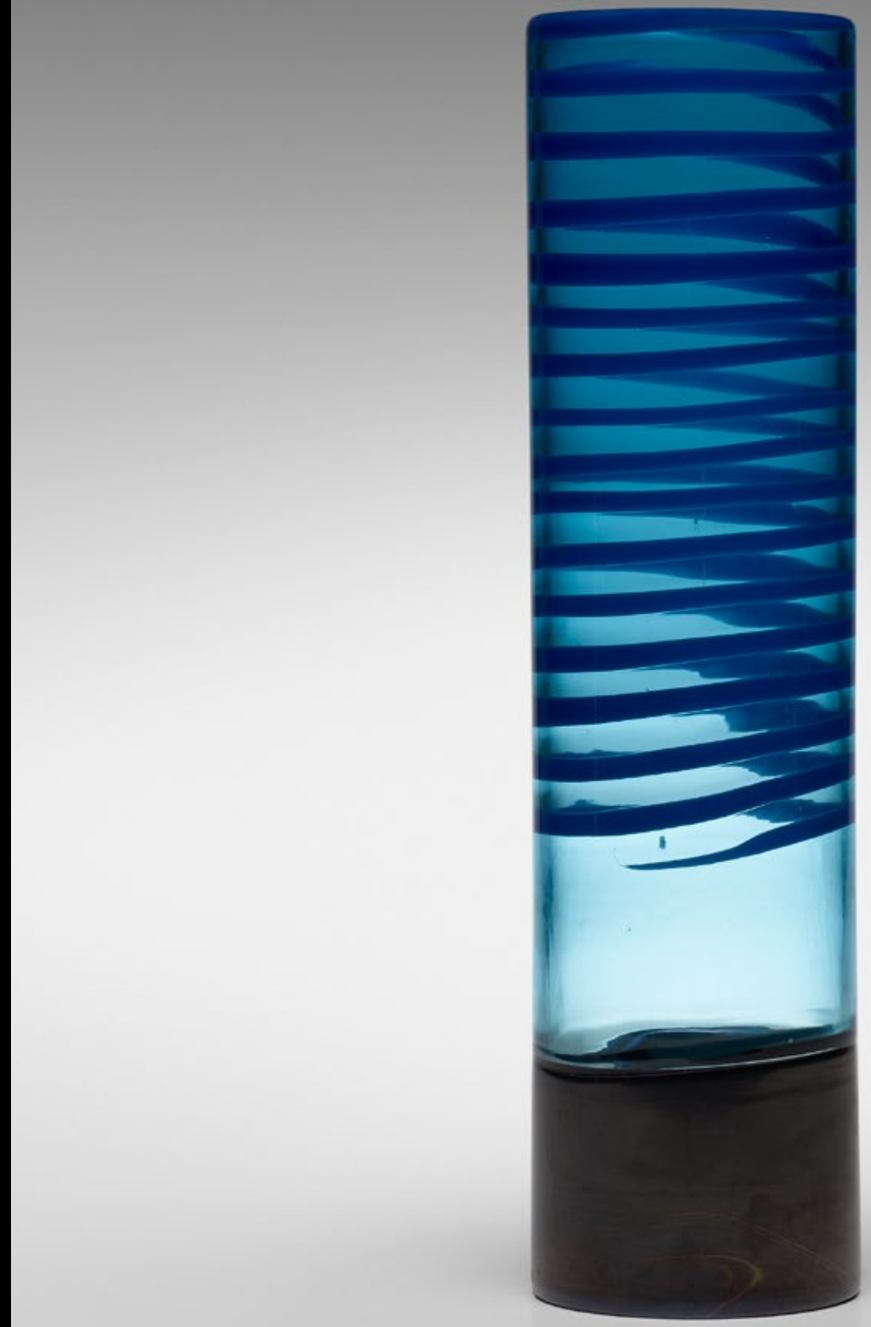
161 **THOMAS STEARNS** vase
Italy, 1961 | Venini | 3¾ dia × 15 h in (10 × 38 cm)

incalmo glass with spiral decoration
Signed with applied foil manufacturer's label to underside: [Venini S.A. Murano].
Signed with three-line acid stamp to underside: [Venini Murano Italia]. **$8,000–10,000**

Literature: *I Vetri Venini*, Deboni, pl. 171 illustrates similar example *Venini Glass: Catalogue 1921–2007*, Deboni, pl. 236 illustrates similar example

Provenance: Private Collection, Chicago



162 **THOMAS STEARNS** Doppio Incalmo vase with double opening
Italy, 1965 | Venini | 5¾ w × 5 d × 3½ h in (15 × 13 × 9 cm)

incalmo glass
Incised signature to underside: [Venini Italia]. **$30,000–40,000**

Literature: *I Vetri Venini*, Deboni, pl. 172 illustrates similar example *The Venetians: Modern Glass 1919–1990*, Muriel Karasik Gallery, pg. 51 illustrates similar example

Provenance: Private Collection, Chicago

163 **THOMAS STEARNS** Cappello del Doge vase
Italy, c. 1962 | Venini | 5½ w × 5¼ d × 5¾ h in (14 × 13 × 15 cm)

incalmo glass
Signed with three-line acid stamp to underside: [Venini Murano Italia].
Signed with foil manufacturer's label: [Caliari Venini Torino]. **$50,000–70,000**

Literature: *Venetian Glass: The Nancy Olnick and Giorgio Spanu Collection*, The American Craft Museum, pg. 216 illustrates similar example *I Vetri Venini*, Deboni, fig. 170 illustrates similar example

Provenance: Galerie Plaisance, Paris | Private Collection, Paris | Wright, *Important Italian Glass*, 8 June 2013, Lot 230 | Private Collection, Chicago

THE POSTWAR GLASS OF ERCOLE BAROVIER

164 **ERCOLE BAROVIER** Oriente vase
Italy, 1940 | Barovier & Toso | 4¼ w × 4¼ d × 12½ h in (11 × 11 × 32 cm)

internally decorated glass with silver leaf
$10,000–15,000

Literature: *Ercole Barovier 1889–1974: Vetraio Muranese*, Dorigato, pg. 68 illustrates series

Provenance: Private Collection, Germany | Private Collection, Chicago

165 **ERCOLE BAROVIER** Murrino vase
Italy, 1948 | Barovier & Toso | 4¾ dia × 9¾ h in (12 × 25 cm)

amethyst and white murrine with gold leaf
Ercole Barovier was awarded the gold medal at the Triennale of Milan in 1948 for his *Murrino* series. Although this series was never put into production, it marked a return to the use of murrines and the fused-glass method. **$10,000–15,000**

Literature: *Art of the Barovier: Glassmakers in Murano 1866–1972*, Barovier, pg. 152 illustrates technique

Provenance: Galerie Plaisance, Paris | Private Collection, Paris | Wright, *Important Italian Glass*, 8 June 2013, Lot 113 | Private Collection, Chicago

166 **ERCOLE BAROVIER** Saturneo vase
Italy, 1951 | Barovier & Toso | 7½ dia × 7¾ h in (19 × 20 cm)

glass murrines with white lattimo canes and gold leaf
$8,000–10,000

Literature: *Il Vetro di Murano alle Biennali 1895–1972*, Barovier, Barovier Mentasti and Dorigato, pg. 67 illustrates similar example

Provenance: Private Collection, Chicago

167 **ERCOLE BAROVIER** Eugeneo ewer
Italy, 1951 | Barovier & Toso | 7 w × 5¾ d × 7¾ h in (18 × 15 × 20 cm)

iridized glass
$4,000–6,000

Provenance: Private Collection, Chicago

168 **ERCOLE BAROVIER** Ambrati ewer
Italy, 1956 | Barovier & Toso | 6½ w × 5 d × 11 h in (17 × 13 × 28 cm)

internally decorated glass
Signed with partial paper manufacturer's label to underside: [Barovier & Toso Murano 21348 Made in Italy]. $7,000–9,000

Literature: *20th Century Murano Glass*, Heiremans, pg. 132 *Ercole Barovier 1889–1974: Vetraio Muranese*, Dorigato, pg. 100 illustrates series *Venetian Art Glass: An American Collection 1840–1970*, Barovier, pg. 152 illustrates similar example

Provenance: Private Collection, Chicago

169 **ERCOLE BAROVIER** Millefili vase
Italy, 1956 | Barovier & Toso | 8 dia × 11¾ h in (20 × 30 cm)

alternating tesserae with opalino and clear glass bands
$10,000–15,000

Literature: *Art Glass from Murano: 1910–1970*, Heiremans, pg. 55 illustrates series

Provenance: Private Collection, Chicago

170 **ERCOLE BAROVIER** Millefili vase
Italy, 1956 | Barovier & Toso | 4 dia × 10¾ h in (10 × 27 cm)

alternating tesserae with opalino and clear glass bands
$8,000–10,000

Literature: *Art Glass from Murano: 1910–1970*, Heiremans, pg. 55 illustrates series

Provenance: Private Collection, Chicago

171 **ERCOLE BAROVIER** Tesserae bowl
Italy, 1957 | Barovier & Toso | 7¼ dia × 3½ h in (18 × 9 cm)

glass tesserae, iridized transparent glass
Incised signature and date to underside: [Ercole Barovier 1957]. **$7,000–9,000**

Literature: *Art of the Barovier: Glassmakers in Murano 1866–1972*, Barovier, pg. 174 illustrates similar example

Provenance: Christie's, South Kensington, *Important Design*, 14 June 2000, Lot 54 | Private Collection Wright, *Important Italian Design*, 23 May 2006, Lot 572 | Private Collection, Chicago

172 **ERCOLE BAROVIER** Bi-Pezzato vase
Italy, 1956 | Barovier & Toso | 7¼ dia × 7 h in (18 × 18 cm)

internally decorated glass tesserae, transparent glass
$10,000–15,000

Literature: *Murano '900*, Deboni, pg. 37 illustrates similar example

Provenance: Marina Barovier, Venice | Private Collection, Chicago

173 **ERCOLE BAROVIER** Pezzato vase
Italy, c. 1950 | Barovier & Toso | 5 dia × 16 h in (13 × 41 cm)

lattimo tesserae
$10,000–15,000

Literature: *Art of the Barovier: Glassmakers in Murano 1866–1972*, Barovier, pg. 171 illustrates series

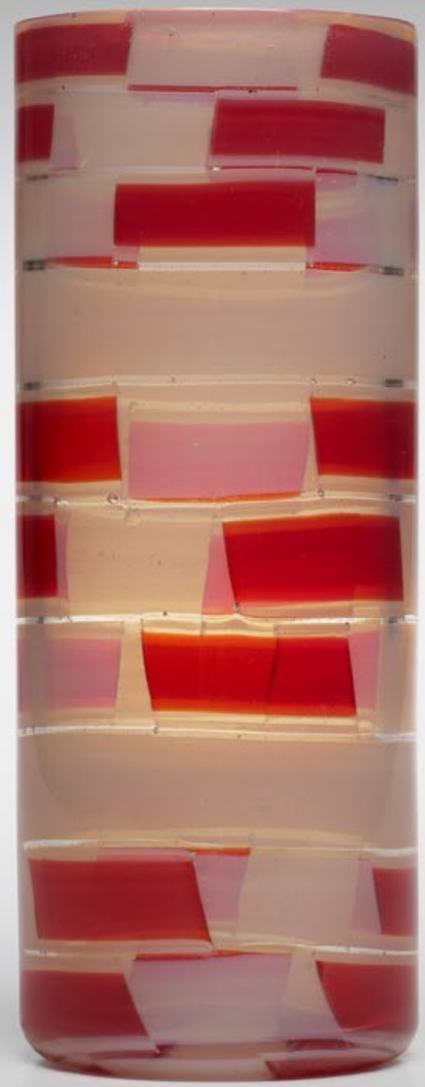
Provenance: Private Collection, Chicago

174 **ERCOLE BAROVIER** Pezzato vase
Italy, 1956 | Barovier & Toso | 4 dia × 10¼ h in (10 × 26 cm)

lattimo tesserae
$6,000–8,000

Literature: *Ercole Barovier 1889–1974: Vetraio Muranese*, Dorigato, pg. 139 illustrates technique

Provenance: Private Collection, New York | Wright, *Modernist 20th Century*, 6 June 2004, Lot 229
Private Collection, Chicago



175 **ERCOLE BAROVIER** Bicolori vase
Italy, 1967 | Barovier & Toso | 4½ dia × 12½ h in (11 × 32 cm)

alternating glass tesserae
$8,000–10,000

Literature: *Ercole Barovier 1889–1974: Vetraio Muranese*, Dorigato, pg. 142 illustrates series

Provenance: Private Collection, Chicago

176 **ERCOLE BAROVIER** Pezzato vase
Italy, c. 1950 | Barovier & Toso | 5 dia × 9 h in (13 × 23 cm)

alternating glass tesserae
Signed with manufacturer's label to underside: [22305 Made in Italy]. **$6,000–8,000**

Literature: *The Venetians: Modern Glass 1919–1990*, Muriel Karasik Gallery, pg. 43 illustrates this example

Provenance: Private Collection, Chicago

177 **ERCOLE BAROVIER** Pezzato vase
Italy, c. 1950 | Barovier & Toso | 6 dia × 10½ h in (15 × 27 cm)

alternating glass tesserae
$7,000–9,000

Literature: *Art of the Barovier: Glassmakers in Murano 1866–1972*, Barovier, pg. 171 illustrates series

Provenance: Private Collection, Chicago

178 **ERCOLE BAROVIER** Pezzato vase
Italy, c. 1956 | Barovier & Toso | 6¼ dia × 8½ h in (16 × 22 cm)

alternating glass tesserae
$10,000–15,000

Literature: *Art of the Barovier: Glassmakers in Murano 1866–1972*, Barovier, pg. 171 illustrates series

Provenance: Private Collection, Chicago

179 **ERCOLE BAROVIER** A Spina vase
Italy, 1958 | Barovier & Toso | 6¾ dia × 8½ h in (17 × 22 cm)

glass tesserae edged in amethyst
Incised signature to underside: [Barovier & Toso Murano]. **$6,000–8,000**

Literature: *Art of the Barovier: Glassmakers in Murano 1866–1972*, Barovier, pg. 180 illustrates technique

Provenance: Private Collection | Wright, *Modern Design*, 29 March 2012, Lot 327
Private Collection, Chicago

180 **ERCOLE BAROVIER** A Spina vase
Italy, 1958 | Barovier & Toso | 4¾ dia × 13¾ h in (12 × 35 cm)

glass tesserae edged in amethyst
$7,000–9,000

Literature: *Venini & the Murano Renaissance: Italian Art Glass of the 1940s & 50s*,
Cutler, Isaacson and McDonald, pl. 54 illustrates technique

Provenance: Galleria Rosella Junck, Venice, Italy | Private Collection, Chicago

181 **ERCOLE BAROVIER** Argo bowl
Italy, 1959 | Barovier & Toso | 7¼ dia × 3¼ h in (18 × 8 cm)

glass with overlapping canes
$4,000–6,000

Literature: *Ercole Barovier 1889–1974: Vetraio Muranese*, Dorigato, pg. 106 illustrates technique *Il Vetro di Murano alle Biennali 1895–1972*, Barovier, Barovier Mentasti and Dorigato, pg. 91 illustrates series

Provenance: Galerie Plaisance, Paris | Private Collection, Chicago

182 **ERCOLE BAROVIER** Argo vase, model 2251
Italy, 1959 | Barovier & Toso | 4¼ dia × 12 h in (11 × 30 cm)

glass with overlapping canes
Signed with applied paper distributor's label to underside:
[Barovier & Toso 2251 Made in Italy]. **$8,000–10,000**

Literature: *Ercole Barovier 1889–1974: Vetraio Muranese*, Dorigato, pg. 106 illustrates technique

Provenance: Private Collection, New York | Wright, *Modernist 20th Century*, 6 June 2004, Lot 228
Private Collection, Chicago

183 **ERCOLE BAROVIER** Alterni vase
Italy, 1958 | Barovier & Toso | 6 dia × 7¼ h in (15 × 18 cm)

alternating glass tesserae
$10,000–15,000

Literature: *Ercole Barovier 1889–1974*, Marsilio Editori, pg. 140 illustrates technique

Provenance: Private Collection | Wright, *Modernist 20th Century*, 6 June 2004, Lot 226
Private Collection, Chicago

184 **ERCOLE BAROVIER** Dorico Corniola vase
Italy, 1960 | Barovier & Toso | 5¼ dia × 5¼ h in (13 × 13 cm)

fused glass tesserae
$4,000–6,000

Literature: *Ercole Barovier 1889–1974: Vetraio Muranese*, Dorigato, pg. 108 illustrates similar example

Provenance: Galerie Plaisance, Paris | Private Collection, Paris | Wright, *Important Italian Glass*, 8 June 2013, Lot 145 | Private Collection, Chicago

185 **ERCOLE BAROVIER** Dorico Corniola vase
Italy, 1960 | Barovier & Toso | 4 dia × 11½ h in (10 × 29 cm)

fused glass tesserae
$10,000–15,000

Literature: *Ercole Barovier 1889–1974: Vetraio Muranese*, Dorigato, pg. 108 illustrates similar example

Provenance: Private Collection, Germany | Private Collection, Chicago

186 **ERCOLE BAROVIER** Egeo bowl
Italy, 1960 | Barovier & Toso | 6 dia × 5 h in (15 × 13 cm)

fused glass tesserae
$5,000–7,000

Literature: *Art of the Barovier: Glassmakers in Murano 1866–1972*, Barovier, pg. 188 illustrates similar example

Provenance: Private Collection, Chicago

187 **ERCOLE BAROVIER** Dorico Aquamare bowl
Italy, 1960 | Barovier & Toso | 8¼ dia × 4½ h in (21 × 11 cm)

fused glass tesserae
$4,000–6,000

Literature: *Ercole Barovier 1889–1974: Vetraio Muranese*, Dorigato, pg. 109 illustrates technique
Murano 900, Deboni, pg. 136 illustrates technique

Provenance: Galerie Plaisance, Paris | Private Collection, Paris | Wright, *Important Italian Glass*, 8 June 2013, Lot 152 | Private Collection, Chicago

188 **ERCOLE BAROVIER** Dorico Variation bowl
Italy, 1960 | Barovier & Toso | 6¾ dia × 3¼ h in (17 × 8 cm)

fused glass tesserae
This work is unique. Incised signature to underside: [Ercole Barovier 1960]. **$4,000–6,000**

Literature: *Il Vetro di Murano alle Biennali 1895–1972*, Barovier, Barovier Mentasti & Dorigato, pg. 186 illustrates related forms

Provenance: Galerie Plaisance, Paris | Private Collection, Paris | Wright, *Important Italian Glass*, 8 June 2013, Lot 147 | Private Collection, Chicago

189 **ERCOLE BAROVIER** Intarsio vase
Italy, c. 1961–63 | Barovier & Toso | 7¼ w × 5 d × 7 h in (18 × 13 × 18 cm)

fused glass tesserae with controlled air bubbles
$4,000–6,000

Literature: *Art of the Barovier: Glassmakers in Murano 1866–1972*, Barovier, pg. 193 illustrates similar examples

Provenance: Private Collection, Chicago

190 **ERCOLE BAROVIER** Intarsio vase
Italy, c. 1961–63 | Barovier & Toso | 8½ w × 6¼ d × 7 h in (22 × 16 × 18 cm)

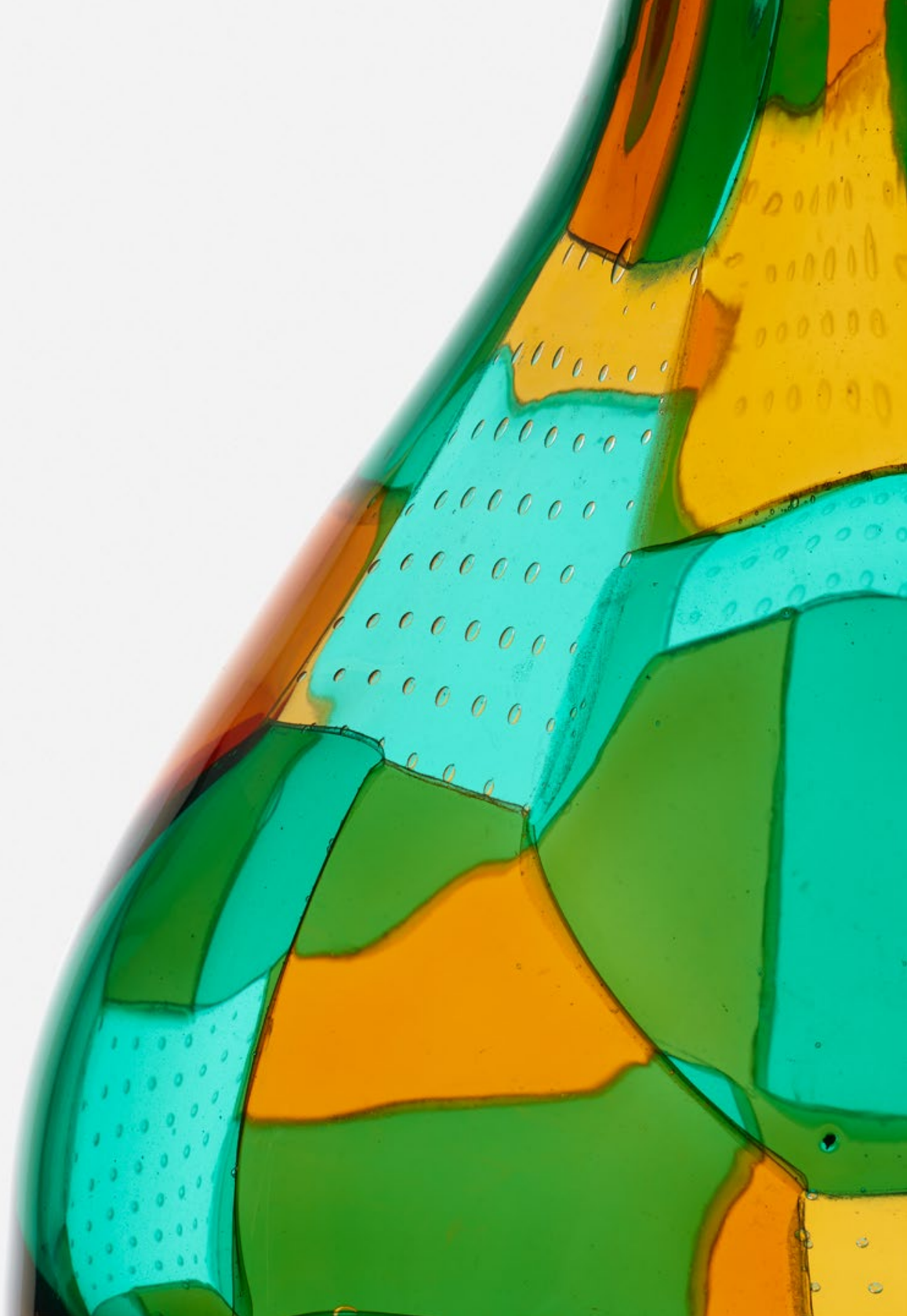
fused glass tesserae with controlled air bubbles
Signed with partial decal manufacturer's label to underside: [07 Made in Italy].
Signed with foil distributor's label to underside: [Made in Italy for Gumps]. **$8,000–10,000**

Provenance: Sotheby's, Chicago, *Important 20th Century Glass: The Hal Meltzer Collection*, 16 May 1998 | Private Collection, Chicago

191 **ERCOLE BAROVIER** Intarsio vase
Italy, c. 1961–63 | Barovier & Toso | 8½ w × 5¼ d × 10½ h in (22 × 13 × 27 cm)

fused glass tesserae with controlled air bubbles
$10,000–15,000

Provenance: Private Collection, Chicago



192 **ERCOLE BAROVIER** Intarsio vase
Italy, c. 1975 | Barovier & Toso | 5 dia × 12¼ h in (13 × 31 cm)

alternating orange and blue glass tesserae
Incised signature to underside: [Barovier & Toso Murano]. $7,000–9,000

Literature: *Art of the Barovier: Glassmakers in Murano 1866–1972*, ppg. 191–193 illustrate series

Provenance: Private Collection, Chicago

193 **ERCOLE BAROVIER** Intarsio vase
Italy, c. 1961–63 | Barovier & Toso | 6 dia × 11 h in (15 × 28 cm)

fused glass tesserae with controlled air bubbles
Signed with applied foil manufacturer's label to underside: [Murano]. **$15,000–20,000**

Literature: *Vetri di Murano*, Bestetti, pg. 105 illustrates technique

Provenance: Private Collection, Chicago

194 **ERCOLE BAROVIER** Intarsio vase
Italy, 1962 | Barovier & Toso | 8½ w × 5 d × 11½ h in (22 × 13 × 29 cm)

fused glass tesserae
$15,000–20,000

Literature: *Vetri di Murano*, Bestetti, pg. 105 illustrates similar example

Provenance: Private Collection, Chicago

ERCOLE BAROVIER
RARE INTARSIO VASE

195 **ERCOLE BAROVIER** Rare Intarsio vase
Italy, 1961–63 | Barovier & Toso | 10½ w × 5¼ d × 13½ h in (27 × 13 × 34 cm)

fused glass tesserae in five colors with controlled air bubbles
$30,000–40,000

Literature: *Vetri di Murano*, Bestetti, unpaginated, illustrates form and technique

Provenance: Private Collection, Chicago

196 **ERCOLE BAROVIER** Athena Cattedrale vase
Italy, 1964 | Barovier & Toso | 7 dia × 11 h in (18 × 28 cm)

fused glass tesserae
$10,000–15,000

Literature: *Ercole Barovier 1889–1974: Vetraio Muranese*, Dorigato, pg. 116 illustrates series

Provenance: Private Collection, Chicago

197 **ERCOLE BAROVIER** Rotellati vase
Italy, 1970 | Barovier & Toso | 6 dia × 12 h in (15 × 30 cm)

fused glass tesserae
$20,000–30,000

Literature: *Art of the Barovier: Glassmakers in Murano 1866–1972*, Barovier, pg. 204 illustrates series

Provenance: Galerie Plaisance, Paris | Private Collection, Paris | Wright, *Important Italian Glass*, 8 June 2013, Lot 156 | Private Collection, Chicago

198 **ERCOLE BAROVIER** Sidereo vase
Italy, 1966 | Barovier & Toso | 7 w × 4½ d × 11¾ h in (18 × 11 × 30 cm)

glass with fused hollow cane sections
$7,000–9,000

Literature: *Italian Glass: Murano-Milan 1930–1970*, Ricke and Schmitt, pg. 263 illustrates similar example

Provenance: Barry Friedman, New York | Private Collection, Chicago

199 **ANGELO BAROVIER** Polyvase
Italy, 1965 | Barovier & Toso | 3¼ dia × 13½ h in (8 × 34 cm)

incalmo glass with murrine band
Incised signature and date to base: [Angelo Barovier 65]. **$6,000–8,000**

Literature: *Art of the Barovier: Glassmakers in Murano 1866–1972*, Barovier, pg. 209 illustrates similar example

Provenance: Private Collection, Chicago

200 **ANGELO BAROVIER** Polyvase
Italy, 1965 | Barovier & Toso | 3¼ dia × 19¾ h in (8 × 50 cm)

incalmo glass with murrine band
Incised signature and date to base: [Angelo Barovier 1965]. **$8,000–10,000**

Literature: *Art of the Barovier: Glassmakers in Murano 1866–1972*, Barovier, pg. 209 illustrates similar example

Provenance: Private Collection, Chicago

201 **ERCOLE BAROVIER AND CHRISTIAN DIOR** bottle with stopper
Italy/France, 1969 | Barovier & Toso | 4 w × 4 d × 11¾ h in (10 × 10 × 30 cm)

fused polychrome glass rods
$5,000–7,000

Literature: *Venetian Glass: The Nancy Olnick and Giorgio Spanu Collection*, The American Craft Museum, pg. 162 illustrate similar example

Provenance: Private Collection, Chicago

202 **ERCOLE BAROVIER AND CHRISTIAN DIOR** bottle with stopper
Italy/France, 1969 | Barovier & Toso | 5 w × 3 d × 10 h in (13 × 8 × 25 cm)

fused polychrome glass rods
Incised signature to underside: [Christian Dior]. **$5,000–7,000**

Literature: *Venetian Glass: The Nancy Olnick and Giorgio Spanu Collection*, The American Craft Museum, pg. 162 illustrate similar example

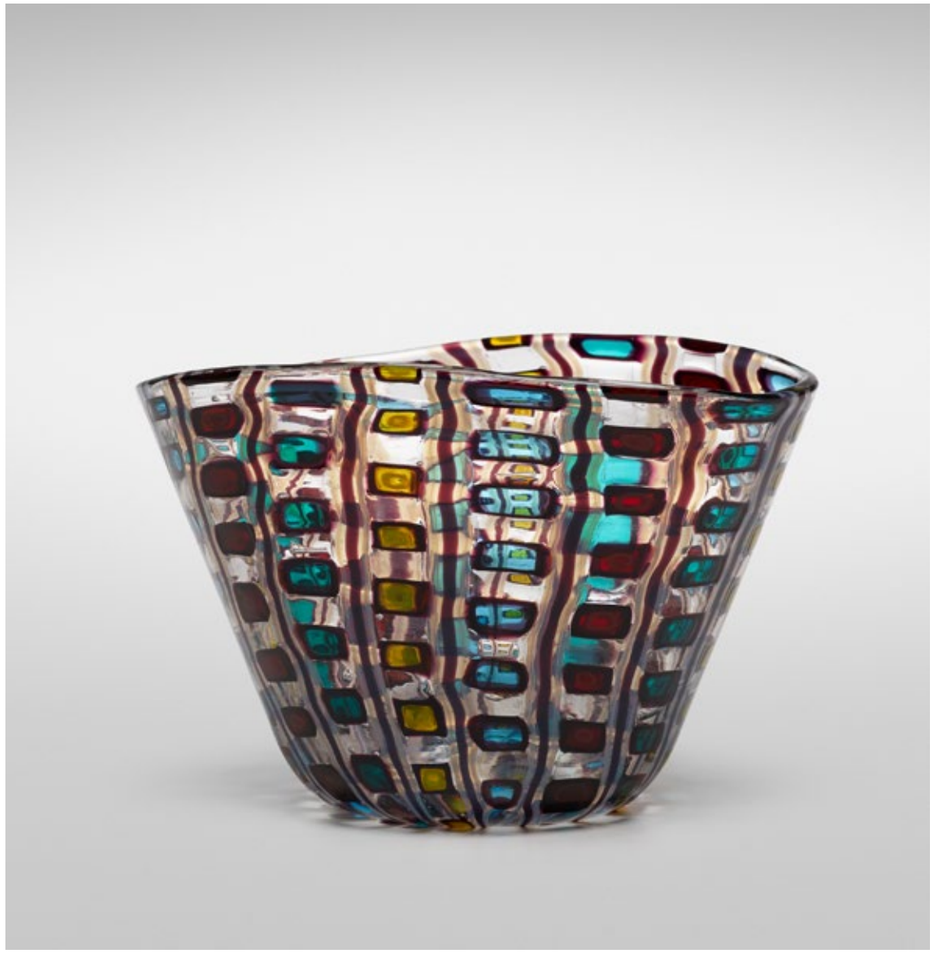
Provenance: Private Collection, Chicago

203 **ERCOLE BAROVIER** Diamantati bowl
Italy, 1968 | Barovier & Toso | 9 w × 7 d × 5¾ h in (23 × 18 × 15 cm)

glass rods with square murrine
$7,000–9,000

Literature: *Venini & the Murano Renaissance: Italian Art Glass of the 1940s & 50s*, Cutler, Isaacson and McDonald, pl. 39 illustrates this example *Art of the Barovier: Glassmakers in Murano 1866–1972*, Barovier, pg. 201 illustrates similar example

Provenance: Mark McDonald, New York | Private Collection, Chicago



204 **ERCOLE BAROVIER** Efeso vase
Italy, 1964 | Barovier & Toso | 6 dia × 11½ h in (15 × 29 cm)

internally decorated glass
$9,000–12,000

Literature: *Art of the Barovier: Glassmakers in Murano 1866–1972*, Barovier, pg. 196 illustrates technique

Provenance: Private Collection, Chicago

205 **ERCOLE BAROVIER** Graffito vase
Italy, 1969 | Barovier & Toso | 5½ w × 5½ d × 6¼ h in (14 × 14 × 16 cm)

internally decorated glass with gold leaf
$5,000–7,000

Literature: *Art of the Barovier: Glassmakers in Murano 1866–1972*, Barovier, pg. 202 illustrates similar example

Provenance: Private Collection, Chicago

206 **ERCOLE BAROVIER** Graffito vase
Italy, 1969 | Barovier & Toso | 7 dia × 10½ h in (18 × 27 cm)

internally decorated glass with gold leaf
$7,000–9,000

Literature: *Art of the Barovier: Glassmakers in Murano 1866–1972*, Barovier, pg. 202 illustrates similar example

Provenance: Christie's, Amsterdam, *European Ceramics, Dutch Delftware and Glass*, 12 December 1995, Lot 19 | Private Collection, Chicago

207 **ANZOLO FUGA** Fiori
Italy, 1968 | Aureliano Toso | 7 w × 4 d × 22 h in (18 × 10 × 56 cm)

internally decorated glass, brass
$10,000–15,000

Literature: *Venetian Glass: The Nancy Olnick and Giorgio Spanu Collection*, The American Craft Museum, pg. 177 illustrates similar example

Provenance: Private Collection, Chicago

208 **ANZOLO FUGA** Fiori
Italy, 1968 | Aureliano Toso | 5¼ w × 4 d × 23½ h in (13 × 10 × 60 cm)

internally decorated glass, brass
$10,000–15,000

Literature: *Venetian Glass: The Nancy Olnick and Giorgio Spanu Collection*, The American Craft Museum, pg. 177 illustrates similar example

Provenance: Private Collection, Chicago

209 **DINO MARTENS** Sirventese bottle, model 6319
Italy, 1956 | Aureliano Toso | 4¾ dia × 16¼ h in (12 × 41 cm)

glass with metallic pigments and inclusions
Signed with applied foil manufacturer's label to underside:
[Vetreria Aureliano Toso Murano]. **$50,000–70,000**

Literature: *Dino Martens: Muranese Glass Designer*, Heiremans, cover, pg. 119 illustrate similar example

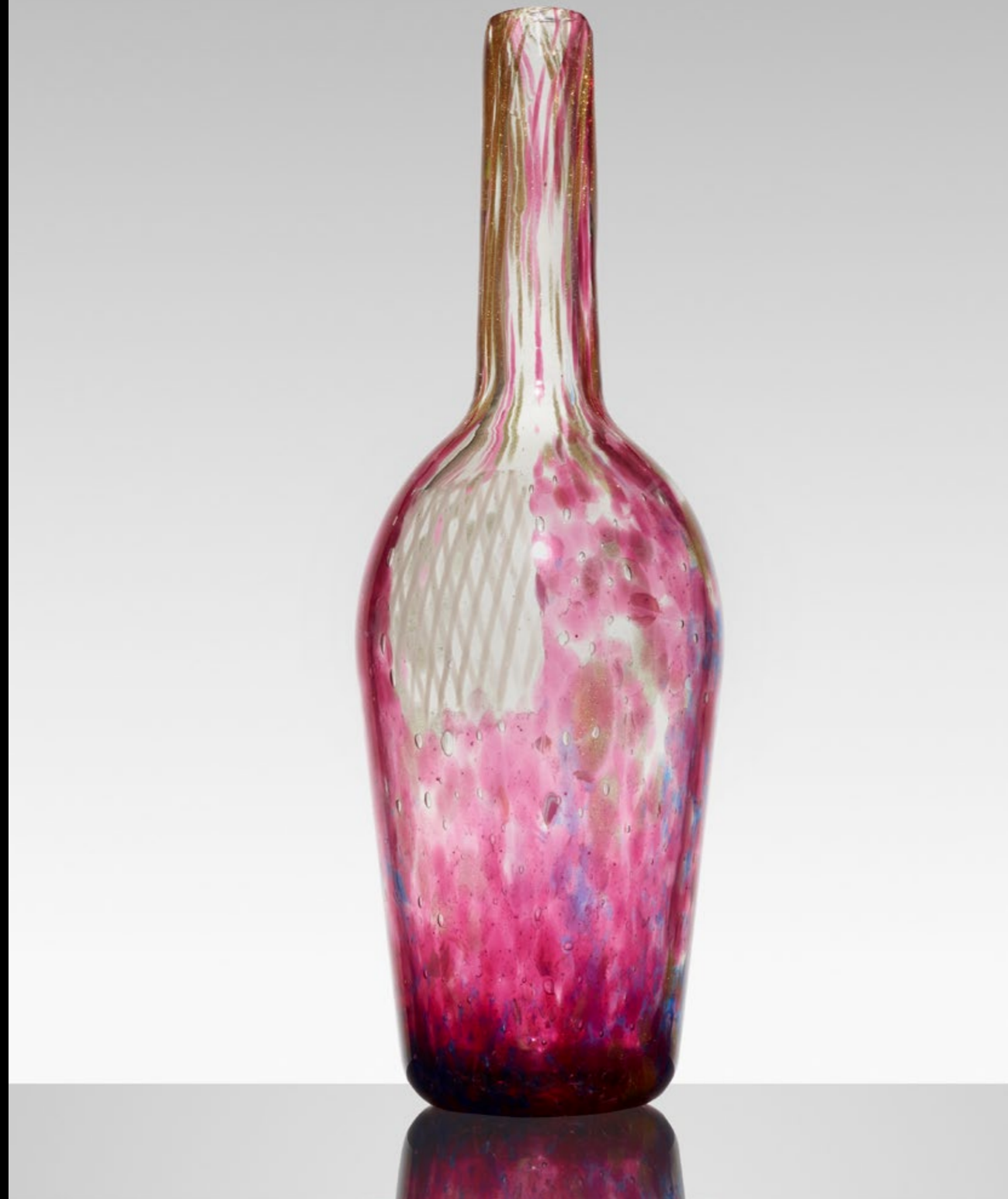
Provenance: Private Collection, Germany | Private Collection, Chicago

210 **DINO MARTENS** vase
Italy, c. 1949 | Aureliano Toso | 5½ dia × 15½ h in (14 × 39 cm)

internally decorated glass with aventurine
Signed with paper manufacturer's label to underside: [Made in Italy]. **$15,000–20,000**

Literature: *Dino Martens: Muranese Glass Designer*, Heiremans, pg. 54 illustrates similar example

Provenance: Private Collection, Chicago



211 **DINO MARTENS** Eldorado pitcher, model 5216
Italy, 1952–54 | Aureliano Toso | 10½ w × 4¾ d × 6½ h in (27 × 12 × 17 cm)

internally decorated polychrome glass with copper inclusions, pinwheel and filigrana
$30,000–40,000

Literature: *Dino Martens: Muranese Glass Designer*, Heiremans, pg. 84 illustrates model

Provenance: Private Collection, Chicago

212 **DINO MARTENS** Eldorado ewer with handle, model 5271
Italy, 1954 | Aureliano Toso | 7¼ w × 3½ d × 11½ h in (18 × 9 × 29 cm)

internally decorated polychrome glass with copper inclusions and filigrana
Signed with partial foil manufacturer's label to underside: [Vetreria Aureliano Toso Murano]. Signed with paper manufacturer's label to underside: [Vetreria Aureliano Toso Murano]. **$50,000–70,000**

Literature: *Dino Martens: Muranese Glass Designer*, Heiremans, pg. 166 illustrates model

Provenance: Private Collection, Chicago

213 **DINO MARTENS** Oriente Olaf vase, model 3122
Italy, 1952–61 | Aureliano Toso | 6 dia × 15 h in (15 × 38 cm)

internally decorated polychrome patchwork glass with copper inclusions, pinwheel and filigrana
Signed with applied paper distributor's label to underside: [Made in Italy]. $9,000–12,000

Literature: *Dino Martens: Muranese Glass Designer*, Heiremans, pg. 70 illustrates model

Provenance: Private Collection, Chicago

214 **DINO MARTENS** Oriente vase, model 3152
Italy, 1950 | Aureliano Toso | 5 dia × 8½ h in (13 × 22 cm)

internally decorated polychrome patchwork glass with copper inclusions, pinwheel and filigrana
$7,000–9,000

Literature: *Dino Martens: Muranese Glass Designer*, Heiremans, pg. 161 illustrates model

Provenance: Christie's, New York, *An Important Private Collection of Italian Glass*, 30 November 2000, Lot 95 | Private Collection, Chicago

215 **DINO MARTENS** Frammentati vase, model 6097
Italy, 1955 | Aureliano Toso | 4 dia × 7¾ h in (10 × 20 cm)

internally decorated glass
$7,000–9,000

Literature: *Dino Martens: Muranese Glass Designer*, Heiremans, pg. 110 illustrates model

Provenance: Christie's, New York, *An Important Private Collection of Italian Glass*,
30 November 2000, Lot 97 | Private Collection, Chicago

216 **DINO MARTENS** experimental vase
Italy, c. 1955 | Aureliano Toso | 3¾ dia × 5¾ d in (10 × 15 cm)

internally decorated polychrome patchwork glass with copper inclusions and filigrana
$5,000–7,000

Literature: *Dino Martens: Muranese Glass Designer*, Heiremans, pg. 176 illustrates similar examples

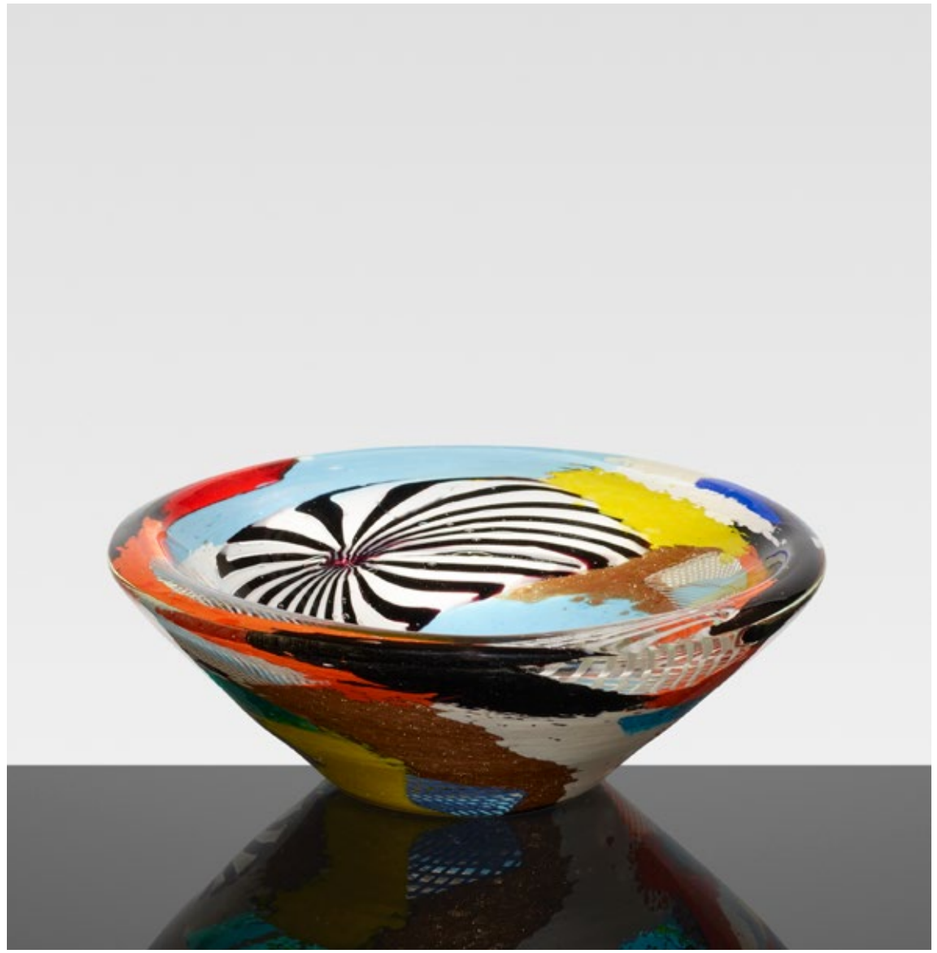
Provenance: Private Collection, Chicago

217 **DINO MARTENS** Oriente bowl, model 3148
Italy, c. 1955 | Aureliano Toso | 8½ dia × 3 h in (22 × 8 cm)

internally decorated polychrome patchwork glass with copper inclusions, pinwheel and filigrana
$3,000–5,000

Literature: *Dino Martens: Muranese Glass Designer*, Heiremans, pg. 161 illustrates model

Provenance: Private Collection, Chicago



218 **DINO MARTENS** Oriente vase
Italy, c. 1950 | Aureliano Toso | 10 w × 9 d × 8½ h in (25 × 23 × 22 cm)

internally decorated opaque polychrome glass with copper inclusions and filigrana
$10,000–15,000

Literature: *Art Glass from Murano: 1910–1970*, Heiremans, pg. 197 illustrates similar example

Provenance: Private Collection, Argentina | Wright, *Modern Design*, 31 March 2011, Lot 224
Private Collection, Chicago

219 **DINO MARTENS** Geltrude vase, model 5299
Italy, 1954 | Aureliano Toso | 7¼ dia × 12 h in (18 × 30 cm)

internally decorated polychrome patchwork glass with copper inclusions, pinwheel and filigrana
$30,000–40,000

Literature: *Art Glass from Murano: 1910–1970*, Heiremans, cover, pg. 201 illustrates model
Dino Martens: Muranese Glass Designer, Heiremans, pg. 166 illustrates model

Provenance: Christie's, New York, *An Important Private Collection of Italian Glass*, 30 November 2000, Lot 98 | Private Collection, Chicago

220 **DINO MARTENS** Oriente vase, model 5506
Italy, 1952 | Aureliano Toso | 4 w × 4¾ d × 13½ h in (10 × 12 × 34 cm)

internally decorated polychrome patchwork glass with copper inclusions, pinwheel and filigrana
$15,000–20,000

Literature: *Dino Martens: Muranese Glass Designer*, Heiremans, pg. 168 illustrates model

Provenance: Private Collection, Chicago

INDEX

B

Barovier, Angelo 200–201
Barovier, Ercole 165–199, 202–207
Bianconi, Fulvio 100–118, 121–145, 158

D

Dior, Christian 202–203

F

Fuga, Anzolo 208–209

M

Martens, Dino 210–221

P

Ponti, Gio 119–120

S

Scarpa, Carlo 152, 156
Scarpa, Tobia 148–151, 154
Stearns, Thomas 161–164

V

Venini, Paolo 146–147, 153, 155, 157, 159–160

TERMS & CONDITIONS OF THE SALE

Each Lot in a Wright Auction or Wright Catalog is offered subject to the following Terms and Conditions of Sale ("Terms"), as supplemented in writing or otherwise by us at any time prior to the sale. By Registering to Bid, Bidding, or otherwise purchasing a Lot from Wright, you agree to be bound by these Terms. In these Terms, "we," "us," "our," "Wright" or similar terms mean R. Wright, Inc. and any of its agents, and "you," "your," "buyer" or similar terms mean a person Bidding on or buying a Lot at a Wright Auction, Private Sale, Wright Now Sale or otherwise through us. Please see Section 9 below for the meanings of capitalized terms or phrases that are not defined elsewhere in these Terms.

1 Bidding at Auction

Prerequisites To Bid, you must Register to Bid with us in advance of the sale. In addition to our general registration requirements, we reserve the right to require (a) photo identification; (b) bank references; (c) a credit card; and (d) a monetary deposit (which will be refunded immediately if you do not submit the highest bid on a lot and will be applied to any Purchase Price Bid).

Assumed Costs and Risks By Bidding, you understand that any Bid you submit can and maybe regarded as the Purchase Price Bid for a particular Lot; accordingly, your Bid constitutes a legally binding agreement to purchase the Lot in accordance with your Bid if accepted by the auctioneer. You agree to assume personal responsibility to pay the Purchase Price Bid, plus the Buyer's Premium and any additional charges that become due and payable in connection with your purchase of a Lot; and that upon the fall of the auctioneer's hammer or other indication by the auctioneer that bidding has closed for a particular Lot, if your last Bid is the Purchase Price Bid, you agree to purchase the Lot and assume all risk of loss and damage to such Lot, in addition to any obligations, costs and expenses relating to its handling, shipping, insurance, taxes and export. All sales are final.

Auctioneer Discretion The auctioneer has the right, in his absolute discretion, to determine the conduct of any Wright Auction sale, including, without limitation, to advance the bidding, to reject any Bid offered, to withdraw any lot, to reoffer and resell any lot, and to resolve any dispute in connection with such sale. In any such case, the judgment of the auctioneer is final, and shall be binding upon you and all other participants in such sale.

Bidding Increments All Wright Auction sales will be conducted in the following increments, and nonconforming Bids will not be executed, honored or accepted:

$25 to 500	$25 increment
$500 to 1,000	$50 increment
$1,000 to 2,000	$100 increment
$2,000 to 3,000	$200 increment
$3,000 to 5,000	$250 increment
$5,000 to 10,000	$500 increment
$10,000+	$1,000 increment or auctioneer's discretion

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 and Collection of Purchases

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

i. Hammer Price (for Auction Sales) or Lot purchase Price (for Wright Now Sales and Private Sales); **ii.** Buyer's Premium (for Auction Sales) which is 25% of the Hammer Price (or part thereof) up to and including $100,000; 20% of the Hammer Price (or part thereof) in excess of $100,000 up to and including $1,000,000; and 12% of the Hammer Price (or part thereof) in excess of $1,000,000. An additional premium will be added to any successful bid accepted through a third-party site. **iii.** Any applicable sales tax, late payment charges, storage fees, Enforcement Costs or other costs, damages or charges assessed in accordance with these Terms (for all sales) ((i) – (iii) collectively, the "Buyer Costs"). All purchases will be subject to state sales tax in Illinois or New York unless the buyer has provided us with a valid certificate of exemption from such tax.

Payment Procedure You agree to pay all Buyer Costs immediately following Wright's acceptance of the Purchase Price Bid unless other arrangements havebeen approved by Wright in advance. If Wright approves of such other arrangement for payment, Wright may at its discretion require you to make a nonrefundable down payment on Buyer Costs. All payments must be made in US Dollars, in any of the following acceptable forms of payment:

– Cash
– Check, with acceptable identification
– Visa, MasterCard or American Express

Wright reserves the right to charge and collect an additional 2% of payments made by credit card.

Title and Risk of Loss Title to a Lot purchased in accordance with these Terms shall not pass to the buyer until Wright has received the Buyer Costs (including clearance of checks and wire transfers). We reserve the right to delay delivery of or otherwise prevent access to any purchased Lot until Wright has received all Buyer Costs. Notwithstanding passage of title, risk of loss to a Lot passes immediately to buyer upon Wright's acceptance of a Purchase Price Bid. All sales are final.

Security As security for full payment to us of all amounts due from the buyer and prompt collection of your purchased Lots in accordance with these Terms, we retain, and the buyer grants to us, a security interest in any Lot purchased by the buyer in accordance with these Terms (and any proceeds thereof), and in any other property or money of the buyer in our possession or coming into our possession subsequently ("Security Interest"). We may apply any such money or treat any such property in any manner permitted under the Uniform Commercial Code and/or any other applicable law. You hereby grant us the right to prepare and file, any documents sought by us to protect and confirm our security interests including but, not limited to a UCC-1 Financing Statement.

Export, Import and Endangered Species Licenses and Permits Before bidding for any property, prospective buyers are advised to make their own inquiries as to whether a license is required to export a lot from the United States or to import it into another country. Prospective buyers are advised that some countries prohibit the import of property made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, Brazilian rosewood, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value. Accordingly, prior to bidding, prospective buyers considering export of purchased lots should familiarize themselves with relevant export and import regulations of the countries concerned. It is solely the buyer's responsibility to comply with these laws and to obtain any necessary export, import and endangered species licenses or permits. Failure to obtain a license or permit or delay in so doing will not justify the cancellation of the sale or any delay in making full payment for the lot. As a courtesy to clients, Wright will advise clients who inquire about lots containing potentially regulated plant or animal material, but we do not accept liability for errors or for failing to advise on lots containing protected or regulated species.

Delivery Buyer is solely responsible for collection of purchased Lots from Wright facilities, including making arrangements and paying all costs associated with packing and delivery. We may, as a courtesy to the buyer, provide or arrange packing, shipping or similar logistical services, or refer the buyer to third parties who specialize in these services. Any such services referred, provided or arranged by us are at the buyer's sole risk and expense, we assume no responsibility for any act or omission of any party in connection with any such service or reference, and we make no representations or warranties regarding such parties or their services. You expressly release Wright from any and all liability arising from your use of any third-party website or services.

Storage, Abandonment and Related Charges All purchased Lots not collected from Wright's facilities by buyer or buyer's authorized agents within thirty (30) days following the Sale Date will become subject to storage fees of not less than $5 per day. A late payment fee equal to 1.5% per month may be assessed on any Buyer Costs remaining unpaid thirty (30) days following the Sale Date. If a purchased Lot has not been collected from us within sixty (60) days after the Sale Date, and Wright has not consented to continue to store the Lot, the buyer will be deemed to have defaulted under these Terms, and, in addition to any other remedies we may have at law or equity, we shall be entitled to foreclose on the Security Interest by selling such Lots and using the proceeds from such sale for any purpose (including payment of storage fees and administrative expenses of handling such matter), without any further liability to the buyer. You agree that this remedy is reasonable in light of the costs Wright would have to incur to continue to store and process purchased Lots after sale.

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

i. cancellation of the sale of the Lot to the non-paying buyer, including the sale of any other Lot to the same buyer (whether or not paid); **ii.** reselling the Lot, at public or private sale, with or without reserve; **iii.** retention of all amounts already paid by the buyer to Wright, which shall constitute a processing and restocking fee (which you acknowledge would be reasonable in light of the costs Wright would have to incur to process your breach and attempt to re-auction or resell the Lot); **iv.** rejection of any Bids by the buyer at future auctions; **v.** setting-off any amounts owed by Wright to the buyer in satisfaction of unpaid amounts; and/or **vi.** taking any other action we deem necessary or appropriate under the circumstances.

Confession of Judgment If you default on payment of one or more Purchase Price Bids under this Agreement, you hereby authorize any attorney to appear in a court of record and confess judgment against you in favor of Wright for the payment of such Purchase Price Bids and all related Buyer Costs. Accordingly,the confession of judgment may be without process and for any amount due on this Note including collection costs and reasonable attorneys' fees. This authorization is in addition to all other remedies available to Wright.

3 Limited Warranty

"As Is", "Where Is". Except as expressly stated below, each Lot is sold "as is" "where is", with no representation or warranty of any kind from any party (including Wright or the consignors of the Lots), express or implied, including warranties of merchantability, fitness for a particular purpose and non-infringement. Because you are responsible for satisfying yourself as to condition or any other matter concerning each purchased Lot, you are advised to personally examine any Lot on which you intend to bid prior to the auction and/or sale. As a courtesy, condition reports for any Lot are available from Wright prior to the sale, but Wright assumes no responsibility for errors and omissions contained in any such report, a Wright Catalog 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 Catalog 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 Catalog 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 Catalog. 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 Catalog, and shall not include any supplemental text or information included in any other descriptions (whether or not in the Wright Catalog).

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 Catalog description states that there is a conflict of opinion among specialists as to Authorship. **iii.** This warranty shall not apply to any Lot for which, at the time of sale, the statements regarding Authorship made by Wright conformed with the generally accepted opinion of scholars, specialists or other experts, despite the subsequent discovery of information that modifies such generally accepted opinions **iv.** The buyer must provide written notice of any claim under this warranty to Wright (validated by no fewer than two (2) written opinions of experts whose principal line of business is the appraisal and authentication of art, antiquities, design objects or other valuable objects similar to the Lot) not later than thirty (30) days after becoming aware of the existence of such a claim, an in any event no later than two (2) years following the date of sale, and must return the Lot subject to such claim to Wright in the same condition as at the time of the original sale. Wright reserves the right to appoint two independent specialists to examine the Lot and evaluate the buyer's claim prior to buyer's receipt of any remedy pursuant to this warranty.

Buyer's Only Remedy for Authorship Warranty Breach The buyer's sole remedy, and Wright's sole liability, under this warranty shall be the cancellation of the sale of the Lot in question, or (if the sale has already concluded) the refund of the purchase price originally paid by such buyer for the Lot in question (not including any late fees, taxes, shipping, storage or other amounts paid to Wright in accordance with these Terms). Buyer hereby waives any and all other remedies at law or equity with respect to breaches of this warranty.

Limit of Liability In no event shall wright be liable to you or any third party for any consequential, exemplary, indirect, special, punitive, incidental or similar damages, whether foreseeable or unforeseeable, regardless of the cause of action on which they are based, even if advised of the possibility of such damages occurring. With respect to any sale of a lot, in no event shall wright be liable to you or any third party for losses in excess of the purchase price paid by you to wright for such lot to which the claim relates.

4 Rescission or Voiding of Sale by Wright

If we become aware of an adverse claim of a third party relating to a Lot purchased by you, we may, in our discretion, rescind the sale. Upon notice of our election to rescind a sale, you will promptly return such Lot to us, at which time we will refund to you the Hammer Price and Buyer's Premium paid to us by you for such Lot. This refund will represent your sole remedy against us and/or the consignor in case of a rescission of sale under this paragraph, and you agree to waive all other remedies at law or equity with respect to the same. If you do not return such Lot to us in accordance with this paragraph, you agree to indemnify, defend and hold Wright, its officers, directors, employees, agents and their successors and assigns, harmless from any damages, costs, liabilities or other losses (including attorney's fees) arising as a result of such third party claim.

5 Copyright Notice

Wright and its licensors will retain ownership of our intellectual property rights, including, without limitation, rights to the copyrights and trademarks and other images, logos, text, graphics, icons, audio clips, video clips, digital downloads in, and the "look and feel" of, the Wright website and each Wright Catalog. You may not obtain any rights of ownership, use, reproduction or any other therein by virtue of these Terms or purchasing a Lot. You may not use any of our trademarks or service marks in any way.

6 Severability

If any provision of these Terms is held by any court to be invalid, illegal or unenforceable, the invalid/illegal/unenforceable aspect of such provision shall be disregarded and the remaining Terms enforced in accordance with the original document and in accordance with applicable law.

7 Governing Law

These Terms shall be governed by and interpreted in accordance with the law of the State of Illinois and, by Registering to Bid or Bidding in the Wright Auction (whether personally, by telephone or by agent), the you agree to submit to the exclusive jurisdiction of the state and federal courts located in Cook County, Illinois in connection with any matter related to these Terms, the Wright Auction or other sale of a Lot to you by Wright.

8 Expenses

In addition to the foregoing, you agree to pay to Wright or Seller on demand the amount of all expenses paid or incurred by Wright and Seller, including attorneys' fees and court costs paid or incurred by Wright or Seller in exercising or enforcing any of its rights hereunder or under applicable law, together with interest on all such amounts at 1.5% per month (the "Enforcement Costs") within thirty (30) days of the buyer's receipt of Wright's invoice for such Enforcement Costs.

9 Definitions

The following terms have the following meanings:
Author and **Authorship** have the meanings given in Section 3. **Bidding, Bid** or **place a Bid** means a prospective buyer's indication or offer of a price he or she will pay to purchase a Lot at a Wright Auction which conforms with the provisions of Section 1. **Buyer Costs** has the meaning given in Section 2. **Buyer's Premium** means the following for any Lot: (i) 25% of the Hammer Price (or part thereof) up to and including $100,000; (ii) 20% of the Hammer Price (or part thereof) in excess of $100,000 up to and including $1,000,000; and (iii) 12% of the Hammer Price (or part thereof) in excess of $1,000,000. An additional premium will be added to any successful bid accepted through a third-party site.

Hammer Price means the price for a Lot established by the last bidder and acknowledged by the auctioneer before dropping the hammer or gavel or otherwise indicating the bidding on such Lot has closed. **Lot** means the personal property offered for sale by Wright, whether at a Wright Auction, Private Sale, Wright Now Sale or otherwise. **Passed Lot** is a Lot which does not reach its reserve or otherwise fails to sell at a Wright Auction. **Private Sale** is a non-public, discrete sale of a Lot (such Lot typically not being exhibited by Wright). **Purchase Price Bid** means the bid submitted by a Buyer for a Lot which is accepted as the Hammer Price, or in the case of Private Sales or Wright Now Sales, the price accepted by Wright for the sale of such Lot.

Register to Bid or **Registering to Bid** means providing Wright with your complete, accurate contact information (including address, phone and email) and a current, valid credit card number (including security code), and (i) in the case of phone or absentee bidders, a properly completed Wright bid form and (ii) in the case of online bidders, registration with such authorized third-party online auctioneer service providers described on our website on the How to Bid page. **Reserve** has the meaning given in Section 1. **Sale Date** means, in the case of Wright Auctions, the date of the closing of bidding for a particular Lot and acceptance of the Purchase Price Bid for such Lot; in the case of all other sales by Wright, the date Wright agrees in writing to sell a Lot to a buyer.

Security Interest has the meaning given in Section 2. **Seller** means the owner ofa 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 Catalog** means the design catalogs 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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