

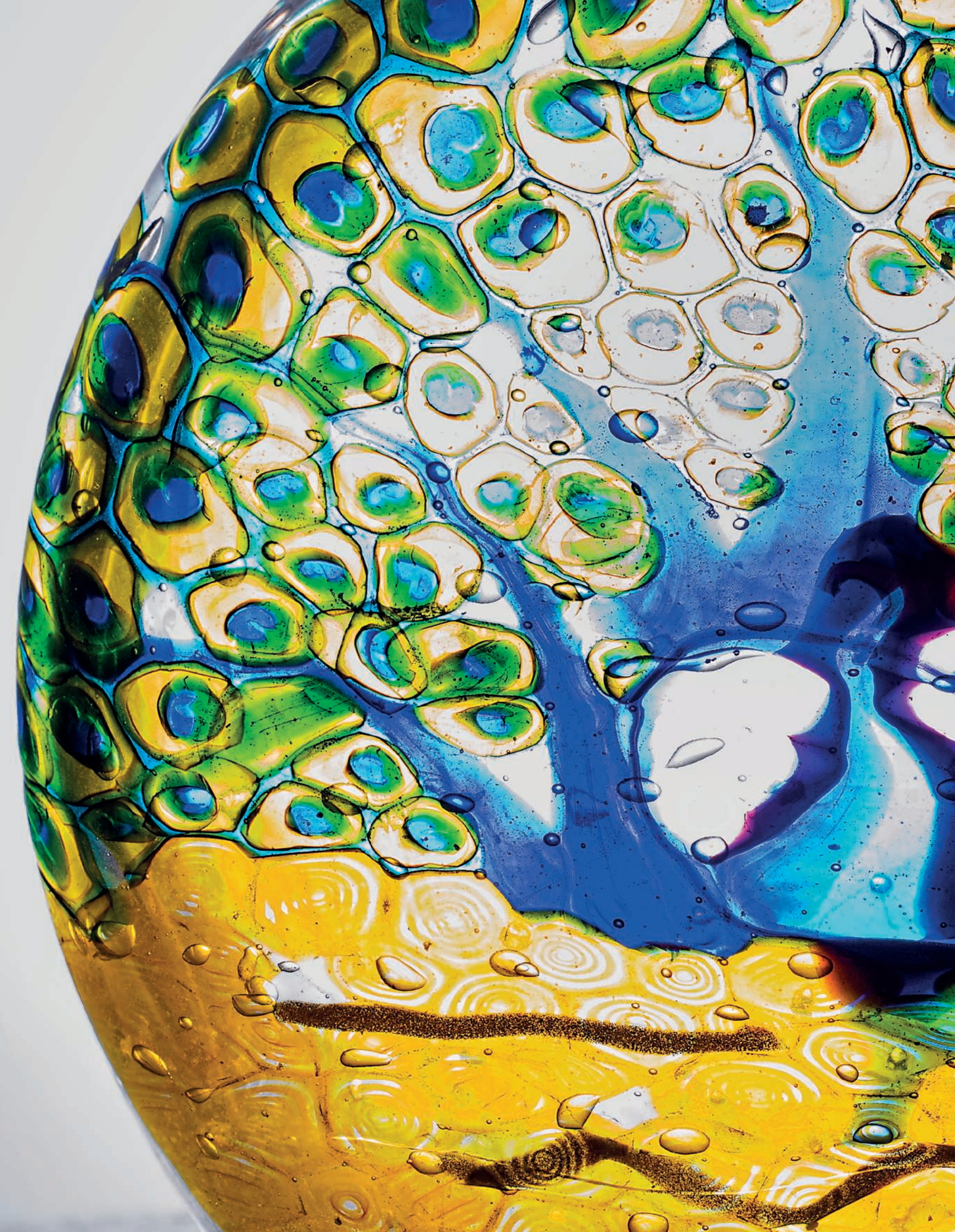
THE COLLECTION OF
CHIARA AND FRANCESCO CARRARO

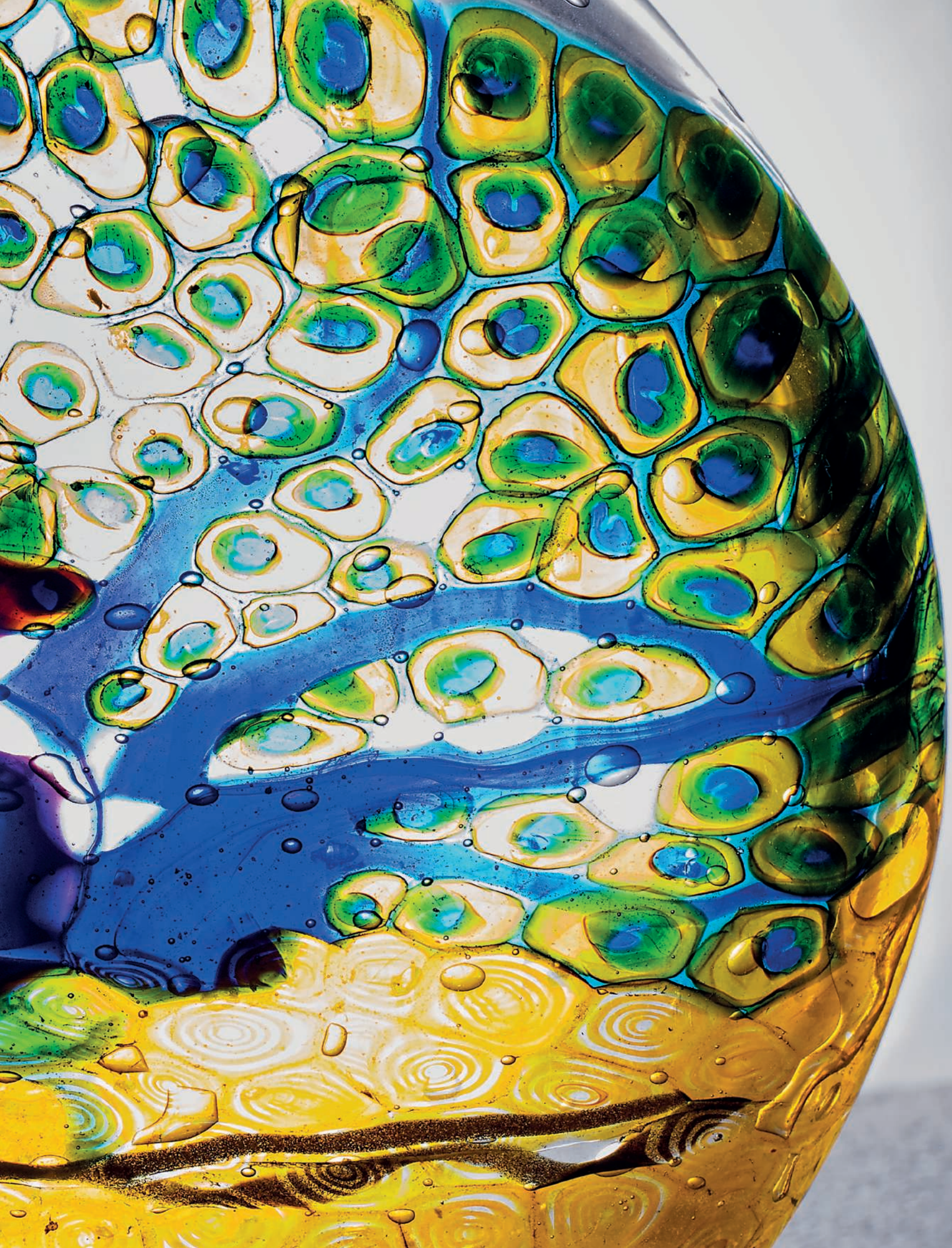


CHRISTIE'S

















THE COLLECTION OF
CHIARA AND FRANCESCO CARRARO

CHRISTIE'S



THE COLLECTION OF CHIARA AND FRANCESCO CARRARO

POST-WAR AND CONTEMPORARY ART EVENING SALE

AUCTION

Tuesday 15 November 2016
at 7:00 pm (Lots 34-37)

VIEWING

5-15 November

POST-WAR AND CONTEMPORARY ART MORNING SESSION

AUCTION

Wednesday 16 November 2016
at 9:30 am (Lots 184-204)

VIEWING

5-15 November

DESIGN

AUCTION

Monday 12 December 2016
at 10.00 am (Lots 1-57)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Friday	9 December	10.00 am - 5.00 pm
Saturday	10 December	10.00 am - 5.00 pm
Sunday	11 December	1.00 pm - 5.00 pm
Monday	12 December	10.00 am - 5.00 pm

AUCTIONEERS

Cathy Elkies (#0866011)
Andrew Holter (#1374229)

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21/06/16

Inside front cover-p.1: Alberto Burri, *Rosso Combustione Plastica*, 1957 (detail). © 2016 Artists Rights Society (ARS), New York / SIAE, Rome.
pp. 2-3: Lot 1 (detail).
pp. 4-5: Carraro residence, Venice. Artwork: © Antonio Donghi. Schifano, © 2016 Artists Rights Society (ARS), New York / SIAE, Rome.
pp. 6-7: Lot 2 (detail)
opposite: Lot 20 (detail).

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The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the reserve either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any such bids at or above the reserve.

AUCTION LICENSE

Christie's (#1213717)

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **VENICE-12216**

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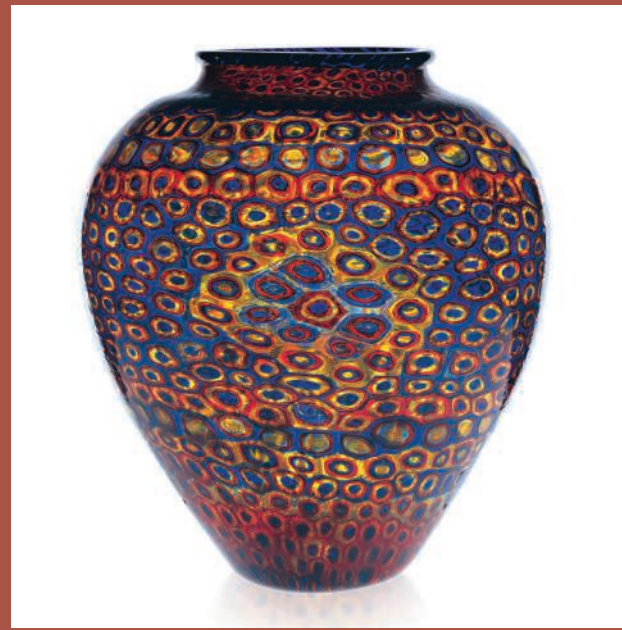
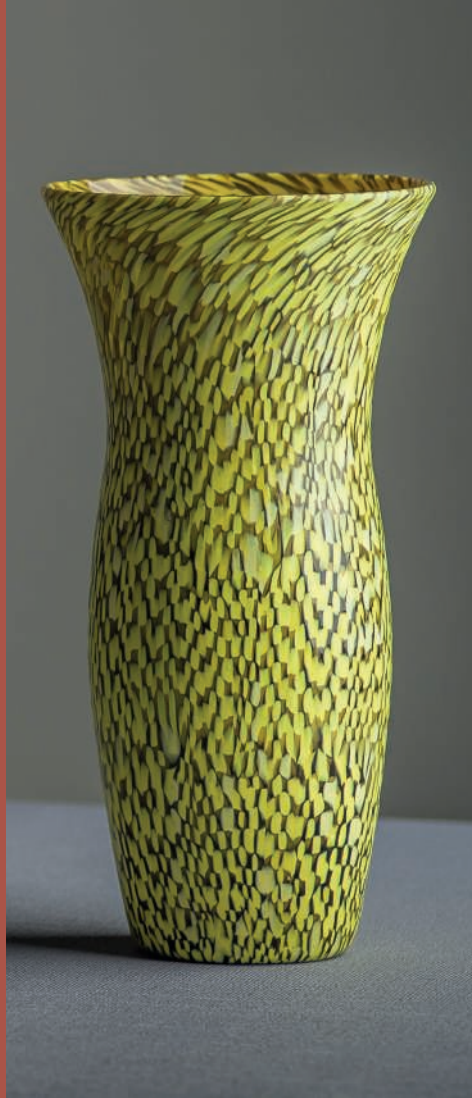
CHRISTIE'S

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FONDAZIONE CHIARA AND FRANCESCO CARRARO



Ca' Pesaro, Venice.

Venice was the city where Chiara and Francesco Carraro found inspiration and beauty, love for each other, and it became their home.

Their cultural relationship to Venice was extensive, including Francesco's role as Music Director to the Venice Biennale in the 1970's.

It was therefore in Venice they chose to establish the Chiara and Francesco Carraro Foundation to be housed in the near future, in Ca' Pesaro Museum of Modern Art, the beautiful Baroque marble palace on the Grand Canal whose galleries present international nineteenth century, modern and contemporary art.

The Chiara and Francesco Carraro Foundation will represent the very best of Chiara and Francesco's knowledge and passion and pursuit of beauty.

Their passion and connoisseurship will now be shared not only with the people of Venice, but with all who visit Venice, a great, cosmopolitan center for art, and now more so, with the addition of the Chiara and Francesco Carraro Foundation to Venice's already rich and historical cultural landscape.

Laura Paulson

Chairman, Post-War and Contemporary Art, Americas

Clockwise from top left: Giorgio Morandi, *Natura Morta*, 1943; Paolo Venini, *murrine vase*, circa 1954; Antonio Donghi, *A Couple on a Path*, 1927; Vittorio Zecchin, *murrine vase*, circa 1924; Ercole Barovier, *primavera* figure of a bird, 1930; Arturo Martini, *The Drinker*, 1926; Adolfo Wildt, *Vir temporis acti (Old Man)*, 1911; Napoleone Martinuzzi, *pulegoso vase*, circa 1930. Artwork: Morandi, © 2016 Artists Rights Society (ARS), New York / SIAE, Rome. © Antonio Donghi. © Arturo Martini. Top center, right center and right bottom: Photos courtesy Fondazione Chiara and Francesco Carraro following spread: Mario Schifano, *Charles Darwin non li riconosce*, 1984 (detail). © 2016 Artists Rights Society (ARS), New York / SIAE, Rome.







“ Empathic friend, sharing thoughts and adventures from our youth to old age, Francesco Carraro, visionary collector, with sure taste and sharp eye, throughout his life he nourished his passion for the arts with unpredictable originality and omnivorous culture.”

MARIA PAOLA MAINO



A TRUE COLLECTOR:

That was Francesco Carraro. Possessed with a great, unscrupulous brave eye, profound knowledge, endless passion, curiosity, no fear and fantastic taste.

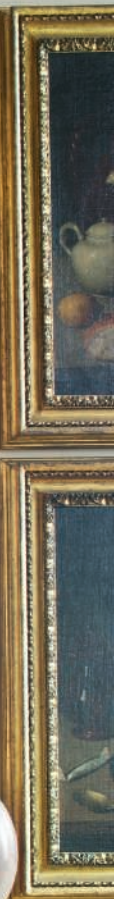
That was Francesco: a man from the last century, in any sense of the word!

His collection, put together over the last 50 years, was his great joy, the source of endless inspiration, every single day of his life. Never to be finished and to be admired always.

I met Francesco Carraro in 1992, at Christie's New York, where I had just started working as the junior cataloguer in the department of 20th Century Decorative Arts and Design. Working in the Christie's Park Avenue basement warehouse, a call came from the main office upstairs, announcing the visit of an important collector from Venice wanting to see the works consigned for the upcoming fall auction. Impeccably dressed, with a sense of great authority, Francesco scanned the warehouse and within seconds understood what was there, what was good, what was indifferent and what needed to be considered for purchase.

Born into an industrialist family from the Veneto, Francesco Carraro lived his early formative years in Rome, embracing those exceptional years of the 1950s in that city. Never tired to see, to learn, to know, it was in Rome, where he studied the arts of that city and began his profound knowledge of art, culture and music.







Francesco with his father, Giovanni, and siblings Bianca, Clara, Oscar, Mario and Antonio.

He was able to pursue a life with the arts due to his father Giovanni's business, a company manufacturing agricultural machinery. Knowing that this technical business would not be for him, he asked his father to pay him a salary like a worker and with this he began studying music, specifically twelve-tone music.

In 1966 he moved to Berlin to continue these studies, alongside Karlheinz Stockhausen.

On his return to Rome, Francesco frequented two Galleries which provided inspiration for his curious mind: the Rome branch of Marlborough Gallery and Emporio Floreale, a pioneering gallery specializing in Italian Art Nouveau or Stile Liberty, the Italian interpretation of Art Nouveau, run by Maria Paola Maino. Those visits were the start of his interest in collecting Art and Design.



Carraro 3500 tractors.

It was through his interest in music that he met Gianfranco Baruchello, the painter living in Rome and through him, buying his first work of art, a large painting by the artist. This was soon followed by a set of *Combustion* engravings by Burri.

Those works of art traveled with Francesco to Venice in 1970, where he moved to become responsible for the organization of the International Festival of Contemporary Music at the Biennale di Venezia. During his tenure, he brought artists like Aldo Clementi and Francesco Penisi to Venice and the American composers John Cage, Morton Feldman, Terry Riley and Steve Reich. Memorable was the Venetian performance of "Einstein on The Beach" by Philip Glass and Robert Wilson in 1976. It was in Venice where he met many artists and collectors. It was at this time he formed a lifelong friendship with Ileana Sonnabend, the dealer of 20th Century art who was instrumental in making American art of the 1960s known in Europe.

After marrying his wife, Chiara, in 1976, they settled in an apartment near the Palazzo Grassi where Francesco started to collect Art Nouveau objects; glass, furniture and soon, Venetian glass of the 20th Century.

Commenting of this time Francesco said: "By 1979, I had acquired—for very little—many Émile Gallé pieces, which I showed to Phillipe Daverio (Italian art critic and dealer). He put them up on auction and a number of my pieces sold for ten times what I had paid. Daverio came to my house and said, 'You have an eye. Why do you keep buying generic glass? Why don't you buy better pieces?'"

And so he did. Enlisting his new mother-in-law for a loan, Francesco had spotted a magnificent 'Libellule' marquetry glass vase by Émile Gallé in Rome.

“Francesco Carraro was one of the most amazing men I’ve had the pleasure to meet. Very few have his style and taste which was shown in what he collected, how he dressed, and how he lived. This was matched by his knowledge of art from old masters to Biedermeier to contemporary art and objects.”

BARRY FRIEDMAN

Soon Chiara was dispatched on a train to Rome, paying six million lire for this new acquisition, which remained a highlight of the Carraro collection.

A great “epiphany” occurred when Francesco sold a small contemporary painting through Ileana Sonnabend. He had bought the painting for a reasonable price and gave it to Ileana for sale. She sold it and credited Francesco with a surprisingly good profit. Through this deal, he realized that art could earn him money. Money he did not have, money, which could be used to build his future collection.

The flat soon became a depository for his growing collection, and it was during this time that Francesco asked Gilda D’Agaro to help decorate the apartment. It was the director of the Museo Castelvecchio in Verona, Licisco Magagnato, who recommended D’Agaro to Francesco as an architect. Originally, Francesco wanted to hire Carlo Scarpa to design a house in Campodarsego, the family base. Because of Scarpa’s enormous commitments and slow work, D’Agaro was a good compromise. She had collaborated on projects with Carlo Scarpa for years, including the now famous showroom for Olivetti on St. Mark’s Square.

D’Agaro was a perfectionist, and like Francesco, shared the same rigorous design aesthetics and appreciated his firm opinions and understanding of art and architecture. Soon, the two embarked on several projects together, including his country house, a house for his brother Antonio and ultimately, the headquarters for the Carraro company.





“Francesco’s eye for quality was remarkable, his knowledge of the fine and decorative arts from the Renaissance to the 20th Century unparalleled. Self-taught, of humble origins and sound principles yet often capricious, ever inquiring, a generous and unique friend and always a pleasure to be with.”

JONATHAN MENELL



“The things that brought me the most fortune were the things I bought because I loved them.”

FRANCESCO CARRARO



Francesco and Chiara Carraro, Lisbon, 1977.

The decoration by D’Agaro for the Venice flat included furniture, wall paneling, curtains woven by Scarpa’s favorite weaver near Asolo, Signora Bonfanti, down to custom made frames for the Burri engravings. D’Agaro employed master craftsmen used by Scarpa like the brothers Paolo and Francesco Zanon for metal work and Angelo Anfodillo for carpentry.

This collaboration would be repeated in the mid-1990s, when Francesco found a suitable new apartment, in Campo S. Angelo near Campo Santo Stefano, a grand Gothic building, where the Piano Nobile was for sale. It was here that he and Gilda created a place to house his ever-growing art collection in a “Gesamtkunstwerk-like” setting.

By now his collection of decorative arts included key works by designers such as Carlo Bugatti, Émile Gallé, Louis Comfort Tiffany, Josef Hoffman, Gio Ponti, Guglielmo Ulrich, Carlo Scarpa, and a significant collection of Venetian glass of the 20th Century.

By this time, he was buying from auction houses, dealers in Paris, London and New York. His frequent travels to New York, a city he loved, always included stops at Lillian Nassau gallery and Barry Friedman, spending his mornings always at the Metropolitan Museum of Art.

As Chiara recalls: “Francesco loved Lillian and Lillian loved him. She was a snob and so was Francesco. She knew what he liked and would send him Polaroids of works she had for sale. Francesco bought many great works through Lillian, costing two three hundred dollars at the time. Barry was a longtime friend and was his introduction to the work of the Japanese glass artist Yoichi Ohira.

Francesco’s interest in purchasing fine art accelerated when the Carraro Company went public. Now Francesco had the necessary funds to purchase significant works by Italian masters such as Adolfo Wildt, Arturo Martini, Antonio Donghi, Giorgio de Chirico, Giorgio Morandi. Later adding great works by Jannis Kounellis, Alighiero Boetti, Alberto Burri, Mario Schifano and Gino De Dominicis.

The meeting of Gianni Michelagnoli in 1973 in Rome started an important intellectual collaboration and friendship, which lasted through Francesco’s life.

1910 ‘Libellule’ marquetry vase by Émile Gallé, Carraro residence, Venice.



Left to right: Gianni Michelagnoli, Chiara Carraro, Francesco Carraro and Anastasia Michelagnoli, New York, 1991.

It was Michelagnoli who inspired Francesco’s fine art collection and shared his passion through endless discussions and travels. Michelagnoli, a young intellectual living in Rome in the early 1970s, frequented the artists belonging to the *Arte Povera* group and his knowledge and taste became crucial for Francesco to familiarize himself with this new expression of Italian art.

As Chiara recalls, “Gianni was one of Francesco’s best and oldest friends and the two had a constant exchange about Italian art and culture.”

Ileana Sonnabend, another lifelong friend represented the international eye, which Francesco respected and admired. It was however his precise eye and taste, followed by his instinct, which formed his decision in buying art. Even if others had different opinions, his final judgment was “*esclusivo*”—final and responding only to his own eye.

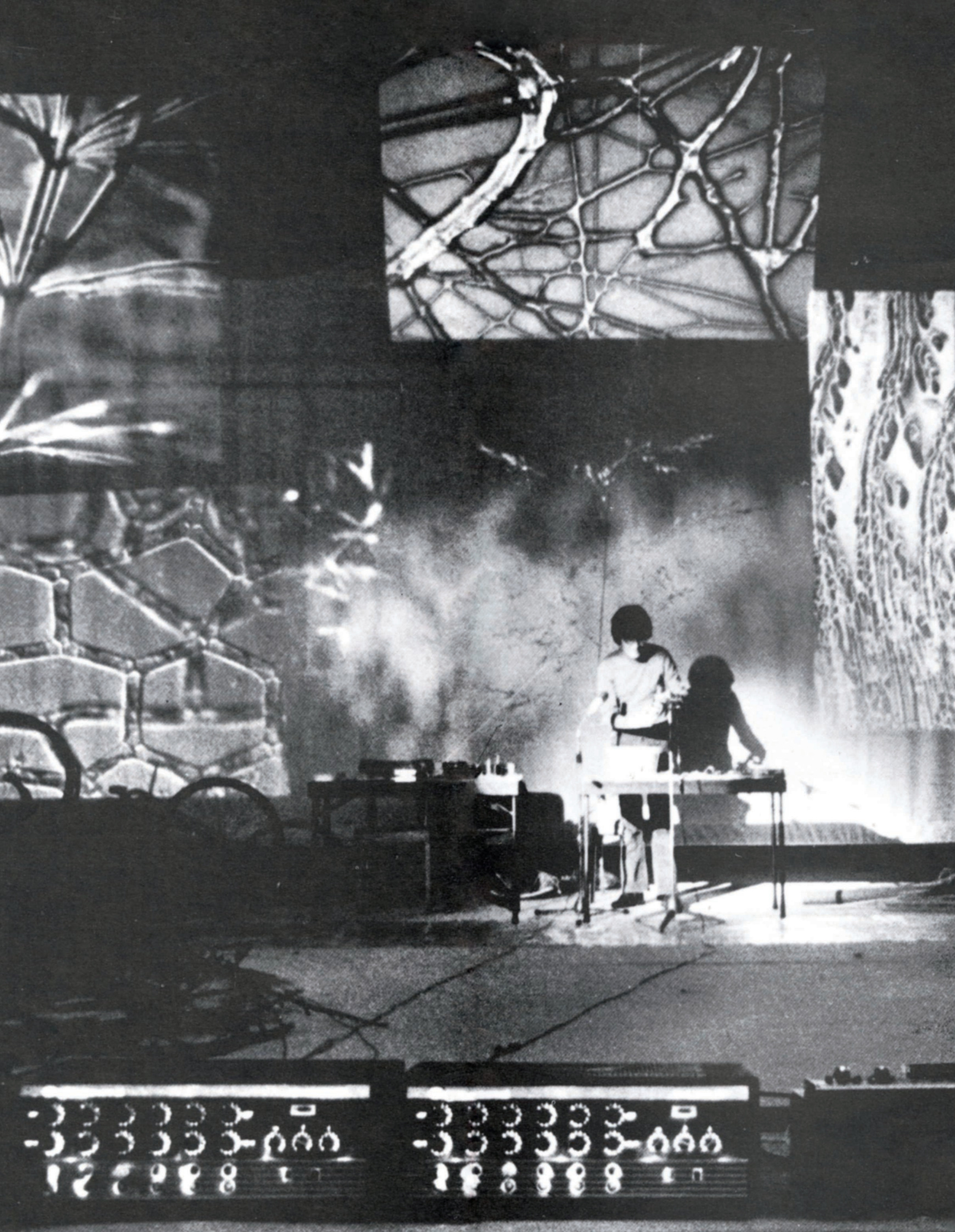
Commenting on collecting Francesco once said, “I have accumulated a lot—too much to have on display all the time—but I love to look at beautiful things and be surrounded by them, I want to really live with the things I buy.”

Stating further on the idea of art as investment he said, “I never thought about it. On a rare occasion I tried to buy on speculation—to buy and then resell for much more—I usually lost. The things that brought me the greatest profit were the things I bought because I loved them.”

Lars Rachen
McClelland + Rachen

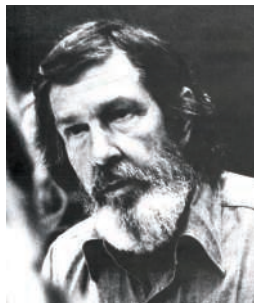
Carraro residence, Venice. Carlo Scarpa, floor lamp, circa 1940 and Gio Ponti ‘Vaso delle e donne delle architetture’, 1923-1930 (present lots illustrated); sculpture by Arturo Martini at center. © Arturo Martini.







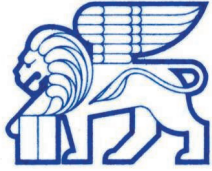
FRANCESCO CARRARO AND MUSIC



John Cage

On September 11 and 12, 1976, John Cage's and Lejaren Hiller's *HPSCHD* was performed at the Fondazione Giorgio Cini on San Giorgio Island. As Francesco Carraro's letter states, John Cage was unable to attend, but he was pleased to receive the poster for the event.

Following the performance of *HPSCHD* was the first Italian performance of the seminal *Einstein on the Beach*, by Phillip Glass and Robert Wilson. This was performed at Venice's renowned La Fenice on September 13–17, 1976.



La Biennale di Venezia

Ente autonomo

S. Marco, Ca' Giustinian

30100 Venezia

Telefono 700.311 September 11, 1976

Mr John Cage
Stony Point
New York 10980

Dear Mr Cage,

I am enclosing a cable which was sent to you at the Biennale, Venice. I do very much regret that we cannot have you our guest for the performance of "HPSCHD", to which we are all looking forward.

Sincerely yours,

A handwritten signature in dark ink, appearing to read 'Francesco Carraro'. The signature is fluid and cursive, written in a dark ink.

Francesco Carraro

P.S. Separately I am sending you the poster and the programme for "HEPSCHD".

JOHN CAGE

107 BANK STREET • NEW YORK, NEW YORK 10014

M E S S A G E

R E P L Y

TO Mr. Francesco Carraro
S. Marco Ca' Giustinian
30100 Venezia, Italy
DATE Apr. 19, '77

DATE _____

I have been living in N.Y. & just now received the handsome poster for APSCAD. I am sorry not to have been in touch with you last Sept. I was very busy with my piece for the Boston orchestra.

I hope all goes well for you
Cordially, Tom Cage

BY _____

SIGNED _____

Form N-R73 © The Drawing Board, Inc., Box 305, Dallas, Texas

DETACH AND FILE FOR FOLLOW-UP

opposite: Correspondence to John Cage from Francisco Carraro, Venice, 1976.
above: Correspondence to Francisco Carraro from John Cage, 1977. © John Cage Trust.



***“The sale was great, so I went into the room, the top lot had the wrong description, and went for peanuts. I was wondering who could be the clever buyer, finally I had a flash in my mind, called Francesco and asked: ‘Tell me that you are the one who got it,’ and he simply said ‘Yes,’ and from the sound of his voice I could see the devil’s smile on his face, the old lion had struck again!*”**

Many times I see something interesting, rare, and I say to myself: ‘I have to discuss with Francesco about this, I need his opinion,’ but then I realize that he is no more with us, and I miss him more and more, I will never have such a friend like him.”

FRANCO DEBONI

opposite: Carraro residence, Venice. Vetreria Zecchin Martinuzzi, two ‘amphora’ vases, circa 1933; Nicolò Barovier, *murrine* vase, circa 1924; Vittorio Zecchin, *veronese* vase, circa 1935 (present lots illustrated).

Artwork: © Giuseppe Gallo. © William Kentridge.

following spread: Carraro residence, Venice. Center, right: Alberto Burri, *Rosso Combustione Plastica*, 1957; Carlo Scarpa, *corroso* vase, circa 1936; Gio Ponti, vase ‘La conversazione classica’, circa 1929; Napoleone Martinuzzi, *velato* and *mescolato* vase, circa 1933 (present lots illustrated).

Artwork: Burri, © 2016 Artists Rights Society (ARS), New York / SIAE, Rome. Morandi, © 2016 Artists Rights Society (ARS), New York / SIAE, Rome.







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Baccarello

REMEMBERING FRANCESCO



Palazzo Morosini, Campo Sant'Angelo, Venice.

Venice was always a special place for Michael and Ileana. Michael had lived there in the 1920s, learning Italian so that he could read Dante in the original, and Ileana had childhood memories of the Lido in the summer with her parents.

When Robert Rauschenberg won the grand prize at the XXXII Venice Biennale in 1964, Ileana, almost as a game, visited some apartments in Venice without being sure she would want to rent one. She saw an apartment in the Calle off San Maurizio in the Palazzo Da Ponte that she liked very much. Ileana also very much liked the connection with Lorenzo Da Ponte who wrote libretti for Mozart while living in New York at the end of his life. The owners, Generali, founders of the Italian insurance company, showed Ileana the apartment while it was under construction. Ileana loved the apartment, and made her own suggestions as to how it should be finished. One year later Ileana saw the apartment ready to be inhabited, she couldn't resist, and rented it.

We used to spend all of the holidays there, Christmas, Easter and the summer. We lived there like we were in a village; spending a great part of the day at the Café Paolin at Santo Stefano. There we would sit and watch the children play, people pass by, and read the newspapers. It was a true "village" within Venice, where we would often meet friends from all over the world. We loved its mixture of lazy monotony and cosmopolitanism.

Our only friends in Venice at first were Attilio and Gabriella Codognato who shared many of our interests. With time we met friends of theirs like Antonio and Barbara Foscari who gave an unforgettable party for Rauschenberg's show at Ca' Pesaro in their Palladio villa, the Macontenta, and later on, Francesco and Chiara Carraro.

We used to see Francesco at Café Paolin, he was difficult to miss. Tall and imposing, he had the monumentality of an Italian condottiere and I always thought he looked like the portrait of the cardinal Francesco Gonzaga by Mantegna at the Capodimonte.

In the summer he dressed in white linen suits with extravagantly colored socks and ties. He looked stern and slightly arrogant and we were not sure we found him *simpatico*.



Gelateria Paolin S. Stefano, Venice.

"I feel fortunate to have been working for Mr. Francesco Carraro, under his direct guidance, always sharp and precise, and under the direction of Gilda D'Agaro, in the various projects for the Carraro family. The hours spent collaborating on every single detail left me a memory full of affection and the highest consideration."

PAOLO ZANON

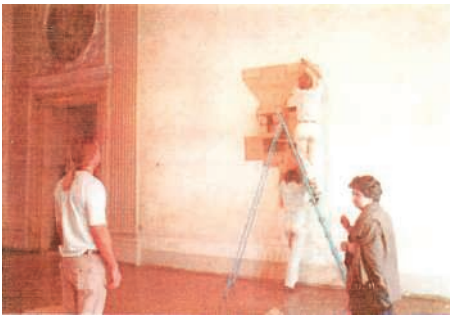


Francesco Carraro, 2012.
Photo: Nina Alessandri

As we got to know him, however, we found that this appearance was probably just a coat of armor such as a condottiere would wear. He was extremely intelligent and cultivated, and had a wonderful sense of humor.

It was very apparent that he loved women very much and felt a great tenderness towards them, old or young. With Ileana he had the attentive, flirty attitude of a preferred nephew to an older aunt.

We all had an immediate deep liking for him, it was clear to us that we spoke the same language. His life was shaped by his passion for art and he would take a trip just to see an exhibition, and would go to a museum to see a special body of work. On a trip to New York he spent his time



Ileana Sonnabend at Robert Rauschenberg, Museo d'Arte Moderna Ca' Pesaro, Venice, 1976.
Artwork: © Robert Rauschenberg Foundation / Licensed by VAGA, New York, NY.

at the Metropolitan Museum of Art looking only at Greek vases. His musical interests were just as strong. He had been responsible for the contemporary music productions for the Venice Biennale, and had a great friendship and admiration for Robert Craft who reciprocated. He was very interested and knowledgeable in the Decorative Arts, in Old Masters, and in Contemporary Art, and looked at them in a very personal way.

Like us, he collected without having a space where to live with his collections, they were collections of the mind. It was only in the late 1990s that he took his apartment in the Palazzo Gritti in Sant'Angelo, and that his collections made over the years suddenly started forming a kind of mosaic that was both his self-portrait and his biography. In this way, his collection and Ileana's collection, were both made in the same way, in the same spirit.



Nave and altar of the Church of St Sigismund, Cremona, Lombardy, Italy, 15th century.
Photo: De Agostini / W. Buss / Getty Images.

Paintings, sculpture, photographs, objects, furniture all formed around him a nest that was a prolongation of himself, a portrait of his thoughts, of his pleasures, of his passions. Curzio Malaparte spoke of his house in Capri as the "casa come me", Mario Praz of his home and collections as the "casa della vita", Francesco's home was both. It is wonderful that, after his death, it goes on keeping his image intact and ready to share its pleasures with us all.

There is another souvenir about Francesco. Once we had a long conversation at Paolin early in the morning about all kinds of places and works we loved. I remember Francesco's enthusiasm for the Romanino frescoes at the Cathedral of Cremona, as well as the frescoes in the church of Galatina. I remember that one day, after Francesco left the bar, two elderly ladies who had been sitting next to us told me, "What a interesting conversation you were having, your friend and you! We enjoyed very much listening to you two both."

Antonio Homem,
as told to **Giulio Alessandri**

Professor of History of Contemporary Art, Milan Art Academy of Brera, Italy





"I have accumulated a lot—too much to have on display all the time—but I love to look at beautiful things and be surrounded by them. I want to really live with the things I buy."

FRANCESCO CARRARO

Carraro residence, Venice. From left: Mario Dellavedova, *Bank Swiss Bank*, 1988-2002 (present lot illustrated); Giuseppe Gallo, *A Bronze Sculpture of a Wild Boar* (present lot illustrated); Nicola de Maria painting hangs above Carlo Bugatti mirrors, Umberto Bellotto vase, 1924 (present lot illustrated). Artwork: © Mario Dellavedova. © Giuseppe Gallo. © Nicola de Maria. following spread: Carlo Scarpa studio, Venice.







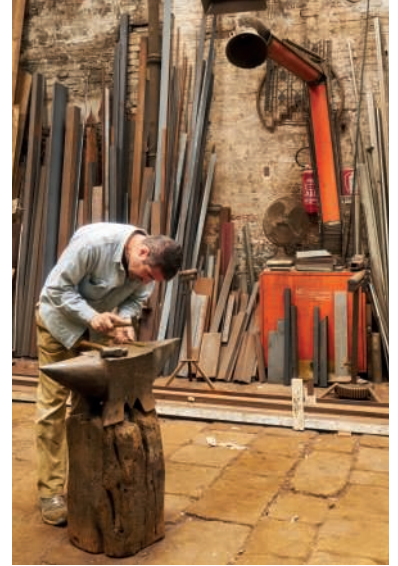
ZANON BROTHERS



Paolo and Francesco Zanon and their master craftsman Enrico Dalla Valentina with a glass case designed by Carlo Scarpa.



Glass cases in the hall of the Gipsoteca Canova, Possagno, designed by Carlo Scarpa. Photo: Gipsoteca Canova, Possagno



The Zanon brothers' workshop.

Paolo and Francesco Zanon are the last of the surviving craftsmen with whom Carlo Scarpa worked for more than twenty-five years. Operating in Venice's Canaregio quarter, the metal workshop is a setting from another world. Their lifelong collaboration with Scarpa included the Olivetti showroom, the renovation of the Correr Museum, the Fondazione Querini Stampalia and garden, the Venezuelan Pavilion of the Biennale, all in Venice, the Museo di Castelvecchio in Verona, the Gipsoteco Canoviana in Possagno, the Banca Popolare di Verona and Scarpa's last monumental project, the Brion cemetery.

The father of the Zanon brothers worked for a metalsmith in the early 1940s, soon taking over the workshop after the owner's death. At that time, he began minor commissions for Scarpa, including a group of chandeliers for the casino at the Lido di Venezia.

Paolo and Francesco seriously joined their father's studio in 1945 and their first important work with Scarpa was the Aula Magna at the Ca'Foscari University of 1954.

Their work is defined by the complete understanding of their metier: highly skilled, with a unique sense of understanding form and function, all executed by hand, nothing pre-made and nothing produced in half measure or haste—their perfectionism coming from years of working with the material and their extraordinary clients.

Remembering the endless collaborations with Carlo Scarpa, Paolo Zanon comments: "Il Professore' (the way the brothers addressed Carlo Scarpa) was not at all a morning person and for this reason we had to work until the late hours of the night as he wanted to see the job done. He was the most delicious person and to work for him was just beautiful and never tiring."

*“Francesco, a genius of immense artistic vision,
a guiding light for a modest dealer in ‘Glass’...
a great friend.”*

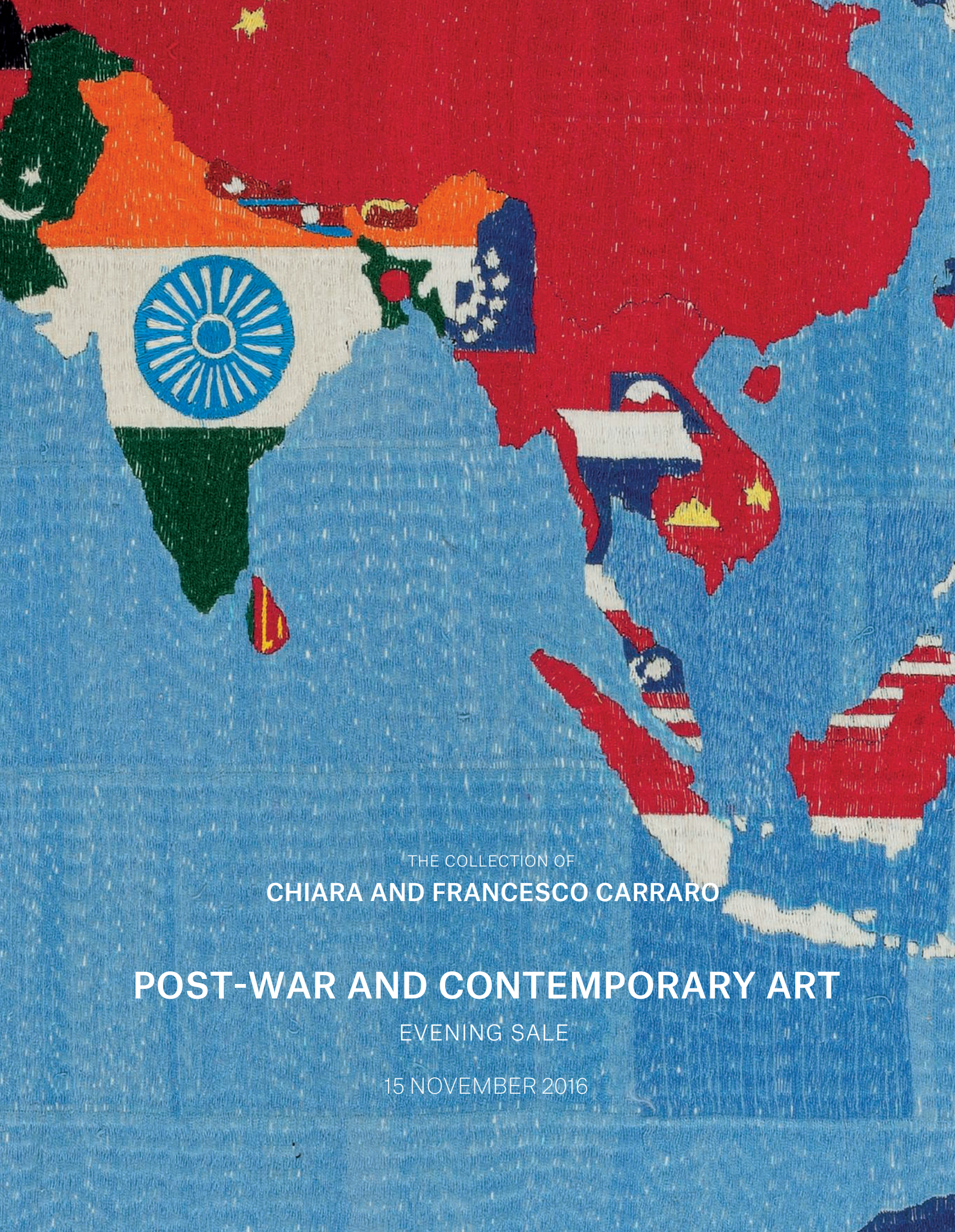
MARINA BAROVIER

opposite: Carraro residence, Venice. Carlo Scarpa, floor lamp, circa 1940; Carlo Scarpa, *battuto velato* vase, circa 1946-47 (present lots illustrated).
following spread: Alighiero Boetti, *Mappa*, 1990 (detail). © 2016 Artists Rights Society (ARS), New York / SIAE, Rome.









THE COLLECTION OF
CHIARA AND FRANCESCO CARRARO

POST-WAR AND CONTEMPORARY ART

EVENING SALE

15 NOVEMBER 2016

MARIO SCHIFANO (1934-1998)

Leonardo

titled 'LEONARDO' (upper edge)
enamel and paper laid down on two attached canvases
overall: 78 ¾ x 78 ¾ in. (200 x 200 cm.)
Executed in 1963.

\$250,000-350,000

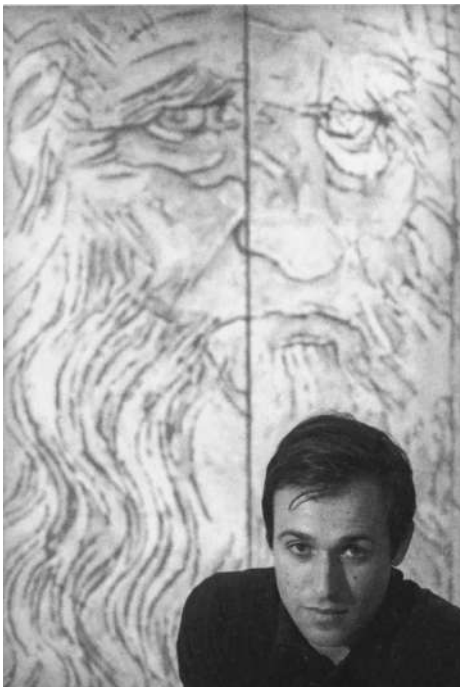
PROVENANCE:

Maurizio Navarra Collection, Rome
Acquired from the above by the present owner

EXHIBITED:

Rome, Galleria Odyssea, *Schifano, Tutto*, 1963, p. 15.
Parma, Università di Parma, Salone Scuderie in pilotta, *Mario Schifano*,
February-March 1974, pl. 9 (illustrated).
Venice, La Biennale di Venezia, *Venice Biennale 1984*, June-September 1984.
Lyon, Musée Saint Pierre Art Contemporain, *Mario Schifano*, October-November
1985, p. 55 (illustrated).
Tokyo, Yurakucho Art Forum, *Mario Schifano*, January-February 1994, p. 65.
Rome, Galleria Comunale d'Arte Moderna e Contemporanea, *Mario Schifano Tutto*,
December 2001-March 2002, pp. 100-101 (illustrated in color).
Milan, Fondazione Marconi, *1960-1964: Dal monocromo alla strada*,
February-March 2005, p. 200.
Galleria Civica di Modena, Palazzo Santa Margherita and Palazzina dei Giardini,
Pop art Italia 1958-1968, April-July 2005, p. 27 (illustrated).
Rome, Scuderie del Quirinale, *Pop art 1956-1968*, October 2007-January 2008,
pp. 238-239, no. 79 (illustrated in color).

This work is recorded in the Archivio Mario Schifano, Rome, under no. 03217160920.

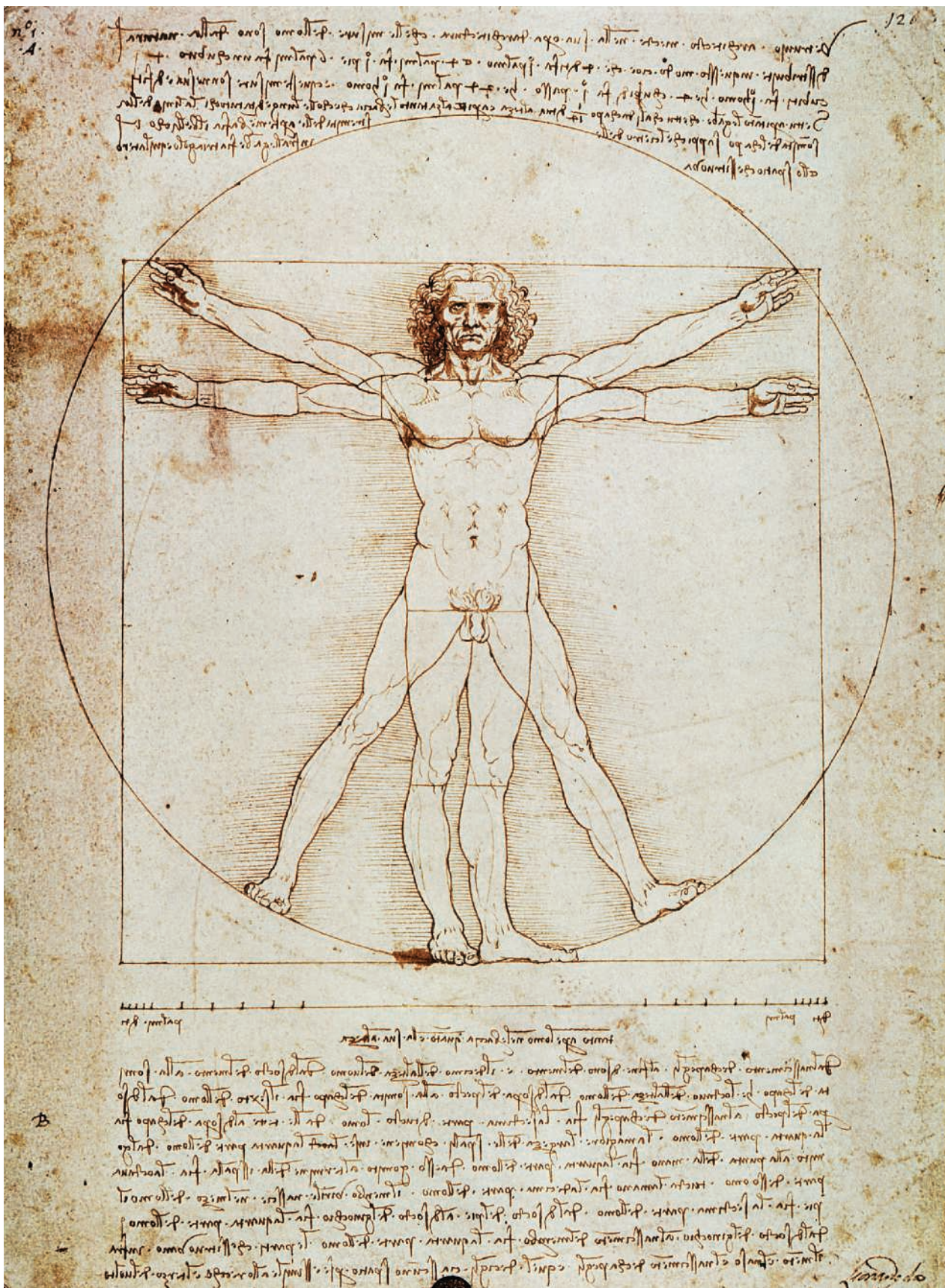


Mario Schifano, 1963.
Photo: Courtesy Archivio Mario Schifano. Artwork: © 2016 Artists Rights
Society (ARS), New York / SIAE, Rome.

*"In the birthplace of Michelangelo and Leonardo, the image is
all-powerful. You might rub it out, deny it, parody it and exploit it,
but its ghost always remains."*

RACHEL SPENCE





Leonardo da Vinci, *The Vitruvian Man*, late 15th century. Gallerie dell' Accademia, Venice.
Photo: Gianni Dagli Orti / The Art Archive / Art Resource, New York.



Leonardo da Vinci, *Portrait of a Bearded Man (Self-Portrait)*, 1512. Biblioteca Reale, Turin, Italy.
Photo: Bridgeman Images.



Mario Schifano, circa 1960s.
Photo: Fabrizio Carraro / Bridgeman Images.



Andy Warhol, *Thirty Are Better Than One*, 1963.
Brant Foundation, Greenwich.
© 2016 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

Called “one of the greatest” of the Italian school of the second half of the century” by art historian Maurizio Calvesi, Mario Schifano developed a uniquely Italian iteration of Pop Art (M. Calvesi, quoted in “Mario Schifano, 63, Avant-Garde Painter,” *New York Times*, February 2, 1998, n.p.). Unlike their counterparts in the United States, whose country was then less than two centuries old, members of the Scuola di Piazza del Popolo, such as Schifano, Giosetta Fioroni, Tano Festa, and Franco Angeli, were surrounded by the rich cultural heritage of Ancient Rome and the Italian Renaissance and Baroque from which to draw inspiration. The Roman Forum, Piazza di Spagna and Michelangelo’s *David* were being reflected back in advertising images that touted them among the many treasures a trip to Italy could offer. The Rome of the 1960s was also the Rome of *La Dolce Vita* (dir. Fellini, 1960), *8 ½* (dir. Fellini, 1963), *L’Avventura* (dir. Antonioni, 1960) and *Blow Up* (dir. Antonioni, 1966). In these films, directors Federico Fellini and Michelangelo Antonioni scanned the streets of Rome with their cameras, using the Colosseum or the Trevi Fountain as backgrounds for romantic and political entanglements in their visions for New Italian Cinema.

Schifano’s *Leonardo* belongs to this moment in Italian culture. 1960 was a watershed year from Schifano, it was then that he began to experiment in alternative materials to make his paintings. Here, he used enamel, graphite, wax crayon and newspaper to transfer the iconic red chalk image of Renaissance master Leonardo da Vinci’s portrait onto canvas. Deeply aware of the influx of American advertising images in Italy, Schifano would begin incorporating fragmented logos of Coca-Cola and Esso into his paintings in 1962, both critical of its global spread and interested in analyzing the language of signs so often taken for granted in everyday life.

Art critic Rachel Spence contextualizes Schifano’s work within Italian culture, “In the birthplace of Michelangelo and Leonardo, the image is all-powerful. You might rub it out, deny it, parody it and exploit it, but its ghost always remains. What else would you expect from a country which has built an identity on *fare la figura* [“make an impression”]? What follows is an unforgettable trip through mid-century Italy’s visual unconscious. In a place where it’s likely you might say your Sunday prayers beneath an altarpiece painted by Caravaggio, or drink your coffee in the shadow of a classical temple, aesthetic divisions—between high and low, religious and secular, art and design—are less stable than in a country [the United States] where you need to visit a museum to see a Madonna and most buildings were constructed after 1900” (R. Spence, “Imagine: New Imagery in Italian Art 1960-1969, Peggy Guggenheim Collection, Venice,” *Financial Times*, August 2, 2016, <http://www.ft.com/cms/s/0/102c61f6-5281-11e6-9664-e0bdc13c3bef.html> [accessed September 6, 2016]).

Recent exhibitions of International iterations of Pop Art, including *The World Goes Pop* at the Tate Modern in London in 2016, and Italian Pop at Tornabuoni Art Gallery in London, also in 2016, have reestablished the importance of Mario Schifano’s work to the international contemporary art landscape. In 1962, the year after *Leonardo* was made, Schifano exhibited alongside Andy Warhol and Roy Lichtenstein in the popular “New Realists” show at New York’s Sidney Janis Gallery, cementing the Italian dialogue with American Pop Art. In 1963, he would exhibit at the gallery of famed American pop proponent, Illeana Sonnabend in Paris. Schifano solidified his own legacy among Italy’s masters when he exhibited in the Venice Biennials of 1964, 1978, and 1984, exhibiting *Leonardo* in the latter.

ALIGHIERO BOETTI (1940-1994)

Mappa

signed 'alighiero e boetti' (on the overlap)

embroidery on linen

47 ½ x 88 ½ in. (120.5 x 224.8 cm.)

Executed in 1990.

\$800,000-1,200,000

PROVENANCE:

Acquired directly from the artist by the present owner

This work is registered in the Archivio Alighiero Boetti, Rome, under no. 7587 and accompanied by a certificate of authenticity.



Alighiero Boetti in front of *Mappa*, Galerie Toselli, Mailand, 1973.
Photo: Giorgio Colombo. Artwork: © 2016 Artists Rights Society (ARS), New York / SIAE, Rome.

In the final years of Alighiero Boetti's career, the embroidered tapestries that had consumed him for roughly two decades reached monumental proportions, having increased in scale and technical complexity. Spanning 88-inches, the present work is a large and comparatively rare example of Boetti's *Mappa* series. Known as *Mappa del Mondo* or simply *Mappa*, Boetti's series of embroidered maps remains his most iconic work. Created in 1990, this stunning, hand-embroidered map belongs to Boetti's final *Mappa* series known as the Peshawar cycle, which lasted from late 1984 until the artist's death ten years later. These *Mappa* were created by exiled Afghani women living in Peshawar, Pakistan during the Soviet occupation of Afghanistan. The various factors of time, history, politics and chance are played out in intricate detail across the lavishly executed, monumentally-scaled surface of this embroidered map, making it a powerful and prophetic icon of our fast-paced and perpetually-changing global world.

Boetti's *Mappa* have remained among the artist's most popular work, appealing to an international audience across national, political and socio-economic boundaries. In the present *Mappa*, the countries of the world are demarcated by their flag in bold, crisp colors, painstakingly-sewn by hand and set against a vast expanse of pale blue thread, the immeasurable length of which recalls the boundlessness of the ocean itself. The Asian continent is rendered in an imposing field of red, though the hammer and sickle of the Soviet flag would be abandoned shortly thereafter. Indeed, due to the intricate, time-consuming nature of Boetti's *Mappa*, it was often the case that the borders of certain countries had completely changed by the time the work was finished many years later. Perhaps because of this, Boetti's *Mappa* provide a poignant visual record of the ever-changing quality of global conflict and the often arbitrary aspect of prescribed national borders. The map depicted in the present work would be fundamentally altered by the demise of Communism and the fall of the iron curtain in the years that followed.





In the present work, Boetti creates a multicolored, block-like border that runs along all four of its edges upon which a rather cryptic band of lettering is inserted. This particular inscription is of rather significant importance to the artist, as it includes words and phrases repeated in other *Mappe* and other, large-scale embroidered works. Beginning in the upper left corner, the phrase reads in a counter-clockwise fashion along all four sides as follows: "CONTRO TEMPO CONTRO SENSO CONTRO VENTO CONTRO VOGLIA CONTRO TUTTI E TUTTO ALIGHIERO E BOETTI." Roughly translated, Boetti's script reads "AGAINST TIME AGAINST DIRECTION AGAINST WIND AGAINST DESIRE AGAINST ALL." The alliterative wordplay of the text has long been the hallmark of Boetti's practice, and indeed, the words chosen—"contro, contro, contro" ("against, against, against")—form a rather cacophonous refrain, a chant that goes against the very rules by which the world is governed to illustrate Boetti's underlying principle of *ordine e disordine*.

colorful and diverse imagery is scattered in an all-over pattern, not unlike a jumbled-up jigsaw puzzle.

Created in 1990, the present *Mappa* dates to the final years of the Soviet-backed presidency of Dr. Najibullah Ahmadzai in Afghanistan. At that time, Najibullah was appealing to the United Nations for assistance just before the capture of Kabul by the US-backed Mujahedin in 1992. Working in exile in Peshawar, the embroiderers created the *Mappe* over a period of many years, as their country underwent countless transfers of power. Their creations tracked this passage of time; in *Mappa*, the variegated blue of the oceans might be seen as a visual record of time's passage, with the subtle shifts of color corresponding to the many bobbins of silk thread used at various stages in the map's creation. Indeed, time is a central theme in the *Mappe* series, and Boetti's inscription "against time" in the present work acknowledges the



Boetti in his Studio in Rome, 1990.
© RMS Photo: Randi Malkin Steinberger.
From the book *Boetti by Afghan People: Peshaar, Pakistan*, 1990.
Artwork: © 2016 Artists Rights Society (ARS), New York / SIAE, Rome.



Mappa in progress, Peshawar, 1990.
© RMS Photo: Randi Malkin Steinberger.
From the book *Boetti by Afghan People: Peshaar, Pakistan*, 1990.
Artwork: © 2016 Artists Rights Society (ARS), New York / SIAE, Rome.

In this clever inscription, Boetti also references the semiotic breakdown of language itself. The words that Boetti selects can be doubled up to create new ones: "CONTRO TEMPO" turns into "CONTROTEMPO" or "BACKBEAT" and "CONTROSENSE" translates to "NONSENSE." "CONTROVENTO" becomes "UPWIND" and "CONTROVOGLIA" becomes "UNWITTINGLY." Illustrative of Boetti's love of wordplay, the text is fraught with double-meanings and multiple layers of interpretation, which in turn invoke the principles of time and place, direction and meaninglessness upon which the *Mappe* were built.

An onomatopoeic quality emanates from this reading, underlying the playful, poetic nature of Boetti's best work. Indeed, the poetical significance of the word "tutto," which he inscribes as "CONTRO TUTTI E TUTTO" relates to the artist's *Tutto* tapestries, the fascinating series of embroidered works that would ultimately be his last. Executed on a vast scale, the exuberant chaos of the brightly-colored *Tutto* beautifully articulates Boetti's *ordine e disordine* concept in which a vibrant array of

separation of the artist and his collaborators, who were separated by both geography and time.

One of the last *Mappe* made by refugees from the Afghan war, the present work allows for important reflection on the fluid nature of man-made borders and the cyclical nature of time itself. Taken in this light, the *Mappe* series can be seen as a dramatic critique of the political power games played out on the world stage, highlighting the arbitrary nature of political divisions and the human trauma it inflicts. As borders, countries and flags change and alter between tapestries—sometimes subtly, sometimes dramatically—in response to changing regimes, periods of conflict, and shifting power structures around the world, Boetti's *Mappe* record them all. As a powerful reminder of the constantly changing nature of the world, *Mappa* is one of the most persuasive and moving examples of the artist's belief that the world exists in a state of a constant flux, of disordered chaos united by its own intrinsic nature into a greater whole.

ALBERTO BURRI (1915-1995)

Rosso Combustione Plastica

signed and dated 'Burri 57' (on the reverse)
 plastic, acrylic, fabric and combustion on canvas
 49 ¼ x 34 ⅝ in. (125 x 88 cm.)
 Executed in 1957.

\$3,000,000-4,000,000

PROVENANCE:

Jeanette R. Markus, Chicago
 Silvia Martelli, Rome

EXHIBITED:

Rome, Rome-New York Art Foundation, *Rome – New York Art Foundation*, July-September 1957, n.p. (illustrated).
 Bologna, Galleria La Loggia; Turin, Galleria La Bussola and Brescia, Galleria Alberti, *Opere di Alberto Burri*, October 1957-January 1958, n.p. (illustrated).
 Turin, Galleria Gissi, *Marini, Burri, Moreni epica della vitalità*, March 1969, p. 43, no. 10 (illustrated).
 Venice, Giardini di Castello, *La Biennale di Venezia 1978*, July-October 1978, p. 57, no. 3.
 Prato, Museo Pecci, *Burri e Fontana 1949-1968*, April-June 1996, pp. 24 and 124, no. 29 (illustrated in color).
 Rome, Palazzo delle Esposizioni; Monaco, Lenbachhaus and Brussels, Palais des Beaux-Arts, *Burri: opere 1944-1995*, November 1996-August 1997, p. 202 (illustrated in color).

LITERATURE:

H. Read, "Prima mostra a Roma della 'Roma-New York Foundation,'" *i 4 Soli*, no. 4-5, Turin, July-October 1957, p. 21 (illustrated).
 L. Priori, "I sacchi di Burri e il saio di Jacopone," *L'Avvenire*, Bologna, 5 November 1957.
 M. Bernardi, "La pittura con gli stracci," *La Stampa*, Turin, 28 November 1957.
 F. Arcangeli, "Alberto Burri," *Le Arti*, Milan, no. 5-6, May-June 1960, p. 5.
 M. Seuphor, *Pittori astratti*, Milan, 1962, pp. 210-211, no. 302 (illustrated in color).

C. Brandi, *Burri*, Rome, 1963, pp. 27, 31, 33 and 38, no. 31 (illustrated in color).
 L. P. Finizio, "Un saggio su Burri," *Arte oggi*, Rome, April 1964, p. 12 (studio view illustrated).
 G. Carandente, "L'ottava biennale di San Paolo del Brasile," *Segnacolo*, year VI, no. 6, Rome, November-December 1965, no. 6 (illustrated in color on the cover).
 C. Giacomozzi, "Alberto Burri o della materia," *Il Poliedro*, Rome, fasc. IX, no. 1, January 1972, p. 30 (illustrated).
 F. Arcangeli, *Dal Romanticismo all'informale*, v. II, Turin, 1977, no. 80 (illustrated).
 M. Gervasoni Salvetti, *Annuario 1979, Eventi del 1978*, Venice, La Biennale di Venezia, 1982, p. 275, no. 185 (illustrated in color).
 Fondazione Palazzo Albizzini, ed., *Burri. Contributi al catalogo sistematico*, Città di Castello, 1990, pp. 120-121, no. 491 (illustrated in color).
 M. Pancera, "Il lungo viaggio nella materia di Alberto Burri," *Arte*, Milan, no. 267, November 1995, p. 93 (illustrated in color).
Combustion and the Environment. 24th Event of the Italian Section of the Combustion Institute, Santa Margherita Ligure, 2001 (illustrated in color on the cover).
 M. De Sabbata, *Burri e l'informale*, Milan, 2008, pp. 58-59 and 61, no. 36 (illustrated in color).
Alberto Burri Opera al nero cellotex 1972-1992, exh. cat., Verona, Galleria dello Scudo, 2012, pp. 159c, 169 and 232.
 Fondazione Palazzo Albizzini, ed., *Burri. Contributi al catalogo sistematico*, Città di Castello, 2015, v. I, pp. 278-279 and 314, no. 678 (illustrated in color); v. IV, p. 114, no. i.5734 (illustrated in color).



Alberto Burri in his studio (present lot illustrated).
 Photograph from *Arte Oggi*, Anno VI, no. 19, April 1964.
 Artwork: © 2016 Artists Rights Society (ARS), New York / SIAE, Rome.







Carraro residence, Venice. Center: Alberto Burri, *Rosso Combustione Plastica*, 1957 (present lot illustrated).
 Artwork: Burri, © 2016 Artists Rights Society (ARS), New York / SIAE, Rome. Morandi, © 2016 Artists Rights Society (ARS), New York / SIAE, Rome.

The surface of Alberto Burri's *Rosso Combustione Plastica* is an enticing study in contradictions. Whether tarry black paint or the fleshy slickness of melted plastic; shiny or matte; smooth or scorched with burn marks, the buildup of materials on the canvas reveals a carefully choreographed interplay of opposites. The surface of canvas is layered with a plastic film to which the artist has applied a blowtorch that causes it to blister, pucker, burn and tear as if the surface of the painting was flesh. Indeed, Burri's painting practice was born from the battlefields of World War II, where the artist had been a doctor-in-training. Thus, *Rosso Combustione* is in conversation with Baroque master Caravaggio's *The Incredulity of Saint Thomas*, 1601-02, where the doubting apostle asks to feel the wounds of Christ to have proof of his death and resurrection. Burri's evocation of the flesh is made as a reparative gesture: to heal the trauma of the war he witnesses by thinking of painting as a material act. Emily Braun, art historian and curator of Burri's 2015 retrospective at the Guggenheim Museum in New York, has written "Burri let the raw and mottled surfaces generate meaning and metaphor, avoiding the ideological posturing of extreme subjectivity that characterized the contemporary styles of *Art Informel* and Abstract Expressionism. He understood that after the atrocities of war, the compromised images of "humanity" had to be excised from the picture and represented by other means, with the force of collective, not individual, expression" (E. Braun, *Alberto Burri: The Trauma of Painting*, New York, 2015, p. 39).

Braun succinctly summarizes the core of Burri's artistic practice: "Burri made medium, not form, the content of his pictures. He announced an entirely new attitude towards picture making, one based solely on the physical properties of materials, color, and processes rather than on image, narrative, or abstract value of line, form and plane" (*Ibid.*). The artist used alternative materials in lieu of the traditional oil on canvas in his very first works. It was during his internment at a prisoner-of-war camp in Texas from 1943 through the end World War II, that Burri would paint on the materials available at the camp, such as the burlap and canvas sacks. As Cesare Brandi reported in an early portrait of the artist's life, "It was then that painting, which until then had stood at the remotest horizon of his life, suggested itself to him. Painting was a leisure occupation and amusement at first. Little by little, however, it became a substitute for action, then action itself, involving an ethical position in which his past and present converged. Originally painting thus signified for Burri as catharsis through action... Painting, by intruding into this compulsory situation, opened a completely new path for him: it was as though he had walked into a mirror" (C. Brandi, "Burri," cited by G. Norland, *Alberto Burri: A Retrospective View*, 1948-1977, Los Angeles, 1977, p. 12). Soon after returning to Italy in 1946, he would abandon his studies in medicine to pursue painting full time. He would return to using jute sacks, often stitched together with suture marks, as a mature artist in the late 1950s for his *Sacchi* series. Conversations with Robert Rauschenberg in the winter of 1953,



when the American artist sojourned with Cy Twombly in Rome, would prove mutually beneficial for both artists who would go on to develop material innovations to postwar art with their *Combines* and *Combustions*, respectively.

Burri began his *Combustione Plastica* [*Plastic Combustions*] after first applying fire to paper, wood and iron. As the artist himself said of his materials, "Wood, iron, burlap—for me, these are the most direct and easiest materials, because they do not require the use of color or brushes" (A. Burri quoted by E. Braun, "The Red and the Black," *Alberto Burri: The Trauma of Painting*, New York, 2015, p 60). He turned to plastic in the late 1950s. Braun explains, "Burri's choice to work in plastic sheeting may not be as surprising as it initially seems, for here he found his signature red and black pigments already embedded in the mass-production state. The highly saturated yet reflective color fields came straight from the factory. The black *Plastiche*, churned and carved out of molten polyethylene sheets, fuse the painterly and the sculptural in baroque undulations. ...The thick black substance confounds in a surreal comingling of opposites, it is hard and polished to the eye like obsidian, yet pliant to the touch like a soft rubber tire. The red and transparent *Plastiche* have entirely different effects.

Following on his earlier allusions to blood, wounds, and punctured flesh, these abstractions turn the body inside out, as if probing beneath the skin and into the tissues and membranes. Stretched and distended, they provoke the image of subcutaneous 'organs without a body'" (E. Braun referencing G. Deleuze and F. Guattari in "The Red and the Black," *Alberto Burri: The Trauma of Painting*, New York, 2015, p 67).

"Combustion," the process of burning that transforms a flammable material into another, and not the fire from the torch itself, is listed as a material and in the title of Burri's works from this period, suggesting that the act of metamorphosis rather than the agent of change is an essential part of his art work. As Garland Norland, the curator of Burri's 1977 retrospective in San Francisco explained, "Burri's first *Combustione* works were made in response to a visit to an oil field with Emilio Villa. He had been as interested as most educated persons in the ancient's four elements: earth, air, fire and water. The idea of using fire, a terrible force of nature as a creative property excited him. ... There is an element in Burri's fire paintings that reach backwards to primordial feelings and speaks to every person's experience of



Michelangelo Merisi da Caravaggio, *Incredulità di San Tommaso*, 1601 (detail). Bildergalerie, Potsdam.



Robert Rauschenberg, *Untitled (Red Painting)*, 1954. The Broad, Los Angeles. © Robert Rauschenberg Foundation / Licensed by VAGA, New York.



Alberto Burri, *Rosso Combustione Plastica*, 1957 on the cover of *Segnacolo: quaderni bimestrali di lettere e arti, Anno VI, 1965* (present lot illustrated). Artwork: © 2016 Artists Rights Society (ARS), New York / SIAE, Rome.

When they were first exhibited in 1962, critics identified the material as supermarket cellophane, and noted how Burri exploited the 'look but don't touch' seduction of diaphanous packaging that both protects for hygienic reasons and lures with the shiny promise of something new" (E. Braun, *ibid.*, p 67).

Caravaggio was not the only Old Master painter that inspired Burri. The artistic landscape of his childhood home in Città di Castello, located in northern Umbria in central Italy, was also home to magnificent frescos by Piero della Francesca and Luca Signorelli. Braun explains, "Though he never admitted to it publicly, his compositions were deeply influenced by Renaissance art and by the grand fresco cycles that had surrounded him since childhood. The same may be said of his colors, a narrow range of deep black, vermillion, ocher, and ocher's glittering twin, gold. Along with blue, these are the sacred hues of Trecento and Quattrocento altarpieces." (E. Braun, *ibid.*, p 60). Continuing, she writes, "In Burri's *Plastiche*, especially in the red examples, the venal qualities of the material subsides as other, more carnal associations materialize.

watching fires and of knowing the danger and pain in burning. The *Combustione* series is an aggressive statement which communicated to all on the basis of simple materials and common experiences" (G. Norland, *Alberto Burri: A Retrospective View, 1948-1977*, Los Angeles, 1977, p. 44).

Amongst his Italian and American contemporaries, Burri forged a unique path in this history of Modern art. Where Pollock's splatters, Rothko's stains and Fontana's slashes engaged the surface of the canvas, Burri's fiery marks transformed painting and the canvas into a new substance. Burri would first exhibit his *Combustioni* at the Galleria dell'Obelisco in Rome in 1963. His work would be introduced to the United States an exhibition that traveled to the Carnegie Institute in Pittsburgh, Arts Club of Chicago, Albright Knox Art Gallery in Buffalo and the San Francisco Museum of Modern Art. A large-scale reconsideration of his work over fifty years was presented at the Guggenheim Museum in New York in the fall of 2015.

GIUSEPPE GALLO (B. 1954)

Untitled

signed and dated 'Giuseppe Gallo 2011' (on the reverse)

oil, acrylic and encaustic on board

53 3/8 x 98 3/8 in. (135.6 x 249.9 cm.)

Executed in 2011.

\$40,000-60,000

PROVENANCE:

Acquired directly from the artist by the present owner



Giuseppe Gallo, 2005.
Photo: Claudio Abate, courtesy Galleria dello Scudo, Verona.
Artwork: © Giuseppe Gallo.





Present lot (detail).

"Gallo leads the eye of the world towards a surprise, played upon flowing and halting, the fluidity of the colour and the pause of a recognizable element."

ACHILLE BONITO OLIVA

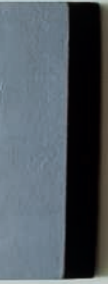
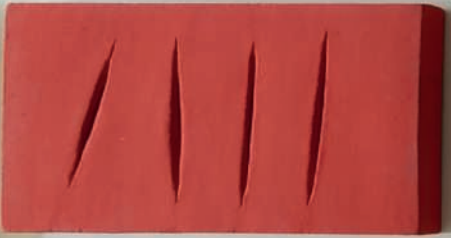
In Untitled, Roman artist Giuseppe Gallo has entombed flecks of red, oranges, creams and greens of all shades into the smooth burnished, sun-colored surface. The artist used an encaustic technique that captures the color patches of oil and acrylic paint within a wax seal—a technique similar to the ones used by American masters Brice Marden and Jasper Johns. The result appears like a mosaic embedded with colorful tiles or a collage where individual bits of paper have merged with the support into one holistic pictorial event. *Untitled* is an abstraction of Gallo's paintings of leaves, a motif that has engaged the artist since the turn of the millennium. Often his paintings of leaves (from different types of trees) are numbered like specimens in a catalogue. Here the dense "foliage" has been abstracted to create a cascade of fragmented shapes as they float down the length of the canvas, like the long leaves of a weeping willow or tendrils from a network of vines. An influential figure in what has become known as the New Roman School of art, Gallo's work was presented in the Italian Pavilion of the 1990 Venice Biennial.

following spread: Carraro residence, Venice. Bonomo Faita, *Ritratto*, 2012 (present lots illustrated).
© Bonomo Faita.
pp. 72-73: Giulio Paolini, *Sotto le stelle*, 1992-1993 (detail). © Giulio Paolini.

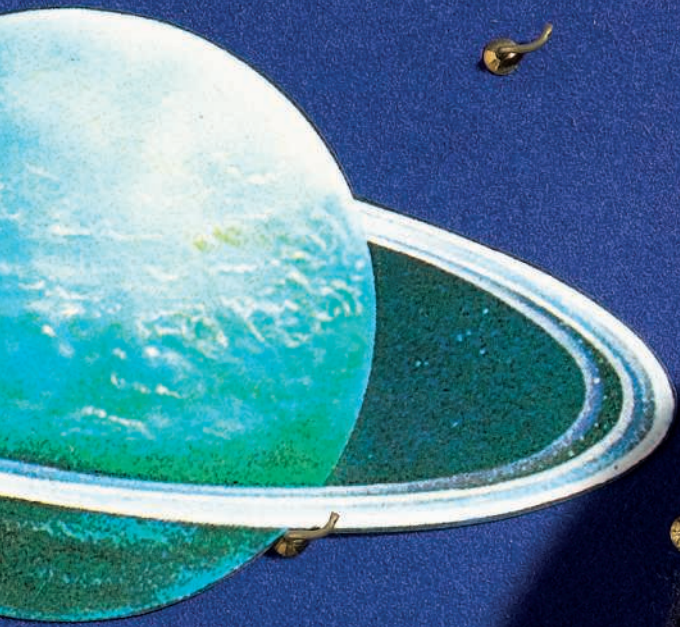


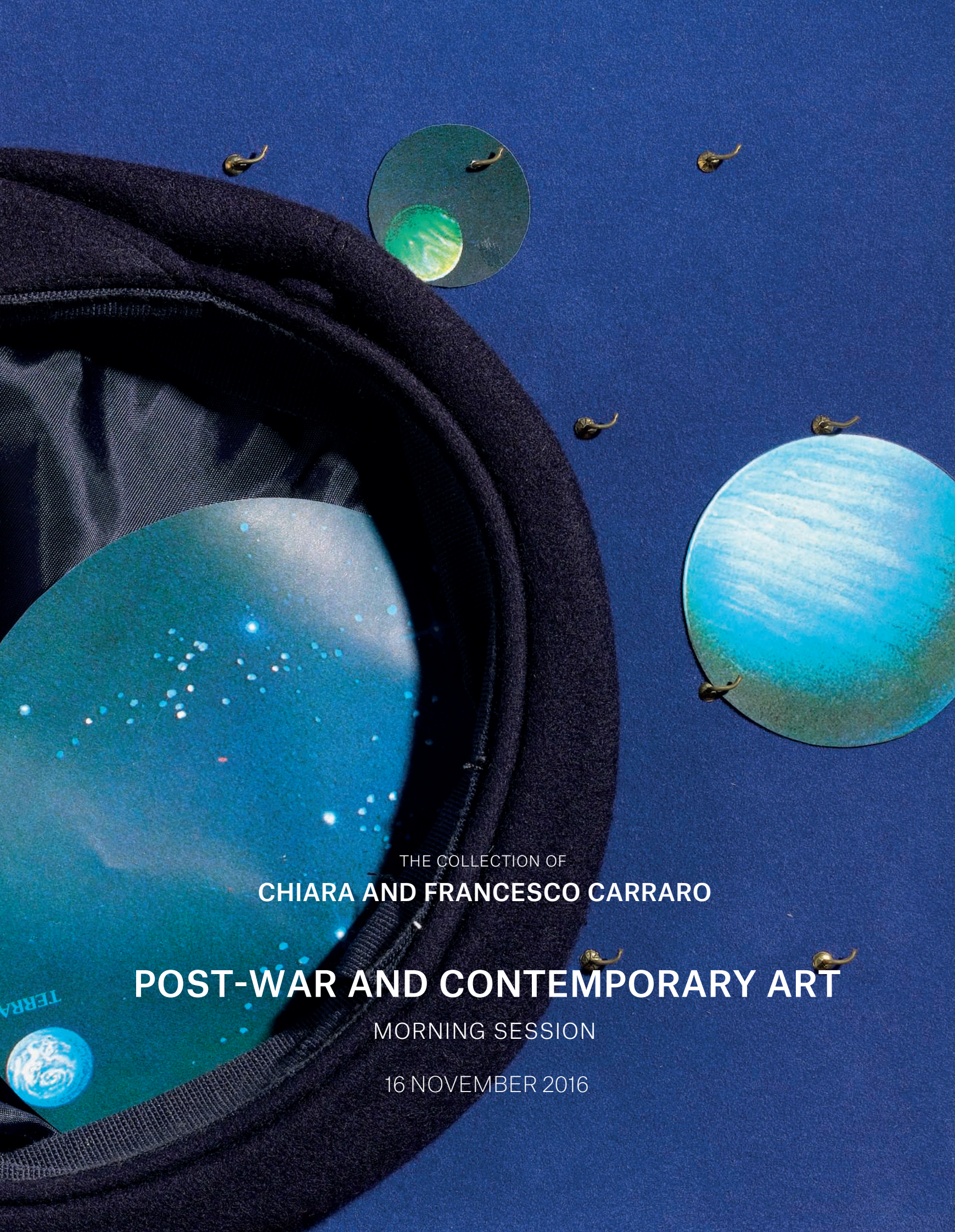
The Italian curator and art critic Achille Bonito Oliva has described Gallo's work as being "on the watershed of a contemporaneously abstract and figurative language." Bonito Oliva continues, "Gallo leads the eye of the world towards a surprise, played upon flowing and halting, the fluidity of the colour and the pause of a recognizable element. A sort of musical movement assists his painting, an *andante ma non troppo* rhythm of an opera that foments both abandon and attention. Inside the frame there is an interwoven dynamic neither able to be codified nor foreseeable, fruit of a sensitivity which tempers the estrangement of the figures with the cordiality of the matter, the metaphysical intensity with the calm of the surface. The latter is always presented in a flowing manner, without the antipathy of clots or the resistance of excessive irregularities. When it does take on the giddiness of irregularity it is mellowed in the sinuosity of the curved line" (A. Bonito Oliva, "Painting is the Place of Complexity," http://www.giuseppe-gallo.it/uk/texts/giuseppe-gallo/testi/giuseppe-gallo_aoliva.pdf [accessed September 22, 2016]).

Giuseppe Gallo is a major figure in the New Roman School, also called the San Lorenzo Workshop because the artist moved his studio to the Pastificio Cerere building, an abandoned pasta factory in the San Lorenzo industrial district in Rome in 1977. Gallo began a trend, and other artists soon followed. Cumulatively they would not just revitalize the neighborhood to make it a district for contemporary arts, but also revitalize Italian art. Curator Sergio Risalti credits Gallo with forging a new direction in Italian art after the *Arte Povera* of the 1960s and *Transavanguardia* of the 1970s, saying "The painting and sculpture of Giuseppe Gallo has been slowly forged in the...workshop of civilizations and cultures, of continuities and discontinuities [of metaphysical and physical forms]. ...He achieves his pursuit with...mnemonic reworking of images and forms, then abandons this entire heritage to its ancient time in order to rediscover the artist's own time and a future, critically and radically" (S. Risalti, "Giuseppe Gallo: Gioco felice di un suonatore di tamburi," Modena, 2007, pp. 20-27).









THE COLLECTION OF
CHIARA AND FRANCESCO CARRARO

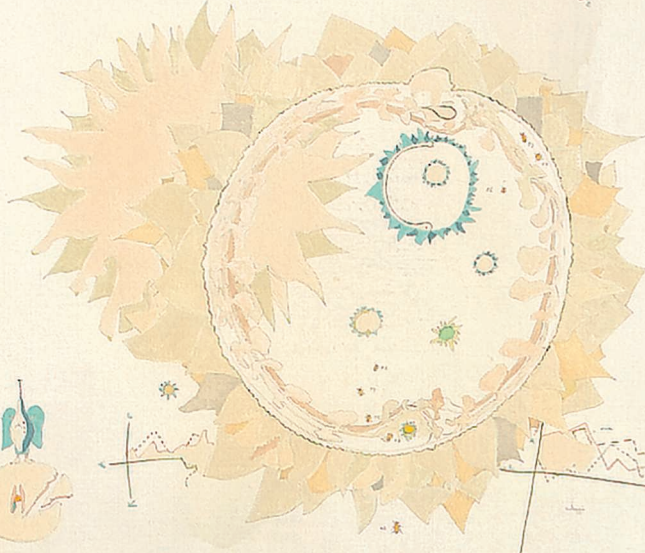
POST-WAR AND CONTEMPORARY ART

MORNING SESSION

16 NOVEMBER 2016

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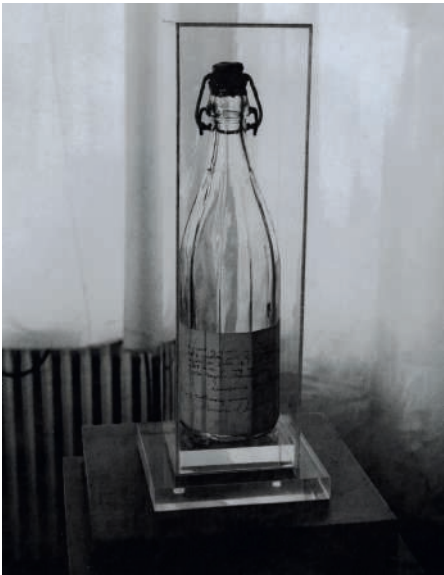
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“The voyage of my mind was guiding me in all directions, inside and outside, never one-way but always focused on fragments and emptiness.”

GIANFRANCO BARUCHELLO

GIANFRANCO BARUCHELLO



Marcel Duchamp and Gianfranco Baruchello, *Petit réservoir d'énergie gazeuse: l'exhalaison de fumée de tabac*, 1965. Archivi Gianfranco Baruchello, Fondazione Baruchello, Rome. Artwork: Duchamp, © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris / Succession Marcel Duchamp, Baruchello, © 2016 Artists Rights Society (ARS), New York / SIAE, Rome.

Still making work in his nineties, Italian artist Gianfranco Baruchello has forged a singular path in the art world. A close consort of Marcel Duchamp, Baruchello fully exercised the Dadaists call for artistic liberty. Baruchello said that Duchamp gave him the authorization to do whatever he wanted, just as long as he really liked and it made sense to him. In a vast compendium of signs, ideas and concepts in his painting, drawing, assemblage, film, installation and performance, Baruchello's artworks straddle the boundary between abstraction and figuration to examine the relationship between the internal psyche and the external body. Here, works such as the untitled canvas perfectly encapsulates the artist's unique artistic idiom. The large canvas appears as a white platform on which the artist freely composes a series of half sentences, floating words, broken concepts, scattered letters and scribbled images of animals, human beings, and architecture. Meticulously constructed, layer by layer, Baruchello's work explores the mechanics of thought, tracing the paths of the artist's ideas as they weave through the labyrinth of his mind. As the artist has said, "The voyage of my mind was guiding me in all directions, inside and outside, never one-way but always focused on fragments and emptiness" (G. Baruchello, <https://elephantmag.com/5-questions-with-gianfranco-baruchello/> [Accessed 10/1/2016]).

Albero Madre and Albero Padre belong to the artist's series of "box showcases," for which he uses the deep interior space of a wooden box to create depth for elaborate drawings created by cutting paper into delicate designs. Here, individual leaves have been fashioned to form the shape of a tree. Light penetrates the intricately cut paper to play with the surfaces of its edges to cast elaborate shadow. In many ways reminiscent of Joseph Cornell's boxes, for the 55th Venice Biennale in 2013 the artist stacked individual shadow boxes to create a model for a room-sized library. Throughout his long career Baruchello has pushed the frontiers of artmaking forward. He anticipated contemporary social practice when he used farming and agriculture as mediums for making his work. He maintained a farm outside of Rome, where the agricultural products were as much the artwork as the paintings and drawings that he produced onsite. The artist has also worked extensively in film, and also incorporated his studies in economics and anthropology into his artmaking practice making him one of the most imaginative producers of the past century.

opposite: Present lot (detail).
following spread: Gianfranco Baruchello (standing), Barbro Östlihn (hand on chin), Roy Lichtenstein (in center of couch), George Segal (at end of couch), Jim Dine (talking with Segal), Helen Segal (in chair in foreground), Nancy Dine (in foreground with head turned to left), and Claes Oldenburg (far right) at a party in the apartment of Arman, West 97th Street, New York, 1964. Photo: Elena Baruchello, Courtesy Baruchello Archive. Artwork: Roy Lichtenstein, *Swiss Cheese*, 1962. © Estate of Roy Lichtenstein.





GIANFRANCO BARUCHELLO (B. 1924)

Signum fidei

oil and graphite on canvas
78 ¾ x 78 ¾ in. (200 x 200 cm.)
Executed in 1971.

\$20,000-30,000

PROVENANCE:

Acquired directly from the artist by the present owner, *circa* 1970s

This work will be included in the forthcoming *catalogue raisonné* being prepared by the Fondazione Baruchello.



Gianfranco Baruchello and Marcel Duchamp, Bomarzo, 1964.
Photo: Elena Baruchello / Archivi Gianfranco Baruchello, Fondazione Baruchello, Rome.



GIANFRANCO BARUCHELLO (B. 1924)

Albero Padre

signed, titled and dated 'ALBERO PADRE Baruchello 1979' (on the reverse)
wood box construction—ink, graphite, metal, card and printed paper collage
39 3/8 x 27 5/8 x 7 5/8 in. (100 x 70.2 x 19.5 cm.)
Executed in 1979.

\$10,000-15,000

PROVENANCE:

Acquired directly from the artist by the present owner, *circa* 1979

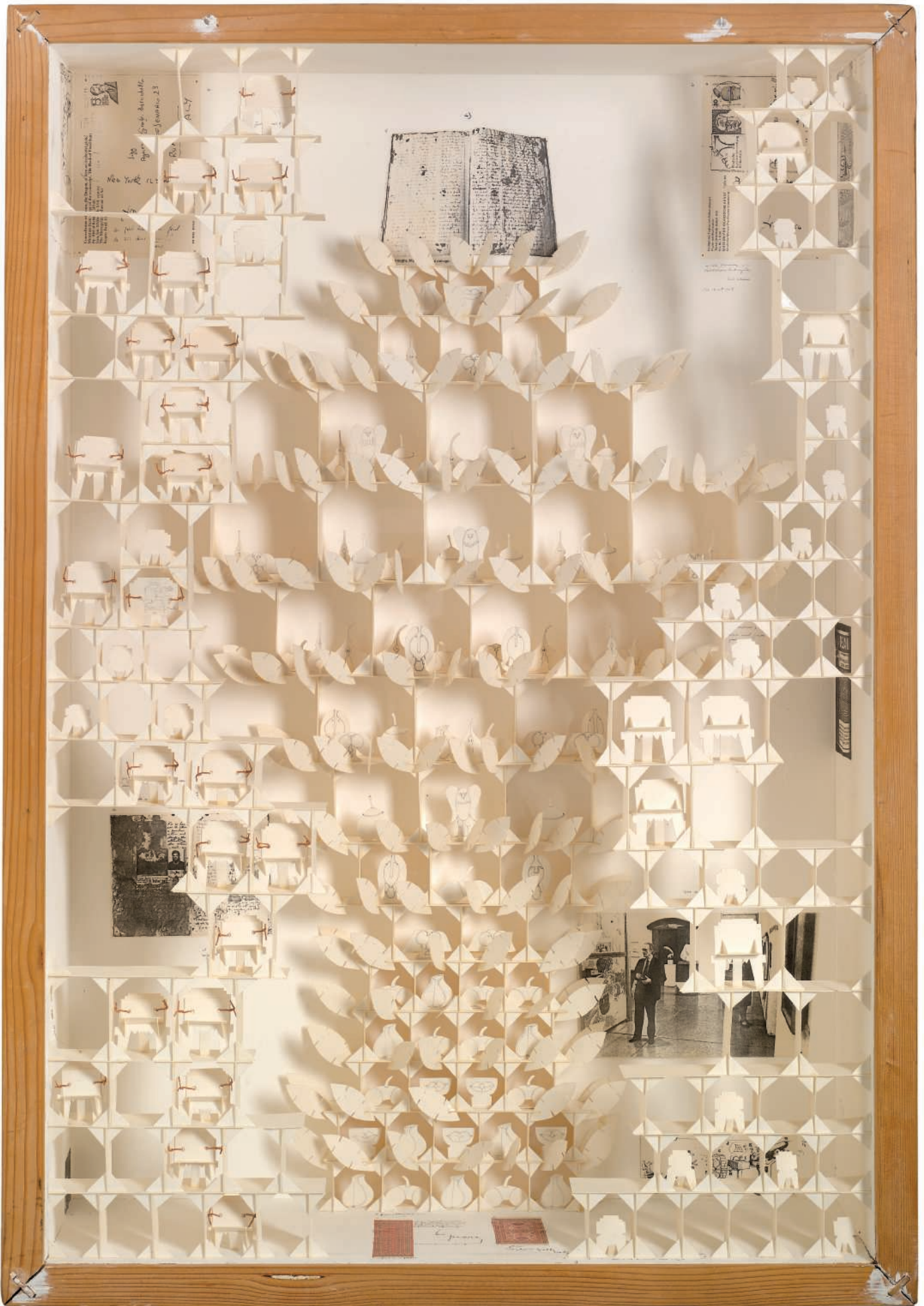
EXHIBITED:

Rieti, Portici del Palazzo Vescovile, *Generazione anni 20: 1a Biennale nazionale d'arte contemporanea*, December 1980-January 1981, no. 5.
Milan, Galleria Milano, *Agricola Cornelia s.p.a.*, 1981.

This work will be included in the forthcoming *catalogue raisonné* being prepared by the Fondazione Baruchello.



Joseph Cornell, *Untitled (Hotel du Nord)*, 1950.
© 2016 The Joseph and Robert Cornell Memorial Foundation / Licensed by VAGA, New York.



GIANFRANCO BARUCHELLO (B. 1924)

Albero Madre

signed, titled and dated '-ALBERO MADRE- Baruchello 1979' (on the reverse)
wood box construction—watercolor, ink, graphite, metal, card and printed paper collage
39 3/8 x 27 5/8 x 7 5/8 in. (100 x 70.2 x 19.5 cm.)
Executed in 1979.

\$10,000-15,000

PROVENANCE:

Acquired directly from the artist by the present owner, *circa* 1979

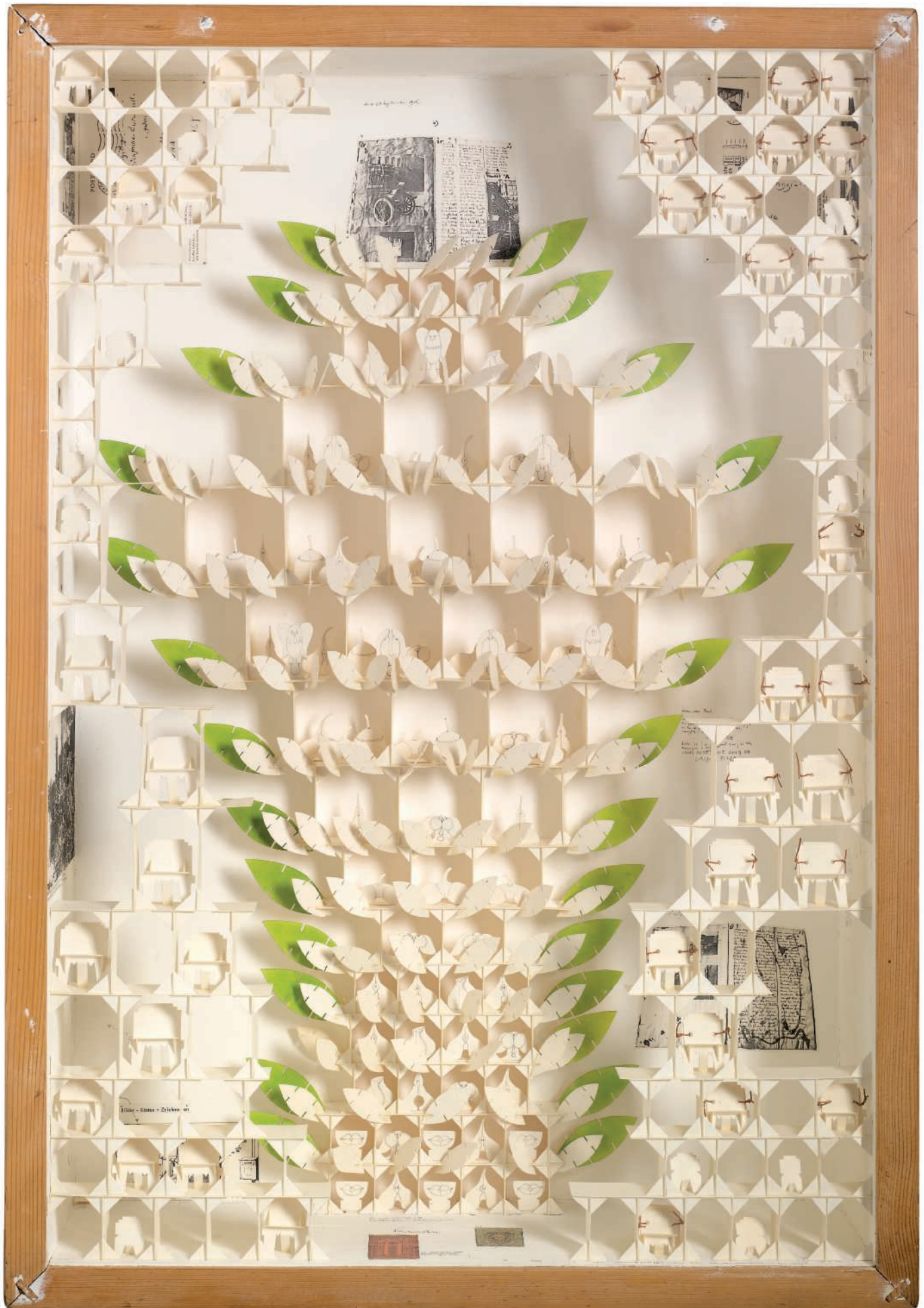
EXHIBITED:

Rieti, Portici del Palazzo Vescovile, *Generazione anni 20: 1a Biennale nazionale d'arte contemporanea*, December 1980-January 1981, no. 6.
Milan, Galleria Milano, *Agricola Cornelia s.p.a.*, 1981.

This work will be included in the forthcoming *catalogue raisonné* being prepared by the Fondazione Baruchello.



Gianfranco Baruchello in his studio, via di Santa Cornelia 695, Rome, circa 1974-1975.
Photo: Arturo Schwarz. Artwork: © 2016 Artists Rights Society (ARS), New York / SIAE, Rome.



die 2. August 1905



Einzel - Karte - Zeichen

Einzel - Karte - Zeichen





“...each one is different, with different colours, and depending on the style of the woman making it. So it’s neither an original work, nor a multiple. These works are part of a new category... Someone told me I’d produced the first popular conceptual image.”

ALIGHIERO BOETTI

ALIGHIERO BOETTI

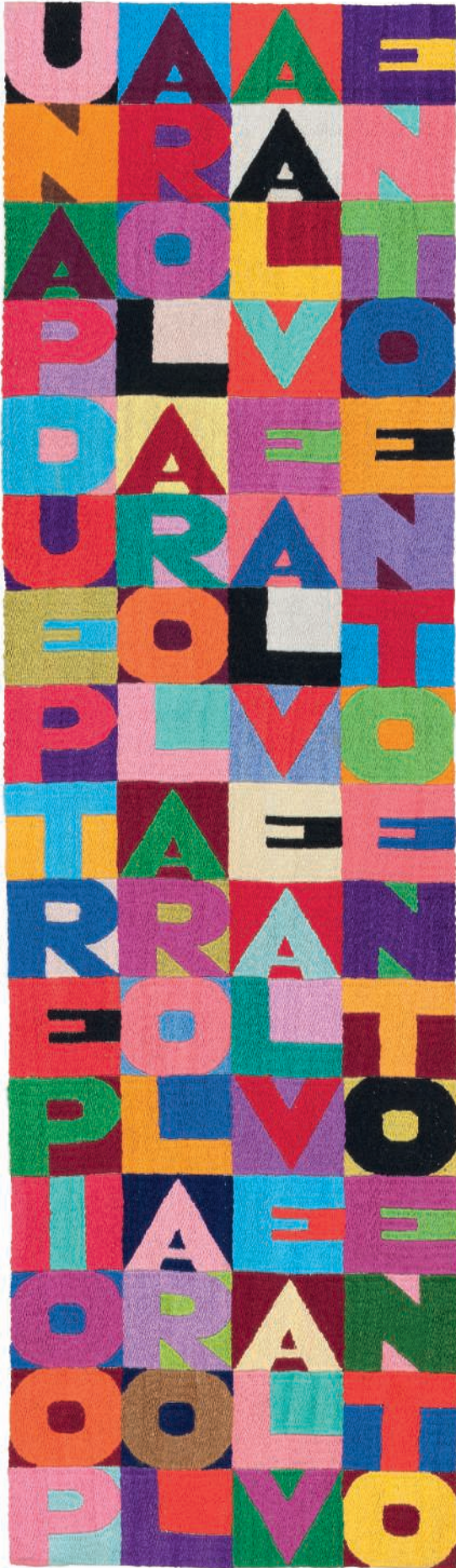


Alighiero Boetti with the model of an Afghan truck, 1985.
Photo: © Giorgio Colombo, Milano. Artwork: © 2016 Artists Rights Society (ARS), New York / SIAE, Rome.

Alighiero Boetti presents the viewer with a complex visual riddle embroidered across two polychromatic *arazzo*, tapestries with a message that tumbles down the length of the fabric. Within the seemingly random field of colored squares and individual letters, the artist conceals a series of sayings or dictums to create an intricate cryptographic game for his viewers to solve. The letters form a phrase which are then interwoven into an intricate sequence that plays with the space between the image and the word, the difference between spoken and written language, and legibility and translation. As with all of Boetti’s *arazzi*, these two examples are composed of a multi-colored grid, sixteen squares down by four squares across. Each unit contains a letter embroidered in a bright, bold color overlaid atop another equally saturated block. Only upper-case characters have been used to emphasize the strict geometry of the letter’s shapes. It may appear that the artist has arranged the letters at random, with their order producing no obviously legible words or phrases when read in a traditional manner. However, concealed behind the colorful multiplicity of the squares and letters there exists a highly regulated internal system that the artist uses to encipher some of his favorite statements and axioms. Embedded within the tapestry, the title phrase runs down the length of the fabric to begin again at the top of each column. But rather than a straightforward transcription of the phrase “*Una Parola al vento due parole al vento tre parole al vento 100 parole al vento*” [One word to the wind, two words to the wind, three words to the wind, 100 words to the wind], all the spaces between words have been eliminated and the phrase stops and

starts emphasizing the rich intonations of the Italian language. For instance, the last half of the word *parola* (Italian for *word*) is repeated three times *rola rola rola* disturbing the sense of the phrase while imparting a poetic lyricism. In this way, the *arazzo* straddles the border between legibility and illegibility, as only those viewers familiar with Boetti’s system are able to decipher the coded messages.

Alighiero Boetti’s *arazzi* works were created in conjunction with traditional Afghani embroiders, first in Kabul and then, following the outbreak of war in the region, with refugees living in Peshawar, Pakistan. These contributions exist outside of the highly controlled system created by Boetti, and allow an element of chance to enter the artistic process. By relinquishing control of their creation to the embroiderers, Boetti grants these traditionally invisible craftsmen a new presence within the composition and celebrates their increased level of artistic autonomy within the design.



ALIGHIERO BOETTI (1940-1994)

Una Parola al vento due parole al vento tre parole al vento 100 parole al vento

signed 'alighiero e boetti' (on the overlap)

embroidery on fabric

33 x 9 ½ in. (83.8 x 24.1 cm.)

Executed in 1989. This work is registered in the Archivio Alighiero Boetti, Rome, under no. 6700 and is accompanied by a certificate of authenticity.

\$60,000-80,000

PROVENANCE:

Gianni Michelagnoli, Rome

Acquired from the above by the present owner



Jasper Johns, *Numbers in Color*, 1958-1959.

Albright Knox Art Gallery, Buffalo.

Artwork: © 2016 Jasper Johns / Licensed by VAGA, New York.

Photo: Bridgeman Images.

ALIGHIERO BOETTI (1940-1994)

Una Parola al vento due parole al vento tre parole al vento 100 parole al vento

signed 'alighiero e boetti' (on the overlap)

embroidery on fabric

33 ½ x 9 ½ in. (85.1 x 24.1 cm.)

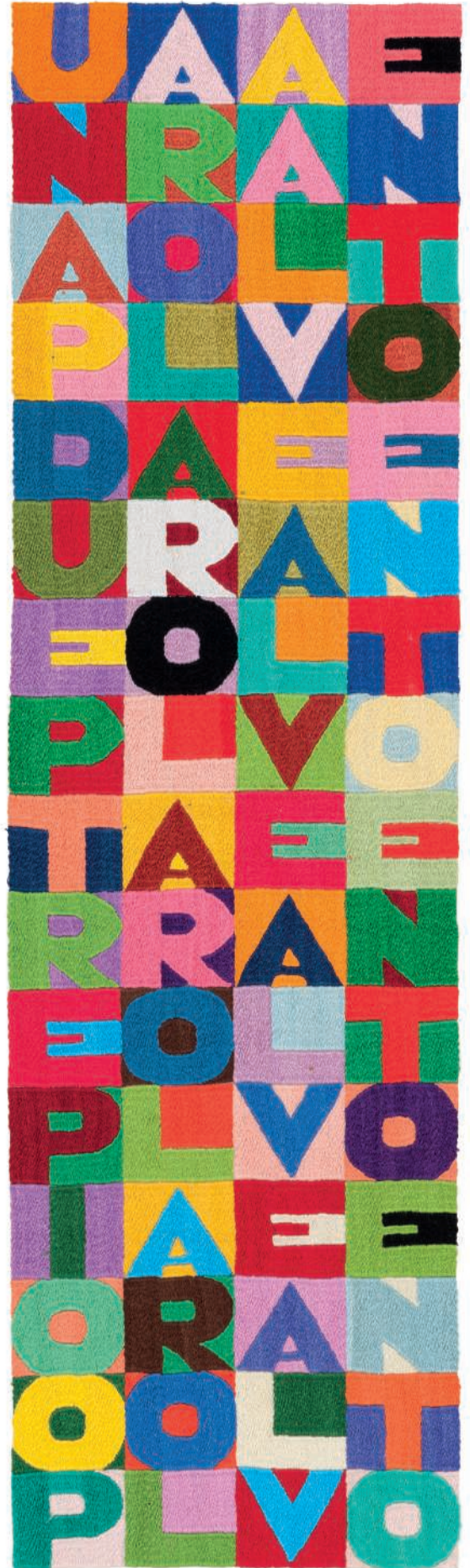
Executed in 1989. This work is registered in the Archivio Alighiero Boetti, Rome, under no. 3107 and is accompanied by a certificate of authenticity.

\$60,000-80,000

PROVENANCE:

Gianni Michelagnoli, Rome

Acquired from the above by the present owner



ALBERTO BURRI (1915–1995)

Combustione 1-6

signed and numbered '43/80 BURRI' (lower edge of each image)

the complete set of six etchings and aquatints on paper

image, Combustione 1: 14 ¾ x 12 ¼ in. (37.5 x 31 cm.)

image, Combustione 2: 18 ½ x 12 ⅝ in. (46 x 32 cm.)

image, Combustione 3: 18 ¾ x 14 ⅜ in. (47.5 x 36.5 cm.)

image, Combustione 4: 20 ½ x 11 in. (52 x 28 cm.)

image, Combustione 5: 15 ⅝ x 14 ½ in. (39 x 37 cm.)

image, Combustione 6: 20 ½ x 15 ¾ in. (52 x 40 cm.)

overall, each: 25 ⅞ x 19 ⅞ in. (64 x 48.5 cm.)

Executed in 1965. This work is number forty-three from an edition of eighty plus eleven artist's proofs numbered I/XI to XI/XI.

\$20,000-30,000

PROVENANCE:

Galleria Marlborough, Rome

Acquired from the above by the present owner

EXHIBITED:

Santa Barbara Museum of Art and New York, Italian Cultural Institute, *Alberto Burri Prints 1959-1977*, December 1977-January 1978 and April-May 1980, pp. 12-13 (another example exhibited and illustrated).

Rome, Istituto Italo-Latino Americano, *1ª Biennale Italo-Latino Americana di tecniche grafiche*, May-June 1979 (another example exhibited).

Florence, Santissima Annunziata, Salone Brunelleschiano, *Grafica Italo Latino Americana, Burri*, November-December 1979 (another example exhibited).

Los Angeles, Pacific Design Center; Toyama, Museum of Modern Art; Osaka, Navio Museum of Art and Fukuoka, Koinora Gallery, *Big Prints from Rome*, February 1980 and April-November 1989 (another example exhibited).

Siena, Palazzo Pubblico, *Burri Opere Grafiche 1959-81*, 1981, pp. 16-17 (another example exhibited and illustrated).

Amiens, Maison de la Culture and Reggio Calabria, Galleria dell'Accademia, *Burri Oeuvre Graphique 1959-1985 / Burri Opera Grafica*, May-June 1986 (another example exhibited).

Ludwigshafen, Kunstverein, Bürgermeister-Reichert-Haus and Cologne, Hahnentorburg, *Alberto Burri Graphische Werk 1959-1985*, January-April 1987, nos. 11-16 (another example exhibited and illustrated).

Rome, Palazzo del Rettorato, Museo Laboratorio di Arte Contemporanea dell'Università degli Studi di Roma "La Sapienza," *Burri Monotex Multipli Grande Ferro K*, May-September 1987, n.p. (another example exhibited and illustrated).

Bergamo, Centro Culturale San Bartolomeo, *Burri grafica 1959-1984*, October 1989 (another example exhibited).

Atene, Istituto Italiano di Cultura, *Mostra di grafiche di Alberto Burri, PERIELIO: BURRI-SAFFO*, May-June 1990 (another example exhibited).

Messina, Teatro Vittorio Emanuele, *Alberto Burri opere grafiche*, November-December 1991, pp. 29, 47, 53 and 68-82 (another example exhibited and illustrated).

São Paulo, Istituto Italiano di Cultura, Instituto Cultural Italo Brasileiro, *Alberto Burri, Percorsi Grafici, Itinerários Gráficos*, May 1996 (another example exhibited).

Bolzano, Museion - Museo d'Arte Moderna, *Alberto Burri - Dall'opera unica alla moltiplicata*, June 1998 (another example exhibited).

Comune di Colonnella, *Omaggio A Alberto Burri - Grafica e Scultura*, July-September 1999 (another example exhibited).

Bellona, Centro Umanistico Incontri Internazionali Antonio e Aika Sapone, *Burri Multiplo*, November 2000-January 2001 (another example exhibited).

Reggio Emilia, Musei Civici, Chiostrri di San Domenico, *Burri*, November 2001-January 2002, pp. 79-81 and 112 (another example exhibited and illustrated).

Rome, Vettrine di Via Borgognona e Piazzetta Bocca di Leone, *I Percorsi d'Arte di Charm, La Grafica di Burri: L'intimità del segno*, July 2003 (another example exhibited).

Acqui Terme, Palazzo Liceo Saracco, Spazio espositivo Kaimano, *I "neri" di Burri*, July-September 2003 (another example exhibited).

LITERATURE:

C. Sarateanesi and M. Calvesi, *Burri Grafica: Opera completa*, Città di Castello, 2003, pp. 28-35 and 333 (illustrated).



Alberto Burri at work in his studio, Rome, 1963.
Photo: Ugo Mulas © Ugo Mulas Heirs. All rights reserved. Artwork: © 2016 Artists Rights Society (ARS), New York / SIAE, Rome.

"For a long time I wanted to explore how fire consumes, to understand the nature of combustion, and how everything lives and dies in combustion to form a perfect unity."

ALBERTO BURRI





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Yves Klein, *Untitled Fire Painting [F2]*, 1962.
© Yves Klein / Artists Rights Society (ARS), New York / ADAGP, Paris, 2016.



Piero Manzoni, *Untitled*, 1957.
© 2016 Artists Rights Society (ARS), New York / ADAGP, Paris.

Several years before Yves Klein used fire as an expressive medium, in 1955 Alberto Burri began his famed *Combustione* series by testing the effects of fire as a means of art. The artist would set paper alight and catch the flaming burnt char in a transparent plastic-like substance. Upon making contact with the fixative material, the flame would extinguish and the scorched and blackened paper would settle into a composition. By 1965, Burri had extended his experiments with flame to other materials including wood, iron, and plastic. It is fitting then that Burri returned to paper through the printed mediums of etching and aquatint to construct *Combustione 1-6*, in which the process of burning, of turning into ashes, create evocative images of transformation as the material used has been passed through various states of being. The six prints in this complete set defy the convention of paper being read solely in the two dimensional plane, with aquatint used to heighten the ridges and deepen the contrast with the cracked surface. Made without the use of actual flames, Burri's *Combustiones* nonetheless communicate all the characteristics of flame—from its incendiary to its emollient qualities, as well as its luminosity, texture and ability transubstantiate one substance into another—that made fire so appealing to the artist. As the art historian Gerald Nordland has written of the artist's work, "There is an element in Burri's fire paintings that reaches backwards to primordial

feelings and speaks to every person's experience of watching fire and knowing the danger and pain in burning." More so, as Harriet Janis and Rudi Blesh write about Burri's work on paper, "Accident, crisis, and healing are perfectly symbolized in abstract pictorial terms in the combustion" (H. Janis, R. Blesh and G. Nordland quoted by E. Braun, *Alberto Burri: The Trauma of Painting*, ex. Cat., Guggenheim Museum, New York, 2015, p. 182-183).

Produced in association with master printmakers Valter and Eleonora Rossi at their renowned print studio *Stamperia d'Arte 2RC* in Rome, overcoming technical challenges and with the inventiveness of modern day alchemists, the Rossis elevated the status of printmaking; enabling it to join the ranks of contemporary media through their ability to blur the accepted divisions between two-dimensional and three-dimensional surfaces. The works published by *Stamperia d'Arte 2RC* demonstrate an absolute understanding of paper, press and colouring, on many occasions pushing the boundaries of what can be achieved by printmaking. This is particularly evident in the numerous collaborations with artists traditionally regarded as sculptors. Thus the Rossi's were perfect partners for Alberto Burri, who, even when working on paper, did so in such an untraditional way that he confounded two and three-dimensional space.

WILLIAM KENTRIDGE (B. 1955)

Pianta della Citta di Napoli

signed, inscribed, titled, numbered and dated 'Nose Series: Pianta della Citta di Napoli 2011 Edition 6/6 W. Kentridge' (on a fabric label affixed to the reverse)

woven mohair tapestry

118 1/8 x 157 1/2 in. (300 x 400 cm.)

Executed in 2011 in collaboration with Marguerite Stephens. This work is number six from an edition of six plus two artist's proofs.

\$80,000-120,000

PROVENANCE:

Goodman Gallery, Johannesburg

Acquired from the above by the present owner

EXHIBITED:

Johannesburg, Goodman Gallery, *William Kentridge & Marguerite Stephens:*

Five Tapestries, August-September 2009 (another example exhibited).

Naples, Museo di Capodimonte, *William Kentridge: Strade della città (e altri arazzi)*,

November 2009-January 2010, p. 54 (another example exhibited and illustrated).

Johannesburg, Wits Art Museum, *William Kentridge, Tapestries: A Collaboration with*

Marguerite Stephens, November-December 2014 (another example exhibited).

Zurich, Museum Haus Konstruktiv, *William Kentridge: The Nose*, June-September

2015, pp. 190-193 (another example exhibited and illustrated).



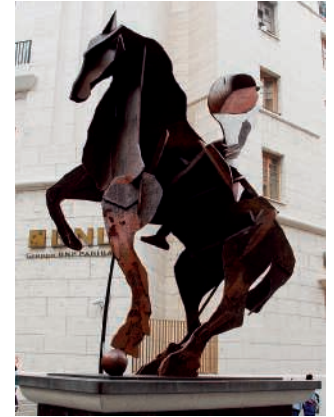
Giovanni Antonio Rizzi-Zannoni, map of Naples, 1790.
Photo: Bibliothèque Nationale de France.







Umberto Boccioni, *The City Rises*, 1910. Museum of Modern Art, New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.



William Kentridge, *Il cavaliere di Toledo*, 2012. Naples. Artwork: © William Kentridge. Photo: Jindřich Nosek.

Known for hauntingly beautiful animations that reveal the process of their own creation by showing how individual frames have been drawn, adapted, erased and otherwise transformed from one image to the next, William Kentridge introduced the medium of tapestry into his repertoire as another way to tell difficult and harrowing stories. Like his animations, Kentridge's tapestries also developed from his drawings. For *Pianta della Citta di Napoli*, Kentridge worked with a renowned South African tapestry studio run by master weaver Marguerite Stephens, to translate a map of Naples from 1790 into an oversized, woven sheet of paper on which to make drawings out of Mohair woolen thread and felt. The mohair wool used in the tapestry was hand-carded, spun and dyed in nearby Swaziland, a county on the northeastern border of South Africa.

Atop the map, Kentridge has placed figures that appear to as silhouettes composed of ripped construction paper. Kentridge portrays a horse rearing up on its hind legs in a state of defensive aggression. The horse turns its head to directly confront the man who rides him: a figure whose entire upper body is a oversized nose posed on two skinny legs. In fact, Kentridge was inspired by the 1928 opera *The Nose* written by Dmitri Shostakovich. The Russian composer had based his own work in music on the 1826 short story by Nikolai Gogol in which the nose leads a life of its own disconnected from its original place on the face of a Russian officer.

Another man, carrying a flag walks in the other direction. Positioned as he is on the map, he appears to be walking away from the city; his head slumped in a gesture of defeat. The date of the map puts the actions of all these characters in the late eighteenth-century; indeed, the effects of The French Revolution rocked all of Europe including Naples, which was occupied by French forces in 1799. Kentridge however uses this historical occupation as a means of speaking to the violence in contemporary South Africa. Other works by Kentridge in tapestry form also feature people carrying bags of enormous size making arduous trips across maps of different cities. In this way, Kentridge is portraying refugees displaced by war, migrants who crossing borders and other displaced people in search of a home to unpack their bags.

Carlos Basualdo, who curated the exhibition of Kentridge's tapestries at the Philadelphia Museum of Art in 2007, called the work "a precisely calculated blurring of the possibility of conceiving of photography, drawing, and projection as separate and independent mediums" (C. Basualdo, "Office Love," *William Kentridge: Tapestries*, exh. cat., Philadelphia Museum of Art, Philadelphia, 2007, p. 14). As the curator explained, "Kentridge initially thought of his tapestries as 'permanent projections.' ... While they evoke the moving image, his tapestries also illuminate the centrality of drawing in his practice. He uses the language of one medium to talk about another medium, while at the same time dealing with societies that are themselves in a state of transition" (C. Basulado, <http://www.philamuseum.org/exhibitions/264.html> [Accessed 10/1/2016]).

JANNIS KOUNELLIS (B. 1936)

Untitled

signed twice and dated twice 'Kounellis 60' (on the reverse)

tempera on paper

26 7/8 x 39 1/8 in. (68.3 x 99.5 cm.)

Painted in 1960.

\$60,000-80,000

PROVENANCE:

Galleria Ferrara, Verona

Anon. sale; Finarte, Milan, 12 December 1995, lot 225

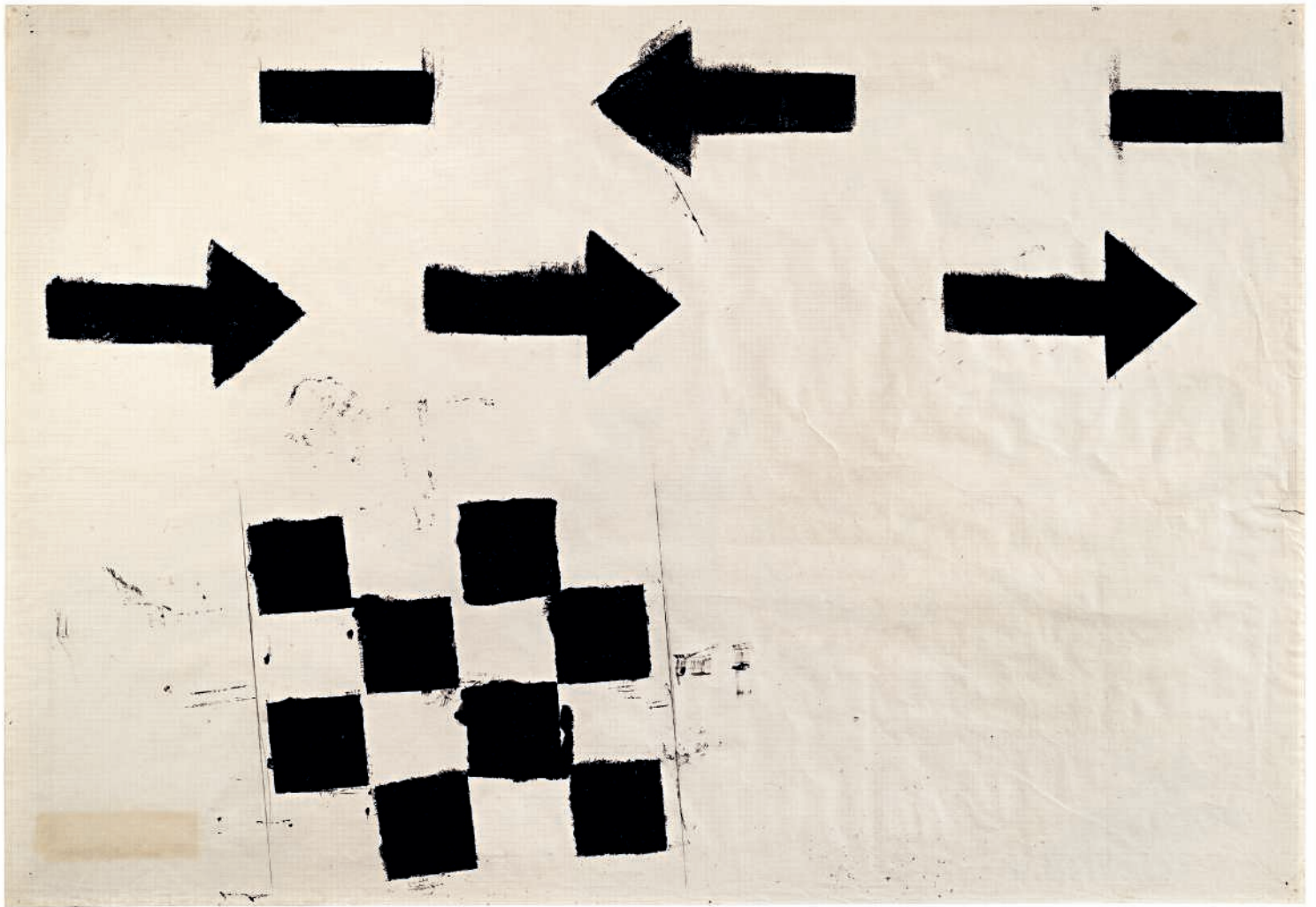
Acquired at the above sale by the present owner



Jannis Kounellis at Galleria Sperone, Turin, 1971.
Photo: © Paolo Mussat Sartor. Artwork: © Jannis Kounellis.

*"The work of a painter is to free something
without imposing it."*

JANNIS KOUNELLIS



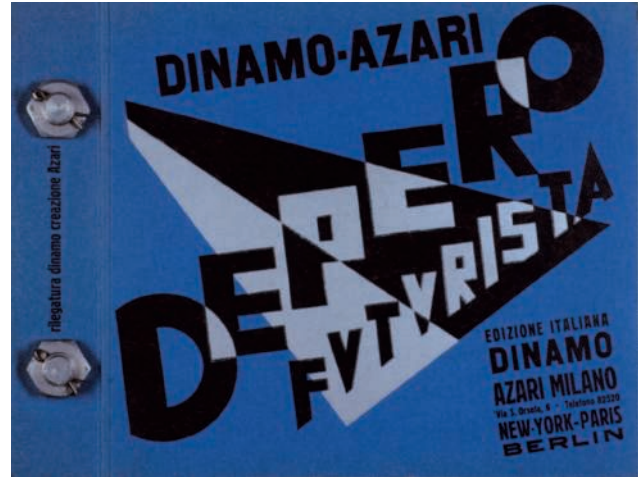




Kazimir Malevich, *Suprematism (Supremus, no. 56)*, 1916. Russian State Museum, St. Petersburg. Photo: Scala / Art Resource, New York.



Carlo Carrà, *Warpainting: Political Futurism, Dinamismo Plastico, Bellicose Drawings, Words-in-Freedom*, 1915. © 2016 Artists Rights Society (ARS), New York / SIAE, Rome.



Fortunato Depero, cover illustration for *Futurist Depero, Dinamo-Azari*, Milan, 1927. Artwork: © 2016 Artists Rights Society (ARS), New York / SIAE, Rome.

Before Jannis Kounellis presented live horses in lieu of more traditional artworks at the opening exhibition in Rome's Attica Gallery in 1969, he brought elements from the street into his paintings. He had moved to Rome from his native Greece in 1956 to study art at the Accademia di Belle Arti. There he began making paintings, such as *Untitled* that took the symbolic language of road signs, house addresses, and storefronts as their imagery. Painted in stark black on creamy white, *Untitled* juxtaposes two rows of arrows pointing in opposite directions with a checkerboard pattern.

As renowned art historian and critic Thomas McEvilley wrote, "His paintings ...show several strategies for breaking out a hermetic chamber of pure form and establishing contact with the real world roundabout. The exclusion of images of natural forms in favor of letters, numbers, and signs—such as arrows or arithmetical symbols—brought the work partly out of the range of the image, whether abstract or surrealistic, and into an interface between plastic forms and conceptual discourse" (T. McEvilley, "Mute Prophecies: The Art of Jannis Kounellis in M.J. Jacobs (ed.) *Kounellis*, exh. cat., Museum of Contemporary Art, Chicago, 1987, p. 25). Italian curator Mario Codognato elaborates on these aspects, while acknowledging the importance of the urban landscape in the paintings, when he wrote Kounellis's "unconventional and not strictly semantic use of the basic elements of written communication, such as letters,

numbers, and arrows" are "almost an acronym of urbanism and its social state, [they] take on a deliberately objective quality, in a controlled and essential pictorial compilation that is without any existential, stylistic, or critically didactic value. Their distinctive literal meaning is diluted in a polarization of every individual letter as a metaphor for language, with their infinite and potential combination" (M. Codognato, "The Roots of the Route," in *Kounellis*, exh. cat., Museo D'Arte Contemporanea, Naples, 2006, p. 31).

Jasper Johns's was also famously using letters, numbers and other symbols, such as his *Targets* and *Flags*, in his paintings at this time. Like his Italian counterpart, Piero Manzoni, Kounellis sometimes used a stencil to apply paint to canvas, eliminating the traces of his hand from the process. In some ways, *Untitled* mirrors the global development of Pop in the way it appropriates the landscape of consumer signs for its content. At the same time that artists were responding to the influx of mass-mediated, commercial advertising, philosophers like Roland Barthes and Marshall McLuhan were deconstructing the language of signs, symbols and mass-produced codes. Kounellis's *Untitled* captures the spirit of the time, with its deep investments in radically reconfiguring the content of paintings and connecting the space of painting to the world around it, forging a direction that uniquely his own.

"I believe that nothing can be more abstract, more unreal, than that what we actually see. I am essentially a painter of the kind of still-life composition that communicates a sense of tranquility and privacy, moods which I have always valued above all else."

GIORGIO MORANDI, QUOTED IN E. RODITI, *GIORGIO MORANDI, DIALOGUES ON ART*, LONDON 1960; REPRINTED IN *GIORGIO MORANDI 1890-1964, EXH. CAT., THE METROPOLITAN MUSEUM OF ART*, NEW YORK, 2008, PP. 352 AND 354.





Giorgio Morandi, *Still Life*, 1953. Phillips Collection, Washington, D.C.
© 2016 Artists Rights Society (ARS), New York / SIAE, Rome.

Carraro residence, Venice.
Artwork: Picabia, © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris.
Morandi, © 2016 Artists Rights Society (ARS), New York/SIAE, Rome.

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GIORGIO MORANDI (1890-1964)

Natura Morta

signed and dated 'Morandi 1941' (lower right)

graphite on paper

9 ¼ x 12 ¾ in. (23.5 x 32.4 cm.)

Drawn in 1941.

\$18,000-25,000

PROVENANCE:

Cesare Gnudi, Bologna

G. C. Cavalli Collection, Bologna

EXHIBITED:

Bologna, Palazzo dell'Archiginnasio, *Giorgio Morandi*,
October-December 1966, p. 79, no. 10 (illustrated).

LITERATURE:

N. Pozza, *Morandi. I disegni...*, Rome, 1976, n.p. (illustrated).

E. Tavoni, *Morandi, Disegni*, vol. 1, Bologna, 1981, p. 112, no. 57 (illustrated).

E. Tavoni and M. Pasquali, *Morandi, Disegni, Catalogo generale*, Milan, 1994,
p. 67, no. 1941/1 (illustrated).

MARIO SCHIFANO (1934-1998)

N° 2 dagli Archivi del Futurismo

signed, titled and dated 'Schifano 1965 "N° 2 dagli Archivi del Futurismo"'
(on the reverse)

enamel and graphite on canvas

63 3/8 x 45 1/4 in. (160 x 115 cm.)

Executed in 1965.

\$150,000-200,000

PROVENANCE:

Galleria Niccoli, Parma

EXHIBITED:

Parma, Galleria d'arte Niccoli and MAN Museo Arte Nuoro, *L'arte pop in Italia: Pittura, design e grafica negli anni Sessanta*, December 1999-March 2000, p. 105 (illustrated).

Milano, Fondazione Marconi, *Schifano: 1964-1970, Dal paesaggio alla TV*,

February-March 2006, p. 58 (illustrated).

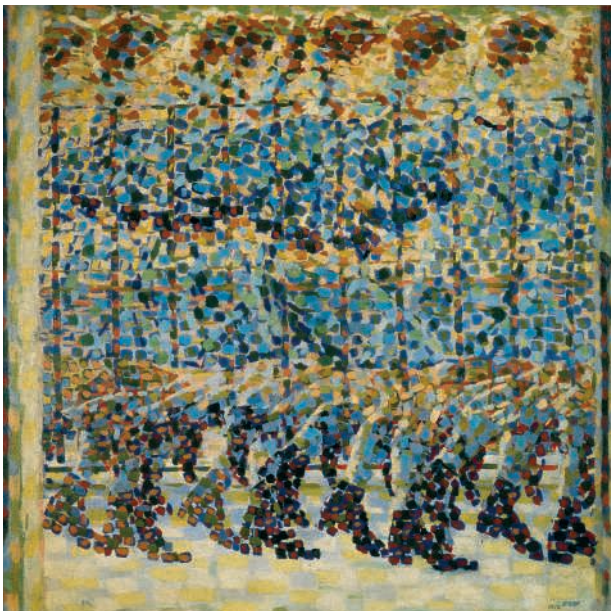
Chieti, Museo Archeologico Nazionale d'Abruzzo, *Pop Art: La via italiana*, p. 105,

pl. 51 (illustrated).

LITERATURE:

M. Meneguzzo, ed., *Galleria d'arte Niccoli 1970-2011*, Parma, 2011, pp. 212 and 246 (illustrated).

This work is recorded in the Archivio Mario Schifano, Rome, under no. 03218160920.



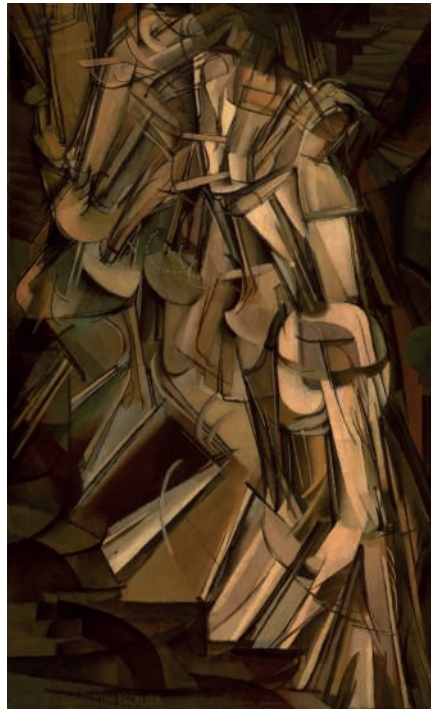
Giacomo Balla, *Girl Running on the Balcony*, 1912. Museo del Novecento, Milan.
Artwork: © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: Alinari / Art Resource, NY.







Francis Picabia, *Machine, Tournez Vite*, 1916.
Artwork: © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris.
Photo: Bridgeman-Giraudon / Art Resource, New York.



Marcel Duchamp, *Nude Descending a Staircase, No. 2*, 1912.
Philadelphia Museum of Art.
Artwork: © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris / Succession Marcel Duchamp. Photo: Bridgeman Images.



Umberto Boccioni, *Unique Forms of Continuity in Space*, 1913.
Museo del Novecento, Milan.
Photo: Scala / Art Resource, New York.

Mario Schifano came onto the Italian art scene of the early 1960s with striking monochromatic works that attracting the attention of critics, as well as the famed gallerist, Ileana Sonnabend. Soon after, he would be included in exhibitions like the seminal 1962 exhibition, *New Realists*, alongside Yves Klein, Andy Warhol and Roy Lichtenstein at the Sidney Janis Gallery, New York. It was at this time that his practice took a decidedly new direction. He would reject the austere, reduced aesthetic of his monochromes to instead embrace figuration and develop a uniquely Italian approach to Pop art. Media images flooded Schifano's native Rome after World War II. Unlike his Pop counterparts in the United States, whose country was then less than two centuries old, Schifano was surrounded by the rich cultural heritage of Italy in plain view as well as reflected back in tourist advertisements. Schifano use these signs and symbols from the consumer landscape and would appropriate images from Ancient Rome through Renaissance and the Futurists of the early twentieth-century from the cultural world.

It is from this period that works such as Schifano's *N° 2 dagli Archivi del Futurismo* comes. Italian Futurists like Giacomo Balla, Umberto Boccioni and Gino Severini

valorized industry, the machine, progress, and speed and their paintings and sculptures often implied movement. Schifano evokes such dynamism. The left side of the canvas features an outline of a leg from knee to shoe repeated in overlapping succession of drawn marks that suggests motion. The leg has been fragmented from the rest of the body, which has been hidden behind a stacked bands of color. Black, grey, orange, white and navy are painted in an array of textures in a number of brushstrokes. Arranged on the right side of the canvas, these colors resemble the flag of an imaginary nation. Where American Pop cast a cool, distanced view of the banality of popular culture, Schifano instead highlights the radicality of the Futurists and their influence on Italian society. Schifano would continue to look to the Futurists for the subject of his painting until the mid-1970s. Then, he would appropriate a photograph taken on February 9, 1912 of Luigi Russolo, Carlo Carrà, Filippo Tommaso Marinetti, Umberto Boccioni and Gino Severini in front of the offices of the Paris-based, political newspaper, *Le Figaro*. The newspaper would publish the Futurist Manifesto two weeks later on February 20th, ostensibly after the five artists visited for an editorial meeting, launching their ideas into the world of European intellectuals. In doing so, Schifano joins them as part of Italy's long lasting artistic legacy.

MARIO SCHIFANO (1934-1998)

Charles Darwin non li riconosce

signed and dated 'Schifano 84' (on the reverse)
acrylic and enamel on canvas, in artist's painted frame
82 $\frac{7}{8}$ x 82 $\frac{7}{8}$ in. (210.5 x 210.5 cm.)
Painted in 1984.

\$30,000-50,000

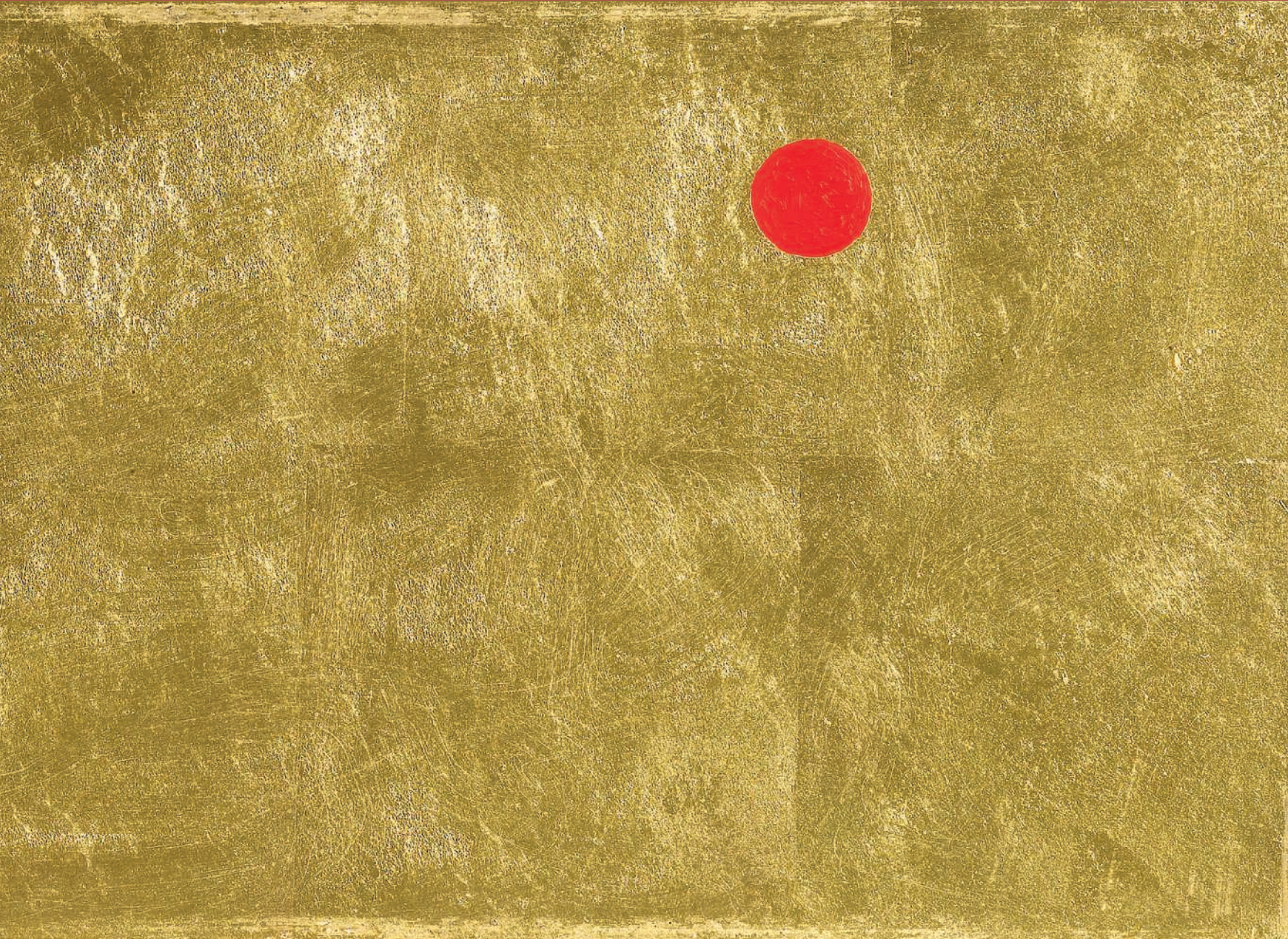
EXHIBITED:

Venice, Palazzo delle Prigioni, *Mario Schifano: Naturale sconosciuto*, August-October 1984, p. 25 (illustrated).

This work is recorded in the Archivio Mario Schifano, Rome, under no. 03219160920.







THE COLLECTION OF
CHIARA AND FRANCESCO CARRARO
GALLERY GUIDE

POST-WAR AND CONTEMPORARY ART EVENING SALE

15 NOVEMBER 2016



ALIGHIERO BOETTI (1940-1994)

Mappa

signed 'alighiero e boetti' (on the overlap)
embroidery on linen
47 ½ x 88 ½ in. (120.5 x 224.8 cm.)
Executed in 1990.

\$800,000-1,200,000



ALBERTO BURRI (1915-1995)

Rosso Combustione Plastica

signed and dated 'Burri 57' (on the reverse)
plastic, acrylic, fabric and combustion on canvas
49 ¼ x 34 ¾ in. (125 x 88 cm.)
Executed in 1957.

\$3,000,000-4,000,000



GIUSEPPE GALLO (B. 1954)

Untitled

signed and dated 'Giuseppe Gallo 2011' (on the reverse)
oil, acrylic and encaustic on board
53 ¾ x 98 ¾ in. (135.6 x 249.9 cm.)
Executed in 2011.

\$40,000-60,000



MARIO SCHIFANO (1934-1998)

Leonardo

titled 'LEONARDO' (upper edge)
enamel and paper laid down on two attached canvases
overall: 78 ¾ x 78 ¾ in. (200 x 200 cm.)
Executed in 1963.

\$250,000-350,000

POST-WAR AND CONTEMPORARY ART

MORNING SESSION

16 NOVEMBER 2016



GIANFRANCO BARUCHELLO (B. 1924)
Signum fidei
 oil and graphite on canvas
 78 ¾ x 78 ¾ in. (200 x 200 cm.)
 Executed in 1971.
 \$20,000-30,000



GIANFRANCO BARUCHELLO (B. 1924)
Albero Padre
 signed, titled and dated 'ALBERO PADRE Baruchello 1979' (on the reverse)
 wood box construction—ink, graphite, metal, card and printed paper collage
 39 ¾ x 27 ¾ x 7 ¾ in. (100 x 70.2 x 19.5 cm.)
 Executed in 1979.
 \$10,000-15,000



GIANFRANCO BARUCHELLO (B. 1924)
Albero Madre
 signed, titled and dated '-ALBERO MADRE- Baruchello 1979' (on the reverse)
 wood box construction—watercolor, ink, graphite, metal, card and printed paper collage
 39 ¾ x 27 ¾ x 7 ¾ in. (100 x 70.2 x 19.5 cm.)
 Executed in 1979.
 \$10,000-15,000



ALIGHIERO BOETTI (1940-1994)
Una Parola al vento due parole al vento tre parole al vento 100 parole al vento
 signed 'alighiero e boetti' (on the overlap)
 embroidery on fabric
 33 x 9 ½ in. (83.8 x 24.1 cm.)
 Executed in 1989. This work is registered in the Archivio Alighiero Boetti, Rome, under no. 6700 and is accompanied by a certificate of authenticity.
 \$60,000-80,000



ALIGHIERO BOETTI (1940-1994)
Una Parola al vento due parole al vento tre parole al vento 100 parole al vento
 signed 'alighiero e boetti' (on the overlap)
 embroidery on fabric
 33 ½ x 9 ½ in. (85.1 x 24.1 cm.)
 Executed in 1989. This work is registered in the Archivio Alighiero Boetti, Rome, under no. 3107 and is accompanied by a certificate of authenticity.
 \$60,000-80,000



ALBERTO BURRI (1915-1995)
Combustione 1-6
 signed and numbered '43/80 BURRI' (lower edge of each image)
 the complete set of six etchings and aquatints on paper
 image, Combustione 1: 14 ¾ x 12 ¼ in. (37.5 x 31 cm.)
 image, Combustione 2: 18 ½ x 12 ½ in. (46 x 32 cm.)
 image, Combustione 3: 18 ¾ x 14 ¾ in. (47.5 x 36.5 cm.)
 image, Combustione 4: 20 ½ x 11 in. (52 x 28 cm.)
 image, Combustione 5: 15 ¾ x 14 ½ in. (39 x 37 cm.)
 image, Combustione 6: 20 ½ x 15 ¾ in. (52 x 40 cm.)
 overall, each: 25 ½ x 19 ½ in. (64 x 48.5 cm.)
 Executed in 1965. This work is number forty-three from an edition of eighty plus eleven artist's proofs numbered I/XI to XI/XI.
 \$20,000-30,000



MARIO DELLAVEDOVA (B. 1958)
Ni todo el dinero, ni todo el amor
 signed, titled and dated 'NI TODO EL DINERO NI TODO EL AMOR Mario Dellavedova 07' (on the overlap); titled again 'NI TODO IL DINERO NI TODO EL AMOR' (on the stretcher)
 neon on hand-woven fabric
 43 1/4 x 70 7/8 x 4 in. (110 x 180 x 10 cm.)
 Executed in 2007. This work is unique.
 \$10,000-15,000



MARIO DELLAVEDOVA (B. 1958)
Bank Swiss Bank
 signed, inscribed, titled, numbered and dated 'Mario Dellavedova '88/'02 "BANK SWISS BANK" BIANCOGOLD 3/3' (on the reverse)
 glazed ceramic
 12 3/4 x 18 1/8 x 1 1/8 in. (32.4 x 46 x 2.9 cm.)
 Executed in 1988-2002. This work is number three from an edition of three.
 \$6,000-8,000



MARIO DELLAVEDOVA (B. 1958)
Parmalat
 silver
 6 5/8 x 3 3/4 x 2 1/2 in. (16.8 x 9.5 x 6.4 cm.)
 Executed in 2008 in the William Spratling Workshop, Taxco el Viejo, with the help of Don Tomás Vega.
 This work is unique.
 \$6,000-8,000



GINO DE DOMINICIS (1947-1998)
Untitled
 acrylic, glass and gold leaf on panel
 5 7/8 x 15 3/4 in. (14.9 x 40 cm.)
 Executed circa 1980s.
 \$20,000-30,000



BONOMO FAITA (B. 1955)
Ritratto
 signed, signed with the artist's initials, titled and dated twice 'Bonomo Faita 2012 RITRATTO BF 12' (on the reverse)
 painted terracotta
 9 1/2 x 6 1/2 in. (24.1 x 16.5 cm.)
 Executed in 2012.



Ritratto
 signed, signed with the artist's initials, titled and dated twice 'Bonomo Faita 2012 RITRATTO BF 12' (on the reverse)
 painted terracotta
 10 5/8 x 7 7/8 in. (27 x 20 cm.)
 Executed in 2012.
 \$5,000-7,000



BONOMO FAITA (B. 1955)
Italia d'Egitto (Italia, Sardinia and Sicilia)
 signed, titled and dated 'ITALIA D'EGITTO Bonomo Faita 2012' (on the underside of Italia); signed with the artist's initials and dated again 'BF 12' (on the undersides of Sardinia and Sicilia)
 painted terracotta, in three parts
 Italia: 40 1/2 x 19 1/4 x 2 3/4 in. (102.9 x 48.9 x 7 cm.)
 Sardinia: 8 1/2 x 4 3/4 x 1 1/2 in. (21.6 x 12.1 x 3.8 cm.)
 Sicilia: 6 x 9 x 1 1/2 in. (15.2 x 22.9 x 3.8 cm.)

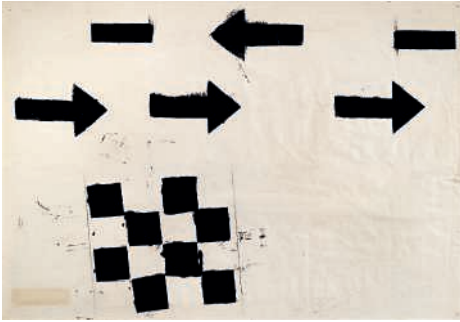
installation dimensions variable
 Executed in 2012. This work is one of three unique versions and is accompanied by a certificate of authenticity signed by the artist.
 \$5,000-7,000



WILLIAM KENTRIDGE (B. 1955)
Pianta della Citta di Napoli
 signed, inscribed, titled, numbered and dated 'Nose Series: Pianta della Citta di Napoli 2011 Edition 6/6 W. Kentridge' (on a fabric label affixed to the reverse)
 woven mohair tapestry
 118 1/8 x 157 1/2 in. (300 x 400 cm.)
 Executed in 2011 in collaboration with Marguerite Stephens. This work is number six from an edition of six plus two artist's proofs.
 \$80,000-120,000







JANNIS KOUNELLIS (B. 1936)

Untitled

signed twice and dated twice 'Kounellis 60'
(on the reverse)
tempera on paper
26 7/8 x 39 1/8 in. (68.3 x 99.5 cm.)
Painted in 1960.

\$60,000-80,000



GIORGIO MORANDI (1890-1964)

Natura Morta

signed and dated 'Morandi 1941' (lower right)
graphite on paper
9 1/4 x 12 3/4 in. (23.5 x 32.4 cm.)
Drawn in 1941.

\$18,000-25,000



GIULIO PAOLINI (B. 1940)

Sotto le stelle

signed, titled and dated "'Sotto le stelle" Giulio Paolini
1992-93' (on the reverse)
medal display case, cap, collage on velvet
13 1/8 x 17 1/8 x 1 1/2 in. (33.3 x 43.5 x 3.8 cm.)
Executed in 1992-1993.

\$20,000-30,000



SALVO (1947-2015)

Untitled

signed, numbered and dated 'SALVO IV 89'
(on the reverse)
oil on canvas
15 3/4 x 11 7/8 in. (40 x 30.2 cm.)
Painted in 1989.

\$6,000-8,000



MARIO SCHIFANO (1934-1998)

N° 2 dagli Archivi del Futurismo

signed, titled and dated 'Schifano 1965 "N° 2 dagli
Archivi del Futurismo"' (on the reverse)
enamel and graphite on canvas
63 3/8 x 45 1/4 in. (160 x 115 cm.)
Executed in 1965.

\$150,000-200,000

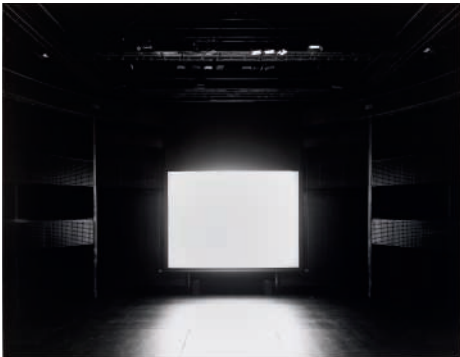


MARIO SCHIFANO (1934-1998)

Charles Darwin non li riconosce

signed and dated 'Schifano 84' (on the reverse)
acrylic and enamel on canvas, in artist's painted frame
82 7/8 x 82 7/8 in. (210.5 x 210.5 cm.)
Painted in 1984.

\$30,000-50,000



HIROSHI SUGIMOTO (B. 1948)

ACM Theatre, Mito

signed 'Hiroshi Sugimoto' (lower right of the mount);
blind stamped with the title, number and date 'ACM
THEATRE MITO 1996 12/25 269' (lower center)
gelatin silver print mounted on board
image: 16 1/2 x 21 1/4 in. (42 x 54 cm.)
overall: 20 x 24 in. (50.6 x 61 cm.)
Executed in 1996. This work is number twelve from
an edition of twenty-five.

\$15,000-20,000



HIROSHI SUGIMOTO (B. 1948)

Beacon Theatre, New York

signed 'Hiroshi Sugimoto' (lower right of the mount);
blind-stamped with the title, number and date
'BEACON THEATRE NEW YORK 1979 9/25 261'
(lower center)
gelatin silver print mounted on cardboard
image: 16 1/2 x 21 1/4 in. (42 x 54 cm.)
overall: 20 x 24 in. (50.6 x 61 cm.)
Executed in 1979. This work is number nine from
an edition of twenty-five.

\$15,000-20,000







FRANCESCO CARRARO: UN VERO COLLEZIONISTA



Francesco Carraro, circa 1980.

Francesco Carraro was a gentleman of considerable culture, deeply rooted in the history of his country with a broad approach to the arts, rather in the manner of an Italian Renaissance prince. Through close to fifty years, he built a collection that reveals a thoughtful connoisseurship, at once sophisticated, individual, sharp, ruthlessly rigorous, engaged, and ever alert. Acknowledged over the years as the collection of Chiara and Francesco Carraro, this distinguished assemblage develops a focused and very personal narrative—concentrated principally on 20th century Italy. A dialogue is established between paintings, sculpture, and decorative arts, reflecting a highly individual reading of art history, inflected with a deep, informed sensitivity to music, literature, poetry, and philosophy.

A unifying thread leads the eye from a painting by de Chirico, Morandi, or Schifano to a porcelain vessel by Gio Ponti, a lamp by Gerardi or Mazzucotelli among so many other fine pieces; and this sometimes mysterious thread defines itself in the consistent poetic, metaphysical character of the works.

The collection of Italian glass—among the most significant in the field—occupies an important place within this ensemble. Numerous masterpieces by the great names of their era, notably Carlo Scarpa, Napoleone Martinuzzi, Ercole Barovier, Fulvio Bianconi, pay homage with impressive assurance to a profoundly Italian, and more specifically Venetian art, underlining the potential complexity, beauty, and magic of the medium, and its modernity when interpreted in the spirit of the 20th century.

A gentleman of great elegance and charm, a confident personality, sure in his views, Francesco Carraro would encourage others to give the best of themselves, stimulating us to apply his own exacting standards of quality. He devoted his life to art, as essential to him as the oxygen he breathed, accompanied and sustained by his wife Chiara, always by his side. It was a privilege to spend time with him. My colleagues and I are honoured to have this opportunity to pay him our respects.

Sonja Ganne
International Head, Design
Christie's Paris





THE COLLECTION OF
CHIARA AND FRANCESCO CARRARO

12 DECEMBER 2016

1

UMBERTO BELLOTTO (1882-1940)
A UNIQUE 'PEACOCK' MOSAIC VASE ON STAND, CIRCA 1922

executed by Vetreria Artistica Barovier, hand-blown fused *murrine* glass,
wrought-iron stand
19 ½ in. (49.5 cm.) high, 13 in. (33 cm.) wide, 7 in. (17.5 cm.) deep

\$80,000-120,000

PROVENANCE:

Barry Friedman Ltd., New York;
Acquired from the above by the present owner.

EXHIBITED:

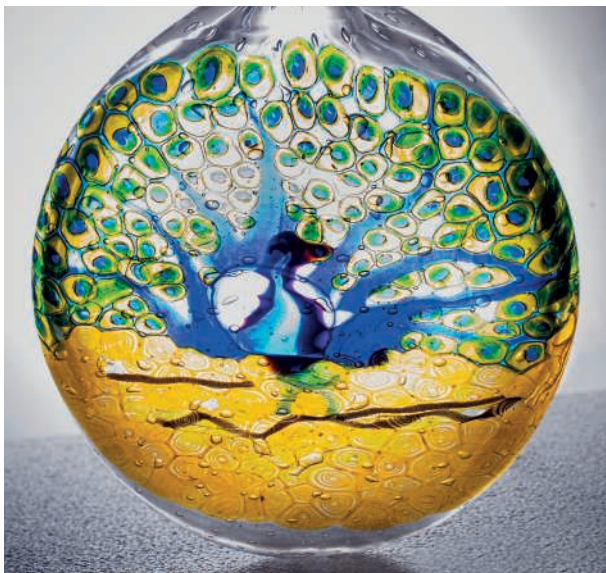
Rome, Palazzo delle Esposizioni, *Una Dolce Vita? Dal Liberty al Design Italiano. 1900-1940*, October 2015-January 2016.

LITERATURE:

Exhibition catalogue, *Dolce Vita? Du Liberty au Design Italien (1900-1940)*, Paris, Musée d'Orsay, Paris, 2015, pp. 76, 77, fig. 57-59 for this example.
Exhibition catalogue, *Dolce Vita? Du Liberty au Design Italien (1900-1940)*, Rome, Palazzo delle Esposizioni, Milan, 2015, p. 85, cat. no. 64 for this example.
M. Barovier, A. Drogato, D. Klein, *L'Arte dei Barovier Vetrai di Murano 1866-1972*, Venice, 1993, pp. 87-89 for related works by the artist;
M. Barovier, R. B. Mentasti, A. Dorigato (eds.), *Il Vetro di Murano alle Biennali 1895-1972*, Milan, 1995, p. 114 for related works by the artist;
F. Deboni, *Murano 900*, Milan, 1996, pp. 108-109, for related works by the artist.

Umberto Bellotto is an exceptional figure amongst the artists and craftsmen active in Venice in the first half of the 20th century. The son of a blacksmith, Bellotto inherited the family business when he was only 19 years old and immediately embarked on a journey of experimentation that led to the creation of exquisitely crafted pieces. The present lot is an outstanding example of his eclectic and pioneering vision whereby two of the most antithetic elements, metal and glass, are combined in perfect harmony. In Bellotto's hands the wrought-iron is transformed into a light and flawless frame that perfectly complements the magnificent glass insert created by Vetreria Artistica Barovier. Bellotto's importance lies in his effortless talent to synthesize a purely artistic approach with highly skilled craftsmanship, becoming a major interpreter of the cultural and artistic ideas circulating in Venice at that time.

Related examples are in the permanent collections of the Fondazione Carraro, Ca' Pesaro, Venice, the Museo del Vetro, Murano, Venice and the Corning Museum of Glass, Corning, New York. A related chandelier is in the permanent collection of the Cooper Hewitt Smithsonian Design Museum, New York.



(detail)



Gallery in the Triveneto section at the I Biennale, Monza, 1923, with works by Umberto Bellotto.



2

NICOLO BAROVIER (1895-1947)

A MURRINE VASE, CIRCA 1924

executed by Vetreria Artistica Barovier, hand-blown *murrine* glass

11 ¾ in. (30 cm.) high

signed *N Barovier, Murano*

\$80,000-120,000

LITERATURE:

M. Barovier, A. Dorigato, D. Klein, *L'Arte dei Barovier Vetrai Di Murano 1866-1972*, Venice, 1993, p. 90 for a comparable work;

F. Deboni, *Murano 900*, Milan, 1996, p. 102 for a comparable work;

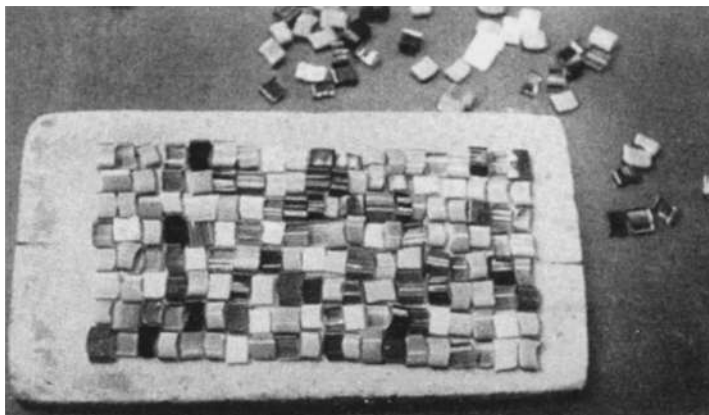
M. Barovier, *Venetian Art Glass 1840-1970: An American Collection*, Stuttgart, 2004, pp. 90-91 for comparable vases by the artist, executed using the same technique.

Similar examples can also be found in the Corning Museum of Glass, Corning, New York and the permanent collection of the Fondazione Carraro, Ca' Pesaro, Venice.

Nicolò Barovier, born in Murano in 1895 to an extended family with a long tradition in the field of glassmaking, distinguished himself as a masterful designer of art glass notable for its exceptional beauty and technical virtuosity. He and his older brother Ercole joined the family glasshouse, owned by their father, Benvenuto, and uncle, Giuseppe, in 1919 and the furnace's name was changed from Artisti Barovier to Vetreria Artistica Barovier. Both elders were *maestros*, revered especially for their creations in the ancient technique of *murrina*, or mosaic glass. This intricate process involves glass canes of various colors being arranged in a pre-conceived pattern, then heated, fused, elongated into rods and cut into thin discs that are laid down, one next to the other, to form a decorative motif. Nicolò greatly expanded on the work of his father and uncle and designed extraordinary *murrine* vessels with an extremely modern sensibility. Executed in brilliant colors and depicting plant and flower forms in an exceedingly expressionistic manner, these vases were produced in very limited numbers and are considered masterpieces. The classic proportions of the present vase, combined with its abstracted imagery of jewel-toned grape clusters amidst emerald-green leaves, reveal the fertile mind of the designer and the supreme skills of Barovier's glassworkers.



(detail)



Glass *murrine* being assembled.



3

CARLO BUGATTI (1856-1940)

A PSYCHE, CIRCA 1902

hand-painted parchment over wood frame, hammered and pierced brass,
mirrored glass
71 5/8 in. (182 cm.) high, 46 1/4 (117.5 cm.) wide, 24 5/8 in. (62.5 cm.) deep

\$40,000-60,000

LITERATURE:

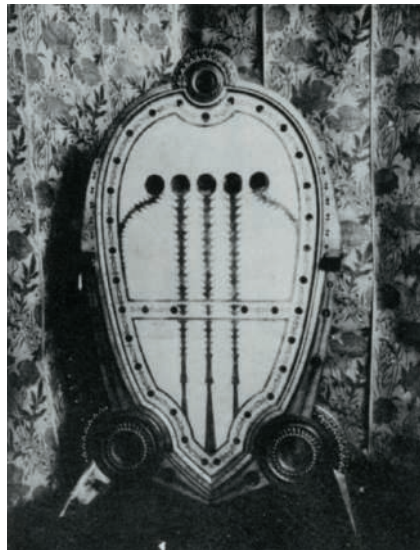
P. Dejean, *Carlo, Rembrandt, Ettore, Jean Bugatti*, Paris, 1981, p. 75 for another mirror of this model;
H. Hawley, *Bugatti*, exhibition catalogue, Cleveland Museum of Art, Cleveland, 1999, p. 20 for another mirror of this model;
M.-M. Masse, *Carlo Bugatti au Musée d'Orsay*, exhibition catalogue, Paris, Musée d'Orsay, Paris, 2001, p. 88, cat. 7.57 for an illustration of a mirror of this model in Bugatti's studio;
Exhibition catalogue, *Dolce Vita? Du Liberty au Design Italien (1900-1940)*, Musée d'Orsay, Paris, 2015, p. 40, pl. 23.

An example of this model is in the permanent collection of the Musée d'Orsay, Paris.

This rare mirror was designed by Carlo Bugatti for the Esposizione Internazionale d'Arte Decorativa Moderna in Turin, 1902, and shown as part of Bugatti's bedroom suite. Bugatti received a diploma of honor for the four rooms he exhibited in Turin, marking a high point in his career as a furniture designer. The abstract, almost egg-shaped form of the mirror exemplifies Bugatti's use of curvilinear shapes which he frequently enveloped entirely in vellum and painted with stylized motifs inspired by Japanese and Islamic art.



(reverse)



Another mirror of this model at Carlo Bugatti's studio, circa 1902.



4

ALBERTO GERARDI (1889-1865)

A FLOOR LAMP, CIRCA 1915-1920

wrought-iron, marble and iridescent glass

91 ¾ in. (232 cm.) high

\$8,000-12,000

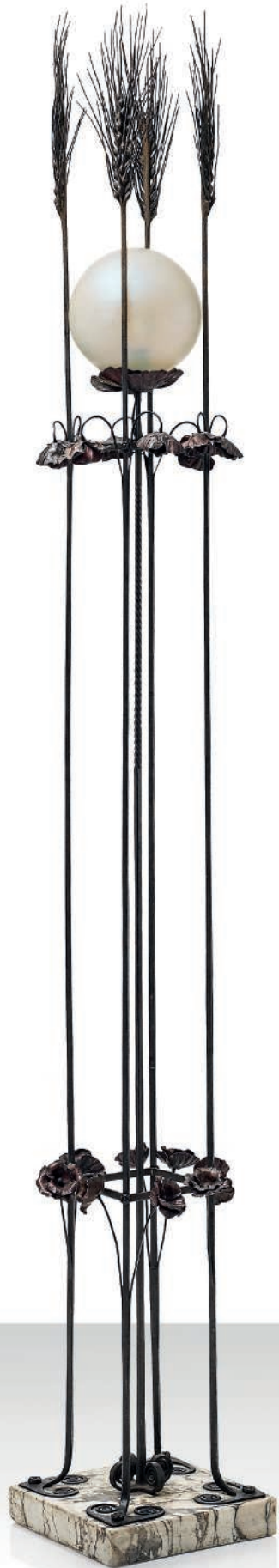
LITERATURE:

G.U. Arata, *Ferri battuti e ferri sbalzati di A. Gerardi*, Milano, 1923/Rome, 1964 for more information on the artist;

I. de Guttry, M. P. Maino, *Metalli Liberty e Deco*, Pero, 2013, p. 5 for a detail and p. 85 for an illustration of this lamp.

A period image of the present lot is in the archive of Applied Art of the 20th Century, Galleria d'Arte Moderna, Rome

The present floor lamp is one of the most successful examples of the Stile Floreale, the Italian Art Nouveau movement. Gerardi was a student of Duilio Cambellotti and often worked with iron, copper, silver and precious metals. The present work can be regarded as an homage to his teacher. The wheat sheaf elements composing the upright supports of the floor lamp echo the symbol often seen beside Cambellotti's signature on his own works.



5

DUILIO CAMBELLOTTI (1876-1960)
'LA CONCA DEI BUFALI,' A BOWL, CIRCA 1910

patinated bronze
11 ¼ in. (28.5 cm.) high; 20 ½ in. (51 cm.) diameter

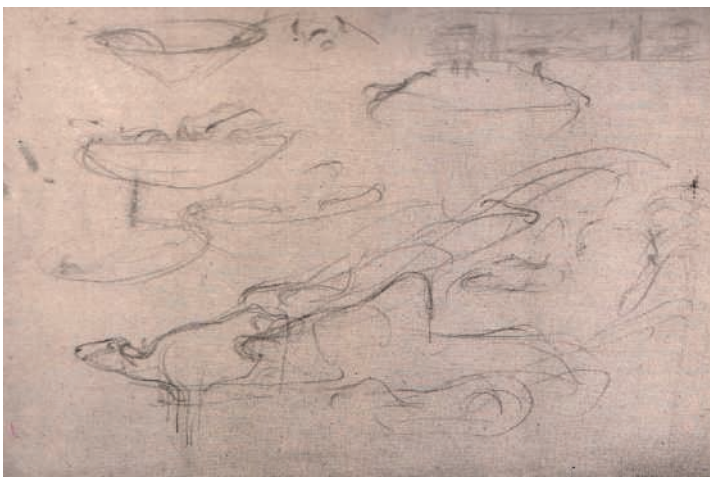
\$10,000-15,000

LITERATURE:

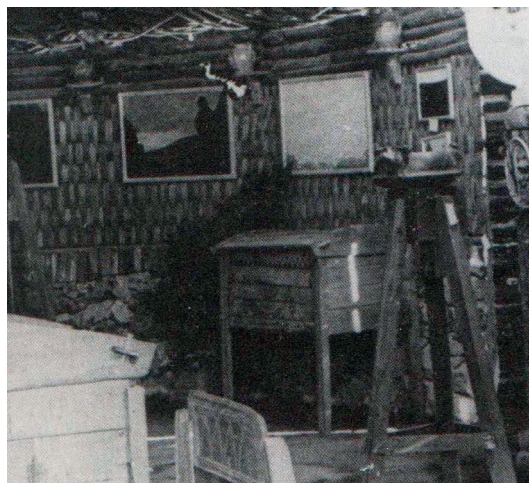
Exhibition catalogue, *Dolce Vita? Du Liberty au Design Italien (1900-1940)*,
Musée d'Orsay, Paris, 2015, p. 56, pl. 38 for another example of this model.

The present lot is a rare example of Duilio Cambellotti's distinctive artistic vision. A sculptor, painter, furniture and graphic designer, Cambellotti was an important figure in Italy because of his far-reaching influence in virtually all creative spheres of the decorative and applied arts of the first half of the 20th century. The bowl was designed to be filled with water to give the impression of the buffalos being partially submerged in a lake.

Exhibited in 1911 in Rome at the International Exhibition celebrating the 50th anniversary of Italy's unification, nine or fewer casts of this model were executed. Another example of this model is in the collection of the Galleria Nazionale d'Arte Moderna in Rome.



Pencil sketch for the present bowl, circa 1908
Courtesy Archivi delle Arti Applicate Italiane del XX secolo Biblioteca della Galleria Nazionale d'arte Moderna, Rome.



The interior of a hut at the International Exhibition, Rome, 1911, showing a bowl of this model on a wooden tripod on the right.
Courtesy Archivi delle Arti Applicate Italiane del XX secolo Biblioteca della Galleria Nazionale d'arte Moderna, Rome.



6

VITTORIO ZECCHIN (1878-1947)

A UNIQUE 'VERONESE' VASE, CIRCA 1935

engraved by Franz Pelzel, executed by S. A. L. I. R., pierced, carved, sandblasted and polished hand-blown glass
16 ½ in. (42 cm.) high

\$50,000-70,000

EXHIBITED:

Venice, Museo Correr, *Vittorio Zecchin 1878-1947: Pittura, Vetri, Arti Decorative*, November 2002 - February 2003.

LITERATURE:

M. Barovier, M. Mondì, C. Sonègo, *Vittorio Zecchin 1878-1947: Pittura, Vetri, Arti Decorative*, exhibition catalogue, Venice, 2002, p. 242 for the present vase.

M. Barovier, R. Barovier Mentasti, A. Dorigato, *Il Vetro di Murano alle Biennali 1895-1972*, Milan, 1995, pp. 138-139 for other vases by Salir executed with the same technique;

F. Deboni, *Murano 900*, Milan, 1996, p. 199, pl. 115 the other known example of this model and technique.

S.A.L.I.R. was formed in 1922 and is famed for its elaborate engraving of blown and mirrored glass. Traditional methods of engraving such as copper-wheel, diamond-point and sand blasting were applied together with modern themes and patterns to create an unexpected harmony in the work. Designed by Vittorio Zecchin and executed by Franz Pelzel, the artistic director of S.A.L.I.R. for over 50 years, this intricately carved vase is one of only two known examples of this form and technique. The other example, now in the permanent collection of the Fondazione Carraro, Ca' Pesaro, Venice, also depicts a hunting scene and is slightly larger and with perforation fully covering the body of the vase.



(detail)



7

VETRERIA ZECCHIN MARTINUZZI (1932-1939)
AN 'AMPHORA' VASE, DESIGNED CIRCA 1933

hand-blown and applied glass, with foil inclusions
15 ½ in. (39.5 cm.) high

\$10,000-15,000

LITERATURE:

M. Barovier (ed.), *Napoleone Martinuzzi. Maestro Vetraio del Novecento*, Padua, 2001, p. 104, pl. 47 for a vase of a related form.

The firm Zecchin Martinuzzi was founded in 1932 by the sculptor Napoleone Martinuzzi and the engineer Francesco Zecchin, both of whom had previously worked for Venini. The firm created glasswares praised for their fresh and distinctive characteristics, reinterpreting typical Murano glass in a modern way. They were present at the Venice Biennale in 1932 and 1934 with a series of vases, plants and animal figures which were highly praised. Despite their critical acclaim, the company ran into financial difficulties and Martinuzzi withdrew in 1936.

8

VETRERIA ZECCHIN MARTINUZZI (1932-1939)
AN 'AMPHORA' VASE, DESIGNED CIRCA 1933

hand-blown and applied glass, with foil inclusions
16 in. (40.5 cm.) high

\$10,000-15,000

LITERATURE:

M. Barovier (ed.), *Napoleone Martinuzzi. Maestro Vetraio del Novecento*, Padua, 2001, p. 104, pl. 47 for a vase of a related form.



7

8

THE *PRIMAVERA* TECHNIQUE

The *Primavera* technique produces finely crackled netting integral to clear glass, and is amongst the most revolutionary techniques introduced by Ercole Barovier. Conceived by chance in 1929, the process achieved a random, delicate web-like effect that was the consequence of accidentally incorporating an unidentified chemical mixture during the fusion of a large quantity of clear glass. Works produced from this technique were further ornamented by aspects of black pasta-glass, to deliver varied forms that acknowledged both the figurative and the neo-Classical, and were first revealed to the public at the XVII Biennale in Venice, 1930. Despite strong market enthusiasm for this revolutionary technique, further attempts to replicate the process proved impossible, and surviving examples produced from this original quantity of glass must be considered as extremely scarce.

9

ERCOLE BAROVIER (1889-1974)

A 'PRIMAVERA' VASE, CIRCA 1930

executed by Vetreria Artistica Barovier, hand-blown glass, with applied handles, spout and rim of deep amethyst glass
12 7/8 in. (32 cm.) high

\$70,000-90,000

PROVENANCE:

Lillian Nassau, New York;
Acquired from the above by the present owner.

EXHIBITED:

Venice, Fondazione Scientifica Querini Stampalia, *L'Arte dei Barovier Vetrai di Murano 1866-1972*, March–April 1993.

LITERATURE:

M. Barovier, *L'Arte dei Barovier Vetrai di Murano 1866-1972*, exhibition catalogue, Venice, Fondazione Scientifica Querini Stampalia, Verona, 1993, p. 118, pl. 91 for this vase.

A. Polak, *Modern Glass*, London, 1962, pl. 53A for another jug in Primavera glass.



10

ERCOLE BAROVIER (1889-1974)

A 'PRIMAVERA' VASE, CIRCA 1930

executed by Vetreria Artistica Barovier, hand-blown glass, with applied handles
and top rim of deep amethyst glass
13 in. (33 cm.) high

\$30,000-40,000

PROVENANCE:

Lillian Nassau, New York;
Acquired from the above by the present owner.

LITERATURE:

M. Barovier, *L'Arte dei Barovier Vetrai di Murano 1866-1972*, exhibition catalogue,
Venice, Fondazione Scientifica Querini Stampalia, Verona, 1993, p. 117, pl. 90 for
another vase of a comparable form.



11

ERCOLE BAROVIER (1889-1974)

A 'PRIMAVERA' VASE, CIRCA 1930

executed by Vetreria Artistica Barovier, hand-blown glass, with applied handles
and rims of deep amethyst glass

12 ¼ in. (31 cm.) high

\$40,000-60,000

PROVENANCE:

Lillian Nassau, New York;

Acquired from the above by the present owner.

LITERATURE:

M. Barovier, *Venetian Art Glass An American Collection*, Stuttgart, 2004, p. 96 for
another vase of this model.



12

NAPOLEONE MARTINUZZI (1892-1977)
A PULEGOSO 'ARTICHOKE' SCULPTURE, CIRCA 1928

executed by Venini, hand-blown glass
10 7/8 in. (27.5 cm.) high

\$20,000-30,000

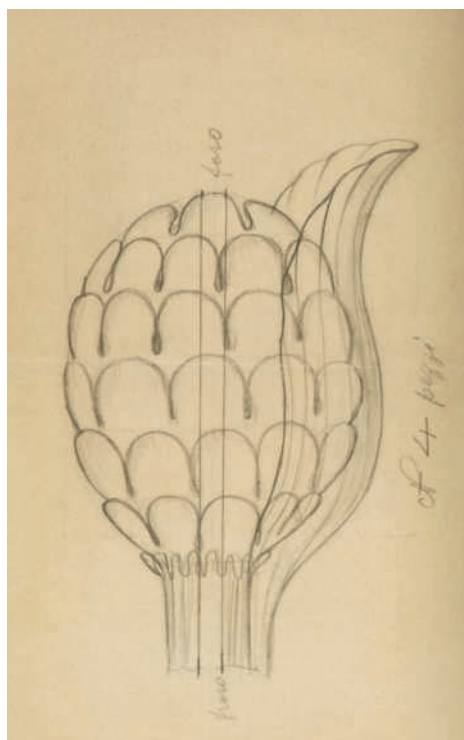
EXHIBITED:

Venice, Le Stanze del Vetro, *Napoleone Martinuzzi. Venini 1925-1931*,
September 2013 - January 2014.

LITERATURE:

F. Deboni, *Venini Glass*, Turin, 1996, p. 64, fig. 10 for the present work;
M. Barovier, (ed.), *Napoleone Martinuzzi. Maestro Vetraio del Novecento*, Padua, 2001,
p. 88, pl. 29 for the present work;
M. Barovier, *Napoleone Martinuzzi. Venini 1925-1931*, exhibition catalogue,
Le Stanze del Vetro, Milan, 2013, pp. 432, 434 for a period photograph of the
Fountain at the I Quadriennale in Rome, and for a pencil drawing of this work, p. 435
for the present work.

The present 'artichoke' sculpture was part of the illuminated glass fountain designed
by Napoleone Martinuzzi which was situated in the winter garden designed by Enrico
Del Debbio at the I Quadriennale exhibition, Rome, 1931.



Pencil drawing for the present lot, circa 1928



Illuminated glass fountain by Martinuzzi in the winter garden,
Quadriennale exhibition, Rome, 1931.



13

NAPOLEONE MARTINUZZI (1892-1977)
A 'PIANTA GRASSA' SCULPTURE, MODEL N. 2490, CIRCA 1929-1930

executed by Venini, hand-blown glass, slightly iridescent base
6 in. (15 cm.) high, 9 ½ in. (23 cm.) wide

\$30,000-50,000

EXHIBITED:

Venice, Le Stanze del Vetro, *Napoleone Martinuzzi. Venini 1925-1931*,
September 2013 - January 2014.

LITERATURE:

F. Deboni, *Venini Glass*, Turin, 1996, p. 64, pl. 10 for the present piece and p. 244 for the model drawing;
M. Barovier, *Napoleone Martinuzzi. Venini 1925-1931*, exhibition catalogue, Le Stanze del Vetro, Milan, 2013, pp. 73, 270, 281 for the present work and the model drawing.
A. Bettagno, *Gli Artisti Di Venini*, Milan, 1996, p. 212 for another example;
A. Venini Diaz de Santillana, *Venini, Catalogue Raisonné 1921-1986*, Milan, 2000, p. 47 for a period image.
Venini, blue catalogue, pl. 18, n. 2490.

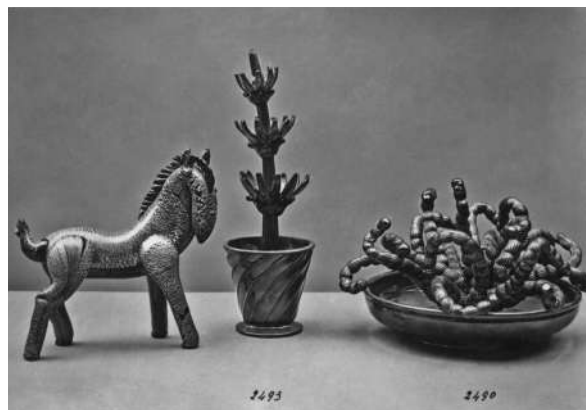
Martinuzzi first presented his series of the Piante Grasse (or succulents) at the IV Triennale in Monza, 1930. The majority of these inventive botanical shapes were executed in green and blue *pulegoso* glass, while the black and red color scheme of the present example is rarer.



Pencil drawing of the present work, circa 1929.



(alternate view)



Another *pianta grassa* of this model exhibited at the XVII Biennale, Venice, 1930.



14

NAPOLEONE MARTINUZZI (1892-1977)
AN 'ELEPHANTE ASIATICO' SCULPTURE, MODEL N. 2548, CIRCA 1930

produced by Venini, hand-blown glass and applied glass
7 7/8 in. (19.5 cm.) high, 8 in. (20.5 cm.) long, 4 3/8 in. (11 cm.) wide
acid stamp VENEZIA MURANO COMPANY and crown

\$15,000-25,000

EXHIBITED:

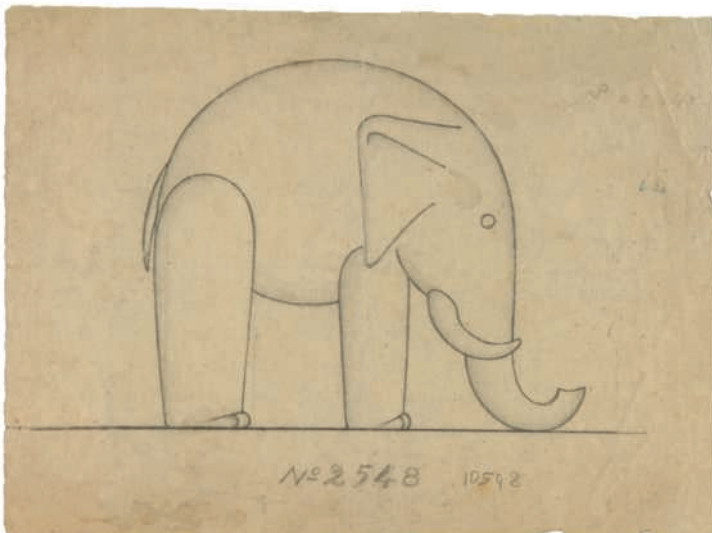
Venice, Le Stanze del Vetro, *Napoleone Martinuzzi. Venini 1925-1931*,
September 2013 - January 2014.

LITERATURE:

M. Barovier, *Napoleone Martinuzzi. Maestro Vetraio del Novecento*, Padua, 2001,
p. 145, pl. 102 for this piece;
M. Marovier, *Napoleone Martinuzzi. Venini 1925-31*, exhibition catalogue, Le Stanze
del Vetro, Milan, 2013, p. 237 for this work and p. 251 for another example in red glass
and the model drawing.
A. Bettagno, *Gli Artisti Di Venini*, Milan, 1996, p. 71, fig. 30 for another example;
F. Deboni, *Venini Glass*, Turin, 1996, p. 75, pl. 23 for another example;
A. Venini Diaz de Santillana, *Venini, Catalogue Raisonné 1921-1986*, Milan, 2000,
pp. 82-83 for other examples of this model.
Venini, blue catalogue, pl. 21, n. 2548A.

The first animal sculptures designed by Napoleone Martinuzzi were presented at the
XV Biennale in Venice, 1928, where his duck, rabbit and pelican figures were highly
praised by Gio Ponti in *Domus* (February 1929). In these fragile and expressive glass
creatures he saw a manifestation of Martinuzzi's creative talent as a sculptor and
designer of glass and bronze works.

The figures were executed in *pulegoso* glass, *pasta vitrea* or *velato* glass with the
application of gold foil.



Pencil drawing of the present work, circa 1930





FRANCESCO CARRARO AND HIS COLLECTION OF CERAMICS DESIGNED BY GIO PONTI

The recent Gio Ponti ceramic exhibition at the Palazzo Madama in Turin could not have had a better title, when thinking of Francesco Carraro: *The Elegance of Modernity*, an exhibition devoted to the ceramics by architect Gio Ponti, designed between 1922 and 1933 for the Florentine ceramic manufacturer Richard Ginori.

The title would have resonated with Francesco Carraro, as he assembled one of the most complete collections of Gio Ponti ceramics in private hands including masterpieces like the centerpiece *Trionfo da Tavola* created for the Italian embassies, the large covered jar *La Conversazione Classica* for the 1925 Paris exhibition (lot 20) and the monumental blue *Vaso delle donne e delle architetture* (lot 17). These masterpieces complemented the Carraro collection of Italian art from the first half of the 20th century which included works by Wildt, Martini, Donghi and DeChirico and furnishings by Guglielmo Ulrich, Carlo Scarpa and Gilda D'Agaro.

It is Ponti's interpretation of classical architecture but also his modern sense of design that inspired Carraro to collect these works. Not just simply an architect but also a designer of many building interiors, including furniture, lighting, ceramics, glass and silverware, Ponti created an inclusive Italian taste—a taste Carraro loved and understood.

15

GIO PONTI (1891-1979)

'DONATELLA', A BOWL, 1924-1927

executed by Richard Ginori, polychrome earthenware

4 3/8 in. (11 cm.) high, 11 in. (28 cm.) diameter

enameled Richard-Ginori 1106-333 Gio Ponti made in Italy

\$8,000-12,000

LITERATURE:

U. La Pietra, *Gio Ponti*, Milan, 1995, p. 37, pl. 83 for another example;

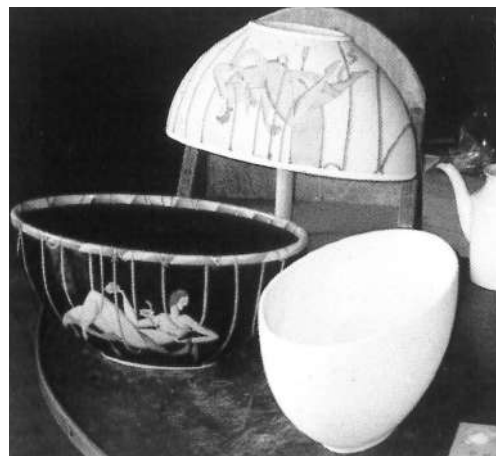
L. Manna, *Gio Ponti, Le Maioliche*, Milan, 2000, pp. 10, 96-97 for a period photograph and another example;

D. Matteoni, *Gio Ponti, il Fascino della Ceramica*, Milan, 2011, p. 111 for another example;

L. Frescobaldi Malenchini, M. T. Giovannini, O. Rucellai, *Gio Ponti. La Collezione del Museo Richard Ginori della Manifattura di Doccia*, Facinao, 2015, p. 207 for another example.



Design drawing for the present work



Period image of another bowl of this model at the Richard Ginori studio



16

GIO PONTI (1891-1979)
'LEONIA', A LARGE PLATE, 1927

executed by Richard Ginori, polychrome earthenware
19 in. (48 cm.) diameter
enameled *Ginori*, 334, *Gio Ponti, 1927, Leonia, Made in Italy*, retailer paper label,
partial paper label

\$8,000-12,000

LITERATURE:

L. Manna, *Gio Ponti. Le Maioliche*, Milan, 2000, pp.92-93 for a period drawing of the
Leonia design and a bowl of this model in a blue color scheme.



Design drawing for 'Leonia'





VASO DELLE DONNE E DELLE ARCHITETTURE



The Richard Ginori pavilion at L'Exposition Internationale des Arts Décoratifs et Industriels Modernes, Paris, 1925.

17

GIO PONTI (1891-1979)
'VASO DELLE DONNE DELLE ARCHITETTURE',
AN IMPORTANT AND MONUMENTAL VASE, 1923-1930

executed by Richard Ginori, polychrome earthenware
19 ½ in. (49.5 cm.) high
enameled Richard Ginori, 1036-241 E,
Manifattura di Doccia, Gio Ponti, incised *Italie*

\$50,000-70,000

PROVENANCE:

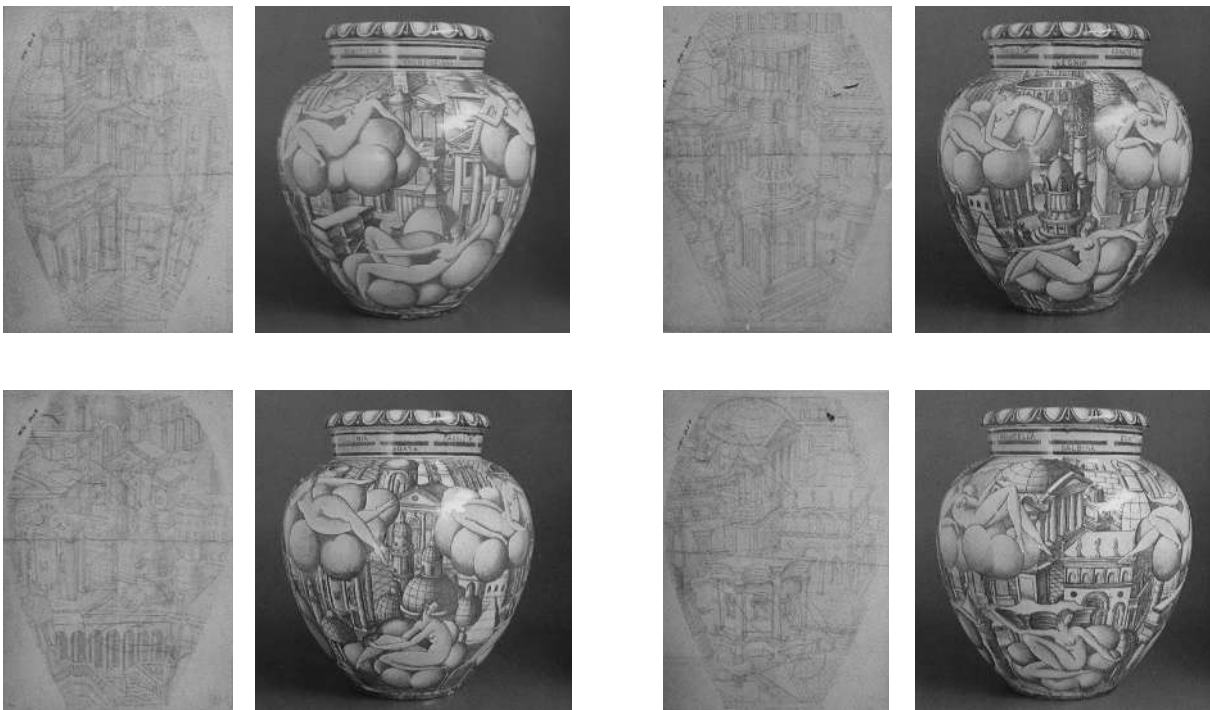
Edouard Demachy, Paris;
Acquired from the above by the present owner.

LITERATURE:

P. Portoghesi, A. Pansera, *Gio Ponti alla Manifattura di Doccia*, Milan, 1982, pp. 106-107 for illustrations of this model from different points of view and with preparatory drawings;
L. Manna, *Gio Ponti, Le Maioliche*, Milan, 2000, p. 31, pl. 19 for a period image showing this model at the Richard Ginori pavilion at the Exposition Internationale des Arts Décoratifs et Industriels Modernes, Paris, 1925, p. 33, pl. 21 for a period image showing this model at the Richard Ginori pavilion at the II Biennale of Monza, 1925, pp. 50-53 for other examples;
D. Matteoni, *Gio Ponti, Il Fascino della Ceramica*, Milan, 2011, p. 53 for a similar example;
L. Malenchini, O. Rucellai, *Gio Ponti and the Richard-Ginori*, Milan, 2015, p. 103 for a similar example.

Another example of this model was exhibited at the Exposition Internationale des Arts Décoratifs Industriels Modernes, Paris, 1925. Another vase of this model is in the permanent collection of the Museo di Doccia, Sesto Fiorentino, Florence.

The present vase is regarded as one of Gio Ponti's masterpieces among his ceramic designs.



Design drawings and different views of the present lot



DOMITILLA

BALBINA

EMERENZIANA

18

GIO PONTI (1891-1979)

'I PELLEGRINI', A BOWL, DESIGNED CIRCA 1924-25

executed by Richard Ginori in 1985, polychrome porcelain

4 3/8 in. (11 cm.) high, 8 1/4 in. (21 cm.) diameter

enameled *Ginori 1735-1985, N° 56, Serie numerata per il 250° Anniversario della Manifattura di Doccia*

\$5,000-7,000

LITERATURE:

D. Matteoni, *Gio Ponti*, Milan, 2011, p. 34 for a similar example;

L. Malenchini, O. Rucellai, *Gio Ponti and the Richard-Ginori*, Milan, 2015, p. 42 for another bowl of this model in a different color scheme;

L. Malenchini, O. Rucellai, M. Giovannini, *The Collection of the Museo Richard-Ginori della Manifattura di Doccia*, Milan, 2015, p. 229, fig. 141 for a similar example.



Another bowl of this model at the II Biennale, Monza, 1925



19

GIO PONTI (1891-1979)

'PASSEGIATA ARCHEOLOGICA', A LARGE VASE WITH COVER, CIRCA 1924

executed by Richard Ginori, polychrome porcelain

23 ¼ in. (59 cm.) high

enameled *Richard Ginori, Pittori di Doccia, Gio Ponti, Ginori*

\$15,000-20,000

LITERATURE:

L. Manna, *Gio Ponti, Le Maioliche*, Milan, 2000, pp. 25-26 for a period image of this model at the I Biennale, Monza, 1923;

L. Frescobaldi Malenchini, O. Rucellai, *Gio Ponti e la Richard-Ginori*, exhibition catalogue, Monza, Villa Reale, Monza, 2015, p. 10 for a period image of this model at the I Biennale, Monza, 1923.



Richard Ginori's pavilion at the I Biennale, Monza, 1923, with a vase of this model



20

GIO PONTI (1891-1979)

'LA CONVERSAZIONE CLASSICA', A VASE WITH COVER, 1929

executed by Richard Ginori, polychrome porcelain

22 3/4 in. (57 cm.) high

enameled *La Conversazione Classica*, Richard Ginori, 29=1, Richard-Ginori, Pittori di Doccia, Gio Ponti, Made in Italy, with partial paper label

\$50,000-70,000

PROVENANCE:

Franco Deboni, Milan;

Acquired from the above by the present owner.

LITERATURE:

P. Portoghesi, A. Pansera, *Gio Ponti alla Manifattura di Doccia*, Milan, 1982, p. 47, for illustrations of this model from different points of view;

G. Così, R. Fiorini, F. Rapini, S. Vannini, *Gio Ponti. Ceramiche 1923-1930*, 1983, p. 93, cat. 57-58 for a similar example;

U. La Pietra, *Gio Ponti: l'Arte si Innamora dell'Industria*, Milan, 1988, p. 28 for this model illustrated;

L. Licitra Ponti, *Gio Ponti - L'Opera*, Milan, 1990, p. 27 for this model illustrated;

L. Manna, *Gio Ponti Le Maioliche*, Milan, 2000, p. 101, pl. 51 for another vase of this model;

L. Frescobaldi Malenchini; M. T. Giovannini; O. Rucellai, *Gio Ponti. La Collezione del Museo Richard Ginori della Manifattura di Doccia*, Falcinao, 2015, p. 182 for a similar example.

Only two other examples of this design are known. One is included in the private collection of Chiara and Francesco Carraro, and the other is found in the collection of the Museo di Doccia, Sesto Fiorentino, Florence.

'La Conversazione Classica' was first presented in 1925 at the Exposition Universelle des Arts Décoratifs et Industriels Modernes in Paris, where Richard Ginori won the most prestigious award, the Grand Prix. This vase is one of the most accomplished and important examples of Gio Ponti's innovative production at Richard Ginori. Here, Ponti elaborated on some of the characters presented in an earlier vase with cover, 'La Passeggiata Archeologica' (lot 19), creating a much more complex work.

The composition of the 'Conversazione Classica' is highly detailed for the number of single characters, architectural elements and objects specifically designed for it. The decoration is inspired by Neoclassicism and the form is typical for Etruscan pottery. 'La Conversazione Classica' is a testament to Gio Ponti's superior ability to elevate a purely decorative object, inspired by ancient forms and manufactured with the help of highly skilled craftsmen, into a magnificent work of art.



The Richard Ginori pavilion at L'Exposition Internationale des Arts Décoratifs et Industriels Modernes, Paris, 1925, with a vase of this model
Courtesy Franco Deboni



21

GIO PONTI (1891-1979)

'OSPITALITA' AND 'VESTALE', A PAIR OF VASES, 1926-29

executed by Richard Ginori, polychrome porcelain

each 11 ½ in. (29 cm.) high

enameled Richard Ginori, *Pittori di Doccia, Gio Ponti, Richard Ginori NC, enameled Italia, Richard Ginori, Pittori di Doccia, Gio Ponti, Richard Ginori* with partial paper label (2)

\$10,000-15,000

LITERATURE:

L. Licitra Ponti, *Gio Ponti*, London, 1990, p. 30 for a period image showing these models;

U. La Pietra, *Gio Ponti*, Milan, 1995, p. 20, figs. 35 and 36 for similar examples;

D. Matteoni, *Gio Ponti, Il Fascino della Ceramica*, Milan, 2011, p. 61 for another vase of this model in a different color scheme;

L. Malenchini, O. Rucellai, M. Giovannini, *The Collection of the Museo Richard-Ginori della Manifattura di Doccia*, Milan, 2015, p. 246, pl. 161 for similar examples.



(reverse)



22

GIO PONTI (1891-1979)

'LE PASSIONI PRIGIONIERE', AN URN WITH COVER, 1927

executed by Richard Ginori, polychrome porcelain

19 ¾ in. (50 cm.) high

enameled *Richard Ginori, Pittori di Doccia, Gio Ponti, Richard Ginori 27=5, Le Passioni Prigioniere*

\$15,000-20,000

LITERATURE:

P. Portoghesi, A. Pansera, *Gio Ponti alla Manifattura di Doccia*, Milan, 1982, pp. 49, 51, 53, and 55 for another vase of this model with different decoration;

U. La Pietra, *Gio Ponti: l'Arte si Innamora dell'Industria*, Milan, 1988, p. 28 for another vase of this model with different decoration;

L. Licitra Ponti, *Gio Ponti - L'Opera*, Milan 1990, p. 27 for another example of this vase with different decoration;

D. Matteoni, *Gio Ponti, il Fascino della Ceramica*, Milan, 2011, p. 64 for another example.

Another vase of this design was included in the Exposition Internationale des Arts Décoratifs et Industriel Modernes, Paris, 1925.



Other urns of this model at the II Biennale, Monza, 1925



23

GUGLIELMO ULRICH (1904-1977)
AN IMPORTANT AND EARLY ARMCHAIR, CIRCA 1935

suede and silk upholstery, carved walnut legs
42 ½ in. (107 cm.) high

\$30,000-50,000

LITERATURE:

L. Scacchetti, *Guglielmo Ulrich*, Milan, 2009, p. 251 for a drawing of a related chaise longue and p. 376 for a chair with comparable carving to the legs;
I. de Guttry, M. P. Maino, *Il Mobile Déco Italiano 1920-1940*, Rome, 1988, p. 257 for a period image showing other chairs with comparable carving to the legs.

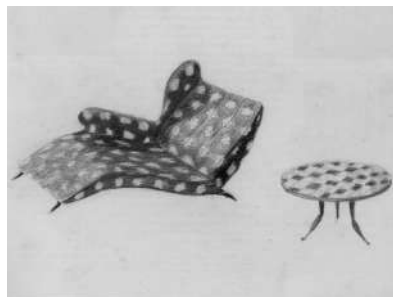
This powerfully expressive form offers a confidence of presence sustained by a dramatic sensuality. The perfectly circular wings drop unexpectedly to release a scrolling volume of sumptuous upholstery, the whole stabilized by gently outstretched arms and anchored upon extravagant, naturalistically-rendered rear legs. This unique design elegantly synthesizes many of those attributes that were beginning to assert prominence by the late 1930s – notably Surrealism, a revival of fashionable interest in the Baroque, and a preference for anthropomorphic forms – and that were to anticipate wider stimulation amongst a new generation of designers by the 1940s.



(reverse)



A chair designed by Ulrich with the same carving detail on the legs



A chaise longue designed by Ulrich for the Casa Cademartori, Blevio, in 1943 showing a comparable treatment of the arms and headrest



24

CARLO SCARPA (1906-1978)

A RARE FLOOR LAMP, MODEL N. 518, CIRCA 1940

executed by Venini, *battuto* glass, brass

68 ¼ in. (173.5 cm.) high

\$30,000-50,000

LITERATURE:

Venini, blue catalogue, pl. 178 B, n. 518.

This lamp is possibly the only extant example of this rare model retaining its original *battuto* shade. A variant of this model was also produced with a fabric shade.



25

CARLO SCARPA (1906-1978)
AN EASEL, DESIGNED CIRCA 1955

executed later by Zanon, walnut, ebonized wood and brass
102 3/8 in. (260 cm.) high, 29 1/8 in. (74 cm.) wide, 25 1/4 in. (64 cm.) deep

\$10,000-15,000

PROVENANCE:

Zanon, Venice;
Acquired from the above by the present owner.

LITERATURE:

R. McCarter, *Carlo Scarpa*, London, 2013, pp. 60, 155 and 157 for other examples illustrated.

M. Brawne, *The New Museum*, Stuttgart, 1965, pp. 7, 57, 60-61, 189 for other examples in museum collections.



Easel by Carlo Scarpa at the Fondazione Querini Stampalia, Venice

In 1952, Carlo Scarpa was commissioned to redesign the interior of the Museo Correr in Venice, including the display of the art collection. Scarpa reorganized the various spaces of the historic museum, designing pedestals, supports and easels in materials such as stone, steel, wood and glass. Scarpa's intention was to create a heightened sense between the works of art and the viewer. This would be a completely new and innovative way to display art in public museums.

As Michael Brawne writes in his book, *The New Museum: Architecture and Display*, on the Museo Correr's Bellini room:

"Three of the eight Bellini paintings are on easels, two back to back, the third diagonally opposite the floor; five are on walls and of these, two are at a slight angle, hinged as it were in one side. On entering the room, seven of the paintings can almost be seen at a glance, each clear in its own space. On approach, each picture fills the field of vision, the remainder drop away. And at the end of the sequence, the eighth painting—secular, unrelated in subject to the rest, and most familiar—

Gentile Bellini's life size head of the Doge, is suddenly within view on the last easel". He states further: "Each of these visual and tactile experiences is intended to sharpen the encounter between object and observer, to make possible a communication between artifact and individual."

Scarpa used these easels throughout his career in many of his museum projects: Museo Correr, Venice; Palazzo Abatellis, Palermo; Museo Castelvecchio, Verona and Fondazione Querini Stampalia, Venice. Executed by the Zanon brothers in steel and wood, the easel is completely adjustable to the painting and the viewer's desired height.

Most recently the American contemporary artist Carol Bove exhibited Scarpa's easels, a sculpture (a variant of lot 26) and vitrines alongside her new body of work in the exhibition *Carol Bove/Carlo Scarpa*, curated by the Henry Moore Institute in Leeds, England and Museion, Bolzano. The exhibition juxtaposed works by Bove alongside works of Carlo Scarpa, exploring the dialogue between the display of objects, art and sculpture.



26

CARLO SCARPA (1906-1978)
'CRESCITA', A GEOMETRIC SCULPTURE, DESIGNED CIRCA 1968

executed by Zanon, milled steel, gold leaf
23 ¼ in. (59 cm.) high
signed c. *scarpa 1*

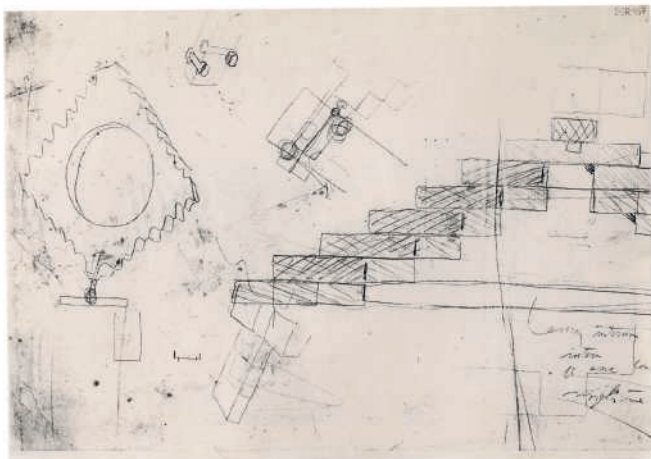
\$10,000-15,000

Carlo Scarpa designed numerous installations for the Venice Biennale between the years of 1948 and 1972. He designed the interior of the Italian Pavilion in the years 1962, 1964, 1966 and 1968. Of great note was his installation of the Fontana room of 1966 and its cubic pedestals supporting Fontana's sinuous sculptures.

For the 1968 Italian pavilion, Scarpa designed a room called 'Ambiente'. To be observed from a balcony surrounding the room, the installation included amongst other works, his iron sculpture 'Crescita', partially gilded and supported on a metal plinth. Subsequently, Scarpa designed another version (present model) in a natural steel color with small gilded prism-like inserts to the internal corners. The sculpture is mounted on a slightly turned vertical rod, supported by a steel base allowing a circular movement of the entire body. While turning the sculpture, the light reflecting from the complex geometric surfaces creates a pulsing effect around the elliptical circular movement.

'Crescita' is a great representation of Scarpa's preoccupation with space, form and material, all related to questions of infinity, reflection, symmetry and perspective—ideas similar to the explorations of the Dutch graphic designer Maurits Cornelis Escher.

The execution of these sculptures, all done by the Zanon brothers, are a tour de force in metal work. Not wanting to show any soldering lines, the body of the sculpture is composed of two parts. When placed together, a final cube on one side is connected with a metal rod and placed throughout the two-part body. Pushed through to the end, another cube is screwed to the metal rod. The two points are then heated to a 'white-hot' temperature. When the metal cools down, the rods shrink and fuse the two parts of the body securely.



Carlo Scarpa, sketch for 'Crescita'.
Courtesy Museo del Castelvecchio.



Installation photograph from *Carol Bove / Carlo Scarpa* at the Henry Moore Institute (April-July 2015) showing another 'Crescita' sculpture.
Photo: Jerry Hardman-Jones, © Carol Bove; Carlo Scarpa, Museo delle Rarit  Carlo Scarpa, Monselice



27

TADAO ANDO (B. 1941)

A SET OF THREE ROSETTA, GHIACCIO AND VELATO 'ANDO' VASES, 2011

number eight from an edition of thirty in each color, completed in 2015,
executed by Venini, cast aquamarine, transparent and red glass

22 ½ in. (57 cm.) high

each with acid stamp 90 VENINI 2011 Ando, engraved Venini 20118 8/30 (3)

\$15,000-20,000

LITERATURE:

Sales catalogue, *VENINI Art Glass*, Murano, 2013, pp. 216-219 for a discussion about
Tadao Ando's work for Venini and illustrations of the *Ando* series;

Sales catalogue, *VENINI Art Glass*, Murano, 2015, frontis page for detail image of the
model and p. 65 for the model in transparent glass.





FRANCESCO CARRARO AND THE WORKS OF YOICHI OHIRA



Yoichi Ohira, 'Notturmo' vase (lot 57)

The collection of Chiara and Francesco Carraro comprises one of the most significant and complete holdings of works by the Japanese glass artist Yoichi Ohira.

It was Francesco Carraro's deep understanding of the medium of Venetian glass of the 20th century that led to his appreciation and subsequent collection of works by Yoichi Ohira. Known for his uncompromising view of Murano glass produced after the 1970s, as well as contemporary studio glass, Francesco spoke very clearly about the banality of contemporary glass. In his view, as a collector with a profound understanding of Venetian glass and an encyclopedic knowledge of the subject matter second to none, Carraro criticized its lack of imagination, poor aesthetic qualities and the unsuccessful execution of many works produced by glass artists working around the end of the 20th century.

Not so, for the work of Yoichi Ohira.

Carraro displayed a great passion for the works created by the Japanese artist, mainly because of his extraordinary and unique designs and the complex techniques Ohira employed. This could only have been realized by the most skilled blowers remaining in Murano at that time. It is not surprising, as it fit Carraro's passionate and profound understanding of the principles of Venetian glassmaking, his curious mind for art and culture, and an almost pedantic view on quality.

The Carraro collection of Ohira glass, displayed with great care in the context of one of the greatest collections of Venetian glass in the world, includes pieces from the early, more restrained period, up to the last works, which Ohira describes as follows:

"The technique that I have used in recent years can be described as mosaic composition with glass canes and use of powders. This allows me to draw a parallel with the world of high fashion. I personally prepare the fabrics (in glass), these are then sewn and shaped (blown and cut) into costumes (works in glass)."

28

YOICHI OHIRA (B. 1946)

A UNIQUE 'FINESTRE N. 30, LA VALLE BLUE' VASE, 2007

executed by Maestro Andrea Zilio and Maestro Giacomo Barbini, hand-blown glass
murrine, with granular inserts, partial *battuto*, *inciso* and polished surface
14 $\frac{3}{8}$ in. (36.5 cm.) high
signed and dated *Yoichi Ohira m° a. Zilio m° g. Barbini 1/1 unico murano Friday*
13-07-2007

\$8,000-12,000

PROVENANCE:

Barry Friedman, Ltd., New York;
Acquired from the above by the present owner.

EXHIBITED:

New York, Barry Friedman Ltd., *Venice. 3 Visions in Glass, Cristiano Bianchin, Yoichi Ohira, Laura de Santillana*, October 2009 - February 2010;
Naples, Naples Museum of Art, *Venice. 3 Visions in Glass, Cristiano Bianchin, Yoichi Ohira, Laura de Santillana*, October 2010 - January 2011;
Paris, Musée des Arts Décoratifs, *Venice. 3 Visions in Glass, Cristiano Bianchin, Yoichi Ohira, Laura de Santillana*, March - September 2011.

LITERATURE:

B. Friedman (ed.), *Venice. 3 Visions in Glass, Cristiano Bianchin, Yoichi Ohira, Laura de Santillana*, exhibition catalogue, New York, Barry Friedman Gallery, Kansas, The Nelson-Atkins Museum of Art, Naples, Naples Museum of Art, Paris, Musée des Arts Décoratifs, New York/Stuttgart, 2009, pp. 269 and 437 for an illustration of the present vase.



(another view)



29

YOICHI OHIRA (B. 1946)

A UNIQUE 'CALLE DE VENEZIA, N. 7, TARTARUGA' VASE, 2009

executed by Maestro Andrea Zilio and Maestro Giacomo Barbini, hand-blown glass
murrine, granular inserts, partial *battuto*, *inciso* and polished surface
14 in. (35.5 cm.) high
signed and dated 'nostalgia', Yoichi Ohira m° a. Zilio m° g. Barbini 1/1 unico murano
Venerdi 27-02-2009

\$12,000-18,000

PROVENANCE:

Barry Friedman, Ltd., New York;
Acquired from the above by the present owner.

EXHIBITED:

Venice, 53rd International Art Exhibition, *Fa Come Natura Face in Foco*,
June - November 2009;
New York, Barry Friedman Ltd., *Venice. 3 Visions in Glass*, Cristiano Bianchin,
Yoichi Ohira, Laura de Santillana, October 2009 - February 2010;
Naples, Naples Museum of Art, *Venice. 3 Visions in Glass*, Cristiano Bianchin,
Yoichi Ohira, Laura de Santillana, October 2010 - January 2011;
Paris, Musée des Arts Décoratifs, *Venice. 3 Visions in Glass*, Cristiano Bianchin,
Yoichi Ohira, Laura de Santillana, March - September 2011.

LITERATURE:

B. Friedman (ed.), *Venice. 3 Visions in Glass*, Cristiano Bianchin, Yoichi Ohira, Laura
de Santillana, exhibition catalogue, New York, Barry Friedman Gallery, Kansas, The
Nelson-Atkins Museum of Art, Naples, Naples Museum of Art, Paris, Musée des
Arts Décoratifs, New York/Stuttgart, 2009, pp. 265 and 437 for an illustration of the
present vase.



(another view)



30

YOICHI OHIRA (B. 1946)

A UNIQUE 'MURRINE CON FINESTRE TONDE, N. 1' VASE, 2006

executed by Maestro Andrea Zilio and Maestro Giacomo Barbini, hand-blown glass
murrine, with granular inserts, polished and *inciso* surface

10 3/8 in. (27 cm.) high

signed and dated *Yoichi Ohira m° a. Zilio m° g. Barbini 1/1 unico Friday 07-07-2006*
murano

\$10,000-20,000

PROVENANCE:

Barry Friedman, Ltd., New York;

Acquired from the above by the present owner.



31

YOICHI OHIRA (B. 1946)

A UNIQUE 'FINESTRE N. 25, LA FOGLIA DELL'AUTUNNO' VASE, 2007

executed by Maestro A. Zilio and Maestro Giacomo Barbini, hand-blown glass
murrine, granular powder inserts, *battuto* and *inciso* surface
11 3/8 in. (29 cm.) high
signed and dated *Yoichi Ohira m° a. Zilio m° g. Barbini 1/1 unico Friday*
29-6-2007 murano

\$10,000-15,000

PROVENANCE:

Barry Friedman, Ltd., New York;
Acquired from the above by the present owner.

EXHIBITED:

New York, Barry Friedman Ltd., *Venice. 3 Visions in Glass, Cristiano Bianchin, Yoichi Ohira, Laura de Santillana*, October 2009 - February 2010;
Naples, Naples Museum of Art, *Venice. 3 Visions in Glass, Cristiano Bianchin, Yoichi Ohira, Laura de Santillana*, October 2010 - January 2011;
Paris, Musée des Arts Décoratifs *Venice. 3 Visions in Glass, Cristiano Bianchin, Yoichi Ohira, Laura de Santillana*, March - September 2011.

LITERATURE:

B. Friedman (ed.), *Venice. 3 Visions in Glass, Cristiano Bianchin, Yoichi Ohira, Laura de Santillana*, exhibition catalogue, New York, Barry Friedman Gallery, Kansas, The Nelson-Atkins Museum of Art, Naples, Naples Museum of Art, Paris, Musée des Arts Décoratifs, New York/Stuttgart, 2009, pp. 271 and 438 for an illustration of the present vase.



(another view)



32

GIUSEPPE GALLO (B. 1954)
'UTOPIA', A SCULPTURE, 1990

from an edition of five plus artist's proof, bronze
68 7/8 in. (175 cm.) high
signed P. A.

\$12,000-15,000

PROVENANCE:

Gianni Michelagnoli, Rome;
Acquired from the above by the present owner.

EXHIBITED:

New York, Sperone Westwater, *Works on Paper and 9 Sculptures*,
November – December 1990;
Venice, *XLIV Venice Biennale*, 1990;
Monza, Villa Reale, *Scultura alla Villa Reale di Monza. Ipotesi dei Musei Civici per otto
sculture contemporanee*, June – July 1990;
Cosenza, Castello Normanno-Svevo, *Una notte ho provato a uccidere un sogno*,
October 2015 – January 2016.

LITERATURE:

Exhibition catalogue, *Dimensione Future, l'artista e lo spazio, XLIV Biennale di Venezia*,
Venice, 1990, n. 6, p. 52;
Exhibition catalogue, *Scultura alla Villa Reale di Monza. Ipotesi dei Musei Civici per
otto sculture contemporanee*, Monza, Villa Reale, Milan, 1990;
Exhibition catalogue, *Roma interna*, Vienna, Museum Moderner Kunst Stiftung
Ludwig, Vienna, 1991, p. 69;
Exhibition catalogue, *Domenico Bianchi, Giuseppe Gallo, Gianni Dessì. Concordantiae*,
Toulouse-Labège, Centre Regional d'art Contemporain Midi-Pyrénées, 1992, p. 94;
R. Lauter, M. d'Argenzio, *Giuseppe Gallo. mito-rito-sito*, exhibition catalogue, Verona,
Galleria dello Scudo, 2005, p. 130.



33

TONI ZUCCHERI (1937-2008)

AN 'UPUPA' SCULPTURE, DESIGNED CIRCA 1964

executed by Venini 2002, hand-blown assembled glass with gold-foil inclusions,

patinated bronze

15 $\frac{3}{8}$ in. (39 cm.) high

signed and dated *Venini TZ 2002*

\$7,000-9,000

LITERATURE:

A. Bettagno, *Gli Artisti Di Venini*, Milan, 1996, p. 154, pl. 227 for a similar example;

F. Deboni, *Venini Glass*, Turin 2007, vol. II, pl. 262 for the same model.



34

TONI ZUCCHERI (1937-2008)
A 'TACCHINO' SCULPTURE,
DESIGNED CIRCA 1964

executed by Venini, hand-blown *murrine* glass
18 in. (45.7 cm.) high

\$5,000-7,000

LITERATURE:

M. Barovier, R. B. Mentasti, A. Dorigato, *Il Vetro di Murano alle Biennali 1895-1972*, Milan, 1995, p. 203 for another 'tacchino';
M. Heiremans, *20th Century Murano Glass*, Woodbridge, 1997, p. 176 for another example;
A. Venini Diaz de Santillana, *Venini*, Milan, 2000, p. 181, pl. 141 for a similar example.
Venini, green catalogue, pl. 6, n. 412.0.

Another 'tacchino' was exhibited at the XXII Venice Biennale, 1964.

35

TONI ZUCCHERI (1937-2008)
A 'TACCHINO' SCULPTURE,
DESIGNED CIRCA 1964

executed by Venini 1980, hand-blown *murrine* glass,
patinated bronze
17 $\frac{3}{4}$ in. (44.5 cm) high
signed and dated *Venini TZ 1980*

\$5,000-7,000

LITERATURE:

See previous lot.

36

TONI ZUCCHERI (1937-2008)
A 'FARAONA' SCULPTURE,
DESIGNED CIRCA 1964

executed by Venini 1980, hand-blown *murrine* glass,
patinated bronze
12 $\frac{3}{4}$ in. (32.5 cm.) high
signed and dated *Venini TZ 1980*

\$4,000-6,000

LITERATURE:

F. Deboni, *Venini Glass*, Milan, 2007, p. 97 for an illustration of a similar example.
Venini, green catalogue, pl. 6, n. 412.1.



34



36



35

37

GIUSEPPE GALLO (B. 1954)

A BOAR MASK FROM THE 'PRISMI' SERIES, 2007

from an edition of five, patinated bronze

72 ¾ in. (185 cm.) high, 18 ½ in. (47 cm.) wide, 15 ⅝ in. (39 cm.) deep

\$15,000-20,000

PROVENANCE:

Gianni Michelagnoli, Rome;
Acquired from the above by the present owner.

EXHIBITED:

Rome, Museum of Contemporary Art, *Giuseppe Gallo. All In*, November 2007 - February 2008;
Mannheim, Kunsthalle, *Giuseppe Gallo. All In*, June - September 2008;
Rovereto, Museum of Contemporary Art Treviso and Rovereto, *Italia Contemporanea. Officina S. Lorenzo*, May - October 2009;
Padova, Oratorio di San Rocco, *Giuseppe Gallo - Prismi*, May - June 2013;
Castello Normanno-Svevo, Cosenza, *Una notte ho provato a uccidere un sogno. Da allora non mi sono più svegliato*, October 2015 - January 2016;
Rio de Janeiro, Casa Italia, *Horizontal*, 2016.

LITERATURE:

D. Eccher, *Giuseppe Gallo. All in*, exhibition catalogue, Museum of Contemporary Art, Rome, Milan, 2007, pp. 178-179, p. 283, pp. 188-189;
D. Lancioni, *Italia Contemporanea. Officina S. Lorenzo*, exhibition catalogue, Museum of Contemporary Art Treviso and Rovereto, Milan, 2009, pp. 136-137;
D. Elena, 'Italia-Brasile 1 a 1', *Architectural Digest*, Italy, July/August 2016, pp. 196-197.



Giuseppe Gallo, 'Prismi' series installation, 2007.

Photo Ottavio Celestino.



38

NAPOLEONE MARTINUZZI (1892-1977)
A VELATO AND MESCOLOTO VASE, MODEL N. 3120, CIRCA 1930

executed by Venini, hand-blown glass with applied handles
13 5/8 in. (34.5 cm.) high
with period paper label *Venini Vetri Sofiati Murano*

\$25,000-35,000

EXHIBITED:

Venice, *Le Stanze del Vetro, Napoleone Martinuzzi. Venini 1925-1931*,
September 2013 - January 2014.

LITERATURE:

M. Barovier, *Napoleone Martinuzzi. Venini 1925-1931*, exhibition catalogue, Venice,
Le Stanze del Vetro, Milan, 2013, p. 326 for the present vase, period photo, and a
design drawing, and p. 316 for another example.

Mobilier et Décoration, July 1929, p. 13 for another example in a different color



Period photograph of another vase of this model, *Mobilier et Décoration*, July 1929, p. 13.



Pencil drawing of the present model, 1930.



39

**NAPOLEONE MARTINUZZI (1892-1977)
A RARE PULEGOSO AMPHORA VASE, MODEL N. 3219, CIRCA 1928**

executed by Venini, lightly iridescent hand-blown and applied glass
17 7/8 in. (45.5 cm.) high

\$60,000-80,000

EXHIBITED:

Venice, *Le Stanze del Vetro, Napoleone Martinuzzi. Venini 1925-1931*,
September 2013 - January 2014.

LITERATURE:

M. Barovier, *Napoleone Martinuzzi. Venini 1925-1931*, exhibition catalogue,
Venice, Le Stanze del Vetro, Milan, 2013, pp. 180, 187 and 207 for illustrations of the
present vase.

A. Bettagno, *Gli Artisti Di Venini*, Milan, 1996, p. 69, fig. 25 for a similar example;
Exhibition catalogue, *Venetian Glass: the Nancy Olnik and Giorgio Spanu Collection*,
American Craft Museum, New York, 2000, p. 44 for this model illustrated;
L'Art Vivant, September 1929, p. 69 for another example.

In his role as principal designer and artistic director of Venini from 1925-1932,
Napoleone Martinuzzi was responsible for creating some of the most visually striking
and technically innovative art glass ever produced by the factory. Central to his
mature work was a devotion to the revival and reinterpretation of classical forms,
the exploration of color and the development of surface treatment. Chief among his
contributions to the field was his experimentation in *vetro pulegoso*, with its many
inclusions of tiny trapped air bubbles and foamy, lightly iridized surface designed
to resemble chalcedony. The vase on offer fully embodies the complete range of
Martinuzzi's artistic values. Fashioned in a classical shape, the vessel is enlivened by
its jade green color, and transformed by its tactile, bubbly finish. Another vase of this
model was exhibited at the 1928 XVI Biennale in Venice.



Period photograph of another vase of this model, *L'Art Vivant*,
September 1929, p. 69.



Pencil drawing of the present model, 1928.



40

CARLO SCARPA (1906-1978)
AN IRIDATO BOWL, MODEL 3920, CIRCA 1940

executed by Venini, lightly iridescent hand-blown glass
2 ¾ in. (7 cm.) high, 4 ½ in. (11.7 cm.) diameter

\$15,000-20,000

LITERATURE:

M. Barovier, *Carlo Scarpa. I vetri di Murano*, Venice, 1991, p. 113 for a similar example;
M. Barovier, *Carlo Scarpa. Glass of an Architect*, exhibition catalogue, Brescia, Palazzo Martinengo, Milan, 1998, p. 147 for a similar example;
Exhibition catalogue, *Venetian Glass: the Nancy Olnik and Giorgio Spanu Collection*, American Craft Museum, New York, 2000, p. 44 for same model illustrated;
M. Barovier, *Carlo Scarpa. Venini 1932-1947*, exhibition catalogue, Le Stanze del Vetro, Milan, 2012, pp. 303, 313 for other examples of this model.



Pencil drawing of the present model, 1940.

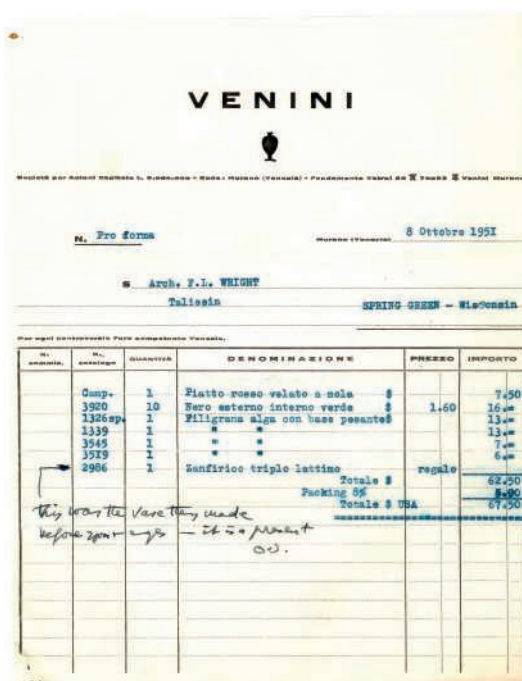
The architectural simplicity of this bowl epitomizes Carlo Scarpa's designs in the 1940s and the form was favored by the revered American architect, Frank Lloyd Wright. In 1951, Frank Lloyd Wright purchased ten bowls of this model directly from Venini during a trip to Venice. Wright and Carlo Scarpa met for the first time in Florence in 1951 on the occasion of the exhibition 'Frank Lloyd Wright: Sixty Years of Living Architecture' and their next meeting took place in Venice shortly thereafter, when Wright was awarded an honorary degree from the University of Venice. The crate with the ten bowls of this model along with another six

works by Scarpa appears to never have arrived at Taliesin and the location of all of these works is unknown. The Venini invoice, dated 8 October 1951, documenting the purchase of the bowls and the other works by Scarpa for Venini was only recently discovered in the Frank Lloyd Wright archives.

Scarpa applied the same technique of iridizing several layers of glass used in the present bowl for a series of works exhibited at the VII Triennale in Milan and the XXII Biennale in Venice in 1940.



Carlo Scarpa (left) and Frank Lloyd Wright (center) in Piazza San Marco, 1951. The Frank Lloyd Wright Foundation Archives (The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York).



Invoice from Venini to Frank Lloyd Wright, 1951. The Frank Lloyd Wright Foundation Archives (The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York).



41

CARLO SCARPA (1906-1978)

A BATTUTO VELATO VASE, MODEL N. 3663, CIRCA 1946-1947

executed by Venini, hand-blown glass

11 ½ in. (30 cm.) high

acid stamp *venini MURANO ITALIA*

\$18,000-25,000

EXHIBITED:

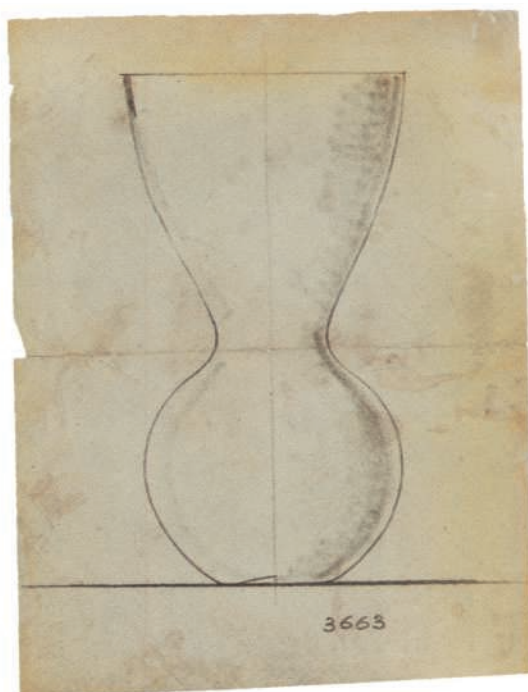
Venice, Le Stanze del Vetro, *Carlo Scarpa. Venini 1932-1947*,
August 2012 - January 2013.

LITERATURE:

M. Barovier, *Carlo Scarpa. Venini 1932-1947*, exhibition catalogue, Venice, Le Stanze
del Vetro, Milan, 2012, p. 325 for an illustration of this vase.

The present vase is a rare example from the *Velati* series, designed by Carlo Scarpa in 1940 for Venini. The design concept is based on the vase's minimalist shape and the highly sophisticated treatment of the body's surface. This technique is achieved by treating the surface with an ultra-light grinding, creating an almost misty or frost-like effect (*vetri appanati*).

Other variations from this series are executed in yellow, red and *lattimo* glass.
A similar example can be found in the Nancy Olnick and Giorgio Spanu Collection,
New York.



Pencil drawing of the present model, 1946/47



42

CARLO SCARPA (1906-1978)

A CORROSO VASE, MODEL N. 3695, CIRCA 1936

produced by Venini, lightly iridescent hand-blown glass

13 ¾ in. (35 cm.) high

acid stamp *venini murano ITALY*

\$50,000-70,000

EXHIBITED:

Venice, Le Stanze del Vetro, *Carlo Scarpa. Venini 1932-1947*,

August 2012 - January 2013;

New York, The Metropolitan Museum of Art, New York, *Venetian Glass by Carlo*

Scarpa: The Venini Company 1932-1947, November 2013 - March 2014.

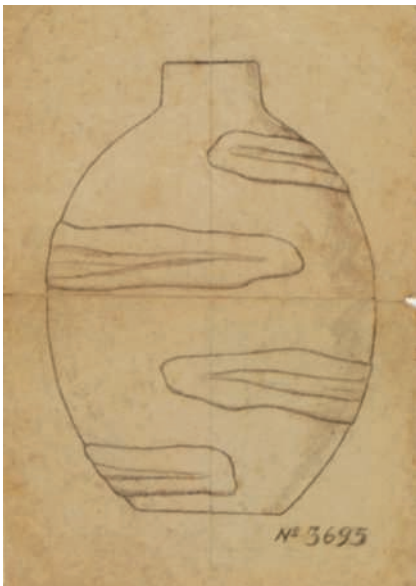
LITERATURE:

M. Barovier, *Carlo Scarpa. Venini 1932-1947*, exhibition catalogue, Venice, Le Stanza de Vetro, Milan, 2012, pp. 205, 218 for this example and a model drawing.

M. Barovier, *Carlo Scarpa. Glass of an Architect*, exhibition catalogue, Brescia, Palazzo Martinengo, Milan, 1998, pp. 126, 211 for other examples.

Venini, blue catalogue, pl. 49, n. 3695.

The *Corroso* series of vessels is amongst the most important of the architect's experiments into transparency of form and texture. During cooling, each vessel was dusted with acid-impregnated sawdust to deliver a softly coarse surface. By selecting pale, dulled colors, together with the textured surface, each vessel conveys an impression of timelessness, as if an artifact exhumed from ancient memory. The expressive, slightly raised trails to the body further provoke a sense of gestural ambiguity, as if the structure is emerging from the mists of timelessness. As such, works from this series capture a uniquely Venetian sensibility, and serve to assert Scarpa's genius as a master of both poetic form and of technique. Examples of good scale and stylistic purity, such as the present example, must be considered to be extremely scarce.



Pencil drawing of the present model, 1936



The present vase in situ at the exhibition 'Venetian Glass by Carlo Scarpa: The Venini Company 1932-47', at the Metropolitan Museum of Art, New York, 2013/14.
© The Metropolitan Museum of Art. Image source: Art Resource, NY.



43

CARLO SCARPA (1906-1978)
A VARIEGATO BOWL, CIRCA 1930-1931

executed by M.V.M. Cappellin, hand-blown glass
7 ¼ in. (20 cm.) high

\$12,000-15,000

LITERATURE:

M. Barovier, *Carlo Scarpa. Glass of an Architect*, exhibition catalogue, Brescia, Palazzo Martinengo, Milan, 1998, pp. 59, 192 for similar examples;
Exhibition catalogue, *Venetian Glass: the Nancy Olnik and Giorgio Spanu ollection*, American Craft Museum, New York, 2000, p. 44 for the same model illustrated.

The spiral decoration used on the body of this bowl is seen again, later in Scarpa's career, in a series of vases executed by Venini.



44

M.V.M. CAPPELLIN

A LATTIMO INCAMICIATO FOOTED BOWL, CIRCA 1930

the design attributed to Carlo Scarpa, hand-blown glass with gold foil inclusions
6 $\frac{3}{4}$ in. (17 cm.) high, 9 $\frac{7}{8}$ in. (25 cm.) diameter
with partial paper label

\$25,000-35,000



45

CARLO SCARPA (1906-1978)
A PENNELLATE VASE, MODEL N. 3840, CIRCA 1942

executed by Venini, lightly iridescent hand-blown glass
9 7/8 in. (25 cm.) high
paper label traces to underside

\$30,000-50,000

PROVENANCE:

Barry Friedman, Ltd., New York;
Acquired from the above by the present owner.

EXHIBITED:

Venice, Le Stanze del Vetro, *Carlo Scarpa. Venini 1932-1947*,
August 2012 - January 2013;
New York, The Metropolitan Museum of Art, New York, *Venetian Glass by Carlo
Scarpa: The Venini Company 1932-1947*, November 2013 - March 2014.

LITERATURE:

M. Barovier, *Carlo Scarpa. Venini 1932-1947*, exhibition catalogue, Venice, Le Stanze
del Vetro, Milan, 2012, p. 428 for this example, p. 434 for a period photograph of the
Venini vitrine featuring vases from the *Pennellate* series at the XXIII Venice Biennale,
1942 and p. 435 for another example with blue spirals and a drawing of the model.
M. Barovier, *Carlo Scarpa. Glass of an Architect*, exhibition catalogue, Brescia, Palazzo
Martinengo, Milan, 1998, pp. 223 for another example and 285 for a period image of
this model at the XXIII Venice Biennale, 1942.

Examples of this series, called a *Pennellate*, or brush-strokes, are exceedingly rare,
as they were extremely difficult to execute. A clear glass vessel is decorated with
small amounts of opaque glass when being blown. The spots of molten colored
glass are applied as the glass is being spun around in the process of blowing until a
painterly irregular effect of brush-strokes is visible. Three color combinations were
chosen for this series — amethyst and sulfur yellow (the present example), pale blue
and amethyst, and *lattimo* white.



Pencil drawing of the present model, 1942.



Vases from the *pennellate* series at the XXIII Venice Biennale, 1942.



46

CARLO SCARPA (1906-1978)

A DECORO A FILI VASE, MODEL N. 8611, CIRCA 1942-1947

executed by Venini, hand-blown glass

7 ½ in. (19 cm.) high

acid stamp *venini murano ITALIA*

\$40,000-60,000

EXHIBITED:

Venice, Le Stanze del Vetro, *Carlo Scarpa. Venini 1932-1947*,

August 2012 - January 2013;

New York, The Metropolitan Museum of Art, New York, *Venetian Glass by Carlo Scarpa: The Venini Company 1932-1947*, November 2013 - March 2014.

LITERATURE:

M. Barovier, *Carlo Scarpa. Venini 1932-1947*, exhibition catalogue, Venice, Le Stanze del Vetro, Milan, 2012, pp. 471 and 473 for illustrations of the present vase.

F. Deboni, *Venini Glass*, Turin, 1996, p. 119, pl. 78 for another example of this vase;

A. Bettagno, *Gli Artisti Di Venini*, Milan, 1996, p. 106, pl. 119 for a related vase of similar form and technique;

M. Barovier, *Carlo Scarpa: Glass of an Architect*, exhibition catalogue, Brescia, Palazzo Martinengo, Milan, 1998, pp. 188 and 224 for another vase of this model. Venini, blue catalogue, n. 3971.

The very rare series of *Decoro a Fili* (thread decorated) is one of the last series Carlo Scarpa designed for Venini in the early 1940s. A clear glass vessel is decorated with hot-applied, colored glass threads to form an irregular pattern. The color scheme on the present vase ranges from *pagliesco*, or straw-colored, to a dark caramel brown. Examples in a blue-amethyst coloration are in the Fondazione Carraro, Ca' Pesaro, Venice, and in the Steinberg Foundation, Vaduz, Switzerland.



47

**TOMASO BUZZI (1900-1981)
AN INCAMICIATO BOWL, CIRCA 1932-33**

executed by Venini, hand-blown glass with gold-foil inclusions
4 $\frac{3}{8}$ in. (11 cm.) high
acid stamp *venini MURANO ITALIA*

\$5,000-7,000

LITERATURE:

F. Deboni, *Venini Glass*, Turin, 1996, p. 88, pl. 40 for a related bowl;
Exhibition catalogue, *Venetian Glass: the Nancy Olnik and Giorgio Spanu Collection*,
American Craft Museum, New York, 2000, p. 44 for the same model illustrated.

48

**TOMASO BUZZI (1900-1981)
A LATTIMO VASE, MODEL N. 1872, CIRCA 1933**

executed by Venini, hand-blown glass
12 $\frac{1}{2}$ in. (31.7 cm.) high
acid stamp *venini MURANO MADE IN ITALY* with manufacturer's paper label

\$5,000-7,000

PROVENANCE:

Phillips, New York, 17 December 2013, lot 225;
Acquired from the above by the present owner.

M. Barovier (ed.), *Tomaso Buzzì at Venini*, exhibition catalogue, Venice, Le Stanza
del Vetro, Milan, 2014, p. 361 for other vases of this design, p. 366 for model details,
an illustration and period photograph of another vase of this design.



47



48

49

ARCHIMEDE SEGUSO (1909-1999)

A MERLETTO VASE, CIRCA 1953

hand-blown glass with fine *merletto* nets and irregular trails of blue
12 $\frac{3}{4}$ in. (32.5 cm.) high

\$25,000-35,000

LITERATURE:

U. Franzoi, *Art Glass by Archimede Seguso*, Venice, 1991, pp. 88, pl. 53 for
a *merletto* vase of a similar form;

P. Rizza, *I Quaderni di Archimede Seguso, No. 7*, Venice, 1995, p. 15 for
a related example;

R. Barovier Mentasti, *I Vetri di Archimede Seguso*, Turin, 1995, pl. 34 for
a related example;

F. Deboni, *Murano 900*, Milan, 1996, p. 217 for a related example;

H. Ricke, E. Schmitt, *Italian Glass Murano Milan 1930-1970*, Munich, 1996,
pp. 184-185 for related examples.

After beginning a new firm in the post-war years, Archimede Seguso enjoyed a burst of creativity in his glass designs. He revived the centuries-old technique of 'merletto' glass in which fine canes meander within the body to create the effect of netting. 'Merletto', which means 'lace' in Italian, had been used in Murano manufactories as early as the 16th century, but here, the plastic modeling of the form combined with delicate netting blown within a blue glass armature and the strongly contrasting colors create a thoroughly modern design.



50

ARCHIMEDE SEGUSO (1909-1999)
A MERLETTO VASE, CIRCA 1952

hand-blown *merletto* glass, with line of deep amethyst
8 ¼ in. (21 cm.) high

\$15,000-18,000

LITERATURE:

U. Franzoi, *Art Glass by Archimede Seguso*, Venice, 1991, p. 91, pl. 57 for another vase of this model;

R. Barovier, *I Vetri di Archimede Seguso*, Turin, 1995, p. 8 for a period photograph of the Archimede Seguso vitrine at the XXVI Venice Biennale in 1952 showing another example of this vase;

H. Ricke, E. Schmitt, *Italian Glass Murano Milan 1930-1970*, Munich, 1996, pp. 188-189 for related examples.



Archimede Seguso's vitrine at the Venice Biennale, 1952, with related *merletto* works



51

PAOLO VENINI (1895-1959)
A VASE, MODEL N. 3886, CIRCA 1954

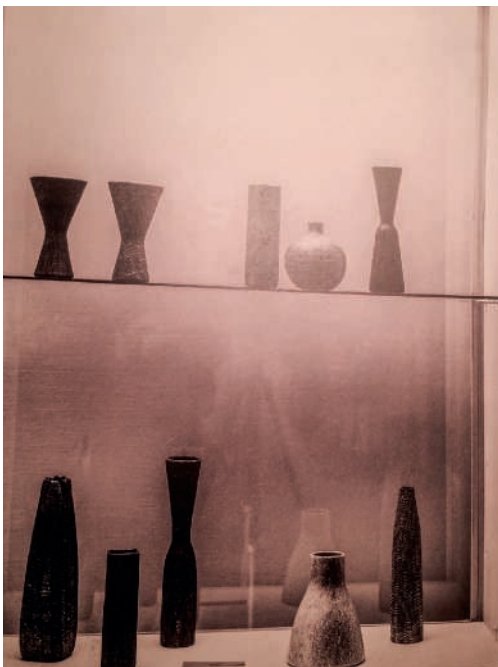
executed by Venini, hand-blown glass *murrine*
13 in. (33 cm.) high
acid stamp *venini MURANO ITALIA*

\$30,000-50,000

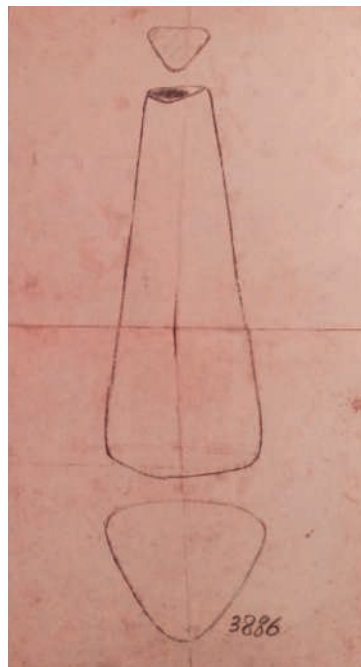
LITERATURE:

A. Venini Diaz de Santillana, *Venini*, Milan, 2000, p. 105, fig. 53 for another vase of this model in a different color scheme;
M. Barovier, C. Sonogo (eds.), *Paolo Venini and his furnaces*, exhibition catalogue, Venice, Le Stanze del Vetro, Milan, 2016, p. 182 for another vase of this model and a pencil drawing of the model.

The technique used for this bottle is known as *mezzaluna murrine* (half-moon). It was designed by Paolo Venini in 1954 and introduced by Venini at the XXVII Venice Biennale and the X Milan Triennale. The present vase, with its triangular shape and vibrant combination of black and turquoise, represents one of Paolo Venini's most famous designs, perhaps exceeded only by the *a dame* series.



Various examples of *mezzaluna murrine* vases at the XXVII Venice Biennale, 1954.



Drawing of the present model, circa 1954



52

PAOLO VENINI (1895-1959)

A BOWL, 1960S

executed by Venini, hand-blown glass *murrine*

4 ¼ in. (10.7 cm.) high, 9 7/8 in. (25 cm.) diameter

\$12,000-18,000

LITERATURE:

F. Deboni, *Venini Glass*, Turin, 1996, pl. 152 for a similar example;

A. Venini Diaz de Santillana, *Venini*, Milan, 2000, p. 110, fig. 59 for a similar example.



53

FULVIO BIANCONI (1915-1996)

A PEZZATO ARLECCHINO VASE, MODEL N. 4319, CIRCA 1950

executed by Venini, hand-blown mosaic glass

13 3/8 in. (34 cm.) high

acid stamp *venini murano ITALIA*

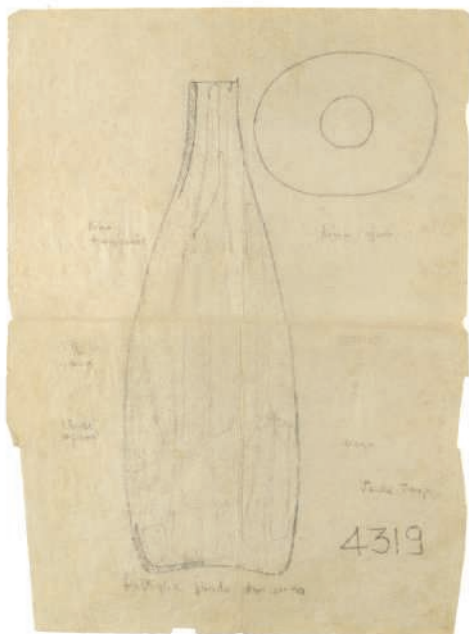
\$8,000-12,000

LITERATURE:

F. Deboni, *Venini Glass*, 1996, Turin, pl. 112 for an illustration of two comparable bottle form vases;

M. Barovier, C. Sonigo (ed.), *Fulvio Bianconi alla Venini*, exhibition catalogue, Venice, Le Stanze del Vetro, Milan, 2015, pp. 166, 178, 180-181 and 280 for other comparable examples and period images.

The shape of the present vase is regarded as the most iconic form of Bianconi's *pezzato* series.



Drawing of the present model, 1950



54

FULVIO BIANCONI (1915-1996)
A CON MACCHIE VASE, MODEL N. 4325, CIRCA 1950

executed by Venini, hand-blown glass internally decorated with irregular fields of aquamarine and amethyst
9 in. (23 cm.) high
acid stamp *venini MURANO ITALIA*

\$40,000-60,000

EXHIBITED:

Venice, Le Stanze del Vetro, *Fulvio Bianconi alla Venini*,
September 2015 - January 2016.

LITERATURE:

M. Barovier, C. Sonogo (eds.), *Fulvio Bianconi at Venini*, exhibition catalogue, Venice, Le Stanze del Vetro, Milan, 2015, pp. 109 and 118 for the present vase, p. 38 for another vase of this model.

Domus, n. 251, October 1950, p. 39, pl. 14, for a period image of another example at the XXV Venice Biennale, 1950;

M. Heiremans, *Art Glass from Murano 1910-1970*, Stuttgart, 1993, p. 265 for another example.

Venini, red catalogue, n. 4325.

Replete with an all-together painterly, modern spirit, the *Macchie* (stains or spots) series speaks to Fulvio Bianconi's keen awareness of the radical developments taking shape in the contemporary art world. These vessels demonstrate an uninhibited treatment of glass and are imbued with the imagination and exuberance of paintings by artists such as Joan Miró and Paul Klee. The globules of dark colored glass that are worked into the wall of this particular vase achieve a marvelous sense of spontaneity, as well as an extraordinary interplay between front and back, and translucency and opacity.



Pencil drawing of the present model,
circa 1950



Macchie vessels designed by Fulvio Bianconi at the XXV Biennale, Venice, 1950.



55

YOICHI OHIRA (B. 1946)

A UNIQUE 'COLATA DI LAVAN. 2' VASE, 2004

executed by Maestro Andrea Zilio and Maestro Giacomo Barbini, hand-blown glass
murrine, granular and powder inserts, partial *inciso* and polished surface
11 ¾ in. (32.5 cm.) high
signed and dated *Yoichi Ohira m° a. Zilio m° g. Barbini 1/1 unico murano Friday*
02-07-2004

\$18,000-26,000

PROVENANCE:

Barry Friedman, Ltd., New York;
Acquired from the above by the present owner.

LITERATURE:

B. Friedman (ed.), *Venice. 3 Visions in Glass*, Cristiano Bianchin, Yoichi Ohira, Laura de Santillana, exhibition catalogue, New York, Barry Friedman Gallery, Kansas, The Nelson-Atkins Museum of Art, Naples, Naples Museum of Art, Paris, Musée des Arts Décoratifs, New York/Stuttgart, 2009, pp. 238 and 434 for other examples from this series.



56

YOICHI OHIRA (B. 1946)

A UNIQUE 'PORFIDO VERDE DI GRECIA E L'ACQUA SMERALDA' VASE, 2002

executed by Maestro Livio *Serena* and Maestro Giacomo Barbini, hand-blown glass
murrine, glass powder, with polished and partial a *ghiaccio* surface
9 7/8 in. (25 cm.) high
signed and dated *Yoichi Ohira m° I. Serena 1/1 unico Monday 24-06-2002 murano*

\$15,000-20,000

PROVENANCE:

Barry Friedman, Ltd, New York;
Acquired from the above by the present owner.

EXHIBITED:

New York, Barry Friedman Ltd., *Venice. 3 Visions in Glass, Cristiano Bianchin,*
Yoichi Ohira, Laura de Santillana, October 2009 - February 2010.



57

YOICHI OHIRA (B. 1946)
A UNIQUE 'NOTTURNO' VASE, 2005

executed by Maestro Andrea Zilio and Maestro Giacomo Barbini, hand-blown glass
murrine, glass powder, *inciso* and polished surface
13 3/8 in. (34 cm.) high
signed and dated *Notturmo, Yoichi Ohira m° a. Zilio, m° g. Barbini 1/1 unico Friday*
07-10-2005 murano

\$25,000-35,000

LITERATURE:

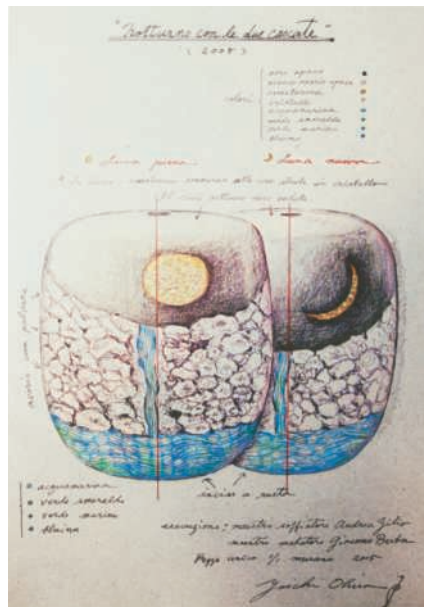
B. Friedman (ed.), *Venice. 3 Visions in Glass*, Cristiano Bianchin, Yoichi Ohira, Laura de Santillana, exhibition catalogue, New York, Barry Friedman Gallery, Kansas, The Nelson-Atkins Museum of Art, Naples, Naples Museum of Art, Paris, Musée des Arts Décoratifs, New York/Stuttgart, 2009, pp. 17, 60, 242, 434 for similar examples.

Yoichi Ohira's careful observation of nature was an important source of inspiration throughout his life and is one of the key aspects of his creative vocabulary. His ability to distil the classical elements and the world around him onto the surface of a glass vessel is exceptional and arguably one of the reasons his vases are so captivating.

'Notturmo', the present vase, is a particularly remarkable example of this poetic approach in which the surface of the vase becomes a canvas for the artist to illustrate an abstract nocturnal landscape through the use of mosaic glass and powders. Ohira captured in this vessel both his innovative aesthetic approach as well as his extensive knowledge of a vast arrays of complex glass-making techniques. The materials are chosen carefully like words in a poem: the *aventurine* to depict the moon is wisely selected for its warm color while the stark white *murrine* represents the snowy mountains.



(reverse)



Drawing of another 'Notturmo con le due Cascate' vase, 2005.



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Detail of works in *primavera* glass by Ercole Barovier in the Carraro residence.



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- We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at +1 212-636-2490.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +1 212-636-2490.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- bidders in the saleroom;
- telephone bidders;
- internet bidders through 'Christie's LIVE™' (as shown above in paragraph B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all lots we charge 25% of the **hammer price** up to and including US\$1,500,000, 20% on that part of the **hammer price** over US\$1,500,000 and up to and including US\$3,000,000, and 12% of that part of the **hammer price** above US\$3,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the successful bidder's responsibility to ascertain and pay all taxes due. Christie's may require the successful bidder to pay sales or compensating use taxes prior to the release of any purchased lots that are picked up in New York or delivered to locations in California, Florida, Illinois, New York, Pennsylvania, Rhode Island or Texas. Successful bidders claiming an exemption from sales tax must provide the appropriate documentation on file with Christie's prior to the release of the lot. For more information, please contact Purchaser Payments at +1 212 636 2496.

E WARRANTIES

1 SELLER'S WARRANTIES

For each lot, the seller gives a **warranty** that the seller:

- is the owner of the lot or a joint owner of the lot acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the lot, has the permission of the owner to sell the lot, or the right to do so in law; and
- has the authority to transfer ownership of the lot to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any lot other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the lots in our sales are **authentic** (our "authenticity warranty"). If, within 5 years of the date of the auction, you satisfy us that your lot is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "Heading"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a lot's **catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the lot is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the lot is the work of the named artist. Please read the full list of **Qualified Headings** and a lot's full **catalogue description** before bidding.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further,

it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.

- The **authenticity warranty** does not apply if the lot can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the lot.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the lot issued at the time of the sale and only if the original buyer has owned the lot continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
 - give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
 - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the lot mutually agreed by you and us in advance confirming that the lot is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - return the lot at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- Books**. Where the lot is a book, we give an **additional warranty** for 21 days from the date of the auction that any lot is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - This additional **warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
 - To make a claim under this paragraph you must give written details of the defect and return the lot to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the lot is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and
 - any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the lot and you need an export licence.
- You must pay for lots bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
 - Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
 - Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.
 - Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only
 - Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.
 - Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
 - You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the lot and ownership of the lot will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the lot to you.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the lot will transfer to you from whichever is the earlier of the following:

- When you collect the lot; or
- At the end of the 30th day following the date of the auction or, if earlier, the date the lot is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
 - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - we can cancel the sale of the lot. If we do this, we may sell the lot again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
 - we can pay the seller an amount up to the net proceeds payable in respect of the amount bid

by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

- we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - we can, at our option, reveal your identity and contact details to the seller;
 - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - we can take any other action we see necessary or appropriate.
- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

1 COLLECTION

- We ask that you collect purchased lots promptly following the auction (but note that you may not collect any lot until you have made full and clear payment of all amounts due to us).
- Information on collecting lots is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers at +1 212 636 2495.
- If you do not collect any lot promptly following the auction we can, at our option, remove the lot to another Christie's location or an affiliate or third party warehouse. Details of the removal of the lot to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.
- If you do not collect a lot by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
 - we will charge you storage costs from that date.
 - we can, at our option, move the lot to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.
 - we may sell the lot in any commercially reasonable way we think appropriate.
 - the storage terms which can be found at christies.com/storage shall apply.
- In accordance with New York law, if you have paid for the lot in full but you do not collect the lot within 180 calendar days of payment, we may charge you New York sales tax for the lot.
- Nothing in this paragraph is intended to limit our rights under paragraph F4.

2 STORAGE

- (a) If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
- charge you storage fees while the **lot** is still at our saleroom; or
 - remove the **lot** at our option to a warehouse and charge you all transport and storage costs
- (b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

H TRANSPORT AND SHIPPING

1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at www.christies.com/shipping or contact us at PostSaleUS@christie.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com.

(b) Endangered and protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

(c) Lots containing Ivory or materials resembling ivory

If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
- (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United

States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: authentic: a genuine example, rather than a copy or forgery of:

- the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it paragraph F1(a).
estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.
lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

- Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.
- ◆ Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.
- ~ **Lot** incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.
- △ Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.
- **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.
- See Storage and Collection pages in the catalogue.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

△: Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its lot number.

◦ Minimum Price Guarantees:

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ◦ next to the lot number.

◦ ◆ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦ ◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, Christie's will report the final purchase price net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

**Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

**Studio of ..."/ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

**Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

**Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

**Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

**After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/ "With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when

the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

EXPLANATION OF CATALOGUING PRACTICE

FOR 20TH CENTURY DECORATIVE ARTS

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in the catalogue as to Authorship are made subject to the provisions of the CONDITIONS OF SALE and LIMITED WARRANTY.

1. When a piece is, in our unqualified opinion, by a certain artist or produced by his workshop or factory, the name appears above the description of the lot, this is indicated as follows:
e.g. EMILE GALLE

2. When a piece is, in Christie's qualified opinion, probably a work by the artist in whole or in part, this is indicated as follows:
e.g. ATTRIBUTED TO EMILE GALLE

3. When a piece is, in Christie's qualified opinion, a work of the period of the artist and closely related to his style, this is indicated as follows:
e.g. IN THE STYLE OF EMILE GALLE

4. When a piece is, in Christie's qualified opinion, a work executed in the artist's style but of a later date, this is indicated as follows:
e.g. IN THE MANNER OF EMILE GALLE

5. When a piece is, in Christie's qualified opinion, a copy (of any date) of a work of the artist, this is indicated as follows:
e.g. AFTER EMILE GALLE

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

ALL **lots** whether sold or unsold may be subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com. To ensure that arrangements for the transport of your **lot** can be finalized before the expiration of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** while in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on christies.com.

STORAGE AND COLLECTION

Please note **lots** marked with a square ■ will be moved to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) on the last day of the sale. **Lots** are not available for collection at Christie's Fine Art Storage Services until after the third business day following the sale. All **lots** will be stored free of charge for 30 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services. Operation hours for collection from

either location are from 9.30 am to 5.00 pm, Monday-Friday. After 30 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection. Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

STORAGE CHARGES

Failure to collect your property within 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

Lots will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Post-Sale Service on +1 212 636 2650.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS e.g. Furniture, Large Paintings, and Sculpture	SMALL OBJECTS e.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration	\$100	\$50
Storage per day	\$10	\$6
Loss and Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	
All charges are subject to sales tax. Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.		

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center
 20 Rockefeller Plaza, New York 10020
 Tel: +1 212 636 2000
 nycollections@christies.com
 Main Entrance on 49th Street
 Receiving/Shipping Entrance on 48th Street
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

Christie's Fine Art Storage Services (CFASS)
 62-100 Imlay Street, Brooklyn, NY 11231
 Tel: +1 212 974 4500
 nycollections@christies.com
 Main Entrance on Corner of Imlay and Bowne St
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

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ENQUIRIES?— Call the Saleroom or Office EMAIL— info@christies.com

For a complete salerooms & offices listing go to christies.com

14/06/16



CATALOGUE SUBSCRIPTIONS

EXPERT KNOWLEDGE BEAUTIFULLY PRESENTED

20/21 DESIGN

A range of property including furniture, lighting, ceramics and sculpture from the Art Nouveau, Arts and Crafts, Art Deco, Modernist and Contemporary Movements.



Code	Subscription Title	Location	Issues	UK£Price	US\$Price	EURPrice
	20/21 Design					
L53	20/21 Design	King Street	2	38	61	57
N53	20/21 Design	New York	4	95	152	144
P53	20/21 Design	Paris	2	38	61	57
K126	Lalique Glass	South Kensington	2	27	44	40

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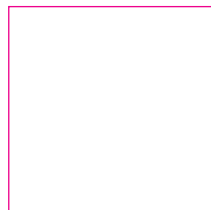
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