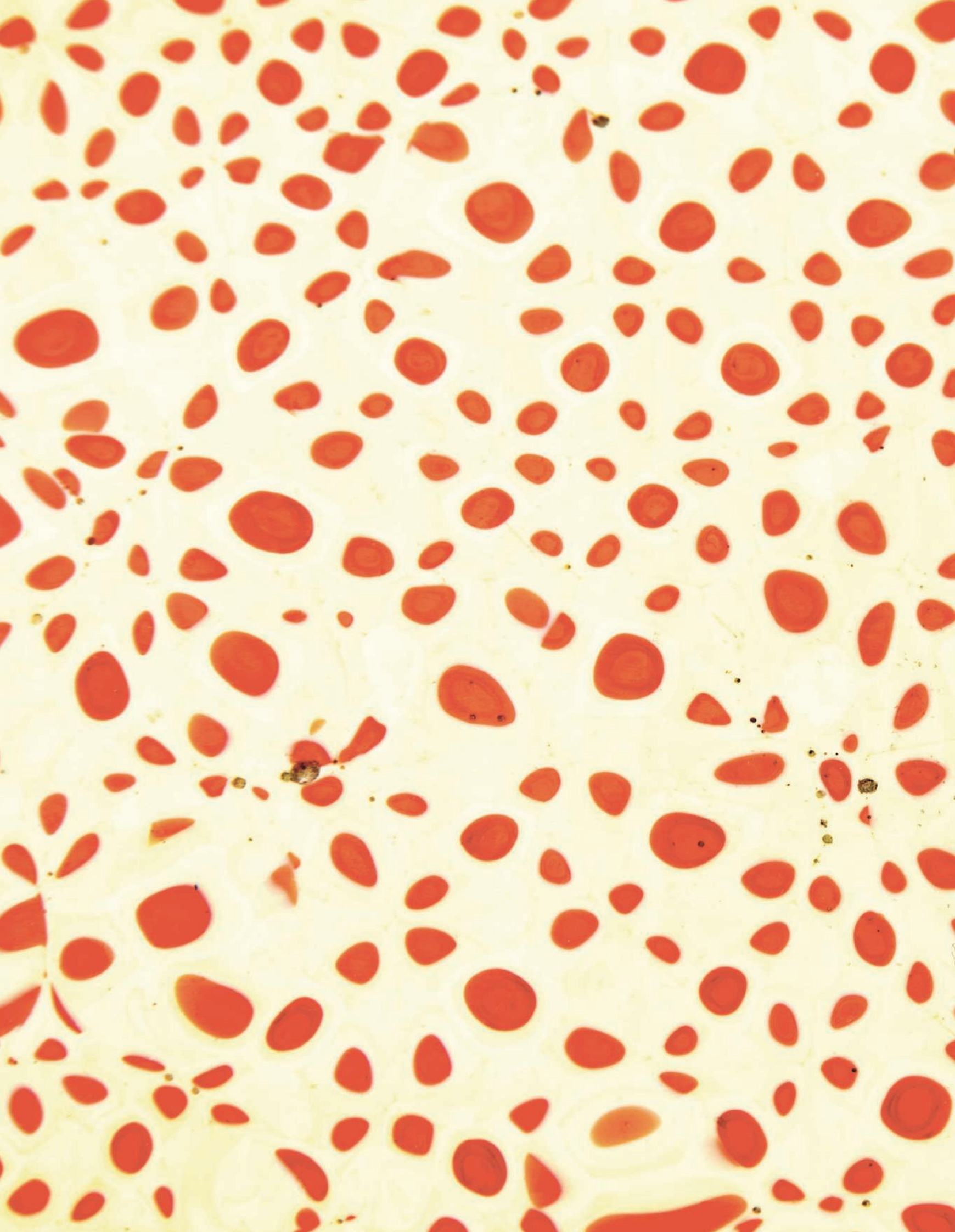


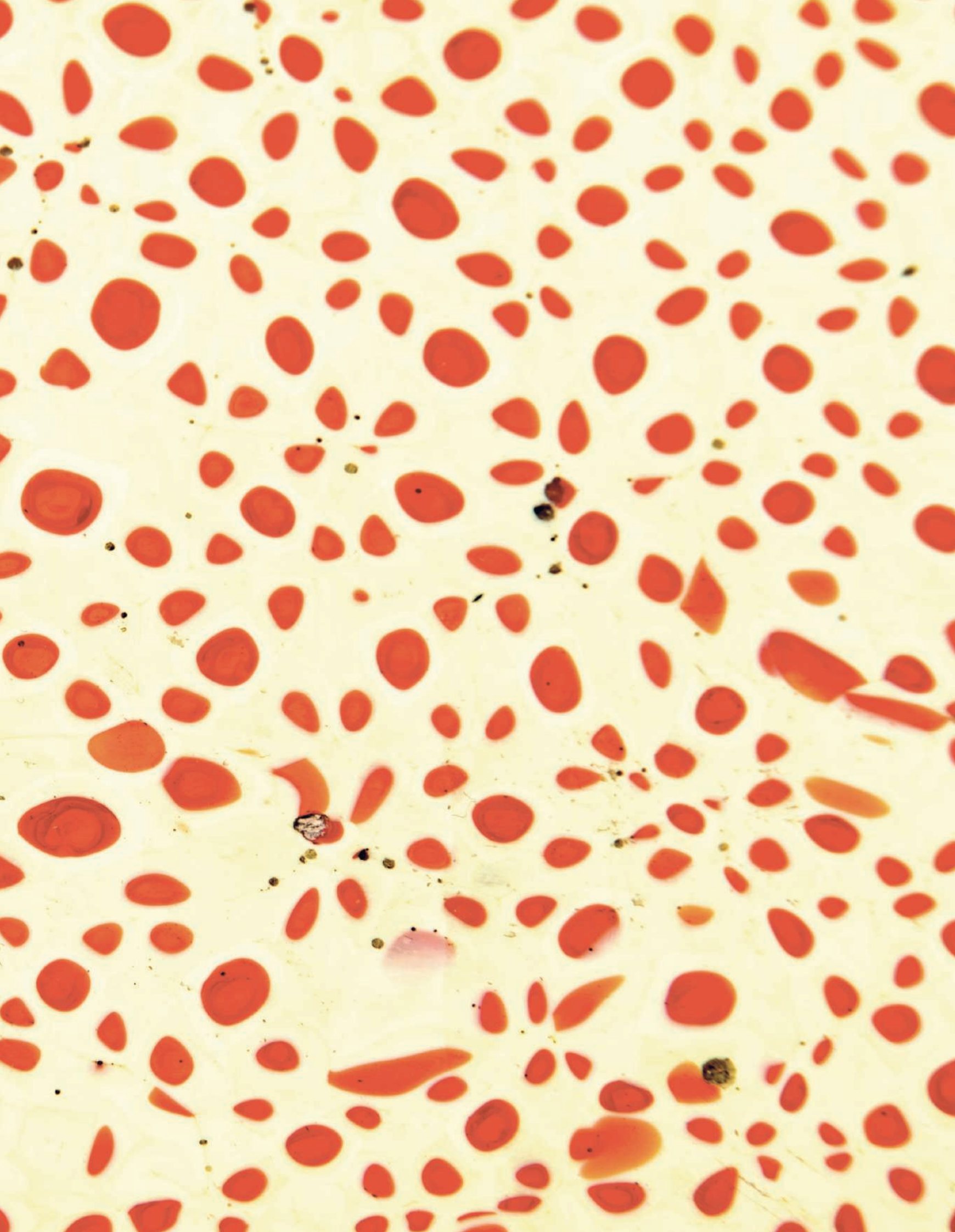


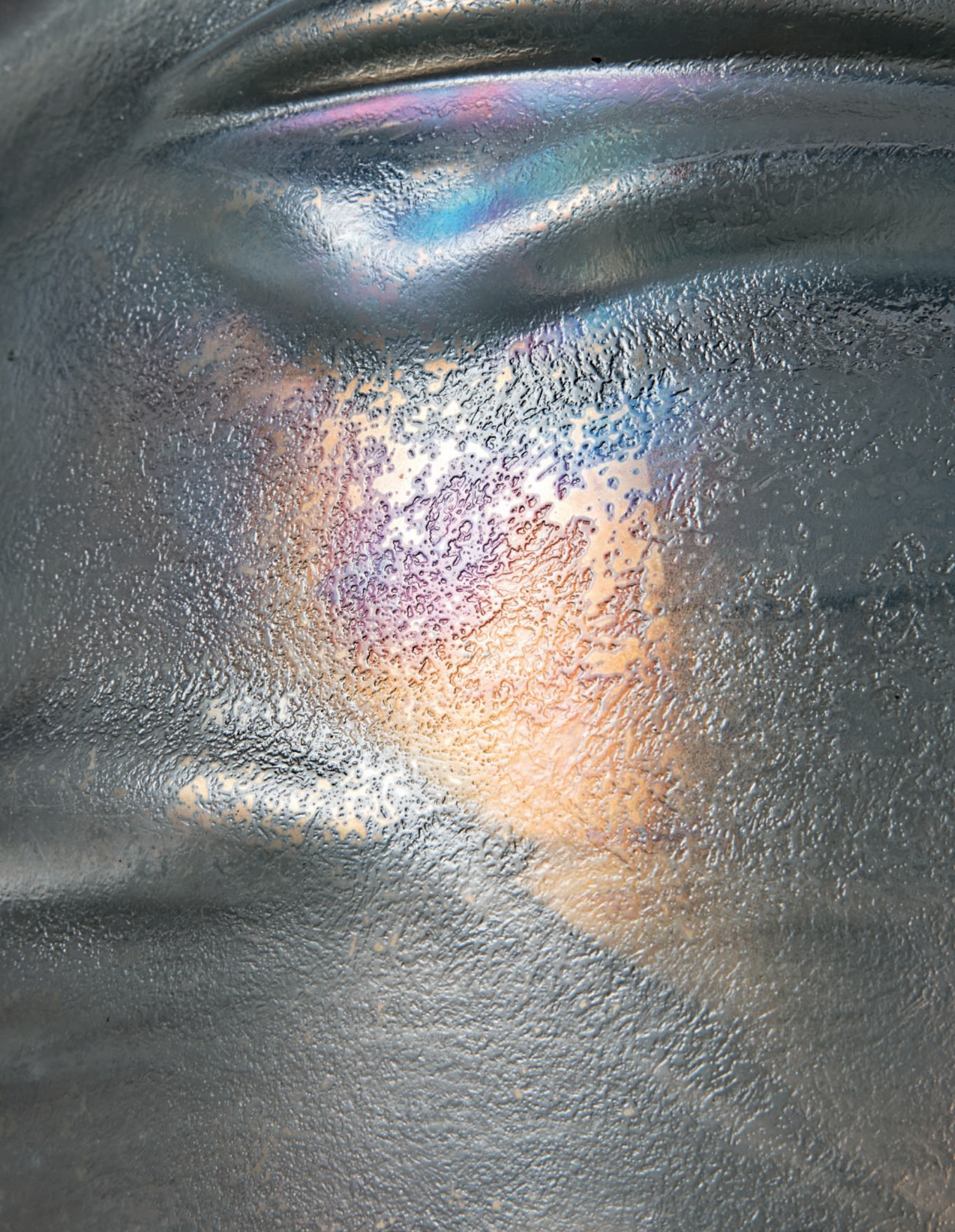
CARLO SCARPA
VISIONS IN GLASS, 1926-1962

A PRIVATE EUROPEAN COLLECTION
NEW YORK 4 MAY 2017

CHRISTIE'S







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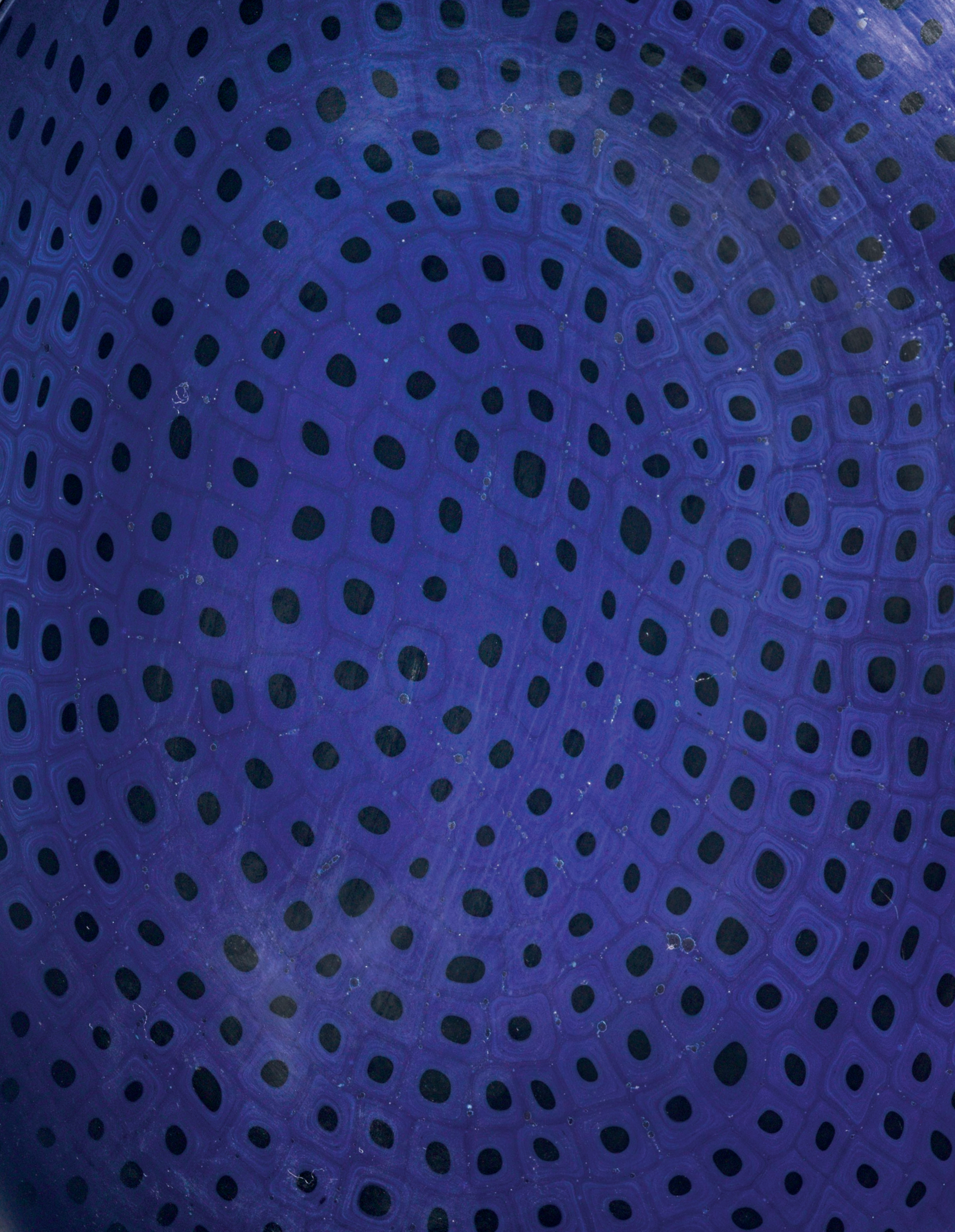
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CARLO SCARPA

VISIONS IN GLASS

Following the retrospective exhibition dedicated to Carlo Scarpa held at the Stanza del Vetro, Fondazione Giorgio Cini, Venice, August 2012 – January 2013, that traveled to the Metropolitan Museum of Art, November 2013 – March 2014, it is the first time that an auction dedicated to Carlo Scarpa will take place. This exclusive collection of rare pieces, patiently put together over many years, illustrates a rich panel of almost every technique that the designer used.

Recognized today internationally, Carlo Scarpa is a leading visionary across many spheres of creativity. An architect, as well as a painter in his conception and use of light and color, he was from his very early years impassioned by the creative process.

We are delighted and honored to pay tribute to this immensely curious and vastly knowledgeable personality, who pulled the traditional and beautiful art of Italian glass into modernity, establishing a true foundation for the future. As Roberta Smith relayed so well in the *New York Times* when reviewing the Carlo Scarpa exhibition at the Met, “[Carlo Scarpa’s Venetian glass] can radically reshape your ideas about form, beauty, originality and art for art’s sake.”

We would like to thank Franco Deboni – himself an architect who was lucky enough to study under Carlo Scarpa, and who is internationally renowned for his deep knowledge and passion for Venetian glass – for his generous help with this catalogue.

SONJA GANNE

International head



CARLO SCARPA

A PERSONAL REMEMBRANCE

It is a great pleasure to comment on this collection of Venetian glass, all designed by Carlo Scarpa. Rather than analyzing each individual piece and its historic relevance, I would like to comment on Scarpa's genius in glass through my own memories.

Venetian glass has been my life and great passion for over 40 years .

The glass of Carlo Scarpa cannot be compared to any other glass of any artist who created glass not only in Murano, but in the whole world in the 20th Century. Forty years of his creations have given us a body of work which is unparalleled and never surpassed. Incredibly modern and rich of a great variety of shapes, colors, techniques, it was laying the roots of contemporary glassmaking in Venice and beyond.

The recent exhibition of glass by Carlo Scarpa at The Metropolitan Museum of Art in New York is a great recognition of Scarpa's profound genius in this field. The fact that this great Museum with its collections that display all of human culture organized a Scarpa glass exhibition, first and foremost is a great honor to Carlo Scarpa and a timely recognition of his contribution to art.

To understand and appreciate his glass, I want to tell about my personal experience:
In 1970, I was a young student at the I.U.A.V., faculty of architecture in Venice. Through a fortuitous coincident, I had the chance to follow his lessons and Carlo Scarpa became a man I idealized and loved. Not that I understood him at all at the time, on the contrary, but I was fascinated by his unique personality, this showmanship with his wonderful dry sense of humor, extraordinary mind, someone apart, like a genius of the renaissance.

His lessons, full of drama, were lectures about art, literature, music, culture, and life: the subject was one thing, but you never could know what was going on in his mind. Scarpa's character could be dark and mercurial. Treating us students often with a disdain, rightfully so, as we, of course, did not fully understand what he was saying. However, his unorthodox teaching had an extraordinary effect in the long run. Now being older, I realize what he taught me: the way to look, the way to "see".

To understand his concept of glass making, it can be very useful to talk about one of his last lessons at I.U.A.V., in February 1976, dedicated to Japanese architecture: at a certain point he started talking about a glass by Adolf Loos and he explained that a vase could easily just be a perfect cylinder but going further, he was asking when does it become more beautiful? Or the most beautiful?

VENETIAN GLASS BY CARLO SCARPA

THE VENINI COMPANY, 1932-1947



The exhibition is made possible in part by the Jane and Robert Carroll Fund.
The exhibition is an adaptation of Carlo Scarpa, *Venini 1932-1947*,
organized by the Fondazione Giorgio Cini, Venice, and Pentagram Stiftung
for presentation at La Strada del Vetro, Venice.



Carlo Scarpa (1905–1978) created a style of design. Born in Venice, Scarpa studied architecture and design in 1926. His exploration of glassworks between 1926 and 1931. It was his technical innovations that redefined the

In 1932, while in his mid-twenties, Scarpa joined the Venini factory on the Venetian island of Murano, located on the Venetian island of Murano for hundreds of years, the Venini factory of glassmaking, leading the way. Until 1927 he worked for the Venini family, creating more than 100 designs, and colors that thoroughly collaborated were displayed at the Venice Biennale during the 1930s.

Organized chronologically, the pieces in the Venini factory kept a record of new designs in a comprehensive inventory of the designs. This is featured in the Venini catalog, which provides the corresponding "blue catalog" from another Venini catalogue.

Radical in nature, Scarpa's glass designs are utilitarian objects. They immediately became a production reality at the Venini factory.

Clear to him, he continued:

Through the material chosen, the thickness of the body in relation to its given form, the quality of its technical execution.

Here we have Scarpa's understanding of the material and process of making, described in a perfect way.

His designs for Murano glass were so radical for the time. Why?

Because of his extraordinary sense for giving shape, based on the eye of someone with a deeply rooted culture, his sure taste, his extraordinary love for quality, the perfection of detail and his understanding of the nature of the material.

When you start to analyze his glass, it is an opportunity to realize how complicated and extremely complex it was for the master blowers of Murano to execute his designs. Scarpa's body of work is so unique because of the variation in designs, the extraordinary amount of innovation being put forward, its colors, shapes, textures, and the overall quality of execution.

The collection offered here for sale is rare in the sense that it is a great representation of works produced by Cappellin and Venini; difficult to assemble as it takes time, passion and knowledge.

The sale invites a great opportunity to see, handle and contemplate Scarpa glass, something that represents the roots of the creative work of his life.

FRANCO DEBONI



Una coppa potrebbe essere benissimo un cilindro perfetto; dove e diventa più bello di quest' altro cilindro? La materia, in primis, lo spessore, secondo, e la qualità della tecnica esecutiva, terzo.

A bowl could easily be a perfect cylinder; when does it become more beautiful than this other cylinder? The material, first and foremost, the thickness second, and the quality of execution third.

CARLO SCARPA



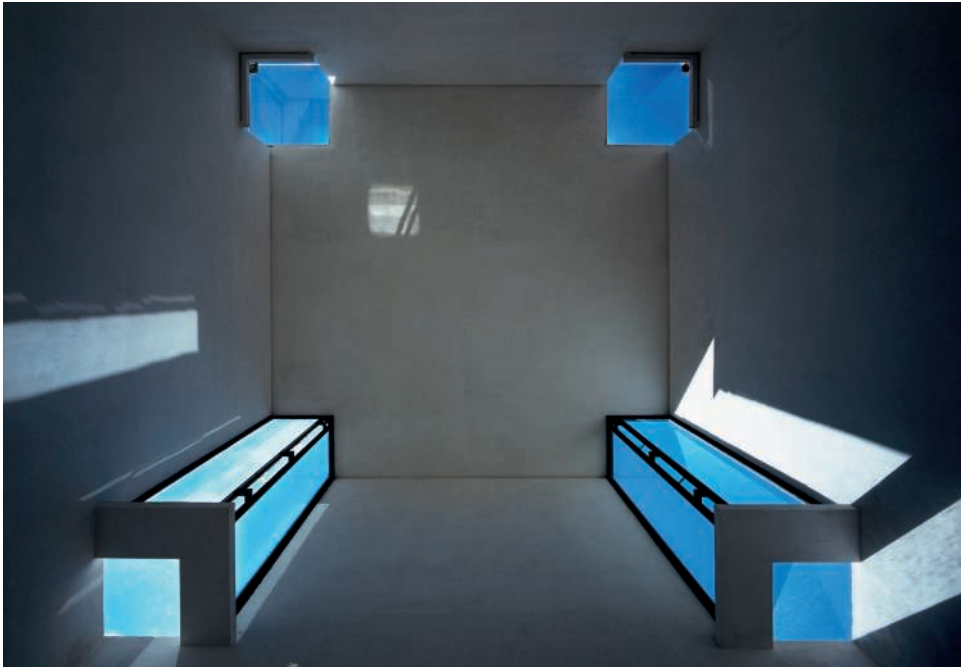
ATMOSPHERE IN THE ARCHITECTURE OF CARLO SCARPA

Carlo Scarpa (1906-1978) was a unique figure among second generation Modern architects, being at once deeply embedded in the archaic and anachronistic culture of Venice, and at the same time transforming this ancient place by weaving the most Modern of spatial conceptions into its material fabric. Scarpa stood in two worlds, the ancient and the modern, the particular historical place and the larger contemporary world, and through his work he forever joined those two worlds, constructing works that integrate, engage and transform their place. Fundamental to Scarpa's work was *time*, the way in which the rituals of everyday life act to inextricably intertwine the past, present and future within the charged context; *material*, from which the walls, floors and ceilings enclosing rooms are made, and with which the building is anchored to its place; the *detail*, that condensation of the boundless whole into the precise part, the articulate joint; and our *experience*, the way his architecture was shaped to shelter us.

More so than with any other Modern architect, Scarpa's works are experienced as being constructed and composed of immaterial elements: light and shadow, sound and silence, mass and hollow, water and reflections, color and its vibrations, the ambiguities of surface and depth—all taking place within the interior room, itself an occupied void within solid walls. These immaterial aspects that characterize our experience may be said to construct an atmosphere, inviting us, the inhabitants, to enter into a particular mood. Yet in attempting to describe the atmosphere engendered by Scarpa's interior spaces, we must immediately confront a paradox, for the experience is only made possible through the architecture having been realized by materials means. As an example, the *acqua alta* requires the layered and staggered stone steps of Scarpa's gondola entry at the Querini Stampalia to be transformed from ordinary canal water (material) into extraordinary atmospheric liquid fog (immaterial). An architectural construction of material is required to bring the immaterial atmosphere into presence, allowing us to experience it.

For Scarpa, born in Venice and living his entire life in the Veneto, this understanding came quite naturally, and his intuitions were confirmed by the concept of "material imagination," in which material is transformed by the imagination into the immaterial atmosphere of experience, as articulated by Gaston Bachelard in *Water and Dreams: An Essay on the Imagination of Matter*. It could be said that the first material that Scarpa knew well was one not usually considered to be part of the typical repertoire of materials employed in the construction of architecture—that being water. In Venice the omnipresent water of the lagoon shapes every aspect of our experience, including our perception of other immaterial characteristics of architecture, beginning with sunlight.

In Venice, sunlight does not enter the narrow urban spaces between the tall walls of the canals horizontally, from the side, but rather vertically, coming downwards, from the sky above, and upwards, reflected from the water below. As an example of Scarpa's engagement of the vertical, zenithal character of Venetian sunlight, it is hard to imagine a more atmospheric room than the tallest gallery of the Gypsoteca Canoviana. The room is illuminated by four corner windows cut into the top of the walls and the roof, two of which push outwards while the other two push inwards. On the museum's opening day, Scarpa recalled: "There was a very fine blue sky, and since the glazing was well polished and very transparent, the sky looked as though it had been sliced into blocks."¹



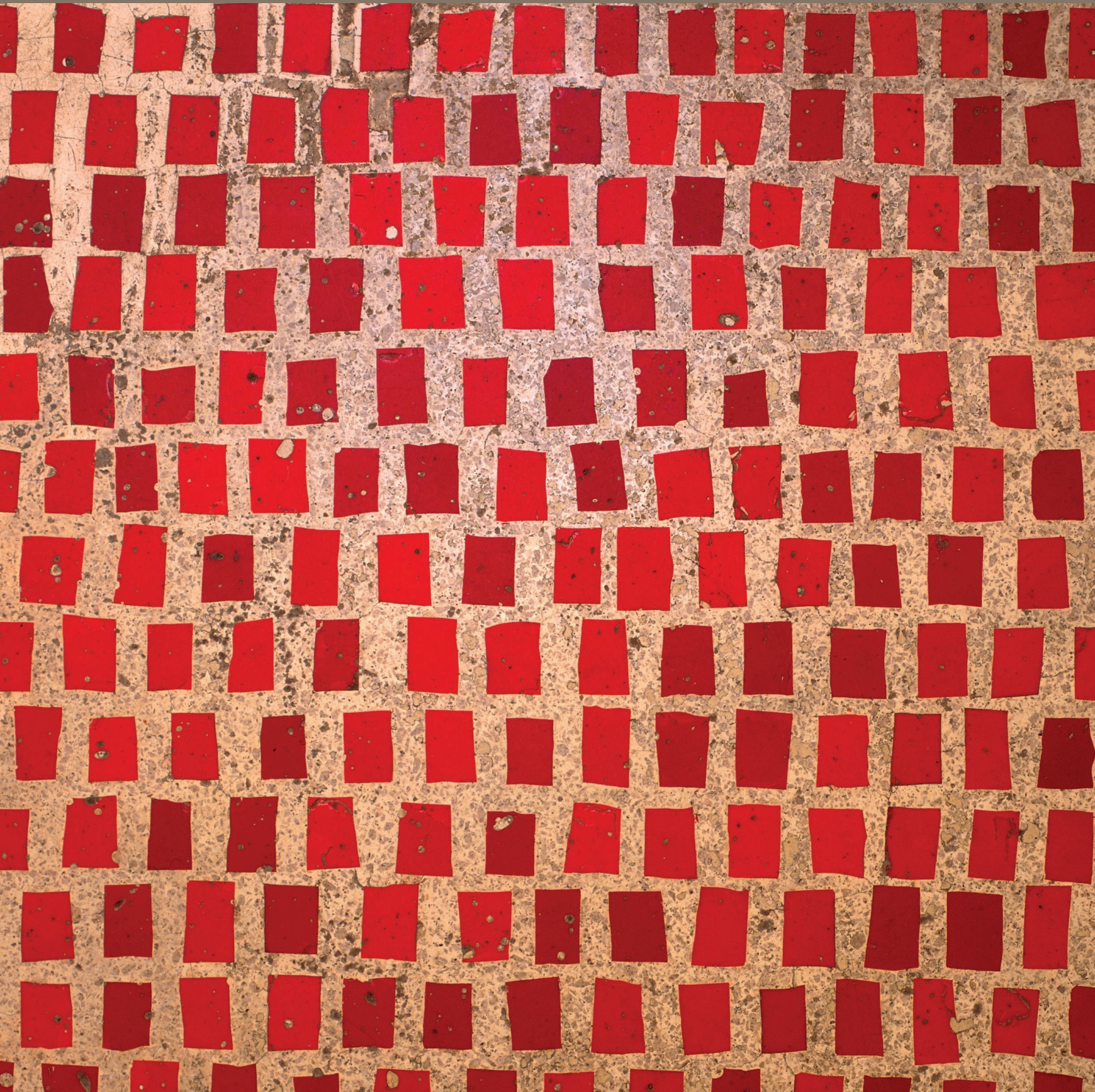
Canova Museum, Possagno, Italy
Photo credit: Richard Bryant/Arcaid Images

In Venice the canal water also affects our perception of mass, weight and anchorage, as buildings, rather than standing on solid earth, are lifted just above the surface of the water by ancient wood log foundations driven into the lagoon bottom. The facades of buildings such as the Querini Stampalia are reflected in the surface of the canal, forming upside-down double images, and the stone and brick buildings appear to levitate, as if they were weightless. During *acqua alta*, this phenomenon is heightened as all of the buildings of Venice appear to emerge directly from the surface of the elevated canal water, and the massive masonry city appears to be floating above its mirror reflection.

Complementing the reflections in the water's surface is the depth of a building's submerged foundations, such as those seen when walking across the stepping-stones rising from the chapel pool at the Brion Cemetery. Here Scarpa brings into presence what his contemporary (and John Ruskin's equal as a writer on Venice), the art historian Adrian Stokes, considered to be an essential attribute of the experience of Venice: "So deeply laid are the imaginative foundations of Venice, to such an extent has stone abrogated the meaning of the soil in our minds, that decay takes the form of metamorphosis, and even of renewal. Weight is below: foundations are visible—but these projections, like the roots of trees, suggest a rising sap and strong grip captured for growth."²

At the very beginning of his career as an architect, the first traditional material Scarpa engaged with was glass, one of the most ambiguous, allusive and atmospheric materials employed in the making of architecture. In his work with Cappellin and Venini, starting in 1926, Scarpa explored the glass-making art, recovering ancient Roman techniques as well as discovering new methods of transforming glass. Glass is inextricably linked to Venice, as Stokes noted in writing that glass had the same importance as limestone in the constructed character and atmosphere of the city; "If in fantasy the stones of Venice appear as the waves' petrification, then Venetian glass, compost of sand and water, expresses the taut curvature of the cold under-sea, the slow, oppressed yet brittle curves of dimly translucent water."³







Tile floor in Olivetti showroom, Venice
Gianantonio Battistella ©CISA A. Palladio

Scarpa engaged in the making of glass, one of the oldest Venetian cultural traditions, as a way of knowing Venice, his place in the world, and the city's history, culture and architecture. As Stokes noted; "At Venice, probably for the first time in Europe, glass was used as window-panes. The very translucence of water was fixed to palaces affronting the sea."⁴ Scarpa's immersion in the glass-making "guilds" on the tiny island of Murano was complemented by his embrace of the ideas of the early 18th century philosopher Giambattista Vico, who held that we can only know as human history that which we and our kind have made, and whose aphorism, *Verum Ipsum Factum*, Scarpa made his architectural and educational motto, translating it as "we only know what we make." Materials, their characteristics and qualities, the manner in which they captured and reflected light, and how they could be worked, were all of critical importance to the construction of atmosphere in the designs of Scarpa.

Perhaps more than any other major Modern architect, Scarpa's design process was bound up with, subsumed in, and quite literally consumed in the act of making, in the selection of material and in the decisions regarding how the material was to be crafted, and in the discoveries made during the course of construction. This included his engagement of glass, wood, metal, concrete, stone and Venetian polished plaster—a craft he was instrumental in reviving and which, as a result, may today be found round the world. Scarpa's buildings almost invariably also involved the introduction of new materials into traditional construction methods, as when he used pieces of glass paste from Murano factories as the aggregate set into the terrazzo flooring of the Olivetti Showroom.

Scarpa's architecture and the atmosphere it engenders is appropriately apprehended and evaluated only by "being there," by experiencing it with all our embodied senses. Yet we soon realize that Scarpa's works are so densely layered and infinitely articulated as to make it impossible to remember, to notice, or to experience every detail and joint, every material characteristic, every nuanced spatial moment, every shadow and reflection. Exemplifying this is the entry hall of the Querini Stampalia, where we stand on the tessellated floor made of a syncopated pattern of small rectangular stones, the low surrounding wall allowing the *acqua alta* to enter the room, surrounding and embracing us, bringing reflections of light and sound, and causing time to stand still.

Here, as in so many of Scarpa's works, there is a kind of excess of sensory stimulation, a labyrinthine density of historical layers, and a compacted complexity of possible readings that we normally associate only with the most ancient places; places where time, weather, and interventions by generations of inhabitants have laminated things so thickly that, even if we visit everyday, there will always be something new to experience in the angle of the sun striking a stone wall or the color of the glass tile shining forth from the shadow. For Scarpa, the Venetian, this atmospheric density of experience is entirely natural and to be expected in everyday life, but it is fair to say that it is a characteristic largely absent from the majority of contemporary architecture and urban design.

For this reason and many others, it can be argued that we have much to learn today from Scarpa's experientially-based and culturally-grounded understanding of what it is to live at one and the same time in historical and contemporary worlds; to live through celebrating architecture's profound capacities to engage our senses; to live through being moved by an architecture that engenders appropriate atmosphere and mood; to live through our embodied experience taking place in the rich reality composed of both the present moment and the presence of the past; and to live through inhabiting an architecture which we know because it speaks to us about how we and our kind have made it.

ROBERT MCCARTER

Robert McCarter is a practicing architect, author and Ruth and Norman Moore Professor of Architecture at Washington University in St. Louis.

¹ Carlo Scarpa, "Incontri a cura di Gastone Favero: Un'ora con Carlo Scarpa," Radiotelevisione Italiana documentary, 1970.

² Adrian Stokes, *The Image in Form: Selected Writings of Adrian Stokes*, ed. Richard Wollheim (New York: Harper and Row, 1972), 277, 272.

³ Adrian Stokes, *The Stones of Rimini* (1935), *The Critical Writings of Adrian Stokes, Volume I, 1930-1937* (London: Thames & Hudson, 1978), 185.

⁴ Adrian Stokes, *Venice: An Aspect of Art* (1945), *The Critical Writings of Adrian Stokes, Volume II, 1937-1958* (London: Thames & Hudson, 1978), 96.

Io credo di essere nato, forse, per questo lavoro e per questa particolare gioia di vivere: del vedere le cose, del goderne.

I believe that I was born, perhaps, for this work and for this particular 'Joie de vivre': seeing things, relishing them.

CARLO SCARPA



Carlo Scarpa, Giacomo and Mario Cappellin
at Palazzo Da Mula, Murano, circa 1928



CARLO SCARPA

VERUM IPSUM FACTUM

'We only know what we make' – a taughtly succinct aphorism – recorded in the early Eighteenth century by the Venetian philosopher Giambattista Vico, served as a guiding principle for the celebrated and uniquely talented architect and designer, Carlo Scarpa. Born in Venice, to a schoolmaster father and a couturier mother, Scarpa's childhood was one that was exposed to the ebbing layers of history – the ancient mercantile exoticism of the Venetian Republic, enabled upon legends of foreign trade, the portal that linked East and West, his childhood home in Vicenza surrounded by the majestic palazzi of Andrea Palladio, archaic relics of the triumph of Renaissance enlightenment.

Both in his early career as a glass designer and later in his practice as an architect, Scarpa's creativity must be evaluated through engagement, touch, sensation and memory. His creations summon too many possibilities, are too elegantly nuanced, and suggest a surfeit of sensory possibilities for them to be casually abbreviated by an immediate brushstroke. The seamless fusion of ancient with new, and of the familiar with the distant, suggest the intervention of timelessness, as if generations of experience have now been brought to focus upon that single moment. This is the most truly valuable of Scarpa's many talents, the ability to transcend time, place and moment through the experience of innovation.

His early training as an architect had prepared Scarpa well. Originally enlisted to oversee the restoration of the old kiln-houses at the Da Mula Palace, Scarpa swiftly established a friendship with Giacomo Cappellin, a former Antiquarian, and recently the founder of M.V.M. Cappellin. Under the encouragement of Cappellin, Scarpa began to design glass objects from 1926, and immediately his creations captured a new spirit. Scarpa's forms – some of which were to be exhibited in Paris at the Salon d'Automne that same year – were announced by pure, unfettered geometries, underlined by a confident yet expressive use of both coloured and transparent volumes, to deliver a stylistic narrative that summoned the familiar resonance of the ancient, with the bravura of the modern. Working with highly talented technicians offered Scarpa the opportunity to investigate and to master complex techniques, amongst which the early-adopted fine filigree Reticello and the Fenicio techniques traced their origins to the 16th century and to the Roman periods respectively.

During the period of his collaboration with M.V.M. Cappellin, which lasted until the company's closure in 1931, and again into the early period of his engagement with Venini, from 1932 onwards, Scarpa's sense of stylistic innovation and technical mastery knew no limitations. Over the course of this period, Scarpa's vessels bore the successful translation of myriad techniques, often extremely complicated, to include Lattimi, Sommerso, and Corroso. Occupying a stylistic terrain that celebrated an imagined memory of the Antique with the formal clarity of the Novocento, it was exactly this ambiguous sense of timelessness that announced Scarpa as the pre-eminent glass designer of his generation. Examples of these works were exhibited at all of the Biennales and Triennales during this period, and Scarpa himself lauded with innumerable accolades.



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)

Around the mid-1930s can be detected a strident and energetic evolution in Scarpa's delivery of his glass forms. Whilst the earlier designs – masterpieces of technical skill and proportion – had invoked the smooth formality of the Ancient, his Roman Murrine series of 1936, inaugurated surfaces that were visibly assembled, yielding a surface that was consciously uneven to the touch. This craft was to reach apotheosis with the murrine vessels exhibited at the Venice Biennale, 1940, incorporating abstractions of colour and pattern that concealed meticulous technique. Scarpa continued to investigate surfaces that were carefully manipulated, epitomised by the irregular blown prunts and stylised slashes to his Corroso series of 1936 – suggestive of intuitive organic growth, as if the substance of glass itself was alert, alive and responsive to the maker's touch. Often these surfaces were additionally treated with hydrofluoric acid, or irradiated in order to stylize a feeling of age, rendered as if totemic artefacts exhumed from timeless, unspecified memory.

By the end of that decade, Scarpa's treatment of surface had matured to include thick-walled vessels that replicated the sensation of hand-beaten silver, or roughly-hewn stone. It is during this latter period that one senses the virtuosity of a craftsman-architect-designer now released – colour now manifest as gestural expressions; markedly evident in the free-form colour trails of the A Macchie series of 1940-1942, and the expressive painterly brushstrokes of the A Pennellate, and Decoro a Fili decorations, both 1942. Scarpa's pivotal and instructive role in the development of modern Italian glass has been most recently celebrated by the important retrospective, inaugurated at the Fondazione Giorgio Cini, Venice, before presentation at New York's Metropolitan Museum, 2013-2014.

"Which one of you is Scarpa?", queried the American architect Frank Lloyd Wright in 1951, upon greeting the official architect's committee of Venice – of which Scarpa was conspicuously not a member. Motivated by admiration and enlisting Scarpa as his unofficial escort for the tour, Wright paused during a visit to Venini to purchase six models, which by chance transpired to be Scarpa's own work, thus cementing a lasting friendship and mutual respect in the process. Despite having designed over two hundred vessels, Scarpa eventually ended his relationship with Venini in 1947, primarily at the urging of his wife, Onorina, to instead concentrate on his architectural endeavours. Active as an architect until his untimely death in 1978, Scarpa's creativity transcended ordinary interpretations of time and space. His references were complex, sensitive, yet often extraordinary – a life of innovation and universality best summarised by the architect's own self-penned epitaph – "When my time comes, cover me with these words, because I am a man of Byzantium who came to Venice by way of Greece."

SIMON ANDREWS
International Specialist



Fig. 160. — Museo per l'industria vetraria nell'isola di Murano.

An etching showing what is now the Murano Glass Museum

Quando arriverà il mio momento copritemi con queste parole perché io sono uomo di Bisanzio venuto a Venezia attraverso la Grecia

When my time comes, cover me with these words, because I am a man of Byzantium who came to Venice by way of Greece.

CARLO SCARPA

MAESTRI VETRAI MURANESI

CAPPELLIN E C

PALAZZO DA MULA

MURANO

VASI

SERIE VI

N. 13

RIPRODUZIONE INTERDETTA

M.V.M. CAPPELLIN & C.

1

CARLO SCARPA (1906-1978)
A RARE 'ROSSO E NERO' FOOTED BOWL, CIRCA 1930

produced by M.V.M. Cappellin & C., hand-blown glass
6¾ in. (17 cm.) high, 7½ in. (19.5 cm.) diameter
acid stamp *MVM Cappellin Murano*

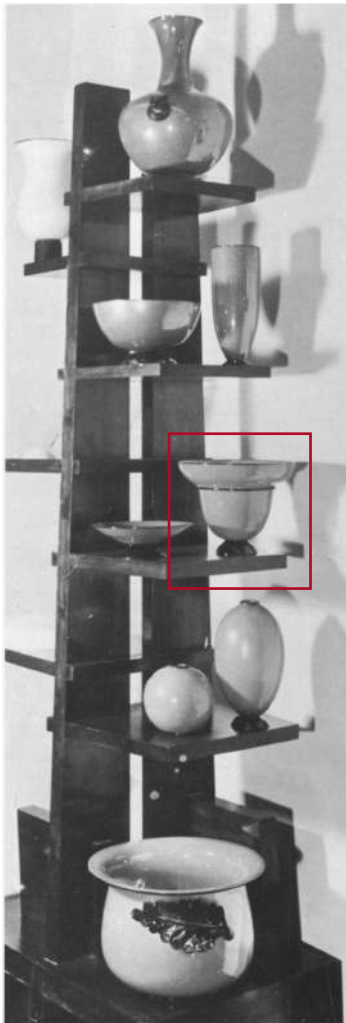
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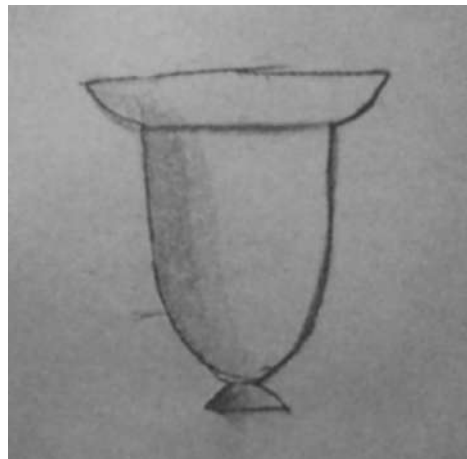
M. Barovier, *Carlo Scarpa: Glass of an Architect*, Milan, 1998, p. 258, n. 33 for another vase of this model in the IV International Exhibition of Modern Decorative and Industrial Arts, Monza, 1930; p. 291, n. 22 for a drawing of this model.

M.V.M. Cappellin Company Catalogue, series VI, n. 13 for a model drawing of this form.

The present lot is an example of a very simple, pure shape combined with two vibrant, contrasting colors - a bold choice for that period. The theme of unity between the simple and the radical was a favorite of Scarpa's and is seen often throughout his glass making career.



M.V.M. Cappellin & C. glass works at the IV International Exhibition of Modern Decorative and Industrial Arts, Monza, 1930



Model drawing of the present form



2

CARLO SCARPA (1906-1978)

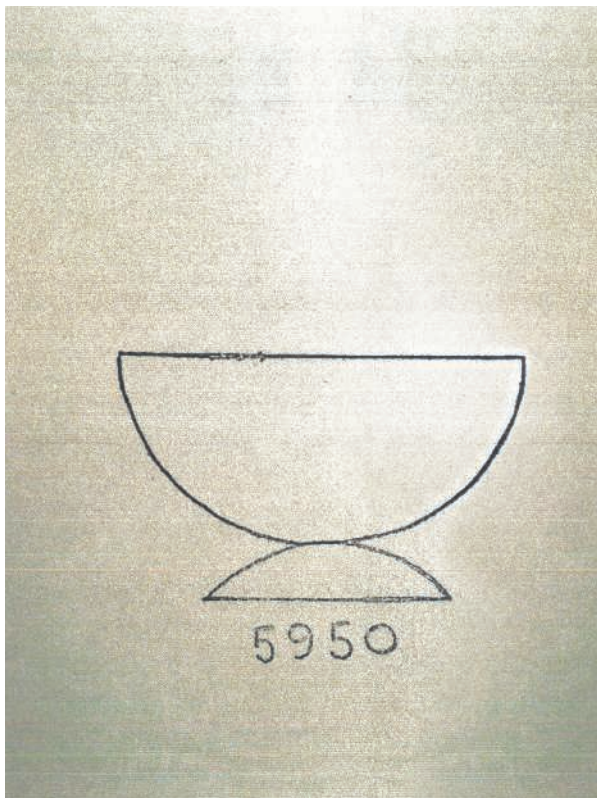
A RARE 'INCAMICIATO' BOWL, CIRCA 1930

produced by M.V.M. Cappellin & C., hand-blown glass with gold foil inclusions
5 in. (12.7 cm.) high, 7½ in. (18 cm.) diameter

\$10,000-15,000

LITERATURE:

M.V.M. Cappellin Company Catalogue, Series VI, n. 13 for a model drawing of the present form.



Model drawing of the present form



3

CARLO SCARPA (1906-1978)

A LARGE VASE WITH COVER, CIRCA 1926

produced by M.V.M. Cappellin & C., hand-blown glass

19¼ in. (49 cm.) high

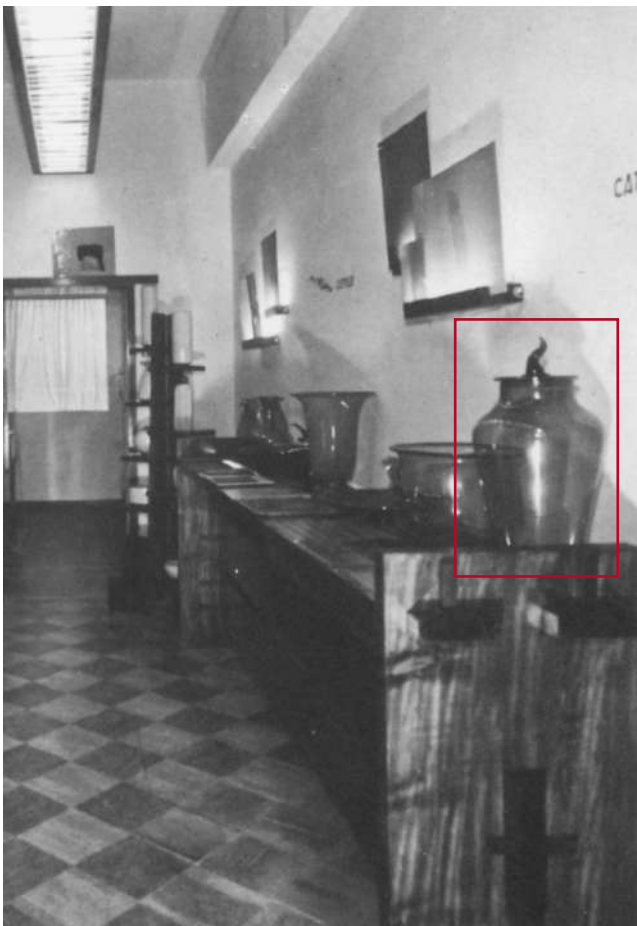
acid stamp *MVM Cappellin Murano*

\$15,000-20,000

LITERATURE:

M. Barovier, *Carlo Scarpa: Glass of an Architect*, Milan, 1998, pp. 57, 192, no. 11 for another vase of this model; p. 257, n. 32 for a vase of this model in the IV International Exhibition of Modern Decorative and Industrial Arts, Monza, 1930.

The tradition of purity and simplicity started by Vittorio Zecchin in the early 1920s continued into the 1930s, however in this vase we see a touch of modernity. The shape of its simple handle shows the influence of Futurism on Italian applied arts of the period.



M.V.M. Cappellin & C. salon at the IV International Exhibition of Modern Decorative and Industrial Arts, Monza, 1930.



4

CARLO SCARPA (1906-1978)

AN IMPORTANT 'PASTA VITREA', CIRCA 1928-1930

produced by M.V.M. Cappellin & C., hand-blown and applied glass with foil inclusions
9¼ in. (24.8 cm.) high

\$30,000-40,000

LITERATURE:

M. Barovier, *Carlo Scarpa: Glass of an Architect*, Milan, 1998, pp. 63, 194, n. 24 for a related vase;
pp. 86-87 for other vases of this technique;

Exhibition catalogue, *Venetian Glass: the Nancy Olnik and Giorgio Spanu Collection*, New York,
2000, p. 48, n. 19 for a related vase.

Objects realized in pasta vitrea were very rare and only few glassworks were able to produce them due to the technical expertise they require. Part of this series designed by Carlo Scarpa in 1929-1930, the present vase is an extraordinarily accomplished example of this difficult technique. Resembling marble, the vibrant contrasting colors are complemented by the richness of texture achieved through the careful use of foil inclusions.

The only other known example of this model in a red coloration can be found in the Nancy Olnik and Giorgio Spanu Collection, New York.



A vase of a comparable form, circa 1928-30.



5

CARLO SCARPA (1906-1978)

AN 'IRIDATO' VASE, CIRCA 1928

produced by M.V.M. Cappellin & C., hand-blown iridescent glass
9 $\frac{7}{8}$ in. (25 cm.) high

\$18,000-24,000

LITERATURE:

M. Barovier, *Carlo Scarpa: Glass of an Architect*, Milan, 1998, pp. 64, 194, no. 35 for another vase of this model.

This form, a sphere mounted upon inverted conical foot, is amongst the earliest of Scarpa's glass designs for M.V.M. Cappellin and exhibits graphic modernist clarity. Initially produced in clear and translucent glass, this rare example, unusually executed in deep opaque azure pâte-de-verre, derives chromatic inspiration from lapis lazuli, the prized stone imported into Venice and ground to produce ultramarine, the finest and most expensive of all pigments used by some of the most important painters of the Renaissance and the Baroque. This vase is an early and powerful example of the architect's ability to deliver subtlety of surface upon form, and reveals a passion for colour to be later investigated in numerous subsequent architectural projects, memorably including the ultramarine textured wall surfaces of the Banco Popolare, Verona, 1973.

A similar model in red can be found in the Nancy Olnik and Giorgio Spanu Collection, New York.



Banco Popolare, Verona
© Klaus Frahm/ARTUR IMAGES



6

CARLO SCARPA (1906-1978)

A MINIATURE 'TRANSPARENTE' VASE, 1926-1931

produced by M.V.M. Cappellin & C., hand-blown glass

3¾ in. (9.5 cm.) high

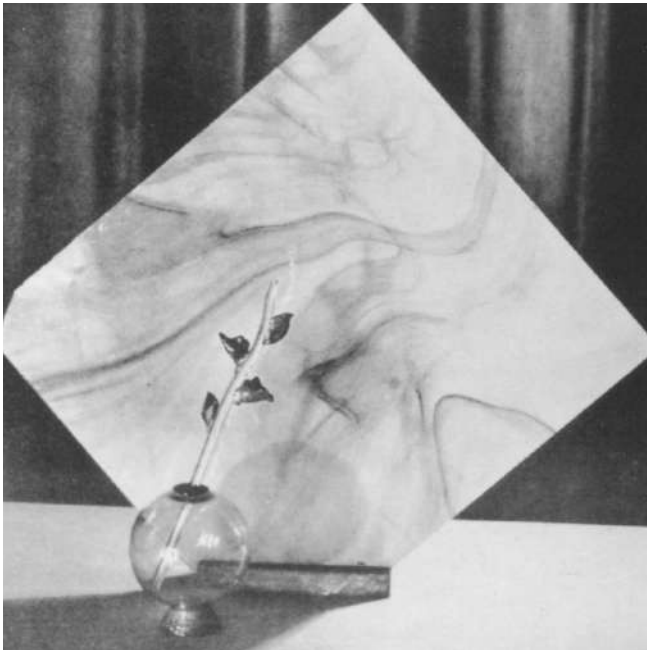
acid stamp *MVM Cappellin Murano*

\$1,000-1,500

LITERATURE:

M. Barovier, *Carlo Scarpa: Glass of an Architect*, Milan, 1998, pp. 54, 192, n. 2 for another vase of this model; p. 247, n. 5 for a small vase of this model with a glass flower; p. 263, n. 49 for a vase of this model at The Exhibition of Glass, Ceramics, and Lace in Modern Italian Art, Amsterdam, 1931.

Exhibition catalogue, *Venetian Glass: the Nancy Olnik and Giorgio Spanu Collection*, New York, 2000, p. 47, n. 18 for another vase of this model.



A vase of this model at the Exhibition of Glass, Ceramics, and Lace in Modern Italian Art, Amsterdam, 1931



7

CARLO SCARPA (1906-1978)

A 'PALMA' VASE, CIRCA 1926

produced by M.V.M. Cappellin & C., hand-blown glass

7 in. (18 cm.) high

acid stamp MVM Cappellin Murano

\$10,000-12,000

LITERATURE:

M.V.M. Cappellin Company Catalogue, Series VI, n. 13 for a model drawing of the present form;
M. Barovier, *Carlo Scarpa: Glass of an Architect*, Milan, 1998, pp. 70, 195, no. 43 for another vase
of this model;

Exhibition catalogue, *Venetian Glass: the Nancy Olnik and Giorgio Spanu Collection*, New York,
2000, p. 53, n. 25 for a vase of this model in iridescent opaque glass.



Pencil drawing by Carlo Scarpa of a related design



Model drawing of the present form





E'nei dettagli che io vedo la classe.

It is in the details that I see class.

CARLO SCARPA



AN IMPORTANT

"BALLOTON" VASE

8

CARLO SCARPA (1906-1978)

AN IMPORTANT AND RARE 'BALLOTON' VASE, CIRCA 1930

produced by M.V.M. Cappellin & C., hand-blown glass with gold and silver foil inclusions
9½ in. (24 cm.) high
with retailer's paper label

\$40,000-60,000

LITERATURE:

M.V.M. Cappellin Company Catalogue, Series VI, n. 13 for a model drawing of a related form;
M. Barovier, *Carlo Scarpa: Glass of an Architect*, Milan, 1998, pp. 58, 192, no. 13 for another vase of this model;
Exhibition catalogue, *Venetian Glass: the Nancy Olnik and Giorgio Spanu Collection*, New York, 2000, p. 49, n. 20 for another vase of this model.

Balloton is a technique used to achieve a particularly rich and elaborate effect. The hive pattern is obtained by hand-blowing the glass into a cross hatched metal mould. The example presented here is enriched also by the use of gold and silver foil which adds an extra layer of complexity to the piece. An extremely rare vase, only another example is known to exist using this technique and this form and is retained in the Nancy Olnik and Giorgio Spanu Collection, New York.



Model drawing of a comparable form



9

CARLO SCARPA (1906-1978)

A 'FENICIO' VASE, CIRCA 1928-1930

produced by M.V.M. Cappellin & C., hand-blown glass with gold foil inclusions
4 $\frac{7}{8}$ in. (12.5 cm.) high

\$15,000-20,000

LITERATURE:

M. Barovier, *Carlo Scarpa: Glass of an Architect*, Milan, 1998, pp. 66, 195, no. 36 for another vase of this model; p. 252, n. 18 for another vase of this technique;
Exhibition catalogue, *Venetian Glass: the Nancy Olnik and Giorgio Spanu Collection*, New York, 2000, p. 52, n. 23 for another vase of this model.



Three vases with 'Fenicio' decoration, circa 1928-29.



10

CARLO SCARPA (1906-1978)

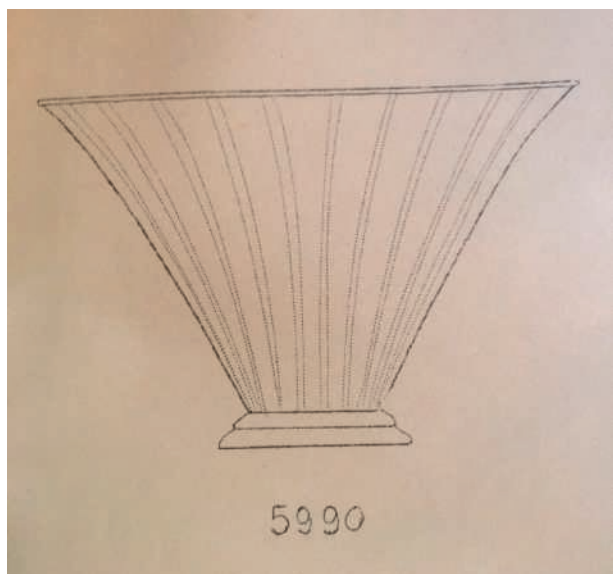
A LARGE 'FENICIO' VASE, CIRCA 1928-1930

produced by M.V.M. Cappellin & C., hand-blown glass with gold foil inclusions
6¾ in. (17 cm.) high, 10¾ in. (27.2 cm.) diameter

\$20,000-30,000

LITERATURE:

M.V.M. Cappellin Company Catalogue, Series VI, n. 13 for a model drawing of the present form;
M. Barovier, *Carlo Scarpa: Glass of an Architect*, Milan, 1998, pp. 69, 195, n. 47 for a related vase.



Model drawing of the present form



11

CARLO SCARPA (1906-1978)

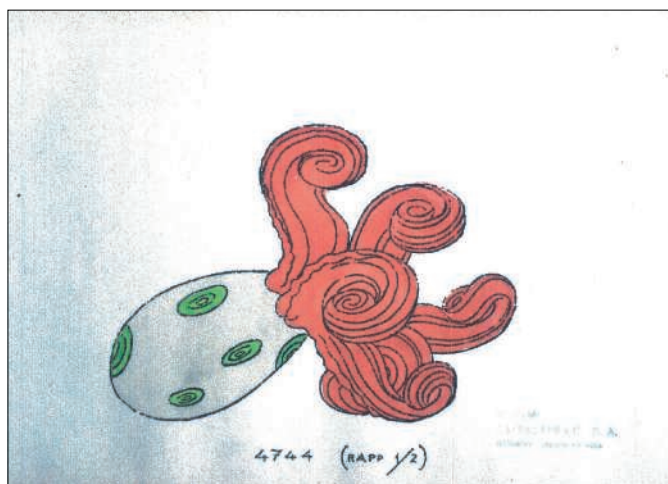
A LARGE OCTOPUS, CIRCA 1930

produced by M.V.M. Cappellin & C., hand-blown and applied glass with gold foil inclusions
8¼ in. (21 cm.) high, 9 in. (23 cm.) wide, 8½ in. (21.5 cm.) deep

\$10,000-15,000

LITERATURE:

M.V.M. Cappellin Company Catalogue, Series VI, n. 13 for a model drawing of the present form;
M. Barovier, *Carlo Scarpa: Glass of an Architect*, Milan, 1998, p. 260, n. 40 for an octopus of
this model in the Meroni and Fossati room at the IV International Exhibition of the Modern
Decorative and Industrial Arts, Monza, 1930.



Model drawing of the present form



12

CARLO SCARPA (1906-1978)

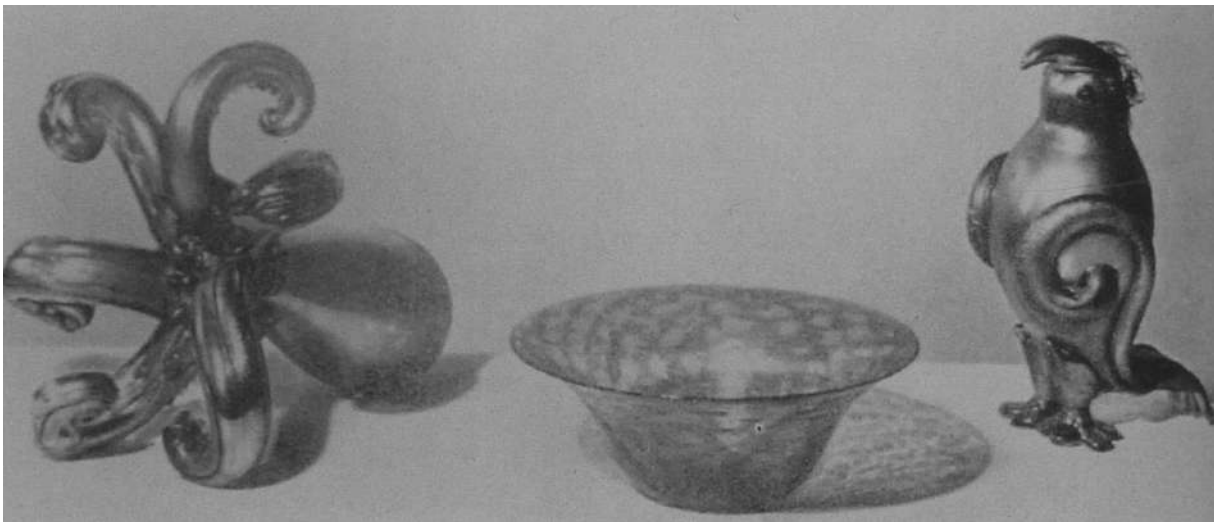
A 'PASTA' OCTOPUS, CIRCA 1928

produced by M.V.M. Cappellin & C., hand-blown and applied iridescent glass
3½ in. (8 cm.) high, 4 in. (10 cm.) wide, 3¾ in. (9.5 cm.) deep

\$6,000-8,000

LITERATURE:

F. Deboni, *Murano '900*, Milan, 1996, p. 149, n. 65 for this model illustrated;
M. Barovier, *Carlo Scarpa: Venini 1932-1947*, exhibition catalogue, Le Stanze del Vetro, Milan, 2012, p. 476 for a period photograph of a related model.



A related octopus by M.V.M. Cappellin in a period photograph, circa 1931.



13

CARLO SCARPA (1906-1978)

A MONUMENTAL VASE WITH APPLIED SHELL, CIRCA 1930

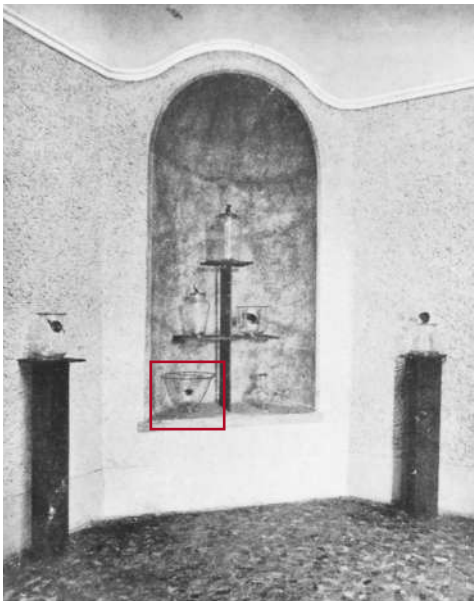
produced by M.V.M. Cappellin & C., hand-blown and applied glass
13 in. (33 cm.) high, 18¾ in. (47.7 cm.) diameter
acid stamp MVM Cappellin Murano

\$30,000-40,000

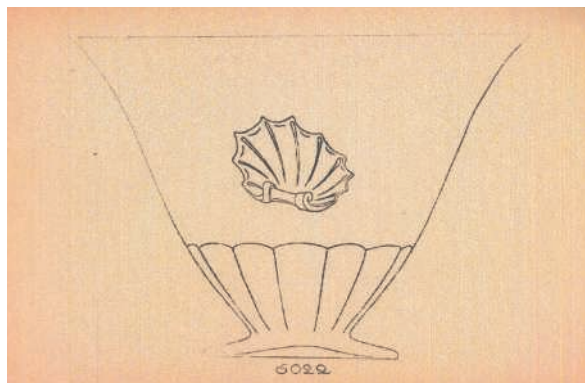
LITERATURE:

M.V.M. Cappellin Company Catalogue, Series VI, n. 13 for a model drawing of the present form;
F. Deboni, *Murano '900*, Milan, 1996, p. 186, n. 102 for another large vase with a shell motif;
M. Barovier, *Carlo Scarpa*, Milan, 1998, pp. 85, 199, no. 111 for a similar example;
M. Barovier, *Carlo Scarpa: Glass of an Architect*, Milan, 1998, p. 85 for a related vase, p. 199 for a similar example, p. 265, n. 55 for another vase of this model exhibited at the XXII Exhibition of the Opera Bevilacqua La Masa, Venice, 1931;
Exhibition catalogue, *Venetian Glass: the Nancy Olnik and Giorgio Spanu Collection*, New York, 2000, p. 61, n. 32 for a related vase.

The present lot is an important and early example of Scarpa's efforts to modernize the production of glass experimenting with new techniques. The air inclusions, which form the decoration of this large vase, are obtained by a chemical process and can be considered one of the starting point for techniques used subsequently by Scarpa such as the Bollicine and Sommerso. The use of this innovative technique to create the bubbles was here a deliberate adjunct to the thematic impetus of the vase, with the applied shell motif thereby also accompanied by the suggestion of swirling of sea water and foam created by the captured inclusions.



Another vase of this model at the XXII Exhibition of the Opera Bevilacqua La Masa, Venice, 1931



A model drawing of the present form



14

CARLO SCARPA (1906-1978)

A 'CANNE INCROCIATE' VASE, CIRCA 1928

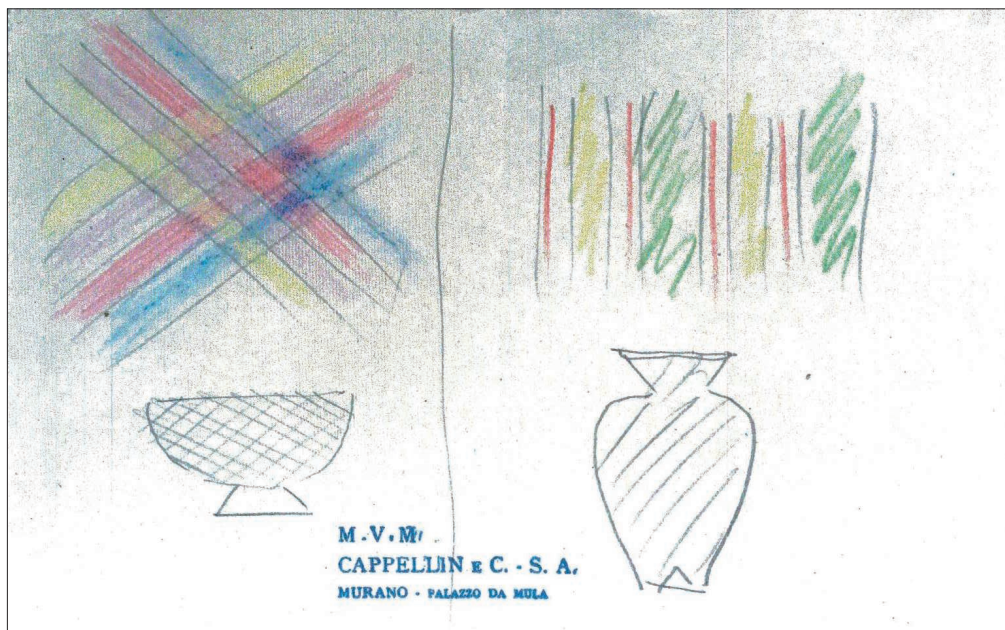
produced by M.V.M. Cappellin & C., hand-blown glass

11¼ in. (28.5 cm.) high

\$12,000-18,000

LITERATURE:

M.V.M. Cappellin Company Catalogue, Series VI, n. 13 for a model drawing of the present form.



Model drawing of the present form



15

CARLO SCARPA (1906-1978)

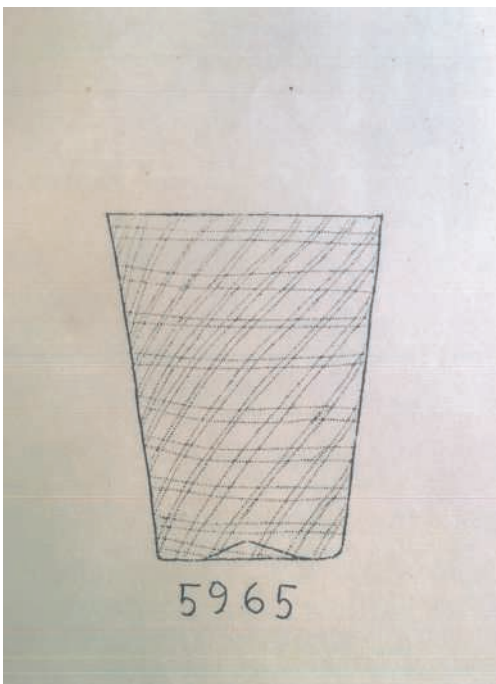
A LARGE 'CANNE INCROCIATE' VASE, CIRCA 1928

produced by M.V.M. Cappellin & C., hand-blown glass
8 $\frac{7}{8}$ in. (22.5 cm.) high, 11 $\frac{7}{8}$ in. (30 cm.) diameter

\$18,000-24,000

LITERATURE:

M.V.M. Cappellin Company Catalogue, Series VI, n. 13 for a model drawing of a related form;
M. Barovier, *Carlo Scarpa: Glass of an Architect*, Milan, 1998, pp. 61, 193, n. 21 for another vase of
this technique.



Model drawing of a related form



16

ATTRIBUTED TO CARLO SCARPA (1906-1978)

A LARGE BOWL, CIRCA 1930

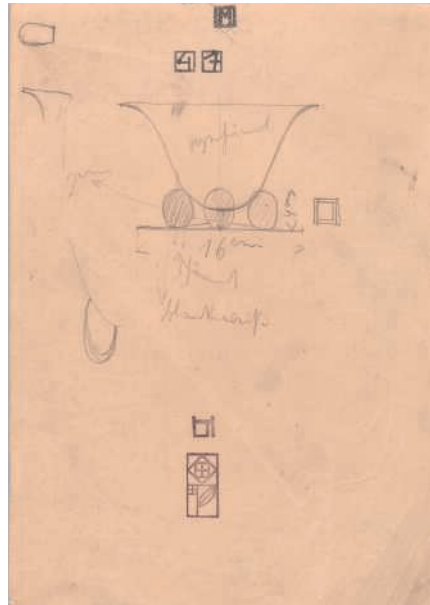
produced by M.V.M. Cappellin & C., hand-blown and internally silvered glass
5¾ in. (14.7 cm.) high, 13¾ in. (35 cm.) diameter
with two original retailer's paper labels

\$15,000-20,000

Carlo Scarpa spoke often of his admiration for the Wiener Werkstätte, in particular for the work of Adolf Loos and Josef Hoffmann. This influence is clear in his architectural language, but it can also be seen in his glass design. The preference for a pure simple geometric form, the attention to materials and the deep understanding of high-skilled craftsmanship are just some of the elements that make Scarpa's glass vessels so exceptional and so close to the stylistic lesson of the Viennese school. The present lot articulates these elements in a simple form, yet incorporating a decorative elements, the round feet, which are made with an elaborate technique. Each round element is hand-blown and left to cool down. After the cooling is completed, each pieces is silvered individually. The elegant bowl recalls a design for silver bowl designed by Josef Hoffmann.



A silver bowl designed by Josef Hoffman for the Wiener Werkstätte, circa 1903
MAK - Austrian Museum of Applied Arts / Contemporary Art
Photo: © MAK



A drawing of a bowl designed by Josef Hoffman for the Wiener Werkstätte
MAK - Austrian Museum of Applied Arts / Contemporary Art
Photo: © MAK



17

CARLO SCARPA (1906-1978)

A RARE 'LATTIMO AURATO' VASE, CIRCA 1930

produced by M.V.M. Cappellin & C., hand-blown glass with gold foil inclusions
7 in. (17.8 cm.) high

\$20,000-30,000

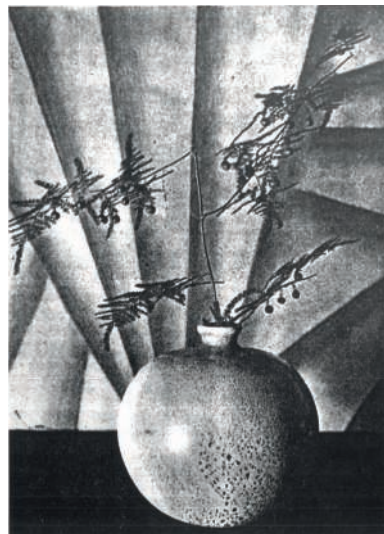
LITERATURE:

F. Deboni, *Murano '900*, Milan, 1996, p. 147, n. 63 for a related vase with handles;
M. Barovier, *Carlo Scarpa: Glass of an Architect*, Milan, 1998, p. 196 no. 71 for another vase of this model; p. 251, n. 17 for another vase of this model, circa 1928; p. 260, n. 40 for another vase of this model in the Meronit Fossati room at the IV International Exhibition of Modern Decorative and Industrial Art, Monza, 1930;
Exhibition catalogue, *Venetian Glass: the Nancy Olnik and Giorgio Spanu Collection*, New York, 2000, p. 57, n. 28 for a related vase with handles, p. 58, n. 30 for another vase of this model.

For the *Lattimi* series the architect resurrected and perfected an ancient technique originally conceived to mimic porcelain, which in the case of this example features a surface enhanced by thin sheets of oxidized gold leaf to further enhance both an implication of age, and to deliver remarkable subtlety. This example, of pure ovoid form, offers a stylistic and universal timelessness that transcends history.



Period photograph of this model, circa 1928-30.



Period photograph of a vase executed in the same manner, circa 1929.



18

CARLO SCARPA (1906-1978)

A VASE, CIRCA 1930

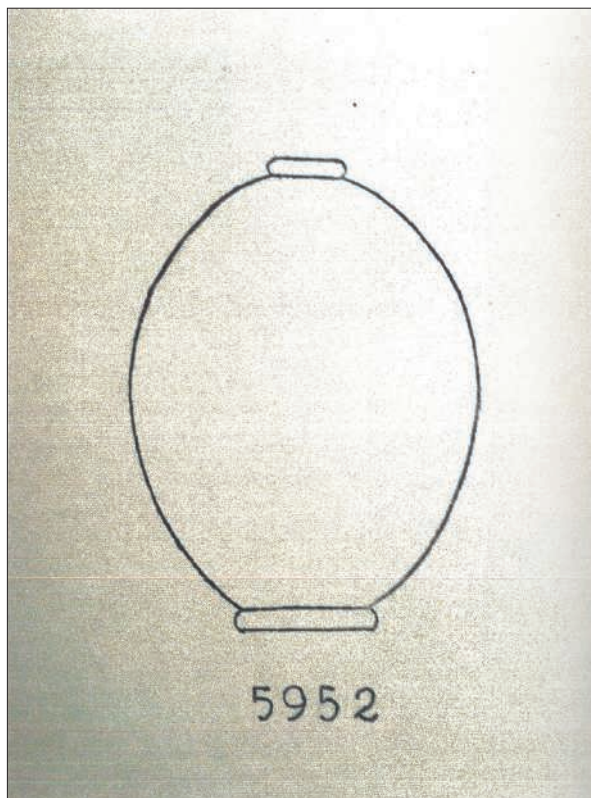
produced by M.V.M. Cappellin, hand-blown glass with foil inclusions
8 $\frac{5}{8}$ in. (22 cm.) high

\$15,000-20,000

LITERATURE:

M.V.M. Cappellin Company Catalogue, Series VI, n. 13 for a model drawing of the present form;

M. Barovier, *Carlo Scarpa: Glass of an Architect*, Milan, 1998, pp. 75, 196, n. 61 for another vase of this model executed in lattimo glass.



Model drawing of the present form



19

ATTRIBUTED TO CARLO SCARPA (1906-1978)

A VASE, CIRCA 1930

production attributed to M.V.M. Cappellin & C., hand-blown glass
with silver foil inclusions

12¾ in. (32.5 cm.) high

\$8,000-12,000



20

CARLO SCARPA (1906-1978)

A MONUMENTAL 'BOLLICINE' VASE, CIRCA 1930

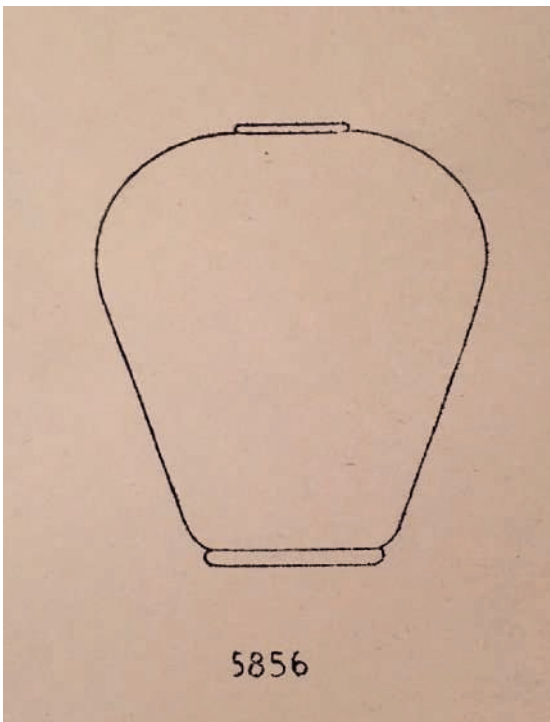
produced by M.V.M. Cappelin, hand-blown glass
16½ in. (42 cm.) high

\$20,000-30,000

LITERATURE:

M.V.M. Cappellin Company Catalogue, Series VI, n. 13 for a model drawing of the present form.

Of monumental scale, no other examples of this size have been recorded. The design of this model corresponds to a known M.V.M. Cappellin model, consequently this example might be an early experimental piece of the *Bollicine* technique which Carlo Scarpa developed at Venini in 1932. This example has been finished showing very few points of contact with the pontil rod, which the gaffer holds while he is working and blowing the piece of glass. This style of finishing is very ancient, and was not used on the later *Bollicine* vases produced at Venini.



Model drawing of the present form



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BRESCIA VIA X GIORNATE 2

DA BRAVO E FACCHINI

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CATANIA VIA COPPOLA 4 DA CAMIOLO

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PLASTICHE DI VETRO; MOSAICI; COLLANE IN VETRO

21

CARLO SCARPA (1906-1978)

A 'BOLLICINE' VASE, DESIGNED 1931-1934

produced by Venini, model 11001, hand-blown glass

13 in. (33 cm.) high

\$15,000-20,000

LITERATURE:

M. Barovier, *Carlo Scarpa: Glass of an Architect*, Milan, 1998, pp. 104, 204, n. 8 for this model illustrated;

M. Barovier, *Carlo Scarpa: Venini 1932-1947*, exhibition catalogue, Le Stanze del Vetro, Milan, 2012, pp. 108, 114 for this model illustrated, a design drawing and period photograph of a vase of this model, p. 195 for a vase of this model executed in lattimo glass; Venini, blue catalogue, pl. 33, n. 11001.

Another vase of this model can be found in the Steinberg Foundation Collection, Vaduz.



Period image of another vase of this model, circa 1932-1933.



Model drawing of the present form



22

CARLO SCARPA (1906-1978) AND PAOLO VENINI (1895-1959)
A RARE 'DIAMANTE' VASE, CIRCA 1935

produced by Venini, model 11001, hand-blown glass
13 $\frac{3}{8}$ in. (34 cm.) high
acid stamp *venini murano*

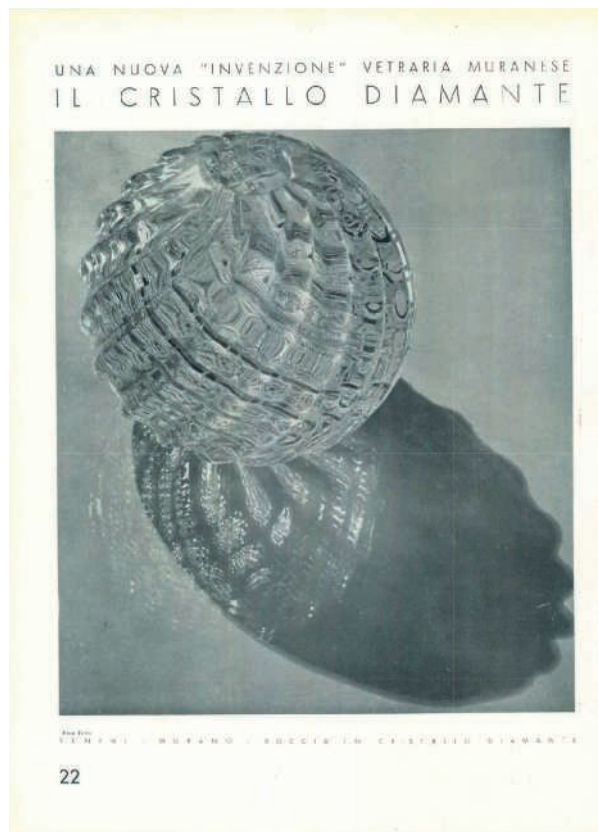
\$15,000-20,000

LITERATURE:

M. Barovier, *Carlo Scarpa: Glass of an Architect*, Milan, 1998, pp. 104, 204, n. 8 for this model illustrated;

M. Barovier, *Carlo Scarpa: Venini 1932-1947*, exhibition catalogue, Le Stanze del Vetro, Milan, 2012, pp. 108, 114 for this model illustrated, a design drawing and period photograph of a vase of this model, p. 195 for a vase of this model executed in lattimo glass; Venini, blue catalogue, pl. 33, n. 11001.

The *Diamante* series was exhibited at the XIX Venice Biennale in 1934 for the first time and it was a great commercial success. The present lot is possibly a unique example where this complex technique was combined with a model from the early *Bollicine* series.



Another vase of this technique in *Domus* magazine, 1936.



23

CARLO SCARPA (1906-1978)

A 'CINESE' VASE, DESIGNED 1931-1934

produced by Venini, model 11001, hand-blown glass

13 $\frac{5}{8}$ in. (35 cm.) high

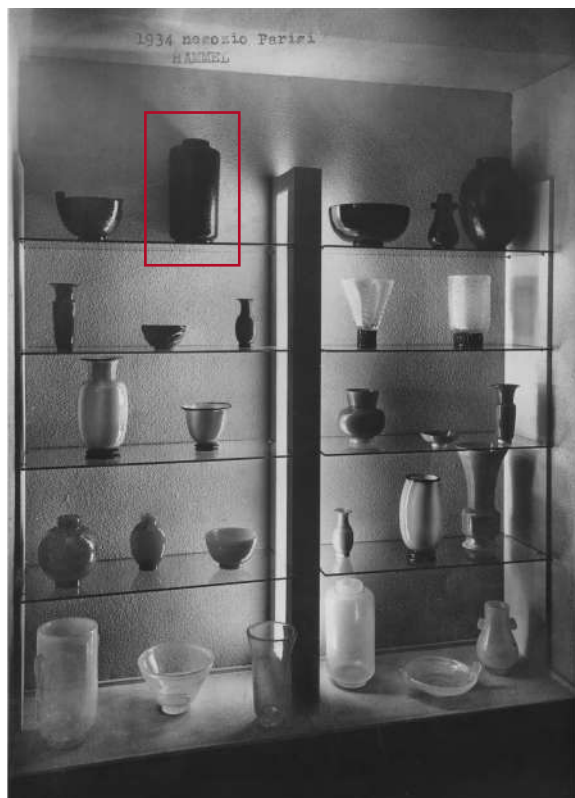
acid stamp *venini murano*

\$15,000-20,000

LITERATURE:

M. Barovier, *Carlo Scarpa: Glass of an Architect*, Milan, 1998, pp. 104, 204, n. 8 for this model illustrated;

M. Barovier, *Carlo Scarpa: Venini 1932-1947*, exhibition catalogue, Le Stanze del Vetro, Milan, 2012, pp. 108, 114 for this model illustrated, a design drawing and period photograph of a vase of this model, p. 195 for a vase of this model executed in lattimo glass; Venini, blue catalogue, pl. 33, n. 11001.



Other vases of this model at the Hammel shop, Paris, circa 1934.



24

CARLO SCARPA (1906-1978)

A RARE 'LATTIMO' VASE, CIRCA 1936

produced by Venini, model 3605, hand-blown lightly iridescent glass
9 $\frac{7}{8}$ in. (25.2 cm.) high

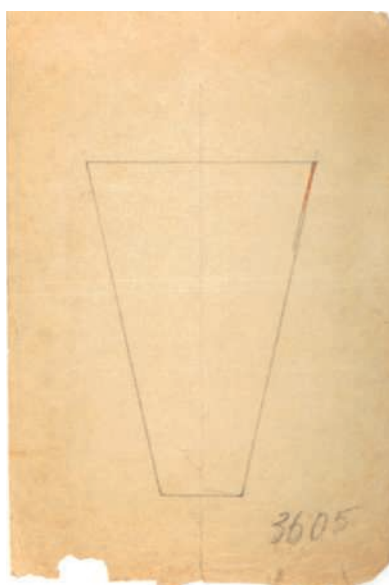
\$12,000-18,000

LITERATURE:

M. Barovier, *Carlo Scarpa: Glass of an Architect*, Milan, 1998, p. 209, no. 88 for another vase of this example, p. 273, no. 20 for a period photograph of a vase of this model;
A. Venini Diaz de Santillana, *Venini, Catalogue Raisonné 1921-1986*, Milan, 2000, p. 211, n. 119 for a period photograph of another vase of this model;
M. Barovier, *Carlo Scarpa: Venini 1932-1947*, exhibition catalogue, Le Stanze del Vetro, Milan, 2012, p. 192 for this model illustrated.



Period photograph of other Lattimo vases, circa 1936



Model drawing of the present form



25

CARLO SCARPA (1906-1978)

A 'MEZZA FILIGRANA' VASE, CIRCA 1935

produced by Venini, hand-blown glass, with applied lattimo foot

11 in. (28 cm.) high

acid stamp *venini murano*

\$10,000-15,000

LITERATURE:

G. Bosoni, F. Bucci, *Il Design e gli Interni di Franco Albini*, Milan, 2009,
p. 56, for a period image of a vase of this model.



A vase of this model in an interior designed by Franco Albini, circa 1936.



26

CARLO SCARPA (1906-1978)

A 'MEZZA FILIGRANA' VASE, DESIGNED 1931-1942

produced by Venini, model 3976, hand-blown glass

17 in. (43 cm.) high

acid stamp *venini murano MADE IN ITALY*

\$8,000-12,000

LITERATURE:

M. Barovier, *Carlo Scarpa: Glass of an Architect*, Milan, 1998, pp. 214, n. 155, for another vase of this model;

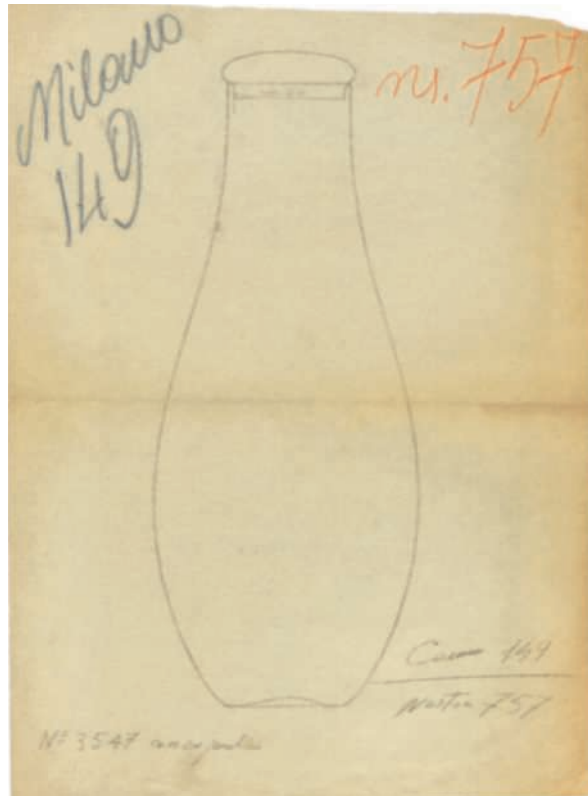
M. Barovier, *Carlo Scarpa: Venini 1932-1947*, exhibition catalogue, Le Stanze del Vetro, Milan, 2012, p. 154 for this model illustrated;

Venini, blue catalogue, pl. 56, n. 3976.

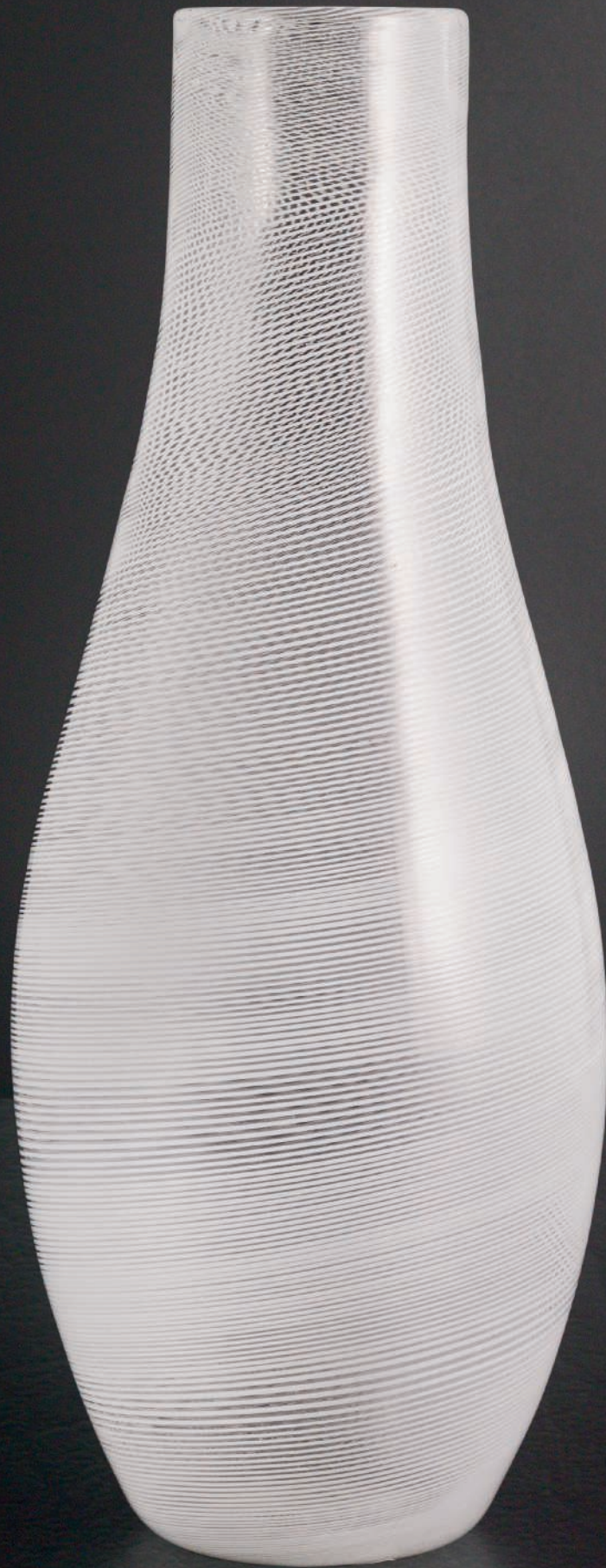
A related vase can be found in the Steinberg Foundation Collection, Vaduz.



Period photograph, circa 1940



Model drawing of the present form



27

CARLO SCARPA (1906-1978)

A 'MEZZA FILIGRANA' VASE, DESIGNED CIRCA 1934-38

produced by Venini, model 3641, hand-blown glass

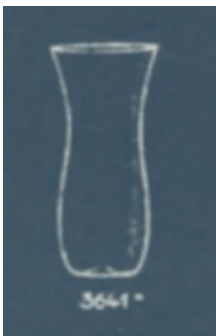
12¼ in. (31 cm.) high

acid stamp *venini murano ITALIA*

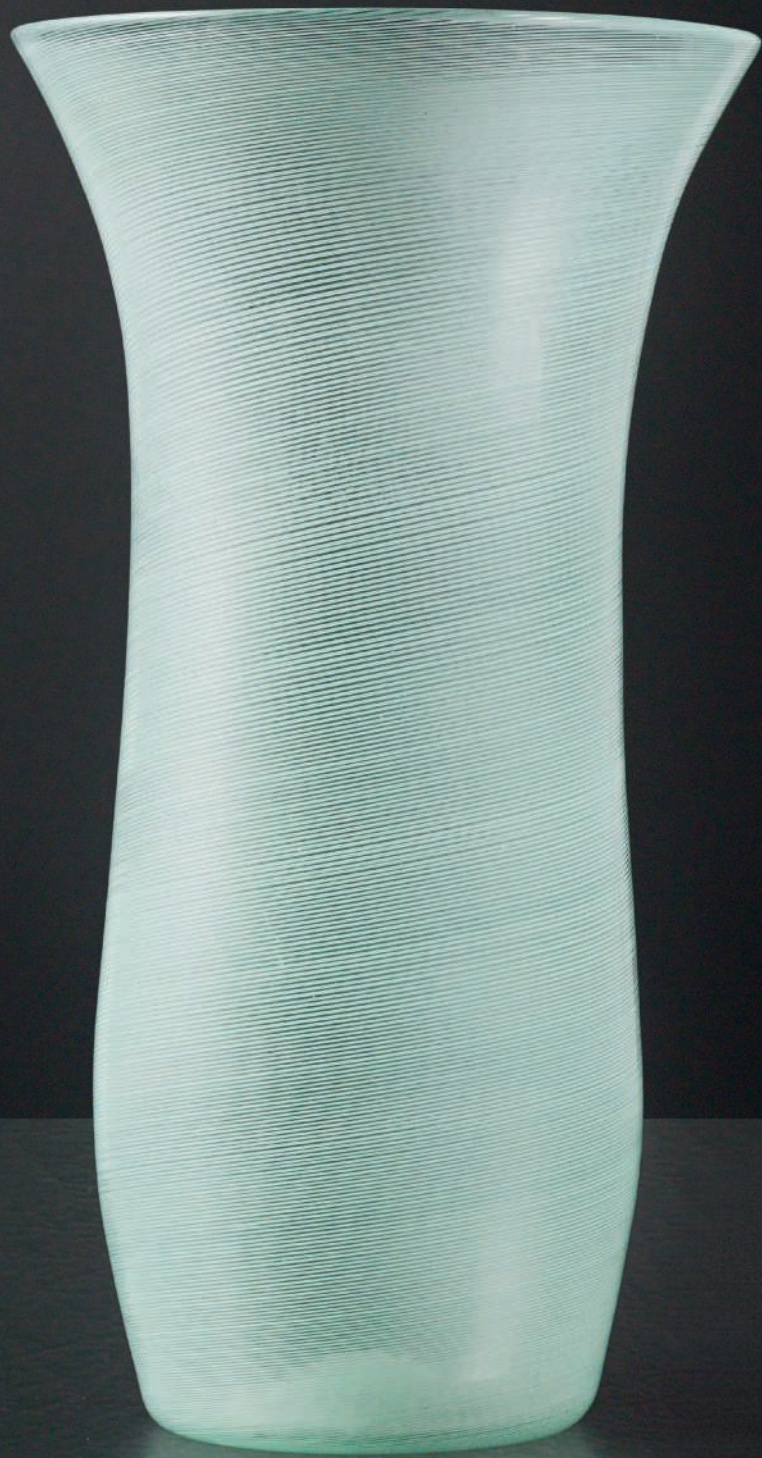
\$8,000-12,000

LITERATURE:

Venini, blue catalogue, pl. 47, n. 3641.



Venini, blue catalogue



28

CARLO SCARPA (1906-1978)

A 'MEZZA FILIGRANA' VASE, DESIGNED 1931-1935

produced by Venini, model 3517, hand-blown glass

6½ in. (15.5 cm.) high

acid stamp *venini murano ITALIA*

\$4,000-6,000

LITERATURE:

M. Barovier, *Carlo Scarpa: Glass of an Architect*, Milan, 1998, p. 269, for a vase of this model at the 19th Venice Biennale;

Exhibition catalogue, *Venetian Glass: the Nancy Olnik and Giorgio Spanu Collection*, New York, 2000, p. 73, n. 43 for this model illustrated;

M. Barovier, *Carlo Scarpa: Venini 1932-1947*, exhibition catalogue, Le Stanze del Vetro, Milan, 2012, p. 152 for this model illustrated;

Venini, blue catalogue, pl. 31, n. 3517.



A vase of this model at the XIX Venice Biennale, 1934.



29

CARLO SCARPA (1906-1978)

A LARGE 'MEZZA FILIGRANA' VASE, DESIGNED 1931-1935

produced later by Venini, model 3542, hand-blown glass

11 $\frac{5}{8}$ in. (29.5 cm.) high

engraved *venini italia*

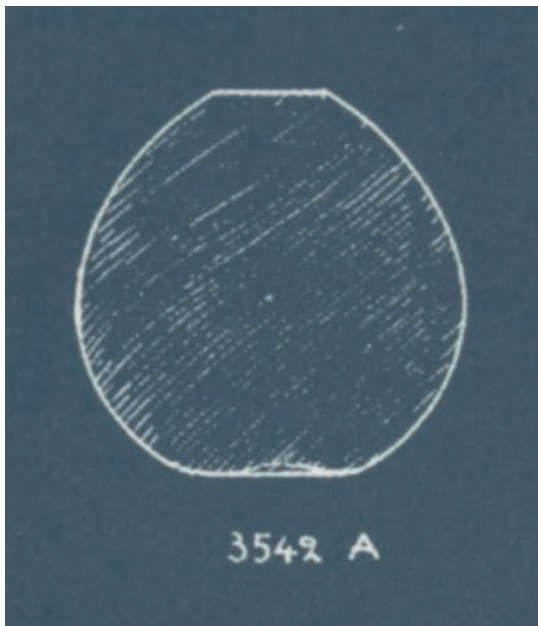
\$8,000-10,000

LITERATURE:

A. Venini Diaz de Santillana, *Venini, Catalogue Raisonné 1921-1986*, Milan, 2000, p. 135, n. 90, p. 211, n. 118 for a related vase;

M. Barovier, *Carlo Scarpa: Venice 1932-1947*, exhibition catalogue, Le Stanze del Vetro, Milan, p. 150 for a drawing of a vase of this model, p. 152 for another vase of this model and a period drawing;

Venini, blue catalogue, pl. 31, n. 3542A.



Venini, blue catalogue



30

CARLO SCARPA (1906-1978)

A 'CORROSO' VASE, CIRCA 1936-1938

produced by Venini, model 4103, hand-blown glass

13 in. (33 cm.) high

acid stamp *venini murano*

\$15,000-20,000

LITERATURE:

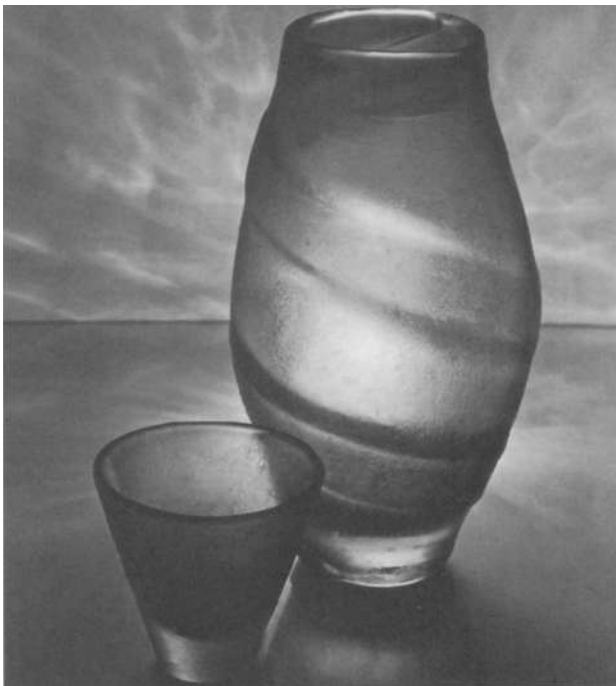
M. Barovier, *Carlo Scarpa: Glass of an Architect*, Milan, 1998, pp. 121, 211, no. 109 for another vase of this model, p. 271, n. 11, p. 272, n. 18 for another vase of this model at the VI Milan Triennale, 1936;

A. Venini Diaz de Santillana, *Venini, Catalogue Raisonné 1921-1986*, Milan, 2000, p. 137, n. 92, p. 211, n. 121 for this model illustrated;

Exhibition catalogue, *Venetian Glass: the Nancy Olnik and Giorgio Spanu Collection*, New York, 2000, p. 76, n. 46 for this model illustrated;

M. Barovier, *Carlo Scarpa: Venini 1932-1947*, exhibition catalogue, le Stanze del Vetro, Milan, 2012, pp. 208, 211 for this model illustrated;

Venini, blue catalogue, pl. 40, n. 4103.



A vase of this model at the VI Milan Triennale, 1936



Model drawing of the present form



31

CARLO SCARPA (1906-1978)

A 'CORROSO A BUGNE' VASE, CIRCA 1936

produced by Venini, model 4116, hand-blown glass

7½ in. (19 cm.) high

acid stamp *venini murano MADE IN ITALY*

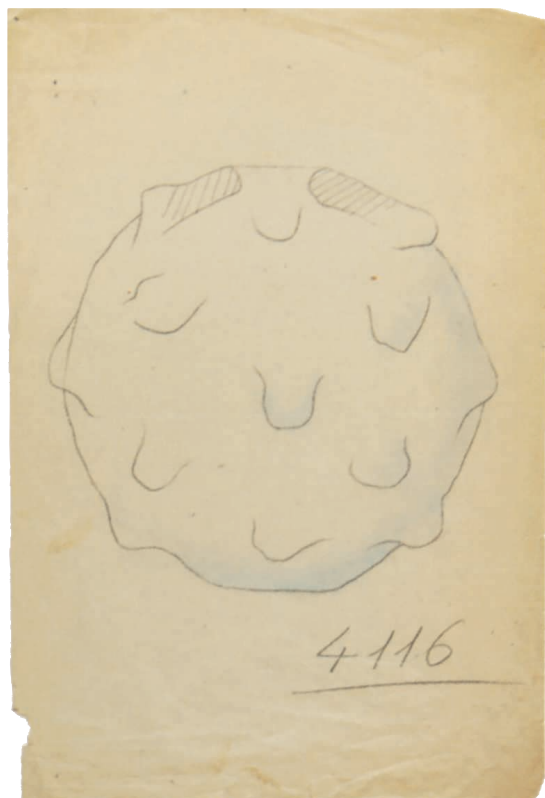
\$12,000-18,000

LITERATURE:

M. Barovier, *Carlo Scarpa: Glass of an Architect*, Milan, 1998, pp. 124, 211, no. 102 for this model illustrated;

M. Barovier, *Carlo Scarpa: Venini 1932-1947*, exhibition catalogue, Le Stanze del Vetro, Milan, 2012, pp. 203, 215 for this model illustrated;

Venini, blue catalogue, pl. 40, (no number).



Model drawing of the present form



32

CARLO SCARPA (1906-1978)
A RARE 'CORROSO' VASE, CIRCA 1936

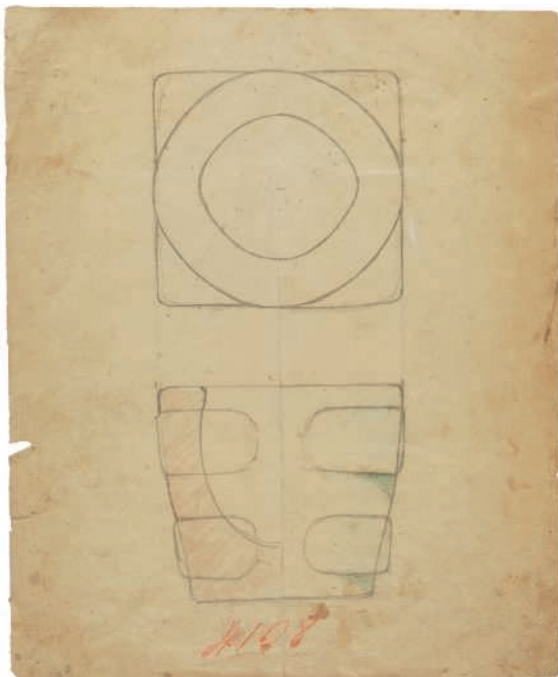
produced by Venini, model 4108, lightly iridescent hand-blown glass
3¾ in. (9.5 cm.) high
acid stamp *venini murano*

\$4,000-6,000

LITERATURE:

M. Barovier, *Carlo Scarpa: Glass of an Architect*, Milan, 1998, p. 211, n. 110 and p. 271, n. 11 for another vase of this model at the VI Milan Triennale, 1936;
M. Barovier, *Carlo Scarpa: Venini 1932-1947*, exhibition catalogue, Le Stanze del Vetro, Milan, 2012, pp. 21 for a drawing of this model, 208, 211 for this model illustrated and a period photograph of this model at the Milan Triennale, 1936.

The Liangzhu people of Southeastern China (dating from 3300 to 2250 BCE) are known for their beautifully carved jade 'cong' sculptures which were placed around their dead in burial tombs. Notably difficult to manipulate, jade held great significance for the Liangzhu people, yet the meaning behind the cong's unusual form is unrecorded. The influence of ancient China is apparent throughout Carlo Scarpa's oeuvre, and particularly so in this small jade-colored *corroso* vase – a masterful interpretation of an ancient form using modern materials and techniques.



Model drawing of the present form



Jade Cong, circa 2500 BCE
Courtesy Christie's Images



33

CARLO SCARPA (1906-1978)

A 'CORROSO' VASE, CIRCA 1936

produced by Venini, model 4105, hand-blown lightly iridescent glass

7 in. (18 cm.) high

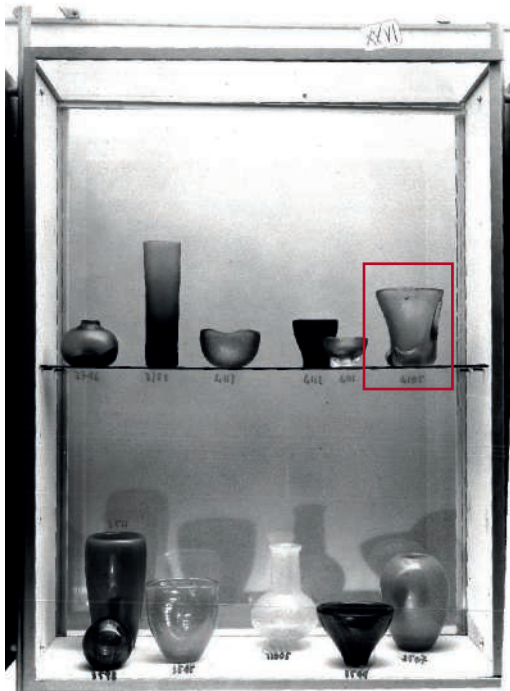
acid stamp *venini murano*

\$6,000-8,000

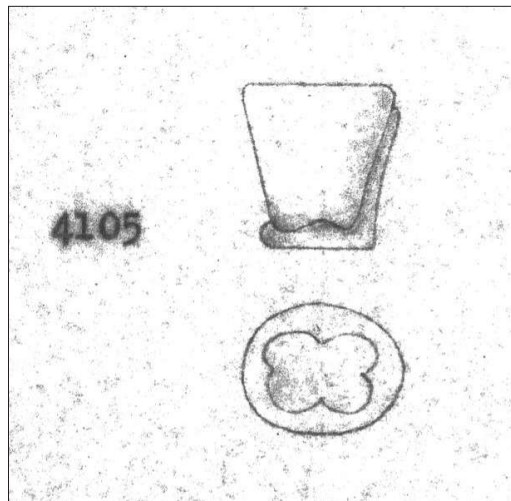
LITERATURE:

F. Deboni, *Murano '900*, Milan, 1996, p. 275, n. 191 for another vase of this model;
F. Deboni, *Venini Glass Catalogue 1921-2007*, vol. 2, Turin, 2007, pl. 77 for this model illustrated;
M. Barovier, *Carlo Scarpa: Glass of an Architect*, Milan, 1998, p. 210, no. 106 for this model illustrated; p. 272, n. 17 for another vase of this model exhibited at the VI Milan Triennale, 1936;
A. Venini Diaz de Santillana, *Venini, Catalogue Raisonné 1921-1986*, Milan, 2000, p. 138, n. 93 for other vases of this model, p. 211, n. 122 for this model illustrated;
M. Barovier, *Carlo Scarpa: Venini 1932-1947*, exhibition catalogue, le Stanze del Vetro, Milan, 2012, p. 212 for this model illustrated, p. 214 for a period image circa 1936;
Venini, blue catalogue, pl. 40, n. 4105.

Another vase of this model can be found in the Steinberg Foundation Collection, Vaduz.



Period photograph of another vase of this model at the Venice Biennale, 1952



Model drawing of the present form



34

CARLO SCARPA (1906-1978)

A 'CORROSO' VASE, CIRCA 1936

produced by Venini, model 4106, hand-blown lightly iridescent glass

6½ in. (16.5 cm.) high

acid stamp *venini murano MADE IN ITALY*

\$4,000-6,000

LITERATURE:

M. Barovier, *Carlo Scarpa: Venini 1932-1947*, exhibition catalogue, le Stanze del Vetro, Milan, 2012, p. 215 for this model illustrated, a design drawing and period photograph, circa 1936; Venini, blue catalogue, pl. 40, n. 4106.



Period photograph, circa 1936



Model drawing of the present form



35

CARLO SCARPA (1906-1978)

A 'CORROSO' BOWL, DESIGNED 1936-1938

produced by Venini, model 4102, hand-blown glass

5½ in. (13.5 cm.) high, 11 in. (28 cm.) diameter

traces of acid stamp *Murano*

\$6,000-8,000

LITERATURE:

M. Barovier, *Carlo Scarpa: Glass of an Architect*, Milan, 1998, pp. 123, 210, no. 103 for another bowl of this example;

M. Barovier, *Carlo Scarpa: Venini 1932-1947*, exhibition catalogue, Le Stanze del Vetro, Milan, 2012, pp. 200-201, 213 for other bowls of this model and a design drawing, p. 211 for a period photograph of another bowl of this model;

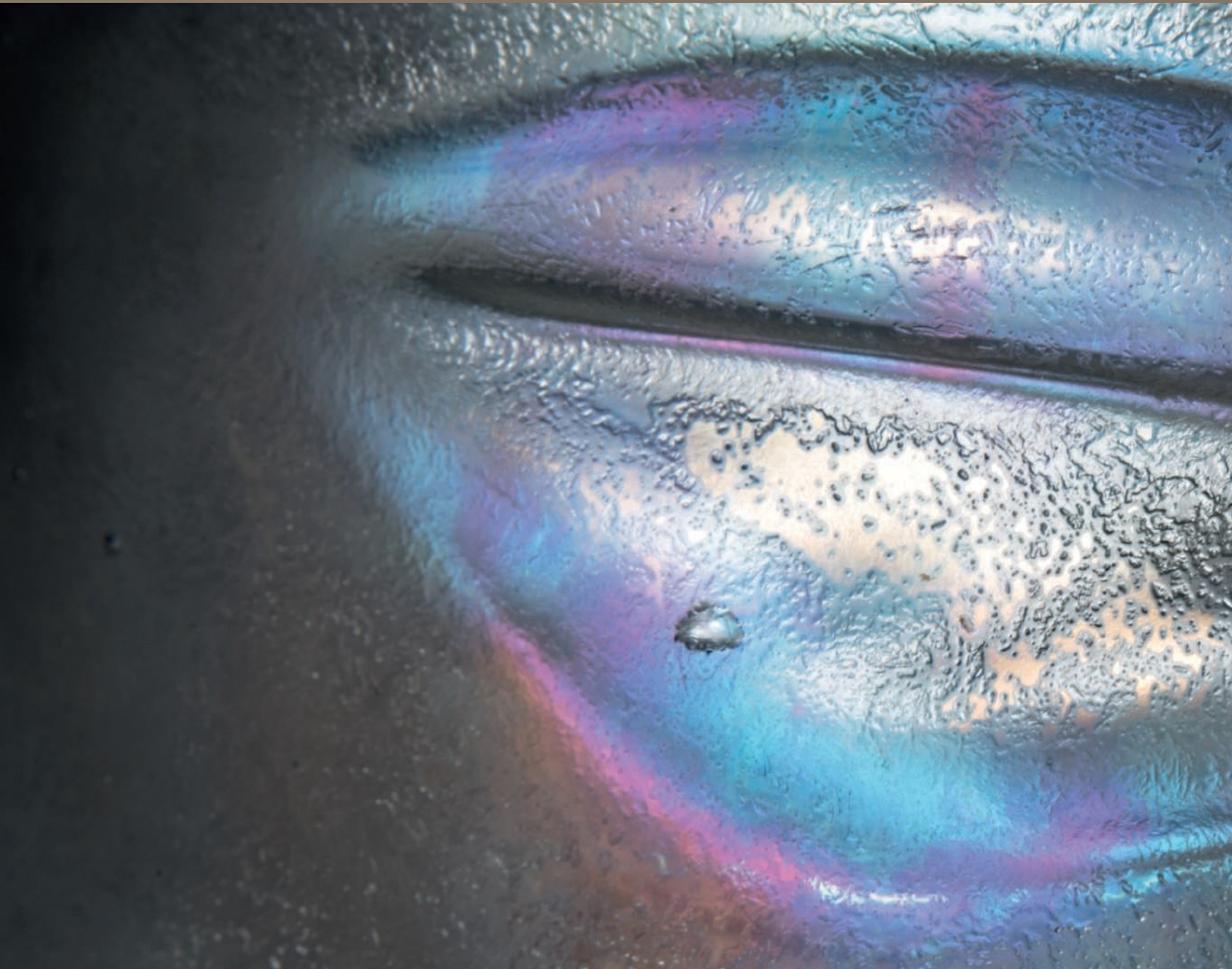
Venini, blue catalogue, pl. 40, n. 4102.

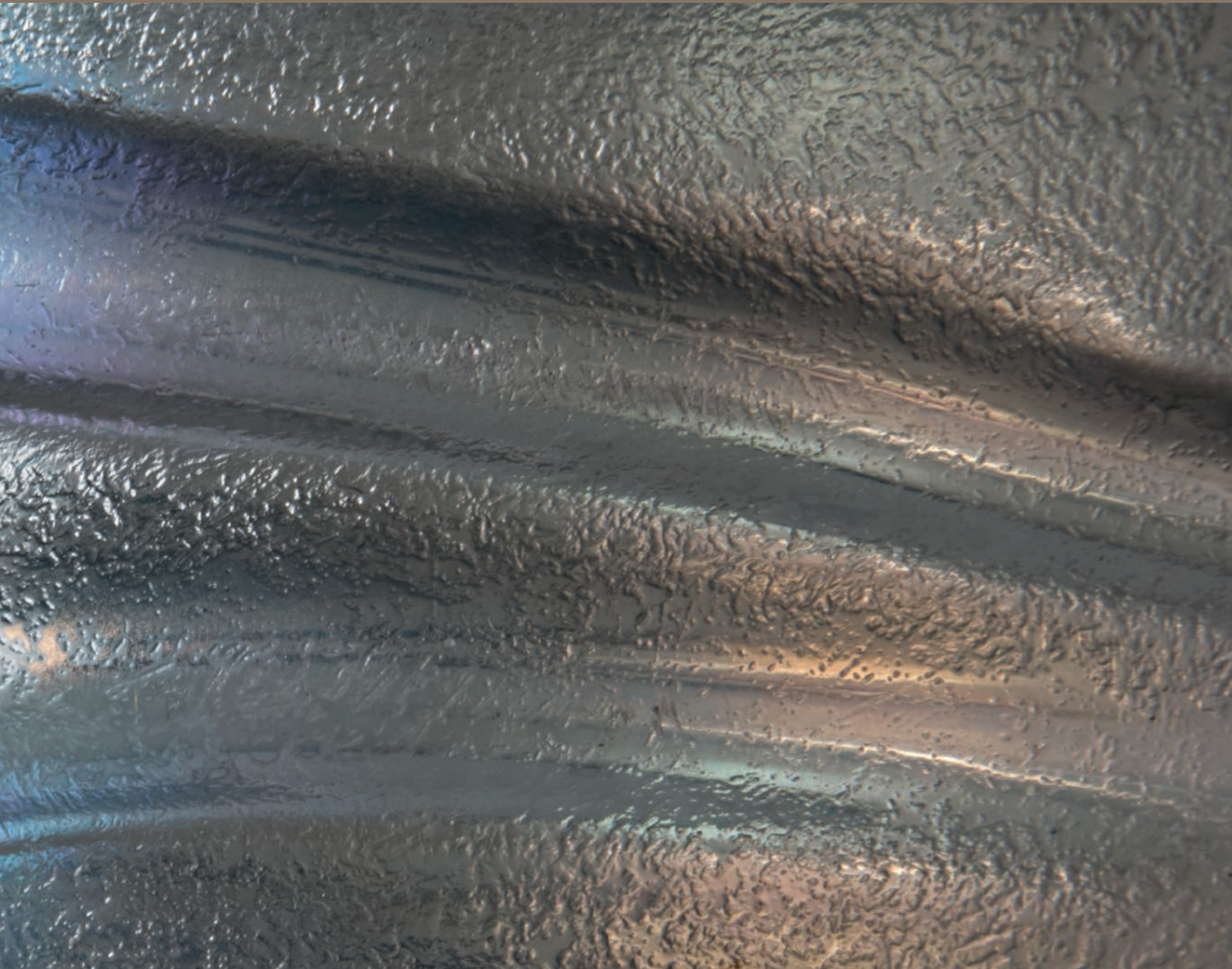
A similar design was exhibited at the VI Milan Triennale in 1936.



Model drawing of the present form







AN IMPORTANT AND MONUMENTAL
"CORROSO VASE"

36

CARLO SCARPA (1906-1978)

A MONUMENTAL 'CORROSO A RILIEVI' VASE, CIRCA 1936-1938

produced by Venini, hand-blown iridescent glass

16½ in. (42 in) high

acid stamp *venini murano*

\$40,000-60,000

LITERATURE:

M. Barovier, *Carlo Scarpa: Glass of an Architect*, Milan, 1998, pp. 126-127, 211 no. 112 for another vase of this model;

F. Deboni, *Venini Glass Catalogue 1921-2007*, Turin, 2007, n. 75 for a related vase;

M. Barovier, *Carlo Scarpa: Venini 1932-1947*, exhibition catalogue, Le Stanze del Vetro, Milan, 2012, pp. 206, 218 for this model illustrated and a design drawing;

Venini, blue catalogue, pl. 49, n. 3694.

The *Corroso* series of vessels, created 1936-1938, are amongst the most important of the architect's experiments into transparency of form and texture. During cooling, each vessel is dusted with acid-impregnated sawdust to deliver a softly coarse surface. By selecting pale, dulled colours, together with the textured surface, each vessel conveys the impression of timelessness, as if exhumed from ancient memory. This example, of tall tapering stem, recalls the profile of ancient porphyry vases. 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.



Corroso vases 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.



Model drawing of a related form



37

CARLO SCARPA (1906-1978)

A 'CONCHIGLIA' DISH, CIRCA 1942

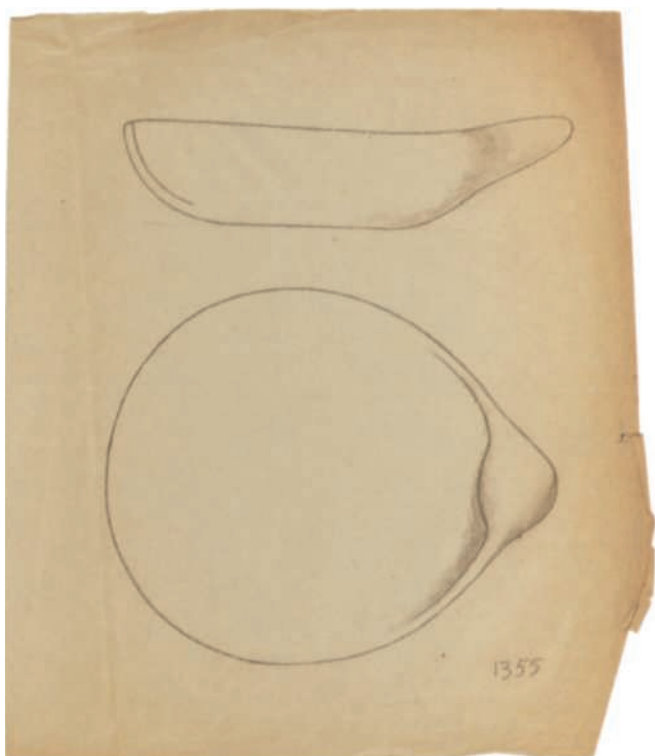
produced by Venini, model 1357, hand-blown iridescent glass
1¼ in. (3 cm.) high, 7¼ in. (19.5 cm.) wide, 8¾ in. (22.2 cm.) deep
acid stamp *venini murano made in Italy*

\$4,000-6,000

LITERATURE:

M. Barovier, *Carlo Scarpa: Glass of an Architect*, Milan, 1998, pp. 187, 224 no. 280, p. 286 n. 56 for other dishes of this model at the XXIII Venice Biennale in 1942;

M. Barovier, *Carlo Scarpa: Venini 1932-1947*, exhibition catalogue, Le Stanze del Vetro, Milan, 2012, pp. 456 for a period photograph of a dish of this model at the Venice Biennale, 1942, p. 457 for a drawing of this design.



Model drawing of the present form



38

CARLO SCARPA (1906-1978)
A 'CONCHIGLIE' VASE, CIRCA 1942

produced by Venini, model 1351, hand-blown iridescent glass
8 in. (20.3 cm.) high
acid stamp *venini murano MADE IN ITALY*

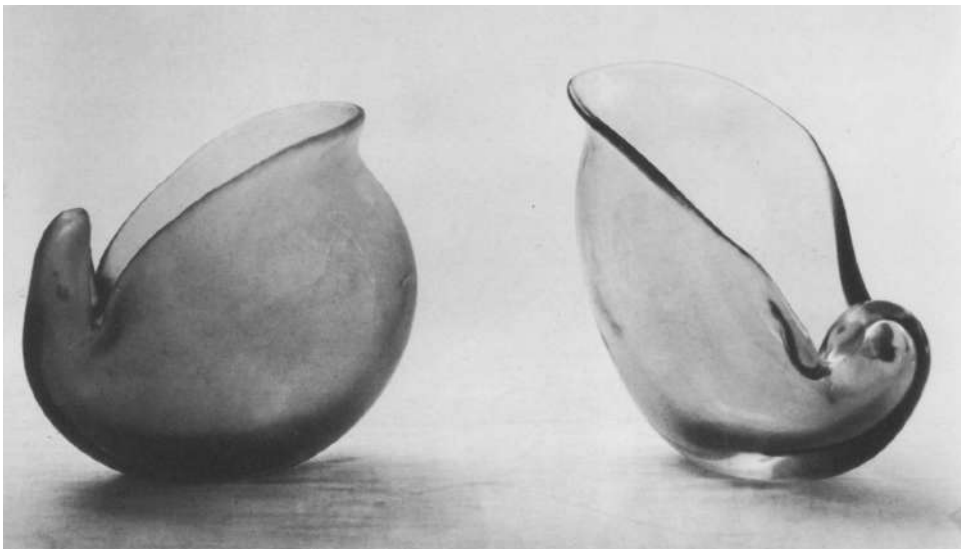
\$5,000-7,000

LITERATURE:

M. Barovier, *Carlo Scarpa: Glass of an Architect*, Milan, 1998, p. 285, n. 52, p. 286, n. 57 for period photographs of this model at the XXIII Venice Biennale in 1942;

A. Venini Diaz de Santillana, *Venini, Catalogue Raisonné 1921-1986*, Milan, 2000, p. 215, n. 147 for other vases of this model;

M. Barovier, *Carlo Scarpa: Venini 1932-1947*, exhibition catalogue, Le Stanze del Vetro, Milan, 2012, p. 456 for other vases of this model, a design drawing and a period photograph of a vase of this model at the Venice Biennale, 1942.



Vases of this model at the XXIII Venice Biennale, 1942.



39

CARLO SCARPA (1906-1978)

A 'CONCHIGLIE' DISH, CIRCA 1942

produced by Venini, model 1375, hand-blown glass
1½ in. (3 cm.) high, 9½ in. (24 cm.) wide, 8¼ in. (21 cm.) deep
acid stamp *venini murano MADE IN ITALY*

\$3,000-4,000

LITERATURE:

M. Barovier, *Carlo Scarpa: Glass of an Architect*, Milan, 1998, pp. 187, 224 no. 280 for another dish of this model, p. 286, n. 56 for this model at the XXIII Venice Biennale in 1942; M. Barovier, *Carlo Scarpa: Venini 1932-1947*, exhibition catalogue, Le Stanze del Vetro, Milan, 2012, p. 456 for a period photograph of a dish of this model at the Venice Biennale, p. 457 for drawing of this design.

A dish of this model can be found in the Steinberg Foundation Collection, Vaduz.



Model drawing of the present form



40

CARLO SCARPA (1906-1978)

A GROUP OF THREE PERFUME BOTTLES, CIRCA 1940

produced by Venini, hand-blown glass

including models 'a Puntini', 'Diamante' and 'Sommerso'

3¾ in. (9.5 cm.) high; 6¾ in. (17 cm.) high; 5¾ in. (14.5 cm.) high

two with acid stamp *venini murano*

\$5,000-7,000

LITERATURE:

M. Barovier, *Carlo Scarpa: Venini 1932-1947*, exhibition catalogue, Le Stanze del Vetro, Milan, 2012, pp. 146 for the 'sommerso' model illustrated, pp. 226, 235 for the 'a puntini' model illustrated and a period image.



Model drawings of two of the perfume bottles



41

CARLO SCARPA (1906-1978)

'A PUNTINI' VASE, CIRCA 1938

produced by Venini, model 3684, hand-blown iridescent glass

3½ in. (9 cm.) high

acid stamp *venini murano*

\$5,000-7,000

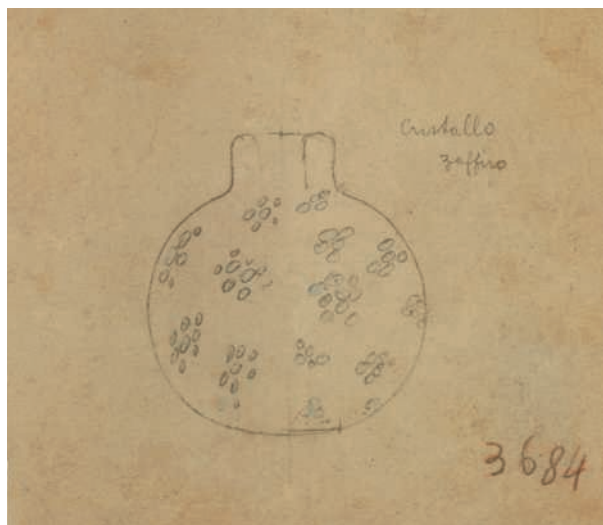
LITERATURE:

M. Barovier, *Carlo Scarpa, I Vetri di Murano 1927-1947*, Venice, 1991, p. 85, for this model in another color;

M. Barovier, R. Barovier Mentasti, A. Dorigato, *Il Vetro di Murano alle Biennali 1895-1972*, Milan, 1995, p. 135, n. 45 a vase of this model at the XXI Venice Biennale, 1938;

M. Barovier, *Carlo Scarpa: Glass of an Architect*, Milan, 1998, p. 131, p. 212, n. 126 for this model illustrated; p. 274, n. 21 for a vase of this model at the XXII Venice Biennale, 1940;

M. Barovier, *Carlo Scarpa: Venini 1932-1947*, exhibition catalogue, Le Stanze del Vetro, Milan, 2012, pp. 288, 232 for this model illustrated and a design drawing; Venini, blue catalogue, pl. 47, n. 3684.



Model drawing of present lot



42

CARLO SCARPA (1906-1978)

A 'BOLLICINE' VASE, CIRCA 1932-1934

produced by Venini, model 11002, hand-blown glass

13 in. (33 cm.) high

acid stamp *venini murano*

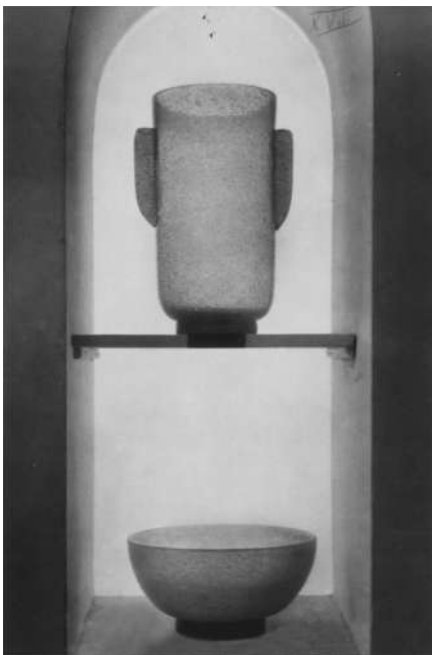
\$20,000-30,000

LITERATURE:

M. Barovier, *Carlo Scarpa. Glass of an Architect*, Milan, 1998, pp. 102, 204, n. 1. for this model illustrated;

M. Barovier, *Carlo Scarpa: Venice 1932-1947*, exhibition catalogue, Le Stanze del Vetro, Milan, 2012, pp. 106, 110 for other vases of this model, a period photographs of a vase of this model exhibited in the 18th Venice Biennale in 1932, and a design drawing of this model;

Venini, blue catalogue, pl. 34, n. 11002.



A vase of this model at the XVI Venice Biennale, 1932.



Model drawing of the present form



43

CARLO SCARPA (1906-1978)

A 'BOLLICINE' VASE, DESIGNED 1931-1934

produced by Venini, model 1928, hand-blown glass, original stained wood pedestal

12¾ in. (32.5 cm.)

14½ in. (37 cm.) with stand

\$15,000-20,000

LITERATURE:

Venini, blue catalogue, pl. 5, n. 1928.



Venini, blue catalogue



44

CARLO SCARPA (1906-1978)

A 'BOLLICINE' BOWL, CIRCA 1932-1933

produced by Venini, model 11015, hand-blown glass with applied handles

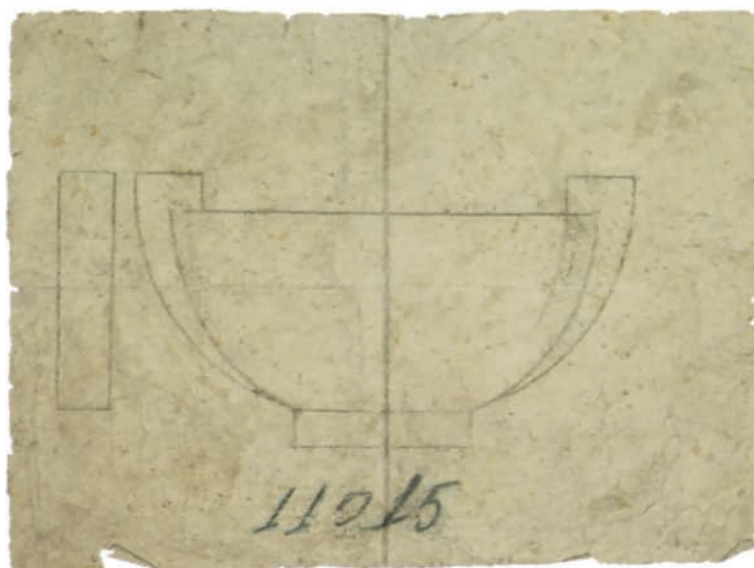
3¼ in. (9.5 cm.) high, 5½ in. (14.3 cm.) diameter

\$5,000-7,000

LITERATURE:

M. Barovier, *Carlo Scarpa: Venini 1932-1947*, exhibition catalogue, Le Stanze del Vetro, Milan, 2012, p. 114 for this model illustrated;

Venini, blue catalogue, pl. 34, n. 11015.



Model drawing of the present form



45

CARLO SCARPA (1906-1978)

A 'SOMMERSO' VASE, DESIGNED CIRCA 1934-1936

produced by Venini, hand-blown glass with gold foil inclusions

7½ in. (18 cm.) high

acid stamp *venini murano MADE IN ITALY*

\$8,000-12,000

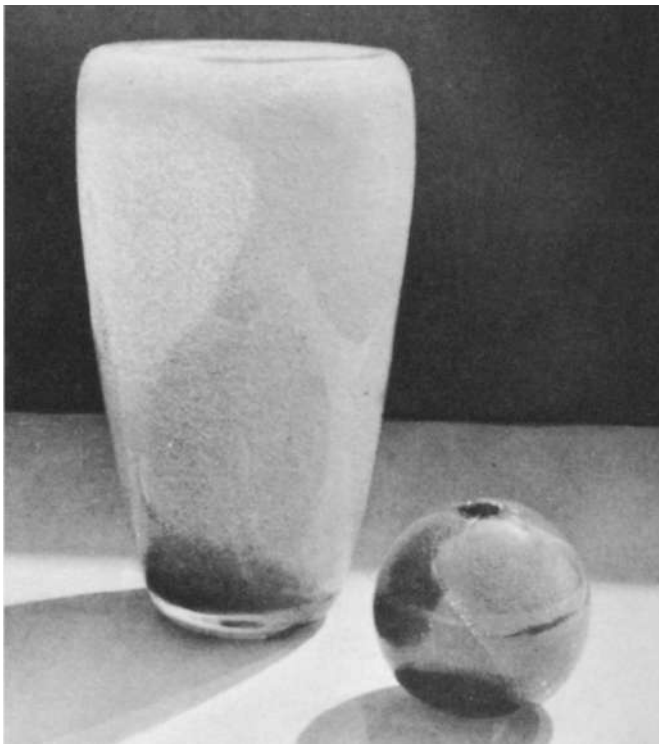
LITERATURE:

M. Barovier, R. Barovier Mentasti, A. Dorigato, *Il Vetro di Murano alle Biennale 1895-1972*, Milan, 1995, p. 129, n. 36 for this model at the 1934 Venice Biennale;

M. Barovier, *Carlo Scarpa: Glass of an Architect*, Milan, 1998, pp. 108, 205, n. 26 for another vase of this model;

A. Venini Diaz de Santillana, *Venini, Catalogue Raisonné 1921-1986*, Milan, 2000, p. 130, n. 84, p. 211, n. 116 for another vase of this model;

M. Barovier, *Carlo Scarpa: Venini 1932-1947*, exhibition catalogue, Le Stanze del Vetro, Milan, 2012, pp. 124-125, 137, for a comparable vase reduced in scale.



Period photograph of a related form, circa 1936



46

CARLO SCARPA (1906-1978)

A 'SOMMERSO' VASE, CIRCA 1934-1936

produced by Venini, model 3569, hand-blown glass with gold foil inclusions

4½ in. (11.5 cm.) high

acid stamp *venini murano*

\$4,000-6,000

LITERATURE:

M. Barovier, *Carlo Scarpa. Glass of an Architect*, Milan, 1998, p. 206, n. 35 for another vase of this model;

M. Barovier, *Carlo Scarpa: Venini 1932-1947*, exhibition catalogue, Le Stanze del Vetro, Milan, 2012, p. 140 for another vase of this model and drawings of this design;

Venini, blue catalogue, pl. 36, n. 3569.



Venini, blue catalogue



47

CARLO SCARPA (1906-1978)

A 'BOLLICINE IRIDIATO' VASE, DESIGNED 1931-1934

produced by Venini, model 11030, hand-blown glass with gold foil inclusions
11 in. (28 cm.) high

\$10,000-15,000

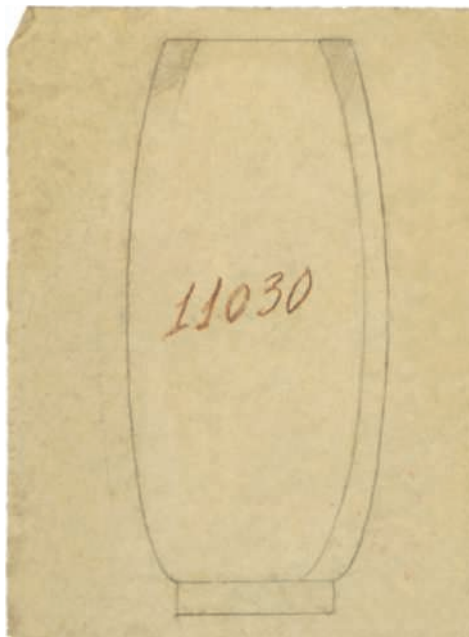
LITERATURE:

M. Barovier, *Carlo Scarpa: Glass of an Architect*, Milan, 1998, pp. 103 and 204 n. 2 for this model illustrated;

Exhibition catalogue, *Venetian Glass: the Nancy Olnik and Giorgio Spanu Collection*, New York, 2000, p. 67, n. 39 for this model illustrated;

M. Barovier, *Carlo Scarpa: Venini 1932-1947*, exhibition catalogue, Le Stanze del Vetro, Milan, 2012, pp. 107, 115 for other vases of this model and a design drawing;

Venini, blue catalogue, pl. 33, n. 11030.



Model drawing of the present form





AN IMPORTANT

"SOMMERSO" VASE

48

CARLO SCARPA (1906-1978)

AN IMPORTANT 'SOMMERSO' VASE, CIRCA 1934-1936

produced by Venini, model 3527, hand-blown glass with gold foil inclusions
5½ in. (14 cm.) high, 9¼ in. (23.5 cm.) diameter
acid stamp *venini murano*

\$30,000-40,000

LITERATURE:

F. Deboni, *Murano '900*, Milan, 1996, p. 276, n. 192 for this model illustrated;
M. Barovier, *Carlo Scarpa: Glass of an Architect*, Milan, 1998, pp. 106, 205, n. 23 for another vase of this model;
F. Deboni, *Venini Glass Catalogue 1921-2007*, vol. 2, Turin, 2007, p. 69 for this model illustrated;
M. Barovier, *Carlo Scarpa: Venini 1932-1947*, exhibition catalogue, Le Stanze del Vetro, Milan, 2012, pp. 127, 132 for this model illustrated;
Venini, blue catalogue, pl. 35, n. 3527.

The *sommerso* technique was developed by Carlo Scarpa and it was first introduced at the XX Venice Biennale in 1934. Scarpa's sense of plasticity is exemplified particularly well in the vessel presented here. The richness of texture and colour is obtained by overlaying coloured and clear glass, whilst the ribbing and the use of gold foil inclusions suggest a sense of movement.

Another example of this model can be found in the Steinberg Foundation collection, Vaduz.



Venini, blue catalogue



49

CARLO SCARPA (1906-1978)
A 'SOMMERSO' CUFF, CIRCA 1935-1940

the technique designed by Carlo Scarpa, the production attributed to Venini,
model 2615, hand-blown glass with gold foil inclusions
3⁵/₈ in. (9.2 cm.) width overall
2³/₄ in. (7 cm.) internal width
with traces of paper label

\$2,000-3,000

In an article on Domus magazine in 1932 titled *Modern aspect of glass* some example of elegant jewelry made in glass by Venini are illustrated. The present cuff, made using the *sommerso* technique introduced by Scarpa in 1934 is believed to be an example produced by Venini.



Venini jewelry published in *Domus* magazine, 1932.



50

CARLO SCARPA (1906-1978)

A 'BOLLICINE' ASHTRAY AND PESTLE, CIRCA 1935

produced by Venini, model 2844, hand-blown glass

1 $\frac{7}{8}$ in. (3.5 cm.) high, 6 $\frac{1}{4}$ in. (16 cm.) wide, 5 $\frac{1}{8}$ in. (18 cm.) deep

acid stamp *venini murano* (2)

\$1,000-1,500

LITERATURE:

Venini, blue catalogue, pl. 54, n. 2844



Venini, blue catalogue



51

CARLO SCARPA (1906-1978)

A LARGE 'BOLLICINE' VASE, CIRCA 1931-1935

executed by Venini, model 3506, hand-blown glass

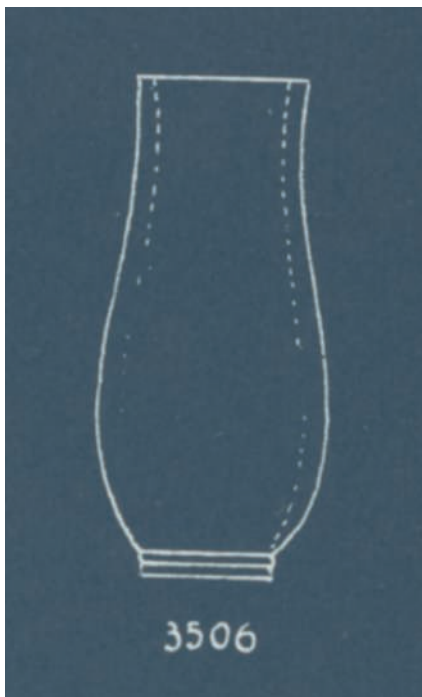
15½ in. (39.5 cm.) high

acid stamp *venini*

\$6,000-8,000

LITERATURE:

Venini, blue catalogue, pl. 30, n. 3506.



Venini, blue catalogue



52

CARLO SCARPA (1906-1978)

A 'CINESE' VASE, DESIGNED CIRCA 1942

produced by Venini, model 3659, hand-blown glass

11 $\frac{1}{8}$ in. (29 cm.) high

acid stamp *venini murano ITALIA*

\$4,000-6,000

LITERATURE:

M. Barovier, *Carlo Scarpa: Glass of an Architect*, Milan, 1998, pp. 161, 219, n. 233 for another vase of this model in a battuto finish;

M. Barovier, *Carlo Scarpa: Venini 1932-1947*, exhibition catalogue, le Stanze del Vetro, Milan, 2012, pp. 361, 369 for this model illustrated and a design drawing; Venini, red catalogue, n. 3659.

The 'Cinesi' (Chinese) series of vases and bowls bear witness to Scarpa's fascination with the Orient. Their minimalist, elegant forms were inspired by traditional Chinese porcelain and were usually executed either in the subtle colors of celadon porcelain or strikingly intense reds, yellows and blues. The series was presented at the XXII Biennale in Venice to great acclaim.



A display of 'Cinesi' vases at the exhibition 'Venetian Glass by Carlo Scarpa: The Venini Company 1932-47' at the Metropolitan Museum of Art, New York in 2013/14.

©The Metropolitan Museum of Art. Image Source: Art Resource, NY.



53

CARLO SCARPA (1906-1978)

A 'CINESE' VASE, DESIGNED 1942

produced by Venini, model 3939, hand-blown glass

14 in. (35.5 cm.) high

acid stamp *venini murano ITALIA*

\$4,000-6,000

LITERATURE:

M. Barovier, *Carlo Scarpa: Glass of an Architect*, Milan, 1998, pp. 160, 219, n. 232 for another vase of this example;

Exhibition catalogue, *Venetian Glass: the Nancy Olnik and Giorgio Spanu Collection*, New York, 2000, p. 93, n. 64 for a highly comparable example;

M. Barovier, *Carlo Scarpa: Venini 1932-1947*, exhibition catalogue, Le Stanze del Vetro, Milan, 2012, p. 278 for another vase of this model and a design drawing, pp. 360, 368 for this model illustrated in a battuto finish;

Venini, blue catalogue, pl. 56, n. 3939A.



Period display of 'Cinesi' vases



Model drawing of the present form



54

CARLO SCARPA (1906-1978)

A 'CINESE' VASE, DESIGNED CIRCA 1942

produced by Venini, model 3922, hand-blown glass

8 $\frac{5}{8}$ in. (22 cm.) high

with original manufacturer circular foil label, acid stamp *venini murano ITALIA*

\$4,000-6,000

LITERATURE:

M. Barovier, *Carlo Scarpa: Glass of an Architect*, Milan, 1998, pp. 161, 219, n. 230 for another vase of this model, p. 277, n. 30 for a vase of this model at the XXII Venice Biennale, 1940;

Exhibition catalogue, *Venetian Glass: the Nancy Olnik and Giorgio Spanu Collection*, New York, 2000, p. 79, n. 49 for this model illustrated;

A. Venini Diaz de Santillana, *Venini, Catalogue Raisonné 1921-1986*, Milan, 2000, p. 204, n. 76 for this model illustrated;

M. Barovier, *Carlo Scarpa: Venini 1932-1947*, exhibition catalogue, le Stanze del Vetro, Milan, 2012, pp. 185, 277 for this model illustrated;

Venini, blue catalogue, pl. 55, n. 3922.



Vases from the 'Cinesi' series at the XXII Biennale, Venice, 1940.



Venini, blue catalogue



55

CARLO SCARPA (1906-1978)

A 'INCAMICIATO' VASE, CIRCA 1942

produced by Venini, model 3939, hand-blown glass with gold foil inclusions
13 $\frac{3}{8}$ in. (34 cm.) high
acid stamp *venini murano MADE IN ITALY* with original manufacturer's foil circular label

\$12,000-18,000

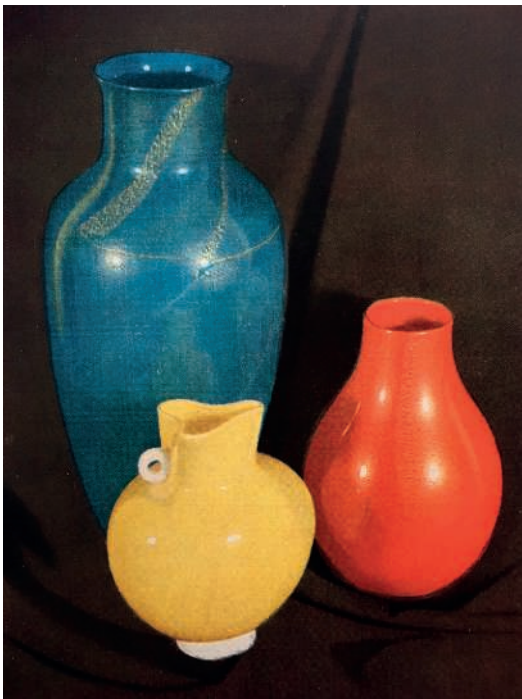
LITERATURE:

M. Barovier, *Carlo Scarpa: Glass of an Architect*, Milan, 1998, pp.160, 219, n. 232 for another vase of this model with a battuto finish;

Exhibition catalogue, *Venetian Glass: the Nancy Olnik and Giorgio Spanu Collection*, New York, 2000, p. 93, n. 64 for a highly comparable example;

M. Barovier, *Carlo Scarpa: Venini 1932-1947*, exhibition catalogue, Le Stanze del Vetro, Milan, 2012, pp. 278, 360, 368 for another vase of this model and design drawing;

Venini, blue catalogue, pl. 56, n. 3939A.



Other vases from the 'Cinesi' series



Model drawing of the present form



56

CARLO SCARPA (1906-1978)

A 'CINESE' IRIDATO' VASE, DESIGNED CIRCA 1940

produced by Venini, hand-blown iridescent glass

11 $\frac{7}{8}$ in. (30 cm.) high

acid stamp *venini murano ITALIA*

\$15,000-20,000

In 1940 a number of glass objects produced with the *Iridato* technique were exhibited at the XXII Venice Biennale and the VII Milan Triennale. The technique was used extensively at Venini, however this particular example is unusual for the gunmetal finish.



57

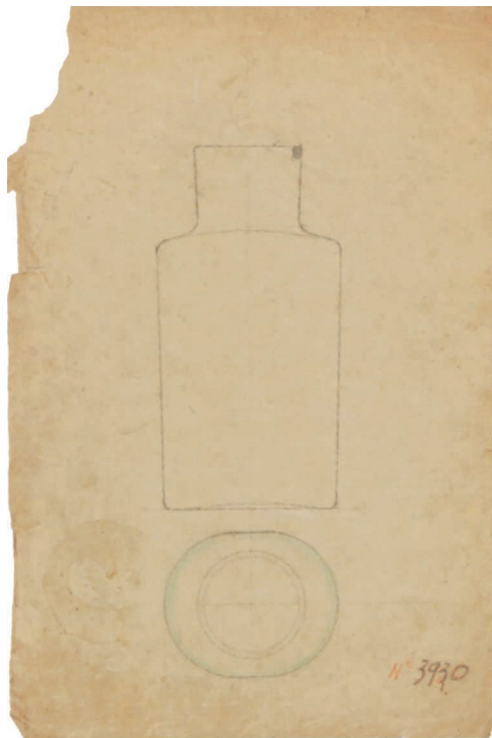
CARLO SCARPA (1906-1978)
AN 'INCAMICIATO' VASE, CIRCA 1940

produced by Venini, model 3930, hand-blown glass with gold foil inclusions
7¼ in. (18.5 cm.) high
acid etched *venini murano MADE IN ITALY*

\$8,000-12,000

LITERATURE:

M. Barovier, *Carlo Scarpa: Glass of an Architect*, Milan, 1998, p. 218, n. 215 for another vase of this model in a battuto finish, p. 221, n. 250 for this model in transparent murrine;
M. Barovier, *Carlo Scarpa: Venini 1932-1947*, exhibition catalogue, Le Stanze del Vetro, Milan, 2012, p. 375 for this model executed in battuto and a design drawing.



Model drawing of the present form



58

CARLO SCARPA (1906-1978)

AN 'INCAMICIATO' VASE, CIRCA 1936-1940

produced by Venini, model 3640, hand-blown glass with gold foil inclusions

8¼ in. (21 cm.) high

acid etched *venini murano*

\$6,000-8,000

LITERATURE:

Venini, blue catalogue, pl. 47, n. 3640.



Venini, blue catalogue



59

CARLO SCARPA (1906-1978)

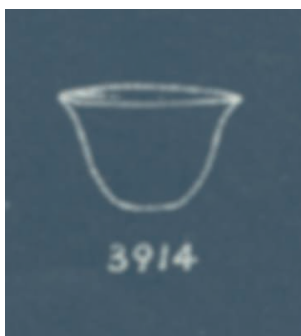
A 'LATTIMO' BOWL, CIRCA 1936

produced by Venini, model 3914, hand-blown glass with gold foil inclusions
2 $\frac{5}{8}$ in. (6.5 cm.) high, 5 $\frac{3}{4}$ in. (14.5 cm.) diameter

\$4,000-6,000

LITERATURE:

Venini, blue catalogue, pl. 58, n. 3914.



Venini, blue catalogue



60

CARLO SCARPA (1906-1978)

A RARE 'BICOLORE A INCALMO' BOWL, CIRCA 1938

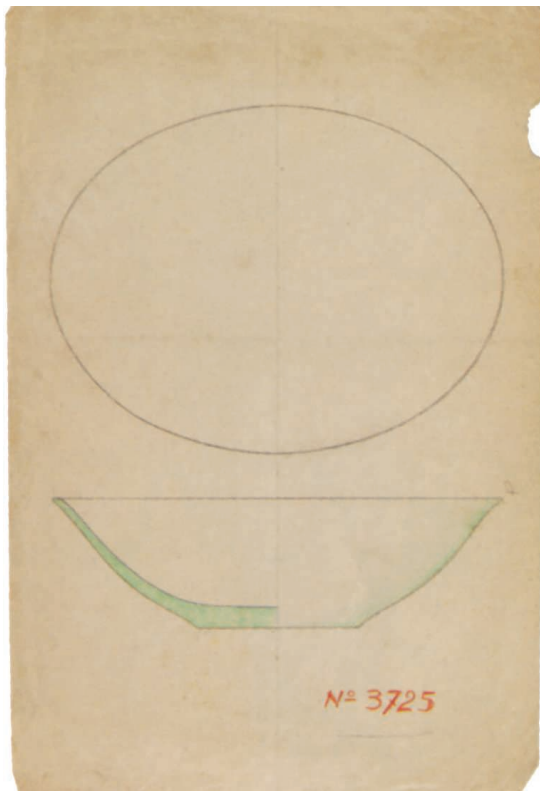
produced by Venini, model 3725, hand-blown iridescent glass
2½ in. (6.5 cm.) high, 8¾ in. (22 cm.) diameter
acid stamp *venini murano*

\$20,000-30,000

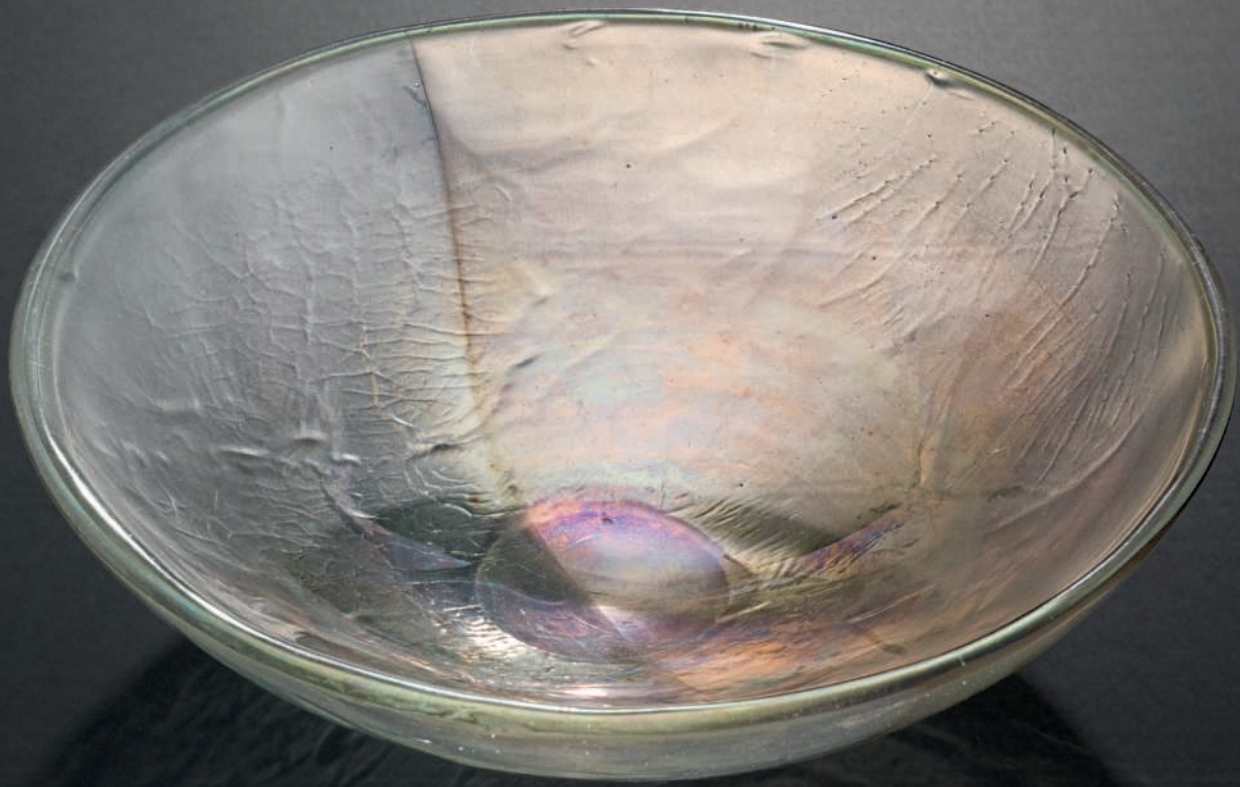
LITERATURE:

M. Barovier, *Carlo Scarpa: Venini 1932-1947*, exhibition catalogue, Le Stanze del Vetro, Milan, 2012, p. 254 for a related model illustrated and a period photograph of a bowl of a very similar bowl at the XXI Venice Biennale, 1938; Venini, blue catalogue, pl. 59, n. 3725.

The *bicolore a incalmo* series is exceptionally rare and only few examples are known. Presented for the first time at the XXI Venice Biennale in 1938, the series embodies the subtleties of Scarpa's innovative vision. The present bowl appears to be effortlessly made, however, on the contrary, it is technically complex. The *incalmo* is obtained by hot-joining two blown semi-spheres of different color which are then modelled in a bowl, this technique involves highly skilled craftsmanship for a relatively unassuming result. The sense of plasticity and the purity of the shape and colours make this lot an authentic expression of Scarpa's brilliance.



Model drawing of the present form



61

CARLO SCARPA (1906-1978)

A RARE 'BICOLORE A INCALMO' BOWL, CIRCA 1938

produced by Venini, hand-blown glass
3 in. (7.5 cm.) high, 6¾ in. (17 cm.) diameter
acid stamp *venini murano*

\$15,000-20,000

LITERATURE:

M. Barovier, *Carlo Scarpa: Glass of an Architect*, Milan, 1998, p. 213, no. 142 for a drawing of this model;

M. Barovier, *Carlo Scarpa: Venice 1932-1947*, exhibition catalogue, Le Stanze del Vetro, Milan, 2012, p. 254 for a design drawing for a bowl of this model and a period photo from the XXII Venice Biennale, 1938.



Display of works from the 'bicolore a incalmo' series at the XXI Venice Biennale, 1938





*Se si vuole ottenere un certo risultato in un certo lavoro,
di qualunque specie esso sia bisogna averla cura di
farlo nel migliore dei modi possibile.*

*If you want to get a certain result in a certain work, of
whatever kind, you need to take care to execute it in the
best way possible.*

CARLO SCARPA

62

CARLO SCARPA (1906-1978)

A RARE 'VELATO-INCISO' VASE, CIRCA 1940

produced by Venini, model 3795, hand-blown glass
12 in. (30.5 cm) high

\$30,000-40,000

LITERATURE:

M. Barovier, *Carlo Scarpa: Glass of an Architect*, Milan, 1998, pp. 152, 218, n. 200 for this model illustrated, p. 278, n. 34 and p. 281, n. 43 for a vase of this model at the VII Milan Triennale, 1940; Exhibition catalogue, *Venetian Glass: the Nancy Olnik and Giorgio Spanu Collection*, New York, 2000, p. 91, n. 61 for a vase with the same banded etching;
M. Barovier, *Carlo Scarpa: Venini 1932-1947*, exhibition catalogue, Le Stanze del Vetro, Milan, 2012, pp. 328, 336, 340 for this model illustrated;
Venini, blue catalogue, pl. 57, n. 3795.

The 'velato-incisi' series is one of the rarest designed by the architect. To find the source of the inspiration for this lot, we must go back to Roman vessels with engraved decoration. Very few examples of 'incisi' vases are known. The series was presented at the Milan Triennale in 1940, however the production stopped immediately after the war due the high cost of manufacture.



Vases from the velato-inciso series at the Milan Triennale, 1940



Model drawing of the present form



63

CARLO SCARPA (1906-1978)

A 'BATTUTO' VASE, DESIGNED 1938-1946

produced by Venini, model 3908, hand-blown glass

9½ in. (24 cm.) high

acid stamp *venini murano MADE IN ITALY*

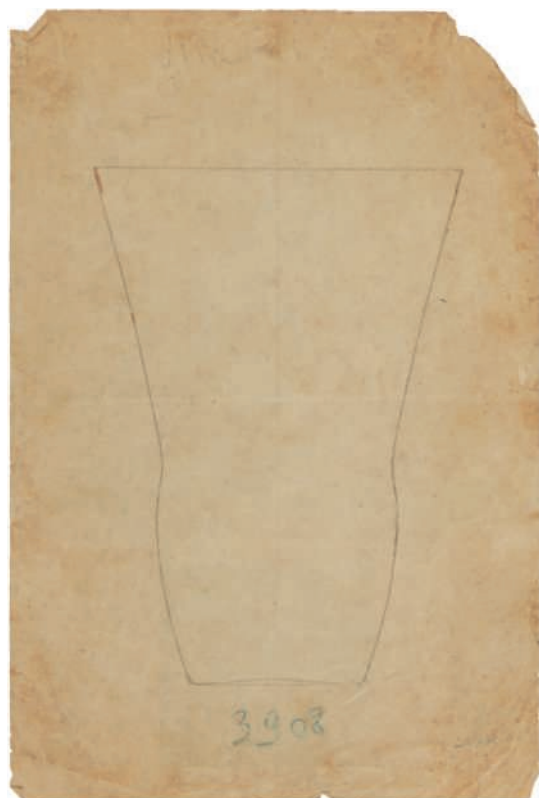
\$15,000-20,000

LITERATURE:

M. Barovier, *Carlo Scarpa: Glass of an Architect*, Milan, 1998, p. 207, n. 64, and p. 215, n. 163 for this model illustrated;

M. Barovier, *Carlo Scarpa: Venini 1932-1947*, exhibition catalogue, Le Stanze del Vetro, Milan, 2012, p. 374 for this model illustrated in battuto;

Venini, blue catalogue, pl. 58, n. 3908.



Model drawing of the present form



64

CARLO SCARPA (1906-1978)

A LARGE 'BATTUTO' TABLE CLOCK, CIRCA 1940

produced by Venini, model 4311, hand-blown glass, clear glass face with metal components,
metal stand

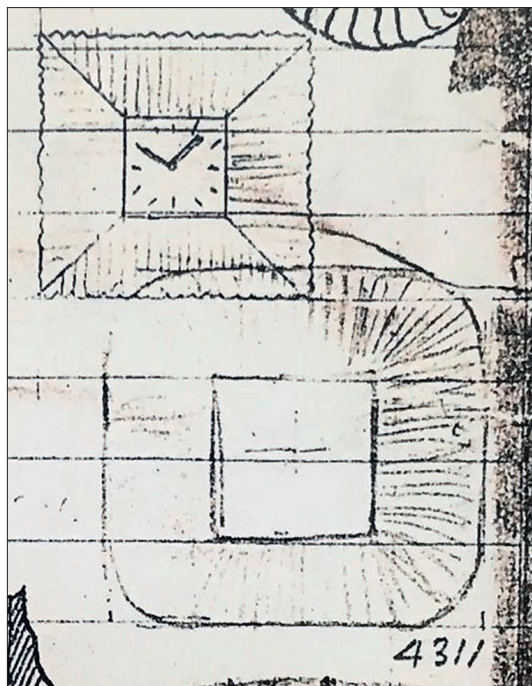
13 in. (33 cm.) high, 13 $\frac{5}{8}$ in. (34.5 cm.) wide, 5 $\frac{5}{8}$ in. (15 cm.) deep

face marked *VENINI MURANO LEMANIA 8 JOURS*

\$18,000-25,000

LITERATURE:

A. Venini Diaz de Santillana, *Venini, Catalogue Raisonné 1921-1986*, Milan, 2000, p. 212, n. 127
for two related table clocks.



Drawing of the present model, circa 1940



65

CARLO SCARPA (1906-1978)

AN IMPORTANT 'INCISI' VASE, CIRCA 1940

produced by Venini, model 3763, hand-blown glass, engraved by Franz Pelzel

5½ in. (14 cm.) high

acid stamp *venini murano*

\$20,000-30,000

LITERATURE:

F. Deboni, *Venini Glass, Its History, Artists and Techniques vol 1*, Turin, 2007, p. 88 for another vase of this model exhibited at the XXIII Venice Biennale, 1942;

M. Barovier, *Carlo Scarpa: Venini 1932-1947*, exhibition catalogue, Le Stanze del Vetro, Milan, 2012, p. 353 for another vase of this model illustrated with a design drawing and period photograph.

Part of the *Incisi* series exhibited for the first time at the VII Milan Triennale, this rare example was engraved by Franz Pelzel, director of S.A.L.I.R. for over 50 years.



The present model at the XXIII Venice Biennale, 1942.



Model drawing of the present form



66

CARLO SCARPA (1906-1978)

A RARE 'AURATO-INCISO' VASE, DESIGNED 1936-1940

produced by Venini, model 4106, hand-blown and engraved glass

6½ in. (16.5 cm.) high

acid stamp *venini murano MADE IN ITALY*

\$20,000-30,000

LITERATURE:

M. Barovier, *Carlo Scarpa: Venini 1932-1947*, exhibition catalogue, Le Stanze del Vetro, Milan, 2012, p. 340 for a period image of a vase of this model at the VII Milan Triennale, 1940 and a drawing of this design;

Venini, blue catalogue, pl. 40, n. 4106.

The present lot is an exceptionally rare example from the *Incisi* series conceived by Carlo Scarpa in 1940 and presented at the Milan Triennale the same year. In a review of the pieces exhibited by Venini in Milan, Gio Ponti described them as aristocratic in their aspect and praised them for what he called a *restraint of style*, a style which is not opulent and apparent, but which requires contemplation. The present lot is an outstanding example of these qualities, the vase, after a designed from the *corrosi* series from 1936, is skillfully engraved with a weave-like decoration showing Scarpa's incredible creativity and ability for self-renewal.



Another vase of this model at the VII Triennale, Milan, 1940.



Another vase of this model shown in the exhibition *Carlo Scarpa: The Venini Company, 1932-1947* at the Metropolitan Museum of Art, New York, 2013/14.

©The Metropolitan Museum of Art. Image Source: Art Resource, NY.



67

CARLO SCARPA (1906-1978)

A 'BATTUTO' PICTURE FRAME, CIRCA 1940

produced by Venini, model 10, hand-blown glass, brass
11 $\frac{1}{8}$ in. (29 cm.) high, 9 in. (23 cm.) wide, 2 $\frac{1}{2}$ in. (6.5 cm.) deep
stand impressed VENINI MURANO

\$8,000-12,000

LITERATURE:

M. Barovier, *Carlo Scarpa: Glass of an Architect*, Milan, 1998, p. 278, n. 34 for a period photograph of a frame of this model at the VII Milan Triennale, 1940;
Venini, blue catalogue, pl. 43, n. 10.



Pictures frames exhibited at the VII Triennale, Milan, 1940.



Venini, blue catalog



68

CARLO SCARPA (1906-1978)

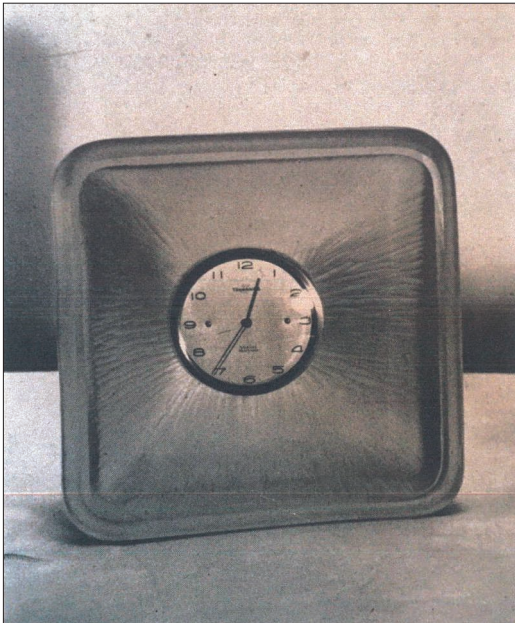
A 'BATTUTO' TABLE CLOCK, CIRCA 1940

produced by Venini, model 99, hand-blown glass, clear glass face with metal components
6½ in. (16.5 cm.) high, 6½ in. (16.5 cm.) wide, 1¾ in. (4.5 cm.) deep
face marked TAVANNES Venini murano

\$6,000-8,000

LITERATURE:

A. Venini Diaz de Santillana, *Venini, Catalogue Raisonné 1921-1986*, Milan, 2000, p. 212, n. 127
for two highly comparable table clocks;
Venini, blue catalogue, pl. 44E, n. 99.



Period image of another clock of this model



69

CARLO SCARPA (1906-1978)

A 'BATTUTO' VASE, CIRCA 1940

produced by Venini, model 3931, hand-blown glass

11 in. (28 cm.) high

acid stamp *venini murano ars*

\$15,000-20,000

LITERATURE:

Venini, blue catalogue, pl. 55, n. 3931.



A beaker, second half 1st century AD,
with diamond-shaped facets
Collection of The Corning Museum of Glass,
Corning, New York 59.1.129



Venini, blue catalog



70

CARLO SCARPA (1906-1978)

A 'BATTUTO' BOWL, DESIGNED 1940

produced by Venini, model 3920, hand-blown glass
3½ in. (8 cm.) high, 4⅞ in. (12.4 cm.) diameter
acid stamp *venini murano ITALIA*

\$5,000-7,000

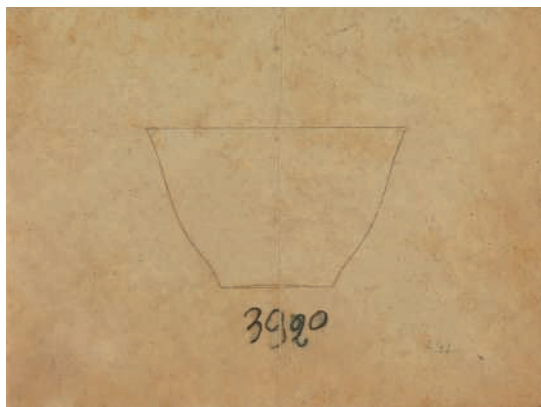
LITERATURE:

M. Barovier, *Carlo Scarpa. I vetri di Murano*, Venice, 1991, p. 113 for a similar example;
M. Barovier, *Carlo Scarpa: Glass of an Architect*, Milan, 1998, pp. 147, 217, n. 187, p. 277, n. 32 for this model illustrated;
Exhibition catalogue, *Venetian Glass: the Nancy Olnik and Giorgio Spanu Collection*, American Craft Museum, New York, 2000, p. 87, n. 57 for this model illustrated;
A. Venini Diaz de Santillana, *Venini, Catalogue Raisonné 1921-1986*, Milan, 2000, p. 145, n. 101; p. 213, n. 134 for this model illustrated;
M. Barovier, *Carlo Scarpa: Venini 1932-1947*, exhibition catalogue, Le Stanze del Vetro, Milan, 2012, pp. 25, 302, 313 for this model illustrated;
Venini, blue catalogue, pl. 55, n. 3920.

Another bowl of this model was exhibited at the XXII Venice Biennale, 1940.

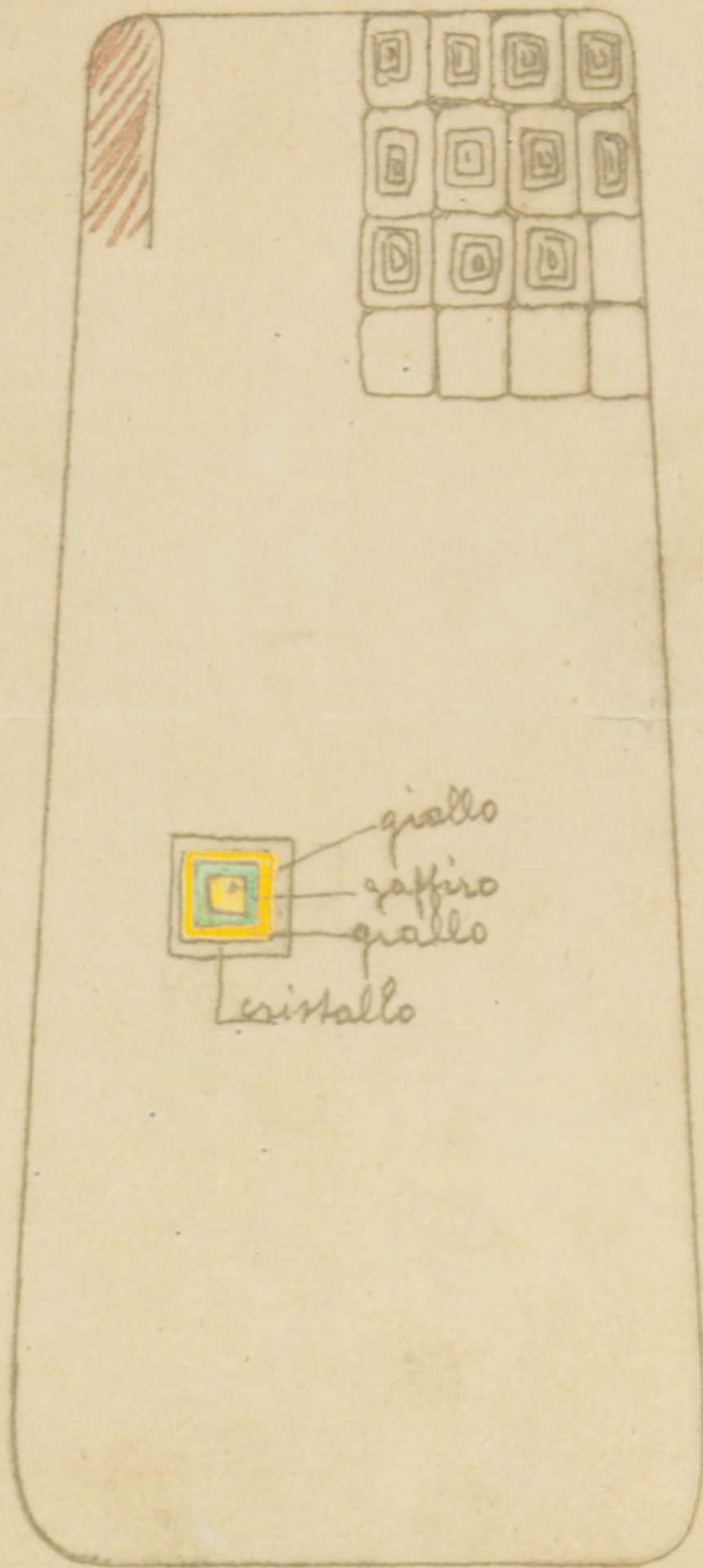


A bowl of this model exhibited at the XXII Biennale, Venice, 1940



Model drawing of the present form





giallo
zaffiro
giallo
crystallo

4006

Model drawing of the present form

A RARE

"MURRINE ROMANE" VASE

71

CARLO SCARPA (1906-1978) AND PAOLO VENINI (1895-1959)
A RARE 'MURRINE ROMANE' VASE, CIRCA 1936

produced by Venini, model 4006, fused glass
7 $\frac{3}{8}$ in. (19.7 cm.) high
acid stamp *venini murano*
later engraved *F. Bianconi 1947 32*

\$40,000-60,000

PROVENANCE:

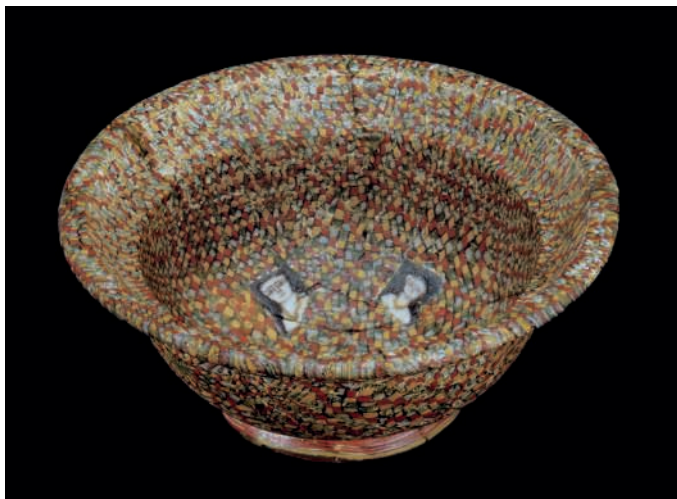
Private collection of Fulvio Bianconi, Murano, acquired 1947.

LITERATURE:

M. Barovier, *Carlo Scarpa: Glass of an Architect*, Milan, 1998, pp. 117, 208, n. 71 for this model illustrated, p. 271, n. 11 for other vases of this technique at the VI Milan Triennale, 1936, p. 273, n. 19 for a period photograph of another vase of this model, circa 1936;
M. Barovier, *Carlo Scarpa: Venini 1932-1947*, exhibition catalogue, Le Stanze del Vetro, Milan, 2012, pp. 165, 174 for this model illustrated;
Venini, blue catalogue, pl. 48, n. 4006.

The *Roman Murrine* series of 1936 defined a crucial development in Scarpa's analysis of structure and of decoration. Conceived together with Paolo Venini, whose collection of ancient Roman vessels provided reference for inspiration, the series was revealed in 1936 at both Venice Biennale and Milan Triennale. Scarpa's enthusiasm for ancient Roman forms is well-documented, and the earlier works produced first at M.V.M. Cappellin and those later at Venini assessed Classical forms and carefully-manipulated surfaces that referenced the Antique. This series evolved from analysis of Roman mosaic patterns, and of ancient fused-murrine glass vessels.

The *Roman Murrine* technique required the fusing together of cubic elements of glass murrine, and was thus Scarpa's first analysis of glass vessels that were assembled, or built, rather than objects that were simply blown. The archaic personality of these vessels was further enhanced by light surface polishing that emphasized – rather than eliminated – the artisanal personality of construction. As such, the *Roman Murrine* series introduced a new dialogue to Scarpa's creativity, and inaugurated the analysis of murrine structures that would reach apotheosis with the *Murrine Opache*, *Laccati Neri e Rossi*, and *Murrine Transparenti* vessels exhibited at the XXII Venice Biennale, 1940.



Cup with female bust, first half 1st century AD
Collection of The Corning Museum of Glass, Corning, New York 55.1.82



Venini, blue catalogue





AN IMPORTANT

“LACCATO” VASE

72

CARLO SCARPA (1906-1978)

A 'LACCATO' VASE, CIRCA 1940

produced by Venini, model 3941, hand-blown glass
10 in. (25.5 cm.) high
acid stamp *venini murano*

\$40,000-60,000

LITERATURE:

M. Barovier, *Carlo Scarpa: Glass of an Architect*, Milan, 1998, pp. 144, 216, n. 177 and 178 for related vases in this technique;

M. Barovier, *Carlo Scarpa: Venini 1932-1947*, exhibition catalogue, Le Stanze del Vetro, Milan, 2012, pp. 282, 286 for related vases of this technique, p. 373 for this model illustrated in a battuto finish;

Venini, blue catalogue, pl. 56, n. 3941.

The interplay between tradition and innovation, as well as the interaction between form and surface treatment, continually intrigued and challenged Carlo Scarpa during his decades-long exploration of glass production. The *Laccati* series, first introduced at the XXI Venice Biennale in 1940, epitomizes the confluence and realization of these profound, but disparate, concepts. Drawing inspiration from ancient Chinese ceramics and lacquer work, Scarpa endowed each vessel specific to this series with a simplistic shape, a brilliant color palette limited to red or black, and an exquisite lacquer-like finish masterfully achieved through a complex reinterpretation of the use of *murrine*. The present vase is a superb example. The classic bottle form suggests timeless strength and clarity, while the lacquer-like sheen testifies to Scarpa's unprecedented ability to conjure the subtlest effects from his material and innovative techniques.

Through further experimentation, the *Laccati* series developed into the *Laccati Nere e Rossi* series, also presented at the 1940 Biennale. Each breathtaking object in the later series was executed in a powerful two-toned red and black color scheme. Due to the complex manufacturing techniques and high production costs, very few pieces were produced. Two exceptional *Laccati Neri e Rossi* models from the August Warnecke Collection were sold at Christie's Paris saleroom, 21 November 2012, lots 11 and 12. Related examples can be found in the Nancy Olnick and Giorgio Spanu Collection, New York and the Steinberg Foundation Collection, Vaduz.

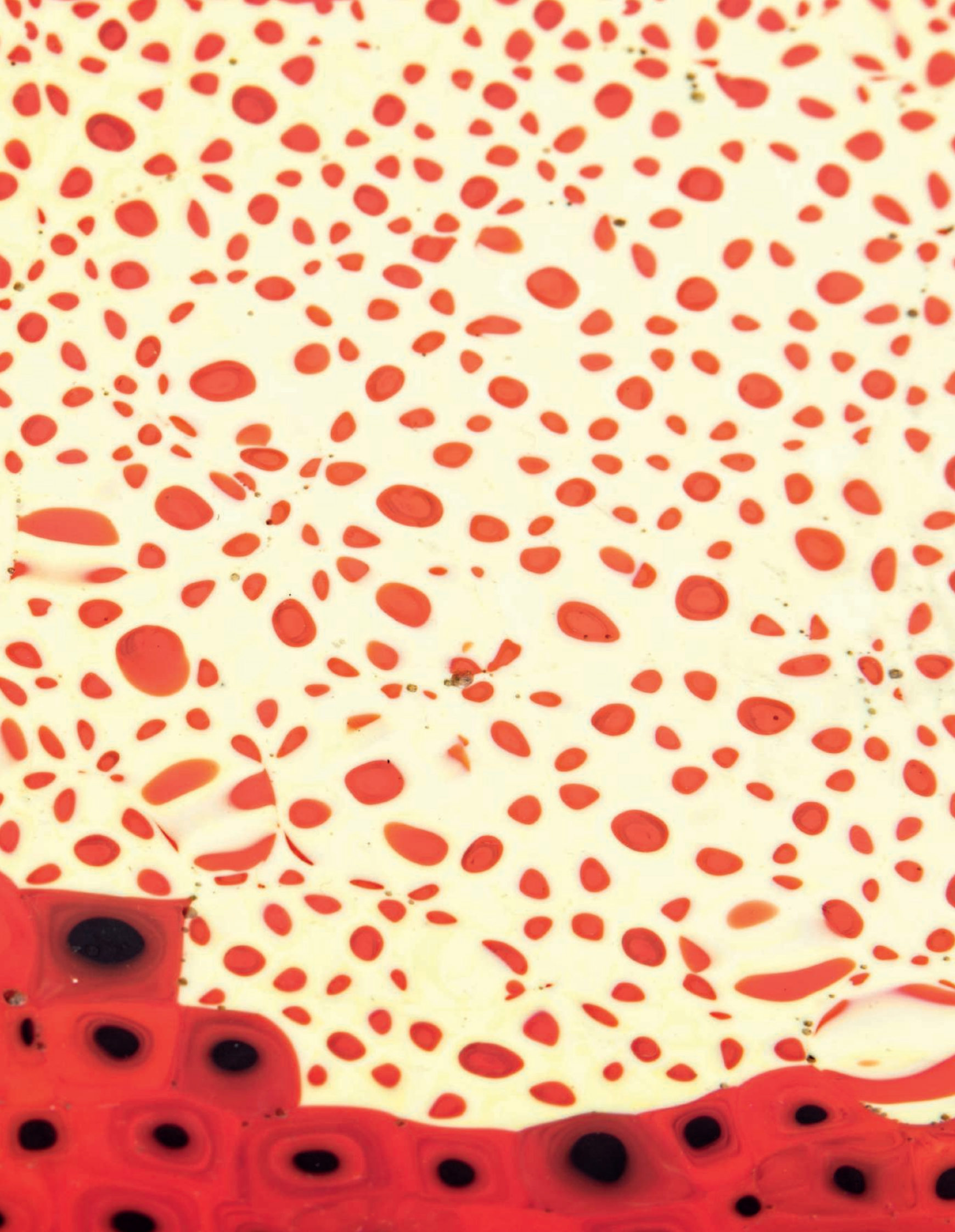


Model drawing of the present form



A close-up photograph of a murrine dish, a traditional glass art form. The image shows a dense, intricate pattern of red and black circular shapes, resembling a cellular or organic structure. The red shapes are arranged in a somewhat regular grid, while the black shapes are scattered throughout. The background is a bright yellow, which makes the red and black colors stand out. The overall effect is a vibrant, textured surface.

AN EARLY AND IMPORTANT
"MURRINE DISH"





THE "MURRINE OPACHE" TECHNIQUE

The 'Murrine Opache' technique must be considered as amongst the architect's greatest technical and stylistic achievements. Revealed at the XXII Venice Biennale of 1940, these important and revolutionary forms represented the triumph of years of meticulous technical innovation, and deliver abstracted surfaces described by intuitive, painterly verve.

Archive photographs of the Biennale record a cornucopia of vases, vessels and bowls, primarily of sober, minimalist form and of solid colour. The foreground offers four glass trays, each describing an alternative interpretation of the Murrine Opache technique. The importance of this display was profound – for not only was the arrangement representative of innovative new techniques across myriad applications and within a variety of forms, but the installation appears to have been conceived and arranged as a chromatic narrative, encouraging the observer to succumb to a sensation that offered parallel, entwined narratives of both the Antique, and of the Modern. The 1940 Biennale was triumph, not only for Scarpa and for Venini, but for Italy's stature at forefront of the creative and artistic avant-garde.

Scarpa's reinvention of the Murrine Opache technique was revolutionary. In this instance, the murrine is a tiny glass cube, cut from an internally-decorated glass cane. The process required the meticulous alignment of these cubic murrine, fused together in the furnace, and allowed to slump-cool to predetermined form. The exceptionally thin wall of fused murrine was finished by sensitive grinding and polishing to a matte reflective surface. The origins of this technique can be traced to ancient Roman glass, with Scarpa deriving further inspiration from his appreciation of Byzantine mosaic. Together with Paolo Venini, Scarpa first assessed this ancient technique with his Roman Murrine series of 1936, and was subsequently refined with the Murrine Transparenti, and the Laccati Neri e Rossi series of 1940. Both these techniques were also exhibited alongside examples of the Murrine Opache at the 1940 Biennale. These forms were pure, architectonic vessels, polished to high brilliance, and with the murrine structures suppressed to near-invisibility.

The cubic personality of these tiny glass murrine cannot be understated, as the cube and the square remained persistent structural and decorative features within Scarpa's subsequent career as an architect. The mosaic floor of the Olivetti showroom in Piazza San Marco, Venice, 1957 is a celebrated example, however also noteworthy is the irregular mosaic floor created for the Bellotto House, Venice, 1944-46 – a project commenced whilst Scarpa was still with Venini – and which bears comparison to at least one of the dishes presented at the Biennale four years prior. Numerous other architectural projects can be cited, many of which feature two-dimensional applications of abstract cubic mosaic as floor or wall surface treatments, or three-dimensionally as in the example of the irregular, asymmetric platform created for the monument to the Women of the Resistance, Venice, 1968.

▽ (+0.58)

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Exhibition of works by Carlo Scarpa including various murrine dishes at the XXII Biennale, Venice, 1940

The conceptual symbolism of mosaic, and by implication labyrinthine maze-like patterns, clearly held strong personal resonance for Scarpa. An early inspiration may have been the templates utilised for the mechanised production of woven and knotted textiles, an interest that Scarpa shared with the artist Bice Lazzari, the older sister of his future wife Onorina. Ambidextrous, in later life Scarpa's right hand regularly bore a heavy Native American sterling ring, the surface inset with asymmetric turquoise mosaic inlay, a gift from his admiring friend Frank Lloyd Wright.

Revealingly, for the first time Scarpa now selected dishes as the medium through which to communicate the painterly qualities of his Murrine Opache technique. The flattened rectangular, circular or ovoid forms, often with irregular or undulating rims, represented the perfect canvas through which to frame the energy of his conceptions. The four dishes exhibited at the Biennale illustrated artistic variations of technique, evolving from pointillist or architectonic minimalism through to a stylized serpentine labyrinth, suggestive of an ancient mosaic fragment now abstracted to pure sensory pattern. Other examples, to include the present dish, invoke a stylised memory of the vibrant fields of flowers that surrounded Scarpa's childhood home in Vicenza.

Since his appointment with M.V.M. Capellin in 1926, Carlo Scarpa had rigorously assessed technical and stylistic possibilities within modern glass design. He was able to perfect multiple complex surface techniques, and had pioneered the transition from vessels that were blown, to structures that were constructed. By 1940, as confirmed by the seminal exhibition at the XXII Biennale, his virtuoso capacity for innovation was unrivalled, and his mastery of delivery was assured. The dishes of the Murrine Opache series illustrate pattern guided by process, and by turn process is determined by structure - revealing Scarpa as an innovator who imagines as an architect, yet describes as an artist.

The following lot is an exceptional and early example, and remains in excellent condition. By repute a wedding gift to the original owner, this fine and important example benefits from having been preserved, apparently unused, within the manufacturer's original signed presentation box.

Simon Andrews



Various murrine works in the exhibition *Venetian Glass by Carlo Scarpa, The Venini Company, 1932-1947*, at Le Stanze Del Vetro, Venice, November 2013 - March 2014.

Photo: Ettore Bellini. Courtesy: LE STANZE DEL VETRO

73

CARLO SCARPA (1906-1978)

AN IMPORTANT 'MURRINE OPACHE' DISH, CIRCA 1940

produced by Venini, fused glass, with original cardboard presentation box
2¾ in. (7 cm.) high, 14⅝ in. (37.1 cm.) wide, 9⅞ in. (23.7 cm.) deep
with original retailer's foil label reading CALIARI-VENINI TORINO
box with printed mark *venini murano*

\$100,000-150,000

LITERATURE:

A. Venini Diaz de Santillana, *Venini, Catalogue Raisonné 1921-1986*, Milan, 2000, p. 148, n. 105, and p. 215, n. 143 for a highly comparable dish;
Exhibition catalogue, *Venetian Glass: the Nancy Olnik and Giorgio Spanu Collection*, New York, 2000, p. 94, n. 64 for this model illustrated;
F. Deboni, *Venini Glass, Catalogue 1921-2007*, Turin, 2007, pl. 92 for a highly comparable dish;
M. Barovier, *Carlo Scarpa: Glass of an Architect*, Milan, 1998, pp. 168-69, 221 no. 243 for another vase of this model; p. 274, n. 21 and p. 276, n. 27 for another dish of this model at the XXII Venice Biennale, 1940;
M. Barovier, *Carlo Scarpa: Venini 1932-1947*, exhibition catalogue, Le Stanze del Vetro, Milan, 2012, pp. 390-391, 395-397 for this model illustrated and design drawings.

Related examples can be found in the Steinberg Foundation Collection, Vaduz, the Fondazione Carraro, Ca' Pesaro, Venice, and the Collection of Glasmuseum Hentrich, Stiftung Museum Kunstpalast, Düsseldorf. See image on previous page for these related works included in the exhibition, 'Venetian Glass by Carlo Scarpa, The Venini Company, 1932-1947', at Le Stanze Del Vetro, Venice, August 2012 - January 2013.



alternate view





74

CARLO SCARPA (1906-1978)

A RARE 'MURRINE OPACHE' DISH, CIRCA 1962

produced by Venini, fused glass with battuto surface

1¾ in. (4.5 cm.) high, 12¾ in. (32.5 cm.) wide, 10¼ in. (26 cm.) deep

\$40,000-60,000

LITERATURE:

M. Barovier, *Carlo Scarpa. I vetri di Murano*, Venice, 1991, pp. 144-145, n. 52 for a related dish in the same technique;

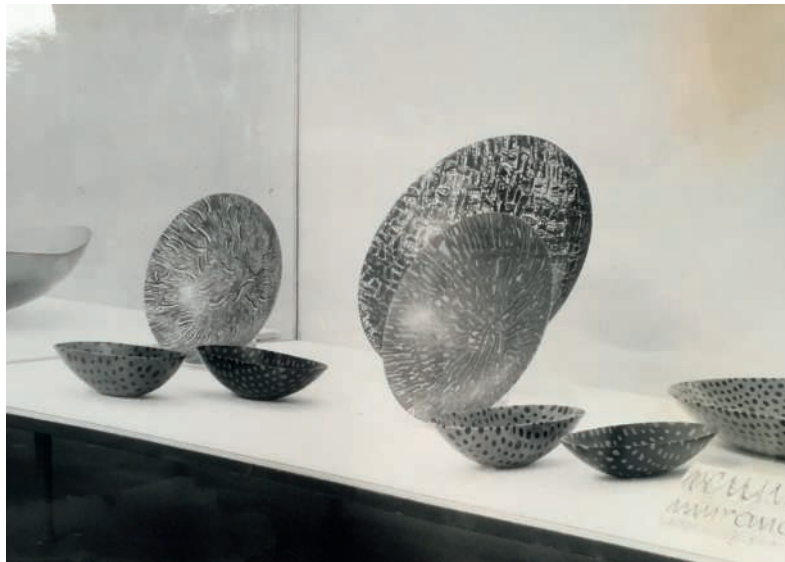
F. Deboni, *Murano '900*, Milan, 1996, p. 310, n. 226 for a highly comparable dish.

As explained by Anna Venini de Santillana in her catalogue raisonné, Carlo Scarpa returned to Venini in 1961 to design a large polyhedral waterfall chandelier which was presented in the Venetian Pavilion at the 'Italia '61' Expo. This monumental chandelier was one of many extraordinary works of enormous size that were manufactured by Venini in those years. At that time, along with lighting, Venini continued to create special objects including impressive works in *murrine* glass. Carlo Scarpa also revisited the *murrine* technique which he used frequently in the 1940s, this time working from polychromatic rather than transparent themes—indeed his *murrine* are almost always opaque and the use of a processing wheel gives them a considerable thickness. Ludovico Diaz de Santillana, son-in-law of Paolo Venini, who after the death of the latter had taken over the direction of the furnace, designed very thoughtful, intellectual, thin objects made of an almost transparent *murrine* glass. The new collection of *murrine* by the two designers was presented to the public at the Venice Biennale of 1962. In particular, the blue tone of the present lot represents one of the architect's favorite colors, which he used several times in various projects. Scarpa was known to apply this blue hue to wall coverings, using the ancient technique of "Spatolato Veneziano" (Venetian plaster), and on a limited number of furniture designs produced by Simon Gavina in the early 1960s.

Another example of this model can be found in the Fondazione Carraro, Ca' Pesaro, Venice.



Chandelier designed by Carlo Scarpa at the Italia 61 exhibition, Turin, 1961



Murrine works designed by Carlo Scarpa and Ludovico Diaz de Santillana at the XXXI Venice Biennale, 1962



75

CARLO SCARPA (1906-1978)

AN 'A FASCE' VASE, CIRCA 1936

produced by Venini, model 3606, hand-blown clear and lattimo glass

11 in. (28 cm.) high

acid stamp *venini murano*

\$8,000-12,000

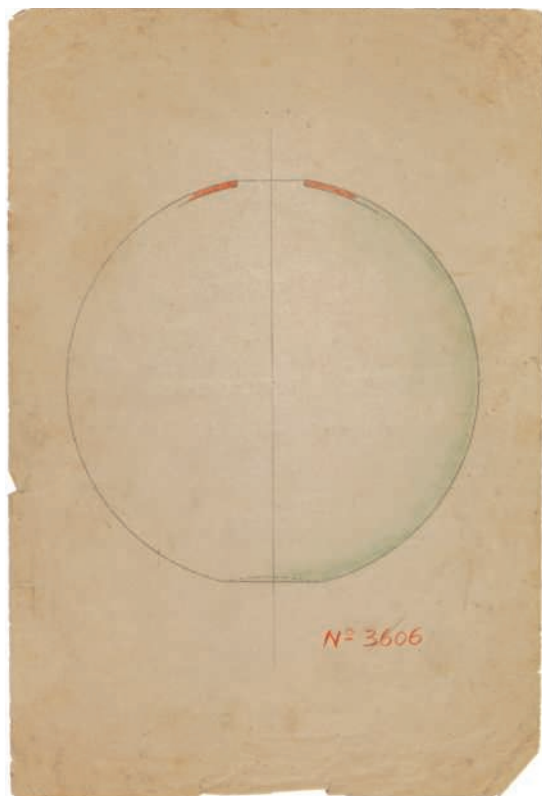
LITERATURE:

M. Barovier, *Carlo Scarpa: Venini 1932-1947*, exhibition catalogue, Le Stanze del Vetro,

Milan, 2012, p. 238 for another vase of this model, p. 242 for a design drawing;

Venini, blue catalogue, pl. 38, n. 3606.

Another vase of this model can be found in the Nancy Olnik and Giorgio Spanu Collection, New York.



Model drawing of the present form



76

CARLO SCARPA (1906-1978)

A 'CONCHIGLIE-VARIEGATO' DISH, CIRCA 1942

produced by Venini, model 1361, hand-blown iridescent glass
1½ in. (4 cm.) high, 9½ in. (24 cm.) wide, 6⅞ in. (17.5 cm.) deep

\$8,000-12,000

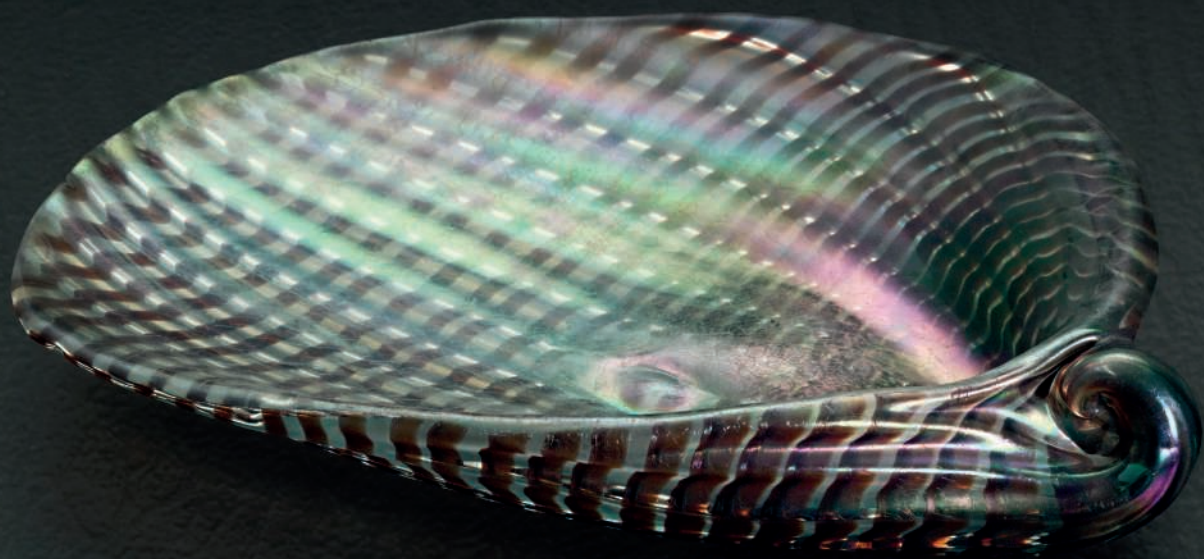
LITERATURE:

M. Barovier, *Carlo Scarpa: Glass of an Architect*, Milan, 1998, p. 286, no. 56 for another dish of this model at the XXIII Venice Biennale, 1942;

M. Barovier, *Carlo Scarpa: Venini 1932-1947*, exhibition catalogue, Le Stanze del Vetro, Milan, 2012, pp. 425, 460 for this model illustrated and a design drawing.



Model drawing of the present form



77

CARLO SCARPA (1906-1978)

A 'TESSUTO' VASE, DESIGNED 1931-1940

produced by Venini, model 3547, hand-blown glass

15¾ in. (40 cm.) high

acid stamp *venini murano ITALIA*

\$18,000-22,000

LITERATURE:

Exhibition catalogue, *The Italian Metamorphosis, 1943-1968*, New York, Guggenheim Museum, October 7, 1994- January 22, 1995, p. 246, fig. 239, for another vase of this model;

M. Barovier, *Carlo Scarpa: Glass of an Architect*, Milan, 1998, p. 207, n. 48 for another vase of this model;

M. Barovier, *Carlo Scarpa: Venini 1932-1947*, exhibition catalogue, Le Stanze del Vetro, Milan, 2012, p. 268 for another vase of this model, period photographs and a design drawing; Venini, blue catalogue, pl. 30, n. 3457.

Another vase of this design was exhibited at the XXVI Venice Biennale at the 50th anniversary exhibition in 1952.



Several Tessuto works by Carlo Scarpa in a period photo, 1950s



78

CARLO SCARPA (1906-1978)

A 'TESSUTO' VASE, DESIGNED 1940

produced by Venini, model 3541, hand-blown glass

7 $\frac{1}{8}$ in. (20 cm.) high

acid stamp *venini murano ITALIA*

\$6,000-8,000

LITERATURE:

M. Barovier, *Carlo Scarpa: Glass of an Architect*, Milan, 1998, p. 207, n. 54 for a design of this model;

M. Barovier, *Carlo Scarpa: Venice 1932-1947*, exhibition catalogue, Le Stanze del Vetro, Milan, 2012, pp. 152 for another vase of this model and a period photograph of another vase of this model; 269 for another vase of this model;

Venini, blue catalogue, pl. 31, n. 3541.

A vase of this model can be found in the Steinberg Foundation Collection, Vaduz.



Venini, blue catalogue



79

CARLO SCARPA (1906-1978)

A 'TESSUTO' VASE, DESIGNED CIRCA 1938-1940

produced by Venini, model 3885, hand-blown glass

6 $\frac{7}{8}$ in. (17.5 cm.) high

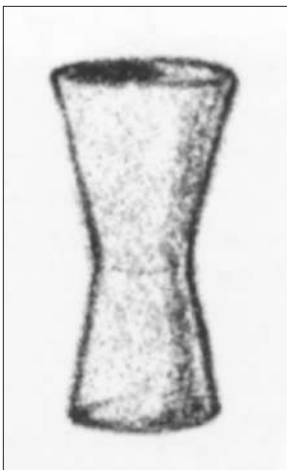
acid stamp *venini murano ITALIA*

\$6,000-8,000

LITERATURE:

Exhibition catalogue, *Venetian Glass: the Nancy Olnik and Giorgio Spanu Collection*, New York, 2000, p. 82, n. 52 for this model illustrated;

Venini, red catalogue, n. 3885.



Venini, red catalogue





Sono queste coppe e questi vasi, di colore violentissimo di azzurri cupi e potenti, di rossi accessi; espressioni coloristiche senza paura realizzate attraverso forme pure e materiali preziosi. Noi vorremmo che di questi e di altre belle cose di Murano d'oggi non si facesse solo un acquisto di voga o per regalo, ma si facesse collezione perche' restino I documenti di realizzazione d'arte di un'epoca fervidissima per intensita' e qualita' di produzione.

These bowls and vases are made of powerful colors, of blues that are dark and intense, of vibrant reds; expression of colors without fear, achieved through pure forms and precious materials. We would like that such items, and also other beautiful things made in Murano, not to be bought just as fashionable gifts, but we would like them to be collected so that they would be a testament of a buoyant age of high-quality and powerful production.

GIO PONTI, *DOMUS*, N. 154, OCTOBER 1940, P. 70-71.

80

CARLO SCARPA (1906-1978)

A RARE 'TESSUTO-BATTUTO' VASE, DESIGNED 1938-1940

produced by Venini, model 3900, hand-blown glass

13 in. (33 cm.) high

acid stamp *venini murano ITALIA*

\$20,000-30,000

LITERATURE:

Exhibition catalogue, *The Italian Metamorphosis, 1943-1968*, New York, Guggenheim Museum, October 7, 1994- January 22, 1995, p. 252, fig. 251, for a related vase of this model;

M. Barovier, *Carlo Scarpa: Glass of an Architect*, Milan, 1998, p. 214, no. 148 for another vase of this model;

Exhibition catalogue, *Venetian Glass: the Nancy Olnik and Giorgio Spanu Collection*, New York, 2000, p. 83, n. 54 for this model illustrated;

A. Venini Diaz de Santillana, *Venini, Catalogue Raisonné 1921-1986*, Milan, 2000, p. 212, n. 129 for a highly comparable vase;

M. Barovier, *Carlo Scarpa: Venini 1932-1947*, exhibition catalogue, Le Stanze del Vetro, Milan, 2012, pp. 261, 267, for other vases of this model and a design drawing, p. 268 for another vase in a similar color combination and period images of another vase of this model;

Venini, blue catalogue, pl. 58, n. 3900.

The XXI Venice Biennale in 1940 represents arguably the most significant moment in the remarkable journey initiated by Scarpa at Venini in 1932. Some of the most accomplished sculptural objects, many ahead of their time, were exhibited in a room solely dedicated to Scarpa's creations. Here his poetic vision, his devotion to the material, his ceaseless research and innovation are expressed with pure aesthetic clarity. Visitors were mesmerized by many techniques that are until today a testament to a period of exceptional creativity: murrine opache, tessuti, laccati rossi e neri and incisi to name a few. From the pages of *Domus*, Gio Ponti urged Italians to recognize the intellectual value of these objects, to *collect* them, not to consider them just merely as gifts or something fashionable to buy.

The present lot is an exquisite example of that time. The *tessuto* is the ultimate expression of the curiosity and the modernity of Scarpa's vessels. The technique is an original interpretation of the ancient *filigree* glass developed in Murano in the 16th century by which multi-colored rod glass canes are fused together. Scarpa updates this technique giving it a completely modern twist using contemporary juxtaposition of vibrant colors. The example presented here feature also a superb *battuto* finish which enrich the already sophisticated object.



Tessuto works by Carlo Scarpa exhibited at the XXVI Biennale, Venice, within the 50th anniversary exhibition, 1952





AN IMPORTANT

“PENNELATE” VASE

81

CARLO SCARPA (1906-1978)

A RARE AND EXPERIMENTAL 'PENNELATE' VASE, CIRCA 1942

produced by Venini, variant of model 3952, lightly iridescent hand-blown glass
10 in. (25.4 cm.) high
acid stamp *venini murano*

\$40,000-60,000

LITERATURE:

M. Barovier, R. Barovier Mentasti, A. Dorigato, *Il Vetro di Murano alle Biennali 1895-1972*, Milan, 1995, p. 150, n. 72;

F. Deboni, *Murano '900*, Milan, 1996, p. 283, n. 199 for this model illustrated;

M. Barovier, *Carlo Scarpa: Glass of an Architect*, Milan, 1998, pp. 178, 223 no. 273 for another vase of this model, p. 285, n. 53 for another vase of this model at the XXIII Venice Biennale, 1942;

A. Venini Diaz de Santillana, *Venini, Catalogue Raisonné 1921-1986*, Milan, 2000, p. 152, n. 111 for another vase of this model;

Exhibition catalogue, *Venetian Glass: the Nancy Olnik and Giorgio Spanu Collection*, New York, 2000, p. 104, n. 74 for this model illustrated;

M. Barovier, *Carlo Scarpa: Venini 1932-1947*, exhibition catalogue, Le Stanze del Vetro, Milan, 2012, pp. 430, 437 for this model illustrated.

The rare *Pennellate* series was executed by applying small quantities of colored opaque glass to the vessel as it was blown. The colors were then spun gently around the viscous glass exterior, achieving spiralling bands of expressive brush strokes. The present example appears to be an early experiment of this original technique due to its irregular form and the somehow raw style of the brush stroke. This important example offers an insight on the early stages of the creation of this rare series.



Period photo of Pennellate works, 1950s



Model drawing of the present form



82

CARLO SCARPA (1906-1978)

A 'PENNELATE' VASE, CIRCA 1942

produced by Venini, model 3769, lightly iridescent hand-blown glass

5¾ in. (14.5 cm.) high

with original manufacturer's circular foil label, acid stamp *venini murano ITALIA*

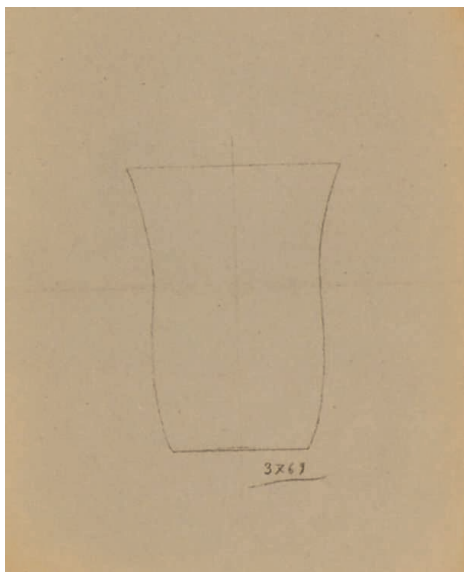
\$20,000-30,000

LITERATURE:

M. Barovier, *Carlo Scarpa: Glass of an Architect*, Milan, 1998, pp. 179, 223 no. 268 for another vase of this model, p. 285, n. 53 for related pennellate vases at the XXIII Venice Biennale, 1942;

M. Barovier, *Carlo Scarpa: Venini 1932-1947*, exhibition catalogue, Le Stanze del Vetro, Milan, 2012, p. 437 for this design illustrated and a design drawing;

Venini, blue catalogue, pl. 60, n. 3769.



Model drawing of the present form



83

CARLO SCARPA (1906-1978)

A RARE 'A FILI' VASE, CIRCA 1942

produced by Venini, model 8611, hand-blown glass

7½ in. (18 cm.) high

with original manufacturer's paper and foil labels, acid etched *venini murano ITALIA*

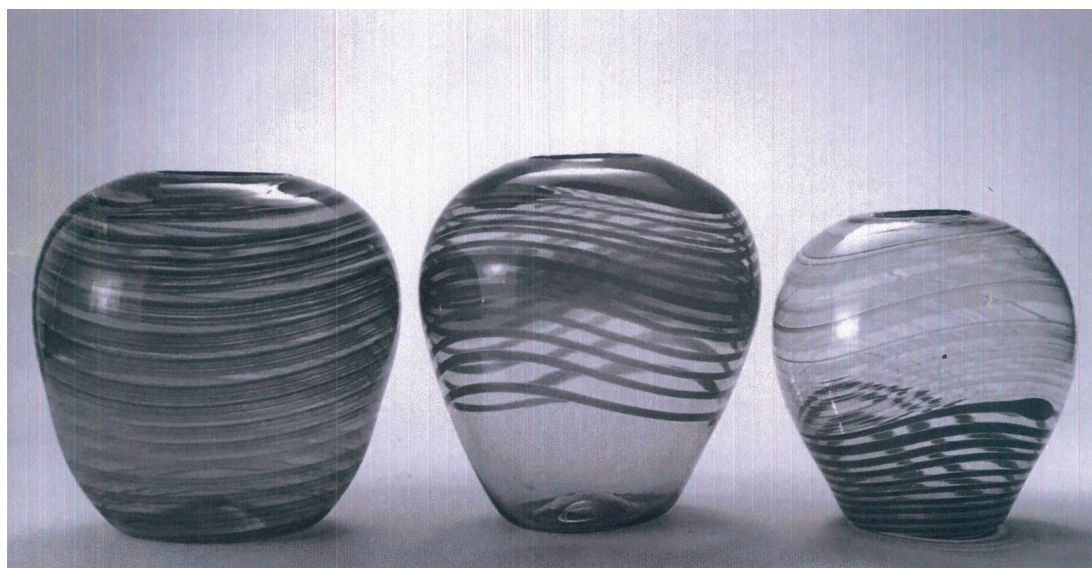
\$30,000-40,000

LITERATURE:

M. Barovier, *Carlo Scarpa: Glass of an Architect*, Milan, 1998, pp. 188, 224 no. 283 for another vase of this model;

M. Barovier, *Carlo Scarpa: Venini 1932-1947*, exhibition catalogue, Le Stanze del Vetro, Milan, 2012, pp. 471, 473 for this model illustrated.

This exceedingly rare series was presented at the XXIII Venice Biennale of 1942, the very last in which Scarpa participated. The effect was produced by applying colored glass canes to the molten surface of a vase while it was being blown. The present example is particularly beautiful with a rich amber hue and undulating *lattimo* lines. Another vase of this model can be found in the Steinberg Foundation Collection, Vaduz.



A period photograph of other 'a fili' vases



84

CARLO SCARPA (1906-1978)

AN 'A FASCE' BOWL, CIRCA 1938

produced by Venini, model 3712, hand-blown glass

4½ in. (10.5 cm.) high, 7¼ in. (18.5 cm.) diameter

acid stamp *venini murano MADE IN ITALY*

\$20,000-30,000

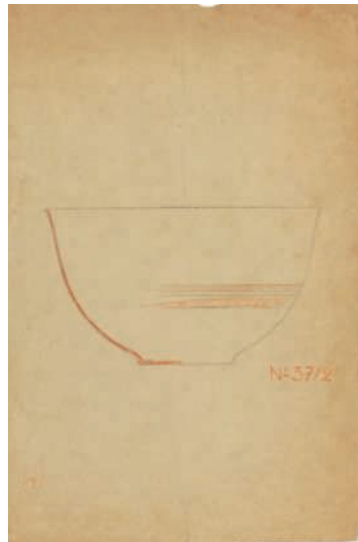
LITERATURE:

M. Barovier, *Carlo Scarpa: Glass of an Architect*, Milan, 1998, p. 212, n. 133 for a drawing of this model, p. 274, n. 23 for this model at the XXI Venice Biennale, 1938;

M. Barovier, *Carlo Scarpa: Venini 1932-1947*, exhibition catalogue, Le Stanze del Vetro, Milan, 2012, pp. 240-241, p. 243 for this model illustrated; Venini, blue catalogue, pl. 48. n. 3712.



Another 'a fasce' bowl in the Venini showcase at the XXI Biennale, Venice, 1938



Model drawing of the present form



85

CARLO SCARPA (1906-1978)
A RARE 'A MACCHIE' BOWL, CIRCA 1942

produced by Venini, model 4424, hand-blown iridescent glass
3 in. (7.5 cm.) high, 9⁷/₈ in. (25 cm.) diameter
acid stamp *venini murano ITALIA*

\$35,000-45,000

LITERATURE:

Exhibition catalogue, *The Italian Metamorphosis, 1943-1968*, New York, Guggenheim Museum, October 7, 1994- January 22, 1995, p. 252, fig. 251, for a related bowl;
M. Barovier, *Carlo Scarpa: Glass of an Architect*, Milan, 1998, pp. 184, 224 no. 274 for this model illustrated, p. 286, n. 55 for related bowls at the XXIII Venice Biennale, 1942;
M. Barovier, *Carlo Scarpa: Venini 1932-1947*, exhibition catalogue, Le Stanze del Vetro, Milan, 2012, pp. 442, 446 for this model illustrated;
Venini, red catalogue, n. 4424.

Just before Venini closed due to the war, Carlo Scarpa designed a series of extremely modern bowls and dishes. Very pure forms were decorated with minimalist colours and motifs: simple stripes or dots in black and few other colors, very often with lightly iridescent surface. Scarpa is looking again at ancient Roman glass for inspiration, an example of which is a bowl decorated with drops from Cyprus (4th Century AD), in the collection of the British Museum. Only a few of these bowls were produced after the war and soon they disappeared from the Venini catalogues.

Other bowls of this model can be found in the Nancy Olnik and Giorgio Spanu Collection, New York and in the Steinberg Foundation Collection, Vaduz.



Roman bowls, 4th Century
©Trustees of the British Museum



Model drawing of the present form



86

CARLO SCARPA (1906-1978)

AN 'A MACCHIE' BOWL, CIRCA 1942

produced by Venini, model 4477, hand-blown and lightly iridescent glass

3 in. (7.5 cm.) high, 9½ in. (24 cm.) diameter

acid stamp *venini murano ITALIA*

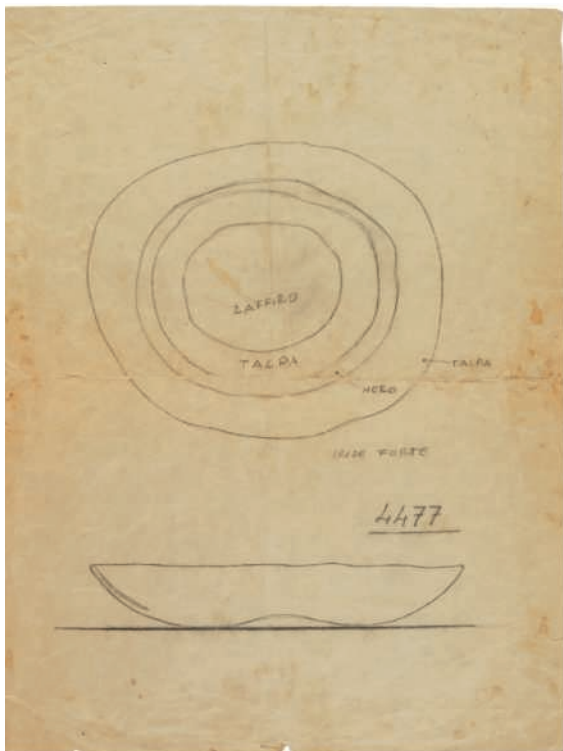
\$20,000-30,000

LITERATURE:

M. Barovier, *Carlo Scarpa: Glass of an Architect*, Milan, 1998, pp. 185, 224, n. 276 for this model illustrated;

M. Barovier, *Carlo Scarpa: Venini 1932-1947*, exhibition catalogue, Le Stanze del Vetro, Milan, 2012, pp. 443, 448 for this model illustrated and a design drawing;

Venini, red catalogue, n. 4477.



Model drawing of the present form



87

CARLO SCARPA (1906-1978)

A 'MACCHIE' BOWL, DESIGNED CIRCA 1942

produced by Venini, model 4475, hand-blown iridescent glass
2½ in. (6.5 cm.) high, 10⅞ in. (27 cm.) wide, 8⅝ in. (22 cm.) deep
acid stamp *venini murano ITALIA* with partial manufacturer label

\$35,000-45,000

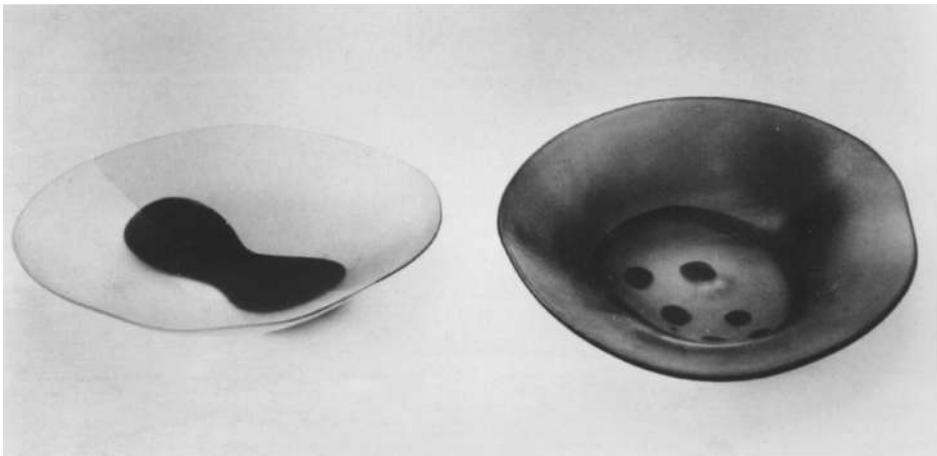
LITERATURE:

M. Barovier, R. Barovier Mentasti, A. Dorigato, *Vetri di Murano alle Biennale 1895-1972*, Milan, 1995, p. 149 for this model at the XXIII Venice Biennale, 1942;

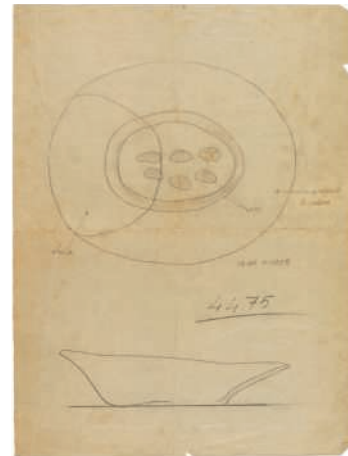
M. Barovier, *Carlo Scarpa: Glass of an Architect*, Milan, 1998, pp. 185, 224 n. 275 for another bowl of this model, p. 286, n. 55 for a related bowl at the Venice Biennale, 1942;

M. Barovier, *Carlo Scarpa: Venini 1932-1947*, exhibition catalogue, Le Stanze del Vetro, Milan, 2012, pp. 447, 452, 453 for this model illustrated and a design drawing;

Venini, red catalogue, n. 4475.



Two 'a macchie' bowls at the XXIII Biennale, Venice, 1942



Model drawing of the present form



88

CARLO SCARPA (1906-1978)
A 'FASCE APPLICATE' DISH, CIRCA 1940

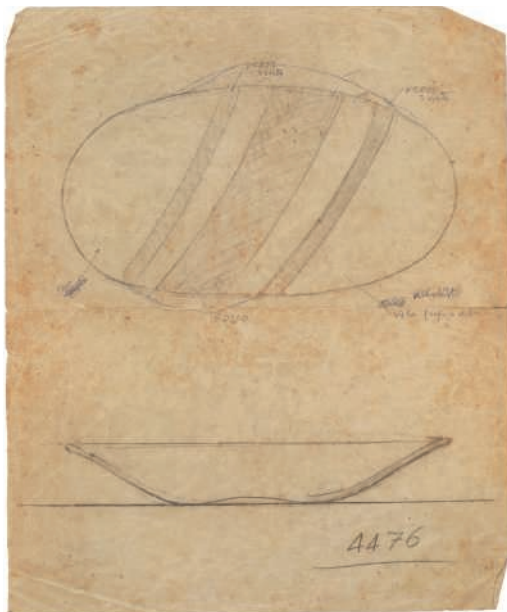
produced by Venini, model 4476, hand-blown glass
2 in. (5 cm.) high, 11 $\frac{1}{8}$ in. (29 cm.) wide, 8 $\frac{5}{8}$ in. (22 cm.) deep

\$6,000-8,000

LITERATURE:

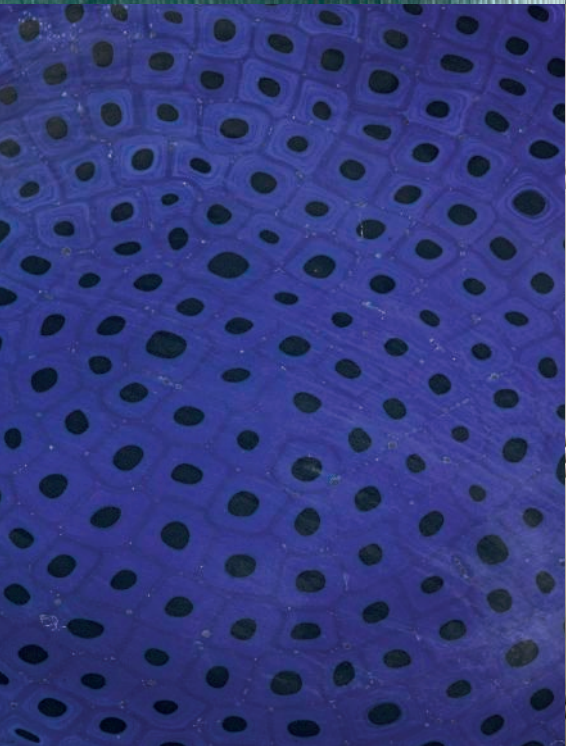
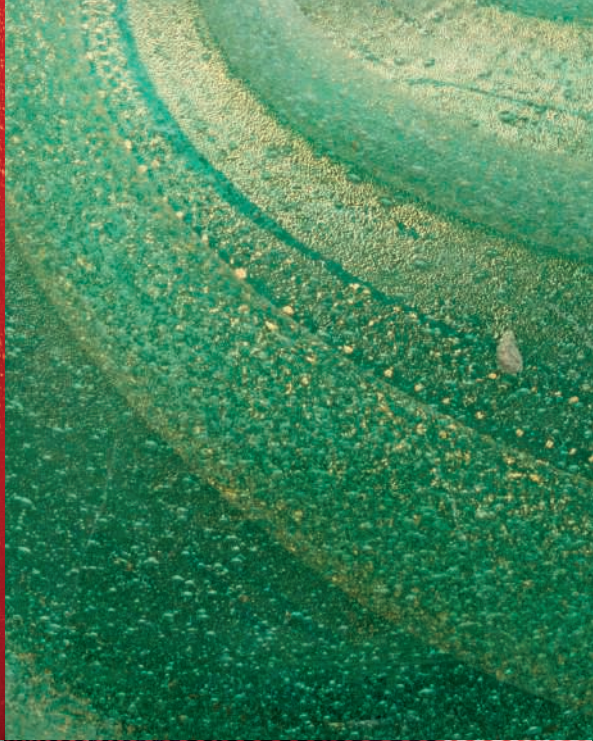
M. Barovier, *Carlo Scarpa: Venini 1932-1947*, exhibition catalogue, Le Stanze del Vetro, Milan, 2012, pp. 162, 220 no. 235 for another plate of this model;
Exhibition catalogue, *Venetian Glass: the Nancy Olnik and Giorgio Spanu Collection*, New York, 2000, p. 100, n. 70 for this model illustrated;
A. Venini Diaz de Santillana, *Venini, Catalogue Raisonné 1921-1986*, Milan, 2000, p. 215, n. 139 for this model illustrated;
M. Barovier, *Carlo Scarpa: Venini 1932-1947*, exhibition catalogue, Le Stanze del Vetro, Milan, 2012, p. 449 for this model illustrated and a design drawing;
Venini, red catalogue, n. 4476.

Scarpa consistently explored the potential of ambiguity between form and surface. This rare dish, from 1942, exhibits almost total liberation from stylistic or referential restraints, to instead summon a free-form outline loosely applied with apparently random colored trails. Enhanced by a lightly iridized surface to suggest age, the dish translates as a fragment of something once larger, now softened and smoothed by the passage of the waters of time.



Model drawing of the present form





It took me a lot of time and work to appreciate the true 'erotic' potential that glass can express, to understand to what extent working with glass requires, working with all the senses it requires very special attention to the thicknesses, distances, weights, colors, transparencies, mixtures of transparencies and then also understand to what extent the glass produces a special awareness of its fragility.

ETTORE SOTTASS, SCRITTI

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3 CONDITION

- The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
- Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

- If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

- Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

- Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

- If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
 - for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
 - for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

- 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 at +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.

- 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.
- 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.
- 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\$150,000, 20% on that part of the **hammer price** over US\$150,000 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 right 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.
- You 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) and (i) 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:
 - (i) charge you storage fees while the **lot** is still at our saleroom; or
 - (ii) 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(f) 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:

- (i) 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;
- (ii) 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.

11/10/16

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



Carlo Scarpa, Banco Popolare, Verona. Photo: Klaus Frahm, Artur images

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Saturday, April 29

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11am – 12pm

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RSVP

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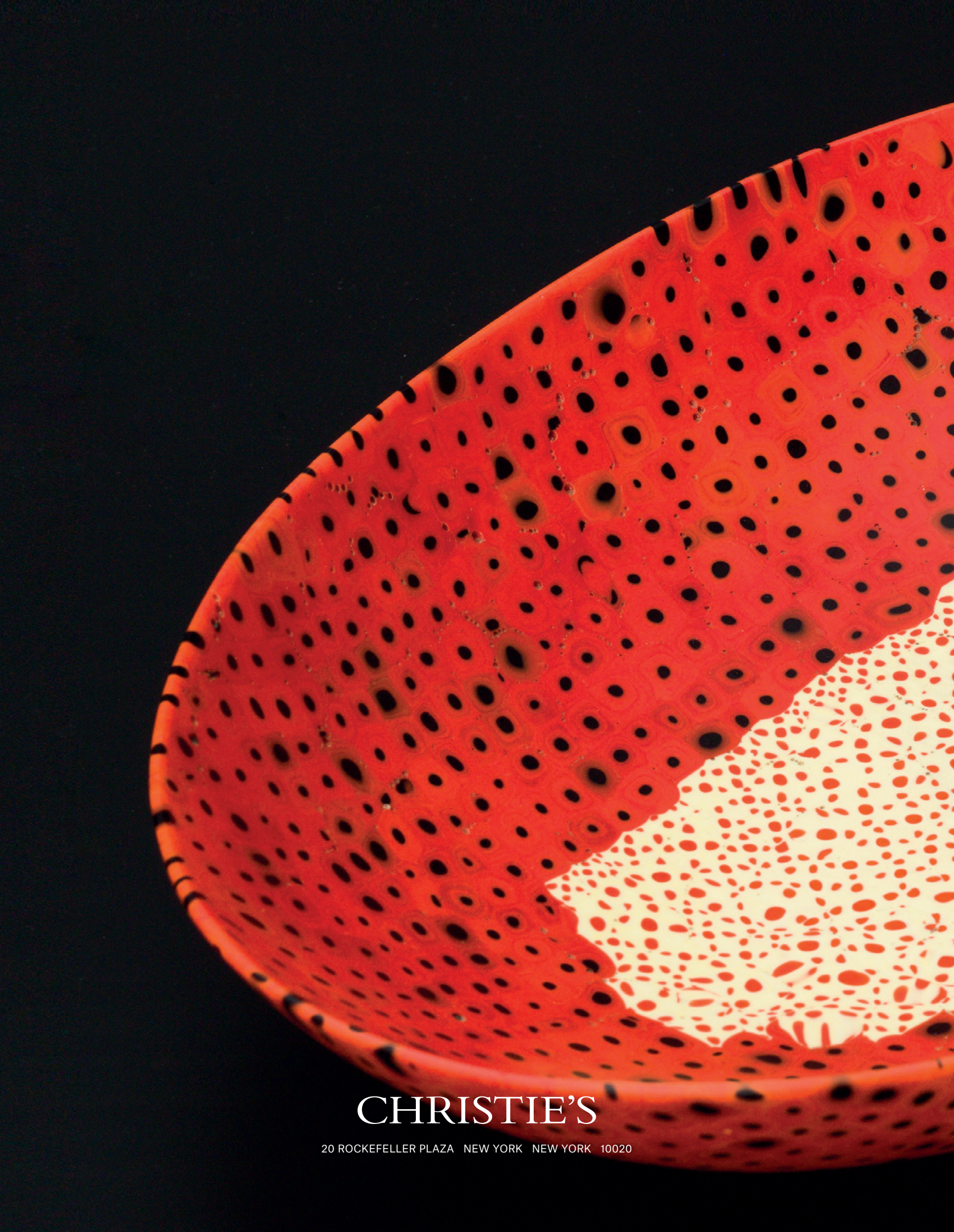
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