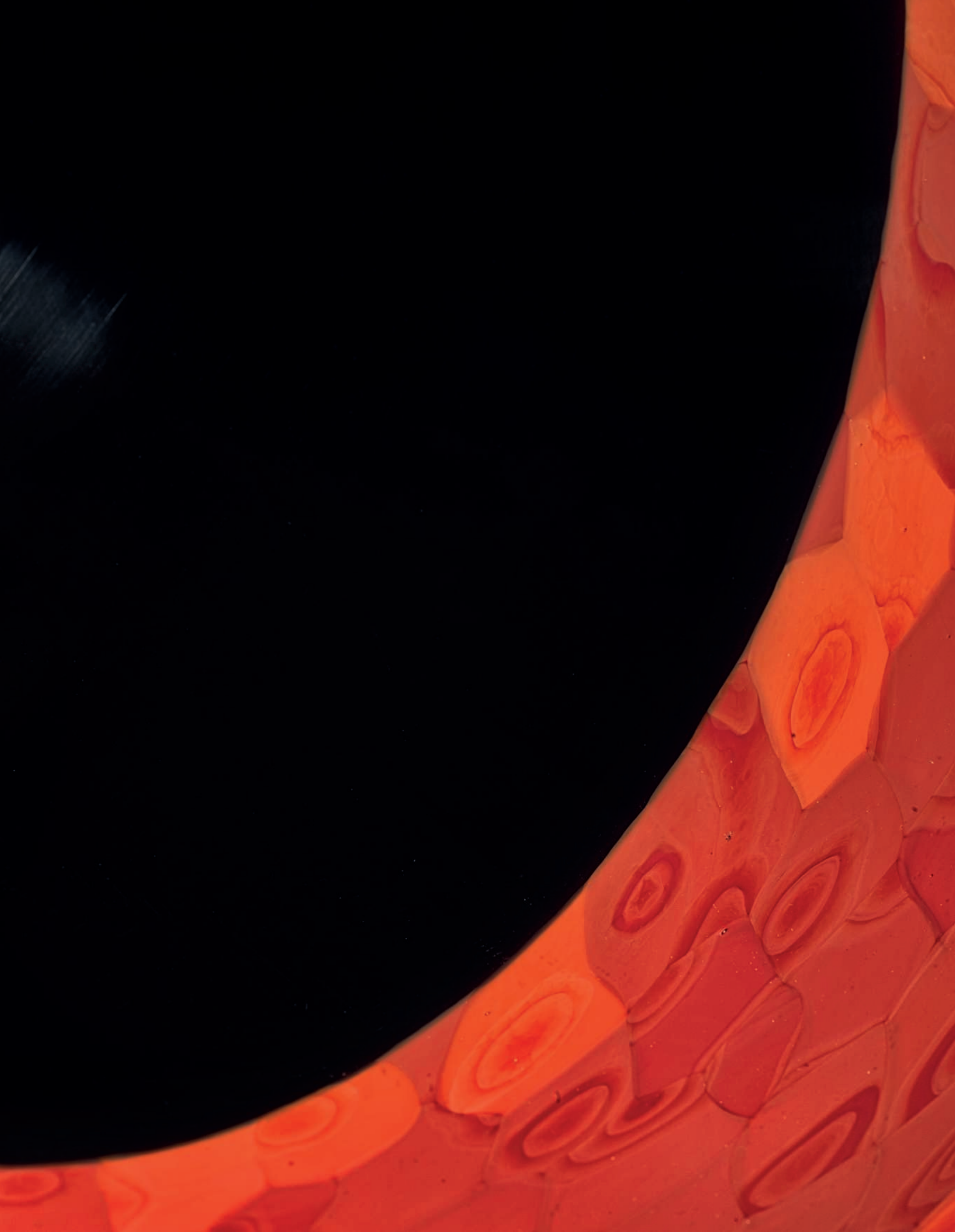


# THINKING ITALIAN DESIGN



CHRISTIE'S











# THINKING ITALIAN DESIGN

**WEDNESDAY 17 OCTOBER 2018**

**AUCTION**

Wednesday 17 October 2018  
at 12.30 pm

8 King Street, St. James's  
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Friday	12 October	10.00 am - 4.30 pm
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Sunday	14 October	12.00 pm - 5.00 pm
Monday	15 October	9.00 am - 4.30 pm & 6.00 pm - 8.30 pm
Tuesday	16 October	9.00 am - 8.00 pm
Wednesday	17 October	9.00 am - 12.00 pm

**AUCTIONEER**

Nick Orchard

**AUCTION CODE AND NUMBER**

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[30]



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# THINKING ITALIAN: Modern and Contemporary Art and Design

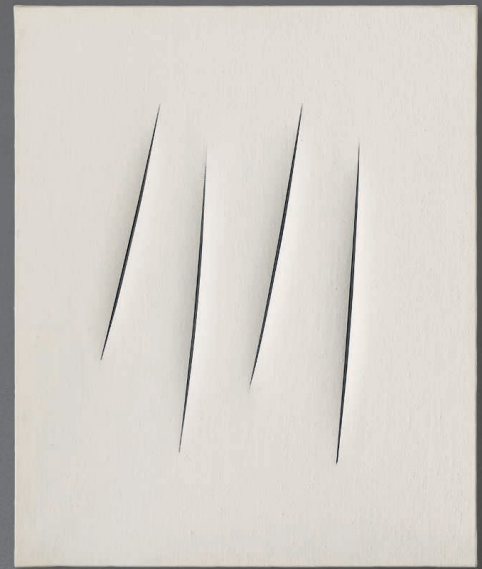
This October, Christie's is delighted to inaugurate *Thinking Italian Design*, a sale that explores the eclecticism, rigour and creativity of 20th Century Italian design. From the pioneering Futurists, the classicism of the *Novocento*, to postwar optimism and experimentation, the work offered within *Thinking Italian Design* embodies the diversity of this epoch of extraordinary creativity, revealing the multivalent cultural and artistic themes, concepts and connections that unite Italian design with the wider international post-war avant-garde. The sale follows the *Thinking Italian Evening* sale of 4 October 2018, that features important Italian art of the modern era, ensuring that Christie's is uniquely positioned to celebrate the sense for innovation, imagination and personality of the Italian identity in the twentieth century.

Italian art and design of the 20th Century is defined by diversity and, perhaps most importantly, by its ever-changing and complex dialogue with the country's illustrious artistic heritage. When in 1909 a group of iconoclastic artists decisively broke with this tradition they announced a new direction for Italian artists. Rejecting what they believed were the stultifying influences of the past, the Futurists embraced every aspect of modern life, believing that science, technology and modernity were the only subjects suitable for art, implementing a new artistic vocabulary with which to convey speed, sound, light and movement. These concepts came to the fore once again in the years following the destruction, both physical and psychological, wrought by the Second World War. Defined by the 'economic miracle', a time of unprecedented growth, which gave rise to the country developing an entirely new and dynamic sense of itself, this period saw artists seeking, in vastly differing ways, new ways of integrating life into art, collapsing and rejecting previously held notions of what a painting or a sculpture should be.





This post-war period of reconstruction and regeneration was accompanied by a burst of intense creative energy. Artists such as Alberto Burri, Lucio Fontana and Piero Manzoni, along with designers Gio Ponti, Carlo Mollino and Carlo Scarpa, and film-makers including Federico Fellini, came to dominate the European avant-garde, each forging entirely new aesthetics and practices that would exert a powerful influence over art and design for the decades that followed. Defined in the popular imagination with the film, *La Dolce Vita*, this important era gave Italy a unique cultural identity and a distinct iconography, and at the same time, with the outpouring of film, fashion, design and art, it helped establish a tradition of an Italian sense of style and taste that has lasted until the present day.



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Lot 48, a table by Gio Ponti,  
together with works from sales 16227 and 15486.

PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

■ 1

PIETRO CHIESA (1892-1948)

*A console table, 1940s*

manufactured by Fontana Arte, Milan, Italy, glass, brass, painted wood  
33 $\frac{7}{8}$  high x 39 $\frac{1}{4}$  wide x 12 $\frac{7}{8}$  in. deep (86.2 x 99.8 x 32.9 cm.)

£7,000–9,000

\$9,000–12,000

€7,800–10,000

PROVENANCE:

Private collection, Milan;  
Phillips London, 24 September 2014, lot 334;  
Acquired from the above by the present owner.

LITERATURE:

F. Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand*, Turin, 2012, fig. 400 for a related design.





PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

■ 2

ATTRIBUTED TO OSVALDO BORSANI

*A pair of armchairs, 1940s*

ebonised wood, upholstery

each 31 high x 32¼ wide x 33⅞ in. deep (78.5 x 82 x 86 cm.)

(2)

£4,000–6,000

\$5,200–7,700

€4,500–6,600

PROVENANCE:

Wright, 12 June 2014, lot 226;

Acquired from the above by the present owner.





PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

**3**

PIETRO CHIESA (1892-1948)

*A table lamp, 1940s*

manufactured by Fontana Arte, Milan, Italy, glass, brass  
22 $\frac{7}{8}$  in. high including shade (58 cm.)

£4,000–6,000

\$5,200–7,700  
€4,500–6,600

**PROVENANCE:**

Wright, 12 June 2014, lot 229;  
Acquired from the above by the present owner.





■ ~ 4

PAOLO BUFFA (1903-1970)

*An important console, circa 1930*

executed by Paolo Lietti, Cantù, Italy, rosewood, rosewood veneer, walnut, burr walnut veneer, silvered metal

95½ high x 41¾ wide x 16¾ in. deep (242.5 x 105 x 43 cm.)

£25,000–35,000

\$33,000–45,000

€28,000–39,000

LITERATURE:

For examples of a related design:

'Alla Triennale di Monza, nella galleria dell'arredamento', *Domus*, no. 31, July 1930, p. 22;

C.A. Felice, *Arte Decorativa 1930 all'Esposizione di Monza*, Milan, 1930, pl. 27;

I. Guttry, M.P. Maino, *Il Mobile Déco Italiano*, Rome, 1988, p. 103, fig. 9.

A related example of the present lot was presented at the IV Monza Triennale by the architects Paolo Buffa and Antonio Cassi Ramelli in 1930. Part of a stylish dining suite, the three-drawer console executed by Paolo Lietti was praised in the pages of *Domus* magazine for the exquisite execution, practical, yet elegant design and for the choice of fine materials. The present lot exemplifies emblematic elements of Paolo Buffa's style at the time, notably the combination of oriental and neoclassical details and the choice of fine timbers with distinctive grains.





PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

Ω 5

CARLO SCARPA (1906-1978)

*A pair of two-armed wall lights, circa 1940*

manufactured by Venini, Murano, Italy, *lattimo* and *incamiciato* glass, with gold leaf inclusions, brass

each 11 high x 16¾ wide x 8¾ in. deep (28 x 42.4 x 22 cm.)

manufacturer's paper label VENINI/& CO/MVRANO/MADE/IN/ITALY to interior of one of the shades (2)

£10,000-15,000

\$13,000-19,000

€12,000-17,000

PROVENANCE:

Phillips London, 28 April 2015, lot 168;

Acquired from the above by the present owner.

LITERATURE:

A. Venini Diaz de Santillana, *Venini Catalogue Raisonné 1921-1986*, Milan, 2000, p. 254, pl. 128 for a similar example;

F. Deboni, *Venini Glass: Its history, artists and techniques*, Volume 1, Turin, 2007, pl. 128.





■ 6

FONTANA ARTE

*A mirror, circa 1940*

manufactured by Fontana Arte, Milan, Italy, glass, mirrored glass, brass

41 high x 26½ in. wide (104 x 67 cm.)

gold-foil manufacturer's label *VETRI/d'ARTE/CRISTALLI/FONTANA/MILANO*,

reverse with manufacturer's paper label *GALVANIT/FONTANA/ITALY/LUIGI*

*FONTANA &Co.*

£5,000–8,000

\$6,500–10,000

€5,600–8,900



(detail)





PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

**\*7**

GIO PONTI (1891-1979)

***A rare pair of vases, designed 1933***

executed by Nino Ferrari, Brescia, Italy, pewter

each 10¼ in. (26 cm) high

each stamped *Nino Ferrari* to underside

(2)

£10,000-15,000

\$13,000-19,000

€12,000-17,000

**PROVENANCE:**

Phillips New York, 14 December 2011, lot 238;

Acquired from the above by the present owner.

Gio Ponti initiated a collaboration with Nino Ferrari's atelier in Brescia on the occasion of the V Milan Triennale in 1933, where an example of this design was exhibited.



■ 8

GIO PONTI (1891-1979)

*A lounge suite, designed circa 1935*

comprising a three-seat sofa and a pair of armchairs, stained walnut, upholstery

sofa 29 high x 83½ wide x 32 in. deep (73.5 x 212 x 81.5 cm.)

each armchair 29½ high x 35½ wide x 32½ in. deep (75 x 90 x 82.5 cm.) (3)

£12,000-18,000

\$16,000-23,000

€14,000-20,000





PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

\*9

GIO PONTI (1891-1979)

*'L'Ospitalità', a vase, 1926-29*

executed by Richard Ginori, Italy, part-gilt porcelain

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

enamelled *Made in Italy, Richard Ginori, Richard-Ginori, Pittoria di Doccia, 751E*  
to underside

£7,000-10,000

\$9,000-13,000

€7,800-11,000

LITERATURE:

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

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

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

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



(reverse)





PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

**\* 10**

GIO PONTI (1891-1979)

**'La Vestale', a vase, 1926-29**

executed by Richard Ginori, Italy, part-gilt porcelain

11¼ in. high (30 cm.)

enamelled *Richard Ginori, Richard Ginori, Pittoria di Doccia*

£7,000-10,000

\$9,000-13,000

€7,800-11,000

LITERATURE:

L. Malenchini, O. Rucellai, M. Giovannini, *The Collection of the Museo Richard-Ginori della Manifattura di Doccia*, Milan, 2015, p. 395 for another vase of this model.



(reverse)



PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

\* 11

GIO PONTI (1891-1979)

*'Angeletto', a vase, 1926-29*

executed by Richard Ginori, Italy, part-gilt porcelain

11¼ in. high (30 cm.)

enamelled *Richard Ginori, Richard-Ginori, Pittoria di Doccia, Gio Ponti* to underside

£6,000–8,000

\$7,800–10,000

€6,700–8,900

LITERATURE:

L. Malenchini, O. Rucellai, M. Giovannini, *The Collection of the Museo Richard-Ginori della Manifattura di Doccia*, Milan, 2015, p. 419, for this decoration used on a plate.



(reverse)





PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

■ 12

GIO PONTI (1891-1979)

*A rare dining table, 1930s*

mahogany veneer, painted glass, brass

31½ high x 77½ long x 38 in. wide (79 x 196 x 96.5 cm.)

£10,000-15,000

\$13,000-19,000

€12,000-17,000

PROVENANCE:

Artcurial, 20 May 2015, lot 61;

Acquired from the above by the present owner.



(detail)



■ Ω 13

GIO PONTI (1891-1979)

*A sideboard, 1940s*

Ferrera walnut, ash, mahogany, reverse-decorated glass, brass  
33¼ high x 68¾ wide x 21¼ in. deep (84.5 x 174.5 x 54 cm.)

£30,000–50,000

\$39,000–64,000

€34,000–55,000

PROVENANCE:

Wright, 9 June 2011, lot 189;  
Acquired from the above by the present owner.





■ 14

GIO PONTI (1891-1979)

*A drinks cabinet, 1930s*

Ferrera walnut veneered wood, maple, maple veneered wood, nickel-plated brass,  
steel castors.

30¼ high x 51½ wide x 19¾ in. deep (76.8 x 131.5 x 50.5 cm)

£15,000–25,000

\$20,000–32,000

€17,000–28,000









Related examples publishing 'L'architettura' magazine, 1955.



## A UNIQUE TABLE BY PIERLUIGI GIORDANI

In architecture and interior design, the 1950s are dominated by the vitality and imagination of a new generation of designers all struggling to overcome the style of the Thirties and the severe rationalism. The magazines publish masterpieces by Carlo Mollino and his pupils from Turin, Ico and Luisa Parisi, exhibit in the Milan Triennale of that decade. Organicism and love for nature dominate the scene; it is a short period but very defined stylistically. The work of Alvar Aalto and the small armchairs designed by Charles and Ray Eames in 1945 reflect well the anti-rhetorical sense of that utopian moment that in Italy is particularly alive, authentic and animated by great performers. This period precedes the great boom of Italian design of the Sixties, which will abandon all craftsmanship and will be defined by the links to industrial production.

Pierluigi Giordani was an engineer, urban planner and theorist, active in various fields. A pupil of Giovanni Michelucci with whom he collaborated for the magazine "La nuova città", he was a friend of Bruno Zevi, he wrote in his magazine "L'Architettura", and he was close to Alberto Sartoris and Carlo Scarpa. For a few years in the first half of the Fifties he devoted himself to the creation of furniture, as shown by the photos of a table and an armchair and other furniture published in the magazine "L'Architettura" in the July-August 1955 issue. Giordani bestowed the structure of his furniture an almost animal touch: the supports similar to fins, accentuated tips, balances based on irregularity and asymmetry exasperating the provocative design of the early fifties.

The passion and admiration for the French artist Jean Arp and his abstract anatomical forms provide inspiration for his work in those early years, created in collaboration with an excellent craftsman and cabinet maker Renzo Reggi. The present lot, a large centre table, is the result of an amazing and accurate project for a private commission in Giordani's hometown Bologna. The exceptional piece consists of elements that come to life together: the extraordinary sculptural design of the legs; the top with a wide edge polished inlaid alternating with precious tulipwood crossbanding with a chatoyancy effect and other very rare woods.

Maria Paola Maino

■ ~ 15

PIERLUIGI GIORDANI (1924-2011)

*A rare centre table, circa 1950*

painted wood, teak, tulipwood veneer, gilt bronze  
32 $\frac{1}{2}$ " high x 81 $\frac{1}{4}$ " long x 42 $\frac{1}{2}$ " in. wide (83 x 207.5 x 109 cm)

£30,000–40,000

\$39,000–51,000

€34,000–44,000

PROVENANCE:

Private collection, Bologna;  
Acquired from the above by the present owner.



(detail of the base)



■ 16

OSVALDO BORSANI (1911-1985)

*A commode, circa 1945*

manufactured by Arredamenti Borsani Varedo, Italy, walnut, walnut veneer,

vellum-covered wood

29 high x 66¾ wide x 23¼ in. deep (73.5 x 169.5 x 59 cm.)

Borsani, O.

£8,000–12,000

\$11,000–15,000

€8,900–13,000



(detail)





■ 17

OSVALDO BORSANI (1911-1985)

*A 'Triennale' dining suite, designed 1951*

manufactured by Arredamenti Borsani, Varedo, Italy, comprising a dining table, model 7969, and a set of six dining chairs, model 7388, mahogany, mahogany veneer, stained walnut, upholstery

table 30 high x 27 in. diameter (76 x 127 cm.)

each chair 34 $\frac{7}{8}$  high x 17 $\frac{1}{2}$  wide x 20 $\frac{1}{2}$  in. deep (88.5 x 44.5 x 52 cm.)

underside of chairs with impressed Roman numbers 12, 16, 23, 31, 36, 45 (7)

£12,000-18,000

\$16,000-23,000

€14,000-20,000

LITERATURE:

G. Bosoni, *Oswaldo Borsani, architect, designer, entrepreneur*, Milan, 2018, p. 365 (chairs) and p. 374 (table).

Examples of the side chair were first exhibited at the IX Triennale, Milan, 1951.



PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

■ 18

ICO PARISI (1916-1996)

*A desk, 1951*

walnut, walnut veneer

32 $\frac{3}{8}$ " high x 47 $\frac{5}{8}$ " wide x 23 $\frac{5}{8}$ " in. deep (82.2 x 121 x 60 cm.)

£10,000-15,000

\$13,000-19,000

€12,000-17,000

PROVENANCE:

Palazzina Fago, Rome;

Phillips London, 24 September 2014, lot 351;

Acquired from the above by the present owner.

LITERATURE:

R. Lietti, *Ico Parisi Design Catalogo Ragionato 1936-1960*, Milan, 2017, p. 419, this example illustrated.

The present lot is the only known example of this design.





■ 19

ICO PARISI (1916-1996)

*A rare console, circa 1950*

produced by ArteCasa, Cantù, Italy, walnut, walnut veneer, brass

37½ high x 51 wide x 19¼ in. deep (95.5 x 129.5 x 49.5 cm.)

three decals printed with *AERO LOMBARDO*, one to underside of case, one to underside of top and one to reverse

£20,000–30,000

\$26,000–39,000

€23,000–33,000

LITERATURE:

R. Lietti, *Ico Parisi. Design Catalogo Ragionato 1936-1960*, Como, 2017, p. 299, for a period image of this model.



The present model in a period photograph, circa 1946.  
©Como, Archivio del Design di Ico Parisi.



(detail of reverse)



PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

■ 20

GUGLIELMO ULRICH (1904-1977)

*An occasional table, designed 1948*

designed for Casa Levi Broglio, Milan, walnut, marble, brass  
14 high x 78¾ in. diameter (35.5 x 199 cm.)

£20,000-30,000

\$26,000-39,000

€23,000-33,000

PROVENANCE:

Phillips London, 24 September 2014, lot 346;  
Acquired from the above by the present owner.

LITERATURE:

R. Aloï, *Esempi: Di Arredamento Moderno, Di Tutto Il Mondo, Sale di Soggiorno - Camini*,  
Milan, 1957, illustrated fig. 98, for a period image in-situ;  
L. Sacchetti, *Guglielmo Ulrich*, Milan, 2009, p. 365, fig. 45 for a drawing.



(top)





PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

■ 21

GIO PONTI (1891-1979)

*A sideboard, 1947-50*

cherry, cherry veneer, brass

41¾ high x 72¼ wide x 14¾ in. deep (106 x 184 x 40 cm)

£10,000-15,000

\$13,000-19,000

€12,000-17,000

PROVENANCE:

Private Collection, Italy;

Phillips London, 24 September 2014, lot 381;

Acquired from the above by the present owner.



■ 22

FRANCO ALBINI (1905-1977)

*A rare 'Mitragliera' extendable standard lamp, 1940s*

walnut, painted aluminium, painted metal, brass

52½ in. (133 cm.) high fully extended

£30,000–40,000

\$39,000–51,000

€34,000–44,000

PROVENANCE:

Private Collection, Italy;  
Thence by descent.

LITERATURE:

For other examples of this model:

S. Annicchiarico, *Custom-Built: The Concept of Unique in Italian Design*, exh. cat.,  
Triennale di Milano, Milan, 2003, pp. 36, 39, 108-109;

F. Bucci and F. Irace, eds., *Zero Gravity: Franco Albini Costruire le Modernità*, exh. cat.,  
Palazzo della Triennale, 2006, pp. 123, 265;

G. Bosoni and F. Bucci, *Il Design e gli Interni di Franco Albini*, Milan, 2009, p. 125.

Franco Albini's earliest concepts for the Mitragliera floor lamp can be identified by the example created for his own home in 1938. Contrasting with the prevailing trends for Modernism during the 1930s, the Mitragliera (Machine Gun) embraces a rudimentary, ad-hoc appearance of assembled, ready-made components. The carved and shaped wood shaft describes the stock of a rifle, mounted upon bipod support, whilst the adjustable shade appears to be a generic, industrial model. The superficially improvised personality of the lamp elegantly parallels the earliest Duchampian experiments of Achille & Pier Giacomo Castiglione during this same period, and with the benefit of hindsight may be regarded as premonitory of the radical, anti-design movement that was to characterise progressive Italian design during the 1960s.





■ 23

ICO PARISI (1916-1996)

*A pair of wall mounted consoles, designed 1949*

manufactured by Fratelli Rizzi, Capiago Intimiano, or Artecasa, Cantù, Italy, stained mahogany, and mahogany veneer, ebonised wood  
each 36¼ high x 55½ wide x 13¾ in. deep (92 x 140 x 35 cm.)

£10,000–15,000

\$13,000–19,000

€12,000–17,000

LITERATURE:

For other examples and period images of this model:

R. Aloï, *Esempi Di Arredamento Moderno, Di Tutto Il Mondo, Sale di Soggiorno, Camini*, Milan, 1957, fig. 239;

G. Gramigna, *Repertorio 1950/1980, Milan*, 1985, p. 61;

I. de Guttry and M.P. Maino, *Il Mobile Italiano Degli Anni '40 e '50*, Bari, 1992, p. 217, fig. 2;

R. Lietti, *Ico Parisi Catalogo Ragionato, 1936-1960*, Milan, 2017, pp. 308-309.





The present model in a period photograph, *circa* 1949.  
©Como, Archivio del Design di Ico Parisi.



■ 24

GIO PONTI (1891-1979)

*A pair of armchairs, 1950s*

stained walnut, upholstery

each 41 high x 29 $\frac{3}{8}$  wide x 33 $\frac{3}{8}$  in. deep (104 x 74.5 x 86 cm) (2)

£10,000-15,000

\$13,000-19,000

€12,000-17,000

LITERATURE:

For other examples of this design:

P. Piccione, *Gio Ponti: le Navi, il Progetto degli Interni Navali, 1948-1953*, Viareggio, Italy, 2007, pp. 40, 43, 61, 63;

U. La Pietra, *Gio Ponti: L'arte si innamora dell'industria*, New York, 2009, p. 203, fig. 437.





■ 25

GIO PONTI (1891-1979)

*An occasional table, circa 1940*

walnut, glass, brass

18 $\frac{7}{8}$  high x 43 $\frac{1}{4}$  long x 21 $\frac{1}{2}$  in. wide (48 x 110 x 55 cm)

£5,000-7,000

\$6,500-9,000

€5,600-7,700



PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

■ 26

GIO PONTI (1891-1979)

*A rare dining table, circa 1950*

mahogany veneer, brass

29½ high x 78½ long x 39¼ in. wide (75 x 199.5 x 99.5 cm)

£18,000-25,000

\$24,000-32,000

€20,000-28,000

PROVENANCE:

Phillips London, 24 September 2014, lot 353;

Acquired from the above by the present owner.

LITERATURE:

R. Aloï, *L'Arredamento Moderno*, Milan, 1964, p. 248 for a similar example.



■ 27

MAX INGRAND (1908-1969)

*A ceiling light, model no. 1874, circa 1960*

manufactured by Fontana Arte, Milan, Italy, frosted glass, brass  
31 high x 23¼ long x 14¼ in. wide (78.8 x 59 x 37.5 cm.)

£5,000–8,000

\$6,500–10,000

€5,600–8,900

LITERATURE:

For other examples of this model:

L. Falconi, *Fontana Arte, Una Storia Trasparente*, Milan, 1998, p. 116;

F. Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand*, Turin, 2012, fig. 331.





■ 28

GIO PONTI (1891-1979)

*An armchair, model no. 811, designed 1956*

manufactured by Figli di Amedeo Cassina, Meda, Italy, stained walnut, upholstery  
34¼ high x 27¾ wide x 36¾ in. deep (87 x 71 x 93 cm.)

£10,000-15,000

\$13,000-19,000

€12,000-17,000



■ Ω 29

ICO PARISI (1916-1996)

**An occasional table, model no. 1116, designed 1951**

retailed by Singer & Sons, New York, burr walnut veneer, walnut, brass

16½ high x 59 wide x 19½ deep in. (42 x 150 x 41.5 cm.)

stamped four times *MADE IN ITALY* to underside

£15,000–20,000

\$20,000–26,000

€17,000–22,000

PROVENANCE:

Wright, 20 May 2008, lot 737;

Acquired from the above by the present owner.

LITERATURE:

For other examples of this model:

D. Brennan, 'Across the seas collaboration for the new Singer Collection', *Interiors*, December 1951, p. 122;

'Modern by Singer', *Domus*, no. 267, February 1952, p. 50;

R. Lietti, *Ico Parisi. Design Catalogo Ragionato 1936-1960*, Como, 2017, pp. 134, 143.





PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

■ 30

GIO PONTI (1891-1979)

*A wardrobe, 1960*

designed for the Hotel Parco dei Principi, Sorrento, Italy, laminate, ash, nickel-plated  
brass, acrylic

83 high x 35½ wide x 24½ in deep. (211 x 90 x 62 cm.)

£10,000–15,000

\$13,000–19,000

€12,000–17,000

PROVENANCE:

Wright, 18 May 2008, lot 114;

Acquired from the above by the present owner.



(alternative view)



PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

■ 31

GIO PONTI (1891-1979)

*An occasional table, 1964*

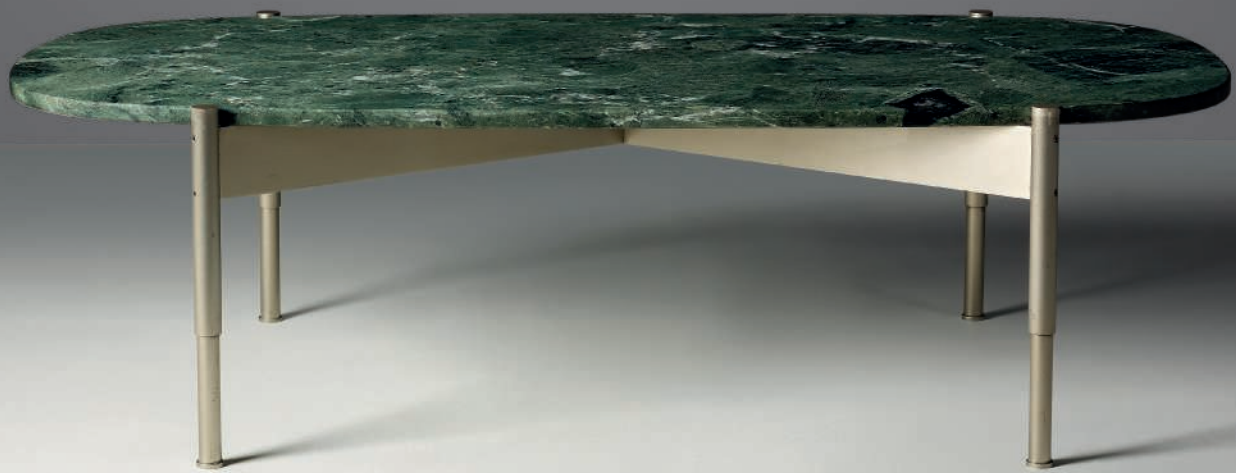
designed for the Hotel Parco dei Principi, Rome, Italy, Verde delle Alpi marble,  
aluminium

15¾ high x 55¼ long x 28¾ in. wide (40 x 140.3 x 72 cm.)

£6,000-8,000

\$7,800-10,000

€6,700-8,900



■ 32

TITO AGNOLI (1931-2012)

*A rare adjustable standard lamp, designed 1954*

manufactured by O-Luce, Italy, brass, painted aluminium, painted metal, nickel-plated metal

56½ in. high (143.5 cm.)

£7,000–10,000

\$9,000–13,000

€7,800–11,000

LITERATURE:

'Una Selezione di Gusto per la Casa', *Domus*, no. 314, January 1956, p. 53, fig. 21, for a period photograph of this model.



Period photograph of this model, circa 1955





PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

■ \* 33

GIO PONTI (1891-1979)

*A rare occasional table, circa 1954*

brass, glass

15½ high x 31½ in. diameter (38.3 x 80 cm.)

£50,000-70,000

\$65,000-90,000

€56,000-77,000

PROVENANCE:

Bibolotti Family, Milan, Italy;

Thence by descent;

Christie's London, *20th Century Decorative Art + Design*, 30 October 2013, lot 57;

Acquired from the above by the present owner.

LITERATURE:

For examples of related design:

F. Benzi, (ed.), *Il Deco in Italia*, exh. cat., Milan, 2004, p. 169, no. 235;

L. Falconi, *Gio Ponti, Interni, Oggetti, Disegni, 1920-1977*, Milan, 2005, pp. 173 and 247.

Gio Ponti exhibited an example of this design at the XI Milan Triennale in 1957, as shown in a period photograph from the exhibition. The design of the occasional table featured in a variety of interiors, including the designer's own house in Via Dezza 49, Milan, and the Gio Ponti exhibition at Liberty & Co., London, 1957.



A period photograph of the present model exhibited at XI Milan Triennale, 1957.  
©Archivio Progetti, luav, Venice.



34

MAX INGRAND (1908-1969)

*A suite of lighting, model no. 1933, circa 1960*

manufactured by Fontana Arte, Milan, Italy, comprising a set of three wall lights and a

ceiling light, partially frosted glass, brass

each wall light 11 $\frac{3}{4}$  high x 8 $\frac{7}{8}$  in. wide (30 x 22.5 cm.)

ceiling light 33 cm. high x 8 $\frac{5}{8}$  in. wide (84 x 22 cm.)

(4)

£15,000–25,000

\$20,000–32,000

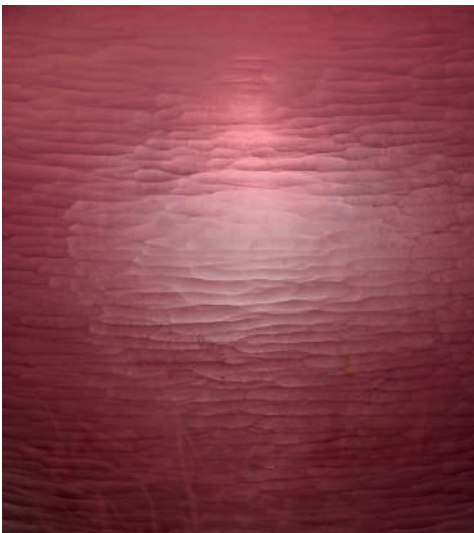
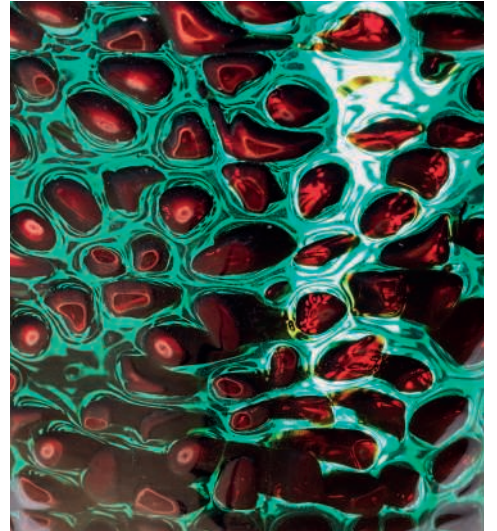
€17,000–28,000



(part lot)







CARLO SCARPA  
NAPOLEONE MARTINUZZI  
PAOLO VENINI





Other examples of the 'Millefiori' technique are currently on view at Le Stanze del Vetro's M.V.M Cappellin exhibition in Venice.  
© Archives Marino Barovier.

## A RARE 'MILLEFIORI' VASE

Founded by Giacomo Cappellin in 1925, the *Maestri Vetrai Muranesi Cappellin & C.* From 1926 could count on the fertile creativity of the young architect Carlo Scarpa, recently graduated from the Academy of Fine Arts in Venice, dedicated himself to glass with great passion. He entered the glass factory as a draftsman and soon became a glass designer working with the furnace until it was closed in the early 1930s. Thanks to the passionate dedication of Giacomo Cappellin and the exuberant inventiveness of Carlo Scarpa, M.V.M. Cappellin, often anticipating the times, was able to propose a new series of glass designs, the result of their research on materials and forms, thereby creating artworks of great technical perfection that were intended for an elite audience. The furnace was able to seize the challenge of opaque glass by offering objects of extraordinary elegance and refined, essential design, often characterised by great geometric rigour. The production was distinguished by precious vitreous fabrics as seen in particular at the IV Monza Triennale in 1930 where a critic like Carlo Alberto Felice recognised that these designs "are among the most appropriate ornaments of the modern home", in perfect stylistic agreement with contemporary furniture and furnishings" (*Dedalo.*, 1930-31). *Domus* magazine reported as well the "vibrant, shiny, compact colours" of the various models (*Domus*, July 1930) and noted the "sober geometric shapes and shapes inspired directly by classic models that harmonise ... in an equality to fine art, with the same perfect execution and an equal value of materials. (*Domus*, September 1930). This is the case, for instance, with some examples of "millefiori" murrine series exhibited at Monza in the environment designed by the architect Serafini, and presented with great variety at the exhibition of ceramics, glass and lace in Amsterdam in 1931. They are objects of great rarity, such as the present lot, distinguished by the elegance of the line and the refinement of the material, a white lattimo vase decorated with delicate murrine in concentric circles, whose colours are repeated in the foot and upper rim.

Marino Barovier

PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

\* 35

CARLO SCARPA (1906-1978)

*A rare and important 'Millefiori' vase, model no. 6006, 1930-31*

executed by M.V.M. Cappellin & C., Murano, hand-blown cased *lattimo* glass, with murrine insets and applied foot  
8 in. high (20 cm.)

£30,000–50,000

\$39,000–64,000

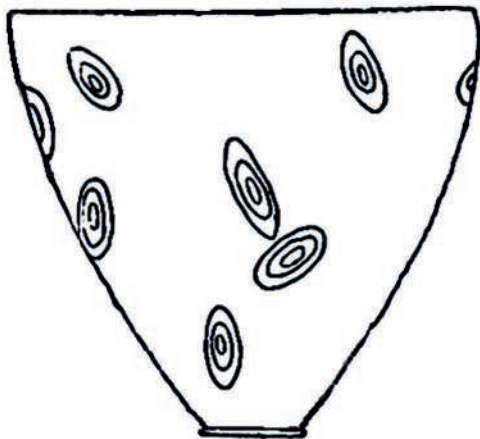
€34,000–55,000

PROVENANCE:

Galleria Marina Barovier, Venice, Italy;  
Acquired from the above by the present owner, circa 2004.

LITERATURE:

M. Barovier, *Carlo Scarpa, I Vetri di Murano 1927-1947*, Venice, 1991, pg. 61 for an example of a vase in this technique;  
R. Barovier Mentasi, *Venetian Glass 1890-1990*, Verona, 1992, pg. 76, fig. 66, this example illustrated;  
M. Barovier, *Carlo Scarpa Glass of an Architect*, Milan, 1998, pp. 97 and 201, fig. 137, this example illustrated, p. 265, fig. 54, for period images of other designs in this technique; p. 293 for a drawing of other designs in this technique;  
M. Barovier, C. Sonogo (eds.), *The M.V.M. Cappellin Glassworks and the young Carlo Scarpa 1925-1931*, exh. cat., Le Stanze del Vetro, Milan, 2018, pp. 365, 377 for another example.



A drawing of the present model.  
© Archives Marino Barovier.







A RARE PASTA VITREA BOTTLE

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

**36**

CARLO SCARPA (1906-1978)

*A rare bottle, 1929-30*

executed by M.V.M. Cappellin & C., Murano, Italy, hand-blown *pasta vitrea* glass  
7½ in. high (19 cm.) high  
partial manufacturer's paper label to underside

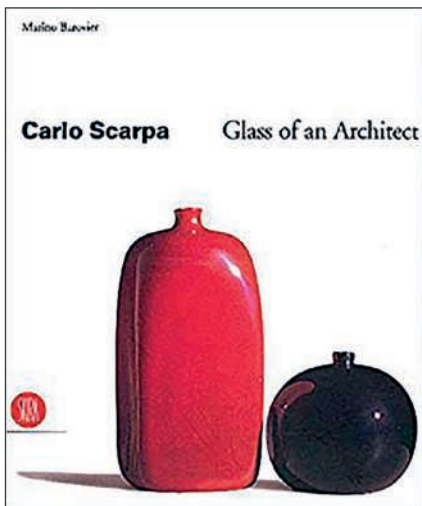
£40,000-60,000

\$52,000-77,000  
€45,000-66,000

LITERATURE:

M. Barovier, *Carlo Scarpa: Glass of an Architect*, Milan, 1998, cover, pp. 92, 199, n. 105 for another example.

The present lot is a rare and iconic design from Carlo Scarpa's prolific period as artistic director at M.V.M. Cappellin. Featured on the cover of Marino Barovier's seminal book *Carlo Scarpa: Glass of an Architect*, the red bottle is emblematic of Scarpa's distinctive approach to glass design and embodies the subtleties of his innovative vision. The present piece was designed originally as a series of scent bottles created for a famous shirt-maker in Milan. Some of the bottles had a metal stopper and were created in black and red. The purity of the shape and the vibrant colour make this lot an authentic expression of Scarpa's brilliance.



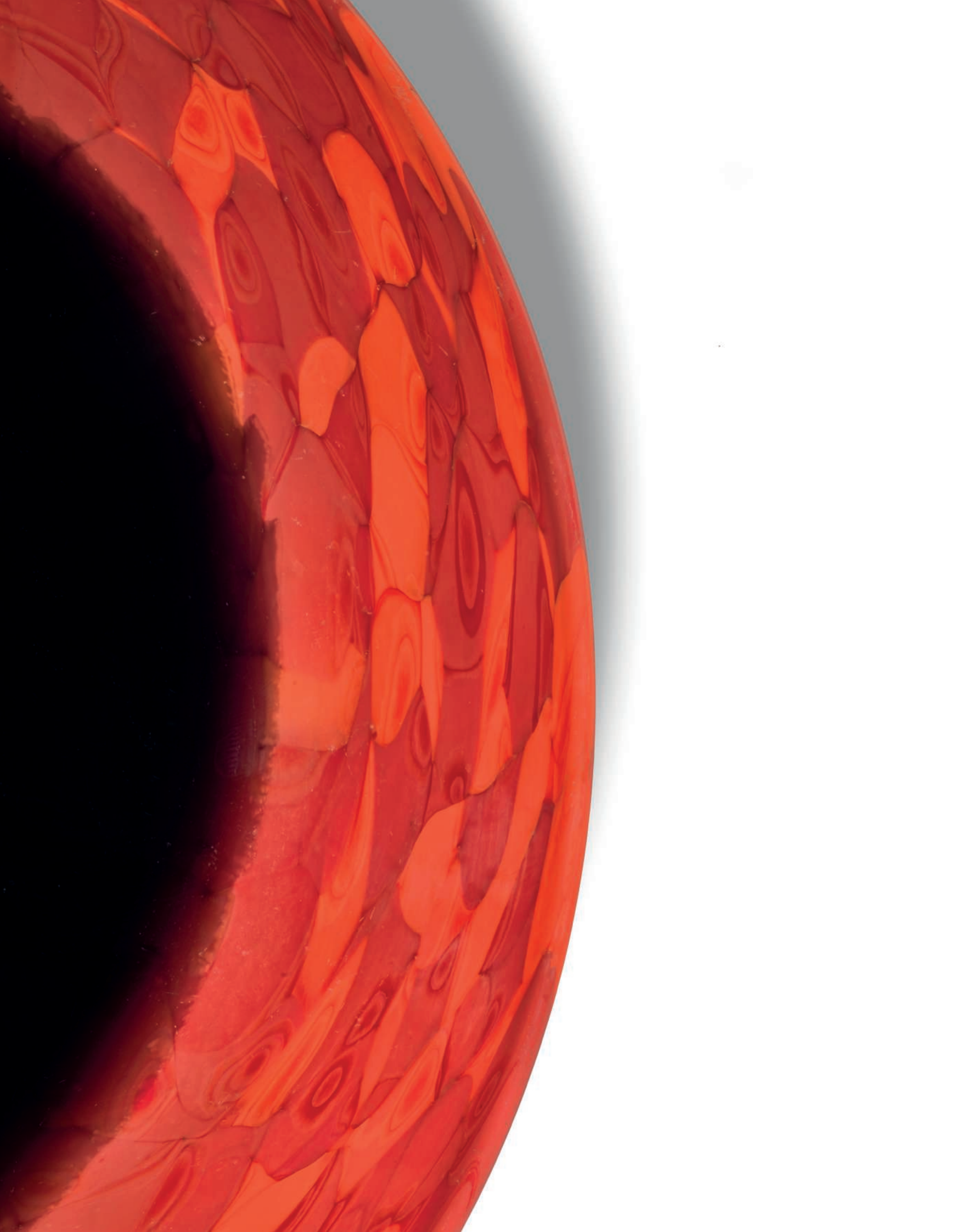
Another example of this model featured on the cover of Marino Barovier's *Carlo Scarpa: Glass of an Architect*.  
© Archives Marino Barovier.



Partial paper label of M.V.M. Cappellin & C. on the present lot.







A RARE AND IMPORTANT  
RED AND BLACK 'LACCATI' BOWL



© 1998 Kate Rothko Prizel & Christopher Rothko ARS, NY and DACS, London.

Carlo Scarpa, perhaps the greatest innovator of Venetian glass of 20th Century was aware and inspired by the artistic movements of his time. The tension between the two colour fields in the red and black 'Laccati' series is exemplary of later artistic developments like Mark Rothko's colour field painting. The red coloured *murrine* create a painterly effect, highlighting the series minimalist design.



Examples in "laccato nero e rosso" exhibited at XII Milano Triennale, circa 1960.



An example of the Red and Black 'Laccati' vase was sold at Christie's Paris, 21 November 2012, for a world record price of €241,000.



Another example of the *Laccati Neri e Rossi* bowl on view at the exhibition *Carlo Scarpa. Venini 1932-1947* at La Stanze del Vetro, Venice, August 2012 - January 2013.

## CARLO SCARPA'S RED AND BLACK 'LACCATI' BOWL

Arguably the depth of Carlo Scarpa's aesthetic vision and his ability to innovate and experiment to the limit of the medium of glass is exemplified at its best in the *Laccati Neri e Rossi* series. The interaction between tradition and innovation, as well as 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, epitomises 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 colour palette limited to red or black, or a combination of the two; and an exquisite lacquer-like finish masterfully achieved through a complex reinterpretation of the use of murrine. The present lot is an extremely rare and superb example. The purity of the shape and colours, suggests clarity and strength, while the lacquer-like sheen testifies to Scarpa's unprecedented ability to conjure the subtlest effects from his material and innovative techniques. The two separate elements of the bowl, the red and the black, are joined together using an exceptionally complex technique called *incalmo*. The *incalmo* is obtained by hot-joining two blown semi-spheres of different colour which are then modelled in a bowl, this technique involves highly skilled craftsmanship. Almost seventy years after its conception, this piece is an authentic expression of Scarpa's brilliance and an aesthetic which was well ahead of its time.

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. A related example can be found in the Nancy Olnick and Giorgio Spanu Collection, New York and the Steinberg Foundation Collection, Vaduz and in an important Swiss collection.

PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

**\* 37**

CARLO SCARPA (1906-1978)

**A rare and important 'Red and Black Laccati' bowl, model no. 3710, 1940**

executed by Venini, Murano, Italy, fused and hand-blown glass  
3 high x 9 in. diameter (7.5 x 23 cm.)

£60,000-80,000

\$78,000-100,000

€67,000-89,000

**PROVENANCE:**

Galleria Marina Barovier, Venice, Italy;  
Acquired from the above by the present owner, circa 2004.

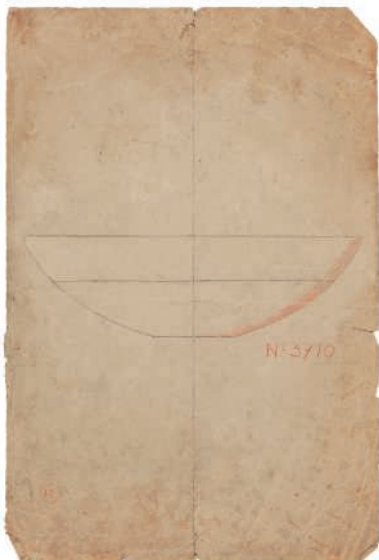
**EXHIBITED:**

Another example of this model was exhibited at La Stanze del Vetro, Venice, *Carlo Scarpa. Venini 1932-1947*, August 2012 - January 2013 and at The Metropolitan Museum of Art, New York, *Venetian Glass by Carlo Scarpa: The Venini Company 1932-1947*, November 2013- March 2014.

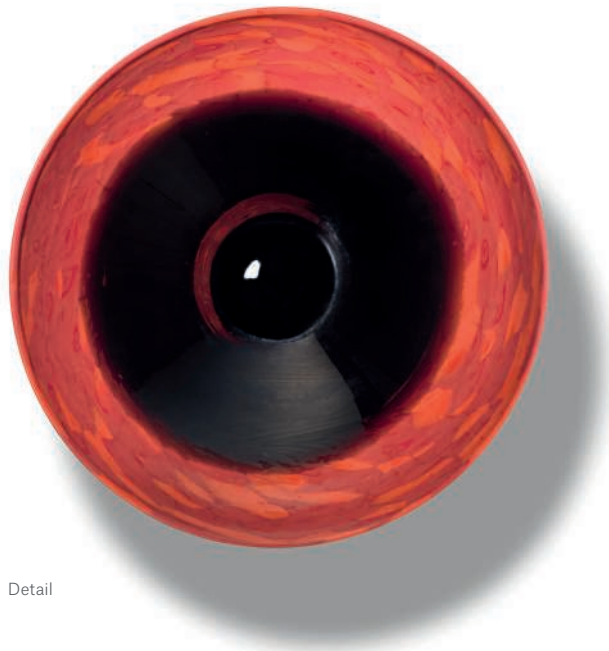
**LITERATURE:**

For other examples of this model and period photographs:

M. Barovier, *Carlo Scarpa: Glass of an Architect*, Milan, 1998, p. 199, n. 113;  
*Venetian Glass: the Nancy Olnik and Giorgio Spanu Collection*, exh. cat., New York, 2003, p. 123, fig. 87;  
M. Barovier, *Carlo Scarpa: Venini 1932-1947*, exh. cat., Le Stanze del Vetro, Milan, 2012, pp. 283 and 286;  
*Dolce Vita? Du Liberty au Design Italien (1900-1940)*, exh. cat., Musée d'Orsay, Paris, 2015, p. 212, pl. 188.



Pencil drawing of the present model circa 1940.  
© Archives Marino Barovier.



Detail





**38**

ATTRIBUTED TO CARLO SCARPA

*A prototype 'Murrine' bowl, 1950s*

executed by Venini, hand-blown and fused glass

4¼ high x 6½ in. diameter (10.5 x 16.3 cm.)

£20,000–30,000

\$26,000–39,000

€23,000–33,000

**PROVENANCE:**

Luciana Carraro, Venice;

Thence by descent.

As Barbara Carraro recalls: "Every Saturday in the late 1960s my mother would visit the Venini showrooms in piazza San Marco to purchase new vases for my parents growing collection of Venetian glass. Like this bowl, special pieces would be brought to Venice for her from the Venini, Murano showroom and warehouse. Venetian glass was an exciting subject for our family, between my parents, my uncle Francesco and my aunt Bianca".



\*39

CARLO SCARPA (1906-1978)

*A rare 'A Macchie' dish, model no. 4478, circa 1942*

executed by Venini, Murano, Italy, hand-blown iridescent glass

2½ high x 11 long x 9 in. deep (5.5 x 28 x 23 cm.)

acid stamp *venini murano ITALIA*

£30,000-50,000

\$39,000-64,000

€34,000-55,000

PROVENANCE:

Galleria Marina Barovier, Venice, Italy;

Acquired from the above by the present owner, circa 2004.

EXHIBITED:

La Stanze del Vetro, Venice, *Carlo Scarpa. Venini 1932-194*, August 2012 - January 2013;

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

LITERATURE:

M. Barovier, *Carlo Scarpa: Venini 1932-1947*, exh. cat., Le Stanze del Vetro, Milan, 2012, pp. 445, 448 another example illustrated.



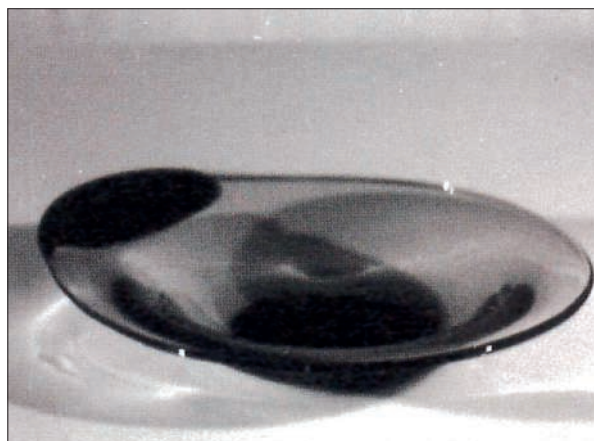
The present lot on view at the exhibition *Carlo Scarpa. Venini 1932-1947* at La Stanze del Vetro, Venice, August 2012 - January 2013.

Carlo Scarpa designed a series of extremely modern bowls and dishes just before Venini closed due to the war. Very pure forms were decorated with minimalist colours and motifs: simple stripes or with large dots in black and few other colours, very often with lightly iridescent surface. Only a few of these bowls were produced after the war and soon they disappeared from the Venini catalogues. The present lot is a particularly exceptional example due to the intensity of the iridised surface. A similar dish was exhibited at the XXIII Venice Biennale in 1942.

Other dishes from this series can be found in the Nancy Olnik and George Spanu Collection, New York and in the Steinberg Foundation Collection, Vaduz.



Pencil drawing of the present model circa 1942.  
© Archives Marino Barovier.



A similar dish exhibited at XXIII Venice Biennale in 1942.







\* 40

CARLO SCARPA (1906-1978)

*A monumental 'Battuto' Vase, model no. 3932 B, circa 1942*

executed by Venini, Murano, Italy, hand-blown glass with *battuto* surface

11¼ high x 29½ in. circumference (30 x 79 cm.)

acid stamp *venini murano*

£40,000-60,000

\$52,000-77,000

€45,000-66,000

PROVENANCE:

Galleria Marina Barovier, Venice, Italy;

Acquired from the above by the present owner, circa 2004.

EXHIBITED:

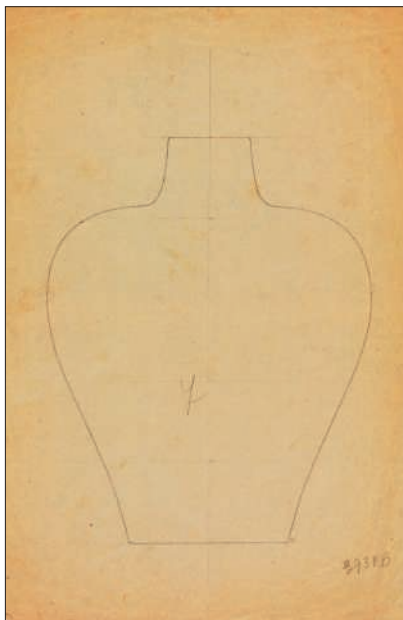
Le Stanze del Vetro, Venice, *Carlo Scarpa. Venini 1932-1947*, August 2012 - January 2013;

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

LITERATURE:

M. Barovier, *Carlo Scarpa. Venini 1932-1947*, exh. cat., Venice, Le Stanze del Vetro, Milan, 2012, pp. 363 and 374, the present example illustrated.

The first series of *Battuti* was presented in 1940 at the XX Venice Biennale and at the VII Milan Triennale. The pieces were distinguished by an intense *battuto* finish, either horizontal or vertical to emulate the effect of chiselled stone or with a honeycomb finish to suggest the hammered surface often used with silver. The present lot is a remarkable example of this series. Exhibited at the recent exhibitions dedicated to the work of Carlo Scarpa at Venini, at Le Stanze del Vetro in Venice and subsequently at The Metropolitan Museum of Art in New York this example is of great scale and of a rare and intense cornelian colour.



Pencil drawing of the present model circa 1942.  
© Archives Marino Barovier.



The present lot on view at the exhibition *Venetian Glass by Carlo Scarpa: The Venini Company 1932-1947*, November 2013 - March 2014.  
Image copyright © The Metropolitan Museum of Art. Image source: Art Resource, NY.





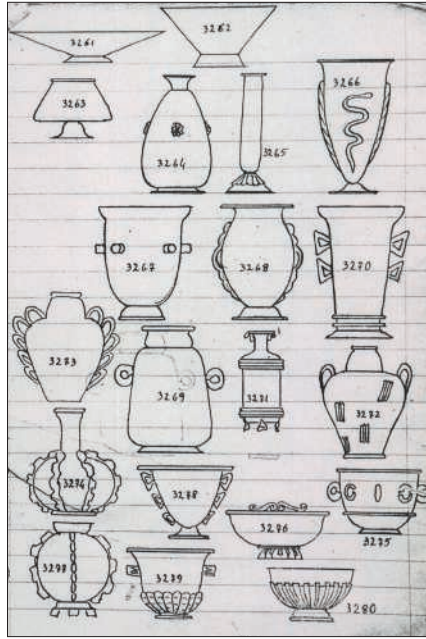


A RARE AND IMPORTANT  
'DIECI ANSE' PULEGOSO VASE





The 'dieci anse' pulegoso vase in the collection of Gabriele D'Annunzio at Vittoriale d'Italia, Lake Garda.



Pencil drawings of pulegoso vases, including the 'dieci anse' model.  
© Archives Marino Barovier.



One of the first and most cohesive exhibitions on Venetian Glass was organised in Turin in 1984, where the present lot was prominently exhibited.



(detail)



(side view)





Examples of pulegoso vases exhibited at XVI Venice Biennale in 1928.

## A RARE AND IMPORTANT 'DIECI ANSE' PULEGOSO VASE

Born in Murano in 1892, Napoleone Martinuzzi was appointed artistic director at Venini in 1925. A successful sculptor, Martinuzzi challenged the traditional elements distinctive of Venini's production, and indeed of Murano glass at the time: transparency, lightness and purity of forms. His predecessor at the helm of Venini, Vittorio Zecchin, championed a production style evocative of the glass found in masterpieces by Tiziano, Tintoretto or Veronese. Martinuzzi's artistic vision was grounded in his sculptural approach to glassmaking which led to the creation of vast array of innovative pieces emblematic of the Novecento style. Martinuzzi experimented with the vast possibilities of glass, skilfully translating volume, mass and body into form, inspired both by the realm of nature and the forms of ancient Roman glass. These are the foundations of what is arguably the most important contribution by Napoleone Martinuzzi to Murano, the creation of *pulegoso* glass. Exhibited for the first time at the XVI Venice Biennale in 1928, the series of vessels were distinguished by a new material: opaque glass, the surface covered in burst-air inclusions, often slightly iridescent. The design of each piece was inspired by ancient forms, with complex applied decorations such as a series of handles as shown by the present example. A vase of this form was indeed presented at the exhibition in Venice and it is now in the collection of Gabriele D'Annunzio at Vittoriale d'Italia, Lake Garda.

Of great scale and presence, the present lot is a testament to Martinuzzi's ability to elevate a glass vessel to supremes levels of expression. The only known example in this colour, this vessel was first exhibited in Turin in 1984 at the exhibition *Mostra del Vetro Italiano 1920-1940*, the label from the exhibition is still visible to the underside of the piece. It is then illustrated in the book *Napoleone Martinuzzi, Maestro Vetraio del Novecento*, edited by Marina Barovier in 2001, opposite the example already mentioned at Vittoriale. This latter piece is indeed one of the only five examples of this design known in green *pulegoso*. One example is retained in the Nancy Olnik and Giorgio Spanu Collection, New York, one is retained in the collection of Chiara and Francesco Carraro Foundation, Ca' Pesaro, Venice, one example was sold at Christie's New York as part of the Barry Friedman collection in 2014 and the last example was recently sold at auction in Chicago. This is a unique opportunity to acquire one of the most iconic designs of 20th Century Murano glass.



*Mostra del Vetro Italiano 1920-1940*, Turin, Palazzo Nervi, 27 March - 15 April 1984. Another example of this model was exhibited at the IV Monza Triennale in 1930. © Archives Franco Deboni

41

NAPOLEONE MARTINUZZI (1892-1977)

**Important 'Pulegoso' Vase, model no. 3273, circa 1928**

executed by Venini, Murano, Italy, lightly iridescent hand-blown and applied glass, the handles and top rim with gold-foil inclusions  
 13¾ high x 13¾ in. circumference (35 x 34 cm.)  
 paper label from Turin exhibition to underside

£160,000–200,000

\$210,000–260,000

€180,000–220,000

PROVENANCE:

Private Collection, Italy.

EXHIBITED:

*Mostra del Vetro Italiano 1920-1940*, Turin, Palazzo Nervi, 27 March - 15 April 1984.  
 Another example of this model was exhibited at the IV Monza Triennale in 1930.

LITERATURE:

Venini, blue catalogue, plate 15;  
*Mostra del Vetro Italiano 1920-1940*, exh. cat. Turin, 1984, pg. 107, fig. 149, for the present work;  
 F. Deboni, *Murano '900*, Milan, 1996, p. 264, for another example of this model in green;  
*Venetian Glass: The Nancy Olnick and Giorgio Spanu Collection*, The American Craft Museum, New York, 2000, pp. 42 and 205 for another example of this model in green;  
 M. Barovier, *Napoleone Martinuzzi. Maestro Vetraio del Novecento*, Padua, 2001, p. 81, pl. 22 for the present work;  
 F. Deboni, *Venini Glass: Catalogue 1921-2007*, Turin, 2007, fig. 14, for another example of this model in green;  
 M. Barovier, *Napoleone Martinuzzi Venini 1925-1931*, exh. cat., Milan, 2013, p. 212 and 213, for another example of this model in green.



A pencil drawing of the present model.  
 © Archives Marino Barovier.



Detail of the underside.





42

PAOLO VENINI (1895-1959)

A 'Mezzaluna murrine' vase, model no. 3885, circa 1954

executed by Venini, Murano, Italy, hand-blown *zolfo* and black coloured 'mezzaluna' murrine

7 high x 4 $\frac{3}{8}$  in. diameter (17.8 x 11 cm.)

£20,000–30,000

\$26,000–39,000

€23,000–33,000

PROVENANCE:

Private Collection, Stockholm;  
Thence by descent.

EXHIBITED:

Examples of the present model vase have been exhibited at the X Milan Triennale and XXVII Venice Biennale, in 1954.

LITERATURE:

'Piccola rassegna di Venini', *Domus*, no. 305, April 1955, p. 52;

M. Barovier, R. Barovier Mentasti, A. Dorigato, *Il Vetro di Murano alle Biennali 1895-1972*, Milan, 1995, p. 85;

M. Barovier and C. Sonogo, (eds.), *Paolo Venini and His Furnace*, exh. cat., Le Stanze del Vetro, Venice, 2016, pp. 172, 176-77, for other examples and period images of this design.

A series of glass pieces with *mezzaluna* murrine were presented by Paolo Venini at the XXVII Venice Biennale and X Milan Triennale in 1954.



Examples of this model exhibited at XXVII Venice Biennale in 1954.





■ 43

PIERO FORNASETTI (1913-1988)

*A rare large chandelier, 1955*

brass, painted metal, lithographic transfer  
29½ drop x 35½ in. diameter (74 x 90 cm.)

£20,000-30,000

\$26,000-39,000

€23,000-33,000

PROVENANCE:

Villa D'Este, Como, By Repute.

LITERATURE:

R.P. and A.R. Kogod, *The Kogod Collection*, Washington D. C., 2004, pp. 126 and 385 for the only other known variant of this model.



■ 44

MAX INGRAND (1908-1969)

*An occasional table, circa 1960*

manufactured by Fontana Arte, Milan, Italy, glass, brass  
18 high x 39¾ long x 17⅞ in. wide (45.5 x 100 x 50.5 cm.)

£5,000-7,000

\$6,500-9,000

€5,600-7,700

PROVENANCE:

Private collection, London.

LITERATURE:

F. Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand*, Turin, 2012, p. 61, fig. 8 for a period photograph of this design in the Fontana Arte showroom, Milan.



The present model in a period photograph of the Fontana Arte showroom in Milan, 1950s.



**45**

MAX INGRAND (1908-1969)

*A pair of 'Dahlia' wall lights, model no. 1461, 1950s*

manufactured by Fontana Arte, Milan, Italy, tinted glass, brass  
each 30¼ in. high (77 cm.)

(2)

£3,000-5,000

\$3,900-6,400

€3,400-5,500

**PROVENANCE:**

Private collection, London.

**LITERATURE:**

For other examples of this model:

R. Aloï, *Esempi: Di Decorazione Moderna, Di Tutto Il Mondo, Illuminazione d'oggi*, Milan, 1956, p. 238;

F. Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand*, Turin, 2012, fig. 334.





PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

■ Ω 46

GIO PONTI (1891-1979)

*A headboard, circa 1955*

retailed by Singer & Sons, New York, walnut, walnut veneer, brass

14½ high x 130 wide x 15¼ in. deep (330 x 94 x 37 cm.)

applied fabric manufacturer's label to each drawer

£8,000-12,000

\$11,000-15,000

€8,900-13,000

PROVENANCE:

Wright, 12 June 2014, lot 214;

Acquired from the above by the present owner.



■ Ω 47

GIO PONTI (1891-1979)

*A rare pair of armchairs, designed 1952*

manufactured by I. S. A., Bergamo, Italy, walnut, brass, leather upholstery

41 high x 26¾ wide x 28¼ in. deep (104 x 68 x 72 cm.) (2)

£40,000–60,000

\$52,000–77,000

€45,000–66,000

PROVENANCE:

Wright, 9 December 2008, lot 144;  
Acquired from the above by the present owner.

LITERATURE:

*Domus*, no. 280, March 1953, n.p., for an advertisement of this design;  
I. De Guttry and M. P. Maino, *Il Mobile Italiano Degli Anni Quaranta e Cinquanta*, Rome-Bari, 1992, p. 237, fig. 24, for a period photo of this design.

The present model represents an elegant, sculptural evolution of the high-back lounge chairs, often featuring attenuated wings that Ponti began to develop towards the late 1930s. Unlike those precedents however, the present design reveals a lightness of touch that allows the upholstered elements, secured by brass pins, to float within a space delineated by the organically undulating profile of the carved walnut frame. Designed in 1952, the design acknowledges the craft of the Danish designers, Finn Juhl included, who exhibited the year prior at the prestigious Milan Triennale, however the structure's fluid agility, anchored by dramatic wings, displays Ponti's characteristic verve for stylish innovation.







AN IMPORTANT DINING TABLE

PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

■ 48

GIO PONTI (1891-1979)

*A rare and important dining table, circa 1959*

walnut, walnut veneer, brass

30¼ high x 118 long x 34¼ in. wide (77 x 300 x 110 cm.)

£80,000-120,000

\$110,000-150,000

€89,000-130,000

**PROVENANCE:**

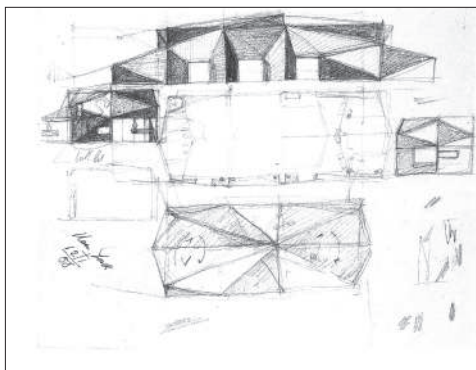
Phillips London, 28 April 2015, lot 248;

Acquired from the above by the present owner.

*Eleganza, Immaginazione, Sostanza* (elegance, imagination and substance) are the three key words Gio Ponti used to describe the essence of his furniture design. From the pages of *Domus*, the influential magazine he founded in 1929, he described his commitment, almost a calling, to design pieces that would synthesise the essence of Italian style. Furniture that is at once pure in its form, innovative in its design, always striving to be the best examples of the high-quality Italian craftsmanship he cherished, developed and promoted throughout his prolific career. Gio Ponti is often referred to as one of the fathers of Italian design, the epitome of an aesthetic and style that continues to appeal to new generations today. The present lot articulates the essence of Gio Ponti's refined and elegant design.

Possibly a unique piece from a private commission, the present example is a variant of a piece created by Ponti in the late 1950s. In 1958 Gio Ponti was asked to design the most prestigious project of his career in New York: the auditorium for the Time & Life Building, headquarters of Time Inc. Of diamond shape, the auditorium sits on the eighth floor as a separate identity from the masterpiece of architecture created by the architects, Harrison, Abramowitz and Harris.

Ponti designed a series of furniture for the space, amongst which was an impressive meeting table approximately 3.6 meters long. Taking inspiration from this prestigious commission, Gio Ponti created a masterpiece of design emblematic of his celebrated style. The pure shape of the large top, a diamond, is a recurrent feature, a principal motif in Ponti's work from his architecture, as shown by the sketch of the auditorium, to his textile decoration, to his furniture. The present dining table is one of the most accomplished examples of the essence of Gio Ponti's furniture design.



Sketch for the Time & Life building circa 1958.











PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

■ Ω 49

GIO PONTI (1891-1979)

**A set of four chairs, model no. 687, 1950s**

manufactured by Figli di Amedeo Cassina, Meda, Italy, oak, vinyl upholstery, brass studs  
each 32½ high x 17½ wide x 19¾ in. deep (82.7 x 44.5 x 49.2 cm.) (4)

£7,000-10,000

\$9,000-13,000

€7,800-11,000

PROVENANCE:

Phillips London, 28 April 2015 lot 240;  
Acquired from the above by the present owner.

LITERATURE:

For other examples of this model:  
'Accanto all'architettura', *Domus*, no. 312, November 1955, p. 19;  
U. La Pietra, ed., *Gio Ponti: L'arte si innamora dell'industria*, New York, 2009, p. 205.



■ 50

STILNOVO

*A two-arm adjustable standard lamp, circa 1955*

marble, brass, painted aluminium

85¼ in. high fully extended (216.5 cm.)

end of stem impressed with *STILNOVO/ITALY*

£5,000–8,000

\$6,500–10,000

€5,600–8,900





■ 51

ESPERIA

*An adjustable standard lamp, 1950s*

manufactured by Esperia, Siena, Italy, marble, brass, painted aluminium, painted metal, acrylic

58¼ in. high (148 cm.)

£6,000–9,000

\$7,800–12,000

€6,700–10,000



■ 52

GIUSEPPE OSTUNI

*A two-arm adjustable standard lamp, model no. 339-2PX, circa 1955*

manufactured by O-Luce, Italy, marble brass, acrylic  
78½ in. high, fully extended (199 cm.)

£4,000–6,000

\$5,200–7,700  
€4,500–6,600



■ 53

CARLO DE CARLI (1910-1999)

*A pair of armchairs, model no. 802, circa 1954*

manufactured by Figli di Amedeo Cassina, Meda, Italy, walnut, upholstery  
each 32¼ high x 25¾ wide x 30¾ in. deep (82 x 65.5 x 78 cm.) (2)

£7,000-9,000

\$9,000-12,000

€7,800-10,000

LITERATURE:

For other examples of this design:

G. Gramigna, *Repertorio 1950/1980*, Milan, 1985, p. 80;

G. Gramigna and P. Biondi, *Il design in Italia dell'Arredamento Domestico*, Turin, 1999,  
p. 169.





■ 54

MELCHIORRE BEGA (1898-1976)

*A dining table, circa 1950*

manufactured by Vittorio Bega, Bologna, Italy, mahogany, mahogany veneer, partially  
frosted and acid-etched glass

31½ high x 75¾ wide x 36 in. wide (80 x 192.5 x 91.5 cm.)

£4,000–6,000

\$5,200–7,700

€4,500–6,600

PROVENANCE:

Private collection, Bologna;

Acquired from the above by the present owner.



■ 55

MAX INGRAND (1908-1969)

*A ceiling light, model no. 1748, circa 1957*

manufactured by Fontana Arte, Milan, Italy, partially chiselled frosted glass, brass  
15¾ drop x 22 in. diameter (40 x 55.8 cm.)

£6,000–8,000

\$7,800–10,000

€6,700–8,900

LITERATURE:

*Domus*, no. 334, September 1957, n.p. for an advertisement;  
F. Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand*, Turin, 2012, fig. 312, for  
other examples of this model.





*If we can speak of an Italian art of enamel, it is thanks to De Poli, to the road he opened up and followed faithfully, to the example of his orthodox technique, to his certainty of touch, to the esteem and admiration he has won. And we should too be grateful to him for this also.*

*Gio Ponti*

Born in Padua in 1905, Paolo de Poli was the greatest and most celebrated Italian artist who worked with the complex technique of enamelling. Close friend and collaborator of Gio Ponti, his work featured numerous times in *Domus* magazine and was exhibited in several editions of the prestigious Venice Biennale and Milan Triennale throughout his long and productive career. De Poli perfected the technique of enamel, favouring copper as chosen material for his creations. The following lots represent an opportunity to acquire some of the most iconic examples of the work of this master. Part of a private collection, the group of enamels feature pure forms and a vast array of vibrant shades and shapes. Dishes, large and small, vessels, some with complex hammered surfaces, exemplify the creativity and ability to develop the intrinsic qualities of enamels, the brilliance and strength of colours fixed on the surface.

**56**

PAOLO DE POLI (1905-1996)

*A group of ten dishes, circa 1960*

enamelled copper (10)  
 largest 12.3/4 in. (32.5 cm.)  
 each signed *De Poli* to underside

£6,000-10,000

\$7,800-13,000

€6,700-11,000



57

PAOLO DE POLI (1905-1996)

*A group of fifteen vessels, circa 1960*

enamelled copper

(15)

tallest 17¾ in. high (45 cm.)

each signed *De Poli* to underside

£10,000–15,000

\$13,000–19,000

€12,000–17,000





**58**

PAOLO DE POLI (1905-1996)

*A group of ten dishes, circa 1960*

enamelled copper

(10)

tallest 6 in. high (15 cm.)

largest 14¾ in. wide (37.5 cm.)

each signed *De Poli* to underside

£5,500–6,500

\$7,100–8,300

€6,100–7,200





**59**

PAOLO DE POLI (1905-1996)

*A group three ornaments, circa 1960*

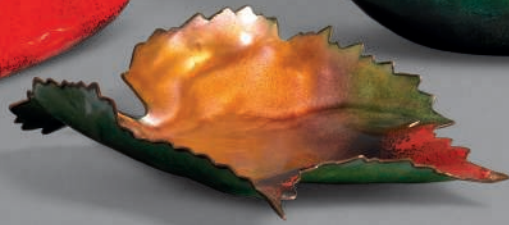
enamelled copper (3)  
tallest 6¾ in. high (17.3 cm.)

£2,000-3,000

\$2,600-3,900

€2,300-3,300

Together with innovative use of vibrant colours, purity of shape was the main characteristic of the early phase of De Poli's enamels production. In 1940s, however, De Poli initiated a collaboration with Gio Ponti to include some more unusual design. Almost reminiscent of Japanese origami, a new series was created comprising cats, fish, devils and birds as shown in the present group of enamels. In particular the bird form and the devil face are some of the most iconic piece of enamels produced during this more abstract phase.



■ 60

CARLO SCARPA (1906-1978)

*An easel, designed circa 1955*

executed later by Zanon, Italy, teak, patinated steel and brass  
102 $\frac{3}{8}$  high x 29 $\frac{1}{8}$  wide x 25 $\frac{1}{4}$  in. deep (260 x 74 x 64 cm.)

£30,000-50,000

\$39,000-64,000

€34,000-55,000

PROVENANCE:

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

LITERATURE:

R. McCarter, *Carlo Scarpa*, London, 2013, pp. 60, 155 and 157 for other examples illustrated;  
M. Brawne, *The New Museum*, Stuttgart, 1965, pp. 7, 57, 60-61, 189 for other examples in museum collections.

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

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

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



Easels by Carlo Scarpa at the Museo Correr, Venice.  
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■ 61

CARLO SCARPA (1906-1978)

*A vitrine on stand, designed 1955-57*

executed later by Zanon, Venice, Italy, steel, walnut, glass, brass, canvas  
72¼ high x 39¾ wide x 19⅞ in. deep (183.5 x 100 x 50.5 cm.)

£10,000-15,000

\$13,000-19,000

€12,000-17,000

PROVENANCE:

Private collection, London.

The rigorous work ethic and unique sense of understanding form and functions, materials and high-skilled craftsmanship were the basis of the long life collaboration between the Zanon brothers and the architect Carlo Scarpa. The design of the present lot was conceived by Scarpa and originally used in the *Gipsoteca Canoviana Addition* in Possagno in the mid-1950s.



Vitrines by Carlo Scarpa at the Gipsoteca Canoviana,  
Possagno, Italy.  
© all rights reserved.



PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

■ Ω 62

ATTRIBUTED TO CARLO DE CARLI

*An executive desk, circa 1955*

teak, steel, brass and glass

29 high x 97 wide x 26 in. deep (73.5 x 246.5 x 66 cm.)

£15,000–25,000

\$20,000–32,000

€17,000–28,000

PROVENANCE:

Christie's London, *Important 20th Century Design*, 3 November, 2004, lot 155;  
Acquired from the above by the present owner.









A RARE AND IMPORTANT ARMCHAIR



(alternative view)



(alternative view)



A pencil drawing of the present model.  
©Courtesy Museo Casa Mollino.

## A RARE AND IMPORTANT ARMCHAIR

Gemma Acotto was a rich and intelligent woman from Turin, owner of a notary's office. Her great passion for furniture led her to choose the best names of Turin's architecture for her home: Ettore Sottsass Senior and Carlo Mollino. The intervention by Sottsass Sr. takes place in 1935 (Aa. vv, *Ettore Sottsass Senior*, Electa, Milan, 1991, p. 230) while Carlo Mollino's work is dated 1952.

A surprising coincidence is that in the 1950s one of the most important of Mollino's clients, the Marquis Vladi Orengo, had the son of Sottsass Sr. (Ettore Sottsass Jr., who graduated from Turin Polytechnic in 1939) working with Carlo Mollino in his activity as an editor of art books, thus confirming the existence of a lively dialogue between the intellectuals in postwar Turin.

The furnishings of Gemma Acotto comprised the dining table with chairs, both seat and back upholstered, an important sideboard and a plywood furniture for the entrance, of which there is no documentation, a curved plywood table and armchairs, probably four. The furniture was executed by the exceptional artisans Apelli & Varesio. By virtue of the friendship with Gemma Acotto, we know that Mollino advised her to purchase two important Murano vases for the furnishing of her house (an *Oriente* by Aureliano Toso and a piece by Archimede Seguso) and in 1954, for the nephew's wedding, Mrs Colonna, Mollino was also in charge of decorating the home for the couple (see F. & N. Ferrari, *The Furniture of Carlo Mollino*, London, 2006, p.114).

The model of the Acotto armchair exemplifies Mollino's particular interest in fully upholstered armchairs, supported by small legs, of which there are many sketches, the first example made in 1939-40 for the Devalle house (*Ibid.*, fig. 174) with a chesterfield finish and satin fabric. The structure is therefore completely hidden and specially shaped in order to allow a soft finish on the entire surface, a result that is easily obtained today with polyurethane foaming. In 1944-46 both the furnishings from Albonico (fig. 170) and the furniture for A. & C. Minola (figures 171 and 173) include all-round upholstered armchairs that meet ergonomic criteria for maximum comfort. In 1949 we find in the furniture of the Marquis Vladi Orengo an important innovation, still ergonomic, in the unique fireplace armchair (fig. 187). The wraparound back is padded with an original central relief that supports the spine allowing a perfect posture to the occupant. It is evident that, in the Acotto armchair, this measure becomes a not inconsiderable component of the aesthetics of the piece of furniture. Finally, the chair has been correctly re-upholstered with a velvet covering of a dense dark green colour of the type held very dear by the architect, who often used the same for the curtains of his interiors. This illustrates how the structure of this piece of furniture is engineered, the technical skill of the carpenter and how this is expressed by Mollino's upholstery choices, with the aesthetics of the egg shape, all of which will come to characterize the fashion of the 1950's.

Fulvio Ferrari

PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

■ 63

CARLO MOLLINO (1905-1973)

*An important armchair, circa 1952*

executed by Apelli & Varesio for the Casa Acotto, Turin, beech, velvet upholstery  
33 $\frac{7}{8}$  high x 30 $\frac{1}{4}$  wide x 35 $\frac{1}{2}$  in. deep (86 x 77 x 90 cm)

£120,000-180,000

\$160,000-230,000

€140,000-200,000

PROVENANCE:

Gemma Acotto, Turin;  
Private collection, Italy, acquired circa 1979;  
Thence by descent;  
Phillips New York, 9 June 2015, lot 120;  
Acquired from the above by the present owner.

LITERATURE:

F. Ferrari, N. Ferrari, *The Furniture of Carlo Mollino*, New York, 2006, p. 19, fig. 25 for the model's frame, p. 121, figs. 176-77, p. 229 for a drawing and another example;  
F. Ferrari, N. Ferrari, eds., *Carlo Mollino: Arabesques*, exh. cat., Galleria Civica d'Arte Moderna e Contemporanea, Milan, 2007, p. 106, fig. 172, for another example.

The present armchair is registered in the library of the Museo Casa Mollino, Turin, as number 176-2

Christie's wishes to thank Fulvio Ferrari and Napoleone Ferrari, Museo Casa Mollino, Turin, for their assistance with the cataloguing of this lot.





PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

■ \* 64

CARLO MOLLINO (1905-1973)

*A side chair, circa 1953*

executed by Ettore Canali, for the Casa del Sole, Cervinia, chestnut, brass bolts  
36½ high x 14½ wide x 19 in. deep (92.5 x 36 x 48 cm.)

£20,000-30,000

\$26,000-39,000

€23,000-33,000

**PROVENANCE:**

Wright, 20 March 2005, lot 189;  
Acquired from the above by the present owner.

**EXHIBITED:**

Examples of this model shown in *Carlo Mollino: Arabesque*, 20 September 2006-7  
January 2007, Galleria Civica D'Arte Moderna e Contemporanea, Turin, Italy.

**LITERATURE:**

Other examples of this models illustrated:  
*L'Étrange Univers de l'Architecte Carlo Mollino*, exh, cat., Paris, Centre Georges  
Pompidou, 1989-1990, p. 122;  
I. De Guttry, M. P. Maino, *Il mobile italiano degli anni '40 e '50*, Rome 1992, p. 214, pl. 24;  
R. Colombari, *Carlo Mollino, Furniture Catalogue*, Milan 2005, p. 54, no. 84;  
F. Ferrari, N. Ferrari, *The Furniture of Carlo Mollino*, London 2006, pp. 205 and 230.  
F. Ferrari, N. Ferrari, *Carlo Mollino: Arabesques*, Verona 2006, p. 107.



Poster for advertising the sale of apartments in the Casa del Sole condominium in Cervinia, circa 1952.  
©Courtesy Museo Casa Mollino

Mollino maintained an interest in the Alpine landscape throughout his life, and in 1953 he founded the Institute of Mountain Architecture. A keen and talented skier, he was chairman of the board of schools and instructors of the FIS, the Italian Winter Sports Federation, and consequently was stimulated by the possibilities of designing buildings for use both in this landscape and within the context of winter sports. The Casa del Sole was a ten-story apartment complex for ski enthusiasts that was to be sited on difficult, sloping terrain in the Italian Alpine resort of Cervinia. By 1954 work on the building was sufficiently completed to allow the delivery of and fitting of the specially-designed furniture, which were of consciously rugged construction in order to withstand regular use and stylistically were informed by Mollino's earlier studies into Alpine, vernacular furniture and architecture. The architectonic, trussed personality of the tables were complemented by chairs that revealed the subtleties of Mollino's own personalised references, to include the gently hooked, horn-like aspects to the rear of the seats, and a distinctively bi-partite back. Around thirty years ago, the remaining, surviving furnishings from the Casa del Sole were removed, to be swiftly dispersed amongst international collectors. In total, around 150 chairs were originally produced, from which some estimates suggest that less than 50 now remain. Together with a small quantity of square tables for use in private apartments, a further 25 rectangular dining tables were commissioned, all inset with green-laminate tops. Additionally, 25 square tables with oak tops were produced for the Pavia restaurant, located on the ground floor of the complex.

The present armchair is registered in the library of the Museo Casa Mollino, Turin, as number 430-23.

Christie's wishes to thank Fulvio Ferrari and Napoleone Ferrari, Museo Casa Mollino, Turin, for their assistance with the cataloguing of this lot.



PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

■ \* 65

CARLO MOLLINO (1905-1973)

*A table, designed 1953*

executed by Ettore Canali, Casa del Sole, Cervinia oak, brass bolts, laminate-veneered surface

31 $\frac{3}{8}$  high x 39 $\frac{1}{2}$  x 31 $\frac{1}{2}$  in. deep (80 x 100 x 80 cm.)

£20,000–30,000

\$26,000–39,000

€23,000–33,000

PROVENANCE:

Casa del Sole, Cervinia, Italy;

Alan Koppel Gallery, Chicago;

Acquired from the above by the present owner, 1998.

EXHIBITED:

Examples of this model shown *Carlo Mollino: Arabesque*, 20 September 2006–7 January 2007, Galleria Civica D'Arte Moderna e Contemporanea, Turin, Italy.

LITERATURE:

For other examples of this models:

I. De Guttry, M. P. Maino, *Il Mobile Italiano degli Anni '40 e '50*, Rome 1992, p. 214, pl. 22;

R. Colombari, *Carlo Mollino, Furniture Catalogue*, Milan 2005, p. 53, no. 83;

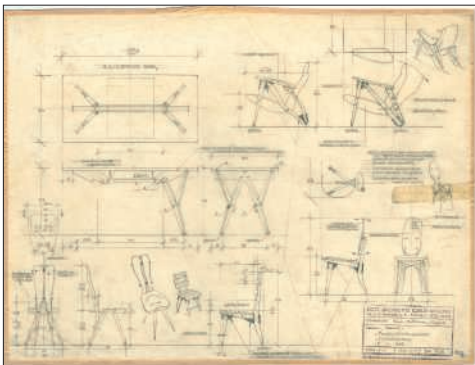
F. Ferrari, N. Ferrari, *The Furniture of Carlo Mollino*, London 2006, pp. 204–206, 230.

F. Ferrari, N. Ferrari, *Carlo Mollino: Arabesques*, Verona 2006, p. 107, pl. 173–174.

N. Ferrari, *Mollino: Casa del Sole*, Turin 2007, p. 95.

The present table is registered in the library of the Museo Casa Mollino, Turin, as number 432-1.

Christie's wishes to thank Fulvio Ferrari and Napoleone Ferrari, Museo Casa Mollino, Turin, for their assistance with the cataloguing of this lot.



Pencil drawing for furniture for the Casa Cattaneo and for the Casa del Sole, 1953.

©Courtesy Museo Casa Mollino

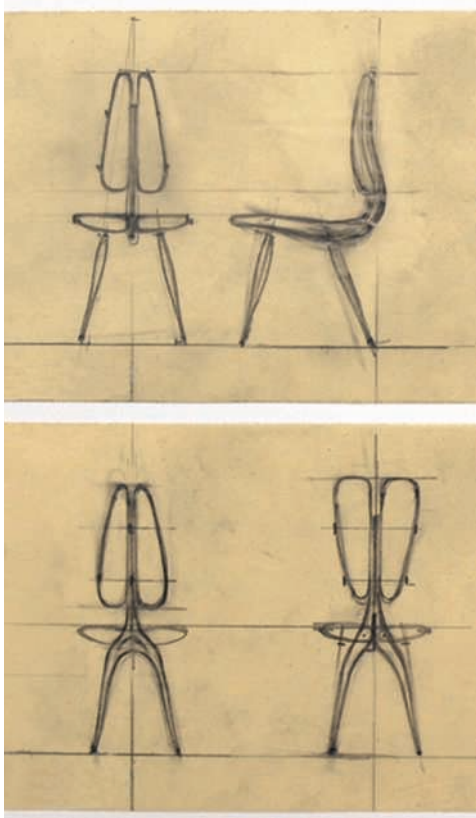








A RARE AND IMPORTANT 'TIPO B'  
SIDE CHAIR



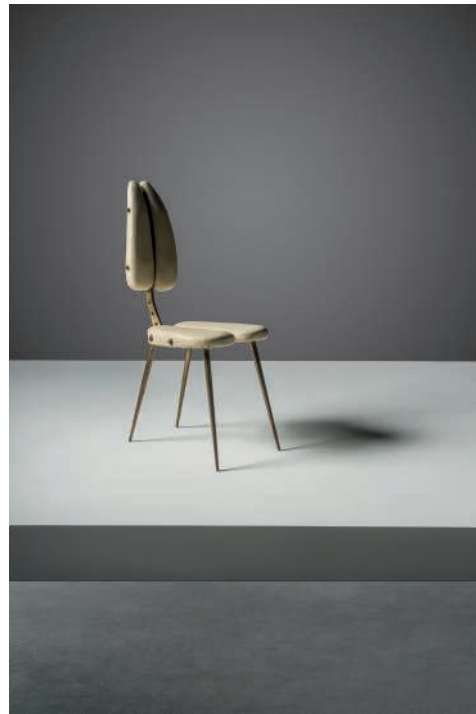
A pencil drawing of the present model.  
©Courtesy Museo Casa Molino



(alternative view)



(alternative view)



(alternative view)



(alternative view)



The present example shown in-situ at Casa Licitra-Ponti, Milan, circa 1951.  
© Courtesy Museo Casa Mollino.

## A RARE AND IMPORTANT 'TIPO B' SIDE CHAIR

The present lot formed part of a unique and bespoke dowry that included six side chairs of the present type, a settee and a two-element sectional seat – all created by Carlo Mollino for Lisa Ponti, the daughter of his friend and supporter, Gio Ponti, on the occasion of her marriage to Luigi Licitra, 1950. Contemporary photographs of the Licitra-Ponti Milan apartment record that the interior was subsequently enhanced by an example of the designer's *Arabesque* table, and that the six side chairs were to be sited around a glass-topped dining table with ceramic shaft by the sculptor Fausto Melotti.

The chair reveals itself to be an anthropomorphic study, agile upon stiletto legs and poised as if for imminent action. A brass spine, punctuated for aeronautical lightness, anchors the upholstered elements with robust brass bolts. This is a surrealist design that summons physical engagement, provoking the touch of the observer. The off-white, skin-like *Resinflex* upholstery is wrapped tightly upon sensuously muscular pads that align as if vivid organic components, surging beyond the structure that fastens them. The lunging back is neither tongue nor horns yet somehow both, transmitting upon a barely audible, allegorical frequency.

Through use of machined, bolt-together metal and upholstered components the chair alludes to the serial-production furniture that Mollino resisted throughout his career – yet remains very much a crafted and considered bespoke object, intuitively interactive with the surrounding space. The perforated brass spine of the chair, resonant of avionics, reappears some five years later as the steering wheel of Mollino's own racing car, the *Bisiluro*. The treatment of the surfaces and profiles, notably the upholstery, are guided by a singular meticulousness. Throughout his lifetime Mollino preserved an active interest in fashion and couture – celebrated not only in his photography, but also by the costume, dresses, shoes and even gloves, that he designed, made or modified for his friends and models. This chair features upholstery precision-tailored to seamlessly simulate skin or satin upon taut muscle, fastened with cordwainer's skill by an obsessional repeat of small nails, more numerous than could have been deemed reasonably necessary for the purpose. Similarly, the stiletto brass legs invest the structure with an erotic mobility, a feature to be reimagined as a persistent signal within furniture, photography and even architecture over the ensuing years.

If the chair's structure advocates synergy between the industrial and the organic, accentuated by hand-crafted couture, then of parallel significance is the metaphysical presence of the chair, in which allegiances to Surrealism and the Esoteric may be sensed. The luscious, seductive quality of the reaching back elements summon motivations similarly revealed by elements of the interior of Casa Orengo, completed in this same period, and in which leering, horned coat-hooks carved from black-painted wood line the red-walled interior to greet the entrant, or by the tongue-like protuberance that emerges from beneath the seat of that same apartment's sculpted desk chair.

Unquestionably, this unique design must align alongside Mollino's innumerable masterpieces. Moreover, the chairs were delivered to the Ponti-Licitra apartment during a period of exceptional fertility for the designer – bracketed by the completion of the Orengo and Rivetti apartments 1949-50, the Brooklyn Museum exhibition and the creation of the seminal *Arabesque* table, both 1950, and the anticipation of the project for the Lattes publishing house that was to commence in 1951.

The six chairs that Mollino designed for this important commission were released to the market by Lisa Licitra Ponti in the 1980s, and were swiftly rewarded with sanctuary amongst pioneering collectors. One pair of chairs has remained since then in an important European collection. A third, entered an important American collection in 2005, where it remains. Another pair was acquired 1997, of which one was sold at auction in New York in 2014 and the present example completes that pair. The location of the sixth and final example is not recorded. Important examples of Carlo Mollino's furniture are retained in the collections of the Victoria & Albert Museum, London, the Musée Nationale de l'Art Moderne, Paris, the Vitra Design Museum, Weil-am-Rhein, and the Musée des Arts Décoratifs de Montréal, amongst others.

PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

■ 66

CARLO MOLLINO (1905-1973)

*An important 'Tipo B' side chair, 1950*

from a production of six chairs designed for Casa Licitra Ponti, Milan, Resinflex, brass,  
tubular brass

37½ high x 15 wide x 21 in. deep (95 x 38 x 53.5 cm.)

£200,000-300,000

\$260,000-390,000

€230,000-330,000

PROVENANCE:

Lisa Licitra Ponti, Milan, Italy;  
Private Collection, New York;  
Barry Friedman, Ltd., New York;  
Acquired from the above by the present owner in 1997.

LITERATURE:

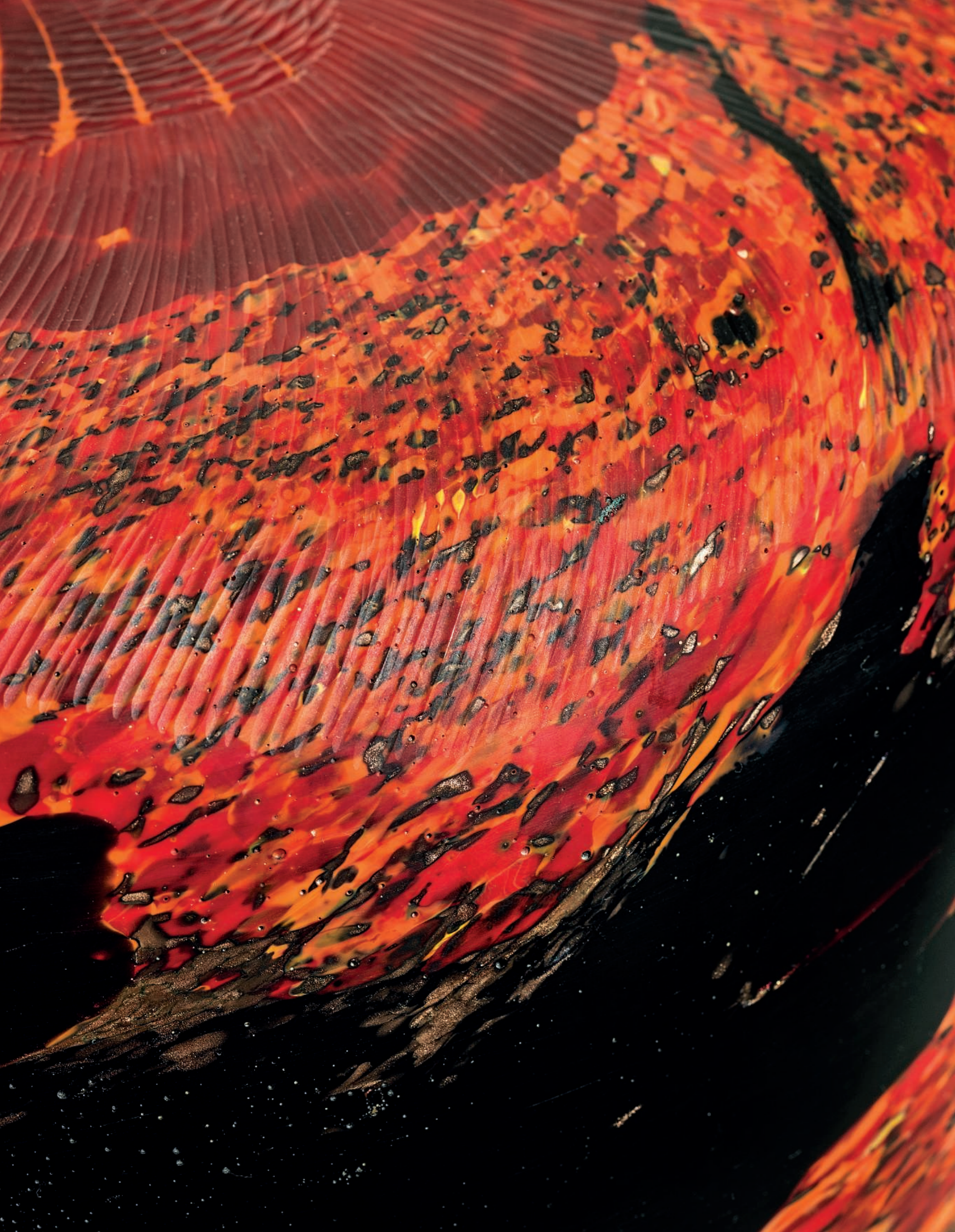
Other examples of this model illustrated:  
'Una casa di predilezioni', *Domus*, Milan, no. 267, February 1952, pp. 26-27;  
G. Brino, *Carlo Mollino: Architettura come Autobiografia*, Milan, 1985, p. 77;  
A. Bangert, *Italian Furniture Design: Ideas Styles Movements*, Munich, 1988, pp. 76-77,  
fig. 2;  
R. Gabetti and F. Irace, *Carlo Mollino 1905-1973*, Turin, 1989, p. 159 for a technical  
drawing;  
F. Burkhardt and C. Eveno, *L'étrange univers de l'architecte Carlo Mollino*, exh. cat.,  
Centre Georges Pompidou, Paris, 1989, pp. 89, 119;  
I. de Guttry and M. P. Maino, *Il Mobile Italiano Degli Anni '40 e '50*, Bari, 1992, p. 209,  
fig. 4;  
R. Colombari, *Carlo Mollino, Catalogo Del Mobili - Furniture Catalogue*, Milan, 2005, p.  
24, fig. 8;  
F. Ferrari and N. Ferrari, *The Furniture of Carlo Mollino*, New York, 2006, 148-150, 227;  
F. Ferrari and N. Ferrari, *Carlo Mollino: Arabesques*, exh. cat., Galleria Civica d'Arte  
Moderna e Contemporanea, Milan, 2007, p. 38;  
M. Webb, *Modernist Paradise: Niemeyer House/Boyd Collection*, New York, 2007, pp. 68,  
69, 136-37.

The present chair is registered in the library of the Museo Casa Mollino, Turin, as  
number 255-1.

Christie's wishes to thank Fulvio Ferrari and Napoleone Ferrari, Museo Casa Mollino,  
Turin, for their assistance cataloguing this lot.



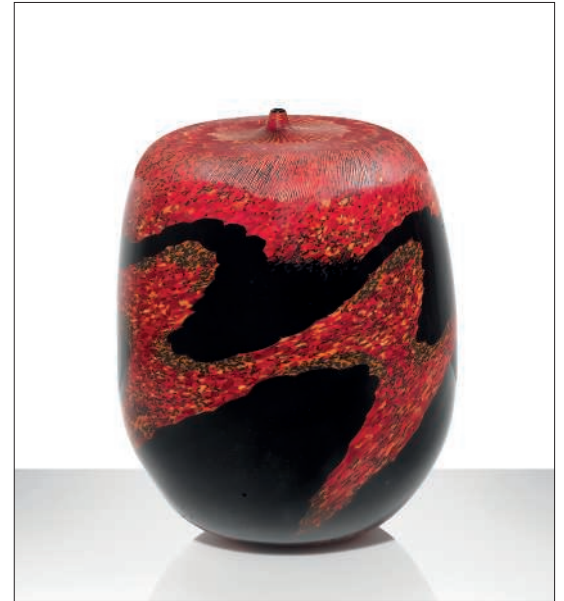








A comparable 'Colata di Lava' vase, sold Christie's, New York The Collection of Chiara and Francesco Carraro, lot 55, 12 December 2016 (32.5 cm. high).



A comparable 'Colata di Lava' vase, sold Christie's, London Masterpieces of Design and Photography, lot 6, 3 October 2017 (43 cm. high).

## A UNIQUE 'COLATA DI LAVA' VASE

Born in Japan, Yoichi Ohira is an exceptional figure amongst those contemporary artists using glass as their medium of expression. His unique approach is a synthesis of forms inspired by Japanese, Korean and Chinese craft and traditional Italian glass techniques reinterpreted with an innovative taste. A fortuitous discovery brought Ohira to Venice in 1973. Having worked as a glassblower in Japan since 1969, Ohira came across a book called 'Murano' which illustrated the use of ancient glassmaking techniques on the small island near Venice. Excited and amazed by the fine glass, he moved to Venice and completed a degree in sculpture at the Fine Art Academy, with a dissertation entitled 'The Aesthetic of Glass'. By researching the true identity of Venetian glass and the historical characteristics of the Murano community, Ohira was ready to embark on a journey of experimentation that led to the creation of one-of-a-kind vessels, celebrated today as masterpieces of contemporary glass. Executed in 2005, the present work is an exceptional example from Yoichi Ohira's celebrated series, *Colata di Lava*. A small number of *Colata di Lava* vessels were created by the artist over a two years period in 2004 and 2005. Each unique piece expresses Ohira's fascination with the distinctive metamorphic qualities of this medium. Glass has been used for centuries to mimic characteristics found in precious stones and, over his career, Ohira created exceptional pieces evoking the reflection of water of the canals in Venice, as well as marble and stone, eggshell and lacquer. This aspect of capturing and reimagining a material through the medium of glass is taken further in this series. The vessel becomes a canvas where the abstract compositions of a powerful natural landscape is formed by the complex mixture of red, orange and deep amethyst glass granules and glass powders to suggest fire, ash and molten lava. This work is almost entirely opaque, evocative of polished obsidian, whilst the colours, typical of Japanese lacquer works, suggest gestural brushstrokes of expressionist art. Statuesque in scale and, therefore, exceptionally complex to achieve technically, the present lot is a testament to Ohira's superb creativity and ability to create magnificent works of art with the assistance of highly skilled craftsmen.

67

YOICHI OHIRA (B. 1946)

*A unique 'Colata di Lava' vase, 2005*

executed by Maestro Andrea Zilio and Maestro Giacomo Barbini, hand-blown glass  
*murrine*, granular and powder inserts, partial *inciso* and polished surface  
17 high x 13 in. diameter (43 x 33 cm.)  
signed and dated *Yoichi Ohira m° a. Zilio m° g. Barbini 1/1 unico murano*  
*Friday 11-02-2005*

£50,000–80,000

\$65,000–100,000

€56,000–89,000

PROVENANCE:

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

LITERATURE:

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



(details of signature to underside)



■ 68

FRANCO ALBINI (1905-1977)

*A centre table, model no. TL3, designed 1953*

manufactured by Poggi, Pavia, Italy, teak, teak veneer, painted steel  
29¼ high x 65¾ long x 29½ in. wide (74.5 x 166 x 75 cm.)

£4,000-6,000

\$5,200-7,700

€4,500-6,600

LITERATURE:

For other examples of this model:

M. Albini, F. Helg and F. Piva, *Franco Albini: architecture and design 1934-1977*, New York, 1990, p. 90, no. 161-62;

F. Rossi Prodi, *Franco Albini*, Milan, 1996, p. 93;

G. Bosoni and F. Bucci, *Il Design e gli Interni di Franco Albini*, Milan, 2009, p. 105.





■ 69

FRANCO ALBINI (1905-1977)

*A set of six 'Luisa' chairs, designed 1949*

manufactured by Poggi, Pavia, Italy, including two armchairs, walnut, suede, steel

each chair 31 high x 17½ wide x 20¼ in. deep (78.8 x 44.5 x 51.5 cm.)

each armchair 30½ high x 21¼ wide x 21 in. deep (77.5 x 55.5 x 53.3 cm.) (6)

£5,000-8,000

\$6,500-10,000

€5,600-8,900

LITERATURE:

For other examples of this model:

'Nuovi Mobili per la serie', *Domus*, no. 312, November 1955, p. 27;

A. Piva and V. Prina, *Franco Albini 1905-1977*, Milan, 1998, pp. 240-41, 332-33;

G. Bosoni and F. Bucci, *Il Design e gli Interni di Franco Albini*, Milan, 2009, p. 103 for the armchair.



**70**

ANGELO LELII (1911-1979)

*A pair of wall lights, circa 1959*

manufactured by Arredoluce, Monza, Italy, coloured glass, brass

each 35 high x 9<sup>7</sup>/<sub>8</sub> in. deep (63.5 x 25 cm.)

interior of each wall socket impressed *MADE IN ITALY/ARREDOLUCE MONZA* (2)

£3,000-5,000

\$3,900-6,400

€3,400-5,500

LITERATURE:

For other examples of this model:

A. Pansera, A. Padoan and A. Palmaghini, *Arredoluce Catalogue Raisonné 1943-1987*, Milan, 2018, p. 239.





■ 71

ANGELO MANGIAROTTI (1921-2012)

*A centre table, circa 1959*

manufactured by Bernini, Italy, marble, bronze

28¾ x 59 in. diameter (72 x 150 cm.)

remnant of faded manufacturer's decal to underside

£8,000-12,000

\$11,000-15,000

€8,900-13,000

LITERATURE:

For other examples of this model:

'Un tavolo in fonderia', *Domus*, no. 408, November 1963, pp. 41-42;

I. de Guttry and M.P. Maino, *Il Mobile Italiano Degli Anni '40 e '50*, Bari, 1992, p. 201, fig. 10.



■ 72

STILNOVO

*A ceiling light, circa 1955*

painted steel, painted aluminium, brass

15¾ drop x 37 in. diameter (40 x 94 cm.)

interior of one shade with manufacturer's decal *STILNOVO/MILAN/ITALY*

£3,000-5,000

\$3,900-6,400

€3,400-5,500



■ 73

GINO SARFATTI (1912-1985)

*A ceiling light, model no. 2095/9, designed 1958*

manufactured by Arteluce, Milan, Italy, painted aluminium, chromium-plated metal,  
glass

11 in. diameter, 70 $\frac{7}{8}$  in. high (180 cm.), variable

one light socket with manufacturer's decal *AL/MILANO/ARTELUCE*

£5,000-7,000

\$6,500-9,000

€5,600-7,700

LITERATURE:

For other examples of this model:

G. Krohn and K. Halmburger, *Lampen und Leuchten, ein internationaler  
formenquerschnitt*, Munich, 1962, p. 174, no. 670;

M. Romanelli and S. Severi, *Gino Sarfatti: selected works 1938-1973*, Milan, 2012,  
pp. 298, 473.





■ 74

GINO SARFATTI (1912-1985)

*A ceiling/wall light, model no. 3026, designed 1954*

manufactured by Arteluce, Milan, Italy, painted steel, painted aluminium,  
fluorescent tubes  
66 $\frac{1}{8}$  in. long (168 cm.)

£8,000–12,000

\$11,000–15,000

€8,900–13,000

LITERATURE:

For other examples of this model:

G. Gramigna, *Repertorio 1950/1980*, Milan, 1985, p. 86;

M. Romanelli and S. Severi, *Gino Sarfatti: selected works 1938-1973*, Milan, 2012,  
pp. 251, 484.



■ 75

IGNAZIO GARDELLA (1905-1999)

*A set of four wall lights, designed 1958*

manufactured by Azucena, Italy, frosted coloured glass, painted brass, brass  
each 19¾ high x 27½ wide x 15¾ in. deep (50 x 70 x 40 cm.)  
reverse of two impressed AZUCENA

(4)

£6,000-9,000

\$7,800-12,000

€6,700-10,000

LITERATURE:

'Per una collezione d'arte a Milano', *Domus*, no. 353, April 1929, p. 23 for other examples of this model.





(part)



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■ 76

CLAUDIO SALOCCHI (b. 1934)

*A revolving bookcase, designed 1960*

produced by Sormani, painted wood, acrylic, painted metal  
74½ high x 29¾ in. square (214 x 74.5 cm.)

£8,000–12,000

\$11,000–15,000

€8,900–13,000

LITERATURE:

G. Gramigna, *Repertorio del Design Italiano 1950-1985*, Turin, 1985, p. 82, for another example.



■ 77

GINO SARFATTI (1912-1925)

*Pair of wall lights, model no. 238/7, designed 1959*

manufactured by Arteluce, Milan, Italy, painted metal, aluminium, frosted glass  
each 15¾ high x 32 wide x 15¾ in. deep (40 x 81.5 x 40 cm.)

£7,000–9,000

\$9,000–12,000

€7,800–10,000

LITERATURE:

M. Romanelli and S. Severi, *Gino Sarfatti: selected works 1938-1973*, Milan, 2012, p. 414  
for another example of this model.



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■ 78

ANGELO MANGIAROTTI (1921-2012)

*'Inca', a console table, designed 1978*

manufactured by Skipper, Italy, sandblasted *pietra serena*  
28 $\frac{3}{8}$ " high x 92 $\frac{1}{2}$ " wide x 15 $\frac{3}{4}$ " in. deep (72 x 234 x 40 cm.)

£15,000-20,000

\$20,000-26,000

€17,000-22,000

LITERATURE:

For other examples of this model:

B. Finessi, *Su Mangiarotti: Architettura, Design, Scultura*, pp. 186-187, Bologna, 2002;

*Angelo Mangiarotti: Matter and Sense*, Casati, unpaginated.





■ 79

TITO AGNOLI (1931-2012)

*A pair of adjustable wall lights, model no. 251, circa 1955*

manufactured by O-Luce, Milan, Italy, nickel-plated metal, acrylic  
each 23 $\frac{5}{8}$  in. long (60 cm.)

£3,000–5,000

\$3,900–6,400

€3,400–5,500

LITERATURE:

A. Bassi, *Italian lighting design, 1945-2000*, Milan, 2004, p. 57 for a similar model from  
the series.



**80**

AFRA AND TOBIA SCARPA (1937-2011, B. 1935)

*Two pairs of firedogs, designed 1987*

manufactured by Dimensione Fuoco, Italy, patinated steel, brass

largest pair each 17 $\frac{3}{4}$  high x 7 $\frac{7}{8}$  wide x 14 $\frac{1}{2}$  in. deep (45 x 20 x 37 cm.)

smallest pair each 15 $\frac{3}{4}$  high x 7 $\frac{7}{8}$  wide x 14 $\frac{1}{2}$  in. deep (39 x 20 x 37 cm.)

each impressed with A/Ba and DIMENSIONE/FUOCO

£3,000-5,000

\$3,900-6,400

€3,400-5,500





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Unless we own a **lot** (A symbol), Christie's acts as agent for the seller.

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### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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### 4 VIEWING LOTS PRE-AUCTION

(a) 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.

(b) 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.

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(b) 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.

(c) 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.

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(a) 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 or clock 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.

(b) As collectors' watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

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(i) for individuals: Photo identification (driving 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).

(ii) 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.

(b) 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 on +44 (0)20 7839 9060.

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We may at our option ask you for current identification as described in paragraph B1(a) above, 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 in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

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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.

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(a) **As authorised bidder.** 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.

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For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.

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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

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- 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

(f) 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, and internet bidders through 'Christie's LIVE™' (as shown above in Section 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 sterling. 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 post 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, TAXES AND ARTIST'S RESALE ROYALTY

### 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 £175,000, 20% on that part of the **hammer price** over £175,000 and up to and including £3,000,000, and 12.5% of that part of the **hammer price** above £3,000,000.

### 2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You

can find details of how VAT and VAT reclaims are dealt with on the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7389 9060 (email: VAT\_London@christies.com, fax: +44 (0)20 3219 6076). Christie's recommends you obtain your own independent tax advice.

For **lots** Christie's ships to the United States, a state sales or use tax may be due on the **hammer price, buyer's premium** and shipping costs on the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's is currently required to collect sales tax for **lots** it ships to the state of New York. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

### 3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the symbol  $\lambda$  next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the **lot** is 1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

*Royalty for the portion of the hammer price (in euros)*

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

### E WARRANTIES

#### 1 SELLER'S WARRANTIES

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

(a) 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

(b) 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 five years of the date of the auction, you give notice to 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:

(a) It will be honoured for claims notified within a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) 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**.

(c) 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 Practices'. 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.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) 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 sale or drew attention to any conflict of opinion.

(f) 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**.

(g) 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, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty**, you must:

(i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;

(ii) 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

(iii) 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.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in 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.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) 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;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed **estimate**;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) 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 14 days of the date of the sale.

(k) **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 **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2(h)(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

#### 3 YOUR WARRANTIES

(a) You **warrant** that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) where you are bidding on behalf of another person, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;

(ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;

(iii) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

### F PAYMENT

#### 1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any amounts due under section D3 above; and

(iv) any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the seventh calendar day following the date of the auction (the **'due date'**).

(b) 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.

(c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02. Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale

Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: [www.christies.com/mychristies](http://www.christies.com/mychristies). Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, lot number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London, SW1Y 6QT.

(e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

#### 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 the buyer.

#### 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:

(a) When you collect the **lot**; or

(b) 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 in writing.

#### 4 WHAT HAPPENS IF YOU DO NOT PAY

(a) 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):

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) 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;

(iii) 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;

(iv) 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;

(v) 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);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) 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;

(viii) to 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

(ix) we can take any other action we see necessary or appropriate.

(b) 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 us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

#### 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

(a) You must collect purchased **lots** within thirty days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).

(b) 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 Post-Sale Services Department on +44 (0)20 7752 3200.

(c) If you do not collect any **lot** within thirty days following the auction we can, at our option:

(i) charge you storage costs at the rates set out at [www.christies.com/storage](http://www.christies.com/storage).

(ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.

(iii) sell the **lot** in any commercially reasonable way we think appropriate.

(d) The Storage Conditions which can be found at [www.christies.com/storage](http://www.christies.com/storage) will apply.

## H TRANSPORT AND SHIPPING

### 1 TRANSPORT AND 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 before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto:arttransport_london@christies.com). We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. 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. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported 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 the export or import of any **lot** you purchase.

(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 on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto:arttransport_london@christies.com).

#### (b) Lots made of 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. 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), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported 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 the export or import of property containing such protected or regulated material.

#### (c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

#### (d) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries 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.

#### (e) Gold

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

#### (f) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

#### (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  $\Psi$  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 one year of the date of the sale. 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) We do not 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 (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe 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 notice at [www.christies.com/about-us/contact/privacy](http://www.christies.com/about-us/contact/privacy).

## 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 England and Wales. 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 following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

## 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](http://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](http://www.christies.com).

## K GLOSSARY

**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 section 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 in 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 section 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](http://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.



# VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale' VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
† θ	We will invoice under standard VAT rules and VAT will be charged at 20% on both the <b>hammer price</b> and <b>buyer's premium</b> and shown separately on our invoice. For qualifying books only, no VAT is payable on the <b>hammer price</b> or the <b>buyer's premium</b> .
*	These <b>lots</b> have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
Ω	These <b>lots</b> have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the <b>hammer price</b> and Import VAT at 20% will be charged on the Duty Inclusive <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <ul style="list-style-type: none"> <li>• If you register to bid with an address <b>within</b> the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above).</li> <li>• If you register to bid with an address <b>outside</b> of the EU you will be invoiced under standard VAT rules (see † symbol above)</li> </ul>
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the <b>hammer</b> . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the <b>hammer price</b> and Clearance VAT at 20% will be charged on the Duty inclusive <b>hammer price</b> . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

## VAT refunds: what can I reclaim?

If you are:

<b>A non VAT registered UK or EU buyer</b>		<b>No VAT refund is possible</b>
<b>UK VAT registered buyer</b>	No symbol and α	<b>The VAT amount in the buyer's premium cannot be refunded.</b> However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the <b>hammer price</b> through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the <b>buyer's premium</b> is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the <b>lot</b> had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
<b>EU VAT registered buyer</b>	No Symbol and α	<b>The VAT amount in the buyer's premium cannot be refunded.</b> However, on request we can <b>re-invoice</b> you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the <b>buyer's premium</b> . We will also refund the VAT on the <b>hammer price</b> if you ship the <b>lot</b> from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	<b>The VAT amount on the hammer and in the buyer's premium cannot be refunded.</b> However, on request we can <b>re-invoice</b> you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). See above for the rules that would then apply.
<b>Non EU buyer</b>		If you meet <b>ALL</b> of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the <b>buyer's premium</b> .
	† and α	We will refund the VAT charged on the hammer price. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the <b>hammer price</b> providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. <b>The VAT amount in the buyer's premium cannot be refunded to non-trade clients.</b>
	* and Ω	We will refund the Import VAT charged on the <b>hammer price</b> and the VAT amount in the <b>buyer's premium</b> .

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.  
2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:  
(a) have registered to bid with an address outside of the EU; **and**  
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for \* and Ω **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below. We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. **Movement within the EU must be within 3 months from the date of sale.** You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale. If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com  
Tel: +44 (0)20 7389 2886.  
Fax: +44 (0)20 7839 1611.

## 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'.

o

Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.

Δ

Owned by Christie's or another **Christie's Group** company in whole or in part. 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.

λ

Artist's Resale Right. See Section D3 of the Conditions of Sale.

•

**Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

**Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

ψ

**Lot** incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(g) of the Conditions of Sale.

?, \*, Ω, α, #, †

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

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

### CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

#### Δ **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 Δ next to its **lot** number.

#### o **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 o next to the **lot** number.

#### o◆ **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 o◆.

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.

### 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.

### EXPLANATION OF CATALOGUING PRACTICE

The following expressions with their accompanying explanations are used by Christie's as standard cataloguing practice. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration.

A work catalogued as "by" a maker is in our opinion a work by the maker; a work catalogued as "by" a dealer, is in our opinion a work made specifically for the dealer and originally sold by him, the identity of the actual maker being unknown or unidentifiable.

In other cases, the following words or expressions, with the following meanings are used:

"By ..."

In our opinion a work by the artist.

"Cast from a model by ..."

In our opinion a work from the artist's model, originating in his circle and cast during his lifetime or shortly thereafter.

"Attributed ..."

In our opinion a work probably by the artist.

"In the style ..."

In our opinion a work of the period of the artist and closely related to his style.

"In the manner ..."

In our opinion a later imitation of the period, of the style or of the artist's work.

"After ..."

In our opinion a copy or aftercast of a work by the artist.

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

"Stamped ..."

In our opinion the signature/date/inscription/stamp is by the artist or manufacturer.

"Bearing the signature ..."/"Bearing the date ..."/"Bearing the inscription ..."/

"Bearing the stamp ..."

In our opinion the signature/date/inscription/stamp is not by the artist or manufacturer.

Our catalogue entries are not intended to describe the condition of the property and buyers are recommended to inspect the property themselves. Written condition reports are usually available on request.



Property from The Collection of Fabio and Grazia Sargentini, Rome

LEONCILLO (1915-1968)

*Grande mutilazione (Large Mutilation)*

signed 'Leoncillo' (on the side)

gres and enamel

85 $\frac{7}{8}$  x 15 $\frac{3}{8}$  x 15 $\frac{3}{8}$ in. (218 x 39 x 39cm.)

Executed in 1962

£350,000-500,000

## THINKING ITALIAN

*London, 4 October 2018*

### VIEWING

28 September - 4 October 2018

8 King Street

London SW1Y 6QT

### CONTACT

Mariolina Bassetti

[mbassetti@christies.com](mailto:mbassetti@christies.com)

+39 06 686 3330

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



# STORAGE AND COLLECTION

## COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's, 8 King Street, London SW1Y 6QT by 12.00 pm on the day of the sale will, at our option, be removed to Christie's Park Royal (details below). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Park Royal, it will be available for collection from 12.00 pm on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Christie's Park Royal. All collections from Christie's Park Royal will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060  
Email: [cscollectionsuk@christies.com](mailto:cscollectionsuk@christies.com)

If the **lot** remains at Christie's, 8 King Street, it will be available for collection on any working day (not weekends) from 9.00 am to 5.00 pm.

## COLLECTION AND CONTACT DETAILS

**Lots** will only be released on payment of all charges due and on production of a **Collection Form** from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +44 (0)20 7839 9060  
Email: [cscollectionsuk@christies.com](mailto:cscollectionsuk@christies.com)

## SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or [PostSaleUK@christies.com](mailto:PostSaleUK@christies.com).

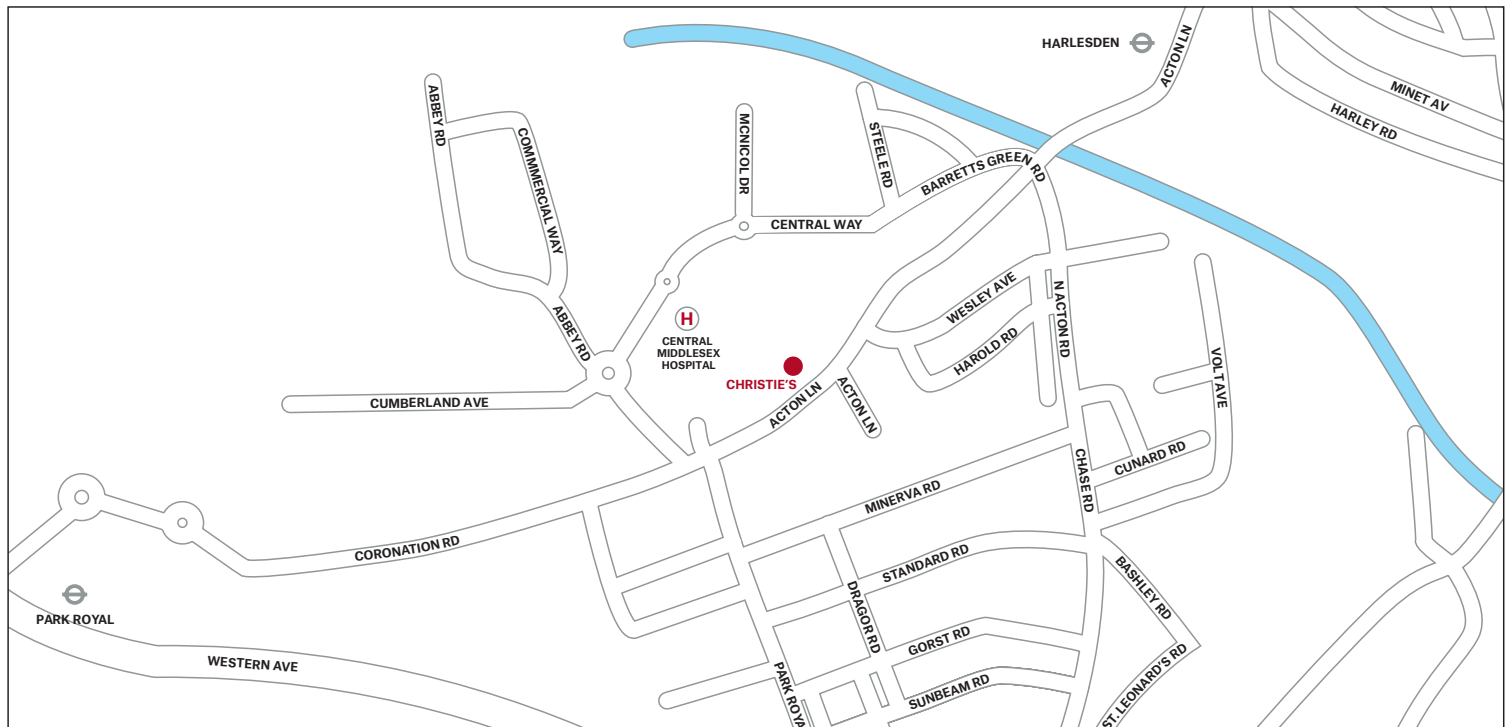
## CHRISTIE'S PARK ROYAL

Unit 7, Central Park  
Acton Lane  
London NW10 7FY

**Vehicle access via Central Park only.**

## COLLECTION FROM CHRISTIE'S PARK ROYAL

Please note that the opening hours for Christie's Park Royal are Monday to Friday 9.00am to 5.00pm and lots transferred are not available for collection at weekends.



# THINKING ITALIAN DESIGN

WEDNESDAY 17 OCTOBER 2018 AT 12.30 PM

8 King Street, St. James's, London SW1Y 6QT

CODE NAME: PONTI  
SALE NUMBER: 16017

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

[BID ONLINE FOR THIS SALE AT CHRISTIES.COM](http://www.christies.com)

## BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£100 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,000, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £175,000, 20% on any amount over £175,000 up to and including £3,000,000 and 12.5% of the amount above £3,000,000. For wine and cigars there is a flat rate of 20% of the **hammer price** of each **lot** sold.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

**Auction Results: +44 (0)20 7839 9060**

## WRITTEN BIDS FORM CHRISTIE'S LONDON

WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS.

CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT:  
TEL: +44 (0)20 7389 2658 • FAX: +44 (0)20 7930 8870 • ON-LINE WWW.CHRISTIES.COM

**16017**

Client Number (if applicable) Sale Number

Billing Name (please print)

Address

Postcode

Daytime Telephone Evening Telephone

Fax (Important) E-mail

Please tick if you prefer not to receive information about our upcoming sales by e-mail

I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Compliance Department at +44 (0)20 7839 9060 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference. We also request that you complete the section below with your bank details:

Name of Bank(s)

Address of Bank(s)

Account Number(s)

Name of Account Officer(s)

Bank Telephone Number

### PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:



SIR EDUARDO PAOLOZZI (1924-2005)  
*A sculptor's chair and prototype, 1987*  
£80,000 – 120,000

**DESIGN**

*London, 17 October 2018*

**VIEWING**

12-17 October 2018  
8 King Street  
London SW1Y 6QT

**CONTACT**

Simon Andrews  
sandrews@christies.com  
+44 (0)20 7752 3380

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

**CHRISTIE'S**



MARC NEWSON (B. 1963)  
*Orgone Stretch Lounge, 1993*  
aluminium and enamel  
24¾ x 31½ x 71½ in. (63 x 80 x 181.5 cm.)  
£300,000 - 500,000

**MASTERPIECES OF DESIGN  
AND PHOTOGRAPHY**

*London, March 2019*

**VIEWING**

March 2019  
8 King Street  
London SW1Y 6QT

**CONTACT**

Simon Andrews  
sandrews@christies.com  
+44 (0)20 7752 3380

Other fees apply in addition to the hammer price. See Section D  
of our Conditions of Sale at the back of the Auction Catalogue

**CHRISTIE'S**



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Kick-start your career in the art world  
with a Christie's Education.

[LEARN MORE AT CHRISTIES.EDU](https://www.christies.edu)

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# CHRISTIE'S

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