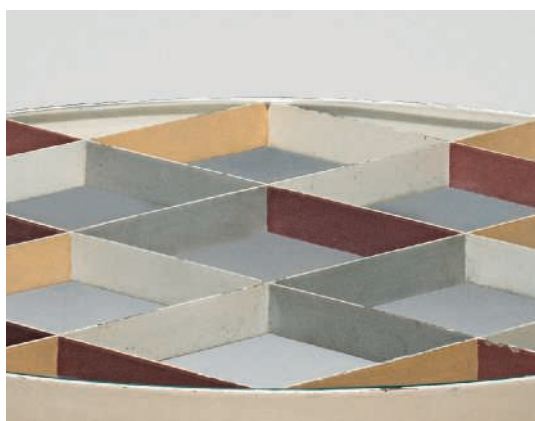


# THINKING ITALIAN DESIGN



CHRISTIE'S



# THINKING ITALIAN DESIGN

**WEDNESDAY 16 OCTOBER 2019**

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Wednesday 16 October 2019  
at 12.30 pm

8 King Street, St. James's  
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# DESIGN

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# DESIGN INTERNATIONAL CALENDAR 2019

## LONDON

16 OCTOBER 2019  
**THINKING ITALIAN DESIGN**

16 OCTOBER 2019  
**DESIGN**

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10-11 DECEMBER 2019  
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12 NOVEMBER 2019  
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DECEMBER 2019  
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NEW YORK**



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Subject to change.



MAX INGRAND (1908-1969)

*A rare ceiling light, circa 1959*

brass, frosted glass

manufactured by Fontana Arte, Milan, Italy

31½ x 11¼ in. diameter (80 x 30 cm.)

£20,000-30,000

US\$25,000-37,000

€23,000-34,000

LITERATURE:

*Rivista dell'Arredamento*, no. 57, 1959, an advertisement of the model n.p.





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

■Ω2

PAOLO BUFFA (1903-1970)

*An occasional table, circa 1940*

*Verde Alpi* marble, bronze  
produced by Angelo Marelli, Cantú, Italy  
18½ x 32¾ in. (48 x 82 cm.)

£8,000-12,000

US\$10,000-15,000

€9,100-14,000

PROVENANCE:

Phillips, New York, 11 June 2014, lot 70;  
Acquired from the above by the present owner.

This lot is sold with a certificate of expertise from the Paolo Buffa Archive.





■3

CARLO SCARPA (1906-1978)

**A mirror, model no. 30, designed 1937**

*martellato* coloured glass, mirrored glass, brass  
 produced by Venini, Murano, Italy  
 16 x 14¼ x 3½ in. (40.5 x 36 x 8 cm.)

£18,000-22,000

US\$23,000-27,000

€21,000-25,000

LITERATURE:

Other examples illustrated:

M. Barovier, R. Barovier Mentasti, A. Dorigato, *Il Vetro di Murano alle Biennali 1895-1972*, 1995, p. 44 for a period image of the Venini presentation at the XXI Venice Biennale, 1938;  
 F. Deboni, *Venini Glass*, Milan, 1996, n.p., pl. 43 for the model in the Catalogo Blu;  
 M. Barovier, *Carlo Scarpa, Glass of an Architect*, Milan, 1998, p. 275 for a period image of the Venini presentation at the XXI Venice Biennale, 1938;  
 A. Venini Diaz de Santillana, *Venini Catalogue Raisonné 1921-1986*, Milan, 2000, p. 242, pl. 43 for the model in the Catalogo Blu;  
 M. Barovier, ed., *Carlo Scarpa: Venini 1932-1947*, exh. cat., Fondazione Giorgio Cini, Venice, 2012, p. 33 for a period image of the Venini presentation at the XXI Venice Biennale, 1938.

Another example of the present lot was notably exhibited at the XXI Biennale, Venice, in 1938. The present lot is a rare example of the model executed in *martellato* glass, a technique which involved the gentle hammering of on the glass whilst still malleable, crating soft curves on the frame's surface.



Carlo Scarpa for Venini, 1938, showing another example of this model  
 ©Venini, Italy



4

ANGELO LELII (1911-1979)

*A rare 'Lucinella' table lamp, circa 1950*

marble, brass, painted aluminium, rubber  
manufactured by Arredoluce, Milan, Italy  
approximately 22½ in. high (57 cm.)

£6,000-8,000

US\$7,500-9,900

€6,800-9,000

LITERATURE:

A. Pansera, A. Padoan and A. Palmaghini, *Arredoluce, Catalogue Raisonné 1943-1987*,  
Milan, 2018, other examples illustrated pp. 124-25, 282, no. 27.



PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

■5

GIO PONTI (1891-1979)

*A rare and important desk, designed for the offices of the Italian national broadcasting services RAI, circa 1951*

ash, ash veneer, painted wood  
executed by Giordano Chiesa, Milan, Italy  
30 x 83½ x 35¾ in. (76 x 202 x 91 cm.)

£50,000-80,000

US\$62,000-99,000

€57,000-90,000

PROVENANCE:

Galleria Anna Patrassi, Milan;  
Acquired from the above by the present owner, 2010.

LITERATURE:

Other examples illustrated:  
G. Ponti, 'Mobili per un ufficio', *Domus*, no. 281, April 1953, p. 48;  
U. La Pietra, *Gio Ponti*, New York, 1988, p. 192, fig. 401;  
I. de Guttry, M.P. Maino, *Il mobile italiano degli anni '40 e '50*, Bari, 1992, p. 235, fig. 16.





■ 6

VITTORIANO VIGANÒ (1919-2016)

*A rare two-light standard lamp, model no. 1049, circa 1951*

chiselled marble, brass, painted aluminium  
manufactured by Arteluce, Milan, Italy  
84¼ in. high (214 cm.)

£25,000-35,000

US\$31,000-43,000

€29,000-39,000

LITERATURE:

Other examples illustrated:

'Lampadaires and lampes de bureaux', *L'Architecture d'Aujourd'hui*, no. 36, August 1951, p. 85, fig. 1;

'Il "nuovo loggiato"', *Domus*, July 1952, no. 272, pp. 22-23;

L. Licitra Ponti, E. Ritter, 'Terrazzi e scale', *Mobili e interni di architetti italiani*, 1952, p. 114;

*Gino Sarfatti, Il design della luce*, exh. cat., Triennale Design Museum, Milan, 2012, p. 39;

R. Sarfatti, *Il fascino delle lampade di Gino Sarfatti, sul filo della memoria*, Milan, 2011, p. 39 for a preparatory drawing of a similar model;

M. Romanelli, S. Severi, *Gino Sarfatti, selected works 1938-1973*, Milan, 2012, pp. 19, 66, 449.

Typically seen with a round, polished base, this example of the 1049 floor lamp is one of two known examples with a rough-hewn marble base, echoing other works by Gino Sarfatti for Arteluce such as the 1057 floor lamp from 1948.



Period photo of the present model, 1952  
Courtesy of Editoriale Domus, Milan



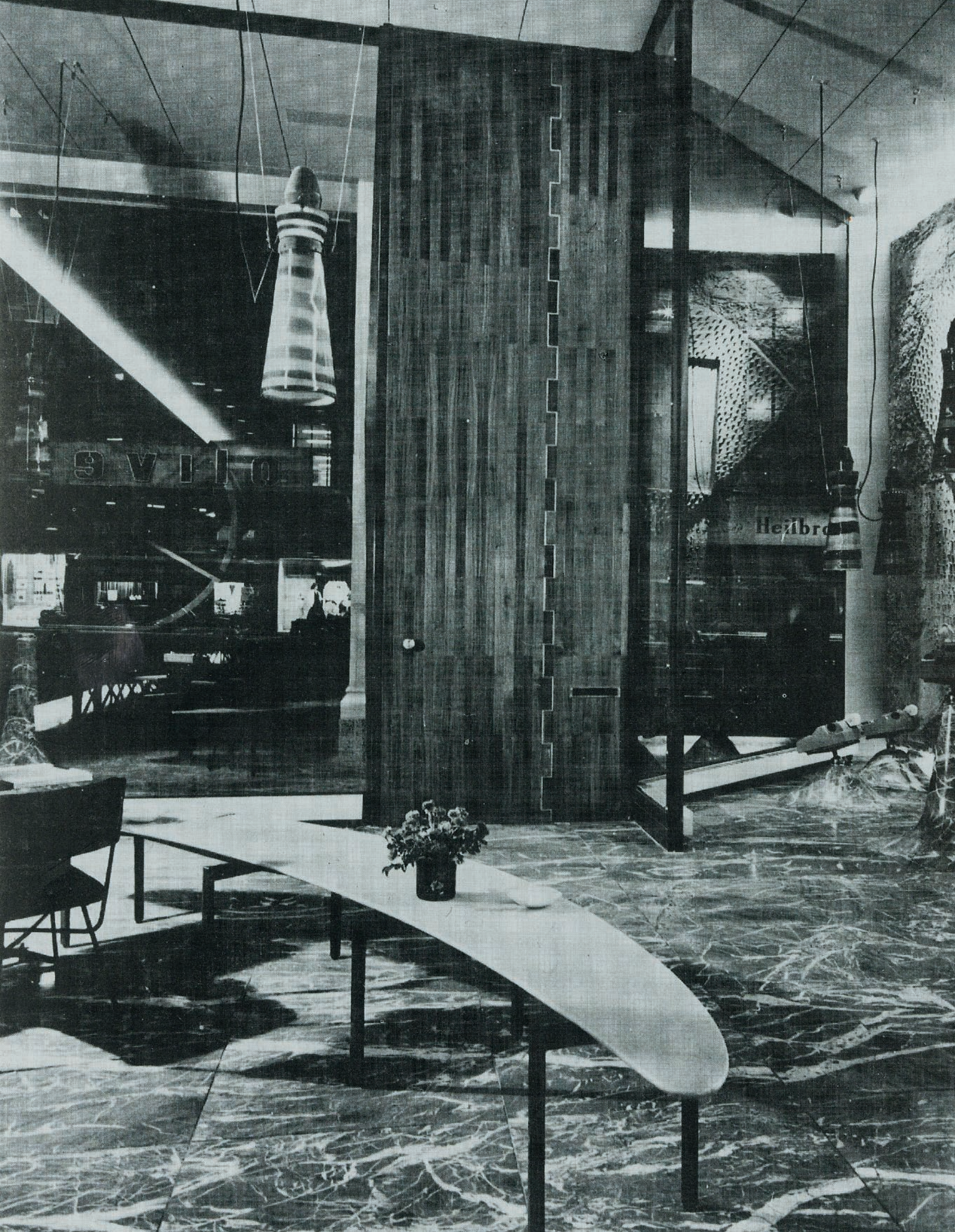
## STUDIO B.B.P.R. THE NEW YORK OLIVETTI CONSOLE

A committed and passionate lover of design, Adriano Olivetti's Showrooms were a tribute to the ideology he built his company on, representative of the forward-thinking and innovative approach for which he was renowned.

For the design of many of the showrooms and office buildings under the company banner, which in 1954 included 106 locations across the world, Adriano availed himself of the most celebrated Italian architects of this time: Carlo Scarpa executed the Venice San Marco square showroom in 1958 (now part of the National Trust); Franco Albini and Franca Helg designed the Paris Olivetti store; Ignazio Gardella the showroom in Düsseldorf. For the first American Olivetti showroom, a large split-level space on 5th Avenue, Olivetti selected Studio B.B.P.R. (Gian Luigi Banfi, Ludovico Belgiojoso, Enrico Peressutti and Ernesto Nathan Rogers). Unveiled in the autumn of 1954 the opulent, extravagant space captured the attention of both passers-by and the media. Set in the context of 5th Avenue, with its eye-catching vitrines and progressive shop designs, the Olivetti showroom was a dramatic show-stopper, although described by Mr. Olivetti as "Nothing unusual for us, just a little bigger splash" (Industrial Design, October 1954).

At the heart of this innovative approach was the conviction that selling the brand was to be the primary focus of the company. Beyond the double-height, walnut front doors, a large open space featured marble floors with integrated pedestals, each supporting an Olivetti typewriter. These were distributed throughout the showroom: on the wall-mounted desk to the side, on the sculptural pivoting wheel in its centre, all centred by a half-moon shaped, pink marble console placed at the heart of the showroom (illustrated).

The console's frame exhibits characteristic traits of the Studio BBPR style, contrasting the smooth, organically-shaped marble top. For this element of the design the firm acquired a slate of rare Candoglia marble, an unusual pink-coloured stone with occasional touches of grey. Sourced from the Candoglia quarry, this characteristic marble has for centuries been almost exclusively reserved first for the construction, then for the upkeep and restoration, of the Duomo in Milan.



■7

STUDIO B.B.P.R.

(LUDOVICO BELGIOJOSO, ENRICO PERESSUTI,  
GIAN LUIGI BIANFI & ERNESTO NATHAN ROGERS)

*A unique console, from the Olivetti Showroom, New York, 1954*

painted steel, Candoglia marble  
28¾ x 148¾ x 39¼ in. (73 x 352 x 100 cm.)

£30,000-50,000

US\$38,000-62,000

€34,000-56,000

PROVENANCE:

Olivetti Showroom, New York, 1954;  
Private collection;  
Acquired from the above by the present owner.

LITERATURE:

This lot illustrated:

A.L. Huxtable, 'Olivetti's lavish shop in New York', *Art Digest*, July 1954, vol. 28, p. 15;  
'Italia a New York, un nuovo negozio di Olivetti', *Domus*, no. 298, September 1954,  
pp. 3, 5-6;  
O. Gueft, 'BBPR: Olivetti, New York, first important assignment carried out in the United  
States by the architects from Milan', *Interiors*, November 1954, pp. 124, 126, 130;  
'Nouveau magasin Olivetti à New York', *Architecture d'Aujourd'hui*, February 1955,  
vol. 26, p. 58;  
I. de Guttry, M.P. Maino, *Il mobile italiano degli anni '40 e '50*, Bari, 1992, p. 95, fig. 13.









VITTORIO ZECCHIN  
*SALOMÉ*

PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

8

VITTORIO ZECCHIN (1878-1947)

*The 'Salomé' vase, 1921*

amethyst glass, applied gold leaf decoration with blue, red and black enamel details in relief

applied decoration by Vittorio Gazzagon

14 $\frac{3}{8}$  in. high (36 cm.)

with enamel artist's cypher VZ

£150,000-250,000

US\$190,000-310,000

€170,000-280,000

PROVENANCE:

Stadion Casa d'Aste, Milan, 21 October 1994, lot 288;

Acquired from the above by the present owner.

EXHIBITED:

*La Fiorentina Primavera*, Palazzo delle Esposizioni, Parco di S. Gallo, Florence, 1922;

*Vittorio Zecchin, 1878-1947, pittura, vetro, arti decorative*, Museo Correr, Venice,

10 November 2002-9 February 2003.

LITERATURE:

This lot illustrated:

*La Fiorentina Primavera*, exh. cat., Palazzo delle Esposizioni, Parco di S. Gallo, Florence, 1922, n.p.;

F. Deboni, *Murano '900*, Milan, 1996, no. 20;

M. Barovier, M. Mondì, C. Sonogo, *Vittorio Zecchin, 1878-1947, pittura, vetro, arti decorative*, exh. cat., Museo Correr, Venice, 2002, no. 119.



detail of artist's cypher

The present lot is unique and the largest example from a small series of enamelled *soffiati* vases Vittorio Zecchin designed between 1919 and 1921. *Salomé* was a recurrent theme the artist used on other works, such as tapestries and paintings, as also seen on a drawing by the artist currently in the collection of Ca' Pesaro International Gallery of Modern Art, Venezia. The technique involved in executing the *Salomé* vase consisted of applying gold leaf over the amethyst *soffiato* glass body; areas of the application were later removed to create the decorative pattern. Details in enamel were subsequently applied to recreated the hair (black), the lips (red) and the peacocks' eyes (blue). Another example of the early series by Vittorio Zecchin, the notorious *Coppa delle Vestali*, is today part of the permanent collection of the Fondazione il Vittoriale degli Italiani, Gradone Riviera, Brescia.



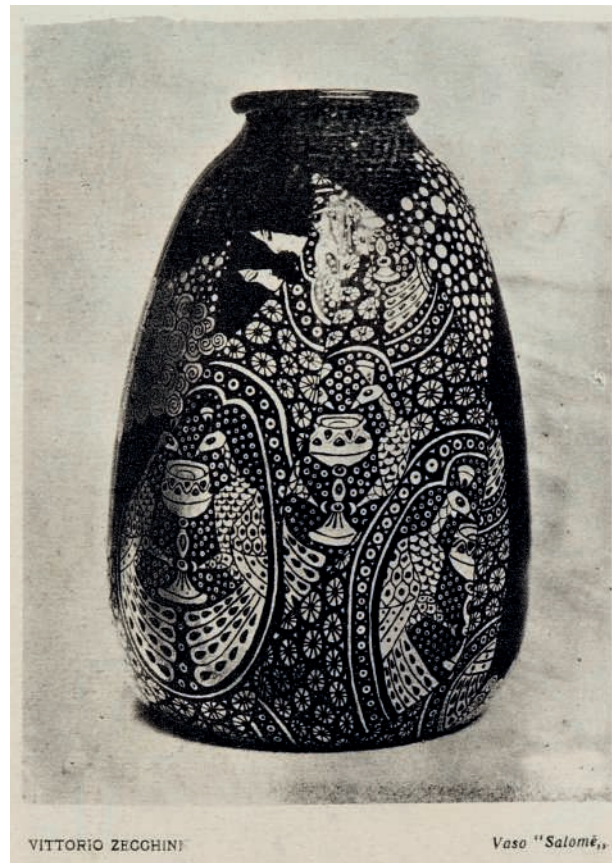
The vase is of classic shape, ovoid and tapered at the mouth with a defined and narrow border. In the decoration, the figure of Salomé stands out on an indistinct background holding the severed head of Saint John the Baptist. The Gospel narrates that Herod had had the Saint arrested for openly criticising his union with Herodias, already his brother's wife, but had not had the courage to order his death. During a banquet, Salomé performed a sensual dance and a mesmerised Herod promised he would grant her any wish; the girl, compelled by her mother Herodias, then asked to have the head of John the Baptist on a tray.

This theme was very dear to the artist and was a recurrent subject of his drawings, oils, tapestries and decorative arts. The lower part of the vase was decorated with repeated medallions enclosing two peacocks drinking from a chalice. The peacocks, sacred animals to Juno for their role in accompanying the souls of the empresses to the afterlife are a symbol, in Christian doctrine, of royalty, beauty and immortality.

Symbolism and historicism come together in this extraordinary vase. The author was certainly seduced by the same aesthetics that animated Klimt's exhibition at the 1910 Venice Biennale and for the design of this vase, was unconventionally inspired by Medieval and Lombard culture. The decoration can be compared to the motif found on a Cipollino marble pluteus dating from the beginning of the 8th century, from the oratory of San Michele alla Pusterla and currently part of the collection of the Malaspina Civic Museum, Pavia; a testimony to the Lombardic sculptural tradition, in a frame formed by twenty-six roundels depicting symbols of both flora and fauna, two peacocks facing each other, drinking from a cup, from which a Christian cross emerges.

The work vase was exhibited at the Fiorentina Primavera exhibition in 1922 (illustrated) however the theme of the Salomé was, as early as in 1919, the main subject of a tapestry, as part of the solo exhibition by Vittorio Zecchin held at the Bevilacqua La Masa Opera in Venice, at which twenty-four works by the artist and designer were displayed, including embroidered tapestries, chalices and glass vases.

Maria Paola Maino



This lot as illustrated in the exhibition catalogue *La Fiorentina Primavera*, 1922  
 Courtesy Marino Barovier, Venice



PROPERTY FROM A PRIVATE COLLECTION, EUROPE

λ9

ERCOLE BAROVIER (1889-1974)

**A rare 'Primavera' fish, 1929-1930**

*Primavera* glass with applied black *pasta vitrea* decorations executed by Vetreria Artistica Barovier, Murano, Italy  
7½ x 29¼ x 2¾ in. (18 x 30 x 6 cm.)

£80,000-120,000

US\$100,000-150,000

€91,000-140,000

**PROVENANCE:**

Private collection, Turin;  
Galleria Marina Barovier, Venice;  
Acquired from the above by the present owner, circa 2000.

**EXHIBITED:**

*L'Arte dei Barovier, vetrai di Murano 1866-1972*, Fondazione Scientifica Querini Stampalia, Venice, 12 March - 18 April 1993;  
*Il Bestiario di Murano, Sculture in vetro dal 1928 al 1965*, Palazzo Ducale, Venice, 1996, 21 June - 31 October 1996.

**LITERATURE:**

This lot illustrated:  
R. Barovier Mentasti, *Venetian Glass 1890-1990*, Venice, 1992, p. 70, no. 59;  
M. Barovier, A. Dorigato, *L'Arte dei Barovier, vetrai di Murano 1866-1972*, exh. cat., Fondazione Scientifica Querini Stampalia, Venice, 1993, p. 113, no. 36;  
M. Barovier, A. Dorigato, *Il Bestiario di Murano, Sculture in vetro dal 1928 al 1965*, exh. cat., Palazzo Ducale, Venice, 1996, p. 24.

The distinctive netted lace-like characteristics of *Primavera* glass evolved from experimental trials Ercole Barovier was undertaking with chemicals and glass components. The element responsible for the unevenness in colour and texture, which confers the glass its characteristic white crackled netting, was linked specifically to a single batch of mixture delivered to the Vetreria Artistica Barovier around 1930. Its chemical components were never fully identified and the production of works using *Primavera* glass was limited to the amount of the mixture available. The present lot is a rare example of a fish, one of the few animal forms from the *Primavera* series which was first presented in occasion of the IV Monza Triennale, in 1930, and subsequently at the XVII Venice Biennale, 1931 (illustrated). Only one other example of a *Primavera* fish is known to date, featuring blue glass details as opposed to black *pasta vitrea* as featured in the present lot.



Ercole Barovier, drawing of a 'Primavera' fish, 1929-1930  
Courtesy Marino Barovier, Venice



'Primavera' glass by Vetreria Artistica Barovier  
Courtesy Marino Barovier, Venice







ERCOLE BAROVIER  
*PRIMAVERA* PIGEON

Ercole Barovier hailed from one of Murano's oldest and most successful glassmaking families. Though a student of medicine, he and his brother Nicolo joined the family business in 1920, which at the time traded under the name Vetreria Artistica Barovier. A dynamic proprietor, Ercole's true genius lay in his designs, as reflected in his major success with murrine vessels, achieved shortly after joining the firm, and soon thereafter with the introduction of his Primavera series of 1929-1930. The collection, presented at the 1930 IV Monza Triennale, featured compotes, vases, and vessels. The icon of the collection however was the regal figure of a pigeon, proudly standing with its puffed chest at the centre of the installation, immediately becoming the most famed piece from the series, deemed worthy of a full page illustration in the catalogue (illustrated).

Primavera glass was quite literally the accidental result of one of Ercole's experiments, mixing various chemicals, and with its discovery came a new and revolutionary quality of glass, reminiscent of a cobweb in colourless glass decorated with a white crackled netting, matched with highly contrasting dark amethyst glass, commonly used at the time to mimic the colour black. The collection enjoyed immediate international success but, due to the scarcity of the available mixture, only a very limited number of pieces were produced. The secret to the chemical compound was never discovered, and to this day the technique has been impossible to replicate faithfully.

Including the present lot, only six examples of Primavera 'Piccione' are known today; two are currently held in private collections, one example is held in the collection of Barovier, Murano, a further example is in the permanent collection of the Fondazione Chiara e Francesco Carraro, Venice and a fifth example is in the collection of The Steinberg Foundation, New York.





A 'Primavera' pigeon at the XVII Biennale, Venice, 1930 as featured in the exhibition catalogue  
Courtesy Marino Barovier, Venice



'Primavera' glass by Vetreria Artistica Barovier, 1930  
Courtesy Marino Barovier, Venice

PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

λ10

ERCOLE BAROVIER (1889-1974)

**A rare 'Primavera' pigeon, 1929-1930**

*Primavera* glass with black pasta vitrea and clear glass decorations  
executed by Vetreria Artistica Barovier, Murano, Italy  
12½ in. high (31.5 cm.)

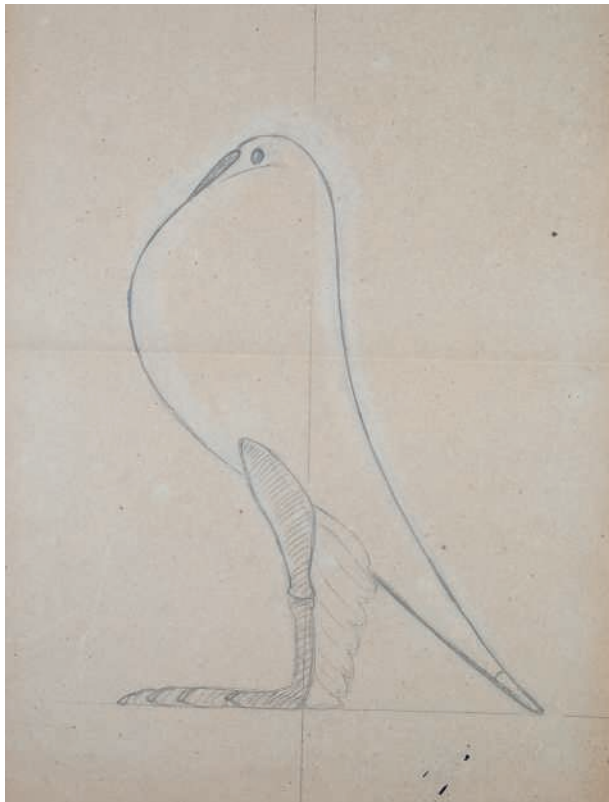
£150,000-250,000

US\$190,000-310,000

€170,000-280,000

**PROVENANCE:**

Private collection, Italy;  
Galleria Marina Barovier, Venice;  
Acquired from the above, circa 1993.



Drawing of the model, Vetreria Artistica Barovier, circa 1930  
Courtesy Marino Barovier, Venice

**LITERATURE:**

Other examples illustrated:

*La XVII Biennale di Venezia 1930*, exhibition catalogue, Venice, 1930, p. 191;  
U. Nebbia, 'La XVIIa Biennale di Venezia', *Emporium*, no. 430, October 1930, p. 239 for a period image of the model at the XVII Venice Biennale, 1930;  
'Animali di Vetro', *Domus*, no. 169, January 1942, p. 38, for a period image of the model at the XVII Venice Biennale, 1930;  
A. Gasparetto, *Vetri di Murano 1860-1960*, exh. cat., Palazzo della Gran Guardia, Verona, 1960, pl. XIXa, no. 7;  
*Vetri Murano Oggi*, exh. cat., Centro Cultura di Palazzo Grassi, Venice, 1981, p. 104, fig. 410 for a period image of the model at the XVII Venice Biennale, 1930;  
*Vetri Murano Oggi*, exh. cat., Palazzo Grassi, Venice, 1981, p. 104, fig. 410 for a period image of the model at the XVII Venice Biennale, 1930;  
R. B. Mentasti, A. Dorigato, A. Gasparetto, T. Toninato, *Mille Anni di Arte del Vetro a Venezia*, exh. cat., Palazzo Ducale and Museo Correr, Venice, 1982, p. 257, no. 508;  
R. Barovier Mentasti, *Il vetro veneziano*, Milan, 1982, p. 264, fig. 267;  
*Mostra del Vetro Italiano 1920-1940*, exh. cat., Palazzo Nervi, Turin, 1984, p. 102;  
A. Dorigato, *Murano Glass Museum*, Venice, 1986, p. 72;  
A. Dorigato, *Ercole Barovier 1889-1974, vetraio muranese*, exh. cat., Museo Correr, Venice, 1989, p. 27 for a period image of the model at the XXVI Venice Biennale, 1952, p. 45, no. 16;  
M. Barovier, A. Dorigato, *L'Arte dei Barovier, vetrai di Murano 1866-1972*, exh. cat., Fondazione Scientifica Querini Stampalia, Venice, 1993, p. 112, no. 85;  
A. Barovier, R. Barovier Mentasti, A. Dorigato, *Il Vetro di Murano alle Biennali 1895-1972*, Milan, 1995, p. 29, 68, for period images of the model at the XVII and XXVI Venice Biennale, 1930 and 1952, p. 121;  
M. Barovier, A. Dorigato, *Il Bestiario di Murano, Sculture in vetro dal 1928 al 1965*, exh. cat., Palazzo Ducale, Venice, 1996, p. 25;  
M. Barovier, *Venetian Art Glass, An American Collection, 1840-1970*, Stuttgart, 2004, p. 30 for a period image of the model at the XXVI Venice Biennale, 1952.





## WORKS BY GIACOMO MANZÙ FROM THE LAMPUGNANI NIGRI COLLECTION, MILAN

The following four lots come from the private collection of Arrigo Lampugnani Nigri. The Nigri family commissioned numerous works by Giacomo Manzù ranging from sculpture and painting to bas-relief and sculptural design. Alice Nigri, Arrigo's mother, was a protagonist and muse in hundreds of artworks by Manzù and the familial relationship with the artist permeates the collection.

Giacomo Manzù defies categorization. Once called the "Heir of the Renaissance" sculptor, Manzù sought to infuse his work with both a highly figuration of reality whilst simultaneously projecting a dream-like state of being. Figures are often reserved and introspective in his art, but emotions simmer just below the surface; connection with the spirit and mystery of life emanates from within.

"What is most important is the drive to create, which at times also gives the hope of perceiving the infinite. This is always the thought that accompanies our work, but it is a rare thing when the form preserves it", Manzù said.

Although known primarily for his depiction of Popes, Giacomo Manzù was secular and focused on spiritual truths that bind all of humanity together. In 1947 a competition opened to adorn two medieval wooden doors at the Vatican with bronze reliefs. After entering his first model, Manzù was one of twelve chosen to submit designs for the second competition, which he won. Manzù is seen as one of the great bas-relief sculptors in the history of art with roots that stem from Donatello, Berni and Cellini. With the completion of the reliefs for the "Door of Death" at the Vatican in 1964, Manzù will forever be judged by posterity in relation to the masters of the Renaissance.

In addition to architectural bas-reliefs, Manzù also created for selected commissions a small number of functional sculptures in the form of tables and floor lamps. These objects can be seen as an extension to cast bronze still-lives he created, depicting simple chairs draped with cloth and stacked with fruits or cuttings from a garden.

Casa Lampugnani in San Remo provided an ideal backdrop to push even further beyond the confines of traditional figurative sculpture, entering the world of design and the built environment. A monumental bronze table base, in the form of a sweeping tree branch supports a glass top that hovers above it weightlessly. This masterpiece of sculptural furniture is one of two known variations of the form. Branches were a repeated theme in the work of Manzù, depicted as intertwined grapevines, laurel leaves and in some cases wheat. In his monumental bas relief for Rockefeller Plaza in New York, Manzù's "Italie" depicts a heroic and symbolic gathering of grapevines and wheat stalks; symbolizing the basic elements of subsistence: wine and bread. Additionally, Manzù created tall lanterns (lots 12 and 13) for Casa Lampugnani. These large-scale "streetlights" are embellished with grape and laurel leaves, slightly diffusing the illumination within glass at the apex, while the minimal stem is given a simple ribbon as an accent. Each illuminated bronze sculpture rests solidly in a modernist base of onyx or marble, more akin to Brancusi than sculptures of the Renaissance.

These works are not simply decoration, but rather elements in space that interact and animate the environment in which they reside. They channel the metaphysical and the spiritual while creating a nexus between nature and civilization. The works undermine our intuitive sense of scale, as lampposts shrink to fit into rooms and tree branches scale up to evoke a Lilliputian world. The human figure, always the chosen motif of the artist, is not absent in these works: it is the human inhabitants, the people who live and eat and converse amongst these designs, that become the art and the life and mystery that Giacomo Manzù sought to celebrate.

WORKS BY GIACOMO MANZÙ FROM THE LAMPUGNANI NIGRI COLLECTION, MILAN

■11

### GIACOMO MANZÙ (1908-1991)

*A rare and important table, circa 1956*

cast bronze, original glass, rubber  
cast by Fonderia Artistica MAF, Milan, Italy  
33 x 90½ x 36 in. (83.5 x 230 x 91 cm.)  
top of one branch signed in the cast *MANZU*

£60,000-80,000

US\$75,000-100,000

€68,000-90,000

**PROVENANCE:**

Lampugnani Nigri collection, Milan, acquired directly from the artist, circa 1956;  
Thence by descent to the present owner.

The present lot is registered in the Giacomo Manzù Archive, Aprilia, as number 24 and is sold together with a certificate of authenticity.



Lots 11 & 14 illustrated in situ, Lampugnani Nigri collection  
Other artworks © Giacomo Manzù





WORKS BY GIACOMO MANZÙ FROM THE LAMPUGNANI NIGRI COLLECTION, MILAN

■ 12

GIACOMO MANZÙ (1908-1991)

*A unique and important monumental pair of lanterns, 1946-1948*

patinated bronze, marble, glass

cast by Fonderia Artistica MAF, Milan, Italy

each 114¼ in. high (280 cm.)

(2)

£12,000-18,000

US\$15,000-22,000

€14,000-20,000

PROVENANCE:

Lampugnani Nigri collection, Milan, acquired directly from the artist, circa 1946-1948;  
Thence by descent to the present owner.

EXHIBITED:

Manzù, Palazzo Reale, Milan, 1988, 17 December 1988-26 February 1989.

LITERATURE:

Manzù, exh. cat., Palazzo Reale, Milan, 1988, this lot illustrated p. 109, fig. 79.

The present lot is registered in the Giacomo Manzù Archive, Aprilia, as number 23 and is sold together with a certificate of authenticity.



Lot 12 illustrated *in situ*, Lampugnani Nigri collection  
Other artworks © Giacomo Manzù



WORKS BY GIACOMO MANZÙ FROM THE LAMPUGNANI NIGRI COLLECTION, MILAN

■13

GIACOMO MANZÙ (1908-1991)

*A unique pair of important and monumental standard lamps, 1946-1948*

patinated bronze, marble, glass

cast by Fonderia Artistica MAF, Milan, Italy

each 115¾ in. high (294 cm.)

(2)

£12,000-18,000

US\$15,000-22,000

€14,000-20,000

PROVENANCE:

Lampugnani Nigri collection, Milan, acquired directly from the artist, 1946-1948;  
Thence by descent to the present owner.

LITERATURE:

*Manzù*, exh. cat., Palazzo Reale, Milan, 1988, similar model illustrated p. 109, fig. 79.

The present lot is registered in the Giacomo Manzù Archive, Aprilia, as number 22 and is sold together with a certificate of authenticity.



Lot 13 illustrated *in situ*, Lampugnani Nigri collection  
Other artworks © Giacomo Manzù



WORKS BY GIACOMO MANZÙ FROM THE LAMPUGNANI NIGRI COLLECTION, MILAN

**14**

GIACOMO MANZÙ (1908-1991)

*A unique table lamp, 1946-1948*

ebonised wood, brass, glass

28¼ x 17¼ in. diameter (72 x 44 cm.)

each engraved glass panel signed *Manzù*

£6,000-8,000

US\$7,500-9,900

€6,800-9,000

**PROVENANCE:**

Lampugnani Nigri collection, Milan, acquired directly from the artist, 1946-1948;  
Thence by descent to the present owner.

The present lot is registered in the Giacomo Manzù Archive, Aprilia, as number 25  
and is sold together with a certificate of authenticity.



■15

MAX INGRAND (1908-1969)

*A rare chandelier, circa 1956*

painted steel, brass, glass  
manufactured by Fontana Arte, Milan, Italy  
57 x 34¼ in. (157 x 87 cm.)

£20,000-30,000

US\$25,000-37,000

€23,000-34,000

PROVENANCE:

Private collection, Milan.

LITERATURE:

Other examples illustrated:

*Domus*, no. 324, November 1956, n.p. for a Fontana Arte advertisement;

*Vitrum*, no. 84, October 1956, p. 20;

R. Moutard-Uldry, 'Le cadre raffiné d'une vie familiale', *Art et Décoration*, no. 106,

February-March 1964, a similar example illustrated p. 45;

P.-E. Martin Vivier, *Max Ingrand, Du verre à la lumière*, Paris, 2009, a similar example illustrated p. 151.





■16

PAOLO BUFFA (1903-1970)

*A pair of wall-mounted mirrors, circa 1950*

mirrored glass, gilt wood

produced by Serafino Arrighi, Cantù, Italy

each 24 x 16½ in. (61 x 42 cm.)

(2)

£5,000-8,000

US\$6,200-9,900

€5,700-9,000

This lot is sold together with a certificate of expertise from the Paolo Buffa Archive.



17

TOMASO BUZZI (1900-1981)

*A rare illuminated panel, circa 1934*

burr-walnut veneer, painted wood, partially acid-etched glass, Bakelite  
produced by Luigi Fontana & C., Milan, Italy  
10¼ x 11¼ x 2½ in. (26.5 x 30 x 6.5 cm.)

£7,000-9,000

US\$8,800-11,000

€7,900-10,000

LITERATURE:

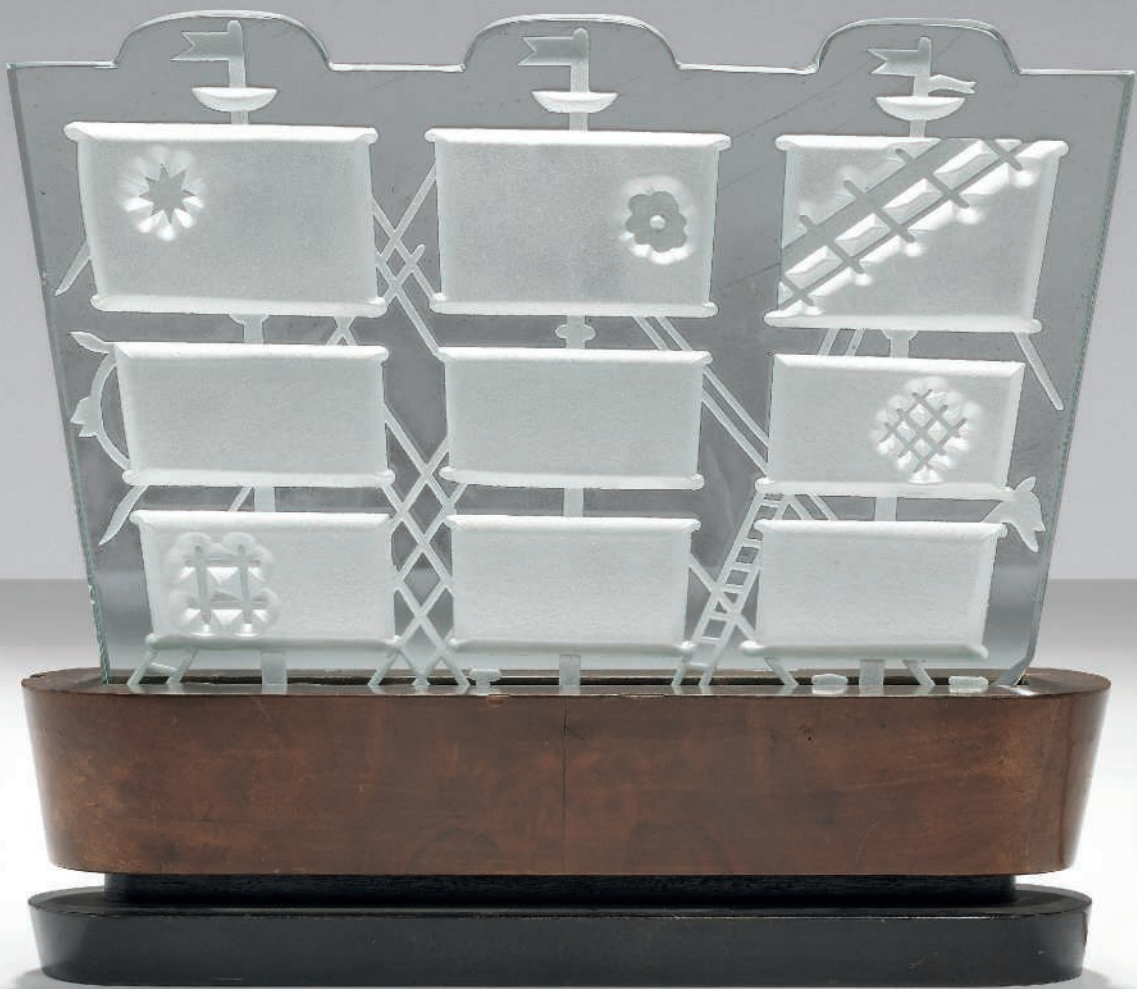
'Applicazioni del Cristallo nell'Arredamento Moderno', *Domus*, no. 58, October 1932, p. 602 for the model with a different etched decoration.

A similar example of the present design, featuring a rectangular shaped panel, was part of the interior furnishing conceived by Tomaso Buzzi for the 'Bolzano', the Italian Royal Navy's heavy cruiser, in 1934 (illustrated). The cruiser, which was irreparably damaged during World War II, was dismantled and its interiors dispersed after being decommissioned in 1946 at the port city La Spezia.

Christie's would like to thank Marco Solari from the Buzzi Archive for his assistance with the cataloguing of this lot.



Period photograph of the Bolzano heavy cruiser interior, circa 1934, showing a related work  
Courtesy of the Buzzi Archive, La Scarzuola, Italy



## GIO PONTI AND PIERO FORNASETTI *THE 'ARCHITETTURA' TRUMEAU, 1951*

The collaboration between architect Gio Ponti and designer Piero Fornasetti was initiated by Ponti's discovery of the distinctively-patterned silk scarves Fornasetti presented at the V Milan Triennale in 1933 that he chose to feature in his *Domus* magazine. The two effectively started working together in 1939 when Ponti, who was then working on the Ministry of Foreign Affairs building in Rome, assigned Fornasetti the task of designing its floor. Ponti and Fornasetti established then an important working relationship that would last over twenty years, during which they furnished and decorated significant private commissions, such as the *Dulciora* emporium in Milan as well as large scale projects such as the *Andrea Doria* ocean liner and the *San Remo Casino*.

An icon of Post-War Italian design, the original *Trumeau Architettura* marked the height of the collaboration between the architect and the designer. The *trumeau* features the three separate storage sections characteristic of the 18th Century Neoclassical furniture form, the central part designated to function as a writing desk. Produced in only two examples with this *décor*, the companion *trumeau* to the present lot was notably revealed at the IX Milan Triennale in 1951 (illustrated) alongside other works by the architect, marking the first appearance of what was to become a signature model for the two collaborators. Gio Ponti's rationalist approach, evident in the solemn personality of the *trumeau* conferred clear boundaries and set structure to Fornasetti's architectural themed patterns, both fantastic and surrealist. Effectively, the two contrasting characteristics offered an unexpected balance between their opposing yet complimentary artistic personalities. Eventually, the *Trumeau Architettura* was to be subsequently produced, with differing surface treatments, throughout the ensuing decades. The first adaptation that Fornasetti made to the original collaborative design was to remove the curved top and then to adapt the sabot-capped tapering legs to ebonised block feet.

Only two examples of the original 1951 Gio Ponti - Piero Fornasetti collaborative model, with the distinctive curved top and sabot-capped wooden legs, were executed. The other, exhibited at the IX Milan Triennale, has been in the collection of the Victoria & Albert Museum, London, since 1983. In contrast to the white-painted legs of the present lot, the *V&nbsp;example* had polished wood legs which were replaced in the 1980s. The history of the present lot can be traced back to a New York writer who acquired the *Trumeau* from the celebrated and pioneering interior designer Melanie Kahane. Preserved as the collaborative duo intended, this important *Trumeau* cabinet represents the sole remaining opportunity to engage with an example of this seminal design from the original production.



PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

■18

GIO PONTI (1891-1976) AND  
PIERO FORNASETTI (1913-1988)

*The 'Architettura' trumeau, 1951*

trompe-l'œil screen-print, painted wood, brass  
produced by Fratelli Radice, Milan, Italy, from the original production of 2  
89½ x 31½ x 16 in. (227 x 80 x 41 cm.)

£80,000-120,000

US\$100,000-150,000

€91,000-140,000

PROVENANCE:

Melanie Kahane, US;  
Private collection, New York;  
Sotheby's, New York, 9 December 2005, lot 75;  
Private collection, Milan;  
Acquired from the above by the present owner.

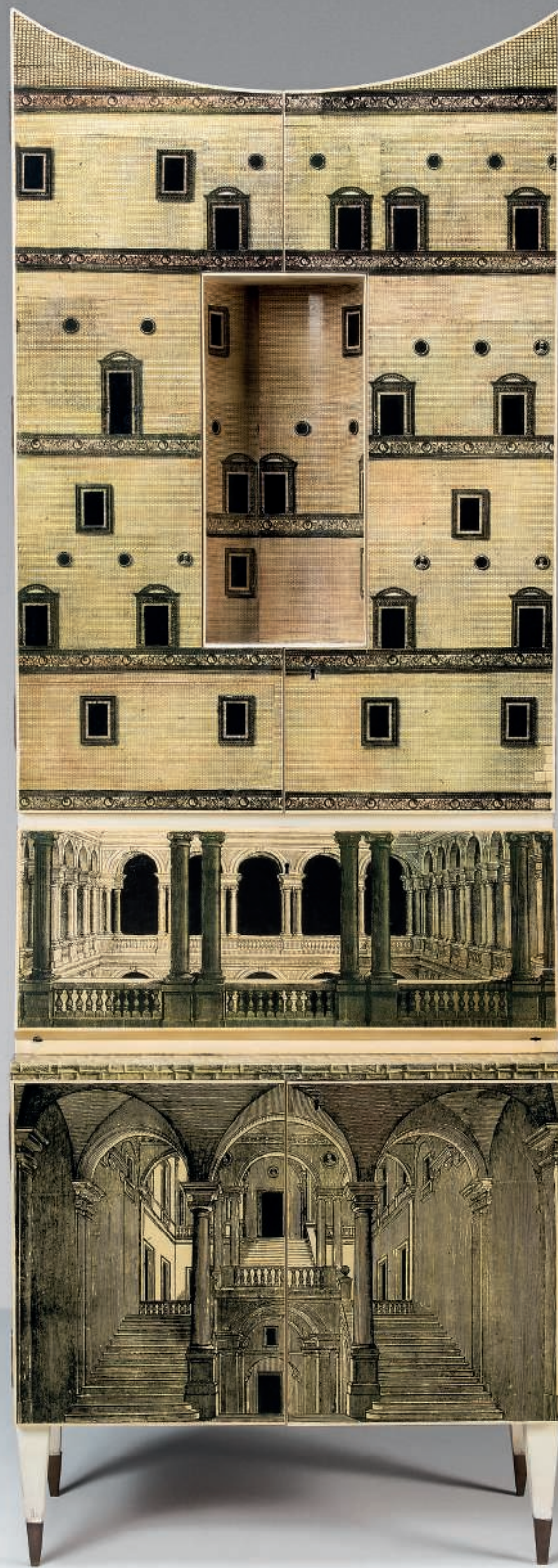


The companion example to this lot exhibited at the IX Milan Triennale, 1951  
© Triennale di Milano - Archivio fotografico.

LITERATURE:

For the companion example to the present lot:  
C. Santi, Zetti, Spreafico, *Ambienti arredati alla 9a Triennale di Milano, Quaderni Domus*, no. 5, Milan, 1954, pp. 16-17;  
A. Branzi, M. De Lucchi, eds., *Il Design Italiano Degli Anni '50*, Milan, 1985, p. 111, fig. 321;  
P. Sparke, *Italian Design, 1870 to the present*, London, 1988, p. 97;  
P. Mauriès, *Fornasetti, designer of dreams*, London, 1991, p. 100;  
I. de Guttry, M.P. Maino, *Il Mobile Italiano Degli Anni '40 e '50*, Bari, 1992, p. 165, fig. 4;  
C. Wilk, *Western Furniture, 1350 to the present day*, London, 1996, pp. 212-13;  
U. La Pietra, *Gio Ponti*, New York, 1996, p. 168, fig. 353;  
L. Falconi, *Gio Ponti, Interni, oggetti, disegni 1920-1976*, Milan, 2004, p. 160;  
B. Fornasetti, *Fornasetti, The Complete Universe*, Milan, 2010, pp. 348-49.





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

■Ω19

ANGELO LELII (1911-1979)

*A rare large ceiling light, circa 1958*

opaque glass, nickel-plated brass, painted aluminium  
manufactured by Arredoluce, Monza, Italy  
7½ x 59 in. diameter (19.5 x 150 cm.)

£20,000-30,000

US\$25,000-37,000

€23,000-34,000

PROVENANCE:

Phillips, London, 28 April 2015, lot 239;  
Acquired from the above by the present owner.

LITERATURE:

A. Pansera, A. Padoan and A. Palmaghini, *Arredoluce, Catalogue Raisonné 1943-1987*,  
Milan, 2018, this example illustrated pp. 210, 321, no. 243.

This lot has been registered in the Arredoluce Archives, Italy as number 7265946.



(underside view)



■20

GINO SARFATTI (1912-1985)

*An early floor lamp, model no. 1063, circa 1954*

painted steel, painted aluminium, fluorescent tube light

manufactured by Arteluce, Milan, Italy

85 in. high (216 cm.)

base with manufacturer's decal label AL/MILANO/ARTELUCE

£18,000-24,000

US\$23,000-30,000

€21,000-27,000

LITERATURE:

Other examples illustrated:

G. Krohn, K. Halmburger, *Lampen und Leuchten, ein internationaler formenquerschnitt*, Munich, 1962, p. 46, fig. 149;

A. Koch, *Struck by Lighting, An art-historical introduction to electrical lighting design for the domestic interior*, Rotterdam, 1994, p. 101, fig. 134;

M. Romanelli, S. Severi, *Gino Sarfatti, Selected Works 1938-1973*, Milan, 2012, pp. 60, 250, 452;

*Gino Sarfatti, Designing Light*, exh. cat., Triennale Design Museum, Milan, 2012, p. 90;

C. Krzentowski, D. Krzentowski, *The Complete Designers' Lights 1950-1990, 30 Years of Collecting*, Paris, 2012, p. 93.

The bold functionalism and pioneering utilisation of fluorescent tube lighting ensured that Gino Sarfatti's 1063 floor lamp was rewarded with the prestigious *Compasso d'Oro* award at the Milan Triennale of 1954. The domed canopy to the transformer box of this example, finished in a monochrome palette of black, white and grey, confirms this example as being of early production.





GIO PONTI  
*PROPERTY FROM A PRIVATE  
COLLECTION, MILAN, 1956*

PROPERTY FROM A PRIVATE COLLECTION, MILAN

■21

GIO PONTI (1891-1979)

*A rare 'Arlecchino' coffee table, executed for a private commission, Milan, circa 1956*

painted brass, brass, glass, rubber  
 executed by Giordano Chiesa, Milan, Italy  
 14½ x 32 in. diameter ( 37.5 x 81.5 cm.)

£100,000-150,000

US\$130,000-190,000

€120,000-170,000

PROVENANCE:

Private collection, Milan, circa 1956;  
 Thence by descent;  
 Acquired from the above by the present owner.



Gio Ponti apartment, Via Dezza, Milan, 1956-1957  
 Courtesy of Gio Ponti Archives, Milan

LITERATURE:

Other examples illustrated:  
 'Mostra a Villa Olmo', *Domus*, no. 335, October 1957, p. 43;  
 G. Ponti, 'Una casa a pareti apribili', *Domus*, no. 334, September 1957, pp. 22-24;  
 A. Branzi, M. De Lucchi, *Il Design Italiano Degli Anni '50*, Milan, 1985, p. 149, fig. 465;  
*Gio Ponti, Arte Applicata*, exh. Cat., Centro Internazionale di Brera, Milan, 1987, p. 24, no. 145;  
 L. Licitra Ponti, *Gio Ponti: The Complete Work 1923-1978*, London, 1990, p. 194;  
 I. de Guttry, M.P. Maino, *Il Mobile Italiano Degli Anni '40 e '50*, Bari, 1992, p. 62, fig. 43;  
 U. La Pietra, *Gio Ponti: L'arte si innamora dell'industria*, Milan, 2009, p. 250, fig. 525, p. 252, fig. 531;  
 L. Falconi, *Gio Ponti, Interiors, Objects, Drawings 1920-1976*, Milan, 2010, pp. 186, 247-48;  
 S. Bouihet-Dumas, D. Forest, S. Licitra, *Gio Ponti Archi-Designer*, exh. cat., Musée des Arts Décoratifs, Paris, 2018, pp. 168, 203.

The investigation of chromatic and geometric interplay proved an enduring motivation for Ponti and was most thoroughly explored in his seminal interiors of the 1950s. Crucial amongst these were Villa Planchart, Caracas, (1953-1957), the Italian Cultural Institute, Stockholm, (1952-1958), and Ponti's own residence on via Dezza, Milan, (1956-1957). All revealed interior schemes treated with defined palettes and bold geometries to both floor and wall, and to the complementary furnishings and textiles. The employment of grid-like structures was already a feature of Ponti's furniture designs by the 1930s, however it was the with the brief and limited bespoke production of painted metal *Arlecchino* tables of the mid-1950s that Ponti was to transpose palette and form to elegant, supreme effect. Two variations of *Arlecchino* table were developed. A variation supplied to the Villa Planchart featured a taller perimeter wall more aligned with Ponti's wooden lattice tables of the 1940s. The present example, thinner-walled and exquisitely hand-crafted by Giordano Chiesa from straps of brass, is of the type Ponti selected for use in his own home on via Dezza (illustrated). A period photograph of the 1957 Liberty & Co. exhibition in London reveals another example, possibly Ponti's own. Another example, the brass legs later black-painted, was exhibited at the recent Gio Ponti retrospective at the *Musée des Arts Décoratifs*. On the present lot four chromatic palettes are painted to the flanks of the internal lattice, increasing to eight depending on the vantage of the spectator. Preserved in excellent original condition, and retaining the original security glass top, the recent rediscovery of this important and rare example presents a unique opportunity for engagement.





## PONTI IN THE DOMESTIC REALM: *A REDISCOVERY*

By the late 1940s, Gio Ponti undertook a vast number of interior design commissions that were exclusively limited to furniture elements, which often meant dispensing with an all-encompassing environment. Technological innovations transformed the building industry while living conditions changed, facilitating residential mobility. Architects and designers of fixtures, fittings and furniture produced objects that were no longer tied to a specific context.

This recently discovered private commission brings to light more of Ponti's deft handling of the demands emerging with the new situation. This was the time when he ran both large and small-scale architectural projects with a tireless drive to experiment that generated flexible matrices adaptable to fundamentally different domestic conditions, even in large-scale housing developments. This autonomous approach offered his clients, of varying socio-economic backgrounds a chance to experience and inhabit a Ponti realm, regardless of the different costs levels.

In this commission, the scope of which is limited to the reception and dining room of a Milan apartment, Ponti relies on his most trusted manufacturers: Cassina for the upholstered pieces and Giordano Chiesa for the dining chairs and all other unique designs. In one instance Ponti selects Cassina production chairs and customises them with brass sabots on every leg, to achieve a smart and minimal result. Ponti's choices also include model 803 chairs, the diamond profile low chair with a matching settee variation and the elongated winged armchair 820 for the reception room.

Meanwhile he entrusted all the custom pieces to his faithful ebanista, Giordano Chiesa, who devised with elegant solutions at every turn. His supreme skill at interpreting Ponti's project is evident in two custom pieces with subtle shadow lines around the various parts of both the long credenza and the circular dining table. The credenza has a striking salient quality with its gently bowed centre underlined by a shadowed outer frame profile. Ponti's positivo/negativo method is clearly demonstrated in the central open shelf, a rectangular void that functions as a visual counterpoint to the six triangular pierced brass legs. The table design suggests separations along the circular geometries of the top and base, which impart a weightlessness to the overall form.

The Arlecchino lattice coffee table (1955), is now seen as one of his most iconic designs, along with the Altamira desk (1954), and Superleggera chair (1957). This compelling work reveals Ponti as the "painter" he had wanted to be in his youth. Echoing in three dimensions the painterly approach of De Stijl artists Mondrian and van Doesburg, he relies on a structural grid in enamelled metal that allows for four different colour combinations, depending on vantage points.

This mercurial design is the anchor for the entire program. It provides focus and cohesive force to the many distinct elements of this domestic realm that include a range of wall treatments, a suspended mirror, cantilevered shelves, and window coverings using a stylised sun pattern that Ponti titled Soli.

These complex yet streamlined furniture forms neatly fold into his large scale architectural projects of the period. In fact, these underlying schemes between inner design and outer architecture are highly compatible. Indeed, they are essential components of the "Ponti look" that came to define this prolific period in his career and exemplified his theoretical manifestos on design, such as his concept of the "fitted house".

Brian Kish

*Curator and Specialist in 20th century Italian architecture and design. Since 2006 he has been an associate member of the Gio Ponti Archives.*



(alternative views)

PROPERTY FROM A PRIVATE COLLECTION, MILAN

■22

GIO PONTI (1891-1976)

*A unique shelf, designed for a private commission, Milan, circa 1956*

elm veneer

executed by Giordano Chiesa, Milan, Italy

16½ x 78¾ x 13¾ in. (42 x 200 x 35 cm.)

£5,000-7,000

US\$6,200-8,700

€5,700-7,900

PROVENANCE:

Private collection, Milan, circa 1956;

Thence by descent;

Acquired from the above by the present owner.

PROPERTY FROM A PRIVATE COLLECTION, MILAN

■23

GIO PONTI (1891-1979)

*A unique sideboard, designed for a private commission, Milan, circa 1956*

elm, elm veneer, brass

executed by Giordano Chiesa, Milan, Italy

37¾ x 98½ x 36¼ in. (96 x 250 x 92 cm.)

£15,000-25,000

US\$19,000-31,000

€17,000-28,000

PROVENANCE:

Private collection, Milan, circa 1956;

Thence by descent;

Acquired from the above by the present owner.

With a faceted, diamond-shaped profile that anticipates the footprint of Ponti's Pirelli Tower, Milan, 1956-1960, the present unique Chiesa-executed sideboard represents an evolution of comparable forms first retailed by Singer in the early 1950s.



PROPERTY FROM A PRIVATE COLLECTION, MILAN

■24

GIO PONTI (1891-1976)

*A set of six 'Leggera' dining chairs, from a private commission, Milan, circa 1956*

elm, original vinyl upholstery, brass

executed by Giordano Chiesa, Milan, Italy

each 34¼ x 17¼ x 21 in. (87 x 44 x 53 cm.)

(6)

£15,000-25,000

US\$19,000-31,000

€17,000-28,000

**PROVENANCE:**

Private collection, Milan, circa 1956;

Thence by descent;

Acquired from the above by the present owner.

**LITERATURE:**

Other examples illustrated:

'Studio legale a Milano', *Domus*, no. 286, September 1953, p. 34;

'Singer's radiant spaces', *Interiors*, December 1956, p. 120, fig. 1;

*Gio Ponti, Arte Applicata*, exh. Cat., Centro Internazionale di Brera, Milan, 1987, p. 23, no. 135;

U. La Pietra, *Gio Ponti: L'arte si innamora dell'industria*, Milan, 2009, p. 191, fig. 400, p. 192, fig. 401, p. 204

L. Falconi, *Gio Ponti: Interiors, Objects, Drawings 1920-1976*, Milan, 2010, pp. 163, 167.



PROPERTY FROM A PRIVATE COLLECTION, MILAN

■25

GIO PONTI (1891-1976)

*A unique dining table, designed for a private commission, Milan, circa 1956*

elm, elm veneer, brass

executed by Giordano Chiesa, Milan, Italy

30¼ x 47½ in. diameter (77 x 120.5 cm.)

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

**PROVENANCE:**

Private collection, Milan, circa 1956;

Thence by descent;

Acquired from the above by the present owner.

A related form with single pedestal and a textile-inset top, was created for the Trunfio House, Milan, 1954.





PROPERTY FROM A PRIVATE COLLECTION, MILAN

■26

GIO PONTI (1891-1976)

*A lounge suite, model no. 803, from a private commission, Milan, circa 1956*

walnut, brass, original upholstery, comprising a sofa and a pair of armchairs  
manufactured by Cassina, Milan, Italy

sofa 31 x 78¾ x 32¼ in. (79 x 200 x 82 cm.)

each armchair 31 x 29 x 32¼ in. (79 x 74 x 82 cm.) (3)

£12,000-18,000

US\$15,000-22,000

€14,000-20,000

PROVENANCE:

Private collection, Milan, circa 1956;

Thence by descent;

Acquired from the above by the present owner.

LITERATURE:

Other examples illustrated:

'Mobili italiani per l'America', *Domus*, no. 292, March 1954, p. 63;

L. Licitra Ponti, *Gio Ponti: The Complete Works 1923-1978*, London, 1990, p. 166;

U. La Pietra, ed., *Gio Ponti: L'arte si innamora dell'industria*, New York, 2009, pp. 232, 376;

L. Falconi, *Gio Ponti: Interiors, Objects, Drawings, 1920-1976*, Milan, 2010, p. 162.



PROPERTY FROM A PRIVATE COLLECTION, MILAN

■ 27

GIO PONTI (1891-1976)

*A unique wall mounted mirror and shelf, designed for a private commission, Milan, circa 1956*

mahogany, mahogany veneer, mirrored glass

executed by Giordano Chiesa, Milan, Italy

mirror 51 x 47½ x 8¼ in. (130 x 121 x 21 cm.)

shelf 16½ x 74¾ x 13¾ in. (42 x 190 x 35 cm.)

(2)

£12,000-18,000

US\$15,000-22,000

€14,000-20,000

**PROVENANCE:**

Private collection, Milan, circa 1956;

Thence by descent;

Acquired from the above by the present owner.



PROPERTY FROM A PRIVATE COLLECTION, MILAN

■28

GIO PONTI (1891-1976)

*A pair of wingback armchairs, model no. 820, from a private commission, Milan, 1956-1958*

walnut, brass, upholstery

manufactured by Cassina, Milan, Italy

each 39½ x 26 x 33 in. (100 x 66 x 84 cm.)

(2)

£7,000-10,000

US\$8,700-12,000

€7,900-11,000

PROVENANCE:

Private collection, Milan, circa 1956;

Thence by descent;

Acquired from the above by the present owner.

LITERATURE:

*Domus*, no. 317, April 1956, n.p. for an advertisement;

*Domus*, no. 325, December 1956, n.p. for an advertisement.



## LUIGI CACCIA DOMINIONI *TWO 'SASSO' LAMPS*

The rare series of Sasso (Stone) lamps, designed in 1948 by Luigi Caccia Dominioni, can be seen as amongst the most reductivist and forward-thinking designs of their time. The Sasso lamps are distilled to their essence, with nothing superfluous but still rich in a mechanical and a spiritual essence. The lamps have a poetic functionality, animating interiors and interacting with their human inhabitants as a character in a play.

Luigi Caccia Dominioni emerged in the wake of World War II's devastation with an intense desire to make something new. Innovation in materials and new ideas proliferated in art and technology which lead in turn to conceptual designs and innovation in architecture and furniture. Caccia Dominioni was a brilliant designer whose work was conscientious of precedent but struck new ground by balancing design and function in his designs with a supreme attention to detail.

Decades before, in 1913 and facing the turmoil of World War I, Marcel Duchamp combined a bicycle wheel with a bar stool to otherworldly effect, proclaiming a new art: the Readymade. In the Sasso lamps, Caccia Dominioni performs a similar alchemy converting found objects to functional design. Lampshades originally made for Singer sewing machines and carefully selected river stones of onyx are connected by a chromium-plated machined rod. The lamp has a dual role as a symbol of automation and progress, but also reflects the pulled-from-the-rubble nature of Milan as it rebuilt itself after the August 1943 Allied bombings. This dichotomy is clearly evident in the lamps as the viewer reconciles disparate forces: the lamp alternately conveys permanence and movement, refinement and decay. These elements, lampshades and armatures, are inserted into naturally contoured stones, a chunk of metamorphosed rock that emerges from deep in the earth in a transformed and beautiful state. The metamorphic design of the Sasso lamps which emanates from the ground through found materials and into mechanical function is nearly unique in the scope of modernist design.

Beyond Duchamp, a precedent for the Sasso may stem from Mies van der Rohe's Barcelona Pavilion of 1927, where Modernism achieved an elegance and refinement that forced all architects after that point to reconcile two factors: nature and the machine. Mies designed an open plan, that reflected light, circulated air and shadow to represent time and to accentuate the forms in space. These elements of nature prevail in the Pavilion, contrasting chromium clad columns against travertine floors and solid onyx wall. The Sasso lamps encapsulate that purity of spirit and make it portable.

The lamp emerges from the rock like a plant that has sprouted from a crack, growing illuminated flowers at its apex. The Sasso are a perfect distillation to the essential: function and efficiency in use, but rooted in nature and the spirit of time. The work takes on other characteristics as a primitive torch planted into the ground or even as a clairvoyant, predicting the forms of the space age like a primitive antennae.

With a newly formed company Azucena, Caccia Dominioni partnered with Ignazio Gardella to produce a new furniture, one that was elegant and useful but spare in its creation. As cities rebuilt, they developed the furnishings of their buildings to reflect the rooms they were placed in, to connect the rooms to the buildings and the buildings to the rebuilt city.





FORMERLY IN THE COLLECTION OF LUIGI CACCIA DOMINIONI

■\*29

LUIGI CACCIA DOMINIONI (1913-2016)

*A rare 'Sasso' standard lamp, circa 1948*

brown onyx, anodised metal, brass  
manufactured by Azucena, Milan, Italy  
70 in. high (178 cm.)

£30,000-50,000

US\$38,000-62,000

€34,000-56,000

PROVENANCE:

Luigi Caccia Dominioni, Milan;  
Maria Teresa Tosi, Milan;  
Marta Sala, Milan;  
Private Collection.

LITERATURE:

Other examples illustrated:  
'Apparecchi per l'illuminazione alla IX Triennale', *Domus*, no. 261, August 1951, the table lamp version illustrated p. 32, fig. 13;  
L. Licitra Ponti, E. Ritter, 'Terrazzi e scale', *Mobili e interni di architetti italiani*, 1952, the table lamp version illustrated p. 120;  
G. Nelson, *Display, Interiors Library no. 3*, New York, 1953, p. 79;  
'Pareti colorate, disegni nel pavimento', *Domus*, no. 314, January 1956, p. 22;  
G. Gramigna, *Repertorio 1950-1980*, Milan, 1985, the table lamp version illustrated p. 58;  
'Azucena, 40 anni di storia dell'arredo', *Domus*, no. 723, January 1991, p. 70, fig. 4;  
M.A. Crippa, *Luigi Caccia Dominioni, Flussi, spazi e architettura*, Turin, 1996, the table lamp version illustrated p. 87, fig. 3;  
A. Bassi, *Italian Lighting Design, 1945-2000*, Milan, 2004, p. 52.



FORMERLY IN THE COLLECTION OF LUIGI CACCIA DOMINIONI

**\*30**

LUIGI CACCIA DOMINIONI (1913-1916)

*A rare 'Sasso' table lamp, circa 1948*

brown onyx, anodised aluminium, brass  
manufactured by Azucena, Milan, Italy  
14¾ in. high (37.5 cm.)

£15,000-20,000

US\$19,000-25,000

€17,000-23,000

**PROVENANCE:**

Luigi Caccia Dominioni, Milan;  
Maria Teresa Tosi, Milan;  
Marta Sala, Milan;  
Private Collection.

**LITERATURE:**

Other examples illustrated:  
'Apparecchi per l'illuminazione alla IX Triennale', *Domus*, no. 261, August 1951, p. 32, fig. 13;  
L. Licitra Ponti, E. Ritter, 'Terrazzi e scale', *Mobili e interni di architetti italiani*, 1952, p. 120;  
G. Gramigna, *Repertorio 1950-1980*, Milan, 1985, p. 58;  
M.A. Crippa, *Luigi Caccia Dominioni, Flussi, spazi e architettura*, Turin, 1996, p. 87, fig. 3.





31

GIO POMODORO (1930-2002)

*A unique modular ring set, 1970*

enamelled precious metal, with four interchangeable mounts  
together with original box

£10,000-15,000

US\$13,000-19,000

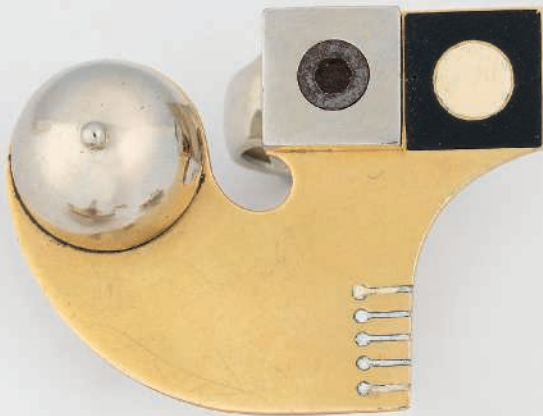
€12,000-17,000

PROVENANCE:

Luomo e l'Arte S.p.A, Milan;  
Thomas Wailing, 1972;  
Gifted to the present owner.

This lot is sold together with certificate of authenticity numbered 275 and dated  
20 January 1972.









ARTISTI BAROVIER  
*BOSCO DI BETULLE*

PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

32

ARTISTI BAROVIER

**An important 'Bosco di Betulle' vase, 1914-1919**

hand-blown coloured glass murrine and coloured copper particles over lattimo glass,  
cased in clear glass

executed by Artisti Barovier, Murano, Italy, and retailed by Salviati, Venice

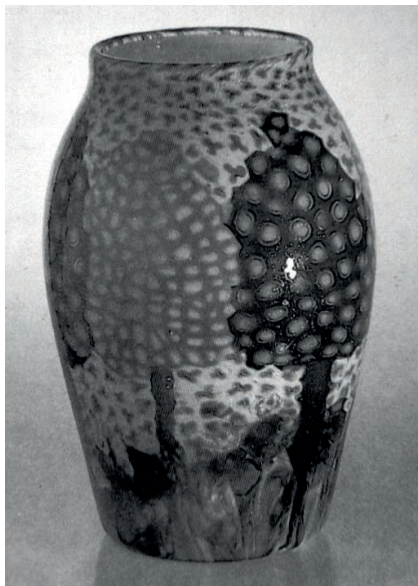
14½ in. high (36.8 cm.)

underside acid-etched *Salviati*

£400,000-600,000

US\$500,000-750,000

€460,000-680,000



The 'Bosco di Betulle' vase, illustrated in the *Venezia, gli anni di Ca' Pesaro* exhibition catalogue, 1987  
Courtesy Marino Barovier, Venice

PROVENANCE:

Salviati estate, Venice;

Galleria Marina Barovier, Venice;

Acquired from the above by the present owner, circa 1993.

EXHIBITED:

*Vittorio Zecchin*, Museo d'Arte Moderna Ca' Pesaro, Venice, April - May 1981;

*Venezia, gli Anni di Ca' Pesaro, 1908-1920*, Museo Correr, Venice, 1987, 19 December 1987 - 28 February 1988;

*L'Arte dei Barovier, vetrai di Murano 1866-1972*, Fondazione Scientifica Querini Stampalia, Venice, 12 March - 18 April 1993;

*Vittorio Zecchin, 1878-1947, pittura, vetro, arti decorative*, Museo Correr, Venice, 10 November 2002-9 February 2003.

LITERATURE:

This lot illustrated:

G. Perocco, *Vittorio Zecchin*, exh. cat., Museo d'Arte Moderna Ca' Pesaro, Venice, 1981, p. 15, fig. 14, cat. 33;

C. Alessandri, A. Bastianetto, F. Scotton, *Venezia, gli Anni di Ca' Pesaro, 1908-1920*, exh. cat., Museo Correr, Venice, 1987, p. 246, no. 20

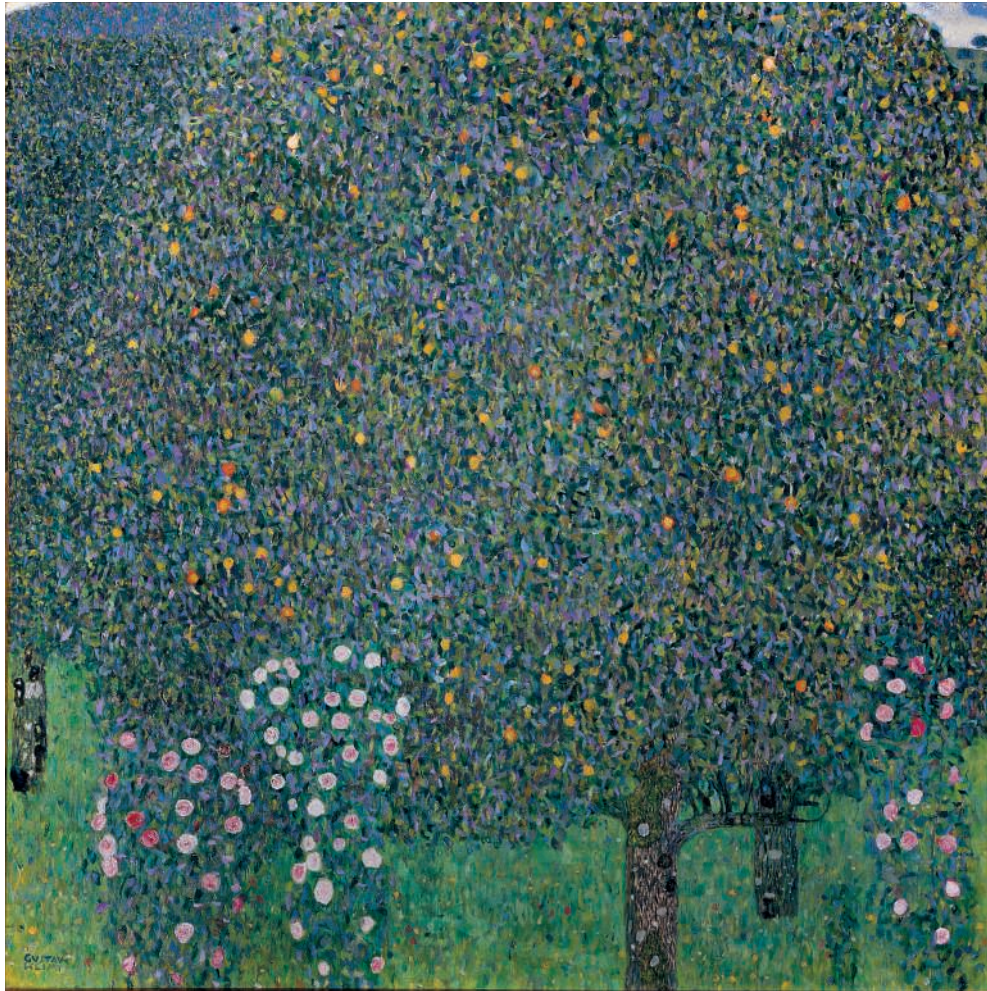
M. Barovier, A. Dorigato, *L'Arte dei Barovier, vetrai di Murano 1866-1972*, exh. cat., Fondazione Scientifica Querini Stampalia, Venice, 1993, p. 78, no. 51;

M. Barovier, M. Mondì, C. Sonogo, *Vittorio Zecchin, 1878-1947, pittura, vetro, arti decorative*, exh. cat., Museo Correr, Venice, 2002-9 no. 139;

I. De Guttry, M.P. Maino, *Antiquariato del '900, dal Liberty agli anni cinquanta*, Milan, 2013, this lot illustrated p. 91.



Artisti Barovier was founded in 1884 using the former furnaces of Salviati, following Antonio Salviati's decision to cease their own production of glassworks. As part of the agreement to take over the furnaces it was agreed that the new Artisti Barovier would reserve part of their production for Salviati, so that the latter could continue retailing a variety of new designs under its own name. In the highly competitive context of Murano, Artisti Barovier quickly distinguished themselves for their refined designs based on 19th Century traditional glass making, as well as their new interpretations of the glass murrina. Central here were the roles of Vittorio Zecchin and Teodoro Wolf Ferrari, whose compelling glass panels in coloured murrine, produced with the aid of Artisti Barovier, were to play a large influence in the direction of the firm. Examples such as 'Il Barbaro', the flower basket, and the 'Ritratto di Donna', now in the permanent collection of the Glass Museum in Murano and dated as early as 1914, showed a new interpretation of how glass murrina could be used to compose not only decorative patterns but a whole figurative composition, far more complex than anything achieved or attempted before. Artisti Barovier fully comprehended the immense potential of elevating the use of this ancient technique and the extensive experiments the furnace undertook in this regard were unprecedented.



Gustav Klimt, Rosiers sous les arbres (Rosebushes under the Trees), circa 1905.  
Musée d'Orsay, Paris  
Photo: © 2019. Photo Josse/Scala, Florence



The execution of a vase such as the present lot required firstly the production of a vast series of murrine and glass canes, according to the intended design. These were achieved through the execution of elongated glass canes with a pre-designed section, later fragmented into small coloured tassels. 'Bosco di Betulle' presents two to three toned murrine for the branches, yellow murrine with a touch of blue for the sunset sky, and far more complex murrine for the different flowers, bushes and the multicoloured undergrowth. The variety of glass elements forming the composition were arranged on a panel following a rigorous process; once fused together in this conformation the murrine were subsequently coiled alongside the top edge of the picture, the extremity fusing with clear glass. The individual glass elements were then fused together to form a sealed, seamless volume, supported from the inside by a thin layer of lattimo glass, then blown to the desired shape.

Part of the difficulty in executing a complex figurative scene using glass murrine was foreseeing how the composition would endure all the necessary alterations through the process without losing the decorative scheme. The Barovier excelled at the technique and between 1914 and 1923 created various examples with vivid coloured murrine vessels depicting flowers, vine with pink grapes, animals, geometric designs and more, some based on models by Vittorio Zecchin, others of Artisti Barovier's own conception. A common thread between these and Vittorio Zecchin were strong stylistic similitudes with Secessionist art but it would be inaccurate to solely attribute these similarities to an unilateral influence of the artistic group to the Muranese spirit; indeed if the Muranese were influenced by the artistic group presentation at the Biennale of 1910, Vittorio Zecchin and Teodoro Wolf Ferrari had, in their turn, also exhibited in Munich in 1913, sharing their own glass art amongst the sphere of international art exhibitions.



Artisti Barovier advertisement, 1910s  
 Courtesy Marino Barovier, Venice



(underside view with detail of signature)



Another example of 'Bosco di Betulle' vase as exhibited at the I Esposizione d'Arte Decorativa, Villa Reale, Monza, 1923  
Courtesy Marino Barovier, Venice

■33

CARLO SCARPA (1906-1978)

A 'Stelle' ceiling light, model no. 5258, designed 1931

coloured glass with murrine, brass  
manufactured by Venini, Murano, Italy  
32¾ x 12½ in. diameter (83 x 32 cm.)

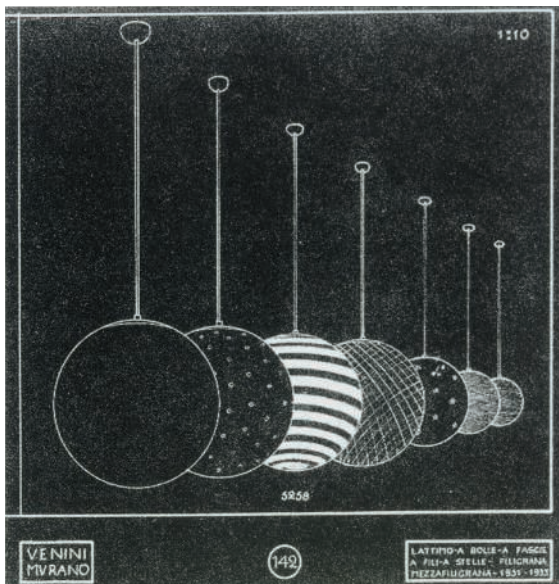
£8,000-12,000

US\$10,000-15,000

€9,100-14,000

LITERATURE:

A. Venini Diaz de Santillana, *Venini Catalogue Raisonne 1921-1986*, Milan, 2000, p. 256,  
pl. 142 for the model in the Catalogo Blu;  
Franco Deboni, *Venini Glass, Its history, artists and techniques, Volume 1*, Turin, 2007,  
pl. 142 for the model in the Catalogo Blu.



Venini, Catalogo Blu, circa 1931  
© Venini, Murano





■34

OSVALDO BORSANI (1911-1985) &  
LUCIO FONTANA, ATTRIBUTED TO  
*A rare occasional table, circa 1953*

brass, painted glass, stained mahogany  
manufactured by Atelier Borsani, Varedo, Italy  
19½ x 43½ x 22¾ in. (49.5 x 110.5 x 58 cm.)

£30,000-40,000

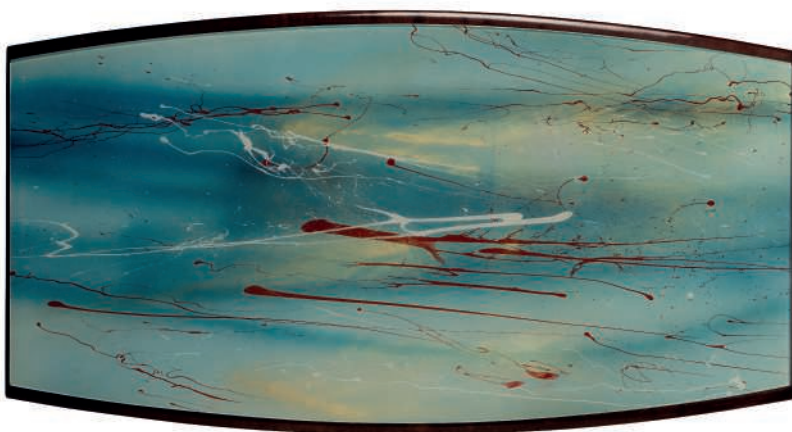
US\$38,000-50,000

€34,000-45,000

LITERATURE:

G. Bosoni, *Oswaldo Borsani, architect, designer, entrepreneur*, Milan, 2018, pp. 340-41 for the model with a marble tabletop.

The present lot is sold with a certificate of authenticity and is registered in the Oswaldo Borsani Archive as number 7834/1.





■\*35

FRANCO ASSETTO (1911-1991)

*A unique large ceiling light, 1952*

painted steel, aluminium

78¾ x 108 x 160 in. (200 x 275 x 160 cm.)

£40,000-60,000

US\$50,000-74,000

€46,000-68,000

PROVENANCE:

Casa d'Aste Della Rocca, Turin, 25 June 2012, lot 234;  
Acquired from the above by the present owner.

EXHIBITED:

*Italian Design Beyond the Crisis, Autarky, Austerity, Autonomy*, VII Triennale Design Museum, Milan, 4 April 2014 - 22 February 2015.

LITERATURE:

B. Finessi, *Italian Design Beyond the Crisis, Autarky, Austerity, Autonomy*, exh. cat., VII Triennale Design Museum, Milan, this lot illustrated, n.p.

Active as a painter and sculptor in his native city of Turin prior to his move to the United States in the late 1950s, Franco Assetto had been critically regarded as having anticipated the utilitarian iconographies of Pop Art: his bronze casts of bread loaves, exhibited at the Galleria del Bussola, Turin, 1952, pre-dated the bronze beer cans of Jasper Johns by some eight years. Associated with the post-war Informalist group of Italian artists that was to also include Alberto Burri, Assetto's paintings of the 1950s reveal stylised whiplash motifs and bold strikes, features captured in the structure of this unique ceiling light. Of artisanal, handmade construction, the scale is mobilised by aesthetics suggestive of dynamic movement – elongated boomerang reflectors appear to contra-rotate, issuing spiked satellites of ambient luminosity. With textural acknowledgements at once suggestive of American popular architecture, flash automobile styling or the promise of astral fantasy, the composition can be interpreted as an exercise of style over purpose, a rejection of the Mies-ian proposition that 'less is more'. With this unique, anti-minimalist construction – boldly dramatic, improbably elaborate yet assured in its expressive certainty – Assetto again reveals himself as an early and prescient pioneer, guiding the way towards Post-Modernism.



■36

RENZO ZAVANELLA (1900-1988)

*A rare pair of wingback armchairs, circa 1950*

walnut, upholstery

each 44½ x 27½ x 32¼ in. (113 x 70 x 83 cm.)

(2)

£30,000-50,000

US\$38,000-62,000

€34,000-56,000

LITERATURE:

For a related design:

'Viaggiare per guardare', *Domus*, no. 229, August 1948, front cover, pp. 8-9;

'Plastica o mobili? Sale di un albergo a San Remo', *Domus*, no. 249, January 1950, pp. 64-67;

R. Aloï, *Esempi Di Arredamento Moderno Di Tutto Il Mondo*, sale di soggiorno, camini, Milan, 1953, fig. 87;

A. Bangert, *Italianisches Möbeldesign Klassiker Von 1945 Bis 1985*, Turin, 1985, p. 12.

This lot is sold together with a certificate of expertise from Arch. Davide Allegri.









THREE IMPORTANT WORKS EXHIBITED AT  
*GIO PONTI, ARCHI-DESIGNER,*  
MUSÉE DES ARTS DÉCORATIFS, PARIS, 2018-2019



■ 37

GIO PONTI (1891-1976)

**An early 'Distex' armchair, circa 1954**

brass, vinyl and silk upholstery

manufactured by Figli di Amedeo Cassina, Meda, Italy

32¼ x 31½ x 39½ in. (82 x 80 x 100 cm.)

£30,000-50,000

US\$38,000-62,000

€34,000-56,000

EXHIBITED:

*Gio Ponti, Archi-Designer*, Musée des Arts Décoratifs, Paris, 19 October 2018 - 5 May 2019.

LITERATURE:

Other examples illustrated:

*Domus*, no. 293, April 1954, front cover; no. 308, July 1955, p. 64; 'Accanto all'architettura',

no. 312, November 1955, p. 20; 'Una porta, e nuovi mobili', no. 321, August 1956, p. 23;

*Interiors*, November 1954, the model in an Altamira advertisement p. 135;

R. Aloï, *L'Arredamento Moderno, sesta serie*, Milan, 1955, fig. 283;

A. Branzi, M. De Lucchi, eds., *Il Design Italiano Degli Anni '50*, Milan, 1985, p. 128, fig. 404;

C. Brandini, *Gio Ponti, Arte Applicata*, exh. cat., Centro Internazionale di Brera, Milan, 1987, p. 22, no. 140;

L. Licitra Ponti, *Gio Ponti, The Complete Works 1923-1978*, London, 1990, p. 160;

I. de Guttry and M.P. Maino, *Il Mobile Italiano Degli Anni '40 e '50*, Bari, 1992, p. 41, fig. 58

for an Altamira advertisement, p. 241, fig. 37;

M. Romanelli, *Gio Ponti, A World*, Milan, 2002, p. 58;

L. Falconi, *Gio Ponti, Interni, oggetti, disegni 1920-1976*, Milano, Electa, 2004, pp. 172, 182;

U. La Pietra, *Gio Ponti, L'arte si innamora dell'industria*, New York, 2009, p. 226, figs. 466-67, p. 227, fig. 469, p. 232, fig. 487.



■38

GIO PONTI (1891-1976)

A 'Parete organizzata' wall-mounted unit, designed for Nordiska Kompaniet, Stockholm, 1953

burr-walnut veneered wood, painted brass, brass, glass, Bakelite, watercolour and ink on paper

executed by Giordano Chiesa, Milan, Italy

42<sup>7</sup>/<sub>8</sub> x 27<sup>1</sup>/<sub>2</sub> x 14<sup>3</sup>/<sub>4</sub> in. (108.9 x 69.9 x 37.5 cm.)

reverse with cabinetmaker's stamp ARREDAMENTI/CHIESA/VIA MORTARA 17/MILANO (ITALIA)

£20,000-30,000

US\$25,000-37,000

€23,000-34,000

PROVENANCE:

Nordiska Kompaniet, Stockholm;

Private collection, Sweden;

Thence by descent;

Acquired from the above by the present owner, 2002.

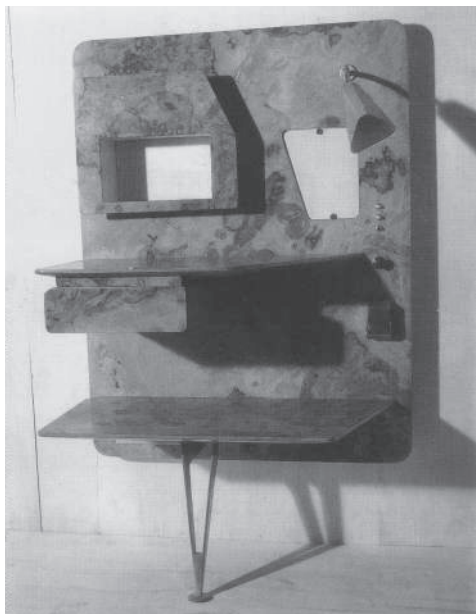
EXHIBITED:

*Gio Ponti, Archi-Designer*, Musée des Arts Décoratifs, Paris, 19 October 2018 - 5 May 2019.

LITERATURE:

G. Ponti, 'Spedizione per Stoccolma N. 5', *Domus*, no. 282, May 1953, this lot illustrated p. 37;

L. Licitra Ponti, *Gio Ponti, The Complete Work 1923-1978*, London, 1990, illustrated p. 164.



Period photograph of this lot, 1953  
Courtesy of Gio Ponti Archives, Milan

The present and following lot ensuite reveal the swiftness of the internationalisation of Italian design during the 1950s, a consequence of exposure and exchange developed through the platform of the Milan Triennale of 1951 in which Nordic and other European manufacturers and designers exhibited alongside those from Italy. Nordiska Kompaniet, the Stockholm department store, participated in a pioneering programme to expose overseas markets to progressive Italian design, also retailing glass by Venini. The two 'furnished walls' here offered represent an archetype then at the forefront of Ponti's design programme, and were exhibited 1953 alongside a desk and companion chest of drawers, both similarly finished with dramatic burl walnut veneer. Gio Ponti's furniture designs offered a verve and style that was distinctive, sumptuous and appealing for the new markets of the 1950s, gaining exposure in the US first through the 'Italy at Work' Brooklyn Museum exhibition of 1950-1951, and subsequently through Macy's department store, New York, 1951. A further exhibition followed, this time in London, at the Liberty & Co store in 1957, consolidating the appeal of the Italian identity within Britain. Returning to Stockholm in the 1950s, Gio Ponti designed and furnished the Italian Cultural Institute, completed in 1958, which remains amongst the most complete and best-preserved of Ponti's interiors.



■ 39

GIO PONTI (1891-1976)

*A 'Parete organizzata' wall-mounted unit, designed for Nordiska Kompaniet, Stockholm, 1953*

walnut root burl-veneered wood, painted brass, brass, glass, Bakelite, watercolour and ink on paper

executed by Giordano Chiesa, Milan, Italy

42 3/4 x 98 1/8 x 16 in. (108.6 x 249.2 x 40.6 cm.)

reverse with cabinetmaker's stamp *ARREDAMENTI/CHIESA/VIA MORTARA 17/MILANO (ITALIA)*

£40,000-60,000

US\$50,000-74,000

€46,000-68,000

PROVENANCE:

Nordiska Kompaniet, Stockholm;

Private collection, Sweden;

Thence by descent;

Acquired from the above by the present owner, 2002.

EXHIBITED:

*Gio Ponti, Archi-Designer*, Musée des Arts Décoratifs, Paris, 19 October 2018 - 5 May 2019.

LITERATURE:

G. Ponti, 'Spedizione per Stoccolma N. 5', *Domus*, no. 282, May 1953, this lot illustrated p. 37.





■40

ANGELO LELII (1915-1987)

*A three-arm adjustable standard lamp, circa 1950*

painted aluminium, brass, rubber  
manufactured by Arredoluce, Monza, Italy  
76 in. high (193 cm.)

£8,000-12,000

US\$10,000-15,000

€9,100-14,000

LITERATURE:

A. Pansera, A. Padoan, A. Palmaghini, *Arredoluce Catalogo Ragionato 1943-1987*, Milan, 2018, p. 280, no. 19.





■41

MAX INGRAND (1908-1969)

*A wall-mounted mirror and a console, circa 1956*

coloured glass, mirrored glass, brass

manufactured by Fontana Arte, Milan, Italy

mirror 35½ x 21¼ x 2½ in. (90.5 x 54 x 6 cm.)

shelf 0.3/3 x 48½ x 8¼ in. (2 x 123 x 21 cm.)

reverse with manufacturer's paper label *GALVANIT/FONTANA/LUIGI FONTANA & CO.*

*SpA.* (2)

£7,000-9,000

US\$8,700-11,000

€7,900-10,000

PROVENANCE:

Private collection, Tuscany.

LITERATURE:

*Domus*, no. 323, October 1956, n.p. for a Fontana Arte advertisement.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

■\*42

GIO PONTI (1891-1979)

*A unique extending dining table, designed for a private commission, Liguria, circa 1960*

mahogany-veneered wood, mahogany, brass  
with one leaf insertion

30 5/8 x 81 3/4 x 47 5/8 in. fully extended (77.7 x 207.8 x 121.1 cm.)

£20,000-30,000

US\$25,000-37,000

€23,000-34,000

PROVENANCE:

Private collection, Liguria, Italy, 1960s;

Thence by descent;

Private collection, Milan;

Phillips, London, 28 April 2015, lot 237;

Acquired from the above by the present owner.



PROPERTY OF AN IMPORTANT PRIVATE COLLECTION

■43

ITALO GAMBERINI (1907-1990)  
*A pair of wingback armchairs, circa 1946-1948*

oak, upholstery  
each 47 1/4 x 30 3/8 x 34 in. (120 x 77 x 84 cm.)

(2)

£8,000-12,000

US\$10,000-15,000

€9,100-14,000

PROVENANCE:

Piasa, Paris, 8 April 2013, lot 102;  
Acquired from the above by the present owner.



■44

TULLIO FINZI (1926-2004)

*A unique dining table, circa 1955*

walnut, glass, brass

30¼ x 94 x 39¼ in. (77 x 239 x 99.5 cm.)

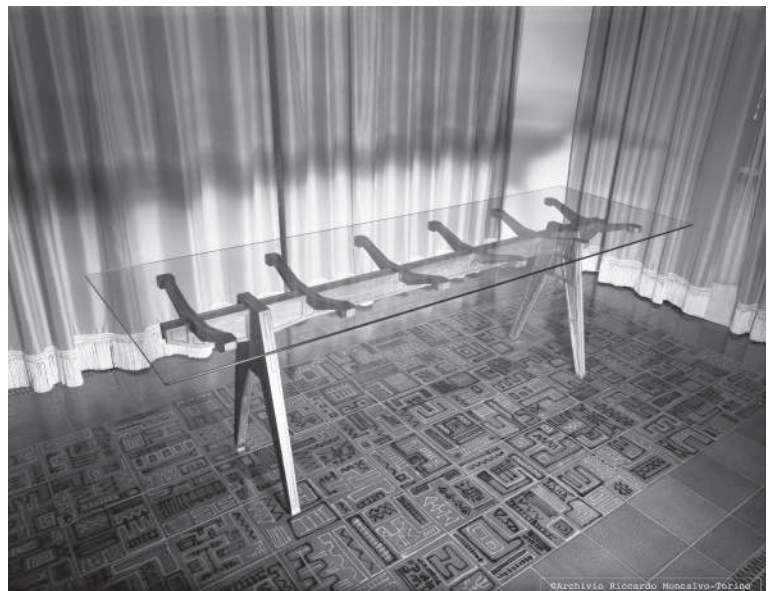
£7,000-9,000

US\$8,700-11,000

€7,900-10,000

LITERATURE:

D. Alaimo, *Mobili di architetti e progettisti torinesi 1945-1955*, Turin, 2018, this lot illustrated p. 104.



This lot illustrated circa 1955  
Photo by Riccardo Moncalvo, © archivio Riccardo Moncalvo, Torino





■45

PIETRO CHIESA (1892-1948)

*A rare standard lamp, circa 1935*

stained mahogany, frosted glass, glass  
manufactured by Luigi Fontana & C., Milan, Italy  
72 x 28 in. diameter (182.5 x 71 cm.)

£8,000-12,000

US\$10,000-15,000

€9,100-14,000

LITERATURE:

F. Deboni, *Fontana Arte, Gio Ponti, Pietro Chiesa, Max Ingrand*, Milan, 2012, no. 111.





TOMASO BUZZI  
*COPPA DELLE MANI*

In 1932, with Paolo Venini at the head of the company, Vetri Soffiati Muranesi Venini & C. were renamed Venini & C. Napoleone Martinuzzi and Vittorio Zecchin had just left the firm and to lead the furnace into the future Venini approached the architect Tomaso Buzzi for the central role of artistic director. At the time Buzzi was a popular architect and designer who had successfully exhibited at the IV Monza Triennale in 1930 and his experience as a ceramic designer made him the perfect candidate. Tomaso Buzzi accepted and, together with Paolo Venini, helped prepare the company to exhibit at the XVIII Venice Biennale later that summer in advance of the V Milan Triennale in 1933. At the XVII Biennale of 1932 Venini & C. presented models designed by Carlo Scarpa, who was then occasionally designing for the furnace, whilst Buzzi exhibited *La Mano di Atlante* ('Atlas' hand') - a mosaic depicting the zodiac signs held by the hand of the mythological figure. The mosaic was but the precursor of a multitude of glass designs of mythological, classical and Etruscan inspiration that Buzzi conceived for Venini.

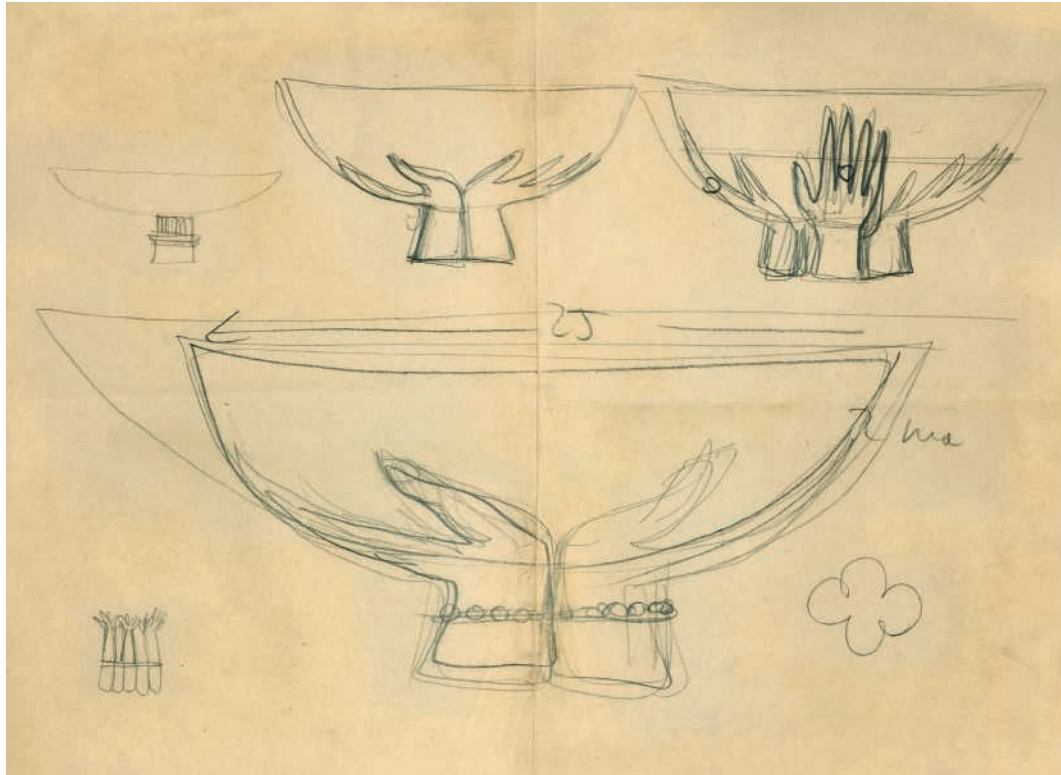
The first major presentation by Buzzi for the newly established firm, at the Milan Triennale in 1933, featured a vast array of enchanting vessels sumptuously decorated with playful details, all executed using *incamiciato* glass and lavishly adorned with gold foil application. The glass technique was then a novelty, developed by Buzzi with Venini's experienced glass blowers from the experiments Martinuzzi had conducted with cased glass before leaving the firm. To be executed with *incamiciato* glass, for the occasion Buzzi designed a visual array: kissing birds, bowls of heart-shaped form, pitchers in the shape of fish and elephants, zoomorphic vessels with flower necklaces, cups with

ivory glass bows, vases with seahorse, goat and snail-shaped handles and more. At the centre of the showcase, for which Venini was awarded a Grand Prix prize, a *Coppa delle Mani* dominated the scene. The large centrepiece presented a shallow wide bowl resting on a base formed from two-hands, elegantly modelled complete with bangles and rings. The preparatory drawings Buzzi executed for the model illustrate how the composition for the design evolved from a large bowl resting on an eight-handed base, to four, to the final two-handed version as executed.

*Coppa delle Mani* encloses a symbolic value emblematic of the act of extending a donation to a greater entity worthy of veneration whilst simultaneously celebrating an abundance of fortune. In its symbolism the fascination the designer had for antique myths, legends and spiritual ideologies is evident. The exquisite craftsmanship required to produce the model was incredibly demanding. The *incamiciato* glass used for the separately-blown bowl, named *laguna* (lagoon), involved the layering of six different colours of glass (from the interior to the exterior respectively amber, *lattimo*, red, *lattimo*, green and amethyst glass) subsequently applied with gold leaf fragmented into a multitude of luminous particles. The bowl was then combined with its hand-shaped base whilst that latter was still malleable so the glass could adapt to its unique curvature. This unavoidably presented yet further difficulties, for the cooling glass of the hands were liable to pull the bowl's walls together, often irreparably damaging the object. Given the extreme skill required to execute this design only a few examples were ever produced and only three are known to survive today. It is now celebrated as the most iconic of the designs Buzzi executed for Venini & C.



A '*Coppa delle Mani*' exhibited at the V Milan Triennale, 1933.  
©Venini, Italy



Preparatory drawing for the Coppa delle Mani, circa 1932  
Courtesy Marino Barovier, Venice ©Venini, Italy



A 'Coppa delle Mani' exhibited at the V Milan Triennale, 1933.  
Courtesy Marino Barovier, Venice ©Venini, Italy

PROPERTY FROM A PRIVATE COLLECTION, EUROPE

**46**

**TOMASO BUZZI (1900-1981)**

**A rare 'Coppa delle Mani', model no. 3416, 1932-1933**

Laguna glass with applied gold leaf  
executed by Venini & C., Murano, Italia  
7¼ x 15½ in. diameter (18.5 x 39 cm.)  
bowl interior acid-etched *venini/murano*

£150,000-250,000

US\$190,000-310,000

€170,000-280,000

**PROVENANCE:**

Private collection, US;  
Galleria Marina Barovier, Venice;  
Acquired from the above, Italy, circa 1995.

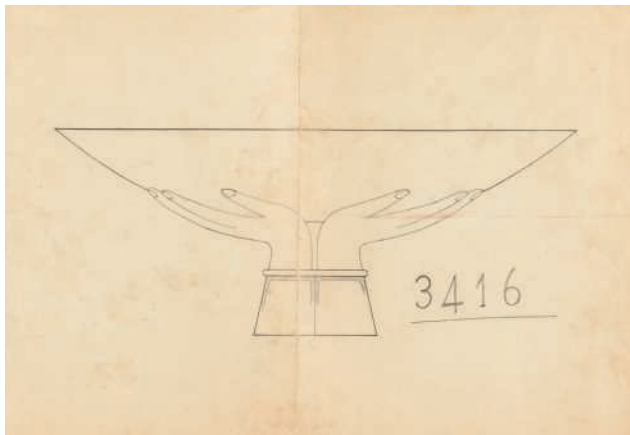
**EXHIBITED:**

*Tomaso Buzzi alla Venini*, Stanze del Vetro, Fondazione Giorgio Cini, Venice,  
14 September 2014 - 15 January 2015.

Another example exhibited, V Milan Triennale, 10 May - 31 October 1933.

**LITERATURE:**

Other examples illustrated:  
'I Vetri d'Arte Italiani alla Triennale', *Domus*, no. 67, July 1933, p. 383;  
R. Papini, 'La Quinta Triennale a Milano, Ispezione alle Arti', *Emporium*, no. 468,  
December 1933, p. 371 for a period image of the model exhibited at the V Triennale,  
Milan, 1933;  
*Vetri Murano Oggi*, exh. cat., Palazzo Grassi, Venice, 1981, p. 32, fig. 110;  
M. Quesada, H. Ricke, M. E. Tittoni, *L'arte del vetro, silice e fuoco, vetri del XIX e XX  
secolo*, Venice, 1992, another example illustrated p. 240, no. 331;  
F. Deboni, *Venini Glass*, Turin, 1996, p. 45 for a period image of the model exhibited at  
the V Triennale, Milan, 1933, another example illustrated p. 34;  
A. Venini Diaz de Santillana, *Venini Catalogue Raisonné 1921-1986*, Milan, 2000, another  
example illustrated p. 208, no. 102, the model in the Catalogo Blu p. 239, pl. 27;  
M. Barovier, C. Sonogo, *Tomaso Buzzi alla Venini*, exh. cat., Fondazione Giorgio Cini,  
Venice, 2014, pp. 30-31 for a period image of the model exhibited at the V Triennale,  
Milan, 1933, this lot illustrated pp. 156-57, 218.



Venini model drawing for the present lot, circa 1932  
Courtesy Marino Barovier, Venice ©Venini, Italy







■47

PAOLO VENINI (1895-1959)

*A wall-mounted mirror, circa 1960*

iridescent glass, mirrored glass, painted steel  
produced by Venini & Co., Murano, Italy  
40 x 27 x 4¼ in. (102 x 69 x 12 cm.)

£20,000-30,000

US\$25,000-37,000

€23,000-34,000

LITERATURE:

F. Deboni, *Venini Glass, Its History, Artists and Techniques*, Volume 2, Turin, 2007,  
another example illustrated p. 29.



Paolo Venini, Murano, circa 1960  
Courtesy Franco Deboni, photo by John Phillips

**In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.**



■48

LEONCILLO LEONARDI (1915-1968)

*A unique dining table, from a private commission, Milan, 1952*

glazed and gilded earthenware, walnut, original glass tabletop  
31 x 76½ x 36½ in. (79 x 194 x 93 cm.)

£50,000-70,000

US\$63,000-87,000

€57,000-79,000



PROVENANCE:

Commissioned directly from the artist, private collection, Milan, 1952;  
Thence by descent to the present owners.

LITERATURE:

E. Mascelloni, D. Costantini, *Leoncillo, terra, aria, impeto, acqua, fuoco*, cat. exh., Torre Caetani, Todi, 2019, this lot illustrated pp. 44-45.

The authenticity of this lot has been confirmed by E. Mascelloni. This lot will be included in the forthcoming catalogue raisonné of the work of Leoncillo Leonardi currently being edited by E. Mascelloni.

Executed in 1952 for a private commission, similarly to other works of furniture executed by the artist, the present lot showcased a more decorative personality than the sharp, geometric volumes characterising his sculpture. In the original correspondence and the client, dated 2 September 1952, the artists apologised for the delay in the delivery of the commissioned table, and reiterates that the final design of the object would be defined only after being executed, as the artist favoured a spontaneous approach in shaping the clay. Depicting female profiles reminiscent of Roman mosaics and frescoes, the hand-shaped clay is lavishly adorned with blue, pink and gold glaze highlights.



■Ω49

ARREDOLUCE

*A rare and early pair of easels, circa 1950*

brass

manufactured by Arredoluce, Monza, Italy

each 81 x 21 in. diameter (206 x 51 cm.) (2)

£20,000-30,000

US\$25,000-37,000

€23,000-34,000

LITERATURE:

Similar examples illustrated:

C. Krzentowski, D. Krzentowski, *The Complete Designers' Lights 1950-1990, 30 Years of Collecting*, Paris, 2012, p. 47;

A. Pansera, A. Padoan and A. Palmaghini, *Arredoluce, Catalogue Raisonné 1943-1987*, Milan, 2018, pp. 126, 282.

This lot has been registered in the Arredoluce Archives, Italy as numbers 8878165 and 1393648.



# CARLO MOLLINO

## *POLAROIDS*

An enthusiastic and talented photographer, Mollino had since the 1930s remained fascinated by the medium's potential to manipulate the position of vantage – that could be altered or adapted to yield alternative options for ambiguous interpretation. The photographic collages of the Ippica architectural complex, or the surrealistic interior compositions of the late 1930s, reveal Mollino's conceptual, aesthetic and textural motivations as clearly as any of his physical structures – architecture or furniture. Mollino's photographs of the early 1930s attained perfection through the often laborious and time-consuming process of staging or styling the subject or composition, the complex technical processes of the actual image-making, and any eventual hand-craft, by means of annotation, cropping or collage that ensued. Consequently, for a creative spirit as Mollino, the introduction of Polaroid cameras during the 1950s and their immediate delivery of a single, unique and inalterable image offered a basic yet effective process by which the styling of the imagery became the primary intent of the photographer.

Between around 1960 and his death in 1973, Mollino took hundreds of monochrome, then colour Polaroid photographs of models artfully posed in elaborately styled interiors – many of which were taken within the apartment that he created, yet never lived in, on via Napione, Turin. These Polaroids were a clandestine portfolio, never exhibited or published at the time, and only occasionally would one be released to grace a Christmas or birthday card to a dear friend. The posing of the models is deliberate and considered – they are aware of the photographer's presence, their posture responding, their gaze often direct. But, the staging of context is carefully styled as if to appear intuitive – an improbable moment surprised, yet one that is in fact meticulously calibrated. While the models demand the primary focus, it is very often the props, the costumes, and the backgrounds that distract and perplex – the folds of a curtain or the drape of lace, as revealing as a clamshell or a just-lit candle, a fireplace as metaphor, or the inertia of a chair awakened by touch. As always with Mollino, there is no direct route, no immediate direction or signpost – rather these Polaroids are series of signals and ciphers, designed to resonate with the suggestion of opaque narratives.





(actual size)

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

λ\*50

CARLO MOLLINO (1905-1973)

*Untitled, 1968-1973*

unique Polaroid print, flush-mounted on card  
image 3 ¾ x 3 in. (9.5 x 7.6 cm.)

sheet/flush mount 4 ¼ x 3 ½ in. (10.9 x 8.8 cm.)

stamped *C. M. Torino* in red ink and numbered *158* in pencil (flush mount, verso),  
credited, titled, dated and numbered *CM 1280* on affixed gallery label (frame  
backing board)

£6,000-8,000

US\$7,500-10,000

€6,800-9,000

**PROVENANCE:**

Fulvio Ferrari Gallery, Turin, 1985-1995;  
Salon 94, New York, 1995;  
Acquired from the above by the present owner, 2003.

**EXHIBITED:**

*Carlo Mollino, Women*, Robert Miller Gallery, New York, 17 October - 25 November 1995.

**LITERATURE:**

F. Ferrari, N. Ferrari, *Carlo Mollino Polaroids*, Verona, 2002, this lot illustrated p. 69.

The present lot is registered in the library of the Museo Casa Mollino, Turin, as number CM-1280.

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

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

λ\*51

CARLO MOLLINO (1905-1973)

**Untitled, 1968-1973**

two unique Polaroid prints, each flush-mounted on card  
each image 3 ¾ x 3 in. (9.5 x 7.6 cm.)

each sheet/flush mount 4 ¼ x 3 ½ in. (10.9 x 8.8 cm.)

*Untitled (Lace wrap)* numbered 582 in pencil (flush mount, verso), *Untitled (Standing, wedding negligee)* stamped *C. M. Torino* in red ink and numbered 539 in pencil (flush mount, verso); each credited, titled, dated and numbered *CM 1282* and *CM 1304*,

respectively, on an affixed gallery label (frame backing board) (2)

£8,000-12,000

US\$10,000-15,000

€9,100-14,000

**PROVENANCE:**

Fulvio Ferrari Gallery, Turin, 1985-1995;

Salon 94, New York, 1995;

Acquired from the above by the present owner, 2003.

**EXHIBITED:**

*Carlo Mollino, Women*, Robert Miller Gallery, New York, 17 October - 25 November 1995.

**LITERATURE:**

F. Ferrari, N. Ferrari, *Carlo Mollino Polaroids*, Verona, 2002, this lot illustrated pp. 185, 259.

The present lot is registered in the library of the Museo Casa Mollino, Turin, as numbers CM-1282 and CM-1304.

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



(actual size)

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

λ\*52

CARLO MOLLINO (1905-1973)

**Untitled, 1968-1973**

unique Polaroid print, flush-mounted on card

image 3 ¾ x 3 in. (9.5 x 7.6 cm.)

sheet/flush mount 4 ¼ x 3 ½ in. (10.9 x 8.8 cm.)

stamped *C. M. Torino* in red ink and numbered 602 in pencil (flush mount, verso),  
credited, titled, dated and numbered *CM 1273* on affixed gallery label (frame  
backing board)

£5,000-7,000

US\$6,200-8,700

€5,700-7,900

**PROVENANCE:**

Fulvio Ferrari Gallery, Turin, 1985-1995;

Salon 94, New York, 1995;

Acquired from the above by the present owner, 2003.

**EXHIBITED:**

*Carlo Mollino, Women*, Robert Miller Gallery, New York, 17 October - 25 November 1995.

**LITERATURE:**

F. Ferrari, N. Ferrari, *Carlo Mollino Polaroids*, Verona, 2002, this lot illustrated p. 55.

The present lot is registered in the library of the Museo Casa Mollino, Turin, as  
number CM-1273.

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



(actual size)

CARLO MOLLINO  
*THE MINOLA APARTMENTS,  
TURIN, 1944-1946*



Living room, Ada & Cesare Minola House, showing the present commission, circa 1946.  
Courtesy Museo Casa Mollino, photo: © Aldo Ballo

## CARLO MOLLINO

### *TWO IMPORTANT LOUNGE CHAIRS FROM THE MINOLA APARTMENTS, TURIN, 1944-1946*

In the penultimate year of World War II, Carlo Mollino commenced work on two large apartments, known respectively as Casa M-1 and Casa M-2, on the uppermost floors of a 1920s building on via Perrone, Turin. The upstairs apartment, Casa M-1, belonged to older brother Cesare Minola and his wife Ada. Commenced in the summer of 1944, work lasted until spring 1946. The downstairs commission, Casa M-2, was the new home of younger brother Guglielmo Minola and his wife Franca. Successful proprietors of a Turinese tannery, the Minola brothers had been recently married; both commissions represented the foundations on which the couples's futures would grow.

As with all Mollino's domestic interiors, the relationship between architect and client was characterised by an intimacy born of friendship and understanding. Cesare and his brother Guglielmo had attended the same high-school as Mollino, and Ada had known Mollino since at least the early 1940s, as recorded in photographs taken by Mollino of her during 1940-41. An artist and later a jewelry designer and gallerist for Lucio Fontana, Ada was instrumental in encouraging Mollino to exercise complete aesthetic and architectural freedom in the interior scheme and furnishings, yielding a dramatic yet fluid interior that was characterized by soft, sensual and organic forms.

The subtle theatrical and experimental interior of the apartments was to be pivotal to the development of Mollino's aesthetic vocabulary, introducing forms and concepts that would be re-imagined in subsequent commissions. Featuring a living and dining area that was partitioned by an organically styled console, a free-standing central fireplace, and dramatically enlarged lithographic illustrations to the walls, the Casa M-1 – the first of the two apartments to be completed – represented the resolution of Mollino's mature and highly personalised vision. The mobile sensuality of the furnishings eloquently complimented Mollino's use of colour and texture within the interior, which incorporated a padded red leather door, violet velvet curtains, ebonized and gilded wood, Carrara marble and parquet. Designed in March 1946, the pair of highly sensual, anthropomorphic low-back wing-lounge chairs produced exclusively for that interior, offer elegantly biomorphic technique; together with the other complimentary lounge seating, they endured as one of the defining features of the Casa M-1, and as one of the most elegant of Mollino's chair designs.







Living room, Ada & Cesare Minola House, showing the present commission  
 Courtesy Museo Casa Mollino, photo: © Aldo Ballo

For the Casa M-2, the apartment of Franca and Guglielmo Minola, Mollino produced a pair of virtually identical chairs, the symmetry of which is discernable only through the marginally steeper pitch to the profile of the wings and upward slant of the armrests. Any difference to the overall proportions between both pairs of chairs is just distinguishable, and all were to feature identical carved and ebonized feet, anthropomorphically styled as horns. Whilst the styling of the Casa M-1 offered a bold, organic environment, the Casa M-2 was rendered with fittings that described a more linear and at times rustic personality that anticipates the Cervinia Alpine projects of the early 1950s, and featured a more subdued palette of greys and browns, most probably selected by Mollino to compliment the antique furniture and baroque mirrors that Franca wished to include in the new apartment. Certain decorative features from M-1 were reassessed for M-2, to include lithographic wall paneling, which here illustrated dense woodland as opposed to the ravine stream of the former apartment, and a fireplace that was now wall-fixed rather than free-standing. The two apartments therefore, upstairs and downstairs, were variations upon a theme tailored to reflect the personalities of the two couples.



Living room, Franco & Guglielmo Minola House, showing the present commission, circa 1946  
 Courtesy Museo Casa Mollino, photo by Riccardo Moncalvo, © archivio Riccardo Moncalvo, Torino

Casa M-1 and M-2 were to remain the homes of the two Minola families over the ensuing years. The Casa M-2 was the first to be dismantled, in the mid-1960s, and eventually during the 1990s the pair of lounge chairs, which had remained with the family by descent, one of which is now offered (lot 54), came into the possession of the present owner. The Casa M-1 remained intact and in use until 1983. Of the pair created for that interior, one was sold by Ada Minola around the late 1980s, and the other transferred by descent to be sold Christie's London in 2001, from where it was acquired by the present owner.

These two important lounge chairs, now reunited as siblings, reveal themselves to be guided by the subtleties of personality between the two brothers, Cesare and Guglielmo, as masterfully translated by Mollino's intuition to define nuance and personality as sculptural form.

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

■ 53

CARLO MOLLINO (1905-1973)

*An important armchair, designed for the Ada & Cesare Minola House, Turin, 1946*

carved and ebonised wood, velvet upholstery  
executed by Apelli & Varesio, Turin, Italy, from the production of 2  
39½ x 32¾ x 33 in. (100 x 83 x 84 cm.)

£200,000-300,000

US\$250,000-370,000

€230,000-340,000

PROVENANCE:

Ada & Cesare Minola, Turin;  
Thence by descent;  
Christie's, London, *Carlo Mollino 1905-1973*, 23 October 2001, lot 13;  
Acquired from the above by the present owner.

LITERATURE:

'Esperienze formali nell'arredamento', *Domus*, no. 227, August 1948, pp. 12-13;  
'Experiencias formales en el emueblamento', *Nuestra Arquitectura*, no. 233, 12  
December 1948, p. 416;  
G. Brino, *Carlo Mollino, Architecture as autobiography, Architecture furniture interior  
design 1928-1973*, Milan, 1985, 96-97;  
P. Sparke, *Italian Design, 1870 to the present*, London, 1988, p. 91;  
M. De Giorgi, *Carlo Mollino, interni in piano-sequenza*, Devallè, Minola, Lutrario, Milano,  
2004, pp. 105-106, 110-11, 112;  
R. Colombari, *Carlo Mollino, Catalogo dei mobili*, Milano, 2005, pp. 31, 33;  
F. Ferrari, N. Ferrari, *Carlo Mollino arabesques*, Milan, 2006, p. 70, figs. 67-68;  
M. Valensise, *La Casa di Mollino*, exh. cat., Paris, Istituto Italiano di Cultura Parigi, 2015,  
p. 102.

The present lot is registered in the library of the Museo Casa Mollino, Turin, as  
number CM 171-1.



PROPERTY OF AN IMPORTANT PRIVATE COLLECTION

■54

CARLO MOLLINO (1905-1973)

*An important armchair, designed for the Franca & Guglielmo Minola House, 1946*

carved and ebonised wood, velvet upholstery  
executed by Apelli & Varesio, Turin, Italy, from the production of 2  
39½ x 32 x 35½ in. high (100 x 81.5 x 90 cm.)

£200,000-300,000

US\$250,000-370,000

€230,000-340,000

PROVENANCE:

Franca & Guglielmo Minola, Turin;  
Thence by descent;  
Fulvio Ferrari, Turin;  
Allen Koppel Gallery, Chicago;  
Acquired from the above by the present owner, 1998.

LITERATURE:

'Turinese baroque', *Domus*, no. 229, August 1948, p. 23;  
'Experiencias formales en el emueblamento', *Nuestra Arquitectura*, no. 233,  
12 December 1948, p. 419;  
M. De Giorgi, *Carlo Mollino, interni in piano-sequenza*, Devalle, Minola, Lutrario, Milan,  
2004, pp. 122, 125;  
F. Ferrari, N. Ferrari, *Carlo Mollino arabesques*, Milan, 2006, p. 74, fig. 81;  
F. Ferrari, N. Ferrari, *The Furniture of Carlo Mollino*, London, 2006, this lot illustrated p. 119,  
fig. 171, pp. 221-22.

The present lot is registered in the library of the Museo Casa Mollino, Turin,  
as number CM 171-2.



(Detail)



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

■\*55

GIO PONTI (1891-1979)

*A zodiac ceiling light, circa 1931*

engraved and frosted glass, chromium-plated metal  
manufactured by Luigi Fontana & Co., Milan, Italy  
22 x 26 in. diameter (56 x 67 cm.)

£15,000-20,000

US\$19,000-25,000

€17,000-23,000

PROVENANCE:

Phillips de Pury & Co., New York, 13 December 2007, lot 113;  
Acquired from the above by the present owner.

LITERATURE:

Related models illustrated:

'Sette lampade nuove', *Domus*, no. 99, March 1936, p. 29;

F. Deboni, *Fontana Arte, Gio Ponti, Pietro Chiesa, Max Ingrand*, Turin, 2012, fig. 21;

S. Montefusco, *Fontana Arte, repertorio 1933-1943 dalle immagini dell'epoca*, Genoa, 2012, p. 139;

L. Falconi, *Gio Ponti, Interni, Oggetti, Disegni 1920-1979*, Milan, 2004, the 'Zodiac' engraving on different furniture forms pp. 86, 234.







56

GIO PONTI (1891-1976)

*A rare and early 'Donatella sulle nubi' charger, 1924-1925*

hand-painted glazed earthenware

executed by Richard Ginori, Rome, Italy

2½ x 19¼ in. diameter (5.5 x 48.5 cm.)

front hand-painted MCM/XXIV, reverse with GINORI/PONTESCA/DONATELLA/1925

£15,000-20,000

US\$19,000-25,000

€17,000-23,000

PROVENANCE:

Private collection, London;

Thence by descent to the present owner.

LITERATURE:

L. Manna, *Gio Ponti, le maioliche*, Milan, 2000, p. 51 for the pattern, p. 57 for a 'Donatella' dish with a different background;

D. Matteoni, *Gio Ponti, il fascino della ceramica*, exh. cat., Casino dei Principi, Rome, 2011, 'Donatella sulle nubi' original drawing p. 137;

L. Frescobaldi Malenchini, M.T. Giovannini, O. Rucellai, *Gio Ponti, The collection of the Museo Richard Ginori della Manifattura di Doccia*, Florence, 2015, p. 200, cat. 116 for a 'Donatella' with a different background, p. 202, cat. 118 for the pattern.





NAPOLEONE MARTINUZZI  
*DIECI ANSE*

PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

57

NAPOLEONE MARTINUZZI (1892-1977)

*A rare 'Dieci Anse' vase, model no. 3273, circa 1930*

hand blown green *pulegoso* glass, applied handles and rim with gold leaf inclusions  
 manufactured by Vetri Soffiati Muranesi Venini & C., Murano, Italy  
 12¾ in. high (32.5 cm.)

£150,000-250,000

US\$190,000-310,000

€170,000-280,000



Venini model drawing for the present lot, circa 1930  
 Courtesy Marino Barovier, Venice © Venini, Murano

**PROVENANCE:**

Art & Crafts, Piacenza;  
 Acquired from the above by the present owner, 1990s.

**EXHIBITED:**

Other examples exhibited:  
 IV Triennale, Monza, 1930, 11 May - 2 November 1930;  
*Vetri Murano Oggi*, Palazzo Grassi, Venice, 1981;  
*Mille Anni di Arte del Vetro a Venezia*, Museo Correr, Venice, 4 July - 24 October 1982;  
*Venetian Glass, The Nancy Olnick and Giorgio Spanu Collection*, The American Craft Museum, New York, Fall 2000;  
*Il Déco in Italia*, Chiostro del Bramante, Rome, 20 Marc - 13 June 2004;  
*Napoleone Martinuzzi, Venini 1925-1931*, Fondazione Giorgio Cini, Venice, 8 September - 6 January 2013.

**LITERATURE:**

Other examples illustrated:  
 G. Lorenzetti, *Vetri di Murano*, Milan, 1931, pl. 21;  
*Vetri Murano Oggi*, exh. cat., Palazzo Grassi, Venice, 1981, p. 30, fig. 62;  
 R. Barovier Mentasti, A. Dorigato, A. Gasparetto, T. Toninato, *Mille Anni di Arte del Vetro a Venezia*, exh. cat., Museo Correr, Venice, 1982, p. 265, no. 525;  
 R. Barovier, Mentasti, *Il Vetro Veneziano*, Milan, 1982, p. 266, no. 270;  
 F. Deboni, *Murano '900*, Milan, 1996, p. 264;  
 F. Deboni, *Venini Glass*, Turin, 1996, no. 14, pl. 15 for the model in the *Catalogo Blu*;  
 A. Venini Diaz de Santillana, *Venini, Catalogue Raisonné 1921-1986*, Milan, 2000, p. 86, no. 32, p. 198, no. 44, p. 237, pl. 15 for the model in the *Catalogo Blu*;  
*Venetian Glass, The Nancy Olnick and Giorgio Spanu Collection*, exh. cat., The American Craft Museum, New York, 2000, pp. 42, no. 13, p. 205;  
 M. Barovier, *Napoleone Martinuzzi, Maestro Vetraio del Novecento*, Padua, 2001, p. 80, no. 21;  
 F. Benzi, *Il Déco in Italia*, exh. cat., Chiostro del Bramante, Rome, 2004, p. 115, fig. 101;  
 F. Deboni, *Venini Glass, Catalogue 1921-2007, volume 2*, Turin, 2007, fig. 16;  
 M. Barovier, *Napoleone Martinuzzi, Venini 1925-1931*, exh. cat., Fondazione Giorgio Cini, Venice, 2013, pp. 190, 212-13.



Having ceased the production of glassworks Cappellin Venini & C., Paolo Venini founded his own firm Vetri Soffiati Muranesi Venini & C. in 1925, appointing sculptor and glass designer Napoleone Martinuzzi its artistic director. During the first years of the firm Venini continued to produce models by Vittorio Zecchin, characterised by a lightness and purity of form and colour, evocative of the glass found in masterpieces by Tiziano, Tintoretto and Veronese which had become popular amongst the Muranese furnaces. The newly established firm however soon began to present new, audacious designs, that broke with the precedents of traditional glass making. Martinuzzi's artistic vision was grounded in his sculptural approach which led to the creation of vast array of innovative pieces emblematic of the Novecento style. For Martinuzzi glass was a ductile material the talented artist could use as the foundation for his sculpture making. However, the pure, delicate glass the furnace was accustomed to using at the time was inappropriate for the designs he envisioned the furnace would produce. This prompted Napoleone Martinuzzi to introduce what was going to be his most important contribution to Murano: pulegoso glass. This new technique, characterised by uneven, thick surfaces covered in burst-air inclusions, often slightly iridescent, was first exhibited in occasion of at the XVI Venice Biennale in 1928, with a series of vessels reminiscent of antique Roman glassmaking and ancient forms, Amphorae with complex applied decorations and prominent handles as shown by the present example.

Arguably the most recognisable glass form by Napoleone Martinuzzi, the Dieci Anse (ten-handles) vase in green pulegoso glass is today regarded as a masterpiece of 20th century glass. The form was part of a second series of vases the artistic director of Venini presented on the occasion of the IV Triennale, Monza, in 1930.



Venini exhibition of Napoleone Martinuzzi's models at the IV Milan Triennale, 1930  
 Courtesy Marino Barovier, Venice





Dieci Anse vase, Fondazione il Vittoriale degli Italiani, Gradone, Italy  
Courtesy Marino Barovier, Venice

Of great scale and presence, the Dieci Anse vase bears testament to Martinuzzi's ability to elevate a glass vessel to supreme levels of expression. Including the present lot, approximately six examples of this design in green pulegoso and produced by Vetri Soffiati Muranesi Venini & C. are known today, one of which is retained in the Nancy Olnick and Giorgio Spanu Collection, New York, and one in the collection of Chiara and Francesco Carraro Foundation, Ca' Pesaro, Venice. One was sold at Christie's New York as part of the Barry Friedman collection in 2014, and another more recently in Chicago, (21 November 2017). An example (illustrated), green and with gold highlights as the present lot, was gifted by Martinuzzi to his mentor and patron Gabriele d'Annunzio, a passionate supporter of his the work, and is still today part of the extensive collection of Martinuzzi's designs d'Annunzio donated to the Fondazione il Vittoriale degli Italiani after his death.

■58

CARLO MOLLINO (1905-1973)

*A unique cabinet, for The Casa Albonico, Turin, 1944*

walnut, burr-walnut veneer, maple veneer, ebonised wood, bronze, mirrored glass, glass, brass, lithographic transfer  
62¼ x 78¾ x 19 in. (158 x 200 x 48 cm.)

£70,000-90,000

US\$88,000-110,000

€79,000-100,000

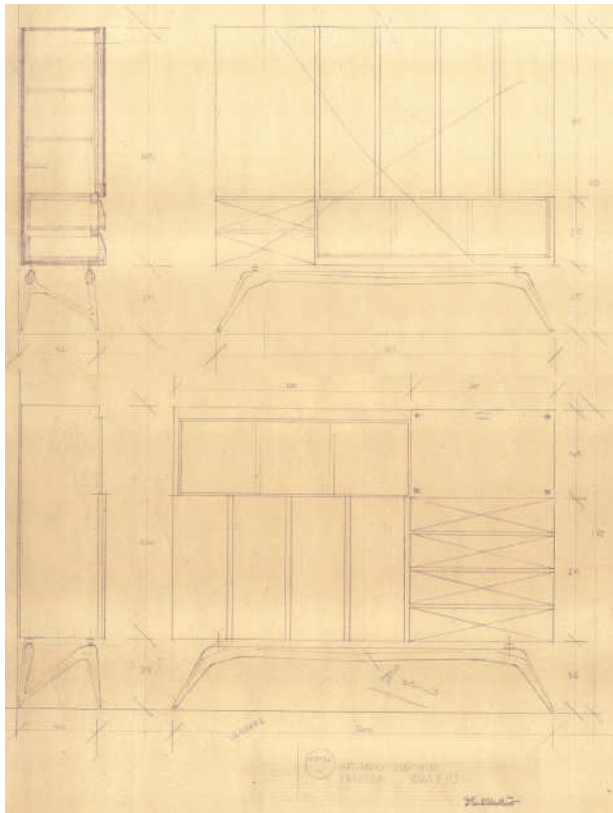
PROVENANCE:

Casa Albonico, Turin, 1944.  
Thence by descent.

LITERATURE:

F. Ferrari, N. Ferrari, *The Furniture of Carlo Mollino*, Turin, 2006, illustrated pp. 116, 221 fig. 161.

The present cabinet is registered in the library of the Museo Casa Mollino, Turin, as number CM 161.



Carlo Mollino, signed technical drawing for the present lot cabinet, 1944  
Courtesy of Museo Casa Mollino, Turin

With the important Albonico commission, Mollino summoned an alchemic fusion of intriguing elements, synthesising Modernism, Surrealism, the Baroque and Nature to create singular interiors unencumbered by strict dogma. This unique cabinet endures as an important and early example of this distinctive and inimitable spirit. It has remained in the family of the original owners until now.

The mid-1940s until the early 1950s bracketed a period of prolific activity for Mollino, as he engaged with a handful of Turinese private clients for whom he created some of his most dramatic interior commissions. The first of these was the Albonico commission of 1944 for which the present lot was created, to be followed by the two Minola apartments (1944-46, see lots 53-54), the Rivetti and Orego apartments (both 1949), as well as Mollino's own apartment (1946-47). Commissioned towards the close of the war, the Albonico interior signalled a departure from the essentially Surrealist pre-war interiors of the Casa Miller (1936) and Devalle (1939-40). Emboldened by forms that revealed an anthropomorphic quality, the transitional personality of the Albonico commission was crucial to Mollino's conceptual evolution and revealed an architect-designer now confident in his vision to deliver schemes of remarkable and dramatic personality.

The Albonico cabinet offers an intriguing and unprecedented confluence of symbolisms. Significantly, it is one of the very few examples of free-standing case furniture designed by the architect – subsequent projects incorporated wall-mounted or built-in units. Signature elements, to include organically-sculpted ebonised structures enhanced by modelled bronze mounts are initiated. Poised atop the anthropomorphic base, massed geometries are disguised by positive and negative space, by texture, through relief and recess and texture, surfaces opaque and transparent. A lithographic reproduction, depicting a pastoral 18th century landscape, intimates a secondary, mysterious narrative. Certain of these elements held persistent stimulation for Mollino – the Renaissance-style rusticated, figured-walnut drawers were an enduring feature of his 1930s architecture, and the application of archaic lithography panels was to develop as a regular trompe l'oeuil feature in subsequent interiors. The Albonico cabinet reveals Mollino as an architect motivated by an almost mischievous mastery of composition – refusing to conform to aesthetic preconceptions. Whilst the individual components remain readily identifiable, the intellectuality of the composition confirm Mollino as a singular, unparalleled and visionary talent.



■59

CARLO MOLLINO (1905-1973)

*A unique extending table, circa 1953*

oak, plastic laminate

executed by Ettore Canali, Brescia, Italy

31¾ x 63 x 31½ in. (81 x 160 x 80 cm.)

£30,000-40,000

US\$38,000-50,000

€34,000-45,000

LITERATURE:

Smaller version of the model illustrated:

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 CM 433-3.

The present lot is a rare, previously unrecorded, extending variant supplied for use in the Casa del Sole, Cervinia. For this important commission, approximately 25 rectangular dining tables, all with inset green-laminate surface as the present example were supplied, together with a further 25 square tables, with oak tops, produced for use in the Pavia restaurant on the ground floor of the complex. With distinctive green-laminate surface applied to both top and lateral leaves, this recently discovered example is most likely a custom-executed variant supplied for use in the residential apartments of the complex.





■60

STUDIO B.B.P.R.

(GIAN LUIGI BANFI, LUDOVICO BELGIOJOSO,  
ENRICO PERESSUTTI & ERNESTO NATHAN ROGERS)

*A pair of ceiling lights, designed for the Torre Velasca, Milan, circa 1956*

painted aluminium, painted steel, acrylic  
each 48 x 17 in. diameter (122 x 43 cm.)

(2)

£12,000-18,000

US\$15,000-22,000

€14,000-20,000

PROVENANCE:

Entrance Hall, Torre Velasca, Milan.

LITERATURE:

L. Fiori, *BBPR, La Torre Velasca*, Milan, 1982, other examples illustrated p. 79 fig. 49.



**61**

ANGELO LELII (1911-1979)

*Two table lamps, circa 1962*

chromium-plated metal, painted aluminium, stainless steel, acrylic  
manufactured by Arredoluce, Monza, Italy

22½ x 14¼ in. diameter (57 x 36 cm.)

underside of one with manufacturer's paper label, the other stamped AL/

ARREDOLUCE MONZA

(2)

£15,000-20,000

US\$19,000-25,000

€17,000-23,000

LITERATURE:

A. Pansera, A. Padoan and A. Palmaghini, *Arredoluce, Catalogue Raisonné 1943-1987*,  
Milan, 2018, other examples illustrated pp. 213, 349, no. 410.





■ 62

NANDA VIGO (B. 1940)

A 'Manhattan' standard lamp, circa 1970

painted steel, stainless steel, fluorescent tube light  
manufactured by Arredoluce, Milan, Italy  
75½ in. high (92 cm.)

£5,000-7,000

US\$6,200-8,700

€5,700-7,900

LITERATURE:

Other examples illustrated:

G. Gramigna, *Repertorio 1950/1980*, Milan, 1985, p. 375;

G. Gramigna, P. Biondi, *Il Design in Italia, dell'Arredamento Domestico*, Turin, 1999, p. 463;

A. Pansera, A. Padoan and A. Palmaghini, *Arredoluce, Catalogue Raisonné 1943-1987*,

Milan, 2018, pp. 111, 368, no. 520.



■63

ROBERTO SEBASTIAN MATTA (1911-2002)

*A prototype 'Margarita' chair, 1969*

painted steel, original linen-upholstered cushion  
one of three prototypes for the 1971 edition of 8 examples produced by Dino Gavina for the 'Ultramobile' series  
58¼ x 35½ in. (148 x 90 cm.)

£20,000-30,000

US\$25,000-37,000

€23,000-34,000

PROVENANCE:

Matta family collection;  
Acquired from the above by the present owner.

LITERATURE:

Examples of the *Ultramobile* series illustrated:  
*Dino Gavina, collezione emblematiche del moderno dal 1950 al 1992, exh. cat.,*  
Fondazione Querini Stampalia, Venice, 1992, p. 83, no. 80;  
J. L. Gaillemin, *Design Contre Design, exh. cat.,* Galerie Nationale du Grand Palais, Paris,  
2007, p. 321.

This lot is sold together with a certificate of authenticity from the Roberto Matta Archive.

Surrealist artist Sergio Matta developed the Margarita chair using a discarded oil barrel in 1969, whilst the artist was residing in Tarquinia (illustrated). Three prototypes were then executed, respectively white, red and black painted, all handmade and unique. The model was subsequently editioned by Dino Gavina in eight, cast bronze examples in 1971 (illustrated).



Period photograph of Sergio Matta, circa 1969  
All right reserved



Sergio Matta, 'Margarita' chair, sold Christie's London,  
25 October 2011, lot 2



■ 64

SANDRO CHIA (B. 1946)

*A table and chair, circa 1989*

patinated cast bronze, glass

manufactured by Meta Memphis, Milan, Italy, numbers 14 and 18 from their respective

editions of 25 each

table 32 x 43¼ x 36½ in. (81 x 110 x 93 cm.)

chair 36¾ x 14 x 14½ in. (x 43.4 x cm.)

table stamped S.CHIA/14/25 chair S.CHIA XM.M. 1938/N 18/25 (2)

£8,000-12,000

US\$10,000-15,000

€9,100-14,000

LITERATURE:

Other examples illustrated:

*Collezione '89*, Meta Memphis production catalogue, 1989, p. 17;

V. Baradel, B. Corà, M. De Michelis, *Ad Usum Dimorae, Collezione Meta Memphis 1988-89*, Venice, 1989, another example illustrated p. 27.



■65

GABRIELLA CRESPI (1922-2017)

*A rare 'Ellisse' extendable low table, from the 'Plurimi' series, designed 1976, produced 1984*

burr-walnut veneer, brass

13¾ x 98 x 35½ in. fully extended (35 x 250 x 91 cm.)

side with brass label impressed *Gabriella Crespi/R*

£30,000-50,000

US\$38,000-62,000

€34,000-56,000

LITERATURE:

Other examples illustrated:

'Designers Italiens Formes Contemporaines', *L'Œil*, January-February 1977, p. 36

P. Favardin, G. Bloch-Champfort, *Les décorateurs des années 60-70*, Paris, 2007,

pp. 135, 149;

*Gabriella Crespi: Il segno e lo spirito: Mobili, plurimi, sculture e gioielli*, exh. cat., Palazzo Reale, Milan, 2011, pp. 23, 40, 67.

The present lot is sold with a certificate of authenticity from the Archivio Gabriella Crespi and registered as number 200135000/O.







■ 66

VENINI

*Two 'Trilobo' floor lamps, circa 1960*

coloured glass, brass, in two sizes  
manufactured by Venini, Murano, Italy  
respectively 73¼ in. high (186 cm.)  
and 48¾ in. high (124 cm.)  
each stamped *VENINI/MURANO*

(2)

£15,000-20,000

US\$19,000-25,000

€17,000-23,000

LITERATURE:

F. Deboni, *Venini Glass, Its history, artists and techniques*, Volume 1, Turin, 2007, other models from the 'Trilobo' series illustrated p. 255.



■\*67

GINO SARFATTI (1912-1985)

*A rare ceiling light, model no. 2049, circa 1951*

brass, frosted glass

manufactured by Arteluce, Milano, Italy

46¾ in. high (118.5 cm.)

£40,000-60,000

US\$50,000-74,000

€46,000-68,000

LITERATURE:

M. Romanelli, S. Severi, *Gino Sarfatti, selected works 1938-1973*, Milan, 2012, pp. 180, 466.



Period photograph of Arredoluce model no. 2049, circa 1951  
All rights reserved



■ 68

GIO PONTI (1891-1979)

*An important desk, from Casa Ceccato, Milan, 1949*

burr-walnut veneer, brass, anodised aluminium  
 executed by Fratelli Radice, Milan, Italy from the production of 2  
 30½ x 55 x 25½ in. (77.5 x 140 x 65 cm.)

£40,000-60,000

US\$50,000-74,000

€46,000-68,000

PROVENANCE:

Casa Ceccato, Milan, 1949;  
 Private collection, Europe;  
 Christie's, London, *20th Century Decorative Art + Design*, 30 October 2013, lot 54;  
 Private collection, Europe;  
 Piasa, Paris, 15 April 2014, lot 130;  
 Acquired from the above by the present owner.

LITERATURE:

This lot illustrated:  
 U. La Pietra, *Gio Ponti*, Milan, 1995, p. 180, fig. 368;  
 L. Falconi, *Gio Ponti, Interni, Oggetti, Disegni, 1920-1979*, 2004, Milan, this lot illustrated  
 in situ, p. 241.

The Ceccato family of Milan were amongst the few private clients fortunate to commission Gio Ponti to design and execute a series of interiors. Owners of the Dulciora confectionary empire, the Ceccatos invited Ponti to furnish and decorate their apartment on via Monferrato, Milan, their central Milan showroom, and to provide a further suite of furniture for Mr. Ceccato's office. The scheme that Ponti created for their apartment, the Casa Ceccato, 1949-1950, introduced the concept of fitted dashboard walls and extensive decorative surface panelling, primarily through the use of burl walnut veneer accented with polished brass details, that was to evolve as a signature aesthetic over the following years. Piero Fornasetti and Edina Altara were also to collaborate with Ponti to deliver additional detail and decoration, establishing the Casa Ceccato as one of the most universal of Ponti private commissions of the early 1950s. The present desk, of elegant form and aerodynamic profile, is amongst the earliest of its type and is recorded in archive photographs of the Casa Ceccato.





■ 69

MAX INGRAND (1908-1969)

*An illuminating wall mirror, model no. 2044, circa 1960*

coloured glass, mirrored glass, brass  
manufactured by Fontana Arte, Milan, Italy  
4¾ x 29¼ in. diameter (12 x 74 cm.)

£20,000-30,000

US\$25,000-37,000

€23,000-34,000

LITERATURE:

Other examples illustrated:

'Stand di Fontana Arte alla 39a fiera di Milano', *Vitrum*, no. 125, May-June 1961, pp. 28, 33;

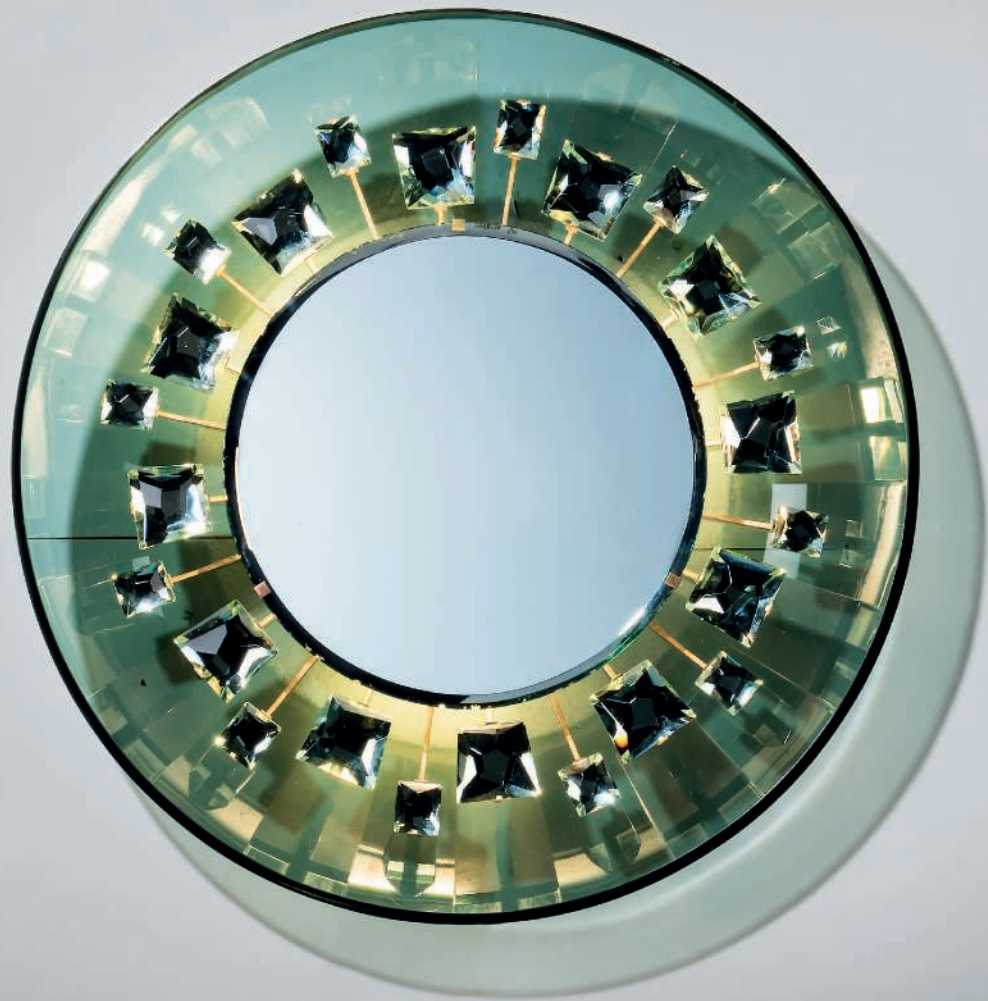
*Quaderni Fontana Arte* 6, Milan, 1964, p. 157;

*Domus*, no. 382, September 1961, for an advertisement;

P.-E. Martin-Vivier, *Max Ingrand, Du Verre À La Lumière*, Paris, 2009, p. 216 for a  
Fontana Arte advertisement;

F. Deboni, *Fontana Arte, Gio Ponti, Pietro Chiesa, Max Ingrand*, Turin, 2012, figs. 427-28.











# BIANCA CARRARO

## *PROPERTY FROM THE ESTATE OF BIANCA CARRARO*

Bianca Carraro, sister of Francesco Carraro, the noted collector and founder of the Fondazione Carraro at Ca' Pesaro in Venice, was born with her six siblings into an industrial family from the Veneto. As a founding partner of Antonio Carraro S.p.A., a leader in the production of compact tractors for specialized agriculture, Bianca was the first woman in Italy who received a Master's degree in geology, specializing in mineralogy. A formidable person with profound knowledge of art, culture and music, Bianca spoke fluent German, and maintained a great passion for German literature, especially the work of Johann Wolfgang von Goethe. Deeply rooted in the Veneto, she spent her summers between the Lido and the Dolomites, soon becoming an expert on the southern Limestone Alps, studying its rugged and bizarre rock formations and its 200-million-year history.

After living in Vienna, Munich and Rome, Bianca settled in Campodarsego, where she helped in the expansion of the Antonio Carraro company throughout Europe. Bianca's curiosity guided her collecting spirit, as it did her brother's. Extensive travels in China, India, Russia, Brazil, the United States and Morocco formed her eye and engaged her in the arts. By the early 1960's she started her collection of Italian post-war art, design and particularly Murano glass. She was driven by a love for beautifully hand-made objects, the fascination for different materials and the extraordinary colors she found in Venetian glass works.

In the late 1960s, Bianca was in search for a collaborator who could design her house and the interiors. Like her brother Francesco in Venice, Bianca engaged Gilda D'Agaro for the interior of her new house in Campodarsego. D'Agaro had collaborated on projects with Carlo Scarpa for years, including the now famous showroom for Olivetti on Piazza San Marco in Venice. D'Agaro was a perfectionist, and like Bianca, shared the same rigorous design aesthetics and appreciated her firm opinions and understanding of art, culture and architecture. One of Bianca's favorite designs of D'Agaro's furniture was a monumental desk, executed in cherry wood. Prominently placed on the right side of the pen tray stood an important example of Thomas Stearns double incalmo vase, in anthracite-black and amber opaque glass (lot 70). Bianca saw Venini's Stearns vitrine at the 1962 Venice Biennale and soon after added this example to her growing collection of Murano glass.

It was the work of Fulvio Bianconi which most fascinated Bianca and she formed a close rapport with the artist through Galleria Blankaert in Milan. Her recollection of Bianconi was of an artist with an enormously creative mind, but also being "maldrestra", a bit clumsy, not attached to money and only wanting to speak to people who understood his effort in creating his art.

Acquiring examples of the famous Scozzese series by Bianconi was not an accident. Bianca considered the example offered here as lot 71 to be the center of her collection. Appreciating the immense difficulty in the making of the vase, its complicated design and in particular the choice of colors, she considered the vase a reflection of the spirit of 1950s in Italy.

As part of the war generation, Bianca did not condone wasting money, but loved to spend it on good things. Always impeccably dressed in Missoni, her sense of style extended to the choice table ware for her dinner table: cutlery by Carlo Scarpa (lot 75) and Scarpa's famous battuto "High Society" glasses for Venini (lot 76).

As her niece Lilliana Carraro states: "Our aunt had the greatest passion for Murano glass. It had a central place in her life and her understanding and knowledge of the subject came from her deep involvement with the culture of her time. Like to our father Antonio and our uncle Francesco, art enriched her life. We are grateful, as nieces and nephews, for such special "art" memories."

Lars Rachen,  
Venice, September 2019

PROPERTY FROM THE ESTATE OF BIANCA CARRARO

70

THOMAS STEARNS (1936-2006)

A 'Doppio Incalmo' vase, circa 1962

iridescent anthracite, translucent *corniola* and amber coloured glass in *doppio incalmo*  
executed by Venini & C., Murano, Italy  
6 x 5¼ in. diameter (15.5 x 13.5 cm.)  
underside incised *venini italia*

£40,000-60,000

US\$50,000-75,000

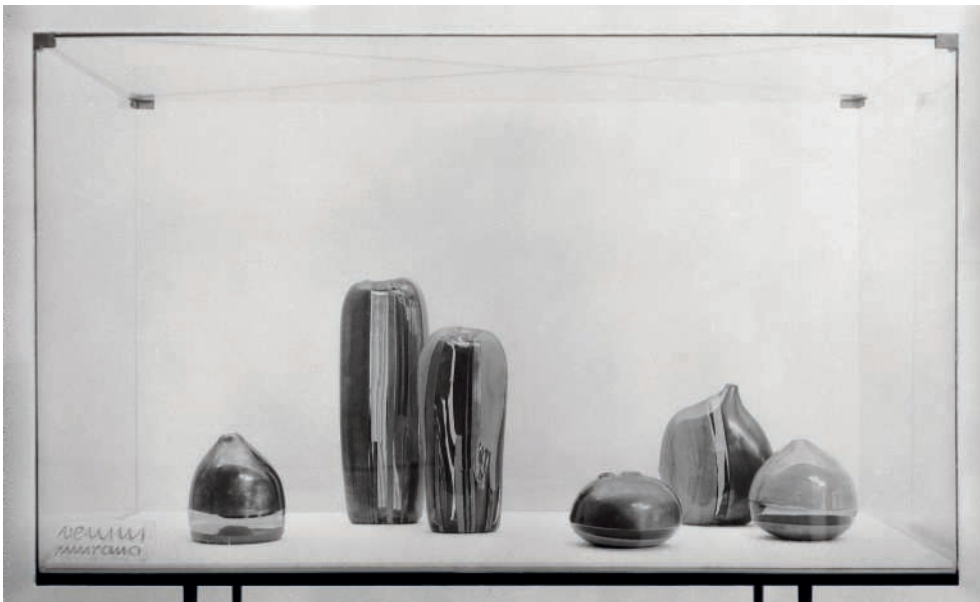
€46,000-68,000

LITERATURE:

Other examples illustrated:

M. Barovier, R. Barovier Mentasti, A. Dorigato, *Il Vetro di Murano alle Biennali 1895-1972*, Milan, 1995, p. 97, for a period image of the model at the XXXI Venice Biennale, 1962;  
M. Barovier, C. Sonogo, *Thomas Stearns alla Venini*, exh. cat., Fondazione Giorgio Cini, Venice, 2019, p. 127 for a period image of the model at the XXXI Venice Biennale, 1962, pp. 29, 102-103, 117, 127-28, 187-88.

The present lot model was presented as part of a series of vases which Thomas Stearns showcased in occasion of the XXI Venice Biennale, in 1962 (illustrated) alongside others such as the *Sentinelle* and a *Cappello del Doge*. The vase was executed using the traditional Muranese *Incalmo* technique, which allowed two or more parts of different colour glass to be combined together by fusing sections of exact equal diameter.



Venini exhibition of Thomas Stearns' models at the XXXI Biennale, Venice, 1962  
Courtesy Marino Barovier, Venice







## FULVIO BIANCONI *SCOZZESI*

The Scozzesi vases are amongst the rarest models by Fulvio Bianconi Venini produced. Only two other examples of this model are known today, one is in the Chiara and Francesco Carraro Foundation - on permanent display at the Museum of Modern Art in Ca' Pesaro in Venice - the other in a private Swiss collection (recently at auction in Paris). A third example, already part of the Venini Museum collection, was lost at the end of the 1980s and its whereabouts are currently unknown.

Conceived by Bianconi in the mid-1950s, the Scozzesi were a complex elaboration of the chromatic schemes and shapes adopted from the Pezzati, a series that had achieved great success. Flattened, fused coloured glass canes were woven together with thin ribbons of Lattimo glass to form a decoration called Scozzese. The vases, of distinctive geometric forms, were attained by blowing the malleable glass into wooden moulds, manually taken apart and, after cooling, then finely polishing both rim and base at the wheel. The complexity of the production process was most likely the reason why only very few examples were executed, mostly prototypes. The cost of production for the Scozzesi series must have been of such magnitude that the series was deemed incompatible with the furnace's capacity, and therefore unfit for serial production.

In retrospect, we can say that these rare objects are emblematic of one of the highest points of artistic expression in 20th century Murano glass, and best express the creative flair that characterised its production from the 1950s.

The provenance of these Scozzesi vases, Galleria Blanchaert in Milan, deserves a special mention. Opened in 1957 by Silvia Blanchaert, the gallery was perhaps one of the first in the world to trade in objects, mostly unique or out of production, of glass art. Through her friendship with the Venini family, and in particular with Paolo's daughter Anna Venini de Santillana, Ms. Blanchaert had the exclusive liberty to visit the Venini furnace at pleasure and directly engage with the artists. These recurrent visits gave her the opportunity to befriend Fulvio Bianconi, for whom, especially after the artist moved to Milan, she became the main representative gallerist.

The collector, by virtue of her innate good taste, had the foresight to acquire these works towards the end of the 1970s, long before collecting 20th Century Muranese glass became a widespread international trend. Now specialised in contemporary glass art, the gallery is still active today under the direction of her son Jean Blanchaert.

Franco Deboni

71

FULVIO BIANCONI (1915-1996)

A rare 'Scozzese' vase, model no. 4592, circa 1957

mould-blown fused coloured and *lattimo* glass canes  
 executed by Venini & C., Murano, Italy  
 11 $\frac{7}{8}$  x 7 x 5 $\frac{1}{4}$  in. (30 x 18 x 13.5 cm.)  
 underside incised F BIANCONI 57

£120,000-180,000

US\$150,000-220,000

€140,000-200,000

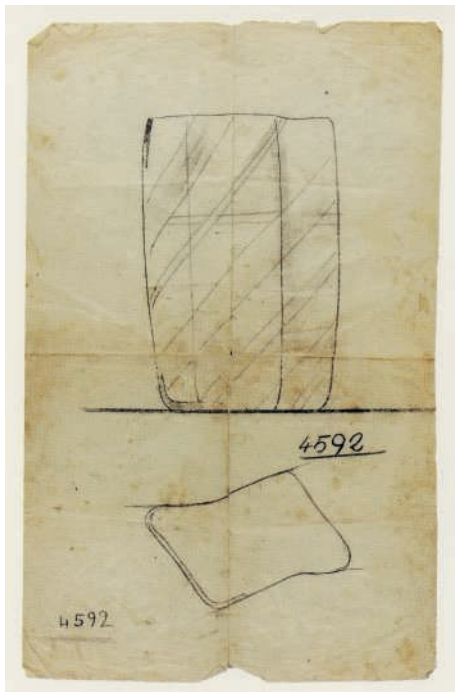
PROVENANCE:

Collezione Fulvio Bianconi;  
 Galleria Blanchaert, Milan;  
 Acquired from the above by the present owner, 1970s.

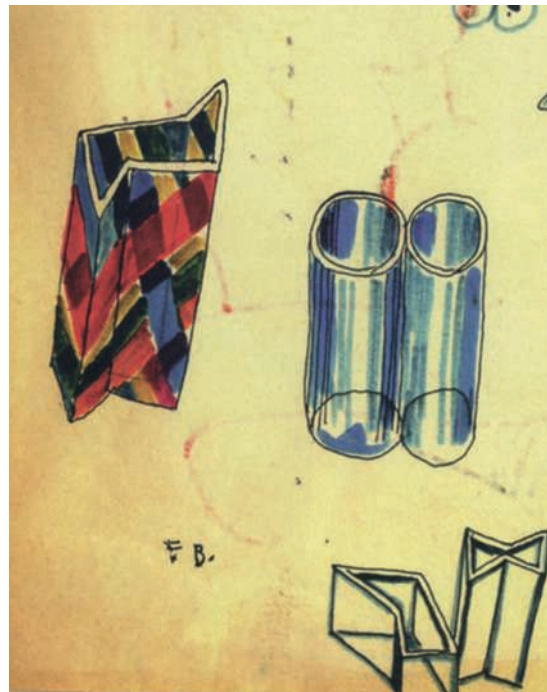
LITERATURE:

Other examples illustrated:  
 F. Deboni, *Murano '900*, Turin, 1996, no. 139;  
 M. Barovier, C. Sonigo, *Fulvio Bianconi Alla Venini*, exh. cat., Fondazione Giorgio Cini,  
 Venice, 2015, pp. 274, 292;

The present lot is a rare example of the largest model amongst Fulvio Bianconi's *Scozzesi*. The execution of vases from this series was exceptionally complex and further complicated by the contrasting pressures provoked by the different glass elements which often caused damage during the cooling process, making the *Scozzesi* unfit for large-scale production.



Venini model drawing for the present lot, 1954  
 Courtesy Marino Barovier, Venice © Venini, Murano



Fulvio Bianconi, preparatory drawing for *Scozzesi* vases,  
 Courtesy Franco Deboni, Milan © Venini



PROPERTY FROM THE ESTATE OF BIANCA CARRARO

**72**

FULVIO BIANCONI (1915-1996)

**A rare 'Scozzese' vase, model no. 4595, circa 1958**

mould-blown coloured and *lattimo* glass canes

executed by Venini & C., Murano, Italy

10¾ x 4¾ x 3⅞ in. (27.5 x 12 x 10 cm.)

underside acid-etched *venini/murano/ITALIA* and further incised *F BIANCONI 58*

£60,000-90,000

US\$75,000-110,000

€68,000-100,000

**PROVENANCE:**

Collezione Fulvio Bianconi;

Galleria Blanchaert, Milan;

Acquired from the above by the present owner, 1970s.

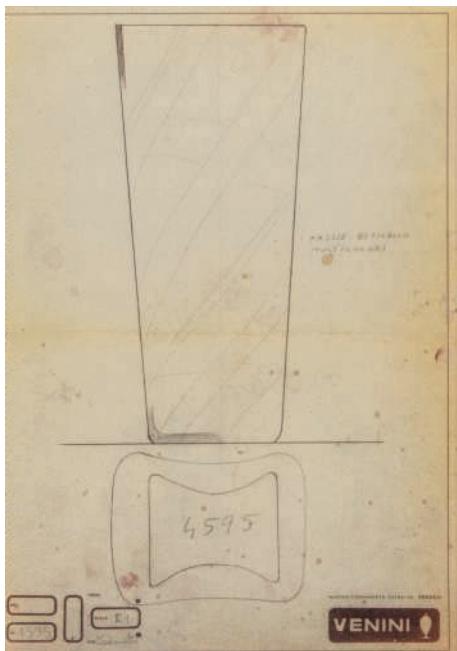
**EXHIBITED:**

Galleria Danese, Milan, 1958.

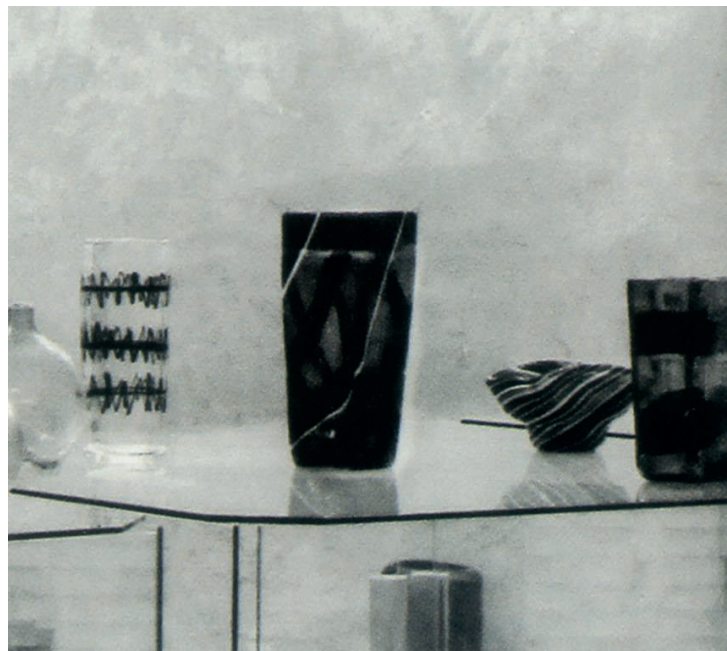
**LITERATURE:**

M. Barovier, C. Sonogo, *Fulvio Bianconi Alla Venini*, exh. cat., Fondazione Giorgio Cini, Venice, 2015, another example illustrated p. 277, 289.

The present lot was part of the seminal exhibition of works by Fulvio Bianconi held at Galleria Danese, Milan, in 1958 (illustrated). A rare example from the noteworthy *Scozzesi* series, the model presents a quadrangular section, the sides elegantly curving inward with *Lattimo*, blue, red, green glass canes forming an integrated spiral design.



Venini model drawing for the present lot, 1954  
Courtesy Marino Barovier, Venice © Venini, Murano



This lot exhibited at the Galleria Danese, Milan, 1958  
Photo by J. Vodoz © J. Vodoz Foundation and B. Danese



PROPERTY FROM THE ESTATE OF BIANCA CARRARO

73

PAOLO VENINI (1895-1959)

A 'Murrine Trasparenti' dish, model no. 4884, circa 1957

blue and black *murrine* with a turquoise transparent glass *murrine* insertion

executed by Venini & C., Murano, Italy

1 x 13¼ x 3 in. (2.5 x 33.5 x 7.5 cm.)

underside incised *venini italia*

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

LITERATURE:

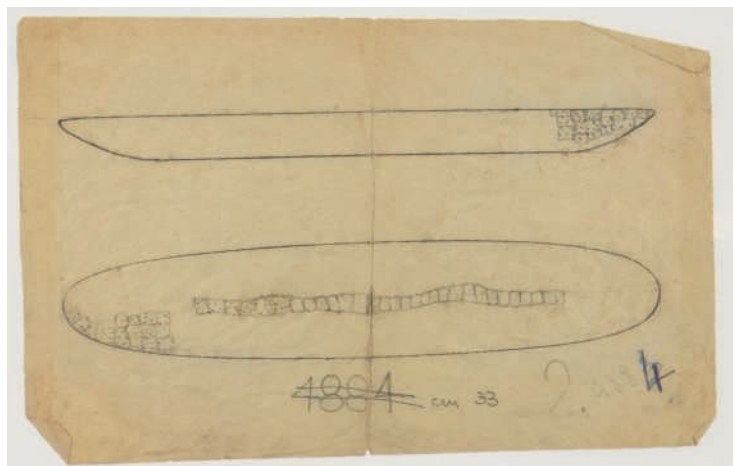
Other examples illustrated:

F. Deboni, *Murano '900*, Turin, 1996, no. 161;

A. Venini Diaz de Santillana, *Venini, Catalogue Raisonné 1921-1986*, Milan, 2000,

pp. 112-13, 207, fig. 91;

M. Barovier, C. Sonigo, *Paolo Venini e la sua fornace*, exh. cat., Fondazione Giorgio Cini, Milan, 2016, p. 203.



Venini model drawing for the present lot, 1957  
Courtesy Marino Barovier, Venice © Venini, Murano



PROPERTY FROM THE ESTATE OF BIANCA CARRARO

74

PAOLO VENINI (1895-1959)

A 'Mezzaluna Murrine' vase, model no. 3670, circa 1954

dark amethyst and lattimo glass *mezzaluna murrine*

executed by Venini & C., Murano, Italy

12½ x 4 in. square (32 x 10 cm.)

underside with two manufacturer's paper labels *VENINI/MURANO VENEZIA/MADE IN ITALY*, one further inscribed with N. 3670

£15,000-20,000

US\$19,000-25,000

€17,000-23,000

LITERATURE:

Other examples illustrated:

M. Heiremans, *Art Glass from Murano, 1910-1970*, Stuttgart, 1993, p. 278, fig. 232;

M. Barovier, R. Barovier Mentasti, A. Dorigato, *Il Vetro di Murano alle Biennali 1895-1972*, Milan, 1995, p. 85, for a period image of the model at the XXVII Venice Biennale, 1954;

A. Venini Diaz de Santillana, *Venini, Catalogue Raisonne 1921-1986*, Milan, 2000, p. 104, pl. 53, p. 205, fig. 83;

M. Barovier, C. Sonogo, *Paolo Venini e la sua fornace*, exh. cat., Fondazione Giorgio Cini, Milan, 2016, pp. 171, 174, 175, p. 183 for a period image of the model at the XXVII Venice Biennale.

The present model was part of a series of glass designs by Paolo Venini exhibited by Venini & C. in occasion of the XXVII Venice Biennale, in 1954. Executed in *Mezzaluna Murrine*, the production of this series involved fusing together several glass tassels or *Murrine* with the characteristic *Mezzaluna* (*half-moon*) motif to create geometric, sculptural forms.



Models by Paolo Venini exhibited at the XXVII Biennale, Venice, 1952  
© Venini, Murano





PROPERTY FROM THE ESTATE OF BIANCA CARRARO

**75**

**CARLO SCARPA (1906-1978)**

**A cutlery set, designed 1977**

two serving spoons and two serving forks as well as 12 sets each comprising:  
two dinner forks, desert fork, soup spoon, dessert spoon, dinner knife and desert knife  
manufactured by Cleto Munari, Italy  
each stamped *C SCARPA per cleto munari* and with 925 purity assay (88)

£4,000-6,000

US\$5,000-7,500

€4,600-6,800

Entrepreneur and design enthusiast Carlo Munari founded his manufacturing company in early 1970s producing a highly selected range of models designed by some of the most influential designers and architects of the time, including Gio Ponti, Ettore Sottsass, Vico Magistretti, Alessandro Mendini and others. Having met the 'maestro' Carlo Scarpa in early 1970s, Cleto Munari commissioned the architect to design a cutlery service, the project eventually taking over four years to be completed. The set, following Scarpa's idiosyncratic trait of excluding forks and knives for seafood which he disliked, went on to be regarded as amongst the most successful models produced by the firm.





PROPERTY FROM THE ESTATE OF BIANCA CARRARO

**76**

LUDOVICO DIAZ DE SANTILLANA (1931-1989)

**A set of 'High Society' glassware, model no. 3006, designed 1962**

comprising 7 water glasses, 7 wine glasses, 7 champagne glasses and two decanters produced by Venini & C., Murano, Italy

each water glass 6¼ x 3⅝ in. diameter (16 x 9 cm.)

each champagne glass 7¼ x 3 in. diameter (18.5 x 7.5 cm.)

each bottle 11¼ x 5 in. diameter (28.5 x 12.5 cm.) (23)

£5,000-7,000

US\$6,300-8,700

€5,700-7,900

LITERATURE:

*Venini, Catalogo verde*, 1969, pl. 13;

A. Venini Diaz de Santillana, *Venini Catalogue Raisonne 1921-1986*, Milan, 2000, p. 290, pl. 13 for the model in the *Catalogo Verde*;

The 'High Society' set of glassware designed by Ludovico Diaz de Santillana in 1962 represents the most costly series of glassware ever produced by Venini. The production of the model, reminiscent of vessels painted by Giorgio Morandi, was exceptionally time consuming. Although of simple shape, the surface of each piece was finished in the sumptuous *battuto* technique, pleasing to the eye, but also to the touch. The retail price, even at the time, was prohibitively expensive.

The name of the series was given in homage to Clara Agnelli, an old client of the Venini shop in San Marco, in occasion of her marriage to Conte Giovanni Nuvoletti. Clara Agnelli ordered a large set of these glasses, which Venini named 'High Society' in honour of the bride and groom.

Because of the incredibly high price, Bianca Carraro's brother Francesco for a long time refused to purchase a set, but resolved to acquire some to for his collection shortly before the firm stopped producing the model, in 1999. The present lot was intended as a set of six, however Bianca ordered seven examples for each type, as opposed to six, anticipating the need for a replacement.





■77

STILNOVO

*A three-arm ceiling light, circa 1960*

painted aluminium, brass, glass  
manufactured by Stilnovo, Milan, Italy  
41 x 18 in. diameter (104 x 46 cm.)

£3,000-5,000

US\$3,800-6,200

€3,400-5,600



# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

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

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any lot, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

### 3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to condition by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

### 4 VIEWING LOTS PRE-AUCTION

(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.

### 5 ESTIMATES

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

### 6 WITHDRAWAL

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

### 7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(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.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

### 8 WATCHES & CLOCKS

(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.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

## B REGISTERING TO BID

### 1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(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.

### 2 RETURNING BIDDERS

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.

### 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

(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.

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due, unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

### 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at [www.christies.com](http://www.christies.com) or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

### 6 BIDDING SERVICES

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

#### (a) Phone Bids

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

#### (b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. 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>.

#### (c) Written Bids

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

## C CONDUCTING THE SALE

### 1 WHO CAN ENTER THE AUCTION

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

### 2 RESERVES

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

### 3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute related to bidding 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 you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E(2)(i), F(4) and J(1).

### 4 BIDDING

The **auctioneer** accepts bids from:

(a) bidders in the saleroom;

(b) telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and

(c) 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 £225,000, 20% on that part of the **hammer price** over £225,000 and up to and including £3,000,000, and 13.5% of that part of the **hammer price** above £3,000,000. VAT will be added to the **buyer's premium** and is payable by you. The VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the **lot** is exported. Please see the "VAT refunds: what can I reclaim?" section of 'VAT Symbols and Explanation' for further information.



## 2 TAXES

The successful bidder is responsible for all 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**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer's premium** and, for some lots, VAT is payable on the **hammer price**. EU and UK VAT rules will apply on the date of the sale.

**Brexit:** If the UK withdraws from the EU without an agreed transition deal relating to the import or export of **property**, then UK VAT rules only will apply. If your purchased **lot** has not been shipped before the UK withdraws from the EU, your invoiced VAT position may retrospectively change and additional import tariffs may be due on your purchase if imported into the EU. Further information can be found in the **VAT Symbols and Explanation** section of our catalogue.

For **lots** Christie's ships to the United States, sales or use tax may be due on the **hammer price**, **buyer's premium** and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. 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 **λ** 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 Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(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. 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 to 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 ♡ 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

**auctioneer**: the individual auctioneer and/or Christie's.

**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

## IMPORTANT NOTICE:

The VAT liability in force on the date of the sale will be the rules under which we invoice you.

**BREXIT: If the UK withdraws from the EU without an agreed transition deal relating to the import and export of property, your invoiced VAT position may retrospectively change and additional import tariffs may be due if you import your purchase into the EU. Christie's is unable to provide tax or financial advice to you and recommends you obtain your own independent tax advice.**

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.
†	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.
Ø	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 or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK 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 or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK 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 address or, if the UK has withdrawn from the EU without an agreed transition deal, a UK address or non-EU address: <ul style="list-style-type: none"> <li>If you register to bid with an address <b>within</b> the EU or UK (as applicable above) 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 or UK (as applicable above) 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:

Non-VAT registered UK buyer or Non-VAT registered EU buyer (please refer to the below category if you are a Non-VAT registered EU buyer and the UK has withdrawn from the EU without an agreed transition deal)		<b>No VAT refund is possible</b>
UK VAT registered buyer	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 lot 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 lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer (please refer to the below category if the UK has withdrawn from the EU without an agreed transition deal)	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 lot 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 lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	<b>The VAT amount on the hammer price and 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 lot had been sold with a † symbol). See above for the rules that would then apply.
Non-EU buyer or Non-VAT registered EU buyer (if the UK has withdrawn from the EU without an agreed transition deal) or EU VAT registered buyer (if the UK has withdrawn from the EU without an agreed transition deal)		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 <b>hammer price</b> . VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. The VAT amount in the <b>buyer's premium</b> 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 or, if the UK has withdrawn from the EU without an agreed transition deal, outside of the UK 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. To receive a refund of VAT amounts/Import VAT (as applicable) a non-EU or EU

buyer (as applicable) must:

(a) have registered to bid with an address outside of the EU (prior to the UK withdrawing from the EU without an agreed transition deal) or UK (after the UK has withdrawn from the EU without an agreed transition deal); and

(b) provide immediate proof of correct export out of the EU or UK (as applicable pursuant to (a) above 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. Prior to the UK withdrawing from the EU without an agreed transition deal, **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'.

○

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

△

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

□

Bidding by interested parties.

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

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

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

#### ○ Minimum Price Guarantees

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

#### ◆ Third Party Guarantees/Irrevocable bids

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

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

#### □ Bidding by parties with an interest

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol □. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying the **lot's** full Buyer's Premium plus applicable taxes.

#### Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-**lot** announcement will be made.

#### 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.

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

### 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 sold as collector's items. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989, 1993 and 2010, 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.

### ELECTRICAL GOODS

All electrical goods offered in this catalogue have either been tested and certified by an appropriately qualified electrician or have been operationally disabled. We would strongly advise that any intended re-commissioning is undertaken by an appropriately qualified electrician.

### 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.

# 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 5.00 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.

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

## 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.

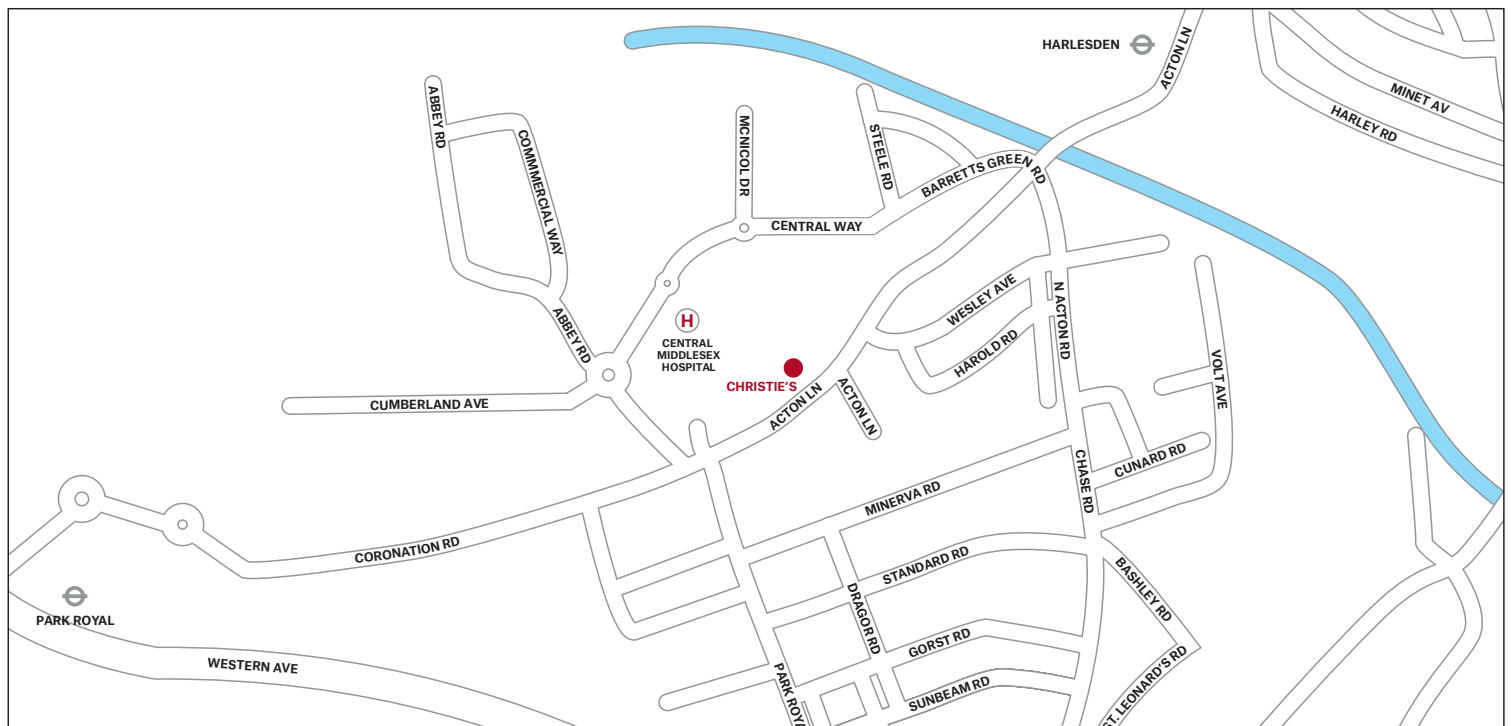
## CHRISTIE'S PARK ROYAL

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.





**ROYAL HOUSE OF SAVOY**

*London, 15 October 2019*

**VIEWING**

11-14 October 2019  
8 King Street  
London SW1Y 6QT

**CONTACT**

Adrian Hume-Sayer  
ahume-sayer@christies.com  
+44 (0)20 7389 2696

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**



Property from a Private International Collection

FAUSTO MELOTTI (1901-1986)

*Tema e variazioni V*

signed 'Melotti' (on the steel base); signed and numbered 'Melotti 03 PA' (on the base)

gold

20 $\frac{3}{8}$  x 31 $\frac{1}{2}$  x 15 $\frac{3}{4}$ in. (53 x 80 x 40cm.)

Executed in 1972; this work is the artist's proof from an edition of three plus one artist's proof

## THINKING ITALIAN

London, 4 October 2019

### VIEWING

27 September - 4 October 2019

8 King Street

London SW1Y 6QT

### CONTACT

Mariolina Bassetti

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

+39 06 686 3330

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CHRISTIE'S



REMBRANDT BUGATTI (1884-1916)  
*Deux éléphants se suivant*, circa 1912  
patinated bronze  
11¾ in (29 cm) high, 27½ in. (70 cm) wide, 5½ in. (14 cm) deep  
\$400,000 – 600,000

## LA MÉNAGERIE

*New York, 12 November 2019*

### VIEWING

1-11 November 2019  
20 Rockefeller Plaza  
New York, NY 10020

### CONTACT

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**CHRISTIE'S**





## MODERNIST MASTERPIECES

The Alexander Kaplen Collection



### DESIGN

*New York, December 2019*

### VIEWING

December 2019  
20 Rockefeller Plaza  
New York, NY 10020

### CONTACT

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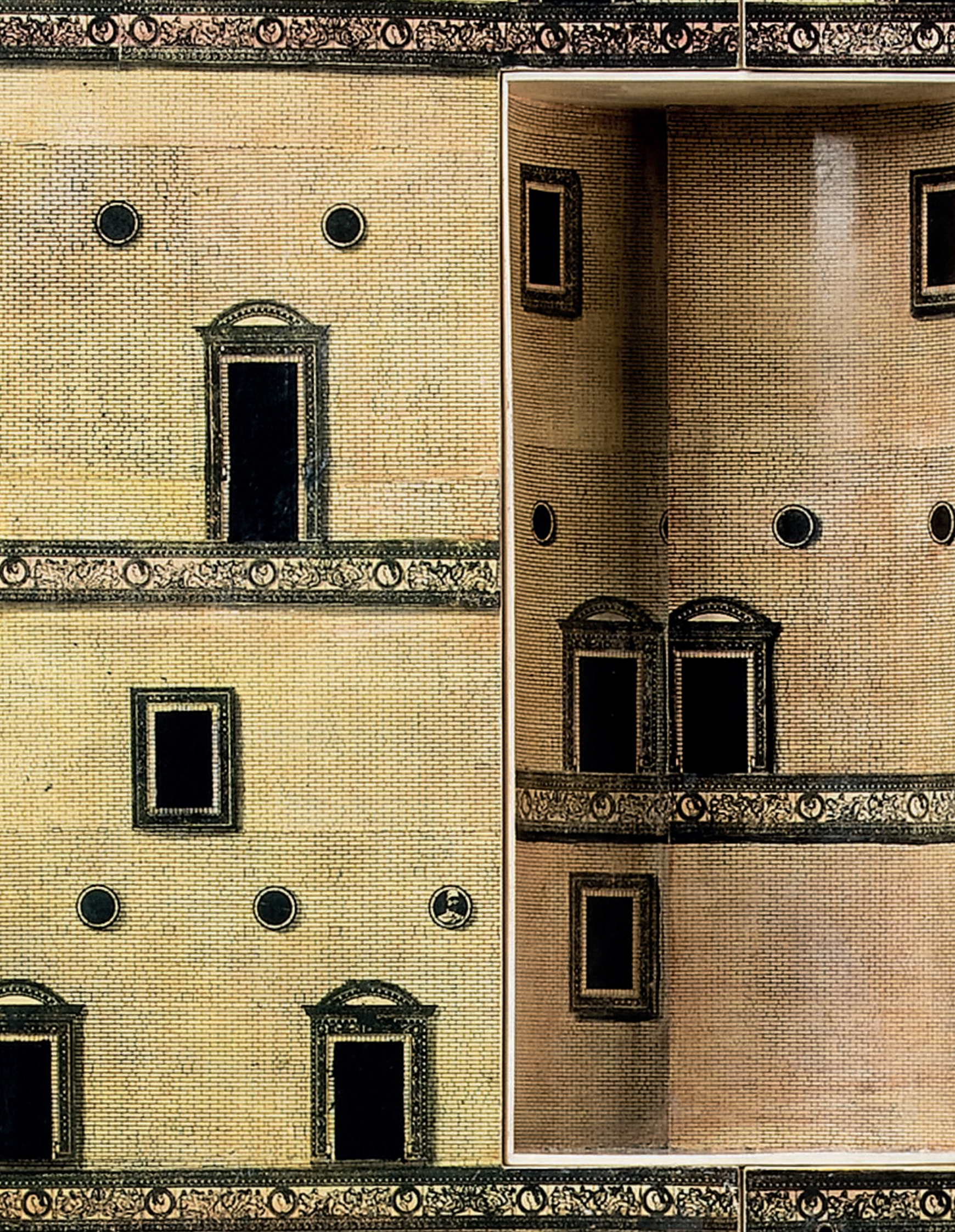
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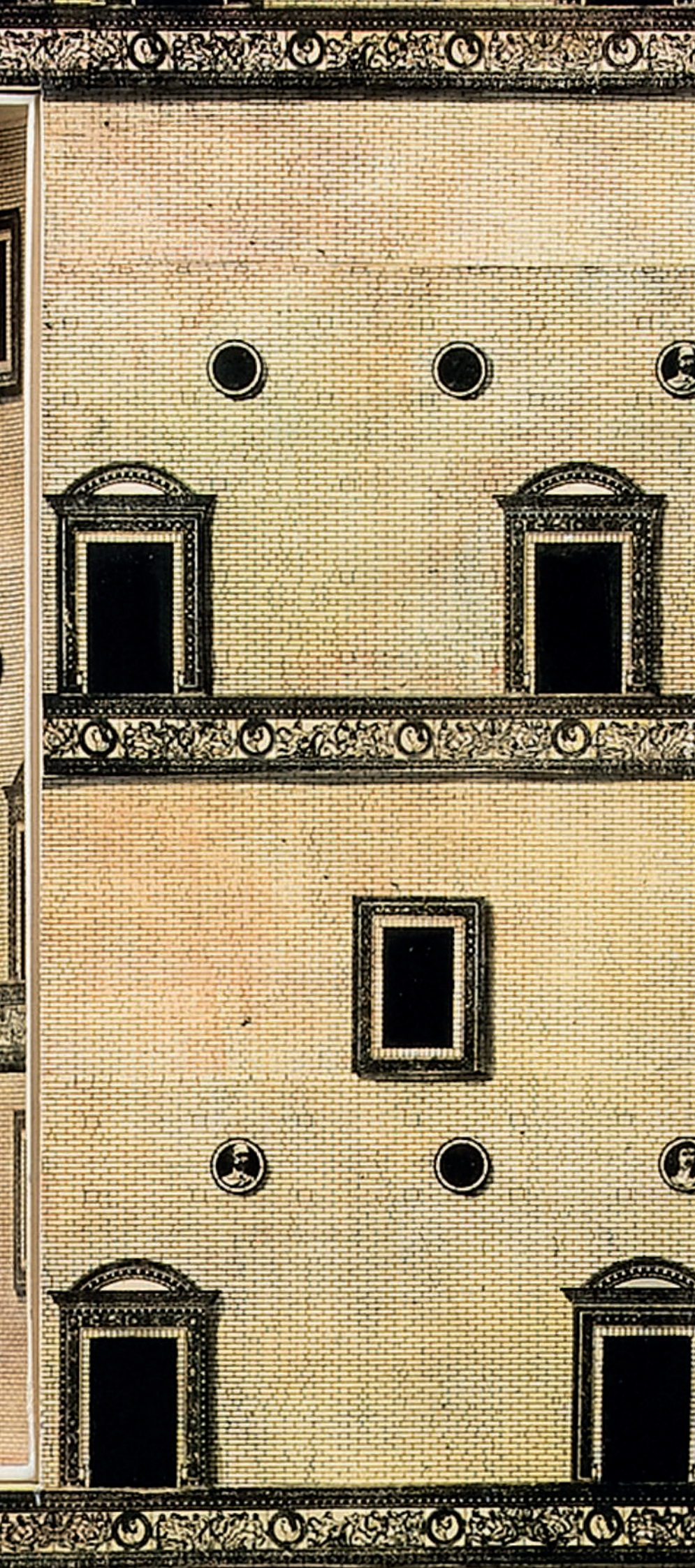
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