

A close-up photograph of a green, textured desk. The desk has a top surface with a mosaic pattern of irregular, light green and blue tiles. The main body of the desk is covered in a dark green, pebbled texture, possibly leather or a similar material. A small, circular keyhole is visible on the side of the desk. The desk is supported by a single leg that is also covered in the same green texture and has a small, dark, pointed tip. The background is a plain, light color.

DESIGN

9 DECEMBER 2021

CHRISTIE'S



DESIGN

THURSDAY 9 DECEMBER 2021

AUCTION

Thursday 9 December 2021
at 11.00 am (Lots 1-164)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Viewing is open to the public by appointment, starting 3 December.
To make an appointment and for more information, please contact:

Design.NewYork@christies.com
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AUCTIONEER

Adrian Meyer (#1365994)
Tash Perrin (#1039052)
Gemma Sudlow (#2016494)

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **COBRA-19959**

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

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SYMBOLS

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- ◻ Bidding by interested parties
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- Lot incorporates material from endangered species which could result in export and/or import restrictions.
- See Storage and Collection pages in the catalogue for this sale.











François-Xavier and Claude Lalanne, 1965. Photo: © Willy Rizzo.
Artwork: © 2021 Artists Rights Society (ARS), New York, NY/ ADAGP, Paris, France.

LALANNE

4 **CLAUDE LALANNE (1925-2019)**

'CROCOSEAT' CHAIR, 2017

gilt bronze

27½ x 13¾ x 16½ in. (70 x 39 x 42 cm)

impressed C.L. LALANNE 2017 5/8 H

\$200,000-250,000

PROVENANCE:

Collection of the artist

L'Univers Lalanne: Collection Claude & François-Xavier Lalanne,

Sotheby's, Paris, 23 October 2019, lot 142

Acquired from the above by the present owner





"What moves me about her work is her ability to unite, in the same high standards, craft and creativity. Her fine sculptor's hands seem to draw aside the mists of mystery in order to reach the shore of art."

—YVES SAINT LAURENT

PROPERTY FROM THE ESTATE OF BARBARA S. HERST,
HIGHLAND PARK, ILLINOIS

8 FRANÇOIS-XAVIER LALANNE (1927-2008)

'MOUTONS DE LAINE', SHEEP AND TWO
OTTOMANS, 1969-1971

wool, patinated aluminum, painted wood
sheep: 35 x 20 x 38 in. (89 x 50.8 x 96.5 cm)
each ottoman: 22½ x 19 x 31 in. (57 x 48.3 x 78.7 cm)
sheep impressed *fxl 71*
each ottoman impressed *fxl 69*

\$800,000-1,200,000

PROVENANCE:

Acquired directly from the artist by the present owner, circa 1971



"It is after all, easier to have a sculpture in
an apartment than to have a real sheep.
And it's even better if you can sit on it!"

—FRANÇOIS-XAVIER LALANNE





DUPPRÉ-LAFON

PROPERTY FROM AN IMPORTANT INTERNATIONAL COLLECTION

9 PAUL DUPRE-LAFON (1900-1971)

LOW TABLE, CIRCA 1930

vellum, oak, patinated bronze, Belgian fossil limestone
19¾ x 63 x 15¾ in. (50.1 x 160 x 40 cm)



\$180,000-240,000

PROVENANCE:

Philippe Denys, Brussels

Acquired from the above by the present owner, September 2004





GIACCOMETTI

PROPERTY FROM A MEMBER OF THE MATISSE FAMILY

10 ALBERTO GIACOMETTI (1901-1966)

'LAMPE COUPE AUX DEUX FIGURES', CIRCA 1950

patinated bronze

13 3/8 x 14 5/8 x 7 1/4 in. (33.5 x 37.2 x 18.4 cm)

cast by Susse Fondeur, Paris

impressed *SUSSE FONDEUR PARIS* and *Alberto Giacometti 6/6*
and *08*

\$800,000-1,200,000

PROVENANCE:

Pierre Matisse, New York

By descent to the current owner

The present lot is registered by the Fondation Alberto and Annette Giacometti in the online Alberto Giacometti Database (AGD) under the number AGD 4345.



"I came to realize that I made a vase in exactly the same way as I did a sculpture, and that there was no difference between what I termed a sculpture and an object, a vase! I had previously thought that a sculpture was different from an object. This all came as a shock. I had bypassed the mysterious, my work was not a true creation, it was no different from the way a cabinet-maker makes a table!"

—ALBERTO GIACOMETTI



Opposite page: Alberto Giacometti, 1954. Photograph by Denise Colomb.
Photo: © Ministère de la Culture / Médiathèque du Patrimoine, Dist.
RMN-Grand Palais / Art Resource, NY.



ROYÈRE



"The client has to feel relaxed and at ease when he's at home, and not as if he's a house guest."

—JEAN ROYÈRE



PROPERTY FROM THE ESTATE OF RUTH S. STANTON

15 JEAN ROYÈRE (1902-1981)

RARE 'ÉTOILE' DESK, CIRCA 1948

straw marquetry, oak
28½ x 71 x 29 in. (72.4 x 180.4 x 73.7 cm)

\$150,000-200,000


PROVENANCE:

Galerie Jacques Lacoste, Paris
Acquired from the above by the present owner, 2005

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

30 JEAN ROYÈRE (1902-1981)

 'OURS POLAIRE' SOFA AND ARMCHAIR,
CIRCA 1950

 painted beech, velvet upholstery
sofa: 31½ x 89 x 50 in. (80 x 226 x 127 cm)
armchair: 29 x 38½ x 37 in. (73.7 x 97.8 x 94 cm)

(2)

\$800,000-1,200,000


PROVENANCE:

Private French Collection
Galerie du Passage, Paris, acquired in 1992
Wolfgang Joop, Potsdam
Collection Wolfgang Joop - Oeuvres choisies : Arts décoratifs,
Christie's, Paris, 26 November 2010, lot 101

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

31 JEAN ROYÈRE (1902-1981)

 'OURS POLAIRE' ARMCHAIR, CIRCA 1950

 painted oak, velvet upholstery
29 x 38½ x 37 in. (73.7 x 97.8 x 94 cm)

\$300,000-500,000

PROVENANCE:

Galerie Downtown, Paris
Acquired from the above by the present owner, October 2010





110N

PROPERTY FROM A PRIVATE MANHATTAN COLLECTION

32 ALEXANDRE NOLL (1890-1970)

COMMODE, CIRCA 1950

carved walnut

27 $\frac{3}{8}$ x 37 $\frac{1}{2}$ x 16 $\frac{1}{8}$ in. (69.6 x 95.3 x 41 cm)

signed *A Noll*

\$300,000-500,000

PROVENANCE:

Galerie Jousse-Seguin, Paris

Acquired from the above by the present owner, circa 1998





"Once treated, wood, even rough, reveals its most expressive beauty, sensitive as much to sight as to touch."

—RENEE MOUTARD-ULDRY

Opposite page: Alexandre Noll at work, 1942. Photograph by Marcel Bovis.
Photo: © Ministère de la Culture / Médiathèque du Patrimoine, Dist.
RMN-Grand Palais / Art Resource, NY.



PERRIAND



34 CHARLOTTE PERRIAND (1903-1999)

RARE BIBLIOTHÈQUE, CIRCA 1958

aluminum, painted steel, cherry-veneered wood, oak
57½ x 97¾ x 47½ in. (146 x 247.3 x 120.6 cm)



\$300,000-500,000

PROVENANCE:

Michelle Andrews, New York

Acquired from the above to the present owner



"Art is in everything, art is in life and finds expression in every occasion and every country."

—CHARLOTTE PERRIAND

140 CHARLOTTE PERRIAND (1903-1999)

WALL-MOUNTED CABINET, CIRCA 1960

aluminum, painted steel, oak veneered wood, oak
73¾ x 64½ x 18¼ in. (187.3 x 164.1 x 46.4 cm)

\$250,000-350,000

PROVENANCE:

Special commission for the office of the Director General of
Pechiney Saint-Gobain, 1956
Galerie Jousse-Seguin, Paris
Michael Benevento, New York
Acquired from the above by the present owner





BERTOIA



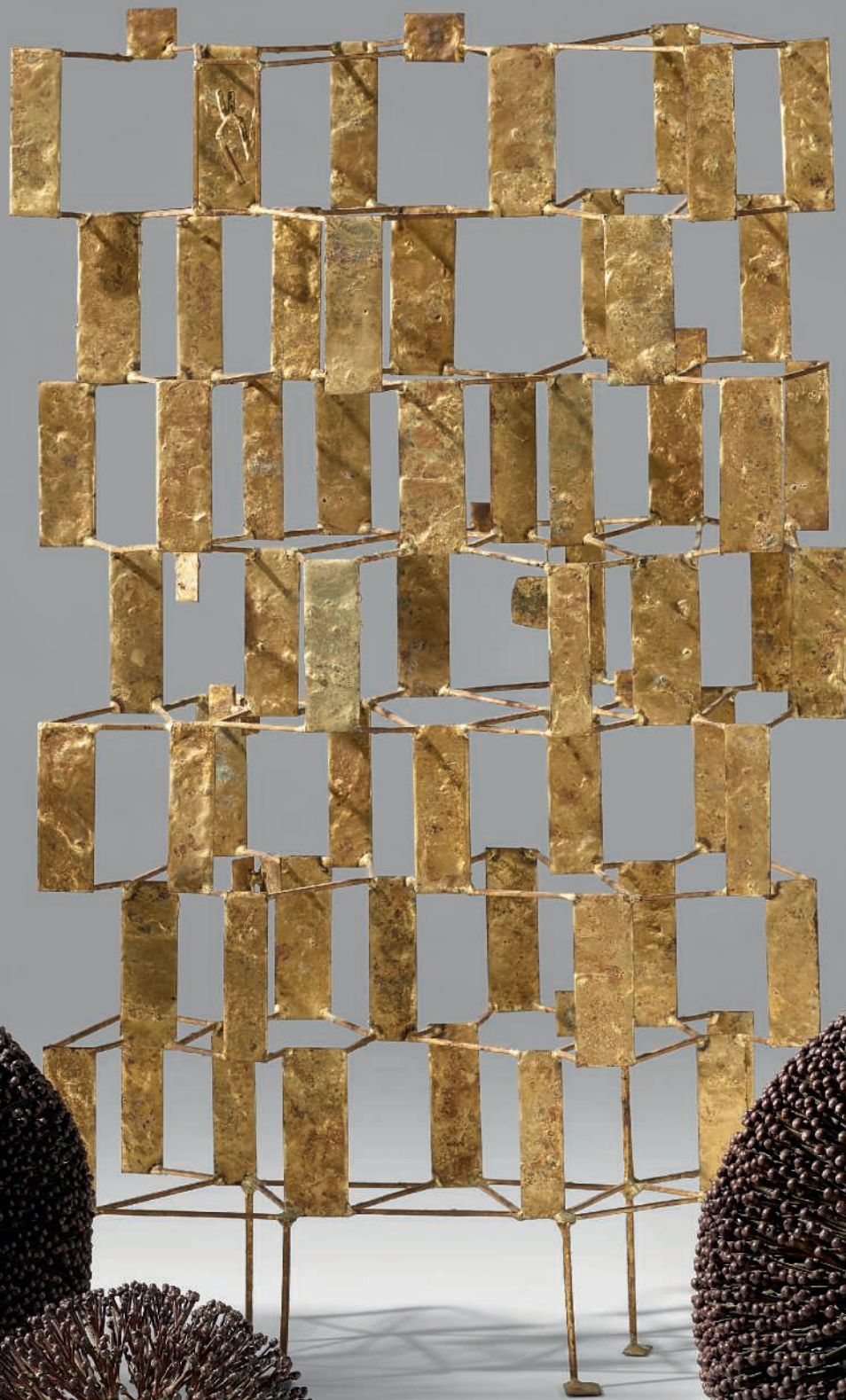
42



41



40



43



44

BERTOIA MASTERWORKS FROM THE PRIVATE COLLECTION OF FLORENCE KNOLL BASSETT

40 HARRY BERTOIA (1915-1978)



UNTITLED (BUSH), CIRCA 1965

patinated bronze
8 in (20.3 cm) high, 8 in. (20.3 cm) diameter



\$20,000-30,000

PROVENANCE:

Florence Knoll Bassett, acquired directly from the artist

BERTOIA MASTERWORKS FROM THE PRIVATE COLLECTION OF FLORENCE KNOLL BASSETT

41 HARRY BERTOIA (1915-1978)



UNTITLED (BUSH), CIRCA 1965

patinated bronze
13½ in. (34.3 cm) high, 12½ in. (31.8 cm) diameter



\$40,000-60,000

PROVENANCE:

Florence Knoll Bassett, acquired directly from the artist

BERTOIA MASTERWORKS FROM THE PRIVATE COLLECTION OF FLORENCE KNOLL BASSETT

42 HARRY BERTOIA (1915-1978)



UNTITLED (BUSH), CIRCA 1965

phosphor bronze, patinated bronze
28½ in. (72.4 cm) high, 14 in. (35.6 cm) diameter



\$60,000-80,000



PROVENANCE:

Florence Knoll Bassett, acquired directly from the artist

BERTOIA MASTERWORKS FROM THE PRIVATE COLLECTION OF FLORENCE KNOLL BASSETT

43 HARRY BERTOIA (1915-1978)



UNTITLED (MULTIPLANE CONSTRUCTION),
CIRCA 1955

melt-coated brass over steel
34¾ x 20½ x 9 in. (88.3 x 52.1 x 22.9 cm)



\$60,000-80,000



PROVENANCE:

Florence Knoll Bassett, acquired directly from the artist

BERTOIA MASTERWORKS FROM THE PRIVATE COLLECTION OF FLORENCE KNOLL BASSETT

44 HARRY BERTOIA (1915-1978)



UNTITLED (BUSH), CIRCA 1965

patinated bronze
14¾ in. (37.5 cm) high, 16 in. (40.6 cm) diameter



\$50,000-70,000



PROVENANCE:

Florence Knoll Bassett, acquired directly from the artist



"Sculptors and architects both work in three dimensions.
Their medium is space. Harry Bertoia and Florence
Knoll Bassett had yet much more in common: friends,
Cranbrook, their work ethic, perfectionism and Modernist
aesthetics. They were pioneers of American Modernism."

—BEVERLY TWITCHELL



Harry Bertoia with 'Bush' sculpture.
Photo: © 2021 Estate of Harry Bertoia /
Artists Rights Society (ARS), New York.



MORRIS



PROPERTY FROM THE ESTATE OF DEBBIE AND BUD MENIN

61 WILLIAM MORRIS (B. 1957)

IMPORTANT 'CANOPIC JAR, SABLE
ANTELOPE', 1994

hot sculpted and blown glass

unique

43 $\frac{3}{8}$ x 14 x 16 in. (110.2 x 35.6 x 40.6 cm)

signed *William Morris 1994*

\$250,000-350,000

PROVENANCE:

Habatat Galleries, West Palm Beach, Florida

Acquired from the above by the present owner, April 1995



GROULT

PROPERTY FROM A DISTINGUISHED COLLECTION

70 ANDRÉ GROULT (1884-1967)

IMPORTANT DESK AND TWO CHAIRS,
CIRCA 1925

desk: shagreen, mahogany, amazonite, polished bronze

chairs: shagreen, mahogany, silk upholstery

desk: 29¾ x 45½ x 27 in. (75.6 x 115.6 x 68.6 cm)

each chair: 31¾ x 19 x 19¾ in. (81 x 48.3 x 50.5 cm)

(3)

\$500,000-700,000

PROVENANCE:

Private Collection, Paris, commissioned directly from the artist

Galerie Jean-Jacques Dutko, Paris

Christie's, New York, 8-9 December 1989, lot 507 (desk)

Private Collection

DeLorenzo Gallery, New York

Acquired from the above by the present owner, 1998





One of the most prominent figures of the Art Deco movement, André Groult's elegant designs are located at the crossroads of tradition and Modernism

'Chambre de Madame' designed by André Groult. Exposition internationale des Arts décoratifs et industriels modernes, Paris, 1925. Photo: © Photo distr. Les Arts Décoratifs.



CHEURET

PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

73 ALBERT CHEURET (1884-1966)

IMPORTANT 'TROIS COBRAS' CONSOLE
TABLE, CIRCA 1925

silvered bronze, black Belgian marble, mirrored glass
signed *ALBERT CHEURET*
74 x 47¼ x 13¾ in. (187.9 x 120 x 34.9 cm)
signed *Albert Cheuret*

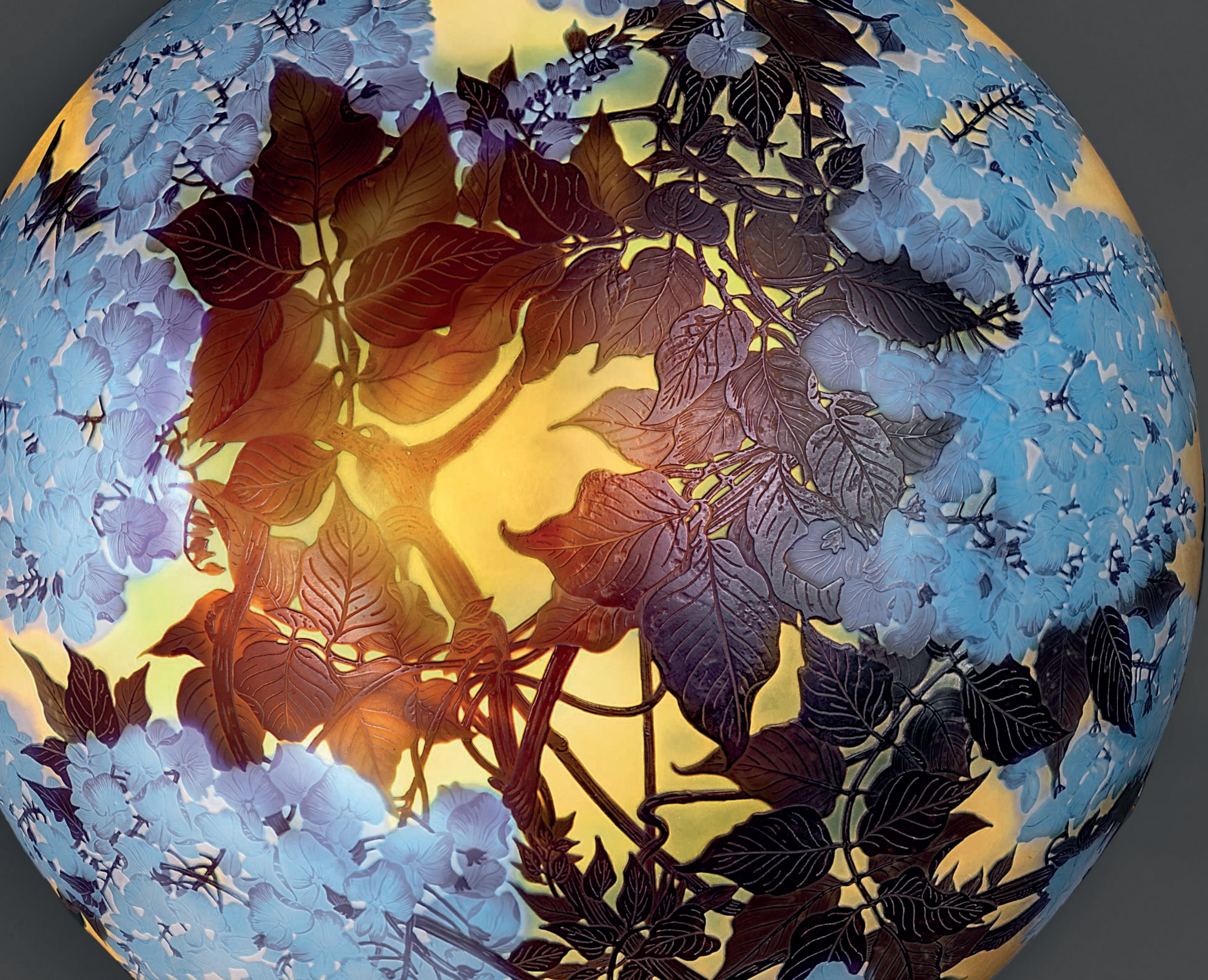
(3)

\$150,000-200,000

PROVENANCE:

Collection of the artist
Thence by descent
Private Collection, New York
Sotheby's, New York, 20 June 1986, lot 271
Estate of Lowell Schulman, White Plains, New York
Rago, Lambertville, NJ, 18 May 2019, lot 1131
Acquired from the above by the present owner





GALLÉ

HIDDEN GEMS: THE COLLECTION OF DR. THOMAS CHUA

89 **GALLÉ**

IMPORTANT AND RARE 'WISTERIA' TABLE
LAMP, CIRCA 1920

cameo glass, gilt bronze
30½ in. (77.5 cm) high, 20 in. (50.8 cm) diameter of shade
shade and base signed in cameo *Gallé*



\$100,000-150,000





"The work of Gallé is as unfathomable as a mysterious temple where nobody may enter without encountering trouble... Whilst grace and beauty adorn the outside, the flame of the spirit shines in the depth of the sanctuary"

—ROGER MARX

HIDDEN GEMS: THE COLLECTION OF DR. THOMAS CHUA

93 ÉMILE GALLÉ (1846-1904)

IMPORTANT AND RARE 'BRIZE D'AMOUR'
VASE, 1904

double-layered marbled crystal imitating agate, with a translucent bottom and a light brown outer layer, applied with wheel-engraved Amourettes ears, hot-applied blue and green marbled crystal and hot-applied amber crystal handle, also decorated with wheel-carved Amourettes ears
11¼ x 6½ x 4¼ in. (28.6 x 16.5 x 10.4 cm)
engraved *Gallé*

\$100,000-150,000

PROVENANCE:
Emanuel Vozner, Toronto



