

A close-up photograph of a vase with a rich, aged gold patina. The surface is highly textured, showing signs of wear, scratches, and some darker spots, giving it an antique appearance. The lighting is soft, highlighting the metallic sheen and the intricate details of the patina. The vase is positioned on the left side of the frame, with its neck and shoulder visible.

Design

New York / 9 June 2021

PHILLIPS







Design

New York / 9 June 2021

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Wednesday, 9 June at 11am

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1. **Max Ingrand** 1908-1969

Rare mirror

1960s

Glass, mirrored glass, brass.

24 $\frac{7}{8}$ x 21 $\frac{3}{8}$ x 1 $\frac{1}{8}$ in. (63.2 x 54.3 x 2.9 cm)

Manufactured by Fontana Arte, Milan, Italy. Reverse with manufacturer's paper label printed *FONTANIT/LUIGI FONTANA & C. S.p.a./MILANO - ITALY/PROTEZIONE TERMOPLASTICA*.

Estimate

\$7,000-9,000

Provenance

Private collection, Rome

Literature

Edoardo Paoli, "Specchiere e specchi: appesi, nel mobile e tecnici," *Quaderni di Vitrum*, no. 8, 1960s, Milan, p. 116 for a similar example





2. **Gino Sarfatti** 1912-1985

*Set of four adjustable wall lights,
model no. 131*

circa 1947

Painted metal, brass.

Each, as shown: 19½ x 6¼ x 7 in.
(49.5 x 15.9 x 17.8 cm)

Manufactured by Arteluce, Milan, Italy.

Estimate

\$7,000-9,000

Provenance

Phillips, New York, "Design," December 13,
2016, lot 98

Acquired from the above by the
present owner

Literature

Alfred Roth, "Neue Beleuchtungskörper
für die Wohnung," *Werk*, October 1948,
p. 317

Alberto Rosselli, "Disegno per l'industria,"
Domus, no. 274, October 1952, p. 59

Paolo Piccione, *Gio Ponti, Le Navi: Il
progetto degli interni navali 1948-1953*,
Milan, 2007, p. 114

Marco Romanelli and Sandra Severi, *Gino
Sarfatti: Selected Works 1938-1973*, Milan,
2012, pp. 19, 69, 90, 160, 396

Gino Sarfatti: Designing Light, exh.
cat., Triennale Design Museum, Milan,
2012, p. 55

Property of a Private Collector

3. **Ico Parisi** 1916-1996

Console table, model no. 1109

circa 1951

Walnut, walnut-veneered wood, thuya-veneered wood, brass.

30 $\frac{5}{8}$ x 70 $\frac{7}{8}$ x 19 $\frac{5}{8}$ in. (77.8 x 180 x 49.8 cm)

Manufactured by Singer & Sons, New York. Underside with manufacturer's paper label printed *M. Singer & Sons/ New York - Chicago*.

Estimate

\$15,000-20,000

Provenance

Private collection, New Jersey Rago, Lambertville, "Modern," February 15, 2015, lot 1071
Acquired from the above by the present owner

Literature

"Across the seas collaboration for the new Singer collection," *Interiors*, December 1951, p. 121
Bertha Schaefer, "The Modern House Comes Alive," *Craft Horizons*, September-October 1953, p. 31
Roberta Lietti, *Ico Parisi: Design catalogo ragionato, 1936-1960*, Milan, 2017, pp. 140-41

Phillips would like to thank Roberta Lietti of the Archivio del Design di Ico Parisi for her assistance cataloguing the present lot.



4. **Carlo Scarpa** 1906-1978

Ceiling light, model no. 5258

1931-1935

Pulegoso glass, copper, brass-plated copper.

58 in. (147.3 cm) drop, 17 in. (43.2 cm) diameter

Produced by Venini & C., Murano, Italy.

Estimate

\$5,000-7,000

Provenance

Private collection, Catania

Literature

Franco Deboni, *Venini Glass: Its History, Artists and Techniques, Catalogue 1921-2007*, vol. 1, Turin, 2007, pl. 142



5. Gio Ponti and Emilio Lancia

1891-1979, 1890-1973

Cabinet

1930s

Cuban mahogany-veneered wood, Cuban mahogany, copper, nickel-plated metal.

75 x 48 $\frac{3}{8}$ x 20 $\frac{1}{2}$ in. (190.5 x 122.9 x 52.1 cm)

Together with a certificate of expertise from the Gio Ponti Archives.

Estimate

\$12,000-18,000

Provenance

Private collection, Forlì



6. **Pietro Chiesa** 1892-1948

Floor lamp

circa 1935

Glass, walnut, brass, painted metal.

70¾ in. (179.7 cm) high

Manufactured by Fontana Arte,
Milan, Italy.

Estimate

\$6,000-8,000

Provenance

Private collection, Milan

Literature

Franco Deboni, *Fontana Arte: Gio Ponti,
Pietro Chiesa, Max Ingrand*, Turin,
2012, fig. 112

7. **Carlo Scarpa** 1906-1978

Mirror, model no. 77

circa 1939

Glass, mirrored glass, brass.

25¾ x 23¾ x 3½ in. (64.5 x 58.7 x 8.9 cm)

Produced by Venini & C., Murano, Italy.

Each brass hanger impressed *VENINI/
MURANO*.

Estimate

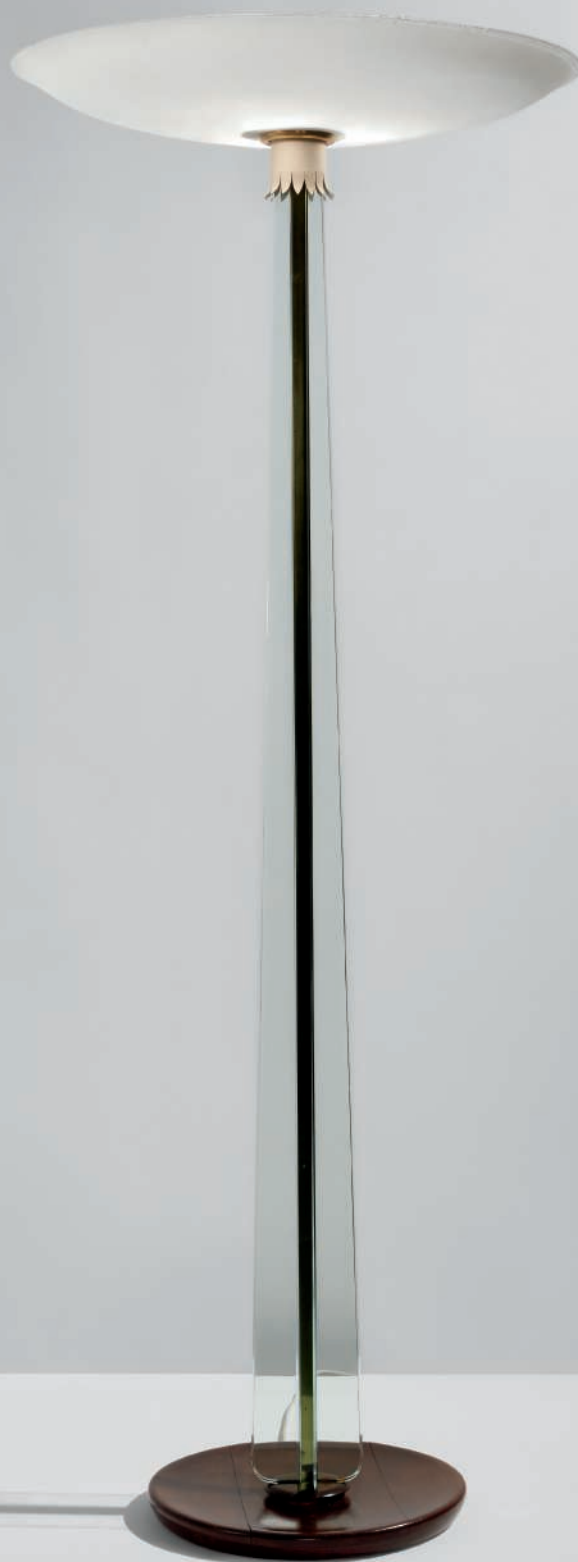
\$15,000-20,000

Provenance

Private collection, Venice

Literature

Franco Deboni, *Venini Glass: Its History,
Artists and Techniques, Catalogue
1921-2007, vol. 1*, Turin, 2007, *The Blue
Catalogue* (appendix), pl. 44D





8. **Gio Ponti** 1891-1979

Office cabinet

circa 1954

Walnut, walnut-veneered wood, brass.

37³/₈ x 78³/₄ x 16³/₄ in. (94.9 x 200 x

42.5 cm)

Together with a certificate of expertise
from the Gio Ponti Archives.

Estimate

\$10,000-15,000

Provenance

Private collection, Como



9. **Vittorio Zecchin** 1878-1947

Twelve-arm chandelier

1920s

Glass, aluminum, steel.

85 in. (215.9 cm) drop, 57 in.

(144.8 cm) diameter

Produced by Venini & C., Murano, Italy.

Interior steel housing unit impressed

VENINI/MURANO and further

impressed 2072.

Estimate

\$12,000-18,000

Provenance

Private collection, Catania

Literature

Marino Barovier and Carla Sonogo, eds.,

Vittorio Zecchin: Transparent Glass for

Cappellin and Venini, Milan, 2017, p. 464

for a similar example





10. **Barovier & Toso (Co.)**

Pair of wall lights

1950s

Glass with gold leaf inclusions.

Each: 17¼ x 8 x 5 in. (43.8 x 20.3 x 12.7 cm)

Underside of each with manufacturer's paper label, one printed *BAROVIER & TOSO/MURANO/23553/MADE IN ITALY* and the other with text obscured.

Estimate

\$10,000-15,000

Provenance

Private collection, Turin

11. **Gio Ponti** 1891-1979

Console table

circa 1940

Oak, oak-veneered wood, *verde malachite* marble.

28¾ x 30 x 19½ in. (72.1 x 76.2 x 49.5 cm)

Together with a certificate of expertise from the Gio Ponti Archives.

Estimate

\$5,000-7,000

Provenance

Private collection, Forlì



Property from an Important
European Collection

12. **Carlo Scarpa** 1906-1978

Vase, model no. 5948

circa 1929

Pasta vitrea glass with applied gold leaf.

8¾ in. (22.2 cm) high

Produced by M.V.M Cappellin & C.,
Murano, Italy. Underside acid-etched with
partially obscured manufacturer's mark.

Estimate

\$12,000-18,000

Provenance

Anna Patrassi, Milan
Phillips, New York, "Design," May 25,
2011, lot 172

Acquired from the above by the
present owner

Literature

Marino Barovier, *Carlo Scarpa: Glass of an
Architect*, Milan, 1999, pp. 73, 196, 258
Marino Barovier and Carla Sonego, eds.,
*The M.V.M. Cappellin glassworks and the
young Carlo Scarpa 1925-1931*, exh. cat.,
Fondazione Giorgio Cini, Venice, 2018,
pp. 205, 290

The present model was exhibited at
the IV Monza Triennale, 1930.



Property from an Important
European Collection

13. **Carlo Scarpa** 1906-1978

Vase, model no. 5932

circa 1929
Glass with applied gold leaf.
5 in. (12.7 cm) high
Produced by M.V.M Cappellin & Co.,
Murano, Italy. Base with remnants of
manufacturer's paper label.

Estimate
\$10,000-15,000

Provenance

Anna Patrassi, Milan
Phillips, New York, "Design," May 25,
2011, lot 167
Acquired from the above by the
present owner

Literature

"Nuovi vetri di Cappellin," *Domus*, no. 16,
April 1929, p. 35
Marina Barovier, *Carlo Scarpa: I vetri di
Murano 1927-1947*, Padua, 2001, p. 47
Marino Barovier and Carla Sonego, eds.,
*The M.V.M. Cappellin glassworks and
the young Carlo Scarpa 1925-1931*, exh.
cat., Fondazione Giorgio Cini, Venice,
2018, p. 203





Property from an Important
French Collection

14. **Gio Ponti** 1891-1979

***Cabinet with integrated folding table
and benches***

circa 1944

Ash, ash-veneered wood.

Closed: 75 x 59 $\frac{7}{8}$ x 15 $\frac{3}{4}$ in. (190.5 x
152.1 x 40 cm)

Fully extended: 75 x 59 $\frac{7}{8}$ x 57 in. (190.5 x
152.1 x 144.8 cm)

Produced by Casa e Giardino, Milan, Italy.

Together with a certificate of expertise
from the Gio Ponti Archives.

Estimate
\$12,000-18,000

Provenance
Phillips, New York, "Design," December 15,
2015, lot 220
Acquired from the above by the
present owner

Literature
Eugenio Gentili, "Il mobile pieghevole,"
Domus, no. 207, March 1946, p. 28



15. **Gio Ponti** 1891-1979

Set of four side chairs

circa 1951

Mahogany, fabric upholstery, chromium-plated metal.

Each: 35 x 15 x 22½ in. (88.9 x 38.1 x 57.2 cm)

Manufactured by Industria Salotti e Arredamenti, Bergamo, Italy. Reverse of three with metal plaque impressed *PONTE S. PIETRO/Bergamo/I.S.A./ARREDAMENTI/NAVALI/ALBERGHIERI*. Together with a certificate of expertise from the Gio Ponti Archives.

Estimate

\$5,000-7,000

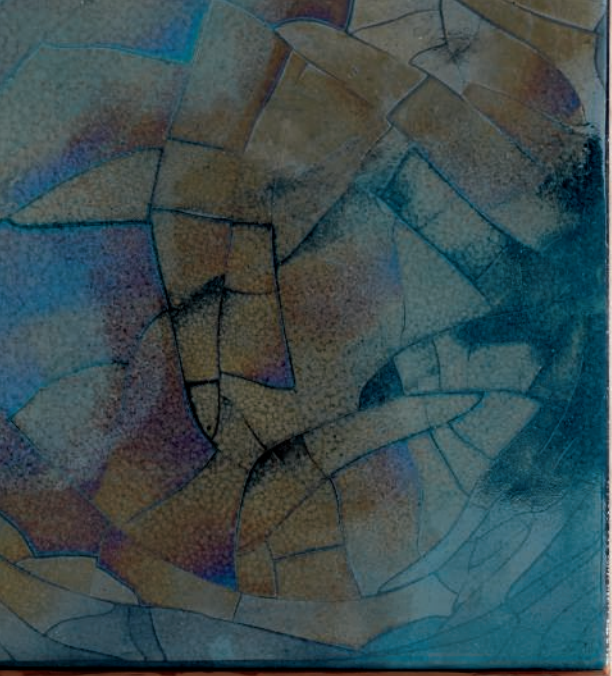
Provenance

Private collection, Catania

Literature

Lisa Licitra Ponti, *Gio Ponti: The Complete Work 1923-1978*, London, 1990, pp. 191-92, 204





16. **Fausto Melotti** 1901-1986

Group of sixteen wall tiles

1965

Glazed earthenware.

Each: $9\frac{7}{8} \times 9\frac{7}{8} \times \frac{1}{2}$ in. (25.1 x 25.1 x 1.3 cm)

Produced by Iris Ceramica Group, Modena, Italy. Reverse of each tile impressed with manufacturer's mark and three tiles further impressed 65/P.1/T.4 and CERAMICA/MELOTTI/MILANO ITALY.

Estimate

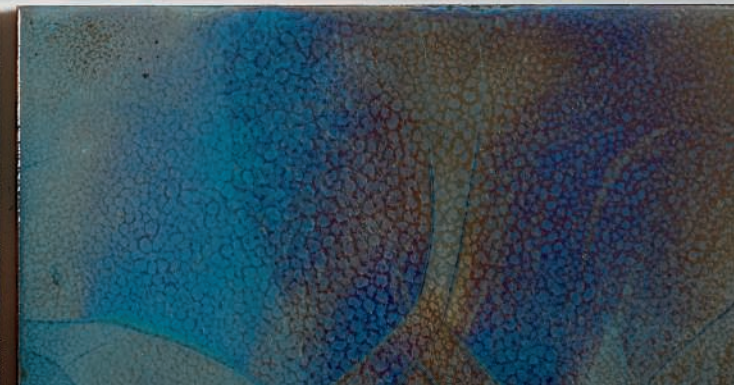
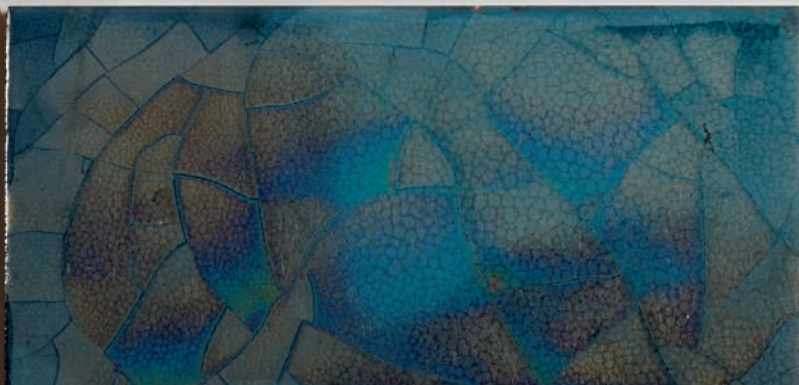
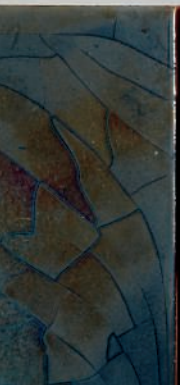
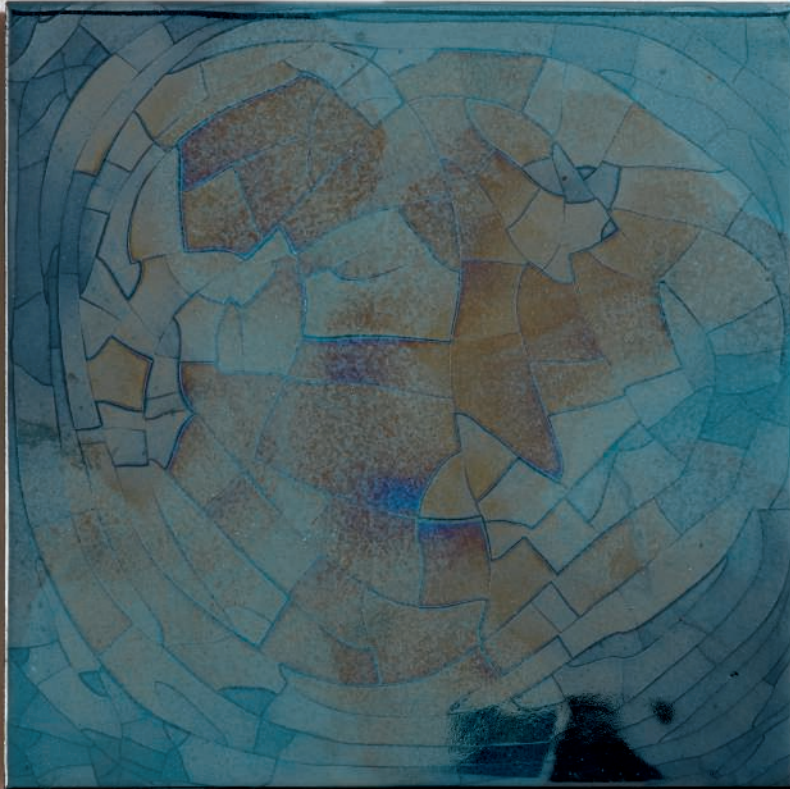
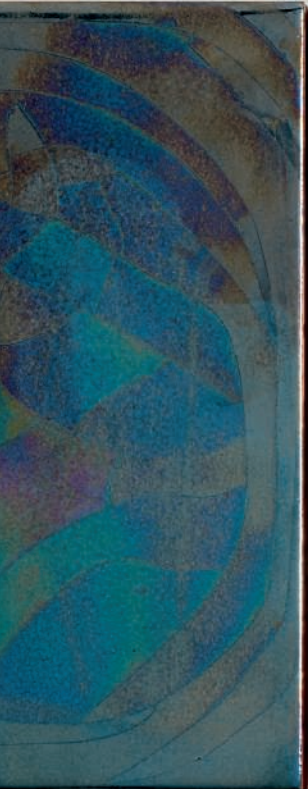
\$5,000-7,000

Provenance

Lennart Lindqvist, Sweden, acquired directly from the designer, circa 1969
Private collection, Sweden, acquired from the above

Acquired from the above by the present owner

Phillips would like to thank the Fondazione Fausto Melotti for their assistance cataloguing the present lot.



17. Stilnovò

Pair of wall lights

1950s

Acrylic, painted steel.

Each: 11 x 11 x 5½ in. (27.9 x 27.9 x 14 cm)

Reverse of one with manufacturer's paper label printed *MILANO/STILNOVO/ITALY*.

Estimate

\$5,000-7,000

Provenance

Private collection, Piedmont



Property from a Private Collection, California

18. **Luigi Zuccoli** 1907-1985

Unique floor-mounted extendable dining table, designed for the "San Fermo" building, Como

circa 1954

Birch-veneered plywood, birch, walnut-veneered plywood, walnut, patinated metal, brass.

Without leaves: 31½ x 47¼ x 47¼ in.
(80 x 120 x 120 cm)

As shown: 31½ x 86½ x 67 in.
(80 x 219.7 x 170.2 cm)

Possibly executed by Serafino Arrighi, Cantù, Italy.

Estimate
\$5,000-7,000

Provenance
Private collection, Como, circa 1954
Acquired from the above
Phillips, London, "Design Day Sale,"
April 28, 2015, lot 171
Acquired from the above by the
present owner

Phillips would like to thank Roberta Lietti of the Archivio del Design di Ico Parisi for her assistance cataloguing the present lot.



19. Mario Gottardi 1913-2004

Desk, model no. 586

circa 1954

Walnut, walnut-veneered wood,
brass, glass.

30¼ x 74⅞ x 33½ in. (76.8 x
190.2 x 85.1 cm)

Estimate

\$10,000-15,000

Provenance

Villa Marinotti, Vittorio Veneto

Phillips would like to thank
Dr. Caterina Corni for her assistance
cataloguing the present lot.



Interior of Villa Marinotti in Vittorio Veneto, Italy, featuring the present desk accompanied by the present table lamp designed by Gino Sarfatti (lot 20), circa 1954. Photograph courtesy of the Archivio Arch. Mario Gottardi.

Mario Gottardi, trained as an architect, was also an exceptional interior designer whose imaginative and superbly constructed works compare favorably with those of his more celebrated Italian contemporaries such as Gio Ponti and Carlo Mollino, both of whom also began their careers as architects.

A native of Venice, Gottardi graduated from the Politecnico di Milano in 1939 and spent the following decade honing his craft and establishing his reputation. His first significant commissions were the restoration of the Palazzo Nero and the Palazzo Contarini in Venice during the early 1950s. Gottardi was active for the next fifty years, with projects ranging from designing the San Babila cultural center in Milan, creating furnishings for the cruise ships *Cristoforo Colombo*, *Leonardo Da Vinci* and *Michelangelo*, and urban planning in Rome and Turkey.

One of Gottardi's earliest, and most significant commissions, was his designing, constructing and furnishing the Villa Marinotti in Vittorio Veneto, a small community forty-five miles north of Venice,

beginning in 1950 and finishing two years later. Not only was a unique greenhouse, fully expressing the architect's rational interpretation of its intended purpose, added to the complex, Gottardi also renewed and revitalized the villa's interior. The desk offered here was originally created for that commission and beautifully displays the designer's aesthetic philosophy and architectural proclivity. The desk is sleek and modern, solid yet fluid. The flat, horizontal top surface is offset by its twin angled supports, while the mass of the double rectangular cabinets is relieved by the negative spaces above and between them.

Although obviously influenced by the artistic principles of the Bauhaus, Gottardi developed his own unique style. He recognized that certain interior design rules had to be followed, but was never restricted or constrained by them, always demonstrating a creative freedom that constantly evoked a truly innovative approach that became the signature of his work. Unfailingly finding a balance between space, form and function, his carefully crafted furniture is practical and functional, yet intimate and refined.



20. **Gino Sarfatti** 1912-1985

**Rare adjustable table lamp,
model no. 553**

circa 1951

Painted metal, brass-plated metal, acrylic.

As shown: 20½ in. (52.1 cm) high

Manufactured by Arteluce, Milan, Italy.

Estimate

\$4,000-6,000

Provenance

Villa Marinotti, Vittorio Veneto

Literature

Alberto Rosselli, "Disegno per l'industria,"

Domus, no. 289, December 1953, p. 59

"Forme italiane a Zurigo," *Domus*,

no. 298, September 1954, p. 51

"Una selezione di gusto per la casa,"

Domus, no. 304, March 1955, p. 55

Marco Romanelli and Sandra Severi, *Gino*

Sarfatti: Selected Works 1938-1973, Milan,

2012, p. 430



21. Sala Pietro Arredamenti

Set of two stacking tables

circa 1957

Meranti-veneered plywood.

Larger table: 18 $\frac{1}{8}$ x 19 $\frac{5}{8}$ x 19 $\frac{5}{8}$ in.
(46 x 49.8 x 49.8 cm)

Manufactured by Sala Pietro Arredamenti,
Erba, Italy and likely designed by Angelo
Ostuni and Renato Forti.

Estimate

\$4,000-6,000

Provenance

Private collection, Verona

Literature

"Mostra a Villa Olmo," *Domus*, no. 335,

October 1957, p. 40

Mobili e mobiliari d'Italia, Milan,
1961, p. 331

In 1961, Milan's Chamber of Commerce for Industry and Agriculture published a book on the furniture and furniture makers of Italy in which they illustrated the present model stacking tables. This book attributed the present design to the Lombardian company Sala Pietro Arredamenti. Four years earlier, *Domus* presented this model in an article illustrating and describing an exhibition called "Colori e forme nella casa d'oggi" in which Ico and Luisa Parisi designed a space where leading Lombardian architects presented rooms meant to synthesize industrial design, art, and architecture. The present model tables were placed in a room designed by architects Sergio Asti and Sergio Favri that included works designed by Angelo Ostuni and Renato Forti, among others. Based on *Domus's* description of the room and the formal elements of the table, it is likely that the design duo Ostuni and Forti designed the present stacking tables.





22. **Gino Sarfatti** 1912-1985

Rare extendable ceiling light

circa 1959

Painted aluminum, painted steel,
nickel-plated metal.

53 in. (134.6 cm) drop, as shown,

19¾ in. (50.2 cm) diameter

Manufactured by Arteluce, Milan, Italy.

Interior of shade with manufacturer's
paper label printed *AL/MILANO/
ARTELUCE*.

Estimate

\$6,000-8,000

Provenance

Private collection, Vercelli

Literature

"per chi deve scegliere lampade di serie,"
Domus, no. 404, July 1963, p. d/146 for
the same shade

Marco Romanelli and Sandra Severi, *Gino
Sarfatti: Selected Works 1938-1973*, Milan,
2012, p. 112 for the same counterbalance
and pp. 269, 471 for the same shade



23. **Gianfranco Frattini** 1926-2004

Pair of lounge chairs, model no. 831

circa 1955

Ash, ash-veneered plywood, brass,
fabric upholstery.

Each: 30 x 29³/₄ x 29 in. (76.2 x 75.6 x
73.7 cm)

Manufactured by Cassina, Meda, Italy.

Estimate

\$10,000-15,000

Provenance

Private collection, Naples

Literature

“Una selezione di gusto per la casa,”

Domus, no. 314, January 1956, p. 53

Giuliana Gramigna, *Repertorio 1950/1980*,
Milan, 1985, p. 89

Giuliana Gramigna and Federica Monetti,
*Gianfranco Frattini: Architetto d'interni e
designer*, Milan, 2007, p. 29



24. **Gio Ponti** 1891-1979

***Cabinet with illuminated bookcase,
model no. 2140, from the "Modern by
Singer" series***

circa 1956

Walnut, walnut-veneered wood, lacquered
wood, brass.

80 x 68 x 19 in. (203.2 x 172.7 x 48.3 cm)

Produced by Singer & Sons, New York.

Interior of one drawer with manufacturer's
paper label printed *M. Singer & Sons*.

Together with a certificate of expertise
from the Gio Ponti Archives.

Estimate

\$12,000-18,000

Provenance

Private collection, Rome

Literature

Singer & Sons: Modern by Singer, sales
catalogue, New York, circa 1956, n.p.

"Per Singer, New York," *Domus*, no. 323,
October 1956, p. 44



25. Studio B.B.P.R.

Pair of ceiling lights

circa 1960

Painted metal, acrylic, aluminum.
Each: 21 in. (53.3 cm) drop, 17½ in.
(44.5 cm) diameter

Produced by Piero Frigerio and Aldo
Galimberti, Cantù, Italy.

Estimate

\$25,000-35,000

Provenance

Ottica Randazzo, Palermo

Literature

“Un negozio a Palermo,” *Domus*,
no. 383, October 1961, pp. 23, 25-28, 31
Ezio Bonfanti and Marco Porta, *Città,
Museo e Architettura: Il Gruppo BBPR
nella cultura architettonica italiana
1932-1970*, Florence, 1973, fig. 275
and p. A 100

Marco Romanelli, “Negozio di foto-
ottica, Palermo,” *Domus*, no. 727,
May 1991, p. 74



Interior of Ottica Randazzo,
Palermo, 1961. Photograph
by Paolo Monti.



The Spectacle Shop: Casting light on Studio B.B.P.R.'s Ottica Randazzo

by Luke T. Baker

Show these handsome, square ceiling lights to any longtime resident of Palermo and it's likely they'll recall them from the elegant old camera and eyeglasses shop on Via Ruggiero Settimo—now long gone, *che peccato*. With its curious window displays and interior décor that crept out onto the sidewalk, Ottica Randazzo became a landmark store on Palermo's principal shopping street when it opened in 1960. "Let's meet in front of Randazzo," has quickly become a common way to make appointments...a local idiomatic expression that's become widely accepted," *Domus* observed in a contemporary article on the store, designed by the Milan-based collective Studio B.B.P.R. Today, these ceiling lights are all that remain of Ottica Randazzo, a retail space that melded the warmth of a domestic interior with the drama of an exhibition, and incorporated experiential elements that—fitting for an optical shop—encouraged and rewarded the act of looking.

These lights were designed as just one component of a total environment created for Ottica Randazzo's flagship location. A comprehensive commission, the multi-year project included the store's architecture, showroom interiors, administrative offices, furnishings, fixtures, as well as contributions by collaborators, including displays (by Bruno Munari) and the brand's logo (redesigned by Roberto Sambonet). The shop was a rare retail design by Studio B.B.P.R., established in 1932 and named for the initials of its founding members, Gianluigi Banfi, Lodovico Barbiano di Belgiojoso, Enrico Peressutti, and Ernesto Nathan Rogers. The group is best known for its Rationalist-inflected architectural icons like the Cimitero Monumentale di Milano (1946) and Milan's Torre Velasca (1958), or its elegantly geometric furniture and lighting designs for Olivetti, Arflex, and Arteluce. But Studio B.B.P.R.'s purview was wide-ranging (Rogers famously championed the Italian ambition and aptitude to design the world at all scales, "from a spoon to a city"), and the group's collective approach cross-pollinated its learnings from designing buildings as well as exhibitions, products, urban planning, theaters, film sets, and commercial environments.

Studio B.B.P.R. intended the Ottica Randazzo experience to begin on the street, where a public entrance vestibule and numerous elaborate window displays engaged strollers from the sidewalk and the pedestrian arcade abutting the store. With this second major



Interior of Ottica Randazzo,
Palermo, 1961. Photograph
by Paolo Monti.

retail project, the designers took the street-activating, recessed façade of their famous 1954 Olivetti New York showroom to a more extreme expression. By carving an octagonal-shaped exterior "room" from the corner lot and dressing the space with the same lighting fixtures and material language of the interior, Randazzo's entrance vestibule served to blur the distinction between street and shop. This immersive gallery was ringed with glowing displays of high-end products and formed a sidewalk eddy where window shoppers naturally pooled to browse the wares. Peering beyond the artful installations of eyeglasses, binoculars, cameras, and projectors revealed glimpses of the activities taking place inside the store, vignettes made visible by removing select panels from the modular, olive wood backdrop that lined each of the displays.

Inside the store, these ceiling lights illuminated an interior given over to the organic textures and patterns first encountered in Randazzo's window displays and vestibule. A grid of olive wood paneling covered the walls and even the ceiling, enveloping the showroom within the honeyed tones and striking, marble-veined grain of this decorative local species. The floor, designed by Roberto Sambonet and inspired by Abstract Expressionist painting, featured drops of blood-red Sicilian marble splattered seemingly randomly upon a canvas of white Venetian plaster.

Throughout the store, custom-designed displays evidenced Studio B.B.P.R.'s sensitivity for exhibition design and the presentation of objects, experience honed through their industrial design exhibition *The Form of the Useful* at the 1951 Milan Triennale, and the flexible museum galleries developed by the group for its coterminous renovation of Castello Sforza, in Milan. A series of freestanding glass display cases with burnished brass frames encouraged shoppers to peruse products in the round, while the removable wooden wall paneling allowed for the numerous recessed vitrines placed strategically throughout the store to be concealed or reconfigured to accommodate different merchandizing needs. At one end of the long photography counter, a backlit ovoid panel built into the surface created an interactive light table feature that aided patrons in taking a closer look at their negatives or slides.

These custom-designed ceiling lights were a signature design motif of Ottica Randazzo's interior as well as its exterior. Hung in neat rows, the fixtures not only created a brightly lighted ambiance critical for customers inspecting an expensive piece of optical equipment or squinting at an eye examination chart, but their subtle geometry also imparted the essence of Studio B.B.P.R.'s refined take on Rationalism. The lights' softly squared shades echoed the rectilinear grid of olive wood paneling (itself akin to a photographic contact sheet), and the regularity of their placement every two panels along the ceiling provided a rhythmic foil to an interior swimming with the dynamic natural patterns of wood and stone. The Randazzo lights are also significant as they show Studio B.B.P.R. working at a larger scale than their previous lighting designs (a functional consideration, given their application in a retail setting), and they usher in a period of more

expressive design for the group, including works such as the 2045 series of clustered circular ceiling-mounted lights from 1962.

In keeping with the modular approach to the interior, Studio B.B.P.R. designed several variations of the lights for use within specific zones of the store. All were built around the eased square shape of the convex shade: the present example, mounted along the showroom's central axis and inside its entrance vestibule, a version with a longer downtube that hung lower over the photography counter to bring the space to human scale, and a version that sat flush against the lower ceilings in the optical department and in the subterranean offices. Each of the two-dozen-odd brass and acrylic lights was hand-crafted by Piero Frigerio and Aldo Galimberti, artisans based in the Northern Italian city of Cantù, and skilled fabricators with whom the group had worked extensively in the production of many of its case goods.

Ottica Randazzo's sophisticated interiors by Studio B.B.P.R. remained intact for nearly 30 years. By the late 1980s, photo processing technology had advanced, and the shop was expanded in a sensitive renovation by local architect Roberto Collovà, which preserved much of the original character and intent but saw the removal of the bespoke lighting fixtures. A later intervention by Studio di Santis in 2007 completely transformed the space, removing any traces of the Studio B.B.P.R. design, including the store's distinctive public entrance vestibule, floors, and window displays. The remodel prompted a public debate in the pages of *La Repubblica* on the role of modern architecture, and sparked an outcry from Palermo's more vocal preservationists, for whom Randazzo represented not just the proud legacy of postwar Italian design at its zenith, but a beloved character on the city's streetscape, one engaged in a daily exchange with its fellow citizens.

26. **Ico Parisi** 1916-1996

“Uovo” chair, model no. 813

circa 1953

Painted steel, fabric upholstery.

31¼ x 31½ x 31 in. (79.4 x 80 x 78.7 cm)

Manufactured by Cassina, Meda, Italy.

Estimate

\$10,000-15,000

Provenance

Private collection, Milan

Literature

“Mobili italiani per l’America,” *Domus*,
no. 292, March 1954, p. 66

Roberto Aloï, *L’Arredamento Moderno*,
sesta serie, Milan, 1955, figs. 284-85

Roberta Lietti, *Ico Parisi: Design catalogo
ragionato, 1936-1960*, Milan, 2017,
pp. 516-17

Phillips would like to thank Roberta Lietti of
the Archivio del Design di Ico Parisi for her
assistance cataloguing the present lot.



27. Venini

Floor lamp, model no. 2241

circa 1951

Glass, fabric shade.

71 in. (180.3 cm) high

Produced by Venini & C., Murano, Italy. Designed after glassworks by Fulvio Bianconi.

Estimate

\$5,000-7,000

Provenance

Private collection, Padua

Literature

Marino Barovier with Carla Sonogo, eds., *Fulvio Bianconi alla Venini*, exh. cat., Fondazione Giorgio Cini, Venice, 2015, pp. 486, 489

Following Carlo Scarpa's departure from Venini, the artist Fulvio Bianconi became artistic director. Under Bianconi's leadership, the company produced some of its most graphic and groundbreaking designs, which are now considered masterpieces of postwar Italian glass design. Though it is not possible to definitively ascribe the present lot's design to Bianconi, it is assuredly in the style of his work at Venini. In particular, the floor lamp relates to his vase, model no. 4409 from 1951, which also featured glass with vertical polychrome bands.



28. **Gio Ponti** 1891-1979

Unique bookcase

circa 1927

Walnut, walnut-veneered wood.

40¼ x 59¼ x 11¼ in. (102.2 x

150.5 x 28.6 cm)

Together with a certificate of expertise
from the Gio Ponti Archives.

Estimate

\$10,000-15,000

Provenance

Casa Giampiccoli, Turin

Literature

Laura Falconi, *Gio Ponti: Interiors, Objects,
Drawings 1920-1976*, Milan, 2004, p. 54



Arts du Feu: Works from the Collection of
Jason Jacques

29. **Georges Hoentschel** 1855-1915

Monumental vase

circa 1900
Glazed stoneware.
31 x 14 x 14 in. (78.7 x 35.6 x 35.6 cm)
Underside impressed with artist's
GH cipher.

Estimate

\$15,000-20,000

Provenance

Private collection, France
Acquired from the above by the
present owner, 2008

Exhibited

"Salvaging the Past: Georges Hoentschel
and French Decorative Arts from
The Metropolitan Museum of Art,"
Bard Graduate Center, New York,
April 4-August 11, 2013

Literature

"L'Exposition de l'Union Centrale des Arts
Décoratifs," *Art et Décoration*, July 1900,
pp. 21-22 for similar examples
Daniëlle Kisluk-Grosheide, Deborah L.
Krohn, and Ulrich Leben, eds., *Salvaging
the Past: Georges Hoentschel and French
Decorative Arts from The Metropolitan
Museum of Art*, exh. cat., Bard Graduate
Center, New York, 2013, illustrated p. 227





Arts du Feu: Works from the Collection of Jason Jacques

30. **Georges Hoentschel** 1855-1915

Monumental vase

circa 1900

Glazed stoneware.

31 x 14 x 14 in. (78.7 x 35.6 x 35.6 cm)

Underside impressed with artist's

GH cipher.

Estimate

\$15,000-20,000

Provenance

Private collection, France

Acquired from the above by the present owner, 2008

Literature

"L'Exposition de l'Union Centrale des Arts Décoratifs," *Art et Décoration*, July 1900, pp. 21-22 for similar examples
Daniëlle Kisluk-Grosheide, Deborah L. Krohn, and Ulrich Leben, eds., *Salvaging the Past: Georges Hoentschel and French Decorative Arts from The Metropolitan Museum of Art*, exh. cat., Bard Graduate Center, New York, 2013, pp. 74, 192, 195, 197, 227

A Parisian architect, interior decorator, business owner and collector, Georges Hoentschel influenced international taste for over thirty years. He was introduced to the arts in 1860 when, upon his father's death, his family moved to live with their relative Ernest Leys. Leys owned a well-known upholstery and woodworking firm on the Place de la Madeleine in Paris, and young Hoentschel received an early education in the arts and in managing a crafts-based enterprise. Hoentschel purchased the business upon Ley's death in 1882 and employed fifty of the finest craftsmen in Europe, including Armand-Albert Rateau, to meet the growing demand for luxury objects to fill the homes of his wealthy clients. Much like Louis Tiffany in the United States, Hoentschel did not actually produce the items himself but instead influenced and inspired his employees. He became a fixture in Parisian society and befriended several celebrities of the period, including Marcel Proust, Robert de Montesquiou, James Whistler and Giovanni Boldini. Hoentschel's clientele was equally impressive and included J.P. Morgan, Jacques Doucet and the Emperor of Japan. Perhaps the highlights of his career were the designing of the Pavillon de l'Union des Arts Décoratifs for the 1900 Paris Exposition Universelle and the interior design and furniture for much of the International Exhibition at the 1904 St. Louis World's Fair.

Hoentschel was introduced to ceramic production when he became friends with Jean Carriès, a friendship that continued until the latter's death in 1894. Carriès visited the Japanese section at the 1878 Exposition Universelle with his colleague and friend, Eugène Grasset, and marveled at the beauty of the stoneware on exhibition. This love of Japonisme and ceramics was soon shared with Hoentschel and he hired Carriès, and later Émile Grittel, to produce Japanese-inspired works in the Art Nouveau style for his more serious clients. The monumental stoneware vases offered here are superior examples. The gently balustered bodies, each raised on a square foot, are subtly decorated in relief with aquatic vegetation that reflects Hoentschel's interest in Japonisme as well as the exceptional quality of his work. Hoentschel's stoneware vessels are rarely available and objects of this size are rarer still. Examples of his ceramics are in the permanent collections of the Musée des Art Décoratifs, the Petit Palais, The Metropolitan Museum of Art and the Frick Collection. The works on offer present a singular opportunity to acquire significant works from an Art Nouveau master.



The present model vases on display
in one of Hoentschel's showrooms
at cité du Retiro, circa 1900.
Photograph courtesy of Collection
Archives départementales de la
Nièvre (France).

*Arts du Feu: Works from the Collection of
Jason Jacques*

31. **Georges Hoentschel** 1855-1915

Pitcher

circa 1900
Glazed stoneware.
10¼ in. (26 cm) high
Underside impressed with artist's *GH*
cipher and incised *3X*.

Estimate

\$4,000-6,000

Exhibited

"Salvaging the Past: Georges Hoentschel
and French Decorative Arts from
The Metropolitan Museum of Art,"
Bard Graduate Center, New York,
April 4-August 11, 2013

Literature

Daniëlle Kisluk-Grosheide, Deborah L.
Krohn, and Ulrich Leben, eds., *Salvaging
the Past: Georges Hoentschel and French
Decorative Arts from The Metropolitan
Museum of Art*, exh. cat., Bard Graduate
Center, New York, 2013, illustrated p. 225



*Arts du Feu: Works from the Collection of
Jason Jacques*

32. **Taxile Doat** 1851-1939

Gourd vase with stopper

circa 1902

Glazed porcelain.

9½ in. (24.1 cm) high

Underside signed in glaze *T DOAT*.

Estimate

\$15,000-20,000

Provenance

Jerome Shaw, Detroit, acquired 2006

François Josef Graf, Paris

Acquired from the above by the
present owner, 2010

Literature

W.P. Jervis, "Taxile Doat," *Keramic Studio*,
July 1902, p. 55





Property from a Private Collection

33. **Félix Agostini** 1912-1974

Coffee table

circa 1960
Bronze, mirrored glass.
17 x 55½ x 22¼ in. (43.2 x 141 x 56.5 cm)

Estimate
\$7,000-9,000

Provenance

Bernd Goeckler Antiques, New York
Private collection, New York, acquired
from the above, 2008
Phillips, New York, "Design," June 15,
2012, lot 108
Acquired from the above by the
present owner



Property from an East Coast Collection

34. **Alberto Giacometti** 1901-1966

"Grecque" table lamp, tall model

circa 1937

Gilt plaster, paper shade.

Base: 18¼ in. (46.4 cm) high

Including shade: 30½ in. (77.5 cm) high

Underside inscribed *Made in France* in pen and incised *AG 01*. Together with a certificate of authenticity from the Comité Giacometti.

Estimate

\$80,000-120,000

Provenance

Hester Hyde Griffin, Pebble Beach, California, acquired through Frances Elkins, circa 1937

Thence by descent to the present owner, circa 1989

Literature

Roger Lannes, "Exégèse poétique de Jean-Michel Frank," *Art et Décoration*, January 1939, p. 6

Léopold Diego Sanchez, *Jean-Michel Frank*, Paris, 1997, pp. 166-67

Christian Boutonnet and Rafael Ortiz, *Diego Giacometti*, Paris, 2003, pp. 31, 44

Stephen M. Salny, *Frances Elkins*, New York, 2005, p. 116

Pierre-Emmanuel Martin-Vivier, *Jean-Michel Frank: The Strange and Subtle Luxury of the Parisian Haute-Monde in the Art Deco Period*, New York, 2008, pp. 45, 149

Pierre-Emmanuel Martin-Vivier, *Jean-Michel Frank: Un Décorateur dans les Paris des Années 30*, Paris, 2009, p. 67

The present lot is registered by the Fondation Alberto and Annette Giacometti in the online Alberto Giacometti Database (AGD) under the number AGD 4299.



The Origins of a *Grecque* table lamp

by Jared Goss

While all objects have stories to tell, some are inherently—if discretely—more revealing than others. This unassuming table lamp does not at first broadcast much about itself. It is not obviously “important” or “modern.” But to a discerning eye, the lamp’s fundamental subtlety and elegance are the very qualities that tell us what an extraordinary object it actually is.

The lamp—which comes from the Pebble Beach, California, residence of Colonel Allen Griffin and his wife Hester Hyde Griffin—brings together in perfect confluence three illustrious figures of 20th century design: the sculptor Alberto Giacometti, the French *ensemblier* Jean-Michel Frank, and the American interior decorator Frances Elkins.

Designed by Giacometti possibly as early as 1934, the model was given the name *Grecque* (“Greek”). Its silhouette reflects an abstraction of both ancient Greek vessel forms and Cycladic artifacts. It could be ordered in two sizes and in a variety of materials and finishes (plain or patinated plaster, terra-cotta, and bronze). This is the larger version, made in gold-patina plaster.

Giacometti arrived in Paris from his native Switzerland in 1922, to study under the French sculptor Antoine Bourdelle. In 1928 (with Bourdelle’s encouragement), he began showing decorative sculptures (such as his famous bas-relief *Albatross*) at the Salon des Indépendents and the Salon des Tuileries, and it probably was there—in 1928—that he met Frank (perhaps through either Bourdelle or the artist Man Ray).



Frank established his business in 1921. As an *ensemblier*, he differed from today’s interior decorators in that, instead of composing interiors by bringing together existing objects and materials from different sources, he both designed and had made everything needed for a harmoniously integrated ensemble. Lighting was a crucial element of Frank’s interiors: not only did he strive for a diversity of lighting effects, but he also paid detailed attention to the design of the fixtures themselves, whether conceived for ceiling, wall, floor, or tabletop.

Although Frank was always the aesthetic driving force in his creative projects, he forged collaborations with artists including Christian Bérard, Salvador Dalí, and—of course—Alberto Giacometti. It is unclear exactly when Giacometti and Frank began working together, but presumably it was soon after they met. Their professional relationship was mutually beneficial, providing Giacometti with a means to earn a living (he was never embarrassed about turning his hand to decorative arts) and Frank with a way to meet the demands of his clientele.

At the start, Giacometti was commissioned to design small-scale objects: andirons, decorative vases, lighting fixtures. His designs were conceived first as plaster models; after a mold had been made, replicas could be ordered from the Giacometti atelier in either plaster or terra-cotta. As the number of different models grew, Frank began engaging other craftsmen to make casts (bronze versions of certain models were cast at a local foundry). With time, Giacometti produced larger-scale works—such as mantels, furniture, and bas-relief panels—for Frank interiors.

Elkins was an American interior designer (and sister of the Chicago architect David Adler), who established her practice in Monterey, California, in the mid-1920s following her divorce. It is not known precisely when the sophisticated and well-traveled decorator first met Frank (possibly it was in 1926 or 1927) but certainly it had occurred by the late 1920s when she was buying Frank and Giacometti furnishings for her earliest clients including the Griffins and Mrs. Kersey Coates Reed (of Lake Forest, Illinois). With such projects, Elkins became renowned for her ability to deftly mix antiques with modern furnishings—especially French Art Deco.

Frances Elkins (standing) and Hester Hyde Griffin (sitting to the right) at a cocktail party in Monterey, California, *Harper's Bazaar*, June 1948. Photograph by Peter Breinig.



Although American interest in contemporary French design reached a peak in the late 1920s (following the *Exposition Internationale des Arts Décoratifs et Industriels Modernes*, held in Paris in 1925), a review of American design publications from the period presents a picture of how traditional American taste actually was. Generally, Americans were unwilling to commit to an entire room setting by an *ensemblier*, choosing instead to live with the comfortable familiarity of antiques and only cautiously adding the odd contemporary work for a note of modernity. Small-scale items were popular: decorative glass and ceramics, occasional furniture, and lighting fixtures.

In 1935 (amid the worldwide economic crisis of the period) Frank opened a retail boutique at 140 rue du Faubourg-Saint-Honoré in Paris, where—perhaps reflecting a downturn in the number of patrons able to commission *ensembles*—clients could buy small objects for the home: especially prominent were Giacometti's lamps.

Apart from projects undertaken in collaboration with Adler in the early 1920s, the Griffin residence marks Elkins's first major solo commission, begun in 1926. Hester Hyde Griffin and Elkins were close friends, and it appears that the two continued to add to the décor for many years. In the living room, where this *Grecque* table lamp was used, were also a pair of terra-cotta *Ball* table lamps (designed by Frank around 1926) and a giltwood *Dalí* floor lamp (designed by Dalí for Frank in the late 1930s).

It is not surprising that the discrete elegance of the *Grecque* model appealed to American tastes—it epitomizes the best of French Art Deco by being at once rooted firmly in history, but also undeniably modern in its reductive abstraction. This lamp was probably acquired for the Griffins by Elkins at the Frank boutique while on a trip to Paris in 1937. On this same trip, Elkins acquired an identical *Grecque* table lamp—together with a number of other Frank and Giacometti furnishings—for the San Francisco residence of Ambassador and Mrs. James D. Zellerbach. The following year, Nelson Rockefeller also selected an identical *Grecque* lamp for his New York apartment, decorated by Frank in collaboration with the American architect Wallace Harrison.

Property from an Important Private Collection

35. **Armand-Albert Rateau**

1882-1938

Ashtray, model no. 1901

circa 1925

Patinated bronze, brass.

4¼ in. (10.8 cm) high,

8 in. (20.3 cm) diameter

Underside impressed A.A.RATEAU/INVR
and further impressed 1901 and 5396.

Estimate

\$100,000-150,000

Provenance

Christie's, New York, "Important Art
Nouveau and Art Deco," October 3, 1981,
lot 266

Acquired from the above by the
present owners

Literature

Franck Olivier-Vial and François Rateau,
Armand Albert Rateau, Paris, 1992,
pp. 128, 180-81, 183





Installation view of furniture ensemble by Armand-Albert Rateau, including the present model astray, at the *Modern Decorative Arts from International Exposition of Modern Decorative and Industrial Art, Paris* exhibition at The Metropolitan Museum of Art, 1926. Image copyright © The Metropolitan Museum of Art. Image source: Art Resource, NY.

At the turn of the 20th century, Armand-Albert Rateau traveled from France to the sites of eighteenth-century archaeological excavations in Pompeii, Italy. This moment, coupled with the excitement over the opening of Tutankhamen's tomb, resulted in his ultimate taste for classical antiquity that would later make his name in the 1920s. The present ornamental ashtray is a strong illustration of Rateau's innovative style combining classical art, embellished creatures, and a flair for precious materials. The fanciful ornamentation of butterflies

and animals creatively combines fantasy and classicism. His interest in classical art and Egyptian motifs is executed in bronze and brass with both sobriety and exuberance. This distinctive elegance, inspired by stylized nature reminiscent of the East and Antiquity, appealed to the contemporary fashion for exotic themes and luxurious materials. It is fitting, then, that the present model ashtray was displayed at the 1925 Exposition Universelle in Paris and subsequently at The Metropolitan Museum of Art's 1926 exhibition of decorative arts from the exposition.







Property from an Important Private Collection

36. **Alberto Giacometti** 1901-1966

**Rare pair of “Parallélépipédique”
andirons**

circa 1931

Gilt bronze, wrought iron.

Taller: 11¼ in. (28.6 cm) high

Reverse of each impressed AG 01.

Together with a certificate of authenticity
from the Comité Giacometti.

Estimate

\$300,000-400,000

Provenance

Private collection, Nice

Sotheby Parke Bernet, Monaco, “Arts
Décoratifs Styles 1900 et 1925,” June 25,
1981, lot 260

Private collection, New York, acquired
from the above

Sotheby’s, New York, “Important Design,”
May 23, 2019, lot 44

Literature

Ignacio Pirovano, “El Mueble de 1840 a
1940,” *Saber Vivir*, no. 45, July 1944, p. 28

Christian Boutonnet and Rafael Ortiz,
Diego Giacometti, Paris, 2003, p. 32

Ghislaine Wood, ed., *Surreal Things:
Surrealism and Design*, London,
2007, p. 200

Pierre-Emmanuel Martin Vivier, *Jean-
Michel Frank: The Strange and Subtle
Luxury of the Parisian Haute Monde in
the Art Deco Period*, New York, 2008,
pp. 31, 94, 289

The present lot is registered by the Fondation
Alberto and Annette Giacometti in the
online Alberto Giacometti Database (AGD)
under the number 4096.





Alberto Giacometti's studio, Paris, circa 1932. Photograph by Brassai. Image © ESTATE BRASSAI - RMN-Grand Palais. Artwork © 2021 Alberto Giacometti Estate/VAGA at Artists Rights Society (ARS), NY.



Andirons by Alberto Giacometti are extraordinarily rare and the present lot, known as the *Parallélépipédique* model, is even more so: to date, among the ten andirons recorded in the online Alberto Giacometti database, this set constitutes the only example of this model.

These andirons are the product of an artistic collaboration between Giacometti and the interior designer Jean-Michel Frank, who beginning in the late 1920s, engaged the sculptor to create original objects that seamlessly accented his exacting, pitch-perfect interiors. The designer and artist shared an aesthetic that favored simplified forms and rough textures, as evidenced by the present lot which is composed of two elongated parallelograms whose uneven golden surfaces evoke the qualities of an excavated prehistoric sculpture.

Frank included this model in his own apartment on rue de Verneuil in Paris (an image from circa 1938 shows that he replaced a pair of rock crystal andirons that had appeared in an earlier image of the same fireplace with this model) as well as in one of his most important and extensive commissions, the villa of Jorge Born in Buenos Aires (1939), where they appeared in the smoking room alongside a screen by Salvador Dalí.

The present lot is known to have come from a private collection in Nice, France, prior the Sotheby's Monaco sale of June 1981. While the full provenance has not been confirmed, a couple clues point to an important commission of Frank's in Nice, his renovations of Raymond Patenôtre's villa "Les Palmiers" (begun in 1936). Giacometti's objects and lighting figured prominently in this project and while the *Parallélépipédique* andirons do not appear in the images of this interior, a photograph of the sitting room's fireplace shows a pair of triangular andirons. Intriguingly, the cataloguing of the 1981 sale noted that the forged iron pedestals came with two separate bronze ornaments, one with the slightly rounded rectangular sections of the *Parallélépipédique* model (which is what was illustrated in the catalogue) and the other in the form of triangular columns.

Alberto Giacometti's involvement with Jean-Michel Frank had the benefit of expanding his network of collectors beyond the circle of Surrealist artists he associated with in the 1930s. This decade was also notable for its fluidity between the fine and decorative arts, with artists collaborating with preeminent designers such as Frank and designers, such as the couturier Elsa Schiaparelli, embracing the inventiveness of Surrealism in their own métiers. The *Parallélépipédique* andirons recall, in particular, several of Giacometti's geometrically-inclined works from this period, such as the tall obelisk and cone-shaped sculptures documented by Brassai in a photograph of the artist's studio in 1932.

Giacometti was especially admired by his contemporaries for his mastery of pure form. His friend, the artist and polymath Jean Cocteau confided in his diary that "I know of sculptures by Giacometti so strong and yet so light they make you think of birds' footprints in the snow."

Property of a Lady

37. **François Pompon** 1855-1933

“Ours blanc”

conceived and executed 1923

Patinated bronze.

9¾ x 4½ x 17½ in. (24.8 x 11.4 x 44.3 cm)

Cast by C. Valsuani Foundry, Paris, France.

Underside of anterior right foot incised

C.VALSUANI/PARIS/CIRE PERDUE and

posterior right foot incised POMPON/1.

Together with a certificate of authenticity
from Liliane Colas.

Estimate

\$180,000-220,000

Provenance

Private Collection, France, acquired

directly from the artist, circa 1931

Thence by descent

Guillaumot-Richard, Villefranche-sur-

Saône, “Mobilier, objets d’art, tableaux,

art nouveau, art décoratif,” March 15,

2014, lot 13

Private collection, France, acquired from

the above

Sotheby’s, New York, “Impressionist &

Modern Art Day Sale,” November 6, 2015,

lot 193

Acquired from the above by the

present owner

Literature

Édouard de Courières, *François Pompon:*

Vingt-sept reproductions de sculptures,

Paris, 1926, p. 49

Catherine Chevillot, Liliane Colas, and

Anne Pingeot, *François Pompon,* Paris,

1994, pp. 211-12

Rétrospective François Pompon 1855-

1933, Paris, 1999, nos. 84-85

Phillips wishes to thank Liliane Colas

and Côte Remy for their assistance

cataloguing the present lot.





In 1922, François Pompon unveiled his monumental plaster sculpture *Ours blanc* at the Salon d'Automne to great fanfare. Though underrecognized at the time—despite being well into the second half of his career—the work afforded Pompon critical acclaim and financial independence. Over the next eleven years the artist would go on to create variations—in form, size, and materials—of his iconic bear. Drawings held by the Musée du Louvre indicate that Pompon began experimenting with this form as early as 1920, when he began sketching the outlines of a similar form. Though Pompon had great experience sculpting expressive human forms under the guidance of masters such as Auguste Rodin and René de Saint-Marceaux, Pompon's true love was animals. The artist frequently visited the zoos at the Jardin des Plantes where he would sketch the animals on view. Pompon's sketches of the bear also reveal his experimentation with the placement of the animal's paws. Early examples show the bear with its front paws in alignment, while others show the animal in majestic stride. It seems as though Pompon eventually preferred presenting the animal in motion, as these are the examples that

he continued to create until his death in 1933. And, in fact, it is this sense of movement coupled with his sleek reduction of form that characterize Pompon's best work and which make the present model his highest achievement. Describing his process, the artist said, "I keep a large number of details that will later go...I first do the animal with almost all its trappings. Then I gradually eliminate them."

Pompon created the present form for just over a decade in a variety of sizes and in plaster, ceramic, and marble. The present example was conceived and executed in 1923, after Pompon decided to have the right paws touch, allowing him to create an even more dynamic form than his nearly life-size example from 1922—which now belongs to the Musée d'Orsay. Marks on the underside of the sculpture indicate that this example is the artist's proof 1, for the model in bronze and of this new size, and that it was cast by C. Valsuani Foundry, the leading foundry in Paris which executed the works of Pompon and other masters of early 20th century sculpture.

Property of a Distinguished Private Collector

38. **Diego Giacometti** 1902-1985

“L’Atruche”

designed circa 1977, cast before 1985

Patinated bronze.

18¾ x 6 x 11½ in. (47.6 x 15.2 x 29.2 cm)

Underside impressed *DIEGO* and with
DG monogram.

Estimate

\$70,000-90,000

Provenance

Renate and Sidney Shapiro, New York,
acquired as a gift directly from the artist
Christie’s, New York, “Impressionist and
Modern Works on Paper and Day Sale,”
May 5, 2011, lot 415

Acquired from the above by the
present owner

Literature

Daniel Marchesseau, *Diego Giacometti*,
Paris, 1986, p. 124

Françoise Francisi, *Diego Giacometti:
Catalogue de l’oeuvre, Volume I*, Paris,
1986, p. 20

François Baudot, *Diego Giacometti*, Paris,
1998, p. 25

Christian Boutonnet and Rafael Ortiz,
Diego Giacometti, Paris, 2003, p. 95





*Arts du Feu: Works from the Collection of
Jason Jacques*

39. **Zsolnay**

Tall vase

1898-1900

Iridescent glazed ceramic.

28 in. (71.1 cm) high

Underside stamped with maker's mark
and painted in glaze 5640 and 14.

Estimate

\$10,000-15,000

Provenance

Private collection, the Netherlands
Acquired from the above by the
present owner, 2011

Literature

Éva Csenkey and Ágota Steinert, eds.,
*Hungarian Ceramics from the Zsolnay
Manufactory, 1853-2001*, exh. cat., The
Bard Graduate Center, New York, 2002,
p. 126 for a similar example



Property from an Important Private Collection

40. **Gustav Gurschner** 1873-1970

Vase

circa 1900
Patinated bronze.
7¼ in. (18.4 cm) high
Base incised *GURSCHNER/H/140*.

Estimate

\$6,000-8,000

Provenance

Christie's, New York, "Important Art
Nouveau and Art Deco," October 3, 1981,
lot 272
Acquired from the above by the
present owners

Literature

Dan Klein and Margaret Bishop,
Decorative Art 1880-1980, Oxford,
1986, p. 84

Property of a Private Collector, Italy

41. **Torido Mazzotti** 1895-1988

"Motorato" vase

1930s
Glazed earthenware.
14¾ in. (37.5 cm) high
Produced by Fabbrica Ceramiche
Giuseppe Mazzotti, Albisola, Italy.
Underside with manufacturer's mark and
toRido painted in glaze.

Estimate

\$3,000-5,000

Provenance

Acquired directly from the artist by the
present owner, 1988

Literature

Beatrice Buscaroli, et al., *Scultura
Futurista, 1909-1944*, exh. cat., Galleria
Cavour, Padua, 2009, illustrated p. 73



“I want to make ceramics that overturn tradition. Polycentric, anti-imitative, mechanical forms. Colored, futuristic, violent, dazzling, luminous layers.” This is how Torido Mazzotti’s brother and fellow ceramist Tullio d’Albisola described their practice in 1930. Though polemicizing on Futurist ceramics as a whole, his statement is an equally apt description of the present *Motorato* (or “Motorized”) vase created during the same period.

The first Futurist ceramics consisted of geometric and bright forms transposed onto traditional ceramic bodies. Eventually, though, the forms themselves became Futurist in nature, often taking on machine-like shapes. The present vase, for example—and as its name suggests—clearly takes inspiration from the shape of a turbine engine. Despite the fact that the vase was created by one of the leaders of the Futurist ceramic movement, the vase’s luminous glaze and its emphasis on the machine harken the Art Deco period and the Machine Age, respectively. It is this straddling of aesthetic and academic boundaries—whirling between styles yet simultaneously grounded within its historical context—that make this vase “mechanical, dazzling, luminous.”



Property from a Private Collection,
New Jersey

42. **Jean-Michel Frank** 1895-1941

Folding mirror

1930s

Oak, mirrored glass.

Fully extended: 23 x 41 x 1 in. (58.4 x
104.1 x 2.5 cm)

Produced by Chanaux & Company, Paris,
France. Underside impressed *CHANAUX*
& Co. and further impressed 6V thrice.

Together with a certificate of authenticity
from the Comité Jean-Michel Frank.

Estimate

\$4,000-6,000

Literature

Léopold Diego Sanchez, *Jean-Michel
Frank*, Paris, 1997, p. 157

Pierre-Emmanuel Martin-Vivier, *Jean-
Michel Frank: The Strange and Subtle
Luxury of the Parisian Haute-Monde
in the Art Deco Period*, New York,
2008, p. 158



Property from an Important Private Collection

43. **Gentil & Bourdet**

Pair of vases, mounted as table lamps

circa 1925

Glazed stoneware, paper shades.

Each: 14 in. (35.6 cm) high

Underside of each impressed *GENTIL/
BILLANCOURT/BOURDET/2689*.

Estimate

\$2,000-3,000

Provenance

Galerie Anne-Sophie Duval, Paris

Acquired from the above by the
present owners, 1979



Property from an Important
European Collection

44. **René Herbst** 1891-1982

***Ceiling light, from the architect's
residence***

1930s

Chromium-plated tubular brass,
chromium-plated brass, glass.

30 $\frac{7}{8}$ in. (78.4 cm) drop, 33 $\frac{7}{8}$ x 15 $\frac{3}{8}$ in.
(86 x 39.1 cm)

Estimate

\$25,000-35,000

Provenance

René Herbst, Paris

Thence by descent

Galerie de Beyrie, Paris

Private collection, New York

Historical Design, New York

Christie's, New York, "21/21 Historical
Design—21 Years for the 21st Century,"

December 19, 2006, lot 524

Private collection, Gourdon

Christie's, Paris, "Les Collections du

Château de Gourdon: L'UAM et la
Modernité," March 31, 2011, lot 836

Acquired from the above by the
present owner

Literature

"René Herbst: Promoteur de séries
métalliques," *Le Décor d'Aujourd'hui*,
no. 35, 1946, illustrated p. 40

Solange Goguel, *René Herbst*, Paris, 1990,
illustrated p. 134

*La Maison de René Herbst: Prototypes
and rare pieces by René Herbst from 1925
to 1949*, exh. cat., Galerie de Beyrie, New
York, 1999, p. 41 for a drawing

For the present ceiling light, from René Herbst's own residence, the designer reimagined the possibilities of two industrial and seemingly unyielding materials – tubular steel and sheet glass – devising a disarmingly poetic composition of reflective metal and floating planes of frosted glass.

Herbst was among the first architect-designers to embrace the use of tubular steel with works such as this ceiling light and his famous *Sandows chair*, which incorporated the use of bungee cords for the seat and back supports. His interest in industrial materials was part of a larger program to modernize French decorative arts. Along with Robert Mallet-Stevens, Francis Jourdain, and others, Herbst founded the Union des Artistes Modernes (UAM) in 1929. Charlotte Perriand, Jean Prouvé, Pierre Chareau, and Eileen Gray joined soon thereafter.

Often referred to as the "French Bauhaus," the UAM reacted against more traditional groups such as the Société des Artistes Décorateurs, preferring the useful and the functional over the superfluous and the decorative. "We should advocate for the truth, the simplicity and the coherence," urged the UAM manifesto of 1934, "Renovate the lifestyle of the French people, liberating them from a conservative and old-fashioned environment in creating a Universe best adapted to the world by using the new techniques."



Property from an Important
French Collection

45. **Jean Prouvé** 1901-1984

Cabinet

1950s

Painted aluminum, aluminum, painted
steel, oak.

37½ x 63 x 21⅝ in. (95.3 x 160 x 54.9 cm)

Manufactured by Les Ateliers Jean
Prouvé, Nancy, France.

Estimate

\$120,000-180,000

Provenance

Les Ateliers Jean Prouvé, Nancy

Acquired from the above by an employee
of Jean Prouvé, circa 1958

Thence by descent

Acquired from the above, 2014

Phillips, New York, "Design Masters,"

December 15, 2015, lot 313

Acquired from the above by the
present owner

Literature

Peter Sulzer, *Jean Prouvé: Œuvre
Complète / Complete Works, Volume 3:
1944-1954*, Basel, 2005, pp. 171, 173 for
similar examples

Galerie Patrick Seguin, *Jean Prouvé,
Volume 2*, Paris, 2007, p. 460 for
similar examples



Property from an Important
French Collection

46. **Jean Prouvé** 1901-1984

“Direction” armchair, model no. 352

circa 1951

Painted steel, oak, fabric upholstery.

32½ x 24½ x 24 in. (81.6 x 62.2 x 61 cm)

Manufactured by Les Ateliers Jean
Prouvé and editioned by Steph Simon,
Paris, France.

Estimate

\$70,000-90,000

Provenance

Phillips, London, “Design,” April 29,
2014, lot 24

Acquired from the above by the
present owner

Literature

Peter Sulzer, *Jean Prouvé: Œuvre
complète / Complete Works, Volume 3:
1944-1954*, Basel, 2005, pp. 215-16
Galerie Patrick Seguin, *Jean Prouvé,
Volume 2*, Paris, 2007, pp. 299, 310-13



Property of a New York Collector

47. **Jean Prouvé** 1901-1984

Bed, model no. 17

circa 1935

Painted steel, Duralumin,
fabric upholstery.

33½ x 75½ x 31 in. (85.1 x 191.8 x 78.7 cm)

Manufactured by Les Ateliers Jean
Prouvé, Nancy, France.

Estimate

\$7,000-9,000

Provenance

Lycée Fabert, Metz

Acquired from the above

Phillips, London, "Design," April 29,
2014, lot 36

Acquired from the above by the
present owner

Literature

Peter Sulzer, *Jean Prouvé: Œuvre
complète / Complete Works, Volume 2:
1934-1944*, Basel, 2000, pp. 111, 113
Laurence Bergerot and Patrick Seguin,
eds., *Jean Prouvé, Volume 2*, Paris,
2007, p. 354



Property from an Important
French Collection

48. **Jean Prouvé** 1901-1984

***Coat rack, designed for Cité Technique,
Cachan, France***

circa 1955

Painted steel, painted aluminum,
painted particle board, oak.

59 x 83¼ x 22½ in. (149.9 x 211.5 x 57.2 cm)

Manufactured by Les Ateliers Jean
Prouvé, Nancy, France.

Estimate

\$20,000-30,000

Provenance

Centre National d'Enseignement,
Cité Technique, Cachan

Galerie Patrick Seguin, Paris

Phillips, New York, "Design,"

December 17, 2013, lot 277

Acquired from the above by the
present owner

Literature

Galerie Patrick Seguin, *Jean Prouvé*,
Volume 2, Paris, 2007, p. 463



Property from an Important
Midwest Collection

49. **Georges Jouve** 1910-1964

Table lamp

1969-1971

Glazed stoneware, fabric shade.

26½ in. (67.3 cm) high

Underside incised with the artist's cipher
and *JOUVE/FRANCE*.

Estimate

\$8,000-12,000

Provenance

Collection of the artist

Thence by descent

Christie's, Paris, "Design Vente du Soir,"

November 22, 2016, lot 201

Acquired from the above by the
present owner

Literature

Philippe Jousse and Galerie Jousse

Entreprise, *Georges Jouve*, Paris, 2005,
pp. 201, 289



Property from a Private Collection, New York

50. **Jean Prouvé** 1901-1984

Table

circa 1954

Oak-veneered wood, painted steel.
27 $\frac{1}{8}$ x 63 $\frac{1}{8}$ x 31 $\frac{5}{8}$ in. (68.9 x 160.3 x
80.3 cm)

Manufactured by Les Ateliers Jean
Prouvé, Nancy, France.

Estimate

\$25,000-35,000

Provenance

Air France l'Unité d'Habitation, Brazzaville
Galerie Patrick Seguin, Paris
Acquired from the above by the
present owner, 1997

Literature

Peter Sulzer, *Jean Prouvé: Œuvre
complète / Complete Works, Volume 3:
1944-1954*, Basel, 2005, p. 255



51. **Lucie Rie** 1902-1995

Oval bowl

circa 1947

Earthenware, unglazed exterior, white well with painted manganese lines crossing a yellow band.

3 in. (7.6 cm.) high, 5½ in. (14 cm) diameter

Underside impressed with artist's seal.

Estimate

\$5,000-7,000

Provenance

Sotheby's, London, "Decorative Arts," April 13, 1984, lot 340

Claire Frankel, London, acquired from the above

Phillips, New York, "Design," June 9, 2010, lot 81

Acquired from the above by the present owner

Literature

John Houston, ed., *Lucie Rie: a survey of her life and work*, exh. cat., Sainsbury Center, Norwich, and the Victoria and Albert Museum, London, 1981, p. 34 for a similar example

Tony Birks, *Lucie Rie*, Vendin le Vieil, 2006, p. 48 for a similar example



Property from a Private Collection,
United States

52. **Lucie Rie** 1902-1995

Footed bowl

circa 1980

Porcelain, "American" yellow glaze.

4½ in. (10.5 cm) high, 7½ in. (19.4 cm)
diameter

Underside impressed with artist's seal.

Estimate

\$18,000-24,000

Provenance

Bonhams, London, "International
Contemporary Ceramics including the
Willem Latuasun European Collection,"
November 10-11, 1993, lot 356
Galerie Besson, London
Acquired from the above by the
present owner

Literature

Tony Birks, *Lucie Rie*, Yeovil, 1994, p. 150
for a similar example





53. **Lucie Rie** 1902-1995

Footed bowl

circa 1980

Porcelain, bright golden manganese glaze, terracotta foot and well and a turquoise ring repeated inside and out.

3¼ in. (8.3 cm) high, 7⅞ in. (20 cm) diameter

Underside impressed with artist's seal.

Estimate

\$25,000-35,000

Provenance

Claire Frankel, London

Phillips, New York, "Design," June 9, 2010, lot 52

Acquired from the above by the present owner

Literature

John Houston, ed., *Lucie Rie: a survey of her life and work*, exh. cat., Sainsbury Center, Norwich, and the Victoria and Albert Museum, London, 1981, p. 89 for similar examples

Tony Birks, *Lucie Rie*, Vendin le Vieil, 2006, p. 194 for a similar example



54. **Martin Eisler** 1913-1977

"Reversível" armchair

circa 1956

Painted steel, fabric upholstery.

25 x 40½ x 28½ in. (63.5 x 102.9 x 72.4 cm)

Manufactured by Forma, São Paulo, Brazil.

Estimate

\$12,000-18,000

Provenance

Private collection, São Paulo

Apartamento 61, São Paulo

Acquired from the above by the
present owner, 2014

Literature

"Nuovi mobili," *Domus*, no. 322,
September 1956, p. 46

Jayne Vargas, *Desenho da utopia:
mobiliário moderno brasileiro*, São Paulo,
2016, n.p.

Alberto Vicente and Marcelo Vasconcellos,
Brazilian Modern Design, São Paulo, 2017,
pp. 228-29



55. **José Zanine Caldas** 1919-2001

Coffee table base

1980s

Acariguara.

18½ in. (47 cm) high, 13¼ in.

(33.7 cm) diameter

Produced by the Zanine workshop,
Ilhéus, Brazil.

Estimate

\$8,000-12,000

Provenance

Private collection, Brazil

Artemobilia Galleria, São Paulo

Acquired from the above by the

present owner, 2010

Literature

Aric Chen, *Brazil Modern: The Rediscovery
of Twentieth-Century Brazilian
Furniture*, 2016, New York, p. 291 for a
similar example



Property from a West Coast Collection

Property from a West Coast Collection

56. **Paul McCobb** 1917-1969

Sofa

circa 1956
Painted wood, leather upholstery.
32¼ x 90 x 34 in. (81.9 x 228.6 x 86.4 cm)
Manufactured by Custom Craft, Inc.,
Chicago, Illinois.

Estimate

\$4,000-6,000

Literature

*area plan units designed by paul
mccobb*, sales catalogue, 1950s, n.p. for a
smaller version

57. **Irving Harper** 1916-2015

Untitled

1963-2000
Painted ceramic, painted paper.
7 x 6¼ x 4¼ in. (17.8 x 15.9 x 10.8 cm)

Estimate

\$4,000-6,000

Provenance

Collection of the artist
Wright, Chicago, "Irving Harper: Paper
Sculptures," January 21, 2016, lot 160
Acquired from the above by the
present owner

Literature

Michael Maharam, ed., *Irving Harper:
Works in Paper*, New York, 2013,
pp. 60, 63

58. **Irving Harper** 1916-2015

Untitled

1963-2000
Painted ceramic, painted paper.
7½ x 7 x 4½ in. (19.1 x 17.8 x 11.4 cm)

Estimate

\$4,000-6,000

Provenance

Collection of the artist
Wright, Chicago, "Irving Harper: Paper
Sculptures," January 21, 2016, lot 161
Acquired from the above by the
present owner

Literature

Michael Maharam, ed., *Irving Harper:
Works in Paper*, New York, 2013,
pp. 60-61, 63



In 1947, American designer Irving Harper began working for the design firm George Nelson & Associates where he was assigned, among other projects, to the Howard Miller Clock Company account. Each year, Harper designed a range of wall and table clocks for the company, many of which are now considered icons of midcentury American design and are still in production. Beginning in 1963, Harper began to create artworks out of construction paper as an escape from his professional life. Up until 2000 he created more than 300 of these works, all of which he lived with for the rest of his life. The present lots are an example of his works in construction paper, and they are particularly important and rare because they also incorporate the ceramic bodies of clocks that he designed in 1953 for the Howard Miller Clock Company. There are only four known examples of such works. Harper transformed these ceramic frames by gluing facial features constructed in paper to the reverse of the clock bodies, creating these truly imaginative and fantastical forms.



Clocks designed by Irving Harper for the Howard Miller Clock Company, circa 1953.
© Vitra Design Museum, Estate of George Nelson. Photograph by Midori.



57.



58.

59. **Wharton Esherick** 1887-1970

Bench

1960

Maple.

20 x 50 x 25 in. (50.8 x 127 x 63.5 cm)

Edge of seat carved 1960/W E.

Estimate

\$10,000-15,000

Provenance

Lawrence and Alice Seiver, Pennsylvania

Thence by descent

Acquired from the above by the
present owner

Literature

Mansfield Bascom, *Wharton Esherick:*

The Journey of a Creative Mind, New York,
2010, p. 219 for a similar example

Wharton Esherick 1887–1970

by Wendell Castle

Esherick taught me that the making of furniture could be a form of sculpture; Esherick caused me to come to appreciate inherent tree characteristics in the utilization of wood; and finally, he demonstrated the importance of the entire sculptural environment.

He was not a worshipper of wood for the sake of wood. His approach was that of a sculptor who knew and understood the structural and aesthetic qualities of his material. This feeling for material and a sure engineering sense produced furniture of unusual structure which was always sound. The wood used was local wood which he air dried in a shed near his studio. His work never showed a concern for decorative details or tricky craftsmanship: just good sound workmanship and that special personal sculptural quality that made the furniture uniquely Esherick's. No one else could have done it.

The importance of Esherick's contribution to the American craft scene has perhaps been underestimated. Since he did not teach or train any apprentices, few craftsmen have followed him stylistically. His influence has not been so much that of creating a style as a *life* style.

Reprinted with permission from "Wharton Esherick 1887-1970" by Sam Maloof and Wendell Castle, 1970. Craft Horizons, vol. 30 no. 4, pages 10-17, Copyright 1970 by the American Craft Council.



60. Doyle Lane 1923-2002

Weed pot

circa 1960

Glazed ceramic.

3¾ in. (9.5 cm) high

Underside incised *LANE*.

Estimate

\$6,000-8,000

Exhibited

“Doyle Lane: Weed Pots,” David Kordansky Gallery, Los Angeles, July 22-August 29, 2020

Literature

California Black Craftsmen, exh. cat., Mills College Art Gallery, Oakland, 1970, p. 14 for a similar example

With training from California ceramic luminaries Glen Lukens, F. Carlton Ball and Vivika Heino, and a background as a glaze technician for a chemical supply company, Doyle Lane developed a career as a working studio ceramist in Los Angeles in the middle of the 20th century. Among the hallmarks of his *œuvre* are his weed pots. The present example, relatively large for this miniaturized body of work, exhibits Lane’s technical mastery of the crawling thick glaze and tightly designed compact form. Lane’s weed pots were often displayed in groupings, the range of scale and colors a visual delight for collectors, and, as with the present lot, individually commanding enough on their own.

Like his contemporaries, Lane mastered traditional ceramic forms, and as his career progressed, he inched ever further away from aligning ceramics with functionality. He experimented with glazes and earned success in creating large-scale architectural installations of ceramic tiles. Eventually he would go on to make what he called “clay paintings,” clay slabs applied with glaze and fired at high temperatures to produce vibrant colors. It was these “clay paintings” that caught the attention of *Objects:USA* curators Lee Nordness and Paul J. Smith, who included Lane’s work in their 1969 exhibition, arguably the most important in American studio craft history.

Though Lane was able to make a living as a ceramist, his career trajectory as a Black ceramic artist was markedly different from that of his peers. While his contemporaries—among them Peter Voukos, John Mason, and Ken Price (who had been a classmate of his)—showed at Ferus Gallery or had solo exhibitions at The Museum of Modern Art, Lane’s exhibition opportunities largely languished in the

group shows collected in the back pages of *Craft Horizons* magazine. Lane sold his pots at local craft shows and sometimes by going door-to-door to houses in wealthy Los Angeles neighborhoods. Few galleries in Los Angeles were willing or interested in showing the work of Black artists, and Lane was lucky to have made a connection to two forward-thinking galleries: Ankrum Gallery on La Cienega Boulevard, founded in 1960 by actors Joan Wheeler Ankrum and William Challee, and among the earliest to show work by Black artists, and Brockman Gallery in Leimert Park, founded in 1967 by brothers Dale and Alonzo Davis, that became central to the Black artist community through 1990. Advertisements for Brockman Gallery in the 1960s and 1970s reveal Lane as one of only two ceramists (co-owner Dale Davis being the other) showing alongside Black painters and multi-media artists like David Hammons, John Outterbridge and Timothy Washington in group shows, and among a group of artists called the Black Artists Association. Doyle Lane and the Black Artists Association would also exhibit at Galleria del Sol, the Santa Barbara gallery founded by Betty and Stanley Sheinbaum, whose collection, notably Voukos’s *Rondena* sculpture, was sold at Phillips in 2017.

Lane continued making work and exhibiting locally into the 1980s. Examples of Doyle Lane’s work are held in the permanent collections of the Los Angeles County Museum of Art, the Smithsonian American Art Museum, and the California African American Museum, where his archives are held. Until recently, works by Lane existed on the secondary market almost exclusively in California – in regional auction houses, and championed by local galleries and the California craft cognoscenti. We are thrilled at the opportunity to share the story of Doyle Lane with our global audience and offer his work at Phillips for the first time.



61. **John Mason** 1927-2019

Early vessel

1957

Glazed stoneware.

27½ in. (69.9 cm) high

Underside painted *MASON/57*.

Estimate

\$25,000-35,000

Provenance

Jeffrey Spahn Gallery, Berkeley

Acquired from the above by the
present owner

Exhibited

John Mason solo exhibition, Ferus Gallery,
Los Angeles, October-November 1957

Literature

Mary Davis MacNaughton, ed., *Clay's
Tectonic Shift: John Mason, Ken Price
and Peter Voukos, 1956-1968*, exh. cat.,
Ruth Chandler Williamson Gallery, Scripps
College, Claremont, 2012, illustrated p. 44

Erica Olsen, ed., *John Mason: Sculpture
1950-2010*, exh. cat., Ruth Chandler
Williamson Gallery, Scripps College,
Claremont, 2018, illustrated p. 170



Exploring Form

by Lily Kane

Los Angeles in 1957 was a crucible for explosive innovation in ceramics, much of it emanating from the studio shared by Peter Voulkos and John Mason. Mason's foundational studies in the material under Susan Peterson at the Chouinard Art Institute provided him with the refinement and skill he would carry forward throughout a career in which he drew inspiration from Voulkos and others as he explored the "serious alteration of form."¹ This early vessel captures a pivotal moment in which he was vigorously folding in influences from Abstract Expressionism, while holding on to aspects of a "traditional" vessel form like interior space. The piece carries the experimental urgency of the moment in the soft organic curves, glazing, and surface texture bearing traces of his hand. The years following the 1957 Ferus Gallery exhibition found Mason taking a hard turn away from vessel forms in pursuit of sculptural standalone and large-scale, immersive installation works. He would return to the vessel later in his career, though this example pulses with the energy of a young Mason using his material prowess to create a new vocabulary and contribute to a movement that persists as one of the most thought-provoking and extraordinary 20th century collisions of craft and contemporary art.

1. Giambruni, Helen. "Exhibition review, John Mason: Los Angeles County Museum of Art; November 16–February 1." *Craft Horizons*, January/February 1967, p. 39.

Left: Installation image of John Mason's 1957 solo exhibition at Ferus Gallery, Los Angeles, which included the present lot, lower left corner. Courtesy of Vernita Mason & John Mason Estate. © Vernita Mason. All Rights Reserved.

Right: John Mason sitting with a group of his vessels at Ferus Gallery, Los Angeles, 1957. Courtesy of Vernita Mason & John Mason Estate. © Vernita Mason. All Rights Reserved.





Alternate views



Double Vision: Scott Burton

by Elizabeth Essner

In 1989, the Museum of Modern Art organized its first *Artist's Choice* exhibition, a still-ongoing series in which an artist is invited to select works in the museum's collection. Sculptor Scott Burton was the inaugural choice, and *Burton on Brancusi* was the resulting exhibition, an incisive analysis of the celebrated Romanian artist Constantin Brancusi (1876–1957), investigated from the pedestal up. Burton asserted the integral and, at times, autonomous significance of the artist's pedestal and furniture forms made a half century before—even controversially exhibiting one of Brancusi's pedestals on its own. "His best pieces of furniture are not only functional objects but also representations of functional objects," Burton wrote of Brancusi.¹ In this double presence, both "object and subject," Burton could have also easily described his own work.²

The present lot, Burton's *Café Table*, aptly demonstrates this duality: it is at once a sculpture and a table, functioning as both. Grounded in careful geometry, an inverted trapezoid prism (not unlike a slice of Brancusi's *Endless Column*) is stacked atop a cube. Like many of his table forms of the period it is unincumbered by legs, instead its pedestal base eases the user's physical interaction. Perhaps this is also a nod to another key influence, Gerrit Rietveld (1888–1964), whose *Zig Zag* chair of 1934 is likewise absolved from four legs, solved instead with cantilevered planes of wood. The deep green gravitas of the *Café Table's* *verde ubatuba* granite secures its visual and literal weight, the rigor of its sharp polished edges cut against space itself. And yet in profile, a subtle figural form appears: broad shoulders, slim waist. All the while, the top—a perfect square—embraces the daily social acts the typology implies.

Burton, who died in 1989 of complications related to AIDS at just fifty years old, believed that art should "place itself not in front of, but around, behind, underneath (literally) the audience."³ Furniture delivered Burton's message of human contact. In his mature work of the 1980s—both singular pieces and civic plazas—Burton used the language of his Minimalist predecessors, but challenged their idea of purity. Instead, within his spare forms, the sculptor offered a kind of blank canvas for individual emotional affect.

Burton began his career as a sharp-eyed art critic, rising to editorial roles at *Art News* and *Art in America* in the decade that followed his 1963 master's degree in English from New York University. He turned towards his own artistic practice by the early 1970s, notably, performance works like *Behavior Tableaux*. In these slow-motion living pictures, or *tableaux vivants*, Burton set the stage for the body language of human behavior. His first furniture work came concurrently, *Bronze Chair*, a found revival-style Queen Anne chair cast in bronze. The sculptor sited it on a Soho street outside his solo exhibition at Artists Space in 1975—the essence of his sculptural questions asked most succinctly by design.

As the sculptor continued to pursue furniture forms, materials became primary: plywood, acrylic, rubber, glass, mother of pearl all came under Burton's purview. For a brief moment in the early 1980s, Burton experimented with cast concrete, which, as lot 63, a pair of tables, demonstrates, he handled with Brutalist precision.

There is a formal lineage from these to the *Café Table*, designed in 1984. By this time Burton had honed his vocabulary, often favoring the graceful endurance of stone, especially granite. *Café Table* was made in 1985, shown in his solo exhibition at the Tate Gallery in London, with examples in the collections of the Philadelphia Museum of Art and the Des Moines Art Center. Its fabrication was overseen by the trusted firm of Walker Zanger who often worked with the artist on his growing roster of projects, including the Urban Plazas that now anchor 51st Street between 6th and 7th Avenue in Manhattan. Engaged in studio works and environments—Pearlstone Park in Baltimore, World Financial Center in New York—until the end, Burton's sculpture hides in plain sight, around, behind, and underneath his audience.

1. Scott Burton, "My Brancusi," *Artist's Choice: Burton on Brancusi*, exh. cat., Museum of Modern Art, April 7–June 28, 1989, np.

2. *Ibid.*

3. Quoted in "Situation Esthetics: Impermanent Art and the Seventies Audience," *Art Forum*, January 1980, p. 23.

Property from the Collection of
Jonathan Zanger, New York

62. **Scott Burton** 1939-1989

"Café Table"

designed 1984, produced 1985
Verde Ubatuba granite.
28 x 22 x 22 in. (71.1 x 55.9 x 55.9 cm)
Granite cut and polished in Ardenno, Italy
under the supervision of Walker Zanger,
New York. Artist's proof 1 from the edition
of 10 plus 2 artist's proofs.

Estimate
\$20,000-30,000

Provenance
Gifted by the artist to the
present owner, 1985

Literature
Scott Burton, exh. cat., Tate Gallery,
London, 1985, p. 20
Brenda Richardson, *Scott Burton*, exh.
cat., Baltimore Museum of Art, 1986, p. 69



Property of a Private Collector, New York

63. Scott Burton 1939-1989

Pair of tables

designed 1980, fabricated 1981

Cast concrete.

Each: 24 x 14³/₈ x 14³/₈ in. (61 x 36.5 x 36.5 cm)

Pair belonging to number 1 from the edition of 3 sets, each set consisting of eight pairs. Underside of one tabletop impressed 02 and base impressed 07. The underside of the other tabletop twice impressed 1.

Estimate

\$10,000-15,000

Provenance

Private collection, New York

Thence by descent to the present owner

Literature

Brenda Richardson, *Scott Burton*, exh. cat., Baltimore Museum of Art, 1986, p. 50

Jiri Svestka, ed., *Scott Burton: Sculptures 1980-89*, exh. cat., Württembergischer Kunstverein, Stuttgart, 1989, p. 83



64. **Andrew Lord** b. 1950

“swallowing”

1999-2007

Glazed ceramic, epoxy, gold leaf,
and India ink.

Jug: 23 x 16 x 10 in. (58.4 x 40.6 x 25.4 cm)

Three-legged dish: 21 x 21 x 21 in.

(53.3 x 53.3 x 53.3 cm)

Vase: 27¾ x 13 x 12½ in. (70.5 x
33 x 31.8 cm)

Comprising a jug, three-legged dish,
and vase (3).

Estimate

\$15,000-20,000

Provenance

Gladstone Gallery, New York

Acquired from the above by the

present owner, 2008

Exhibited

“The Third Mind: Carte Blanche à Ugo
Rondinone,” Palais de Tokyo, Paris,
September 27, 2007-January 3, 2008

Literature

Ugo Rondinone, *The Third Mind*, exh.
cat., Palais de Tokyo, Paris, 2007,

illustrated n.p.

Emma Dean and Anthony Spira, eds.,
Andrew Lord, Santa Monica, 2010,

illustrated p. 141

swallowing

by *Andrew Lord*

Swallowing is from a series of works I began in the early nineties representing seven gestures or actions: *biting*, *breathing*, *listening*, *smelling*, *swallowing*, *tasting* and *watching*. Their titles describe their construction. For instance, *biting* is built by sinking my teeth into the clay, *breathing* by pressing soft clay against my chest, *listening*, against my ear, *smelling*, against my nose and nostrils, *swallowing*, by pressing soft clay against my throat, *tasting*, by pressing my tongue into the clay and *watching*, by moulding clay around my eye and eye socket.

Sometimes, during making - for instance, in the case of *swallowing*, pressing clay against my throat - a transference occurred. The action of swallowing became swallowing made solid, separate; the action materialized into itself.

At sixteen, between grammar school and the Central School, I spent two years at my local art school in Rochdale, Lancashire, submerged into a wide curriculum of studio education. I can trace back to Rochdale my belief in the egalitarianism of disciplines, rejection of their mystification and a realization that, after practical confrontation, craft is a process, not a subject, inherent in every form of making; and clay, a material of art, not a category.



Property of a Private Collector, Florida

65. **Kathy Butterly** b. 1963

"After Easy"

2008

Glazed porcelain, paint.

5 $\frac{3}{8}$ x 7 $\frac{1}{4}$ x 7 in. (15.2 x 18.4 x 17.8 cm)

Underside inscribed with the artist's signature and 2008/"AFTER EASY".

Estimate

\$8,000-12,000

Provenance

Shoshanna Wayne Gallery, Los Angeles,

acquired directly from the artist

Acquired from the above by the

present owner, 2009

Exhibited

"Kathy Butterly: ColorForm," Jan Shrem

and Maria Manetti Shrem Museum of

Art at the University of California, Davis,

July 14-December 29, 2019

Literature

Dan Nadel, *Kathy Butterly: ColorForm*,

exh. cat., University of California, Davis,

2019, illustrated p. 145



Property from an Important
French Collection

66. **Fernando Campana and
Humberto Campana**

b. 1961, b. 1953

***Pair of "Alejadinho" candelabras, from
the "Brazilian Baroque" series***

2011

Gilt bronze, *aquitania* marble.

30½ x 16½ x 7¾ in. (77.5 x 41.9 x 19.7 cm)

Produced by Giustini Stagettti, Rome, Italy.

Numbers 8 and 10 from the edition of 12.

Underside of each incised *CAMPANA* and
8 / 12 and 10 / 12, respectively.

Estimate

\$10,000-15,000

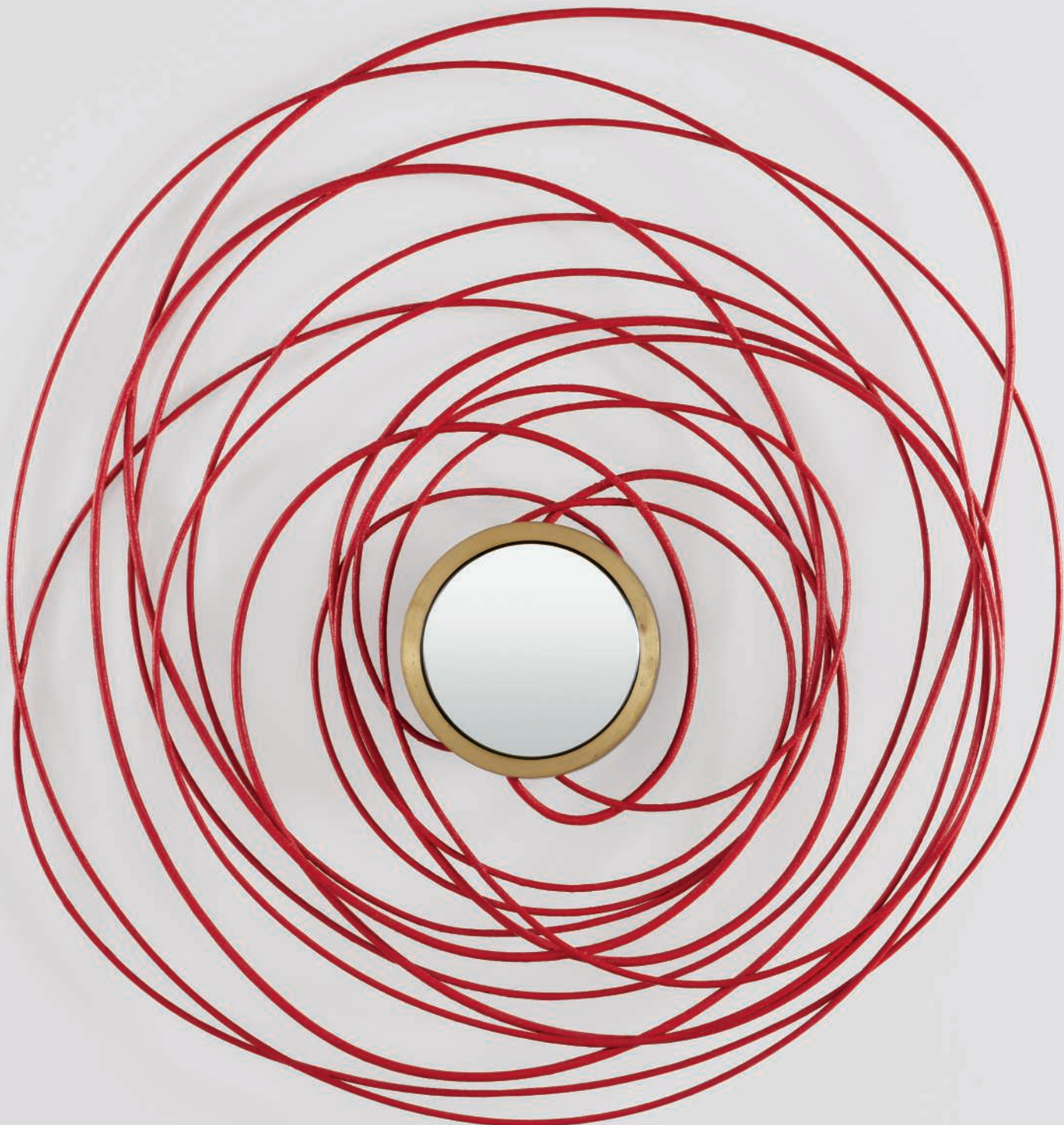
Provenance

Simon de Pury, London

Acquired from the above by the
present owner, 2013

Phillips would like to thank Daniel Kini
of Estudio Campana for his assistance
cataloguing the present lot.





Property from a Private Collection,
Los Angeles

67. **Hervé van der Straeten** b. 1965

“Miroir Pelote N° 240”

2003

Red lacquered steel, bronze,
mirrored glass.

39¾ in. (100 cm) diameter

Number 8 from the edition of 8. Reverse
impressed with the artist’s monogram.

Estimate

\$8,000-12,000

Provenance

Gifted to the present owner by the
designer, 2009

68. **Fernando Campana and
Humberto Campana**

b. 1961, b. 1953

“Bolotas Sofa (Suede)”

2015

Painted wood, suede upholstery.

34 x 80 x 42 in. (86.4 x 203.2 x 106.7 cm)

Produced by Estudio Campana, São
Paulo, Brazil. Number 1 from the edition
of 8 plus 4 artist’s proofs and 1 prototype.
Underside with fabric label embroidered
CAMPANA/BOLOTAS SOFA SUEDE
CUSTOM/# 01 / 08 + 4 A.P.

Estimate

\$15,000-20,000

Provenance

Friedman Benda, New York
Acquired from the above by the
present owner, 2016

Phillips would like to thank Daniel Kini
of Estudio Campana for his assistance
cataloguing the present lot.



Property of a Private Collector

69. **Fernando Campana and Humberto Campana**

b. 1961, b. 1953

“Bolotas Armchair (Olive)”

2015

Ipe, sheep’s wool upholstery.

34½ x 50 x 42 in. (87.6 x 127 x 106.7 cm)

Produced by Estudio Campana, São Paulo, Brazil. Prototype 1 from the edition of 8 plus 4 artist’s proofs and 2 prototypes.

Estimate

\$15,000-20,000

Provenance

Friedman Benda, New York
Acquired from the above by the present owner, 2016

Literature

“No Limits,” *Architectural Digest*,
January 2017, p. 54

Phillips would like to thank Daniel Kini of Estudio Campana for his assistance cataloguing the present lot.



Property from a Private Collection,
Los Angeles

70. **Fernando Campana and
Humberto Campana**

b. 1961, b. 1953

***“Bolotas Armchair (Black)” and “Bolotas
Ottoman (Black)”***

2015

Painted wood, sheep’s wool upholstery.

Armchair: 34½ x 50 x 42 in. (87.6 x
127 x 106.7 cm)

Ottoman: 17½ x 33 x 33 in. (44.5 x
83.8 x 83.8 cm)

Produced by Estudio Campana, São Paulo,
Brazil. Armchair is number 2 from the
edition of 8 plus 4 artist’s proofs and 2
prototypes and the ottoman is number 2
from the edition of 8 plus 4 artist’s proofs
and 2 prototypes.

Estimate

\$20,000-30,000

Provenance

Friedman Benda, New York
Acquired from the above by the
present owner, 2017

Literature

“No Limits,” *Architectural Digest*,
January 2017, p. 54

Phillips would like to thank Daniel Kini
of Estudio Campana for his assistance
cataloguing the present lot.



Property from an Important
French Collection

71. **Marc Newson** b. 1963

Prototype "Alufelt Chair"

circa 1993

Polished aluminum, lacquered aluminum.

34½ x 25¾ x 37¾ in. (87.6 x
65.4 x 94.9 cm)

Produced by POD Edition, London.

Prototype 1 from the edition of 6 plus 2
prototypes. Proper right side impressed
with manufacturer's logo *MARC*
NEWSON/POD/POD EDITION, 1 / 0 and
artist's mark.

Estimate

\$150,000-200,000

Provenance

Galerie kreO, Paris

Acquired from the above

Phillips, London, "Design," April 25, 2013,
lot 228

Simon de Pury, London

Acquired from the above by the
present owner, 2013

Literature

Alice Rawsthorn, *Marc Newson*, London,
1999, pp. 98-101

Conway Lloyd Morgan, *Marc Newson*,
London, 2002, p. 185

Alison Castle, *Marc Newson Works*,
London, 2012, pp. 82-84

The present work will be included as "MN -
8AC - 1993" in the forthcoming Catalogue
raisonné of limited editions by Marc
Newson, currently being prepared by Didier
Krzentowski - Galerie kreO, Paris.





Marc Newson's *Alufelt Chair*

by Luke T. Baker

For Marc Newson, aluminum is as much his muse as it is his métier. During his 40-year career, the Australian industrial designer's tireless devotion to and experimentation with aluminum has drawn him to weld, rivet, coil, beat, machine, anodize, and extrude the metal into gleaming, futuristic objects that play with volume and void, forms both familiar in their organicism and as sui generis as an alien spacecraft. The *Alufelt Chair*, a rippling ribbon of metal designed and released in a limited edition in 1993, portends a significant shift in Newson's love affair with aluminum. Produced at the pinnacle of his achievement in metal fabrication, when Newson had discovered the means to transform aluminum into virtually anything he could envision, the *Alufelt Chair* finds the designer rejecting the alchemical impulse and exalting this malleable material in its most honest format: the two-dimensional plane of industrially produced sheet metal.

For the decade before the *Alufelt Chair* was designed, Newson had been on an obsessive quest to create an aluminum chair that looked just like a bead of mercury or a molten drop of metal: volumetric, seamless, without a trace of the maker's hand. He approached the prototyping and DIY fabrication of his early attempts with a gamely appetite for trial and error, though for years, the illusory effect would prove elusive. Newson first started by attempting to weld thin squares of aluminum together, then switched to riveting them over a fiberglass form with his now-iconic *Lockheed Lounge* of 1988. With the *Coil Chair* prototype of 1989, he tried wrapping aluminum wire around a metal frame. Several years later, he partnered with a French manufacturer of precision aluminum aircraft components and got closer to his ideal with the sleek, surfboard-like *Event Horizon* table of 1992. It wasn't until 1993, when Newson encountered the expert aluminum panel shapers at Bodylines, an English auto body shop specializing in classic car restoration, that he was able to create the fluid look he had long sought in the *Orgone Chair* and *Orgone Stretch Lounge*.

Produced at the same moment, in the same shop, by the same team of craftsmen, the *Alufelt Chair* summarily deconstructed the illusionistic metal fabrication techniques Newson had only just perfected. *Alufelt* shares the same bulbous, hourglass shape and polished surface of the *Orgone* designs, but unlike those seamless, tubular works, its form is not fully enclosed. Instead, Newson left a conspicuous split along the back of the chair that exposed its enameled interior and splayed the edges of the sheet metal "skin" into self-supporting legs, transforming the *Orgone Chair's* extruded macaroni shape into a folded farfalle. The chair's brightly colored underside highlights the dualism between obverse and reverse, and its stiletto-like rear leg appears to funnel away from the seat's surface, forming a hollow vortex in the horizontal plane and further reinforcing its flatness.

The *Alufelt's* complex folded plane is a shape Newson had explored earlier with his *Felt Chair* prototypes of 1989 and *Wicker Chair* of 1990, but re-editioned in aluminum, the design feels satisfyingly authentic to its medium. We can recognize its origins in a two-dimensional piece of metal, we can grasp the physics by which it was bent into shape, and we can even begin to picture how to approximate its form by curling up a piece of paper or manipulating a piece of clay. While it doesn't quite betray all the secrets of its construction (welds where the side segments and conical leg were attached have been planished and polished away), the *Alufelt Chair* pulls back the curtain to share something of the magic by which it was made. By flexing its flamboyant planarity, the chair not only reveals, but revels in the fact that its voluptuous, three-dimensional profile has been conjured, though a feat of virtuosic metalworking, from a humble sheet of aluminum.

Property of a Distinguished Collector

72. **Yonel Lebovici** 1937-1998

"Fer à repasser" table

1985

Steel, stainless steel, aluminum,
laminated wood.

31½ x 92¾ x 47¼ in. (80 x 235.3 x 120 cm)

From the edition of 10 plus 2
artist's proofs.

Estimate

\$12,000-18,000

Provenance

Private collection, Paris

Acquired by the present owner, 2014

Literature

Michèle Chartier, *Yonel Lebovici: Sculpteur
de haut niveau*, Paris, 1995, pp. 78-79

Delphine and Yorane Lebovici, *Yonel
Lebovici, 1937-1998*, Paris, 2003, p. 124



73. Yoichi Ohira b. 1946

"Campo dei Fiori" vase

2001

Hand-blown glass canes with murine and powder inserts, partial *battuto* surface.

8¾ in. (22.2 cm) high

Executed by Livio Serena, master glassblower, and Giacomo Barbini, master cutter and grinder, Murano, Italy. Underside incised *Yoichi Ohira/m° L. Serena/m° G. Barbini/1 / 1 unico/ Friday 09-03-2001/murano* and with artist's cipher.

Estimate

\$12,000-18,000

Provenance

Barry Friedman, Ltd., New York, acquired directly from the artist

Private collection, New York

Acquired from the above by the present owner

Literature

Rosa Barovier Mentasti, William Warmus and Suzanne Frantz, *Yoichi Ohira: A Phenomenon in Glass*, New York, 2002, illustrated pp. 65, 256, 285



74. Yoichi Ohira b. 1946

"Un occhio e un petalo rosso" vase

2002

Hand-blown glass canes with murrine and glass powder inserts, polished and ground surface.

8 $\frac{7}{8}$ in. (22.5 cm) high

Executed by Livio Serena, master glassblower, and Giacomo Barbini, master cutter and grinder, Murano, Italy. Underside incised Yoichi Ohira/m° L. Serena/m° G. Barbini/1 / 1 unico/ Friday 08-2-2002/murano and with artist's cipher.



Estimate

\$6,000-8,000

Provenance

Acquired directly from the artist by the present owner

Literature

Rosa Barovier Mentasti, William Warmus and Suzanne Frantz, *Yoichi Ohira: A Phenomenon in Glass*, New York, 2002, pp. 197, 204, 381 for similar examples

75. Yoichi Ohira b. 1946

"Mosaico in verde-giada" vase

1999

Hand-blown glass canes with murrine and glass powder inserts, polished and ground surface.

8 $\frac{3}{4}$ in. (22.2 cm) high

Executed by Livio Serena, master glassblower, Murano, Italy. Underside incised Yoichi Ohira/m° L. Serena/1 / 1 unico/28 jan 1999/murano and with artist's cipher.

Estimate

\$6,000-8,000

Provenance

Acquired directly from the artist by the present owner



Property from an Important
French Collection

76. **Shiro Kuramata** 1934-1991

"Glass Chair"

designed 1976

Glass, Photobond 100 adhesive.

35 x 35 $\frac{3}{8}$ x 23 $\frac{5}{8}$ in. (88.9 x 89.9 x 60 cm)

Produced by the Mihoya Glass Co. Ltd.,
Tokyo, Japan. Number 20 from the edition
of 40. Together with a certificate of
authenticity from Meiko Kuramata.

Estimate

\$30,000-50,000

Provenance

Private collection

Phillips, New York, "Design," December 15,
2015, lot 203

Acquired from the above by the
present owner

Literature

"Il Vetro Incollato," *Domus*, no. 572,
July 1977, p. 40

Deyan Sudjic, *Shiro Kuramata: Catalogue
of Works*, London, 2013, p. 297

Deyan Sudjic, *Shiro Kuramata: Essays
& Writings*, London, 2013, front cover,
pp. 75, 86, 93-94, 210



Property from the Collection of
Pamela K. and William A. Royall Jr.

77. Bernar Venet b. 1941

Sofa

designed 1968, produced 1991
Torch-cut and waxed steel,
fabric upholstery.
27¾ x 132¼ x 96 in. (70.5 x 335.9 x
243.8 cm)

Estimate

\$20,000-30,000

Provenance

Christie's, New York, "Important
20th Century Decorative Art & Design,"
June 12, 2014, lot 295
Acquired from the above by the
present owner

Literature

Claude Lorent, *Bernar Venet Furniture*,
Paris, 2002, fig. 31

Upon moving to New York in the 1960s, French-born artist Bernar Venet befriended other artists such as Donald Judd and Sol LeWitt, sharing their interest in minimalist modes of artistic production. During this time Venet also frequented the mathematics and physics departments at Columbia University, meeting and collaborating with researchers who would inform his conceptual approach to art and design. It is these interests which have defined his career and which, in some ways, define the present lots.

In 1968, Venet moved to a loft in downtown Manhattan. Tired of his existing furnishings, Venet decided to create his own furniture, designing them with the same principles expressed in his artistic practice. Around the same time, Judd—also out of practical necessity—was drawing on similar inspirations, applying his sculptural background to furniture designs for his Spring Street loft. Like Judd's work, Venet's pieces are austere yet formidable, certainly distinct from his sculptural practice, but nevertheless inextricably linked to his main conceptual and artistic preoccupations.

Venet first publicly exhibited his furniture in 1990 and the connections between his art and furniture were finally publicly recognized. In the present lots, one can see how the artist's fascination with physics and mathematical phenomena developed the main subject of his work: the line. In the present coffee table, sofa, and desk, each side is exposed to create sharp steel lines arranged into grids and planes. The sobriety of his designs, while once a product of convenience, are recognized as part of the beautiful geometry of Venet's *oeuvre*.



Property from the Collection of
Pamela K. and William A. Royall Jr.

78. **Bernar Venet** b. 1941

Coffee table

designed 1969, produced 1999
Torch-cut and waxed steel.
11 x 59 x 29½ in. (27.9 x 149.9 x 74.9 cm)

Estimate

\$12,000-18,000

Provenance

Christie's, New York, "Important 20th
Century Decorative Art & Design," June 12,
2014, lot 294
Acquired from the above by the
present owner

Literature

Claude Lorent, *Bernar Venet Furniture*,
Paris, 2002, fig. 25



Property from the Collection of
Pamela K. and William A. Royall Jr.

79. **Bernar Venet** b. 1941

Desk

1990

Torch-cut and waxed steel.

28 $\frac{7}{8}$ x 78 $\frac{1}{8}$ x 34 $\frac{1}{8}$ in. (73.3 x 198.4 x
86.7 cm)

Estimate

\$7,000-9,000

Provenance

Christie's, New York, "Important 20th
Century Decorative Art & Design," June 12,
2014, lot 296

Acquired from the above by the
present owner

Literature

Claude Lorent, *Bernar Venet Furniture*,
Paris, 2002, fig. 17







Property of Michael Steinberg, New York

80. **Elizabeth Garouste and
Mattia Bonetti** b. 1949 and b. 1953

Rare chair

circa 1985

Painted steel, fabric upholstery.

30¾ x 28 x 30½ in. (78.1 x 71.1 x 77.5 cm)

Seat impressed with artist's
monogram BG.

Estimate

\$8,000-12,000

Provenance

Acquired directly from the designer by
the present owner, for Furniture of the
Twentieth Century

The present chair by Elizabeth Garouste and Mattia Bonetti was originally conceived for a private client of the Paris gallery Néotù, and according to Mattia Bonetti, probably less than five examples were ever produced. It was imported by Furniture of the Twentieth Century, a vibrant and influential showroom and fixture of the New York design scene which was founded in 1981 by Michael Steinberg and Benedicte Siroux and closed in 1991. The showroom initially represented Andrée Putnam's company, Ecart International, in the American market. Alongside these re-editions of works by U.A.M. modernists, they also offered other re-editions of iconic 20th century designs by companies such as BD, as well as contemporary design by Italian manufacturers such as Driade, Zanotta and Bieffeplast. In the 1980s, Furniture of the 20th Century championed many of the designers of their Parisian

counterparts, such as Néotù and Galerie en attendant les barbares. Notably, they were the first American purveyors of the Memphis Group. They soon began to offer a wide array of material, including furniture designed by luminaries across multiple artistic disciplines such as Philippe Starck, Rei Kawakubo, Robert Mapplethorpe and Robert Wilson. This prescient mix presented an inclusive view of the scope of 20th century design that was reflected by the eclectic, imaginative and historically informed interiors that Michael's wife, Suzanne Slesin, championed in the world of publishing, and which Suzanne and Michael manifested in their extensively published homes over more than four decades. The present chair has remained in their collection since the 1980s.

Property from an Important
French Collection

81. **Maria Pergay** b. 1930

“Tapis Volant” (Flying Carpet) daybed

designed 1968

Stainless steel, fabric upholstery.

12 x 116 x 39½ in. (30.5 x 294.6 x
100.3 cm)

Estimate

\$40,000-60,000

Provenance

Simon de Pury, London

Acquired from the above by the
present owner, 2013

Literature

Anne Fourni, “Un événement dans
le mobilier contemporain, l’acier
inoxydable,” *Plaisir de France*,
January 1969, p. 45

Suzanne Demisch, *Maria Pergay: Between
Ideas and Design*, New York, 2006,
pp. 29, 31, 142

Suzanne Demisch and Stephane Danant,
*Maria Pergay: Complete Works 1957-
2010*, Bologna, 2011, pp. 101-02, 104



82. **Nanda Vigo** 1936-2020

"Linea" floor lamp

circa 1968

Chromium-plated steel, chromium-plated metal, painted metal.

72½ in. (184.2 cm) high

Manufactured by Arredoluce,
Monza, Italy.

Estimate

\$3,000-4,000

Provenance

Private collection, Illinois

Acquired from the above by the
present owner

Literature

"Due grandi lampade in acciaio," *Domus*,
no. 487, June 1970, p. 38

Anty Pansera et. al., *Arredoluce: Catalogo
ragionato 1943-1987*, Milan, 2018, p. 361



83. **Gabriella Crespi** 1922-2017

***“Scultura” table, from the
“Plurimi” series***

designed 1970, executed circa 1980
Stainless steel, lacquered wood.
16 x 27½ x 19½ in. (40.6 x 69.9 x 49.5 cm)
Painted wood with plaque impressed with
artist’s facsimile signature. Stainless steel
further impressed with artist’s facsimile
signature, 348, and BREV. Together with
a certificate of authenticity from the
Archivio Gabriella Crespi.

Estimate
\$5,000-7,000

Provenance

Visiona, Miami
Acquired from the above
Christie’s, New York, “Design,” June 8,
2016, lot 116
Private collection, New York, acquired
from the above
Phillips, New York, “Design,” June 6,
2018, lot 140
Acquired from the above by the
present owner

Literature

*Gabriella Crespi, il segno e lo spirito:
Mobili plurimi, sculture e gioielli*, exh. cat.,
Palazzo Reale, Milan, 2011, p. 66

The present lot has been authenticated by
the Archivio Gabriella Crespi and is recorded
under archive number 200325006/P.



Property from an Important
French Collection

84. **Maria Pergay** b. 1930

“Saturn” table

designed 1968

Stainless steel, mirrored glass.

28½ x 78½ x 46¾ in. (72.4 x 199.4 x
118.7 cm)

Estimate

\$40,000-60,000

Provenance

Simon de Pury, London

Acquired from the above by the
present owner, 2013

Literature

Suzanne Demisch, *Maria Pergay: Between
Ideas and Design*, New York, 2006,

pp. 34-35, 54, 143

Suzanne Demisch and Stephane Danant,

*Maria Pergay: Complete Works 1957-
2010*, Bologna, 2011, pp. 127-28



Ahead of the Curve: Design from the Estate
of Vladimir Kagan

85. **Vladimir Kagan** 1927-2016

Rare asymmetrical sofa

1970s

Aluminum, velvet upholstery.

30 x 80 x 31 in. (76.2 x 203.2 x 78.7 cm)

Underside with paper label printed

MADE BY/VLADIMIR KAGAN

DESIGNS INC.

Estimate

\$15,000-20,000

Provenance

Collection of the designer

Thence by descent to the present owners

The present model sofa does not appear in the Kagan Estate's archive which may indicate that it was a unique piece, though other pieces of furniture with the same base were also created in the early 1970s.



Property from an Important
French Collection

86. **Maria Pergay** b. 1930

"Pouf Vague" (Wave) bench

designed circa 1968
Stainless steel, suede upholstery.
13 $\frac{5}{8}$ x 48 x 15 $\frac{3}{4}$ in. (34.6 x 121.9 x 40 cm)

Estimate

\$10,000-15,000

Provenance

Simon de Pury, London
Acquired from the above by the
present owner, 2013

Literature

Suzanne Demisch, *Maria Pergay: Between
Ideas and Design*, New York, 2006, pp. 30,
36, 43, 142
Suzanne Demisch and Stephane Danant,
*Maria Pergay: Complete Works 1957-
2010*, Bologna, 2011, pp. 111-12





Property from a Private Collection,
Washington, D.C.

87. **Judy Kensley McKie** b. 1944

Set of three "Bird" wall lights

circa 1997
Cast resin.
Each: 12 x 16 x 7 in. (30.5 x 40.6 x 17.8 cm)
From the edition of 32.

Estimate
\$4,000-6,000

Provenance
Pritam & Eames, East Hampton
Acquired from the above by the
present owner, circa 1997

Literature
Judy Kensley McKie, exh. cat.,
Pritam & Eames, East Hampton,
August 9-September 23, 1997, n.p.

Property from a New York Collection

88. **Vladimir Kagan** 1927-2016

"Unicorn" side table

circa 1957
Walnut-veneered wood, walnut, brass.
22¼ x 31¼ x 22 in. (56.5 x 79.4 x 55.9 cm)
Manufactured by Kagan-Dreyfuss, Inc.,
New York.

Estimate
\$12,000-18,000

Provenance
Private collection, New York
Acquired from the above by the
present owner

Literature
Vladimir Kagan, *Vladimir Kagan: A
Lifetime of Avant-Garde Design*, New
York, 2015, pp. 13, 122



Ahead of the Curve: Design from the Estate
of Vladimir Kagan

89. **Vladimir Kagan** 1927-2016

"Tri-symmetric" coffee table

circa 1953

Walnut, glass.

15¾ x 57 x 31 in. (40 x 144.8 x 78.7 cm)

Manufactured by Kagan-Dreyfuss, Inc.,
New York.

Estimate

\$5,000-7,000

Provenance

Collection of the designer

Thence by descent to the present owners

Literature

Vladimir Kagan, *Vladimir Kagan: A
Lifetime of Avant-Garde Design*, New
York, 2015, pp. 66, 76-77, 193, 221, 225-27



Property from a Private Collection,
Washington, D.C.

90. **Judy Kensley McKie** b. 1944

Unique wall-mounted "Ribbon" cabinet

2000

Carved Honduran mahogany.

50½ x 19½ x 5½ in. (128.3 x 49.5 x 14 cm)

Case executed by cabinetmaker Donna
Najarian and carving executed by Judy
Kensley McKie, Boston, Massachusetts.
Reverse incised © JKM/2000/W./D.N.

Estimate

\$15,000-20,000

Provenance

Pritam & Eames, East Hampton
Acquired from the above by the
present owner, circa 2000

Literature

The Furniture Art of Judy Kensley McKie,
exh. cat., Pritam & Eames, East Hampton,
2000, illustrated n.p.



Property from a Manhattan Collection

91. **Gabriella Crespi** 1922-2017

"Ippopotamo con piccolo" sculpture

designed 1973

Bronze.

8 x 16 x 7½ in. (20.3 x 40.6 x 19.1 cm)

Underside impressed twice with artist's facsimile signature.

Estimate

\$4,000-6,000

Provenance

Private collection

Phillips, New York, "Design," June 9, 2015, lot 23

Acquired from the above by the present owner

Literature

Gabriella Crespi, il segno e lo spirito: Mobili plurimi, sculture e gioielli, exh. cat., Palazzo Reale, Milan, 2011, p. 102

The present lot has been authenticated by the Archivio Gabriella Crespi and is recorded under archive number 220173063.



Ahead of the Curve: Design from the Estate
of Vladimir Kagan

92. **Vladimir Kagan** 1927-2016

Two prototype children's chairs

circa 2008

Walnut, fabric upholstery.

Armchair: 27½ x 24½ x 28 in.

(69.9 x 62.2 x 71.1 cm)

Rocking chair: 24¾ x 26 x 33 in.

(62.9 x 66 x 83.8 cm)

Estimate

\$6,000-8,000

Provenance

Collection of the designer

Thence by descent to the present owners

Literature

Vladimir Kagan, *Vladimir Kagan: A
Lifetime of Avant-Garde Design*, New
York, 2015, pp. 98-101, 131, 155 for the
adult-sized rocking chair

According to Vladimir Kagan and his family,
the present prototype chairs were designed
for Angelina Jolie and Brad Pitt's children.



Ahead of the Curve: Design from the Estate
of Vladimir Kagan

93. **Vladimir Kagan** 1927-2016

Pair of end tables

circa 1951

Mahogany.

Each: 22 x 17³/₄ x 14⁵/₈ in. (55.9 x 45.1 x
37.1 cm)

Manufactured by Kagan-Dreyfuss, Inc.,
New York. Interior of one nightstand with
paper label printed *HAND MADE IN THE
WORKSHOPS OF/VLADIMIR KAGAN/
VLADIMIR KAGAN DESIGNS - NEW YORK.*

Estimate

\$2,000-3,000

Provenance

Collection of the designer

Thence by descent to the present owners



Ahead of the Curve: Design from the Estate
of Vladimir Kagan

94. **Vladimir Kagan** 1927-2016

Headboard

circa 1951
Mahogany, fabric upholstery.
33 x 119 x 2½ in. (83.8 x 302.3 x 6.4 cm)
Manufactured by Kagan-Dreyfuss,
Inc., New York. Reverse with paper
label printed *HAND MADE IN THE
WORKSHOPS OF/VLADIMIR KAGAN/
VLADIMIR KAGAN DESIGNS - NEW YORK.*

Estimate
\$2,000-3,000

Provenance

Collection of the designer
Thence by descent to the present owners

Literature

Vladimir Kagan, *Vladimir Kagan: A
Lifetime of Avant-Garde Design*, New
York, 2015, p. 61

Around 1951 Vladimir Kagan designed the present model headboard which caught the attention of actress and model Marilyn Monroe. According to the designer, "She walked into the 57th Street store most unassumingly, wearing a babushka on her head and no makeup, accompanied by a slim, rather scruffy man who turned-out to be Arthur Miller, her husband at the time. They fell in love with a bedroom set I had designed for the opening of the new shop...unfortunately, the order was never consummated, because shortly thereafter the couple divorced."



Ahead of the Curve: Design from the Estate
of Vladimir Kagan

95. **Vladimir Kagan** 1927-2016

"Lotus" chair

circa 1970

Acrylic, chromium-plated steel,
embroidered upholstery.
28½ x 21½ x 22¼ in. (72.4 x 54.9 x
56.5 cm)
Bargello embroidery executed by
Erica Wilson.

Estimate

\$2,000-3,000

Provenance

Collection of the designer
Thence by descent to the present owners

Literature

Vladimir Kagan, *Vladimir Kagan: A
Lifetime of Avant-Garde Design*, New
York, 2015, illustrated p. 178



Ahead of the Curve: Design from the Estate
of Vladimir Kagan

96. **Vladimir Kagan** 1927-2016

“Erica” chaise longue

circa 1970

Acrylic, velvet upholstery.

35½ x 26½ x 59 in. (90.2 x 67.3 x 149.9 cm)

Together with a bolster pillow
embroidered by Erica Wilson.

Estimate

\$4,000-6,000

Provenance

Collection of the designer

Thence by descent to the present owners

Literature

Vladimir Kagan, *Vladimir Kagan: A
Lifetime of Avant-Garde Design*, New
York, 2015, illustrated pp. 182-83





The BOOKMARC Furniture

A suite of benches and side tables by Giancarlo Valle
and Rob Wilson to raise funds for the LGBT
Community Center, New York City

A project curated by Dung Ngo



In June 2020, New Yorkers joined in nationwide protests against police brutality and racial injustice. As a sign of solidarity, design curator Dung Ngo commissioned Rob Wilson to paint a mural on the boarded storefront of Marc Jacobs' Bookmarc, based on the theme of "Unity Through Books." Now, as New York City begins to open again, the mural has been transformed—in order to make a contribution towards the advancement of equity for and inclusion of transgender and gender nonconforming people of color.

In May 2021, Ngo commissioned the architect/designer Giancarlo Valle to create unique furniture pieces from the mural plywood boards. Composed of two benches and a pair of end tables, the suite of furniture pieces play off Wilson's graphic elements, and continue the "upcycling" of the plywood boards.

The furniture pieces will be auctioned by Phillips Auctioneers in their June 9 New York Design sale, with the funds benefitting RiseOut: the Activist-in-Residence Fellowship at New York City's Lesbian, Gay, Bisexual & Transgender Community Center. RiseOut is a new advocacy and community mobilization program that works to achieve justice and equity for all LGBTQ New Yorkers by supporting the next generation of Black, Indigenous, and other leaders of color who are advancing opportunities for LGBTQ+ communities.

This project is a collaboration between Rob Wilson (artist), Giancarlo Valle (designer), and CainCain Studio (fabricator) and organized by Dung Ngo, along with the participation of the teams at Bookmarc, Marc Jacobs and Phillips, all of whom have donated their time and talent to bring this extraordinary and joyful collaboration to fruition. Says Marc Jacobs about the project, "We're excited to introduce these amazing pieces by Giancarlo Valle, who took the impactful artwork by Rob Wilson and reimagined them in a way that allows the message of equality to live on."

About Bookmarc

In 2010, as bricks and mortar bookstores were disappearing from the global landscape Marc Jacobs opened its first Bookmarc store on Bleecker Street in New York's West Village. Shortly thereafter the concept expanded to Paris, London, and Tokyo, stocking photography, fine art, fiction, music, pop culture and rare titles. Artists, authors and icons including Carine Roitfeld, Nan Goldin, Richard Hell, Grace Coddington, and Anjelica Huston have sought out Bookmarc as a first-choice venue for book launches with friends and fans, who line the block to greet and celebrate new releases.

Funds benefitting RiseOut:
the Activist-in-Residence Fellowship at
New York City's Lesbian, Gay, Bisexual &
Transgender Community Center

97. **Giancarlo Valle and
Rob Wilson**

Unique bench

2021
Plywood, paint.
41¾ x 75½ x 19¼ in. (106 x 191.8 x 48.9 cm)
Executed by CainCain Studio, Brooklyn,
New York.

Estimate
\$4,000-6,000

Funds benefitting RiseOut:
the Activist-in-Residence Fellowship at
New York City's Lesbian, Gay, Bisexual &
Transgender Community Center

98. **Giancarlo Valle and
Rob Wilson**

Unique tête-à-tête bench

2021
Plywood, paint.
41 x 73¼ x 21 in. (104.1 x 186.1 x 53.3 cm)
Executed by CainCain Studio, Brooklyn,
New York. Underside painted @
ROBWILSONWORK.

Estimate
\$4,000-6,000



Funds benefitting RiseOut:
the Activist-in-Residence Fellowship at
New York City's Lesbian, Gay, Bisexual &
Transgender Community Center

99. **Giancarlo Valle and
Rob Wilson**

Two unique side tables

2021

Plywood, paint.

Larger: 22 x 30¼ x 26⅞ in. (55.9 x
76.8 x 68.3 cm)

Executed by CainCain Studio, Brooklyn,
New York.

Estimate

\$4,000-6,000



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Front cover Alberto Giacometti, "Grecque" table lamp, tall model, circa 1937, lot 34 (detail)

Back cover Hervé van der Straeten, "Miroir Pelote N° 240", 2003, lot 67 (detail)

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