

Design

London Auction / 12 May 2022 / 2pm BST

Sale Interest: 156 Lots



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PHILLIPS

Design

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Sale Interest: 156 Lots

Auction & Viewing Location

12 May 2022 2pm GMT
30 Berkeley Square, London, United
Kingdom, W1J 6EX

Design Department

Antonia King
Head of Sale, Design
Antonia.King@phillips.com

Viewing

6 - 12 May 2022
Monday-Saturday 10am-6pm
Sunday 12pm-6pm

Sale Designation

When sending in written bids or making
enquiries please refer to this sale as
UK050122 or Design.

Absentee and Telephone Bids

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Design

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Sale Interest: 156 Lots



1
Gino Sarfatti
Rare adjustable chandelier, mo...
Estimate £30,000 — 50,000



2
Carlo Scarpa
Unique side table
Estimate £8,000 — 12,000



3
Gio Ponti
Love seat
Estimate £5,000 — 7,000



4
Carlo Scarpa
Rare table mirror, model no. 40
Estimate £8,000 — 12,000



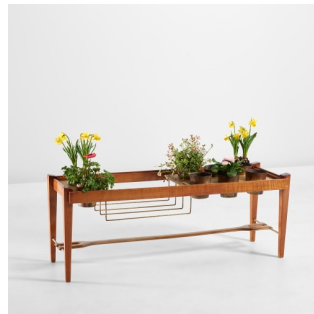
5
Gio Ponti
Unique monumental illumine...
Estimate £35,000 — 55,000



6
Max Ingrand
Table lamp
Estimate £4,000 — 6,000



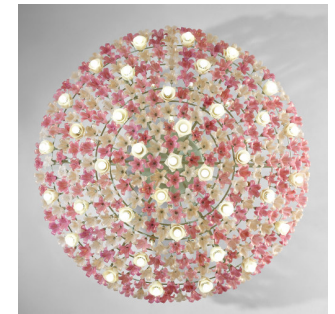
7
Gio Ponti
'Distex' armchair, model no. 807
Estimate £20,000 — 30,000



8
Ico Parisi
Rare table with eight planters a...
Estimate £5,000 — 7,000



9
Vittorio Introini
Desk
Estimate £7,000 — 9,000



10
Barovier & Toso (Co.)
Unique monumental ceiling ligh...
Estimate £30,000 — 50,000

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11
Gio Ponti
Rare prototype dining table
Estimate £40,000 — 60,000



12
Carlo Mollino
Rare chair, from Casa Colonna, ...
Estimate £40,000 — 60,000



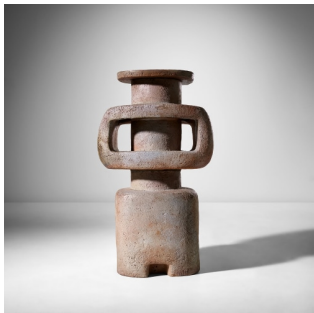
13
Magdalene Odundo
'Untitled'
Estimate £70,000 — 90,000



14
Jean Royère
'Perforation' candle holder
Estimate £10,000 — 15,000



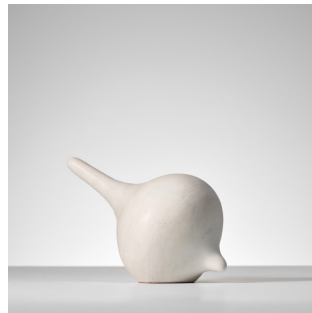
15
Jean Royère
Two beds with integrated headb...
Estimate £8,000 — 12,000



16
Elisabeth Joulia
Monumental sculpture
Estimate £20,000 — 30,000



17
Georges Jouve
'Bouteille' vase
Estimate £8,000 — 12,000



18
Georges Jouve
'Toupie' sculpture
Estimate £8,000 — 12,000



19
Georges Jouve
Two 'Galet' vases
Estimate £12,000 — 15,000



20
Georges Jouve
Two lidded boxes
Estimate £5,000 — 7,000

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21
Georges Jouve
Rare sculpture
Estimate £60,000 — 80,000



22
Suzanne Ramié
Large vase
Estimate £10,000 — 15,000



23
Georges Jouve
Table lamp
Estimate £4,000 — 6,000



24
Georges Jouve
Table lamp
Estimate £4,000 — 6,000



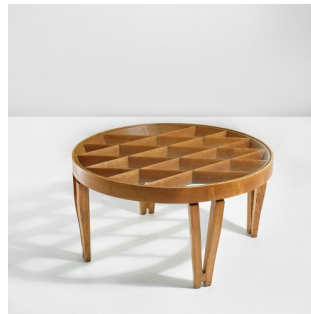
25
Georges Jouve
Table lamp
Estimate £5,000 — 7,000



26
Gio Ponti
Pair of 'Finestra' wall lights, mo...
Estimate £15,000 — 20,000



27
Gio Ponti
Pair of 'Distex' armchairs, mode...
Estimate £24,000 — 28,000



28
Gio Ponti
Unique coffee table
Estimate £18,000 — 24,000



29
Pierluigi Spadolini
Console table
Estimate £5,000 — 7,000



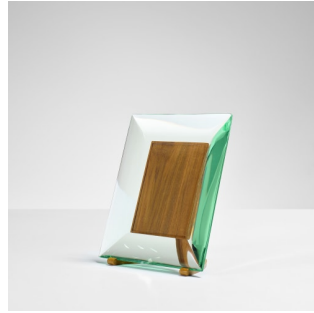
30
Fontana Arte
Large mirror, model no. 1608
Estimate £8,000 — 12,000

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31
Giglio Tarone and San...
Unique daybed
Estimate £7,000 — 9,000



32
Pietro Chiesa
Frame, model no. 1242
Estimate £2,000 — 3,000



33
Mario Gottardi
Rare coffee table, model no. 593
Estimate £6,000 — 8,000



34
Angelo Lelii
Set of four wall lights
Estimate £8,000 — 12,000



35
Osvaldo Borsani and L...
Rare side table, model no. 7303...
Estimate £60,000 — 80,000



36
Ico Parisi
Unique two-seater sofa
Estimate £20,000 — 30,000



37
Ico Parisi
Desk, from a unique pair
Estimate £8,000 — 12,000



38
Ico Parisi
Desk, from a unique pair
Estimate £8,000 — 12,000



39
Ico Parisi
Unique stool
Estimate £3,000 — 5,000



40
Ico Parisi
Unique bookcase with cabinets ...
Estimate £15,000 — 20,000

Design

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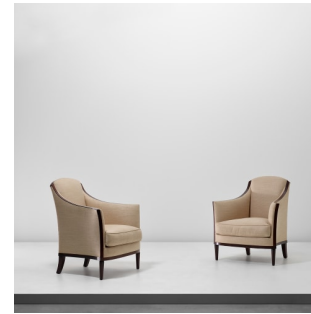
41
Pierre Legrain
Rare lidded tabouret
Estimate £60,000 — 80,000



42
René Herbst
Occasional table
Estimate £10,000 — 15,000



43
Jean Luce
Vase
Estimate £4,000 — 6,000



44
Jean-Michel Frank
Unique pair of armchairs, from t...
Estimate £15,000 — 20,000



45
Jean-Michel Frank
Unique table lamp
Estimate
£150,000 — 250,000



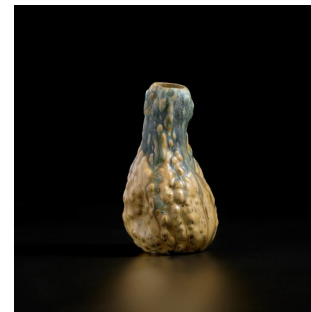
46
Claude Lalanne
Pair of candle holders
Estimate £15,000 — 20,000



47
Louis Majorelle
Candle holder
Estimate £2,000 — 3,000



48
Louis Majorelle
'Aux Nénuphars' guéridon
Estimate £40,000 — 60,000



49
Gilbert Méténier
Gourd-form vase
Estimate £2,000 — 3,000



50
Pierre-Adrien Dalpayr...
Vase with frog
Estimate £2,000 — 3,000

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51
Hector Guimard
Fireplace surround
Estimate £8,000 — 12,000



52
Louis Süe and André ...
Tabouret
Estimate £2,000 — 3,000



53
Jacques Adnet
Pair of adjustable table lamps, ...
Estimate £4,000 — 6,000



54
Jean Prouvé
Guéridon
Estimate £30,000 — 50,000



55
Hans Coper
'Cycladic' form
Estimate £50,000 — 70,000



56
Hans Coper
Early footed pot
Estimate £4,000 — 6,000



57
Lucie Rie
Footed bowl
Estimate £20,000 — 30,000



58
Gordon Baldwin
Large vessel
Estimate £3,000 — 4,000



59
Ron Arad
'Italian Fish' armchair
Estimate £30,000 — 50,000



60
Jeroen Verhoeven
'Lectori Salutem' desk
Estimate £70,000 — 90,000

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61
Serge Mouille
Set of three adjustable 'Tuyau' ...
Estimate £3,000 — 5,000



62
Pierre Jeanneret
Set of four 'Committee' armchai...
Estimate £35,000 — 45,000



63
Angelo Ostuni
Rare wall lamp, model no. 124
Estimate £4,000 — 6,000



64
Barbro Nilsson
'Falurutan, duhs II' rug
Estimate £8,000 — 12,000



65
Mattia Bonetti
Prototype 'Strata' cabinet
Estimate £30,000 — 50,000



66
Charlotte Perriand
Pair of armchairs, model no. 21
Estimate £5,000 — 7,000



67
Gino Sarfatti
Adjustable floor lamp, variant o...
Estimate £10,000 — 15,000



68
Jean Prouvé
Amphitheatre seating
Estimate £6,000 — 8,000



69
Charlotte Perriand
Three 'Berger' stools
Estimate £9,000 — 12,000



70
Ado Chale
Unique two-part table
Estimate £12,000 — 18,000

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71
Max Ingrand
Rare chandelier
Estimate £18,000 — 24,000



72
Maria Pergay
Rare sideboard
Estimate £30,000 — 50,000



73
Georges Jouve
Pitcher
Estimate £1,800 — 2,400



74
Pierre Jeanneret
Low sofa, designed for the High ...
Estimate £15,000 — 20,000



75
Charlotte Perriand
Five high 'Berger' stools
Estimate £15,000 — 25,000



76
George Nakashima
'Lounge Chair with Arm Right'
Estimate £5,000 — 7,000



77
Donald Judd
'Armchair 1'
Estimate £3,000 — 5,000



78
Shiro Kuramata
'Just in Time' clock
Estimate £3,000 — 5,000



79
Jean Prouvé
'Chaise no. 4'
Estimate £12,000 — 18,000



80
Georges Jouve
Dish
Estimate £7,000 — 9,000

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81
Nanna and Jørgen Ditzel
Rare two-seater sofa
Estimate £12,000 — 18,000



82
Finn Juhl
Rare three-seater sofa
Estimate £20,000 — 30,000



83
Arne Jacobsen
Pair of wall lights, model no. 34...
Estimate £2,000 — 3,000



84
Finn Juhl
Daybed, model no. Bo 103
Estimate £5,000 — 7,000



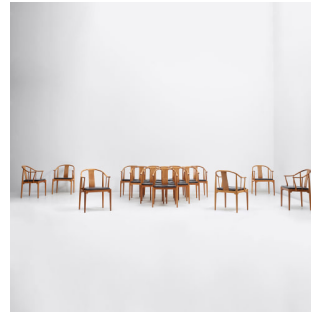
85
Barbro Nilsson
'Gråspättan' rug
Estimate £4,000 — 6,000



86
Paavo Tynell
Rare table lamp, model no. 5321
Estimate £4,000 — 6,000



87
Poul Henningsen
Early table lamp, type 4/3 shades
Estimate £6,000 — 8,000



88
Hans J. Wegner
Set of sixteen 'Chinese' chairs, ...
Estimate £15,000 — 20,000



89
Nils and Eva Koppel
Wingback armchair
Estimate £3,000 — 5,000



90
Svend Aage Holm Sør...
Tripod floor lamp
Estimate £4,000 — 6,000

Design

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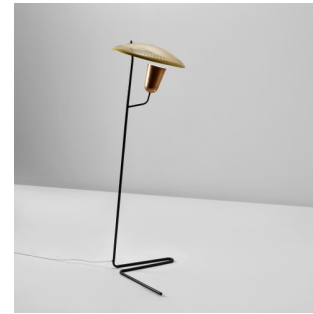
91
Hella Jongerius
Four unique vases, from the 'Col...
Estimate £6,000 — 9,000



92
Allen Jones
Prototype 'Love Seat'
Estimate £7,000 — 9,000



93
Pierre Jeanneret
Demountable chair
Estimate £8,000 — 12,000



94
Mathieu Matégot
'Perfo-Lux' floor lamp
Estimate £10,000 — 15,000



95
Ernst Spolén
Console table
Estimate £7,000 — 9,000



96
Ole Wanscher
Pair of armchairs
Estimate £4,000 — 6,000



97
Ron Arad
'Little Heavy' chair
Estimate £15,000 — 20,000



98
Georges Jouve
Mirror
Estimate £6,000 — 8,000



99
André Dubreuil
Pair of 'Soleil' wall-mounted can...
Estimate £3,000 — 5,000



100
Pierre Jeanneret
Pair of chairs
Estimate £10,000 — 15,000

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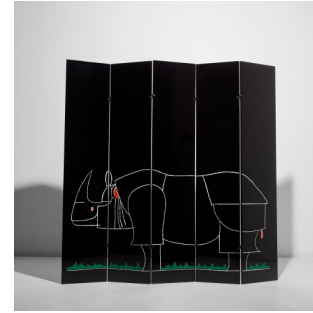
101
Attributed to Martin E...
Bench with integrated shelf
Estimate £6,000 — 8,000



102
Max Ingrand
Table lamp, model no. 2150
Estimate £6,000 — 8,000



103
Mattia Bonetti
'Yo-Yo' coffee table
Estimate £12,000 — 18,000



104
François-Xavier Lalan...
'Rhinocéros' five-panelled scree...
Estimate £25,000 — 35,000



105
Joaquim Tenreiro
'Triangular' dining table
Estimate £35,000 — 55,000



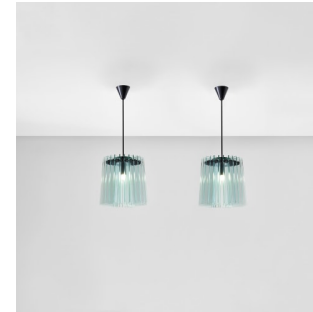
106
Ross Lovegrove
'Long Liquid Bench'
Estimate £7,000 — 9,000



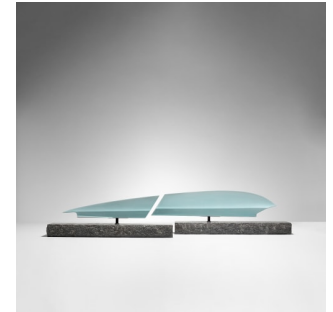
107
Marc Newson
Unique wall-mounted shelf, fro...
Estimate £18,000 — 24,000



108
Fontana Arte
Pair of coffee tables, model no. ...
Estimate £8,000 — 12,000



109
Fontana Arte
Pair of chandeliers
Estimate £10,000 — 15,000



110
Sueharu Fukami
'Harukeku II'
Estimate £12,000 — 18,000

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111
Gio Ponti
Set of three star-shaped lights
Estimate £15,000 — 20,000



112
Ron Arad
Table, from the '38 Tables' series
Estimate £8,000 — 12,000



113
Pietro Chiesa
Pair of table lamps
Estimate £4,000 — 6,000



114
Gianni Moscatelli
Set of six prototype 'Bivalve 940...
Estimate £4,000 — 6,000



115
Gio Ponti
Table and stool
Estimate £7,000 — 9,000



116
Carlo Scarpa
Vase
Estimate £7,000 — 9,000



117
Mario Passanti
Pair of armchairs
Estimate £3,000 — 5,000



118
Max Ingrand
Ceiling light, model no. 2295
Estimate £15,000 — 20,000



119
Gio Ponti
Large 'Ex Voto per il Diavolo' scu...
Estimate £6,000 — 8,000



120
Gio Ponti
Large 'Maschera Cornuta' sculp...
Estimate £6,000 — 8,000

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121
Gio Ponti
Illuminated wardrobe
Estimate £6,000 — 8,000



122
Paolo Buffa
Pair of armchairs
Estimate £8,000 — 12,000



123
Venini
Large illuminated mirror, model ...
Estimate £6,000 — 8,000



124
Paolo Buffa
Coffee table
Estimate £5,000 — 7,000



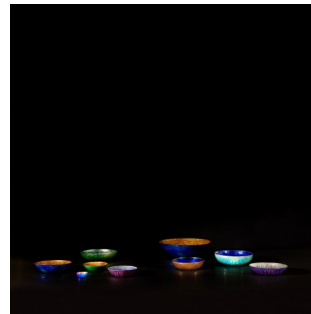
125
Carlo Scarpa
Ceiling light, model no. 5432
Estimate £6,000 — 8,000



126
Carlo Enrico Rava
Rare pair of console tables
Estimate £10,000 — 15,000



127
Tomaso Buzzi
Tall table lamp, variant of model...
Estimate £5,000 — 7,000



128
Paolo de Poli
Nine bowls
Estimate £6,500 — 8,500



129
Gio Ponti
Games table
Estimate £5,000 — 7,000



130
Gino Sarfatti
Early ceiling light, model no. 2003
Estimate £5,000 — 7,000

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131
Pietro Chiesa
Desk accessories: pair of booke...
Estimate £1,200 — 1,800



132
Gio Ponti
Console table
Estimate £8,000 — 12,000



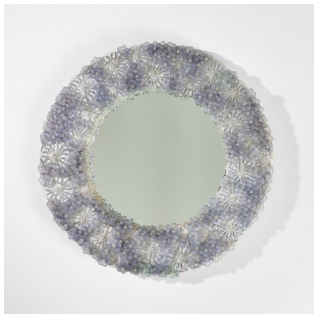
133
Max Ingrand
Floor lamp, model no. 2020
Estimate £6,000 — 8,000



134
Carlo de Carli
Set of sixteen chairs, model no. ...
Estimate £14,000 — 18,000



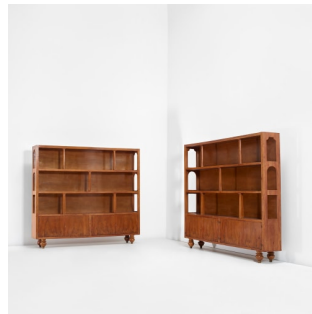
135
Afra and Tobia Scarpa
Desk, from the 'Torcello' series
Estimate £4,000 — 6,000



136
Flavio Poli
Mirror
Estimate £5,000 — 7,000



137
Carlo Scarpa
Ceiling light, model no. 5417
Estimate £8,000 — 12,000



138
Gio Ponti
Unique pair of bookcases with c...
Estimate £20,000 — 30,000



139
Gio Ponti
Bench, from the Banca Nazionale...
Estimate £5,000 — 7,000



140
Angelo Lelii
Floor lamp
Estimate £6,000 — 8,000

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141
Gio Ponti
Pair of ceiling lights
Estimate £12,000 — 18,000



142
Gio Ponti
Set of five chairs
Estimate £5,000 — 7,000



143
Gio Ponti
Low table
Estimate £5,000 — 7,000



144
Gio Ponti
Large vase with illustrated letters
Estimate £12,000 — 18,000



145
Fontana Arte
Rare table lamp, model no. 2463
Estimate £5,000 — 7,000



146
Gio Ponti
Sofa
Estimate £10,000 — 15,000



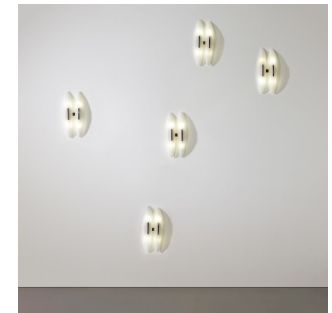
147
Ettore Sottsass, Jr.
'Rocchettone' side table, model ...
Estimate £2,500 — 3,500



148
Alessandro Mendini
Rare 'Redesigned Thonet no. 14'...
Estimate £5,000 — 7,000



149
Gio Ponti
Dressing table and chair
Estimate £8,000 — 12,000



150
Max Ingrand
Five wall lights, variant of model...
Estimate £5,000 — 7,000

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151
Ico Parisi
Unique side table
Estimate £7,000 — 9,000



152
Ico Parisi
Unique slipper chair
Estimate £4,000 — 6,000



153
Ico Parisi
Unique set of four stools
Estimate £3,000 — 5,000



154
Ettore Sottsass, Jr.
'Formosa' chandelier
Estimate £4,000 — 6,000



155
Ettore Sottsass, Jr.
'Rangoon' totem
Estimate £15,000 — 20,000



156
Oswaldo Borsani
'T1 speciale' side table
Estimate £3,000 — 5,000

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1

Gino Sarfatti

Rare adjustable chandelier, model no. 2076

circa 1953

Brass, painted brass.

99.5 x 155.2 x 146.8 cm (39 1/8 x 61 1/8 x 57 3/4 in.), as shown

Manufactured by Arteluce, Milan, Italy.

Estimate

£30,000 — 50,000 Ω

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This extraordinary chandelier is a radical celebration of movement. In a striking composition, seven vividly painted brass tubes spring from a brass cylindrical mast stating their position in space and revealing the dynamism at the heart of Gino Sarfatti's post-war lighting designs.

The 1950s in Italy were characterized by fervent research across many design categories. During those years, Sarfatti found fertile ground to bring to life many creative theories he had conceived of before the war, without any stylistic hesitation. He had recently been freed from exile, and this freedom also manifested itself in his daring ideas for lighting. His studies in aeronautical engineering enabled him to achieve the much sought-after quality of weightlessness in light fittings, firmly placing them within the contemporary intellectual pursuit of Spatialism.

The present model no. 2076 is the successor to the earlier wall-mounted model no. 192 from 1952. With both models, a formal comparison with the ancient game of 'pick-up sticks' can be made, revealing the freefall and juxtaposition of the colourful tubular elements which correspond to Sarfatti's exploration of gravitational concepts in his lighting design of the fifties.



The movement of the chandelier's bright painted tubes is reminiscent of the ancient game of 'pick-up sticks'

Provenance

Private collection, Cremona

Thence by descent

Acquired from the above by the present owner

Literature

Alberto Rosselli, 'Disegno per l'industria', *Domus*, no. 289, December 1953, p. 60

'Forme italiane a Zurigo', *Domus*, no. 298, September 1954, p. 51

Roberto Aloï, *Esempi di Decorazione Moderna di Tutto il Mondo: Illuminazione D'Oggi*, Milan, 1956, p. 186

Andrea Branzi and Michele De Lucchi, eds., *Il Design Italiano Degli Anni '50*, Milan, 1985, p. 221

Marco Romanelli and Sandra Severi, *Gino Sarfatti: Opere Scelte 1938-1973*, Milan, 2012, pp. 231, 470

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2

Carlo Scarpa

Unique side table


circa 1934

Birch, birch-veneered plywood.

39.8 x 76.9 x 77.2 cm (15 5/8 x 30 1/4 x 30 3/8 in.)

Executed by Saverio Anfodillo, Venice, Italy.

Estimate

£8,000 — 12,000 

[Go to Lot](#)



Apparent Simplicity

By Stefano Andrea Poli, Politecnico di Milano and Università di Genova

At first glance, this small piece of furniture may appear simple, to some even commonplace, if not plain. The material is certainly humble: simple smooth panels and wooden slats, devoid of any decoration, merely cut and joined. The scrupulous observer, however, cannot miss its perfect joinery, cut at a 45-degree angle between the panels of the upper edge surrounding the marine birch plywood table top. The same material is used for the furnishings and structural parts of boats. Incidentally, the present side table, made by the carpenter Saverio Anfodillo, comes from a house literally built on water in Venice's Fondamenta Rio Marin. It was part of the master bedroom in Carlo Scarpa's apartment-studio and, as his son Tobia recalls, was perfectly suited to the compact dimensions of that space without betraying the overall logic of the whole house project. Designed by the great artist and architect, the apartment was inhabited from the 1930s to the 1960s and was the scene of private life, meetings and, above all, the projects that Scarpa conceived in the studio on the first floor of the building.



The building where Carlo Scarpa lived with his wife Onorina Lazzari, Fondamenta Rio Marin, Venice

Active in Venice since the mid-twenties when he first began collaborating with M. V. M. Cappellin and later Venini, Carlo Scarpa is not only known among architects, scholars of 20th century Italian culture, or Murano glass collectors and design lovers. His work is also appreciated by the general public, thanks to some of the most successful post World War II Italian museum installations.

While Scarpa's activity as a versatile designer has been explored across numerous essays, publications and conferences, we are still without a detailed analysis of his early works beyond the world of glass, which itself has recently been the subject of in-depth studies and exhibitions. Various gaps still remain in the specific area of the young Scarpa's furniture design, though it

appears to be inseparable from his conception of an entire architectural space. This corresponds to the idea of a 'total work of art' in the exquisitely modernist tradition.

The present side table is particularly significant and representative of Scarpa's *modus operandi* of this early period. This mainly comes across in his ability to condense functional needs and expressive aspirations in an artefact which, while appearing to be of simple linearity, is instead the result of a complex warp of orthogonal planes, partially projecting and projected into space. It is interesting to consider what the sources of inspiration and precedents could be for such a meticulous orchestration of surfaces, partitions, and geometric shapes condensed into this small piece of furniture. A project that appears to be a forerunner to the compositional characteristics of this side table is the installation of the exhibition of artistic glassware that Scarpa designed for the M. V. M. Cappellin furnace at the 1930 Monza Triennale.

On that occasion, he organized the narrow and elongated space of the room by defining it with four sculptural wooden pedestals conceived to support the collection's most significant vases. The studied asymmetry, the projection of panes jutting into space (the shelves designed to hold the glass) and the clear division of the vertical upward tapering supports, all evoke the visual language of Northern European artistic avant-gardes. The attempt to apply the structures of furniture, accessories, colours and geometries into three-dimensional space is typical of the De Stijl movement and enriched by the delicate deviation from the orthogonality of the vertical uprights. This process seems to anticipate the clear diagonal setting of this side table and the increasingly defined structural and compositional warping of objects, surfaces, architectures conceived by the Venetian master.

Drawings of the Rio Marin house project held at the MAXXI in Rome show that, via multiple angles and in various directions, the trapezoidal shape of this side table resonates with other furnishings of the house, including fixed ones, such as the central living room fireplace. The proportions and height of the wooden border around the tabletop is harmoniously calibrated with the size and position of the other surrounding furniture. While not yet displaying the dense surface inlay and refined structural decomposition of Scarpa's later works, this project does reveal his aptitude for the composition of partitions, inserts, carvings, and joints. This skill is also apparent, albeit with outputs of a very different complexity and richness, in masterpieces such as the Olivetti shop in Piazza San Marco, the Querini Stampalia Foundation also in Venice and the Brion tomb of San Vito d'Altivole, to mention but a few of the best known and most impressive iterations of Scarpa's poetics.

Provenance

Carlo Scarpa and Onorina Lazzari, Rio Marin, Venice
Thence by descent

Design

London Auction / 12 May 2022 / 2pm BST



3

Gio Ponti

Love seat

circa 1935

Painted iron, fabric.

84.3 x 119.8 x 63 cm (33 1/4 x 47 1/8 x 24 3/4 in.)

Retailed by Casa e Giardino, Italy. Together with a certificate of expertise from the Gio Ponti Archives.

Estimate

£5,000 — 7,000 Ω

[Go to Lot](#)



3

Gio Ponti

Provenance

Private collection, Turin

Design

London Auction / 12 May 2022 / 2pm BST



4

Carlo Scarpa

Rare table mirror, model no. 40

circa 1939

Rigato glass, mirrored glass, brass, birch plywood.

37.6 x 32.6 x 24.8 cm (14 3/4 x 12 7/8 x 9 3/4 in.)

Produced by Venini & C., Murano, Italy. Bracket on reverse impressed *VENINI/MURANO*.

Estimate

£8,000 — 12,000 Ω

[Go to Lot](#)



Provenance

Private collection, Italy

Literature

Franco Deboni, *Venini Glass: Its History, Artists and Techniques, Volume 1, The Blue Catalogue*, Turin, 2007, pl. 43

Design

London Auction / 12 May 2022 / 2pm BST



5

Gio Ponti

Unique monumental illuminated table


circa 1931

Oak, partially acid-etched glass, coloured glass.

85.4 cm (33 5/8 in.) high, 229.5 cm (90 3/8 in.) diameter

Executed by Quarti-Mobili d'arte and glass produced by Fontana Arte, Milan, Italy. Together with a certificate of expertise from the Gio Ponti Archives.

Estimate

£35,000 — 55,000 

[Go to Lot](#)



Stargazing at a Table

By Brian Kish, Curator and Specialist in 20th Century Italian architecture and design
Associate member of the Gio Ponti Archives since 2006

This illuminated zodiac table, recently rediscovered, is an important addition to the canon of Gio Ponti's early 1930s Rationalist furniture designs. It joins a group of unique tables that Ponti created for exhibition purposes only, which gave him creative autonomy and thus free rein to indulge in imaginative solutions. The first of these exhibition tables was made for the 1930 Monza Triennale, where Ponti presented a black mirrored top rectangular table with mythological figures etched onto the silvered glass perimeter apron and legs. One year later, he presented a striking centerpiece for Christofle's exhibition *Les Arts Précieux*: a circular table completely covered in etched mirrors with mermaids that Ponti titled *Istoria delle sirene*. It exhibited the latest Ponti silverware made by Christofle, which was arranged on his Fontana Arte table. The collaborative efforts between Ponti and Christofle continued for more than 40 years, into the 1970s. It is most likely that the present illuminated zodiac table was a follow-up to the successful 1931 Paris trade fair¹.

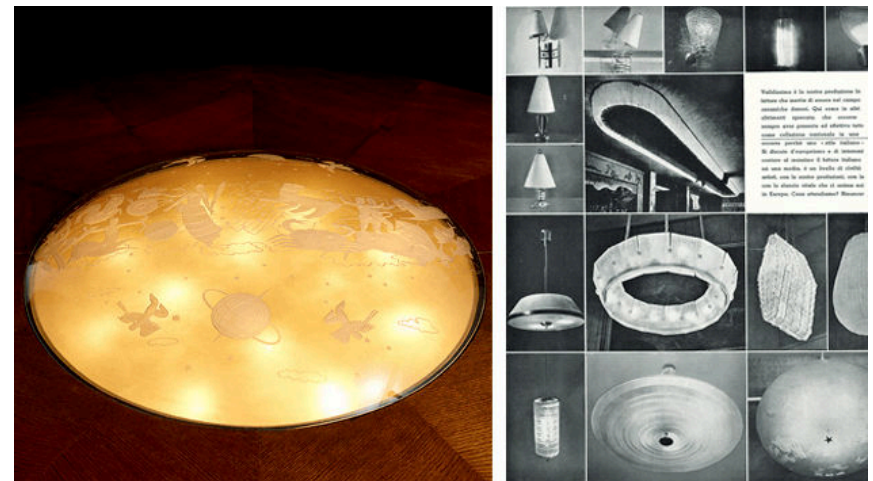


Istoria delle sirene: Ponti's centerpiece for Christofle's *Les Arts Précieux* stand in at the Colonial Exhibition in Paris, 1931 Photo: P10708, Patrimoine Bouilhet - Christofle

Ponti's use of the zodiac goes back to a small series of mirrors for Luigi Fontana from 1931 with each stylized figure representing one of the 12 months set in a compartmentalised perimeter band. In these, Ponti is following the ancient Greco-Roman device of the zodiac wheel found in ancient floor mosaics. He repeated it in a slender profiled floor lamp, surmounted with an illuminated white opaline sphere, where these images are engraved onto a crystal disk that conjures up the ring of Saturn.

The figures of this glowing centerpiece in finely etched glass are bunched together and set along a path that evokes the Milky Way, as seen in the nocturnal sky. The symbols of Leo and Virgo are centered in a small field of stars in the middle of the dome and placed like all the others according to their historically assigned month. This captivating glass element exhibits Ponti's knowledge of astrological signs within the celestial system of coordinates as defined in Ptolemy's treatise *Almagest* from circa 150 AD.

Later, Ponti used the same Milky Way scheme again on a large etched crystal chandelier for the 1937 Paris World's Fair when, together with Pietro Chiesa they headed Fontana Arte's division of furniture, lighting, and decorative objects. This turned out to be the last time Ponti used zodiac imagery, and it is comforting to think that the heavens did reward him for it on that occasion: Fontana Arte clinched no less than two Grand Prix awards, one for Art, and the second for Workmanship.



Left: Zodiac imagery is finely etched onto the table's central illuminated glass dome Right: Fontana Arte's chandelier model with zodiac imagery, bottom right Photo: Archivio Domus - © Editoriale Domus S.p.A.

The table was designed in the then current rationalist idiom and was almost certainly made by Quarti - Mobili d'arte, led by the *ebanista* Mario Quarti. This high-end medium-scale workshop was known for using Fontana Arte etched mirrored glass designed either by Ponti or his assistant at Ginori: Giovanni Gariboldi. The austere simplicity of the Ponti wooden construct is an ideal counterpoint to the intricate glowing central dome.

The structure of this oak piece is understated at first sight. Yet, on closer investigation it reveals a hidden numerical and perhaps symbolic meaning. For ancient Romans, the oak tree transmitted strength and knowledge as a symbol of the god Jupiter. Using quartered oak veneers, the tabletop is divided into twelve equal parts that are aligned in a herringbone pattern. This very thick top surface rests on six square section leg supports that are placed at a 45-degree angle and can thereby read as diamond-shaped; they in turn sit on a deep, circular wooden base. Once aware of these design considerations, the mind begins to grasp in slow motion the surprising cosmic references built into disparate elements connected by tectonic forces: the power of gravity invested in the dark, blunt, inert support is engaged in lively contest with multiple orbital movements suggested in the sparkling glass dome incisions.

Ponti's approach to the esoteric is more often encountered in his porcelain for Ginori. This is quite evident in three free standing disks with holes in the center, that have the titles *Esorcismo* or *Sortilegio*, from 1928. However, in the present display table he brings together utilitarian and artistic concerns with an emphasis on the latter. 'The judgment of a work of art is one and always one: Is it beautiful or not beautiful? Is it art or not? Does it or does it not fascinate us?'²

While elaborating a new humanist perspective in tune with the mid-20th century architecture debate, Ponti also confidently cued his design practice to the Renaissance, when architects treated their clients as spectators for whom spatial inventions were being staged to provide inexhaustible *divertimenti*. Over the last few years there has been a palpable surge of interest in Ponti's poetics of the unexpected and in the novel overtones obtained when formal wit is fused with a reassuring sense of blissful calm.

¹ For a discussion on Ponti and Christofle, see Brian Kish, 'Gio Ponti, behind the Mirror - Venini and Fontana Arte' in *Gio Ponti: archi-designer*, Paris, 2018, p. 105

² Gio Ponti, *Amate l'architettura*, Genoa, 1957, p. 54

Provenance

Private collection, Verona

Design

London Auction / 12 May 2022 / 2pm BST



6

Max Ingrand

Table lamp

circa 1955

Coloured mirrored glass, brass, leather, paper shade.

54.5 cm (21 1/2 in.) high, including shade

Manufactured by Fontana Arte, Milan, Italy.

Estimate

£4,000 — 6,000 Ω

[Go to Lot](#)



Provenance

Private collection, Milan

Literature

Roberto Aloï, *L'Arredamento Moderno: Sesta Serie*, Milan, 1955, fig. 227

Design

London Auction / 12 May 2022 / 2pm BST



7

Gio Ponti

'Distex' armchair, model no. 807

circa 1953

Fabric, vinyl, brass.

81.8 x 78.6 x 107.6 cm (32 1/4 x 30 7/8 x 42 3/8 in.)

Manufactured by Cassina, Meda, Italy. Together with a certificate of expertise from the Gio Ponti Archives.

Estimate

£20,000 — 30,000 **Ω**

[Go to Lot](#)



Provenance

Private collection, Varese

Literature

'Alloggio uniambientale alla Triennale', *Domus*, no. 301, December 1954, pp. 32, 33, 35

Lisa Licitra Ponti, *Gio Ponti: The Complete Work 1923-1978*, London, 1990, p. 195

Ugo La Pietra, ed., *Gio Ponti*, New York, 1996, pp. 229, 233, 234, 251, 252

Design

London Auction / 12 May 2022 / 2pm BST



8

Ico Parisi

Rare table with eight planters and magazine rack

circa 1946

Cherry, cherry-veneered wood, walnut, brass, painted steel.

39.8 x 104 x 37.5 cm (15 5/8 x 40 7/8 x 14 3/4 in.)

Manufactured by ArteCasa, Cantù, Italy. Together with a certificate of authenticity from the Archivio del Design di Ico Parisi.

Estimate

£5,000 — 7,000 Ω

[Go to Lot](#)



Provenance

Casa B., Cantù

Literature

Roberta Lietti, *Ico Parisi Design: Catalogo Ragionato 1936-1960*, Milan, 2017, p. 84 for a similar example

Design

London Auction / 12 May 2022 / 2pm BST



9

Vittorio Introini

Desk

circa 1968

Moulded fiberglass, painted wood.

84.2 x 205.5 x 152 cm (33 1/8 x 80 7/8 x 59 7/8 in.)

Manufactured by Saporiti, Besnate, Italy.

Estimate

£7,000 — 9,000 Ω

[Go to Lot](#)



Provenance

Private collection, Parma

Literature

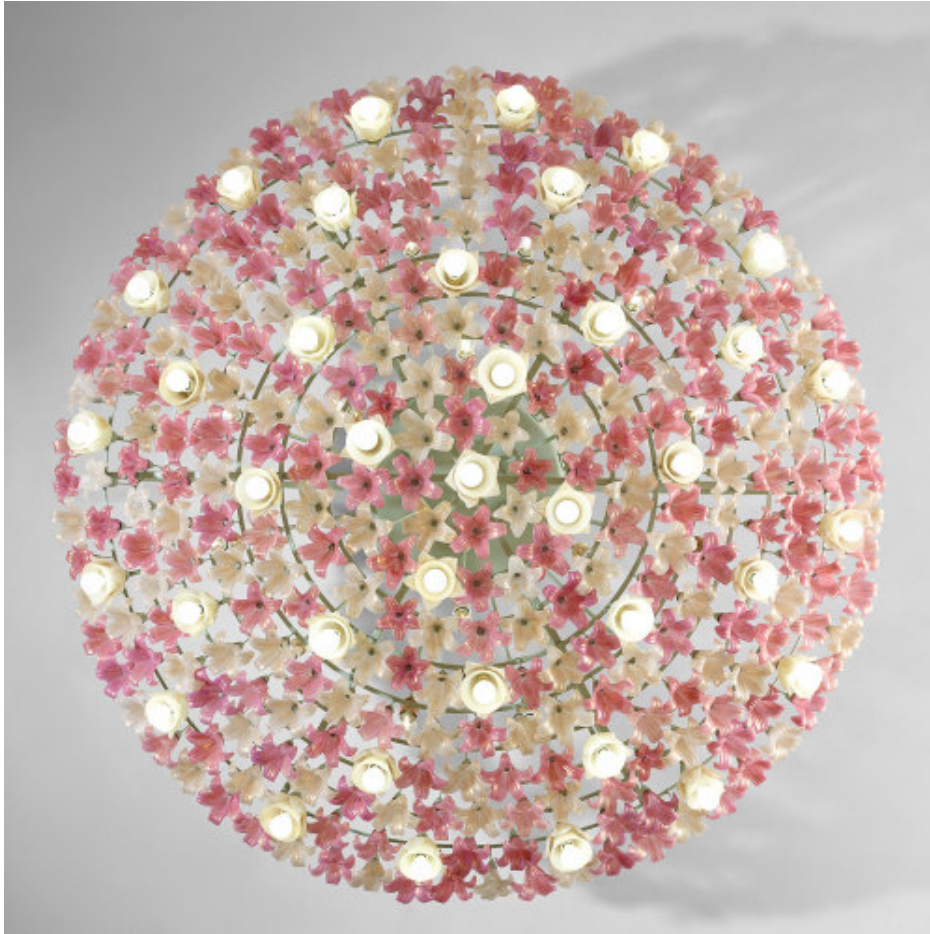
'Milano: mobili all'ottavo salone', *Domus*, no. 468, November 1968, p. 35

Domus, no. 470, January 1969, p. 451

Philippe Decelle, Diane Hennebert and Pierre Loze, *L'Utopie du Tout Plastique 1960-1973*, exh. cat., Fondation pour l'Architecture, Brussels, 1994, p. 74 for a similar example

Design

London Auction / 12 May 2022 / 2pm BST



10

Barovier & Toso (Co.)

Unique monumental ceiling light, from the Casinò di Campione

1950s

Coloured glass with gold leaf inclusions and applications, painted steel.

73.5 cm (28 7/8 in.) height, 180.3 cm (70 7/8 in.) diameter

Produced by Barovier & Toso, Murano, Italy.

Estimate

£30,000 — 50,000 Ω

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Barovier & Toso (Co.)

Provenance

Casino di Campione, Italy

Acquired from the above by the present owner, 2008

Design

London Auction / 12 May 2022 / 2pm BST



11

Gio Ponti

Rare prototype dining table

circa 1957

Birch-veneered wood, walnut-veneered wood, walnut, painted steel.

76.9 x 324.2 x 92 cm (30 1/4 x 127 5/8 x 36 1/4 in.)

Produced by Cantieri Carugati, Rovellasca, Italy.

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

Estimate

£40,000 — 60,000 Ω

[Go to Lot](#)



A Table of Many Facets

By Brian Kish, Curator and Specialist in 20th Century Italian architecture and design
Associate member of the Gio Ponti Archives since 2006

The decade of the 1950s was Ponti's most prolific period in the fields of architecture and design. A constant stream of opportunities poured in simultaneously, keeping him and his firm, PFR, busier than they had ever been.

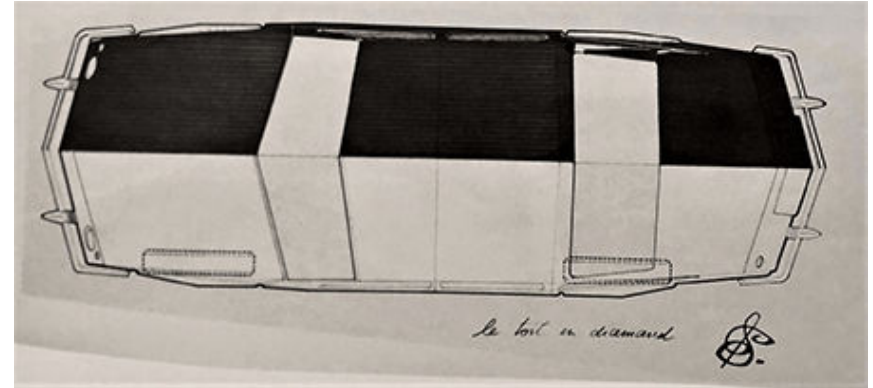
It also gave rise to much autonomous experimentation, often while working on minor projects that generated long-term ideas for more important commissions. Nowhere is this more evident than in an inventive collection of prototypes for a small furniture company in Brianza: Cantieri Carugati.

From around 1953 onwards, Ponti created a few memorable masterworks for this modern *ebanista*, including two dining tables and one credenza. In these works, Ponti lent three-dimensional form to ideas he had begun to express a decade earlier. These mainly revolve around his theory of architecture as an activity embodied in a living crystal, forever striving towards the essential, across a wide range of disciplines; from urbanism through to buildings and industrial design, looping his ideas into a poetic continuity free of conventional hierarchies.

In this group of three designs, the prototype diamond dining table is Ponti's most successful achievement in the course of his relentless quest for absolute form. Designed in three parts, this utilitarian object is an arresting piece that can be read as both sculpture and architecture. Its hexagonal top element appears suspended by means of a steel frame that is almost imperceptibly anchored into a pair of sculpted wooden bases hewn like cut diamonds.

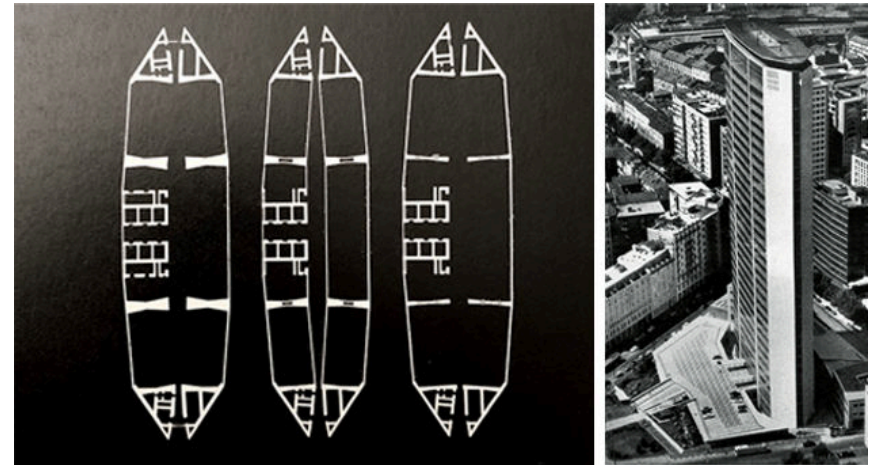
Indeed, the birch wood tabletop is cross-veneered in four walnut triangles that divide it into three distinct hexagonal segments. This simple optical device lends surprising grace to what could have been a monotonous expanse, as often seen in mid-century modern furniture. Ponti always set his designs in optical motion while at the same time achieving a solid, definite form.

This table was created while he was also developing his prototype car design for an Alfa Romeo body, *Linea diamante*. One drawing, a bird's eye view of this car, shows the exact form as well as tripartite sections repeated on the tabletop.



Gio Ponti's drawing for the *Linea Diamante* Alfa Romeo © Gio Ponti Archives

Again this same form is to be found in multiple preliminary sketches for the footprint of the Pirelli Tower in Milan. Like this floating tabletop, the Pirelli roof also hovers above its support.



Left: Gio Ponti's preliminary sketches for the Pirelli Tower Right: The Pirelli Tower in Milan with its floating roof © Gio Ponti Archives

The latest design relating to this sculptural table came about in the dining room of Villa Planchart in Caracas, where multi-faceted, succinct 'diamond' plinth supports are carved in marble, one in

white Carrara and the other in Nero Portoro, this time with an octagonal, hovering walnut wood tabletop.

Speculation that this 1953 prototype diamond table was the genesis of multiple projects in different scales, is based on an analysis of many other Pontian concepts. Along his entire journey of endless invention, Ponti never fully abandons a particular form. And one most dear to him is the crystal, best exemplified in the diamond form. 'The metaphor was used to pursue an image of purity, order, impulse, and immobility, of "eternity", of silence and charm at the same time; an image of closed forms in which everything would be consummated in the rigor of volumes and of thought; and, let me add an image of classicism'¹.

¹ Gio Ponti, *Amate l'architettura*, Genoa, 1957, p. 29

Provenance

Private collection, Biella

Literature

Karl Kolbtiz, ed., *Gio Ponti*, Cologne, 2021, p. 357 for a similar example

Design

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12

Carlo Mollino

Rare chair, from Casa Colonna, Turin

1954

Walnut, fabric, brass.

95.5 x 38.8 x 56.4 cm (37 5/8 x 15 1/4 x 22 1/4 in.)

Executed by Apelli & Varesio, Turin, Italy.

Estimate

£40,000 — 60,000 Ω

[Go to Lot](#)



The present chair was designed by architect Carlo Mollino for Casa Colonna in Turin as part of a bespoke commission. The order included a large cabinet with five doors, a six-person dining table, six chairs and four coat hangers. This set of furniture was impeccably made by local artisans Apelli e Varesio, who were entrusted with executing Mollino's most important projects. The cabinetmakers developed the pieces in mahogany, ash, and walnut: 'noble' wood types that reveal the importance of this specific order which, according to its original quote, were ready for delivery by February 1954.

This rare design displays an innovative leg-crossbar structure that prevents oscillations and strengthens the piece in a technically perfect way. This continuous leg-crossbar solution is a recurrent feature in Mollino's work; he also adopted it in a similar pair of chairs, now lost, made instead with a simple plywood backrest and seat.

The supports of this model are hollowed out to lighten their visual weight and are elegantly finished with a rounded edge, using the *a coltello* process. The architect pays particular attention to varying the design of the sections that make up the wooden uprights, strengthening them where necessary and lightening them towards the edges. The significant size of the backrest gives the chair a particularly refined aspect.

By Fulvio Ferrari, Author and Director of the Museo Casa Mollino, Turin



The Apelli e Varesio workshop in Turin Photo: Riccardo Moncalvo © Archivio Riccardo Moncalvo Torino

Provenance

Casa Colonna, Turin
Cambi, Milan, 'Fine Design', 22 November 2017, lot 41
Acquired from the above by the present owner

Literature

Fulvio Ferrari and Napoleone Ferrari, *The Furniture of Carlo Mollino*, New York, 2006, p. 114 for a copy of the original order quote, p. 115
Fulvio Ferrari and Napoleone Ferrari, eds., *Carlo Mollino: Arabesques*, exh. cat., Galleria Civica d'Arte Moderna e Contemporanea, Milan, 2007, p. 106

Design

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13

Magdalene Odundo

'Untitled'


1987

Burnished and carbonised terracotta.

36.2 x 22 x 23 cm (14 1/4 x 8 5/8 x 9 in.)

Underside incised *Odundo/1987*.

Estimate

£70,000 — 90,000 

[Go to Lot](#)



Magdalene Odundo: Vessels with Attitude

By Moira Vincentelli, Emeritus Professor of Art History and Consulting Curator of Ceramics, Aberystwyth University



Magdalene Odundo in her studio © Alun Callender

Magdalene Odundo emerged onto the art scene after her groundbreaking MA show at the Royal College of Art in 1982. At this point, she established her signature style. For forty years she has worked steadily, producing breathtaking vessels of stunning elegance. They are like children –

each one is unique, but all are clearly part of an extended family of forms.

The present work dates from 1987, relatively early in her oeuvre, and embodies a distinctive type. In silhouette it might suggest a natural form such as a thistle head or a strange gourd, but such references are always oblique. A precisely balanced round base supports an upper part which flares out daringly, defined by two delicate ribs running up to the points of an oval-shaped rim. This is folded inwards creating an almond shape, framing the interior cavity. Looking down on the piece from above, it reveals a contrasting geometry of a pointed oval floating above the circular base. These are the kind of secret geometries that intrigue the eye and play on allusion. As she explained to Ben Okri in a talk in 2019, rims ‘enable you to imagine being part of the void that is inside, the fullness or the emptiness. The rim leads you into being curious. It is also an edge that enables you to think of the fragility of the pot’.



Odundo's secret geometries

'Rims enable you to imagine being part of the void that is inside, the fullness or the emptiness. The rim leads you into being curious. It is also an edge that enables you to think of the fragility of the pot' —Magdalene Odundo

One of the first times I met Magdalene Odundo was at a potters' weekend event. When the folk band played an Irish jig, Magdalene was the only person in the room who could do Irish dancing. Such is a colonial education. As a young person, she had been taught by Irish nuns in a school in Kenya. It is emblematic of much that was to come. Odundo's sources are often surprising and cross many boundaries. Born in Kenya, her family lived for some years in Delhi, but her schooling was

mainly in Mombasa and Nairobi. She was a city child but spent holiday periods with relations in the 'reserves', as they were called in colonial parlance. Recognising an artistic bent, her early training and employment was in commercial design. She eagerly took up an opportunity to come to study in the UK, originally on a foundation art course in Cambridge but shifted direction a year after, towards a course where 'making' was at the core. West Surrey College of Art and Design at Farnham, now part of the University for the Creative Arts, was noted for textiles and ceramics. The institution has been a part of her life since that time, first as a student where she graduated with a first-class honours degree in 1976, later as a teacher, and after 2001 as professor. In 2018 she was appointed Chancellor of the University of the Creative Arts.

The dominant trend in studio pottery in the 1970s in the UK was wheel-thrown stoneware in the Leach tradition; but things were beginning to change and Odundo was a key figure in that change. While at Farnham she was able to visit Michael Cardew (1901-83) at Wenford Bridge. Cardew had developed the Abuja Pottery Training Centre in Nigeria and helped to arrange a two-month residency for her at Abuja. It proved to be a turning point, giving her time to concentrate on acquiring the essential skills of a working pottery. She finally learned to throw pots on the wheel but, more significantly, she learnt a system of hand building from the women potters employed there; most famously, Ladi Kwali (1925-84), by then a recognised figure who had demonstrated her 'traditional' hand building technique in Europe and the US. In much of Africa, pottery is a female craft and business.

Still today, women make functional vessels for cooking, storing water or brewing beer. They shape the pots by hand and fire them in open bonfires, although techniques vary from region to region. Ladi Kwali used her Gwari forming and decorating system but in fact the handsome vessels she made at Abuja were hybrids. The pots were made of stoneware clay, glazed and high-fired with wood in the big bottle kiln at Abuja. Odundo continues to use a version of the hand building technique she first learnt in Nigeria where a ball of clay is pinched out and pulled up from the inside as thick coils of clay are added.



Left: Magdalene Odundo's hand-building method Photo: Stephen Brayne Right: The artist's smoothing method © Ben Boswell

From her earliest student days in the UK, Odundo seized every opportunity to learn from the rich resources in museums. In Cambridge, she discovered the wonderful slipware of Thomas Toft (died 1689) and much more at the Fitzwilliam Museum; but she had also delighted in the domestic modernism to be found at Kettle's Yard. The British Museum offered many other inspirational objects from across the world. At Farnham, she had responded to the classes in art and cultural history enthusiastically. Her Catholic tastes and her ability to absorb essential qualities of global design were brilliantly demonstrated in a major exhibition, *The Journey of Things* at the Hepworth Wakefield in 2019. There, her work was shown alongside modernist sculpture and painting, artefacts from Africa and elsewhere, and studio pottery.



Vessels by Magdalene Odundo exhibited at *The Journey of Things* exhibition at the Hepworth Wakefield in 2019 © PA Images / Alamy Stock Photo

After graduation, she took the opportunity to travel to the USA and, more by chance than design, met Maria Martinez (1887-1980) the great Pueblo potter who in that period ran summer workshops at Idyllwild in California. As in so much of Africa, Native American pottery was traditionally made by women who used hand building techniques and open firing to produce functional and ceremonial ceramics. In the early decades of the twentieth century, Maria Martinez and her husband Julian, encouraged by ethnographers and archaeologists, had re-invented and refined a system of burnishing and firing blackware to a spectacular shine. Glaze cannot be fired in an open fire but prolonged burnishing and smoking or carbonising the surface is an alternative way of giving a more sealed surface.

Women potters spend long periods burnishing their pots and the polishing stones are often prized personal tools. Related techniques can be found in many parts of Africa, in Mexico, South Asia, Northern Europe and Denmark and most famously in classical Greece.



Workbench and burnishing tools Photo: Stephen Brayne

On her return from the US, Odundo worked for a period in the education department at the Commonwealth Institute in Kensington and was able to introduce clay work into the programme. She enjoyed teaching and continued to make work when she could. Nevertheless, it was her successful application to the Royal College of Art which proved a breakthrough, allowing her three years to concentrate on her own development. She had hoped to work with Hans Coper (1920-1981) whose sculptural vessels she greatly admired. He had recently retired but she found other inspirational teachers including the sculptor Eduardo Paolozzi (1924-2005), who encouraged her interest in material culture. While at the Royal College, she undertook research on different types of clay and worked out a ceramic body that suited her needs. She also experimented with *terra sigillata* slip (highly refined liquid clay) which could be applied over the surface and

burnished to achieve a silky sheen.

Like many potters, Odundo has a love hate relationship with the firing process. She creates a finish that is an equivalent of many traditional women potters', but open firing is challenging. Each system is developed in relation to the fuel available and the climate conditions; it does not work well in the rain. Borrowing from a system widely used in industrial ceramics, she experimented with saggar firing, whereby a pot is fired inside a larger container filled with combustible material such as sawdust. Works are often fired several times to adjust the effects. In oxidising conditions, the pieces emerge a bright orange colour while, if the oxygen is cut off, they become black and carbonised. Some vessels combine the two effects. The carbonised surface of this work from 1987 has a modulated, almost metallic, sheen.



The silky sheen of the vessel's surface

Magdalene Odundo can be counted among many notable women clay artists whose work represents a distinctive departure from wheel thrown stoneware pottery that dominated the studio pottery tradition. Yet she was not a rebel but found her own distinctive path drawing on her roots in Africa, free to find inspiration from sources as varied as Elizabethan costume, Pueblo pottery, Mangbetu headdresses or modernist sculpture. With a postmodern sensibility, her vessels may evoke the natural world - gourds, stamens, body references or dancing figures but they also convey the slow and tactile manner of their creation. They are built up slowly, smoothed out carefully and finished with the soft sheen of burnished *terra sigillata*. Finally, they are marked by the action of fire. Odundo's pots have attitude, like models on the catwalk, they are performers.

Provenance

Acquired directly from the artist by the present owner, 1987

Literature

Magdalene Odundo et al., *Magdalene Odundo: Clay Forms*, exh. cat., Blackwell/Lakeland Arts Trust, Bowness-on-Windemere, 4 July-23 September 2001, pp. 26, 27 for similar examples
Anthony Slayter-Ralph, ed., *Magdalene Odundo*, Aldershot, 2004, pp. 36, 103, 106 for similar examples

Design

London Auction / 12 May 2022 / 2pm BST



14

Jean Royère

'Perforation' candle holder

circa 1945

Brass.

12.8 x 72.2 x 11 cm (5 x 28 3/8 x 4 3/8 in.)

Estimate

£10,000 — 15,000

[Go to Lot](#)



Provenance

Private collection, London

Literature

Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002, p. 103

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 1*, Paris, 2012, p. 298,
Volume 2, p. 77

Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2017, p. 110

Design

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15

Jean Royère


Two beds with integrated headboard and bedside table

1955-1958

Stained oak, stained and partially painted oak-veneered wood, brass, fabric.

84 x 390 x 210 cm (33 1/8 x 153 1/2 x 82 5/8 in.)

Estimate

£8,000 — 12,000 

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Provenance

Oscar Majdalani, Beirut, commissioned directly from the designer, 1955-1958

Thence by descent to the present owner

Design

London Auction / 12 May 2022 / 2pm BST



16

Elisabeth Joulia

Monumental sculpture

circa 1955

Stoneware with black pyrite and coloured slip.

78 x 46 x 33 cm (30 3/4 x 18 1/8 x 12 7/8 in.)

Base incised *Joulia*.

Estimate

£20,000 — 30,000 ±*

[Go to Lot](#)



Elisabeth Joulia: A Mystical Approach to Ceramics

By Jean-Louis Gaillemin, Art Historian, Lecturer and Art Magazine Editor

With a truly exceptional provenance, scale and structure, this enigmatic piece by French artist Elisabeth Joulia reveals her sensual and mystical approach to ceramics. Made in 1955 and acquired from her La Borne studio in 1978 by Alan Grizot, known as the first 'archaeologist of the 20th century', it was later acquired by another great connoisseur of 1950s ceramics, Pierre Staudenmeyer, from the groundbreaking 'Le Regard d'Alan' auction at Binoche et Godeau Paris in 1991.

Following the creation of a few utilitarian pieces in her local artisanal tradition, Joulia also ventured into abstract sculpture. According to her biographer Joseph Rossetto (author of *Elisabeth Joulia: Faites Entrer l'Infini*, 2019), these works can evoke forms by Alicia Penalba or Barbara Hepworth. Her creations are biomorphic silhouettes that occasionally duplicate, playfully interact with one another, are in dialogue, and even confront each other. Some take on the appearance of a binnacle, others have a tripartite composition and act as primitive idols. A pair of eyes and two raised arms suffice to animate the deliberately crude bases.

The present work, at once rough in materiality and soft in form, is undoubtedly the most accomplished expression of this period in the artist's oeuvre. But the little 'gaze' within this interior volume, this torso which ends in a chimney shape, also outlines an oven as a sanctuary for the mysterious alchemy of earth and fire.

This protective totem is a tribute to a secular practice and ritual upkeep and renewed by the potters of La Borne.



Elisabeth Joulia at work in her La Borne Atelier, circa 1955 Photo: © ADAGP, Paris and DACS, London 2022

Provenance

Alan Grizot, Paris, acquired directly from the artist, 1978
 Binoche et Godeau, Paris, 'Le Regard d'Alan', 6 October 1991, lot 37
 Pierre Staudenmeyer, Paris, acquired from the above
 Patrick Mignot, by descent
 Acquired from the above by the present owner

Exhibited

'Pierre Staudenmeyer, la passion céramique', Sotheby's, Paris, 5-15 February 2014

Literature

Chloé Braunstein-Kreigel, *Les Années Staudenmeyer: 25 Ans de Design en France*, Paris, 2009, illustrated p. 147

Design

London Auction / 12 May 2022 / 2pm BST



17

Georges Jouve

'Bouteille' vase

circa 1957

Glazed earthenware.

39.8 cm (15 5/8 in.) high

Underside incised with artist's cipher and *JOUVE*.

Estimate

£8,000 — 12,000 ‡

[Go to Lot](#)



Provenance

Galerie Arcade, Paris

Agutttes, Paris, 'Design', 5 March 2020, lot 89

Acquired from the above by the present owner

Literature

Pierre Staudenmeyer, *La Céramique Française des Années 50*, Paris, 2004, p. 100

Philippe Jousse and Galerie Jousse Entreprise, *Georges Jouve*, Paris, 2005, pp. 21, 73-75, 99, 100, 289, 290

Design

London Auction / 12 May 2022 / 2pm BST



18

Georges Jouve

'Toupie' sculpture

circa 1959

Glazed earthenware.

14.6 x 20.9 x 12.8 cm (5 3/4 x 8 1/4 x 5 in.)

Underside incised with artist's cipher and *JOUVE*.

Estimate

£8,000 — 12,000 ‡

[Go to Lot](#)



Provenance

Georges Jouve, France

Thence by descent

Christie's, Paris, 'Design Vente du Soir', 22 November 2016, lot 174

Acquired from the above by the present owner

Literature

Philippe Jousse and Galerie Jousse Entreprise, *Georges Jouve*, Paris, 2005, pp. 82, 83, 101

Design

London Auction / 12 May 2022 / 2pm BST



19

Georges Jouve

Two 'Galet' vases

circa 1957

Glazed earthenware.

Taller: 23.5 x 12 x 9.6 cm (9 1/4 x 4 3/4 x 3 3/4 in.)

Underside of each incised with artist's cipher and *JOUVE*.

Estimate

£12,000 — 15,000 ‡

[Go to Lot](#)



Provenance

Left:

Georges Jouve, France

Thence by descent

Christie's, Paris, 'Design Vente du Soir', 22 November 2016, lot 157

Acquired from the above by the present owner

Right:

Private collection, Paris

LiteraturePhilippe Jousse and Galerie Jousse Entreprise, *Georges Jouve*, Paris, 2005, pp. 5, 79, 98, 289

Design

London Auction / 12 May 2022 / 2pm BST



20

Georges Jouve

Two lidded boxes

circa 1957

Glazed earthenware.

Green: 15 cm (5 7/8 in.) high, 9.8 cm (3 7/8 in.) diameter

White: 14.7 cm (5 3/4 in.) high, 10.2 cm (4 in.) diameter

Underside of each incised with artist's cipher and *JOUVE*.

Estimate

£5,000 — 7,000 Ω

[Go to Lot](#)



Provenance

Private collection, Côte d'Azur

Acquired from the above by the present owner

Literature

Michel Faré, *Georges Jouve*, Paris, 1965, p. 33

Philippe Jousse and Galerie Jousse Entreprise, *Georges Jouve*, Paris, 2005, pp. 65, 164, 288, 289

Design

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21

Georges Jouve

Rare sculpture

circa 1959

Glazed earthenware, stone.

67.9 x 16.7 x 16.7 cm (26 3/4 x 6 5/8 x 6 5/8 in.)

Incised with artist's cipher and *JOUVE*.

Estimate

£60,000 — 80,000 ±*

[Go to Lot](#)



Provenance

Private collection, Paris

Literature

Philippe Jousse and Galerie Jousse Entreprise, *Georges Jouve*, Paris, 2005, p. 285

Design

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22

Suzanne Ramié

Large vase

circa 1950

Glazed earthenware.

86.1 cm (33 7/8 in.) high

Executed at Atelier Madoura, Vallauris, France.

Underside impressed with pottery mark *MADOURA/
PLEIN/FEU.*

Estimate

£10,000 — 15,000 ‡

[Go to Lot](#)



The present vase with an elongated and sculptural shape is a stunning example of Suzanne Ramié's subversion of local pottery tradition in favour of more modern and abstract forms. Born in 1905 as Suzanne Douly, she studied ceramics and decoration at the School of Fine Arts in Lyon. She then began her career as a decorator in Lyon textile factories, including the Gilet factory, where she met her husband Georges Ramié. The couple married in 1936 and moved to Vallauris soon after, where Suzanne developed her ceramics and glazing craft for two years with the potter Jean-Baptiste Chiapello. In 1938, the Ramiés founded their ceramic workshop named MADOURA, an acronym of the letters MA for Maison, DOU for Douly and RA for Ramié. While Suzanne worked on ceramics, Georges assisted her in the operation of the wood-fired oven and running of the atelier. In 1946 they met Picasso who, enthused by their atelier, spent a year working there and later entrusted them with the production of his ceramic works from 1950.



Ceramic works including the present model vase on display at Atelier Madoura in Vallauris, France

Provenance

Pierre Staudenmeyer, Paris

Thence by descent to Patrick Mignot

Acquired from the above by the present owner

Literature

La Libération de la Forme: Céramistes Françaises des Années 1950, exh. cat., Galerie Anne Sophie Duval and Galerie Mouvements Modernes, Paris, 10 December 2009-23 January 2010, n.p.

Philippe Chambost, Pascal Marziano and Arnaud Serpollet, *1947-2017: 70 Ans D'Expression Céramique Française*, Neuvic-sur-l'Isle, 2020, p. 148

Design

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23

Georges Jouve

Table lamp

circa 1960

Glazed earthenware, fabric shade.

42.4 cm (16 3/4 in.) high, including shade

Underside incised with artist's cipher and *JOUVE*.

Estimate

£4,000 — 6,000 Ω

[Go to Lot](#)



Provenance

Private collection, Paris

Literature

Philippe Jousse and Galerie Jousse Entreprise, *Georges Jouve*, Paris, 2005, p. 201

Design

London Auction / 12 May 2022 / 2pm BST



24

Georges Jouve

Table lamp

circa 1960

Glazed earthenware.

42.3 cm (16 5/8 in.) high, including shade

Underside incised with artist's cipher and *JOUVE*.

Estimate

£4,000 — 6,000 Ω

[Go to Lot](#)



Provenance

Private collection, Paris

Literature

Philippe Jousse and Galerie Jousse Entreprise, *Georges Jouve*, Paris, 2005, p. 201

Design

London Auction / 12 May 2022 / 2pm BST



25

Georges Jouve

Table lamp

circa 1960

Glazed earthenware, fabric shade.

54.7 cm (21 1/2 in.) high, including shade

Underside incised with artist's cipher and *JOUVE*.

Estimate

£5,000 — 7,000 Ω

[Go to Lot](#)



Provenance

Galerie Steph Simon, Paris

Private collection, Neuilly-sur-Seine

Aguttes, Neuilly, 'Design du 20e siècle', 1 July 2021, lot 30

Acquired from the above by the present owner

Literature

Philippe Jousse and Galerie Jousse Entreprise, *Georges Jouve*, Paris, 2005, p. 201

Design

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26

Gio Ponti

Pair of 'Finestra' wall lights, model no. 12664

circa 1957

Brass, painted brass, painted steel.

Each: 80.1 x 25.1 x 10.9 cm (31 1/2 x 9 7/8 x 4 1/4 in.)

Manufactured by Arredoluce, Monza, Italy. Together with a certificate of expertise from the Gio Ponti Archives.

Estimate

£15,000 — 20,000 Ω

[Go to Lot](#)



Provenance

Private collection, Caserta

Literature

Alessandro Padoan, Alessandro Palmaghini and Anty Pansera, *Arredoluce: Catalogo Ragionato 1943-1987*, Milan, 2018, pp. 189, 313

Design

London Auction / 12 May 2022 / 2pm BST



27

Gio Ponti

Pair of 'Distex' armchairs, model no. 807


circa 1953

Fabric, stained beech.

Each: 81.3 x 80.6 x 108.2 cm (32 x 31 3/4 x 42 5/8 in.)

Manufactured by Cassina, Meda, Italy. Together with a certificate of expertise from the Gio Ponti Archives.

Estimate

£24,000 — 28,000 

[Go to Lot](#)



Provenance

Private collection, Milan

Literature

Domus, no. 293, April 1954, front cover

Domus, no. 308, July 1955, p. 64

'Accanto alla architettura', *Domus*, no. 312, November 1955, p. 20

Roberto Aloï, *L'Arredamento Moderno: Sesta Serie*, Milan, 1955, fig. 283

'Una porta, e nuovi mobili', *Domus*, no. 321, August 1956, pp. 21, 23

Lisa Licitra Ponti, *Gio Ponti: the Complete Work, 1923-1978*, London, 1990, p. 160

Irene de Guttry and Maria Paola Maino, *Il Mobile Italiano degli Anni '40 e '50*, Bari, 1992, pp. 41, 241

Marco Romanelli, *Gio Ponti: a World*, Milan, 2002, p. 58

Laura Falconi, *Gio Ponti: Interiors, Objects, Drawings, 1920-1976*, Milan, 2004, pp. 172, 182

Ugo La Pietra, ed., *Gio Ponti: L'Arte si innamora dell'Industria*, New York, 2009, pp. 226, 227

Design

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28

Gio Ponti

Unique coffee table

circa 1937


Oak, glass.

50 cm (19 5/8 in.) high, 95.7 cm (37 5/8 in.) diameter

Possibly executed by Giordano Chiesa, Milan, Italy.

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

Estimate

£18,000 — 24,000 

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Suspended in a Web of Complexities: Ponti's Lattice-Top Tables

By Brian Kish, Curator and Specialist in 20th Century Italian architecture and design
Associate member of the Gio Ponti Archives since 2006

Even in his earliest designs for Ginori, Ponti comes up with countless iterations of the lattice motif as a device for orchestrating visual effects. These grids or skewed grid patterns appear on vases, bowls, and large cisterns, all with evocative titles like *Prospettica*, *Passeggiata*, or *Ortagonale*. By the mid-1930s, Ponti adapted these grid patterns as structural bracing for table tops in designs that exhibit a synthesis of two essential concerns. The first is an inventive use of connective tectonic supports to the four legs. The second is a purely pictorial emphasis on the diamond emblem. By forcing the grid into a slight compression, he turns an array of diamonds into an interlocking web. This gives the objects a dramatic visual presence, and underscores his idea of the essentiality of the diamond form as an architectural matrix.

The present model coffee table represents a specific stage of an evolution that took place over a handful of previous private commissions, all in the 1930s. Each of these tables was unique, as is the one in discussion, and each displays one of multiple variants on lattice tops. Beginning with the Casa Marmont of 1933, continuing with three interiors in rapid succession for the Laporte, Ripamonte, and Vanzetti families from 1935-38. This series is now seen as possibly the most compelling example of Ponti's particular poetics of Rationalism. Most of this furniture was manufactured by Fratelli Radice using burl wood veneers, but the singular variation on offer here is in solid oak. It was most likely designed at the end of the 1930s and possibly executed by Giordano Chiesa. What stands out is the treatment of the legs; they are split down the middle, which multiplies four legs into eight. Their profiles are undulating curves that taper downwards and are conjoined by a minute triangular wedge, just above the floor. Ponti keeps reinventing choreographies of protrusions and voids as he does here with the shallow indentation at the top of each leg.



Detail of the coffee table's lattice motif

This produces a subtle shadow line, uplifting the entire circular table top that then seems to hover above its eight vertical supports. As we look from a standing position, our gaze is pulled through the diamond lattice top towards the split legs. In this gap, another motif emerges on our retina: an upside-down triangle or obelisk in negative, which in turn initiates endless reflections of interwoven geometries. In what is most likely the last iteration of the wooden lattice-top tables, Ponti pushed his invented archetype a step further than before, amplifying his idiosyncratic tectonic visual readings and realities. Yet by the 1950s he still reprised the hybrid typology of split leg and lattice top, this time for a series of metal tables.

Ponti's fascination with the lattice motif is also reflected in unique pieces purpose-built for the

Gio Ponti

architecture he lived in over the years, from the root-wood piece made in 1934 for his living room on Via Brin to the 1955 polychrome brass model built for what became his last residence on Via Dezza.

Provenance

Private collection, Italy

Literature

'In visita alle case', *Domus*, no. 113, May 1937, p. 41 for a similar example

Ugo La Pietra, ed., *Gio Ponti: L'Arte si innamora dell'Industria*, New York, 2009, p. 61 for a similar example

Design

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29

Pierluigi Spadolini

Console table

circa 1965

Marble, elm.

69.5 x 160 x 50 cm (27 3/8 x 62 7/8 x 19 5/8 in.)

Estimate

£5,000 — 7,000 Ω

[Go to Lot](#)



Provenance

Private collection, Tuscany

Design

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30

Fontana Arte

Large mirror, model no. 1608


circa 1956

Mirrored glass, coloured mirrored glass, brass, stained wood.

110.3 x 96.2 x 4.9 cm (43 3/8 x 37 7/8 x 1 7/8 in.)

Manufactured by Fontana Arte, Milan, Italy.

Estimate

£8,000 — 12,000 

[Go to Lot](#)



Provenance

Private collection, Naples

Literature

'Un negozio di vetri: Fontana Arte', *Domus*, no. 315, February 1956, p. 59

Vitrum, no. 125, May-June 1961, p. 32

Quaderni Fontana Arte 6, sales catalogue, Milan, 1964, p. 156

Roberto Aloï, *L'Arredamento Moderno: Settima Serie*, Milan, 1964, p. 127

Vitrum, no. 147, January-February 1965, p. 54

Edoardo Paoli, *Specchiere e Specchi: Appesi, nel Mobile e Tecnici*, *Quaderni Vitrum*, no. 8, Milan, 1966, pp. 8, 115

Design

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31

Giglio Tarone and Sandro Bigliani

Unique daybed

circa 1957

Chestnut, fabric, brass.

46.5 x 246.1 x 83.8 cm (18 1/4 x 96 7/8 x 32 7/8 in.)

Estimate

£7,000 — 9,000 Ω

[Go to Lot](#)



Provenance

Private collection, Turin

Literature

Roberto Aloj, *Esempi di Arredamento Moderno di Tutto il Mondo: Sale di Soggiorno e Camini*, Milan, 1954, fig. 111 for a comparable sofa design

Davide Alaimo, *Mobili di Architetti e Progettisti Torinesi 1945-1965*, Turin, 2018, p. 222 for a comparable sofa design

Design

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32

Pietro Chiesa

Frame, model no. 1242

circa 1946

Glass, teak.

25.6 x 20.6 x 13.3 cm (10 1/8 x 8 1/8 x 5 1/4 in.)

Manufactured by Fontana Arte, Milan, Italy. Underside of base impressed with manufacturer's mark *FX*.

Estimate

£2,000 — 3,000 Ω

[Go to Lot](#)



Provenance

Private collection, Como

Literature

Guglielmo Ulrich, *Arredatori Contemporanei*, Milan, 1949, n.p.

Quaderni Fontana Arte 6, sales catalogue, Milan, 1960s, n.p.

Design

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33

Mario Gottardi

Rare coffee table, model no. 593

circa 1955

Walnut, sipo, brass.

47.9 cm (18 7/8 in.) high, 105.4 cm (41 1/2 in.)
diameter

Together with a certificate of authenticity from the
Archivio Mario Gottardi.

Estimate

£6,000 — 8,000

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Provenance

Private collection, Turin

Design

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34

Angelo Lelii

Set of four wall lights


circa 1950

Glass, brass.

Each: 34.8 x 19 x 21.5 cm (13 3/4 x 7 1/2 x 8 1/2 in.)

Manufactured by Arredoluce, Monza, Italy.

Estimate

£8,000 — 12,000 

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Provenance

Hotel Cristallo, Aprica

Design

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35

Osvaldo Borsani and Lucio Fontana


Rare side table, model no. 7303/2

circa 1950

Glass, painted and gilded wood, brass, marble.
62.4 cm (24 5/8 in.) high, 58.2 cm (22 7/8 in.)
diameter

Produced by Arredamenti Borsani Varedo, Italy.
Together with a certificate of expertise from the
Osvaldo Borsani Archive.

Estimate

£60,000 — 80,000 

[Go to Lot](#)



Sculptural Expression

By Arch. Giampiero Bosoni, author of *Oswaldo Borsani: Architect, Designer, Entrepreneur*

The years following the Second World War were a very prolific period for ABV (Arredamenti Borsani Varedo) which had by then passed directly into the creative hands of Oswaldo Borsani. The studio had increasing opportunities to design for important private and public commissions. It was a period during which Oswaldo Borsani intensified his work and nurtured friendships with a pioneering circle of artists: a successful choice which had already been adopted by his father Gaetano Borsani.

Under Oswaldo, this approach and partnership with artists became an ABV hallmark that distinguished the firm's work. Starting from the design for Casa Gulinello (circa 1949), we begin to perceive elements of these collaborations and notice how creative contributions, in this case by Lucio Fontana (who had already been involved with villa Borsani, 1948) are integrated within ABV's furnishings. This synergy went beyond paintings and sculptures such as the drawings on the pillar in the living room or the *appliques* above the bed. A fully-fledged integration between the furniture and artworks was underway.



The present model table in the living room of Casa Gulinello, Milan, circa 1950 © Archivio Oswaldo Borsani

This concept is clearly embodied in present model side table, shown above in the living room of Casa Gulinello, where the vertical brass element supporting the glass top is wrapped in a waving cascade of wooden drapery painted in white, pink, and gold. The artistic collaboration is equally present in the room's console, supported by a pair of painted wood winged and veiled cherubs. Overall, the Casa Gulinello project can be considered as a unique and refined example of creative intervention, centered around personalized pieces, and enriched by Fontana's imaginative contributions.

This side table, with its strong *réaction poétique*, is certainly among the most expressive and surreal pieces conceived by Borsani in close collaboration with Fontana in the post-war period. The original plaster model of the floating wooden ribbon carving, as well as references to this model table made for Casa Pasini, are held in the Oswaldo Borsani Archive. This model table was also presented at 1951 IX Triennale in Milan.

Provenance

Casa P., Milan

Aste Boetto, Genoa, 'An Italian Design Auction', 24 October 2011, lot 768

Private collection, Rome

Wright, Chicago, 'Important Design', 7 June 2012, lot 205

Acquired from the above by the present owner

Literature

Irene de Guttry and Maria Paola Maino, *Il Mobile Italiano Degli Anni '40 e '50*, Bari, 2010, p. 112

Giampiero Bosoni, *Oswaldo Borsani: Architect, Designer, Entrepreneur*, Milan, 2018, pp. 363, 593

Design

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36

Ico Parisi

Unique two-seater sofa

1952

Fabric, walnut, painted steel.

87.4 x 132 x 72.3 cm (34 3/8 x 51 7/8 x 28 1/2 in.)

Produced by Ariberto Colombo, Cantù, Italy.

Estimate

£20,000 — 30,000 Ω

[Go to Lot](#)



In 1952, Ico Parisi designed a carefully thought-out bespoke study room for two ten-year-old twin sisters. The whole space was crafted with great attention to every detail and comprised this extraordinarily shaped asymmetrical sofa, a pair of corner desks that could be used simultaneously (Lots 37 & 38) as well as capacious bookshelf with cabinets and a magazine rack (Lot 40). The sofa's ergonomic design displays two partially visible metal supports that connect a trapezoidal seat pad to an atypical backrest featuring a horizontal crevice. The unusual form of the sofa is further underlined by the only armrest which flares outwards. The archival photograph of the room reveals its elegance and harmony also complemented by the lighting (note the lamp designed by Parisi on the table in the corner) and by the 'Battaglia sul mare' painting by the important Italian abstract artist Mario Radice.

In addition to the furnishing for the twins' study room, Parisi also designed a unique leather stool for the same family (Lot 39). This graceful piece presents with wooden diagonal legs linked by a painted steel support and is reminiscent of a model that Parisi designed for a kitchen in 1950, produced by Fratelli Rizzi, Itimiano.

By Roberta Lietti, Curator at the Archivio Design Ico Parisi



The two unique desks, asymmetrical sofa and bookshelf in the original home they were commissioned for

in Cernobbio, Italy, 1952 © Courtesy Archivio Design Ico Parisi

Provenance

Carcano family, Cernobbio, commissioned directly from the designer, 1952

Literature

Roberta Lietti, *Ico Parisi Design: Catalogo Ragionato 1936-1960*, Milan, 2017, p. 261

Design

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37

Ico Parisi

Desk, from a unique pair


1952

Walnut, walnut-veneered wood, painted wood,
reverse-painted glass, brass.

74.3 x 125.2 x 90.4 cm (29 1/4 x 49 1/4 x 35 5/8 in.)

Possibly executed by Fratelli Rizzi, Intimiano, Italy.

Estimate

£8,000 — 12,000 

[Go to Lot](#)



Provenance

Carcano family, Cernobbio, commissioned directly from the designer, 1952

Design

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38

Ico Parisi

Desk, from a unique pair


1952

Walnut, walnut-veneered wood, painted wood,
reverse-painted glass, brass.

74.4 x 125 x 90.9 cm (29 1/4 x 49 1/4 x 35 3/4 in.)

Possibly executed by Fratelli Rizzi, Intimiano, Italy.

Estimate

£8,000 — 12,000 

[Go to Lot](#)



Provenance

Carcano family, Cernobbio, commissioned directly from the designer, 1952

Design

London Auction / 12 May 2022 / 2pm BST



39

Ico Parisi

Unique stool


circa 1950

Leather, African mahogany, painted steel, brass nailheads.

59.4 x 37 x 39.8 cm (23 3/8 x 14 5/8 x 15 5/8 in.)

Executed by Fratelli Rizzi, Intimiano, Italy.

Estimate

£3,000 — 5,000 

[Go to Lot](#)



Provenance

Carcano family, Cernobbio, commissioned directly from the designer, 1952

Literature

Roberta Lietti, *Ico Parisi Design: Catalogo Ragionato 1936-1960*, Milan, 2017, p. 459 for a similar example

Design

London Auction / 12 May 2022 / 2pm BST



40

Ico Parisi

Unique bookcase with cabinets and magazine rack

1952

Walnut-veneered wood, painted wood, glass.

244.2 x 333.4 x 54 cm (96 1/8 x 131 1/4 x 21 1/4 in.)

Possibly executed by Fratelli Rizzi, Intimiano, Italy.

Estimate

£15,000 — 20,000 Ω

[Go to Lot](#)



40

Ico Parisi

Provenance

Carcano family, Cernobbio, commissioned directly from the designer, 1952

Design

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41

Pierre Legrain

Rare lidded tabouret

circa 1920

African ebony, ebonised pear wood, sycamore,
sycamore-veneered wood, parchment, leather.
41.7 x 43.5 x 31 cm (16 3/8 x 17 1/8 x 12 1/4 in.)

Estimate

£60,000 — 80,000 †

[Go to Lot](#)



Pierre Legrain: A *Monstre Sacré* of Art Deco

By Laurence Salmon, Historian and Author of *Pierre Legrain, Reliures, Meubles, Cadres*, Paris, Éditions Norma, 2019

Born in 1888, Pierre-Émile Legrain shot through the 1920s like a comet, with a rare intensity, as if he foresaw his fate: a life cut short by a fragile heart. He drew everything: fashion illustrations, perfume bottles for Vuitton, book bindings, picture frames, tableware, seats, textiles, furniture, lighting, cigarette cases, the bodywork of a Delage automobile. He even designed a set for a ballet performance at the Opéra Garnier, as well as a cubist garden to which he applied his innate sense of composition.

While it is impossible to trace his entire body of work due to a lack of sufficient archival records, it is evident that his designs known to us today are a testament to his deeply original and powerful *oeuvre*.

His signature - *pierre-é-legrain* - appeared for the first time in 1909 in the pages of the satirical magazine *Le Témoin*, founded in 1906 by Paul Iribe, a draftsman, editor and pioneer of Art Deco. Legrain assisted him in all his endeavours until he became the artistic director of his interior design house at no. 104 Faubourg Saint-Honoré. His first piece of furniture, a vide-poche in lacquered mahogany marked *PL*, dates from 1916.

As the war made work scarce, Iribe chose to go into exile and the young artist Legrain thought to seek out Jacques Doucet, a millionaire and the epitome of Parisian elegance who collected cubist paintings, African art and modern manuscripts. Also a couturier, Doucet became Legrain's mentor between 1917 and 1919; his tastes predisposed him to seek harmony through all his acquisitions. Perceiving the extent of his protégé's talent, Doucet encouraged him to 'dress' his books and urged him: 'search, work, create; I will support you with my trust, I will not blame you for your possible failures, because I have faith in your star'. Disregarding conventions, the novice Pierre Legrain asserted his ingenuity and made his mark on the art of 20th century bookbinding, which until then had been limited to the uninspired motifs of ornamental flora.

With him, bookbinding elevated text through geometric symbolism. Legrain was obsessed with the line and the letter. 'It's a lyrical compass', enthusiastically noted the critic Henri Clouzot. Legrain was the revelation of the Salon des Artistes Décorateurs in 1920 that hailed him as the undisputed master of modern bookbinding.

From then on, he freed himself from Doucet's supervision and responded to requests from an exceptional clientele, mainly comprising bibliophiles who recognised the potential of his many talents. These not only included the indisputable *modiste* Jeanne Tachard, the whimsical music-hall artist Pierre Meyer, but also Freud's friend, Marie Bonaparte, the Viscount de Noailles, Hubert de Monbrison, the music-loving patron Jeanne Dubost, the Louise Boulanger fashion house, Elsie de Wolfe also known as Lady Mendl amongst others.

The *ensemblier* Pierre Legrain conveyed his distinctive taste in furnishing through these patrons' interiors, including his predilection for sharp shapes, beautiful materials, and the selection of rare colour tones, all of which made the success of his mosaic-esque book bindings. The components of his style were identifiable from one of his commissions to the next. He adopted metal, glass, mirror while not forsaking the use of varied and exotic wood species (palm wood, Macassar ebony, rosewood and more). For Legrain, the object is not merely functional; it is also a visual and tactile pleasure for the senses. His work is riddled with unexpected materials combinations: parchment, bone, mother-of-pearl, shagreen, cork amongst others.

He multiplied the use of the sphere and the cube and had a penchant for the triangle as well cut-off shapes which give a striking visual dynamism to his bound volumes. The eye seems to bounce off the multiplication of these angular shapes.

Legrain repeated certain signature formal details such as the particular construction of certain objects and furniture whose lower section is set between two uprights on either side. This is the case of the present lot which is sheathed in parchment and covered in ebony. While a few rare pieces by Pierre Legrain have been produced in two or three examples, this lidded tabouret with a sycamore interior is the only known example to exist. An archival photograph of Jeanne Tachard's Paris boudoir shows an identical lidded tabouret in front of an inverted omega-shaped dressing table that Legrain designed for the house of Vuitton in 1921. The paired down design of the entire space perfectly illustrates his personal approach to modern interiors.



An identical tabouret in Madame Tachard's boudoir, Paris, circa 1920 © Archives Gilles Peyroulet

'A perfectly machined hexagonal nut is worth as much as a wreath and, in my view, better speaks today's language', declared Pierre Legrain in 1924, in the pages of the *Bulletin de la vie artistique*. These words unambiguously reveal his desire to inscribe his work in the spirit of an era marked by new stimuli born out of progress and technology. His famous corner 'Avion' bookcase appears as a testament of his curiosity for the beauty of the mechanical. His passion for the automobile goes so far as to inspire his design for saddle-style sheathing and for the press-stud cushion of an astonishing leather seat.

The daring decorator-bookbinder Legrain asserted himself alongside Raymond Templier and Pierre Chareau, his peers from the UAM-Union des Artistes Moderns, and took part in the debates which agitated the decorative arts in the aftermath of the 1925 exhibition. Although tempted, he

did not pursue industrial production. With him, formal beauty could take precedence over practical aspects practice because he loved 'the object for the pure joy of a reflection, a sound, a temperature, a luxury' as he wrote in *L'Art international d'aujourd'hui* in 1927. Before his sudden passing in 1929, at the age of 40, he described himself as 'a brave man of the times' who devoted himself to the worship of beauty.

Provenance

Camard & Associés, Paris, 29 November 2006, lot 111

Acquired from the above by the present owner

Literature

Laurence Salmon, *Pierre Legrain: Reliures, Meubles, Cadres*, Paris, 2019, p. 137, illustrated p. 218

Design

London Auction / 12 May 2022 / 2pm BST



42

René Herbst

Occasional table

circa 1926

Stained beech.

75.4 cm (29 5/8 in.) high, 71.6 cm (28 1/4 in.) diameter

Estimate

£10,000 — 15,000 Ω

[Go to Lot](#)



Provenance

Private collection, France

Phillips, London, 'Design', 27 September 2011, lot 71

Acquired from the above by the present owner

Literature

Solange Goguel, *René Herbst*, Paris, 1990, pp. 167, 251

Guillemette Delaporte, *René Herbst: Pionnier du Mouvement Moderne*, Paris, 2004, p. 55

Design

London Auction / 12 May 2022 / 2pm BST



43

Jean Luce

Vase

circa 1930

Acid-etched coloured glass.

15.3 cm (6 in.) high, 8.7 cm (3 3/8 in.) diameter

Underside acid-etched with artist's monogram.

Estimate

£4,000 — 6,000 Ω

[Go to Lot](#)



Provenance

Private collection, Gourdon

Christie's, Paris, 'Les Collections du Château de Gourdon', 31 March 2011, lot 832

Acquired from the above by the present owner

Literature

René Chavance, 'Les Verreries de Jean Luce', *Art et Décoration*, January 1928, p. 22 for a similar example

Design

London Auction / 12 May 2022 / 2pm BST



44 Σ

Jean-Michel Frank

Unique pair of armchairs, from the residence of Robert Chevalier, Épinal

circa 1927

Brazilian rosewood, fabric.

Each: 96 x 84.2 x 80.5 cm (37 3/4 x 33 1/8 x 31 3/4 in.)

Produced by Chanaux & Company, Paris, France.

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

Estimate

£15,000 — 20,000

[Go to Lot](#)



The present armchairs were designed by Jean-Michel Frank for the living room of industrialist and textile producer Robert Chevalier, whose residence Frank completed in 1927. Chevalier was married to Geneviève Gallé, the fourth daughter of the renowned glass artist Emile Gallé. Located in the town of Épinal, France, the residence featured many elements of a traditional Haussmann style building, such as extensive roof space and a courtyard. The project constitutes one of only a few Frank worked on in collaboration with other architects and designers; notably, in this case, the young Jean Prouvé, godson of Chevalier's wife, who was entrusted with designing doors and windows for the building.

This unique commission came with some explicit requests from Chevalier. His love for modern art was to be fully expressed within the interiors, so Frank's predication for minimalism and austerity was moderately restrained in the client's favour towards bespoke furnishings more fitting to his sensibilities. The living room, the original location of the present armchairs, featured works of art from Chevalier's collection by Marie Laurencin, which Frank paired with pale fabric-covered walls, carpet, and seating in a soft beige upholstery. This suite, from which only two of the armchairs remain, was designed and exclusively produced for the Chevalier interior and is to be considered amongst 'the most notable designs' by Frank conceived for the commission.



The present armchairs in the living room of Robert Chevalier's residence, Épinal, France Photo: Pierre-

Emmanuel Martin-Vivier, *Jean-Michel Frank: L'Étrange Luxe du Rien*, Paris, 2006

Provenance

Robert Chevalier, Épinal

Thence by descent

Private Collection, France, circa 1970

Hôtel Drouot auction, Paris, 1984

Acquired from the above

Ferri & Associés, Paris, 'Tableaux Anciens et Modernes, mobilier et objets d'art', 4 December 2013, lot 288

Galerie Marchilhac, Paris, acquired from the above

Phillips, London, 'Important Design', 26 April 2018, lot 34

Acquired from the above by the present owner

Literature

Léopold Diego Sanchez, *Jean-Michel Frank*, Paris, 1997, illustrated pp. 92, 93

Anne Bony, *Les Années 30 d'Anne Bony*, Paris, 2005, illustrated p. 750

Pierre-Emmanuel Martin-Vivier, *Jean-Michel Frank: L'Étrange Luxe du Rien*, Paris, 2006, illustrated pp. 120, 121

Design

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45

Jean-Michel Frank

Unique table lamp

circa 1929

Rock crystal, gilded bronze.

22.8 cm (8 7/8 in.) high

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

Estimate

£150,000 — 250,000 Ω

[Go to Lot](#)



The Frank Light

By Laurence Benaïm, Author of *Jean-Michel Frank: Le Chercheur de Silence*

A block of rock crystal, simply connected by an electric thread. Ethereally useful and functionally luminous. For many years, the present table lamp by Jean-Michel Frank sat on his friend Alice Cerf's piano in her flat on rue de Babylone in Paris. Nearly a century after it was created, it still retains a remarkable aura. In ancient times, rock crystal was believed to be formed from frozen mountain water. With Frank, crystal becomes a talisman again. While his contemporaries reduced a lamp's functionality to the rigour of pure linearity, Frank surpassed it; in seeking truth in sensation, raw emotion, in the silence of a meteor fallen from the sky.

A burst of heavenly glory.

And from distant shores, harmonious chords

Reach us

- Walt Whitman, *Leaves of Grass*

This could be the reason why, beyond its function and decorative quality, this lamp haloes the present moment with a unique light. Minerals inspire contemplation, as they did at the beginning and at the end of time. Here, the stone becomes the skin of light, it is indestructible and yet trembles with fragility. It is almost as if, at the peak of civilisation, the Middle-Eastern belief of invisibility was made possible. This lamp is the sun of the night, the 'Frank light', a look that has since become a style.



A French interior featuring a similar example of the rock crystal table lamp Photo: Pierre-Emmanuel Martin-Vivier, *Jean-Michel Frank: L'Étrange Luxe du Rien*, Paris, 2006

'Jean-Michel Frank and Alice Cerf were friends. They shared a meditative detachment, an aesthetic of disappearance and absolute, unfettered taste. When I was in her home, I physically felt surrounded by a haze of freedom', recalls Alice Cerf's great-nephew who is offering this extraordinary object at auction. It is the first example to appear on the market since 2018, preceded only by very few others in the history of auctions, including one in the Yves Saint Laurent collection sale (2009) and the Jacques Grange collection sale (2017). Its presence defies time, fashions, and the constraints of movements and schools.

As the son of German Jews who settled in France before the First World War, Jean-Michel Frank

was part of the bourgeoisie that was integrated by the Third Republic. Studying in the renowned school of Janson-de-Sailly, he befriended René Crevel who introduced him to Drieu la Rochelle. Alongside these young writers in the making, Frank chose to pursue interior decoration. He soon invented his refined and stripped-down style which contrasted with the heavy aesthetic that had triumphed until then. Marie-Laure and Charles de Noailles called on him to transform the Salons of the *hôtel particulier* at no. 4, Place des États-Unis. A minimalist ahead of this time, he worked in new ways with straw marquetry, parchment, or gypsum. He stripped woodwork down, favoured stone, terracotta, bronze, and natural harmonies. With Jean-Michel Frank, it is revolution of decorative art that is at play.

Personalities as diverse as Cole Porter, François Mauriac – who called him ‘doctor Frank’ – Elsa Schiaparelli or Nelson Rockefeller called upon his talent. His ‘partners in crime’ in his design circle were Francis Poulenc, Christian Bérard and Alberto Giacometti. Separately from other key figures of Art Déco, such as Jacques-Émile Ruhlmann, Jean-Michel Frank loosened the constraints of what constituted ‘good taste’ by sending all the Empire clocks, wedding gifts and family portraits to the attic. Instead, he reduced or condensed everything, until he extracted the elixir of taste from his motionless travels. An opulent bareness that further contrasted with the varnished surfaces of the other masters of Art Déco. Frank’s creations, of an almost abstract and disembodied purity, sometimes evoke a dress yet to be worn. If Gabrielle Chanel made short haircuts and black dresses fashionable, it was Jean-Michel Frank who had stripped down interiors. ‘He has decorated my parents’ apartment, rue Oswaldo Cruz’, further recalls Frank’s great-nephew, ‘I remember this water-based faux wood painting. He had an extraordinary culture, and this absolute sense of proportions; but knew how to free himself from it, time after time, to rediscover the essence of the world’.

Provenance

Alice Cerf, Paris

Thence by descent to the great-nephew of the above

Literature

Waldemar George, ‘Jean-Michel Frank’, *Art et Décoration*, Paris, no. 65, March 1936, p. 93 for a similar example

Pierre-Emmanuel Martin-Vivier, *Jean-Michel Frank: L’Étrange Luxe du Rien*, Paris, 2006, pp. 78, 129, 225, 279 for similar examples

Pierre-Emmanuel Martin-Vivier, *Jean-Michel Frank: Un Décorateur dans le Paris des Années 30*, Paris, 2009, p. 83 for a similar example

Léopold Diego Sanchez, *Jean-Michel Frank*, Paris, 2017, pp. 106, 126, 128, 129, 136, 210, 247, 285 for similar examples

Design

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46

Claude Lalanne

Pair of candle holders

circa 1989

Gilded bronze.

Taller: 11.5 x 11.5 x 10 cm (4 1/2 x 4 1/2 x 3 7/8 in.)

Edited by Artcurial, Paris, France. Number 143 from the edition of 450. Underside of each incised *Cl.*

Lalanne and stamped *ARTCURIAL 143/450*.

Estimate

£15,000 — 20,000

[Go to Lot](#)



Provenance

Artcurial, Paris, 'Limited Edition', 10 November 2014, lot 115

Acquired from the above by the present owner

Design

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47

Louis Majorelle

Candle holder

circa 1903

Bronze, patinated bronze, brass.

14.5 x 25.2 x 8.4 cm (5 3/4 x 9 7/8 x 3 1/4 in.)

Side of base incised *LMajorelle/Nancy*.

Estimate

£2,000 — 3,000 †

[Go to Lot](#)



Provenance

Private collection, Paris

Literature

Alastair Duncan, *Louis Majorelle: Master of Art Nouveau Design*, London, 1991, p. 43

Design

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48 Σ

Louis Majorelle

'Aux Nénuphars' guéridon

circa 1903

Brazilian rosewood, Caribbean mahogany, Indian ebony, walnut, thuya burl, balsamo, gilded bronze.

81.6 cm (32 1/8 in.) high, 77.8 cm (30 5/8 in.) diameter

Estimate

£40,000 — 60,000 \ddagger

[Go to Lot](#)



Provenance

Private collection, France

Literature

Alastair Duncan, *Louis Majorelle: Master of Art Nouveau Design*, London, 1991, pp. 76, 168 for a similar example

Alastair Duncan, *The Paris Salons 1895-1914, Volume III: Furniture*, Woodbridge, 1996, p. 387



49

Gilbert Méténier

Gourd-form vase

circa 1910

Porcelain with layered flowing glazes.

14.3 cm (5 5/8 in.) high

Underside incised *G Méténier*.

Estimate

£2,000 — 3,000 †

[Go to Lot](#)



Provenance

Private collection, Paris

Literature

Paul Arthur, *Art Nouveau Ceramics: An Illustrated Dictionary*, Paris, 2015, p. 273 for a similar example



50

**Pierre-Adrien Dalpayrat and Alphonse
Voisin-Delacroix**

Vase with frog

circa 1900

Glazed kaolinic stoneware.

7.4 x 12.2 x 11 cm (2 7/8 x 4 3/4 x 4 3/8 in.)

Estimate

£2,000 — 3,000 ‡

[Go to Lot](#)



Provenance

Private collection, France

Literature

Makus Horst, *La Céramique Française de l'Art Nouveau*, Stuttgart, 1998, p. 139

Etienne Tornier and Peter Marino, *Adrien Dalpayrat: The Peter Marino Collection*, London, 2020, pp. 55, 102, 103, 261

Design

London Auction / 12 May 2022 / 2pm BST



51

Hector Guimard

Fireplace surround

circa 1900

Cast iron.

90.2 x 85 x 9.5 cm (35 1/2 x 33 1/2 x 3 3/4 in.)

Produced by Fonderies de Saint-Dizier, France.

Estimate

£8,000 — 12,000 ‡

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Provenance

Fonderies Saint-Dizier, France

Yves Plantin, Paris, acquired from the above

Acquired from the above by the present owner

Literature

'Fontes Artistiques pour Constructions, Fumisterie, Jardin et Sculpture - Style Moderne', *Album des Fonderies de Saint-Dizier*, sales catalogue, Saint-Dizier, 1907, n.p.

Guimard, exh. cat, Musée d'Orsay, Paris, 13 April-26 July 1992, p. 302

Design

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52

Louis Süe and André Mare

Tabouret

circa 1921

Gilded beech, fabric, brass nailheads.

40.8 x 71.2 x 40.8 cm (16 1/8 x 28 x 16 1/8 in.)

Produced by La Compagnie des Arts Français, Paris, France.

Estimate

£2,000 — 3,000

[Go to Lot](#)



Provenance

Galerie Anne-Sophie Duval, Paris

Private collection, Europe, acquired from the above, 1988-1989

Literature

Intérieurs de Süe et Mare, présentés par Jean Badovici, Paris, 1924, pl. 31

Florence Camard, *Süe et Mare et La Compagnie des Arts Français*, Paris, 1993, pp. 101, 208, 270, 274

Design

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53

Jacques Adnet

Pair of adjustable table lamps, model no. 7706


circa 1930

Nickel-plated brass, crystal, fabric shade, leather.

Each: 28 cm (11 in.) high, including shade

Crystal produced by Baccarat, Paris, France.

Estimate

£4,000 — 6,000 

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Provenance

Private collection, France

Literature

Alain-René Hardy and Gaëlle Millet, *Jacques Adnet*, Paris, 2009, p. 240

Design

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54

Jean Prouvé

Guéridon

circa 1946

Oak, oak-veneered wood, painted steel.

71.1 cm (27 7/8 in.) high, 119.8 cm (47 1/8 in.) diameter

Manufactured by Les Ateliers Jean Prouvé, France.

Estimate

£30,000 — 50,000

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Provenance

Galerie Jousse Entreprise, Paris

Acquired from the above by the present owner, 2008

Literature

Michel Dufet, 'Au Salon d'Automne, techniques françaises pour la reconstruction: le système de Jean Prouvé', *Le Décor d'Aujourd'hui*, no. 37, 1946, p. 23

Galerie Jousse Seguin, Galerie Enrico Navarra, *Jean Prouvé*, Paris, 1998, p. 82

Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 2: 1934-1944*, Basel, 2000, pp. 278, 280 for similar examples

Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 3: 1934-1944*, Basel, 2000, pp. 148, 149 for similar examples



55

Hans Coper

'Cycladic' form


circa 1972

Stoneware, layered porcelain slips and engobes over a textured and incised body, the interior with a manganese glaze.

25.5 cm (10 in.) high

Underside impressed with artist's seal. Together with a copy of the original invoice from Peter Dingley Gallery.

Estimate

£50,000 — 70,000 

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Provenance

Peter Dingley Gallery, Stratford-upon-Avon

Acquired from the above by the present owner, 1976

Literature

Tony Birks, *Hans Coper*, Yeovil, 2013, p. 8 for a similar example



56

Hans Coper

Early footed pot


circa 1953

Stoneware, porcelain slip and engobes over a textured body, the interior with a manganese glaze.

16 cm (6 1/4 in.) high, 13 cm (5 1/8 in.) diameter

Underside impressed with artist's seal.

Estimate

£4,000 — 6,000 

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56

Hans Coper

Provenance

Private collection, London

Design

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57

Lucie Rie

Footed bowl

circa 1980

Porcelain, pure matt white glaze with a golden manganese rim.

9.8 cm (3 7/8 in.) high, 11.8 cm (4 5/8 in.) diameter

Estimate

£20,000 — 30,000 ▲

[Go to Lot](#)



Lucie Rie

Provenance

Private collection, London

Literature

Tony Birks, *Lucie Rie*, Yeovil, 1994, p. 201 for a similar example



58

Gordon Baldwin

Large vessel


1995

Earthenware, black glaze over a body with small square impressions and incised crosses.

51 cm (20 1/8 in.) high

Underside incised *GB/8 / 95*.

Estimate

£3,000 — 4,000 

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Provenance

Michael O'Connor, acquired directly from the artist, circa 1995

Bonhams, London, 'International Contemporary Ceramics', 16 April 2008, lot 277

Acquired from the above by the present owner

Literature

Gordon Baldwin and David Whiting, *Gordon Baldwin: Objects for a Landscape*, exh. cat., York City Art Gallery, York, 2012, p. 37 for similar examples

Design

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59

Ron Arad

'Italian Fish' armchair

1988

Polished stainless steel and patinated mild steel.

88.8 x 95.6 x 65 cm (34 7/8 x 37 5/8 x 25 5/8 in.)

Produced by One Off Ltd, London, UK. Number 9 from the edition of 20. Underside inscribed *One Off*.

Estimate

£30,000 — 50,000 Ω

[Go to Lot](#)



Provenance

Private collection, Canada, acquired directly from One Off Ltd., London, 1989

Sotheby's, New York, 'Important 20th Century Design', 9 December 2005, lot 10

Stanley J. Seeger

Sotheby's, London, '1000 Ways of Seeing, the Private Collection of the late Stanley J. Seeger', 5 March 2014, lot 987

Acquired from the above by the present owner

Literature

Deyan Sudjic, *Ron Arad: Restless Furniture*, London, 1989, p. 103

Alexander von Vegesack, ed., *Ron Arad: Sticks and Stones, One Offs & Short Runs, 1980-1990*, exh. cat., Vitra Design Museum, Weil am Rhein, 1990, pp. 92, 93

Deyan Sudjic, *Ron Arad*, London, 1999, p. 64

Design

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PROPERTY OF AN IMPORTANT EUROPEAN COLLECTOR

60

Jeroen Verhoeven

'Lectori Salutem' desk

2010

Polished stainless steel.

78.4 x 236 x 109.5 cm (30 7/8 x 92 7/8 x 43 1/8 in.)

Produced by DEMAKERSVAN, the Netherlands.

Number 1 from the edition of 20 plus 1 artist's proof.

Interior with metal label impressed with artist's facsimile signature and *DEMAKERSVAN/Jeroen Verhoeven/Lectori Salutem Desk/No. 1 of 20.*

Estimate

£70,000 — 90,000

[Go to Lot](#)



Shaping the Impossible

When Dutch designer Jeroen Verhoeven first presented the concept of 'Lectori Salutem' to various manufacturers and craftsmen, they told him it would be impossible to achieve. 'It can never be how you want it to be', they said. Verhoeven remembers that moment as a realisation he was 'on the right path. The path of resistance. Where new things are born'. This striking, limited-edition, piece is a testament to his vision, creativity, and determination. The thoughtful combination of highly skilled craftsmanship and carefully programmed technical processes is visible throughout the work.

This desk is a successor to the artist's previous work 'Cinderella Table' (2005-2006), a pioneering feat of digital design inspired by the silhouettes of antique furniture and executed in machine carved plywood. The concept of that project was a simple juxtaposition of the profiles of a commode and a dressing table which generated a new set of complex curves.

'Lectori Salutem' was also inspired by a historic silhouette: a drawing by Parisian cabinetmaker François Linke. It is constructed using polished steel, a typically industrial material whose seemingly inflexible nature is subverted by using it to create flowing curves and undulating forms. Whilst being made from 150 individual steel panels joined by 2,300 bolts, the desk exudes elegance and movement achieved through a precise distribution of weight. The contrast between the raw steel and the resulting fluid shapes of the piece is remarkable.



The 'Lectori Salutem' desk's flowing curves

The production of the piece required large-scale technical tools in order to achieve extremely accurate results in several different metalworking processes. For this reason, Verhoeven worked with an automotive factory to execute the desk, noting in a 2013 interview with Glenn Adamson that 'a process normally used to make ten thousand of the same thing [was] now used to make only one. We wanted to compress all this attention and put it into one thing.' The artist's personal mark was also subtly introduced during the manufacturing in the form of two silhouette portraits of Verhoeven's collaborators, his brother Joep and design collaborator Judith de Graaw, visible at each end of the desk.

'Lectori Salutem' means 'Greetings Reader', an engaging title which encourages viewers to 'read'

the work and witness the outstanding technological process behind it. We are invited to peer through the desk's interior and notice how each steel pane is joined together. Shaping metal into this streamlined body went from an ambitious challenge to a successful feat in showcasing the bold production journey of this work. While respecting and acknowledging traditional craftsmanship, Verhoeven's spectacular desk pushes the limits of modern manufacturing and creates wonder through its impressive design process.



The limited-edition desk is signed and numbered 1/20

Provenance

Blain Southern, London

Acquired from the above by the present owner, 2011

Literature

Jeroen Verhoeven and Robert Cook, *Jeroen Verhoeven: Lectori Salutem*, London, 2013, throughout

Design

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61

Serge Mouille

Set of three adjustable 'Tuyau' wall lights

circa 1955

Painted aluminium, painted steel, brass.

Each: 20 x 10.2 x 33 cm (7 7/8 x 4 x 12 7/8 in.)

Manufactured by Atelier Serge Mouille and retailed by
Galerie Steph Simon, Paris, France.

Estimate

£3,000 — 5,000 Ω

[Go to Lot](#)



Provenance

Private collection, France

Literature

Anthony Delorenzo, ed., *Jean Prouvé/Serge Mouille*, New York, 1985, pp. 111, 134

Pierre-Émile Pralus, *Serge Mouille: A French Classic*, Saint-Cyr-au-Mont-d'Or, 2006, pp. 198-201
for similar examples

Design

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62 Δ

Pierre Jeanneret

Set of four 'Committee' armchairs, designed for the High Court, the Assembly and Punjab University administrative buildings, Chandigarh

circa 1959

Leather, teak.

Each: 89 x 56.8 x 65 cm (35 x 22 3/8 x 25 5/8 in.)

Estimate

£35,000 — 45,000

[Go to Lot](#)



Provenance

Galerie Patrick Seguin, Paris

Phillips, London, 'Important Design', 26 April 2018, lot 79 (partial)

Literature

Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret, The Indian Adventure: Design-Art-Architecture*, Paris, 2010, pp. 232, 233, 563, 564

Galerie Patrick Seguin, ed., *Le Corbusier, Pierre Jeanneret: Chandigarh, India 1951-66*, Paris, 2014, p. 283

Design

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63

Angelo Ostuni

Rare wall lamp, model no. 124

circa 1950

Brass, painted aluminium.

155 cm (61 in.), fully extended

Manufactured by O-luce, Milan, Italy.

Estimate

£4,000 — 6,000 Ω

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Provenance

Private collection, Milan

Literature

Thomas Braeuniger, *O-Luce di Giuseppe Ostuni, Volume 2*, Luxembourg, 2021, pp. 64, 65

Design

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64

Barbro Nilsson

'Falurutan, duhs II' rug

designed 1952, executed circa 1968

Handwoven wool on a linen warp.

314.5 x 198 cm (123 7/8 x 77 7/8 in.)

Produced by Märta Måås-Fjetterström AB, Båstad, Sweden. Woven by Inga Karlsson and Hjördis Nilsson, with manufacturer's mark *AB MMF* and artist's initials *BN*.

Estimate

£8,000 — 12,000 Ω

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Provenance

Private collection, Sweden

Literature

Viggo Sten Møller, *En bok om Barbro Nilsson*, Stockholm, 1977, p. 68 for the design

Marita Maås-Fjetterström: Marita flyger igen!: 90 år med Marita Maås-Fjetterström

3.10.2009-6.1.2010, exh, cat., Liljevalchs konsthall, Stockholm, 2009, p. 153 for the design

Design

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65

Mattia Bonetti

Prototype 'Strata' cabinet

2004

Mirror-polished stainless steel.

168 x 85.7 x 44.2 cm (66 1/8 x 33 3/4 x 17 3/8 in.)

Editioned by David Gill Gallery, London, UK. Prototype number 2 from the edition of 8 plus 2 prototypes and 2 artist's proofs. Interior of one door with one metal label printed *DAVID GILL/London* and another metal label impressed with artist's facsimile signature and *P2*.

Estimate

£30,000 — 50,000

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Provenance

David Gill Gallery, London

Acquired from the above by the present owner, 2004

Literature

Mattia Bonetti, exh. cat. Paul Kasmin Gallery and Reed Krakoff, New York, 11 February-13 March 2010, p. 106

Design

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66

Charlotte Perriand

Pair of armchairs, model no. 21

designed 1939, produced circa 1946-1968

Pine, rush.

Each: 80.5 x 54.7 x 67.2 cm (31 3/4 x 21 1/2 x 26 1/2 in.)

Initially manufactured by L'Équipement de la Maison, Grenoble and later by Bureau de Coordination du Bâtiment, Paris, France.

Estimate

£5,000 — 7,000

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Provenance

Galerie Alexandre Guillemain, Paris

Acquired from the above by the present owner, 2012

Literature

Boris Lacroix, 'Mobilier et ensembles de vacances', *Art et Décoration*, no. 9, 1948, pp. 4, 5

Jacques Barsac, *Charlotte Perriand: Un Art d'habiter 1903-1959*, Paris, 2005, throughout

Jacques Barsac, *Charlotte Perriand Complete Works, Volume 2, 1940-1955*, Paris, 2015, throughout

Fançois Laffanour et al., *Living with Charlotte Perriand*, Paris, 2019, pp. 100, 101, 339

Design

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67

Gino Sarfatti

Adjustable floor lamp, variant of model no. 1036

circa 1947

Brass, painted aluminium, marble.

131.5 x 155 x 38.5 cm (51 3/4 x 61 x 15 1/8 in.), as shown

Manufactured by Arteluce, Milan, Italy.

Estimate

£10,000 — 15,000 Ω

[Go to Lot](#)



Provenance

Private collection, Milan

Literature

Marco Romanelli and Sandra Severi, *Gino Sarfatti: Opere Scelte 1938-1973*, Milan, 2012, p. 446

Design

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68

Jean Prouvé

Amphitheatre seating

circa 1950

Painted steel, oak, beech-veneered plywood,
aluminium.

102.3 x 165.3 x 73.5 cm (40 1/4 x 65 1/8 x 28 7/8 in.),

open

Produced by Les Ateliers Jean Prouvé, France.

Estimate

£6,000 — 8,000

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Provenance

Private collection, London

Literature

Peter Sulzer, *Jean Prouvé: Œuvre complète/Complete Works, Volume 3: 1944-1954*, Basel, 2005, pp. 243-245 for a similar example

Design

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69

Charlotte Perriand

Three 'Berger' stools

circa 1953

Two in cedar and one in ebonised cedar.

Tallest: 28.6 cm (11 1/4 in.) high, 32.2 cm (12 5/8 in.) diameter

Estimate

£9,000 — 12,000

[Go to Lot](#)



Provenance

Private collection, France

Acquired from the above by the present owner, 2013-2016

Literature

Jacques Barsac, *Charlotte Perriand: Complete Works, Volume 2, 1940-1955*, Paris, 2015, pp. 443-45, 467, 468, 473, 515

Jacques Barsac, *Charlotte Perriand: Complete Works, Volume 3, 1956-1968*, Paris, 2017, throughout

François Laffanour et al., *Living with Charlotte Perriand*, Paris, 2019, throughout

Design

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70

Ado Chale

Unique two-part table

circa 1985

Brass, brass-covered concrete, petrified wood.

35.8 x 136.7 x 90.8 cm (14 1/8 x 53 7/8 x 35 3/4 in.), as shown

Side of tabletop incised *chale*.

Estimate

£12,000 — 18,000

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70

Ado Chale

Provenance

Private collection, Wales

Design

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71

Max Ingrand

Rare chandelier

circa 1955

Glass, brass, niello-treated brass.

69.5 x 128 x 102 cm (27 3/8 x 50 3/8 x 40 1/8 in.)

Manufactured by Fontana Arte, Milan, Italy.

Estimate

£18,000 — 24,000 Ω

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71

Max Ingrand

Provenance

Private collection, Milan

Design

London Auction / 12 May 2022 / 2pm BST



72

Maria Pergay


Rare sideboard

circa 1977

Laminated wood, brass, stainless steel.

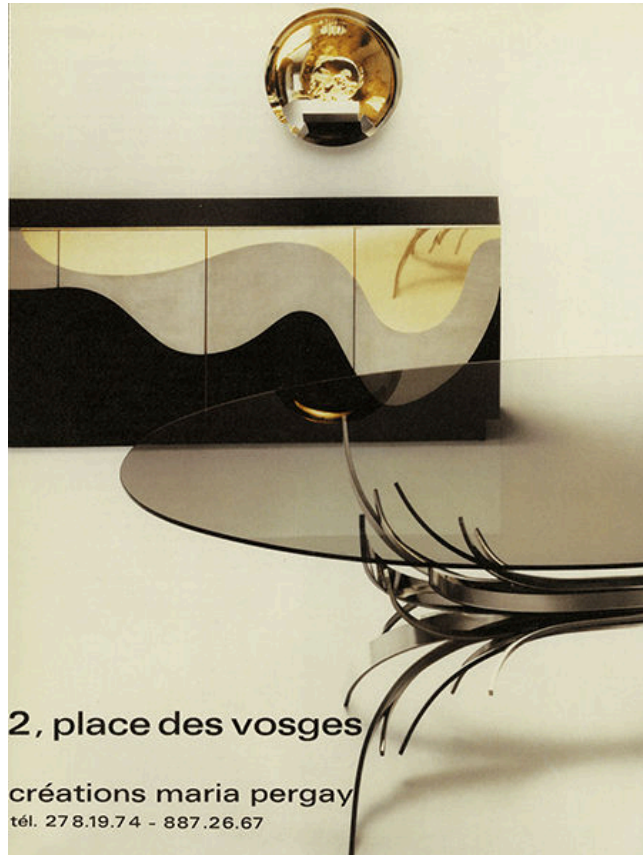
75.5 x 200.2 x 45.5 cm (29 3/4 x 78 7/8 x 17 7/8 in.)

Estimate

£30,000 — 50,000 

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A French magazine advert for Maria Pergay's boutique in Place des Vosges, Paris, featuring the present model sideboard. Photo: Suzanne Demisch, *Maria Pergay: Between Ideas and Design*, Verona, 2006

Literature

Suzanne Demisch, *Maria Pergay: Between Ideas and Design*, Verona, 2006, p. 46

Suzanne Demisch and Stephane Danant, *Maria Pergay: Complete Works, 1957-2010*, Bologna, 2011, p. 195

Provenance

Private collection, France, acquired directly from the artist

Private collection, Paris, acquired from the above

Design

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73

Georges Jouve

Pitcher

circa 1955

Glazed earthenware.

30.8 x 17 x 12 cm (12 1/8 x 6 3/4 x 4 3/4 in.)

Underside incised with artist's cipher and *JOUVE*.

Estimate

£1,800 — 2,400 Ω

[Go to Lot](#)



Provenance

Private collection, France

Literature

Pierre Staudenmeyer, *La Céramique Française des Années 50*, Paris, 2001, p. 215

Philippe Jousse and Galerie Jousse Entreprise, *Georges Jouve*, Paris, 2005, pp. 17, 98, 284, 288, 289

Design

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74

Pierre Jeanneret

Low sofa, designed for the High Court and Punjab University student residences, Chandigarh

circa 1955

Fabric, teak.

85.5 x 140.4 x 65 cm (33 5/8 x 55 1/4 x 25 5/8 in.)

Front of one leg inscribed *H.C/17 / 1.*

Estimate

£15,000 — 20,000

[Go to Lot](#)



Provenance

Galerie Jousse Entreprise, Paris

Acquired from the above by the present owner

Literature

Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret, The Indian Adventure: Design, Art, Architecture*, Paris, 2010, pp. 362, 565

Galerie Patrick Seguin, *Le Corbusier, Pierre Jeanneret: Chandigarh, India 1951-66*, Paris, 2014, p. 283

Design

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75

Charlotte Perriand

Five high 'Berger' stools

circa 1953

Four in African mahogany and one in beech.

Tallest: 45.4 cm (17 7/8 in.) high, 32.8 cm (12 7/8 in.) diameter

Editioned by Galerie Steph Simon, Paris, France.

Estimate

£15,000 — 25,000

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Provenance

Artcurial, Paris, 'Design', 16 May 2018, lot 29

Acquired from the above the present owner, for four

Private collection, France

Acquired from the above by the present owner, for one

Literature

Jacques Barsac, *Charlotte Perriand: Complete Works Volume 2, 1940-1955*, Paris, 2015, pp. 162, 163, 169, 302, 303, 305, 311, 380, 381

Jacques Barsac, *Charlotte Perriand: Complete Works Volume 3, 1956-1968*, Paris, 2017, p. 90

Façois Laffanour et al., *Living with Charlotte Perriand*, Paris, 2019, throughout

Design

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76

George Nakashima

'Lounge Chair with Arm Right'

designed circa 1962, executed 1963

American black walnut, hickory.

84 x 76.9 x 73.6 cm (33 1/8 x 30 1/4 x 28 7/8 in.)

Underside inscribed *BENNETT*. Together with a copy of the original order card.

Estimate

£5,000 — 7,000

[Go to Lot](#)



Provenance

Bennett Construction Company, Bethesda, United States

Galerie Alexandre Guillemin, Paris

Acquired from the above by the present owner, 2017

Literature

George Nakashima, *The Soul of a Tree: A Woodworker's Reflections*, Tokyo, 1981, p. 50

Derek E. Ostergard, *George Nakashima: Full Circle*, exh. cat., American Craft Museum, New York, 1989, p. 160

Mira Nakashima, *Nature, Form & Spirit: The Life and Legacy of George Nakashima*, New York, 2003, p. 97

Design

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77

Donald Judd

'Armchair 1'

designed 1984, produced 1990

Painted aluminium.

75 x 50.1 x 50 cm (29 1/2 x 19 3/4 x 19 5/8 in.)

Produced by Janssen C.V., the Netherlands. Underside of seat impressed *DJ 1090*.

Estimate

£3,000 — 5,000 Ω

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Donald Judd

Provenance

Galerie Aronowitsch, Stockholm

Acquired from the above by the present owner, 1993

Literature

Nigel Prince, ed., Donald Judd and Alex Coles, *Donald Judd: A Good Chair is a Good Chair*, exh. cat, Ikon Gallery, Birmingham, 2010, front cover, pp. 62, 67, 83, 115

Donald Judd, *Donald Judd Spaces*, New York, 2020, p. 247

Design

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78

Shiro Kuramata

'Just in Time' clock

1986

Melamine, natural branches, wool, nylon.

52 x 37 x .6 cm (20 1/2 x 14 5/8 x 0 1/4 in.)

Reverse with paper label inscribed *Just in Time/*
1986./Shiro Kuramata.

Estimate

£3,000 — 5,000

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Provenance

Gifted by the artist's wife to the present owner, 2011

Literature

Shiro Kuramata 1934-1991, exh. cat., Hara Museum of Contemporary Art, Tokyo, 1996, pp. 70, 78, 181

Deyan Sudjic, *Shiro Kuramata: Essays & Writings*, London, 2013, p. 175

Deyan Sudjic, *Shiro Kuramata: Catalogue of Works*, London, 2013, p. 346

Design

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79

Jean Prouvé

'Chaise no. 4'

circa 1934

Birch plywood, painted steel, brass.

74 x 39.8 x 48.3 cm (29 1/8 x 15 5/8 x 19 in.)

Manufactured by Les Ateliers Jean Prouvé, France.

Estimate

£12,000 — 18,000

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Provenance

Private collection, France

Acquired from the above by the present owner, 2015

Literature

Peter Sulzer, *Jean Prouvé: Œuvre Complète/Complete Works, Volume 3: 1944-1954*, Basel, 2005, pp. 82, 83

Alexander von Vegesack, ed., *Jean Prouvé: The Poetics of the Technical Object*, exh. cat., Vitra Design Museum, Weil am Reil, 2006, p. 310

Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris, 2017, pp. 234, 246

Design

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80

Georges Jouve

Dish

circa 1954

Glazed earthenware with overglaze enamel.

5.4 x 32.3 x 22.3 cm (2 1/8 x 12 3/4 x 8 3/4 in.)

Underside incised with artist's cipher and *JOUVE*.

Estimate

£7,000 — 9,000

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Provenance

Private collection, London

Literature

Philippe Jousse and Galerie Jousse Entreprise, *Georges Jouve*, Paris, 2005, pp. 152, 153, 160, 161

Design

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81

Nanna and Jørgen Ditzel

Rare two-seater sofa


1949

Fabric, stained beech.

76.7 x 144.6 x 73.6 cm (30 1/4 x 56 7/8 x 28 7/8 in.)

Executed by master cabinetmaker Knud Willadsen,
Lillerød, Denmark.

Estimate

£12,000 — 18,000 

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Nanna and Jørgen Ditzel's daughter, Dennie Ditzel, in conversation with Kirsten MacDonald, Phillips Regional Director, Scandinavia

Phillips: What were Nanna and Jørgen Ditzel's inspirations for their designs?

DD: My parents inspired one another and worked together to produce pieces that they thought were needed at the time. They developed and created furniture that they themselves would use. Every year, they participated in the Cabinetmakers' Guild exhibition which was a significant commitment as entire furniture sets had to be designed and executed.

Nanna was particularly inspired by the height of spaces and cared to utilise the cubic meters available, rather than just the square meters of a room. One evening in 1952, as they thought about how to move away from conventional furniture design, Nanna and Jørgen counted the feet of all the furniture in their living room and reached a number close to fifty. They then climbed onto the dining table and realised everything looked different from that vantage point. This inspired their seating arrangement experiment where they used the entire dimensions of a room to create a stepped environment made from foam-rubber elements. The upholstered steps could accommodate a variety of moulded foam furniture and gave people different perspectives from within the same room. Their installation was exhibited at Winkel & Magnussen in central Copenhagen.



The seating arrangement experiment designed by Nanna and Jørgen Ditzel in 1952. Nanna Ditzel on the far right in the middle row, Jørgen Ditzel on the far right. Knud Willadsen on the far left on the bottom row. Photo: Nanna Ditzel Design

DD: They also found design cues from their travels. Nanna lived in London for 18 years and spent some time in Trinidad and Tobago where the railings on houses and the colonial style architecture inspired her to create outstanding combinations of shapes and patterns such as the 'Trinidad Chair'.

Phillips: What might have been the starting point for the design of this rare sofa and the striking shape of its backrest?

DD: Nature was an important source of creativity for my parents, which influenced their use of organic shapes. Nanna used to say: "Look out into nature, there are no right angles!". They also believed that their designs went beyond the categorisation of Danish design as solely minimalist.

"Look out into nature, there are no right angles!" —Nanna Ditzel

Phillips: Many of Nanna's pieces are now recognisable designs while this sofa is a rare early gem. Do you know why it was not put into larger production?

DD: I wonder why this sofa didn't make it into a larger production. Perhaps it was Søren Willadsen, the cabinetmaker who executed many of their sofas, who decided this; it could also have been too expensive to make or maybe the upholstery seemed complicated. The sofa was executed by master cabinetmaker Knud Willadsen and I believe that less than ten pieces were ever made.

Phillips: Did Nanna and Jørgen have a view about the role of furniture design in society?

DD: Yes, they did. To them, it was essential that form and function complement each other. Aesthetics were a priority, but they also strived to create pieces that could improve lives and enhance surroundings. My parents cared deeply about making furniture that was at once useful and beautiful to look at.

Phillips: Could you tell us about their joint design process?

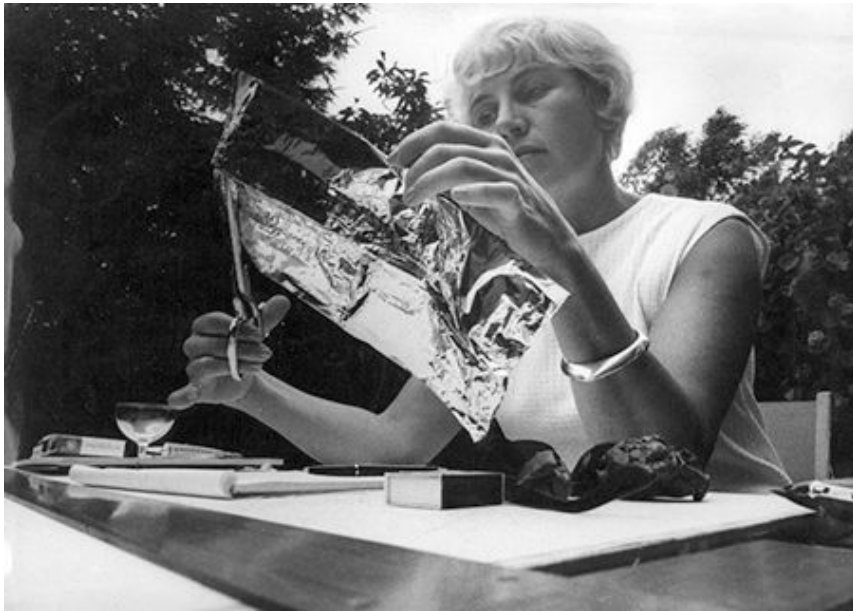
DD: My parents collaborated closely and developed their thoughts together. One would take over when the other stopped. Jørgen taught at the School of Interior Design in Copenhagen (led by Finn Juhl and where Bodil Kjær was one of Jørgen's students). Designing was a shared and hands-on experience for them. They made sketches which later became models. These were mostly small paper models glued together or made from modelled wax which they then mocked up in real size (using either cardboard, tubes, or wood). They went through all these steps very thoroughly, supporting each other. If one ran out of steam, then the other would bring 'fresh' eyes to move the project or idea along.



Nanna and Jørgen Ditzel working together, circa 1955-1956 Photo: Nanna Ditzel Design

Phillips: Nanna has talked about the importance of her surroundings and observations on her designs. Do you have memories of your parents at work?

DD: Yes, I have memories of my parents' working process. Nanna saved all their sketches. On the front, they described projects such as: 'wooden chair', 'experiments with thin veneer', 'millings', etc. It was a detailed script which included her thoughts, defining how the piece would act as a sculpture and function in the room. One example might be 'room for two, good dialogue'. It could also include thoughts about testing different wood types and experimenting with veneer. Every design was carefully written up before moving into the production phase.



Nanna's hands-on design process, circa 1965-66 Photo: Nanna Ditzel Design

Phillips: Nanna has also talked about her desire to create furniture that transcended the functional. This piece seems to be a poetic iteration of that desire to express emotion beyond function in her pieces. What are your thoughts on this higher vision for furniture that your mother had?

DD: I think it can be linked back to their design education. Kaare Klint defined the development of Danish furniture design at that time, where function was in the forefront. Yet my parents were big believers that furniture needed to come alive through its shape. The definition of their own design language was enormously important to them. Take for example the jewellery that Nanna loved making. She used to say, 'You only design jewellery if the shape is striking.' I asked her once, if she had not become what she became, what would she have chosen? She replied: "Sculptor!". The crafting of beautiful shapes was paramount to her and she often said that it would hurt her soul if something didn't look beautiful.

Phillips: Does this sofa have a name?

DD: No, it doesn't. Nanna didn't tend to name her pieces but the cabinetmaker gave them numbers. To me, it was always the 'Heart Sofa'. This is the first time I see it in the flesh, as I've only seen it from literature in the past!

To me, it was always the 'Heart Sofa' —Dennie Ditzel



The 'Heart Sofa' from above

Provenance

Private collection, Copenhagen

Literature

Dansk Kunsthåndværk, Copenhagen, November 1950, p. 192

Henrik Sten Møller, *Motion and Beauty: The Book of Nanna Ditzel*, Copenhagen, 1998, pp. 42, 43

Hanne Horsfeld, *Danske Designere: Nanna Ditzel*, Denmark, 2007, p. 20

Design

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82

Finn Juhl

Rare three-seater sofa


1949

Maple, teak, fabric.

89.6 x 203.2 x 78.7 cm (35 1/4 x 80 x 30 7/8 in.)

Executed by master cabinetmaker Søren Willadsen,
Denmark.

Estimate

£20,000 — 30,000 

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Two Remarkable Danish Sofas

By Thomas Dickson, Architect, Industrial Designer and Author of *Dansk Design*

1949 was a very good year for Danish furniture design. Several chairs that are now considered to be classic masterpieces were shown for the first time at the annual Cabinetmakers' Exhibition in Copenhagen. Hans J. Wegner's remarkable 'the Round Chair' was present, though hardly noticed at first, amongst all the other artistic and visually striking pieces designed by his many colleagues. Only later did it become his claim to fame. Finn Juhl's 'Chieftain Chair' was also revealed on this occasion. This huge chair is considered to be the pinnacle of Juhl's work within his sculptural design style. It was successfully executed with delicate details and outstanding craftsmanship by master cabinetmaker Niels Vodder.

The present three-seater sofa has many of the same qualities as the 'Chieftain Chair'. It also dates from 1949 but, more importantly, it has similar design and construction features. Juhl was one of the first designers to actively emphasize the separation between the load-bearing framework and the person-bearing seating parts. One can quickly and clearly recognize how the sofa's refined wooden framework seems to be somewhat detached from the upholstered elements of the seat and backrest. In other words, there is a structural frame, almost like scaffolding, and then there are the soft parts that meet the human body. The sofa is broken down even further into smaller components, at least visually. The seat and backrest are in two different colours, highlighting that they are independent components of the whole design. Similarly, the frame consists of different wood types: the armrests and the bottom parts of the five legs are made of teak, while the rest of the frame is made of maple.

This sofa may be considered slightly more restrained than Finn Juhl's other furniture, but it has details that point towards his stylistic direction. For example, the front legs don't go all the way up to support the armrest directly but stop just millimetres below, thus adding to the traditional feeling of lightness and elegance of a Juhl piece. The sofa was made by master cabinetmaker Søren Willadsen who had a large furniture workshop in the town of Vejen in Southern Jutland. The company was almost the size of a factory but based on traditional craftsmanship and high standards. Several Danish modern designers had some of their pieces made here; alongside Finn Juhl, there were Illum Wikkelsø, Kristian Vedel and, last but not least, Nanna and Jørgen Ditzel.



The rare three-seater sofa was presented at the 39th Købestævnet fair in Fredericia, Denmark, August 1949 Photo: Designmuseum Danmark

The rare two-seater sofa by the Nanna and Jørgen Ditzel was coincidentally crafted by Søren Willadsen's son, Knud Willadsen, who had his workshop in Copenhagen. For a couple of years in the late 1940s, Knud had a close collaboration and shared a workshop with Einar Pedersen, the renowned co-founder of PP Furniture who makes many of Hans Wegner's most famous chairs today. The Ditzel sofa is also from 1949 but shows quite a different approach to design than the Juhl three-seater. Apart from the stained beech legs, the framework is fully upholstered and disguised by an off-white fabric. This was perhaps an atypical design for the Ditzel couple at the time yet points to some designs that appear in Nanna Ditzel's later work.



A sofa for intimate conversation Photo: Nanna Ditzel Design

This two-seater sofa is evidently meant for human interaction between two people, a seating for intimate conversation. It has a soft and cosy aspect, with a size that would fit nicely into the small homes of the 1940s and 1950s. The design almost looks like two comfortable easy chairs have been merged into one piece of furniture. It can be seen as an interesting and sympathetic forerunner of some of the more elaborate cushioned environments designed by the Ditzels in the early 1950s, such as their low and informal sofa-like furnishings. After Jørgen's death in 1961 at only 40 years old, Nanna continued working on more advanced concepts. In the sixties, her designs became increasingly daring with new ideas for non-traditional seating arrangements that consisted of terraced living spaces covered with custom upholstered modular pieces. The purpose was to create environments for unconventional social gatherings.

Many years later, in 1989, Nanna Ditzel would return to the intimate two-seater furniture design. She designed the 'Bench for Two' for Fredericia Furniture, consisting of a seat in solid maple with a double circular-shaped backrest in very thin airplane plywood. This back part had a very graphic silk screen printed decoration. The 'Bench for Two' won the gold medal at the International Furniture Design Competition in Asahikawa, Japan, the following year. The 1949 Ditzel sofa was

perhaps less advanced but, apart from being more comfortable, it gave a hint of what was to come decades later. It aimed to stimulate good conversations and a feeling of togetherness. In contrast, Finn Juhl's sofa is a more formal and artistically elaborate example of Danish modern furniture. They are two different designs with two different ideas of how a new furniture style could help create a better, or at least a more beautiful world.

Provenance

Private collection, Denmark

Acquired from the above by the present owner

Literature

Bygge og Bo, no. 3, Jubilæumsnummer 1939-1949, p. 18

Aalborg Stiftstidende, 2 February 1950, n.p. for an advertisement

Design

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83

Arne Jacobsen

Pair of wall lights, model no. 34505

circa 1967

Stainless steel.

Each: 3.5 x 21 x 4.6 cm (1 3/8 x 8 1/4 x 1 3/4 in.)

Manufactured by Louis Poulsen, Copenhagen,
Denmark.

Estimate

£2,000 — 3,000 Ω

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Provenance

Private collection, Denmark

Literature

Louis Poulsen, sales catalogue, Copenhagen, 1967, p. D30

Mobilia, no. 159, October 1968, pp. 44, 45

Design

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84

Finn Juhl

Daybed, model no. Bo 103

circa 1955

Leather, stained pine, ash, patinated steel, teak.

45.4 x 194.7 x 89.2 cm (17 7/8 x 76 5/8 x 35 1/8 in.)

Manufactured by Bovirke, Denmark.

Estimate

£5,000 — 7,000 Ω

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Provenance

Private collection, Denmark

Literature

Bovirke, sales catalogue, Denmark, circa 1960, n.p.

Design

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85

Barbro Nilsson

'Gråspättan' rug

designed 1943, executed 1950s

Handwoven wool on a linen warp.

328 x 206.5 cm (129 1/8 x 81 1/4 in.)

Produced by Märta Måås-Fjetterström AB, Båstad, Sweden. Woven with manufacturer's mark *AB MMF* and artist's initials *BN*.

Estimate

£4,000 — 6,000 Ω

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Provenance

Private collection, Sweden

Literature

Viggo Sten Møller, *En bok om Barbro Nilsson*, Stockholm, 1977, p. 66 for the design

Marita Maås-Fjetterström: Marita flyger igen!:90 år med Marita Maås-Fjetterström

3.10.2009-6.1.2010, exh, cat., Liljevalchs konsthall, Stockholm, 2009, p. 143 for the design

Design

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86

Paavo Tynell

Rare table lamp, model no. 5321

circa 1941

Brass, rattan.

33.5 x 27 x 27 cm (13 1/4 x 10 5/8 x 10 5/8 in.)

Produced by Taito Oy, Helsinki, Finland. Underside impressed *TAITO*.

Estimate

£4,000 — 6,000

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Literature

Marianne Aav and Nina Stritzler-Levine, eds, *Finnish Modern Design: Utopian Ideals and Everyday Realities: 1930-1997*, exh. cat., Museum of Art and Design, Helsinki, 1998, p. 286

Charlotte and Peter Fiell, *Scandinavian Design*, Koln, 2002, p. 626

Charlotte and Peter Fiell, eds., *1000 Lights, Volume 1: 1879 to 1959*, Cologne, 2005, p. 398

Paavo Tynell, exh. cat., Galerie Eric Philippe, Paris, 2010, pp. 63, 64

Design

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87

Poul Henningsen

Early table lamp, type 4/3 shades

circa 1927

Painted copper, glass, nickel-plated brass, Bakelite.

54 cm (21 1/4 in.) high

Manufactured by Louis Poulsen, Copenhagen, Denmark. Interior fixture impressed *PAT. APPL.*

Estimate

£6,000 — 8,000 Ω

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Provenance

Private collection, Denmark

Literature

Tina Jørstian and Poul Eric Munk Nielsen, eds., *Light Years Ahead: The Story of the PH Lamp*, Copenhagen, 1994, p. 147

Design

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88

Hans J. Wegner

Set of sixteen 'Chinese' chairs, model no. 4283

designed 1944, produced 1981

Sapele, leather.

Each: 81.6 x 50.8 x 52.8 cm (32 1/8 x 20 x 20 3/4 in.)

Manufactured by Fritz Hansen, Copenhagen, Denmark. Underside of fifteen with manufacturer's paper label printed *FH/Fritz/Hansen/MADE IN DENMARK 1981* and underside of one with trace of manufacturer's paper label.

Estimate

£15,000 — 20,000 Ω

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Provenance

Private collection, Denmark

Literature

Johan Møller Nielsen, *Wegner: En Dansk Møbelkunstner*, Copenhagen, 1965, p. 36

Jens Bernsen, *Hans J. Wegner: Om Design*, exh. cat., Dansk Design Center, Copenhagen, 1995, pp. 17, 26, 27, 68

Christian Holmsted Olesen, *Wegner: Just One Good Chair*, exh. cat., Design Museum Denmark, Copenhagen, 2014, pp. 121, 122

Design

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89

Nils and Eva Koppel

Wingback armchair


circa 1947

Fabric, stained beech.

94.3 x 73.2 x 79.4 cm (37 1/8 x 28 7/8 x 31 1/4 in.)

Produced by Slagelse Møbelværk, Denmark.

Estimate

£3,000 — 5,000 

[Go to Lot](#)



Provenance

Private collection, Denmark

Literature

Møbelhandleren, no. 9-10, 1947, front cover, p. 26

Bonytt, Oslo, 1947, p. 176

Design

London Auction / 12 May 2022 / 2pm BST



90

Svend Aage Holm Sørensen

Tripod floor lamp

circa 1959

Coloured glass, glass, teak, brass.

138 x 39.5 x 39.5 cm (54 3/8 x 15 1/2 x 15 1/2 in.)

Produced by Holm Sørensen & Co., Copenhagen, Denmark.

Estimate

£4,000 — 6,000 Ω

[Go to Lot](#)



Provenance

Private collection, Denmark

Literature

Henry Fuller, ed., *Decorative Art: The Studio Year Book 1959-1960*, London, 1959, p. 124 for a similar example

Design

London Auction / 12 May 2022 / 2pm BST



91

Hella Jongerius

Four unique vases, from the 'Coloured Vases' series 3

2010

Cast porcelain, glaze, paint, graphite.

Each: 41 cm (16 1/8 in.) high, 16 cm (6 1/4 in.) diameter

Produced by Royal Tichelaar Makkum, the Netherlands. Numbers 228, 252, 269 and 283 from an edition of 300 plus 7 artist's proofs. Body of each with artist's mark, clay code *M18/1280°C* and inscribed with unique glaze codes. Underside of each inscribed with respective edition numbers, stamped with pottery mark *HELLA JONGERIUS/makkum* and further inscribed *Hella*. Each with original box and signed *Misfit* monograph published by Phaidon Press.

Estimate

£6,000 — 9,000

[Go to Lot](#)



Fusing Industry and Craft

The vases in the present lot are a vibrant embodiment of Dutch designer Hella Jongerius' ability to fuse industry and craft. As a product designer across many categories, she has repeatedly shown her ability to celebrate the benefits of standardised production methods juxtaposed with the depth, intricacy and subjectiveness of more traditional making techniques.



The production process of the vases Photo: Roel van Tour

The body of each work is marked in graphite with a unique glaze code, resulting from the artist's elaborate colour combination research. The process behind the production of these vases is described in the *Misfit* monograph that accompanies them as 'an investigation into the perception of colours that optically merge'. It further explains that, 'on the basis on 100 old mineral recipes and 100 industrial colour transfers, 300 polychrome colours were produced which are reminiscent of the colour intensities of old paintings.'

The works are from the third of three 'Coloured Vases' series which followed the first and second series from 2003 and 2007. Each series involved different experiments with colours in which one vase (the 'Red White Vase' from 1997) was used as the canvas. Alongside this edition of 300 vases, there is an additional edition of 300 vases from this series in the designer's own collection.



Unique vases from the Coloured Vases, series 3 Photo: Gerrit Schreurs

Provenance

Private collection, Copenhagen

Literature

Hella Jongerius, *Misfit*, 2010, p. 208

Design

London Auction / 12 May 2022 / 2pm BST



92

Allen Jones

Prototype 'Love Seat'

1987

Birch plywood, stained birch plywood.

111 x 104 x 81.5 cm (43 3/4 x 40 7/8 x 32 1/8 in.)

Produced by Crowdys Wood Products, London, UK.

Estimate

£7,000 — 9,000

[Go to Lot](#)



At his Aram Store on the King's Road in the 1960s, designer and arts patron Zeev Aram introduced design household names including Marcel Breuer, Le Corbusier and Charlotte Perriand to the UK. Aram's life commitment to design saw him foster and promote young talent, staging graduate exhibitions in his store and later at his Covent Garden space. Aram was also recognised for championing Eileen Gray's work and the two of them became close friends; he was instrumental in ensuring her work was not to be forgotten. In 1987, on the 23rd anniversary of Aram Designs, Aram organised an exhibition for which he commissioned design works from celebrated artists such as Peter Blake, Eduardo Paolozzi, Norman Foster, Lord Snowdon and Allen Jones. The present prototype 'Love Seat' was one of two works designed by Jones.



Allen Jones with his prototype 'Love Seat' Photo: Aram Designs

Since the early 1960s, Allen Jones has been a central figure of the British Pop art movement. The radical nature of his work became more distinct after he briefly relocated to New York City in 1964. There, Jones began exploring erotic motifs, which he had only discreetly alluded to in previous works. Discovering that *risqué* imagery was more prevalent in American advertising and magazines than in his native Britain, the artist began developing an overtly sexualised visual language that questioned the conventional ideologies of his time.

Steeped in theory but taking the street as his theatre, Jones looked to develop a unique language through which he could create his idealised figures. The stylised bodies of both men and women employ and exaggerate clichés to arouse an emotional response in the viewer. While his work has earned adoration from fellow artists and viewers alike, he has also caused outcry through his seeming sexual objectification of women, most infamously in his chairs, hatstands, and other pieces of furniture in the shape of realistic life-size female forms. He avers that, 'the artist cannot worry about how someone might misconstrue the work. When you're doing the work, your duty is to make the image within the language of the artistic frame of reference you are pursuing. If someone doesn't like it, that's tough.'

He has also said 'Aram's invitation to design a piece of furniture has given me the opportunity to introduce 'functionality' into my sculptural pre-occupations. A love seat, like a bench, has a social connotation but with a vital difference, the former implies intercourse whilst the latter, discourse. Either way it is an act of imagination.'

'A love seat, like a bench, has a social connotation but with a vital difference, the former implies intercourse whilst the latter, discourse. Either way it is an act of imagination.' —Allen Jones

Inspired by the static mannequins of his earlier work, 'Love Seat' is a less abrasive representation of the female figure. A stylized body lies on its elbows and knee whilst one leg is held higher and rests on the tip of its toes. A pose suggestive an invitation for two to sit and have an intimate conversation. It is a delightful piece which at once provides a sense of sensuality and intellectual enjoyment.

Provenance

Aram Designs, London

Thence by descent to the present owner

Exhibited

'AD 23 Collection', Aram Designs Ltd., London, 7 April-22 May 1987

Literature

Caroline Clifton-Mogg, 'Chair Play', *Harpers & Queen*, May 1987, illustrated pp. 183, 186

Georgina Howell, 'Artisans', *The Sunday Times*, April 1987, n.p.

'Stick'n Stones', *Time Out*, April 1987, n.p.

José Manser, 'Aram's altruism woos industry', *Design Week*, September 1988, n.p.

Design

London Auction / 12 May 2022 / 2pm BST



93

Pierre Jeanneret

Demountable chair

circa 1953

Teak, fabric, fabric cord.

63.7 x 53.5 x 63 cm (25 1/8 x 21 1/8 x 24 3/4 in.)

Estimate

£8,000 — 12,000

[Go to Lot](#)



Provenance

Galerie Alexandre Guillemain, Paris

Acquired from the above by the present owner, 2016

Literature

Eric Touchaleaume and Gerald Moreau, *Le Corbusier Pierre Jeanneret, The Indian Adventure, Design-Art-Architecture*, Paris, 2010, pp. 268, 280, 281, 328, 557

Design

London Auction / 12 May 2022 / 2pm BST



94

Mathieu Matégot

'Perfo-Lux' floor lamp

circa 1953

Painted aluminium, painted steel, brass, painted brass.

159.2 x 65.4 x 40.3 cm (62 5/8 x 25 3/4 x 15 7/8 in.)

Estimate

£10,000 — 15,000

[Go to Lot](#)



Provenance

Galerie Matthieu Richard, Paris

Acquired from the above by the present owner, 2020

Literature

Patrick Favardin, *Mathieu Matégot*, Paris, 2014, pp. 135, 148, 194

Design

London Auction / 12 May 2022 / 2pm BST



95

Ernst Spolén

Console table

circa 1929

Lacquered wood, gilded wood, marble.

74.6 x 140.2 x 64.9 cm (29 3/8 x 55 1/4 x 25 1/2 in.)

Estimate

£7,000 — 9,000

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Provenance

Galerie Eric Philippe, Paris

Karl Lagerfeld, Paris

Christie's, Paris, 'Karl Lagerfeld Collection', 13 December 2001, lot 76

Acquired from the above by the present owner

Design

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96

Ole Wanscher

Pair of armchairs

circa 1960

Sapele, leather.

Taller: 85.4 x 60.6 x 53.4 cm (33 5/8 x 23 7/8 x 21 in.)

Executed by master cabinetmaker A.J. Iversen, Copenhagen, Denmark. Underside of one with paper label printed *Snedkermester/A. J. Iversen/København*.

Estimate

£4,000 — 6,000 Ω

[Go to Lot](#)



Literature

Bodil Busk Laursen, Søren Matz and Christian Holmsted Olesen, eds., *Mesterværker - 100 års dansk møbelsnedkeri*, Sweden, 2000, p. 129

Design

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97

Ron Arad

'Little Heavy' chair


circa 1989

Mirror-polished stainless steel.

76 x 58 x 67.7 cm (29 7/8 x 22 7/8 x 26 5/8 in.)

Produced by One Off, London, UK. From the edition of 20 plus 5 artist's proofs.

Estimate

£15,000 — 20,000 

[Go to Lot](#)



Provenance

Gifted to the present owner, 1996

Literature

Sticks & Stones: One Offs & Short Runs, Ron Arad 1980-1990, exh. cat., Vitra Design Museum, Weil am Rhein, 1990, pp. 112, 113

Deyan Sudjic, *Ron Arad*, London, 1999, pp. 58, 59

Ron Arad: A Retrospective Exhibition 1981-2001, exh. cat., Barry Friedman Ltd., New York, 2005, pp. 66, 67, 101

Paola Antonelli, Jonathan Safran Foer and Marie-Laure Jousset, *Ron Arad: No Discipline*, exh. cat., Museum of Modern Art, New York, 2009, pp. 82, 83

Design

London Auction / 12 May 2022 / 2pm BST



98

Georges Jouve

Mirror

circa 1955

Glazed earthenware, mirrored glass.

27.6 x 31.1 x 8.5 cm (10 7/8 x 12 1/4 x 3 3/8 in.), as shown

Reverse incised with artist's cipher and *JOUVE*.

Estimate

£6,000 — 8,000

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Provenance

Artcurial, Paris, 'Design', 22 November 2011, lot 5
Acquired from the above by the present owner

Literature

Philippe Jousse and Galerie Jousse Entreprise, *Georges Jouve*, Paris, 2005, p. 260

Design

London Auction / 12 May 2022 / 2pm BST



99

André Dubreuil

Pair of 'Soleil' wall-mounted candle holders

circa 1987

Steel, copper, glass.

Each: 67 x 38.1 x 18 cm (26 3/8 x 15 x 7 1/8 in.)

Estimate

£3,000 — 5,000

[Go to Lot](#)



Provenance

Acquired directly from the designer by the present owner, circa 1989

Literature

Jean-Louis Gaillemin, *André Dubreuil: Poète du Fer*, Paris, 2006, pp. 27, 73, 123

Design

London Auction / 12 May 2022 / 2pm BST



100

Pierre Jeanneret

Pair of chairs

circa 1956

Oak, rattan.

Each: 82.6 x 50.1 x 66.3 cm (32 1/2 x 19 3/4 x 26 1/8 in.)

Estimate

£10,000 — 15,000

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Provenance

Galerie Alexandre Guillemain, Paris

Acquired from the above by the present owner

Literature

Michel Weill, 'L'appartement subtil', *La Maison Française*, no. 103, December 1956-January 1957,

pp. 44, 45

Design

London Auction / 12 May 2022 / 2pm BST



101

Attributed to Martin Eisler

Bench with integrated shelf

circa 1957

Chestnut, fruitwood, wenge, glass, painted steel.

40.2 x 231 x 49.6 cm (15 7/8 x 90 7/8 x 19 1/2 in.)

Estimate

£6,000 — 8,000 Ω

[Go to Lot](#)



Attributed to Martin Eisler

Provenance

Private collection, Florianopolis

Private collection, Milan, acquired from the above

Thence by descent

Design

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102

Max Ingrand

Table lamp, model no. 2150

circa 1962

Painted beech, glass.

65.8 cm (25 7/8 in.) high

Manufactured by Fontana Arte, Milan, Italy.

Estimate

£6,000 — 8,000 Ω

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102

Max Ingrand

Provenance

Private collection, Milan

Literature

Quaderni Fontana Arte 4, sales catalogue, Milan, 1962, p. 118

Design

London Auction / 12 May 2022 / 2pm BST



103

Mattia Bonetti

'Yo-Yo' coffee table

2008

Polished aluminium.

42 cm (16 1/2 in.) high, 142 cm (55 7/8 in.) diameter
Editioned by David Gill Gallery, London. Number 1 from
the edition of 30 plus 2 prototypes and 2 artist's
proofs. Bottom section impressed with artist's
facsimile signature and *David Gill/London*.

Estimate

£12,000 — 18,000

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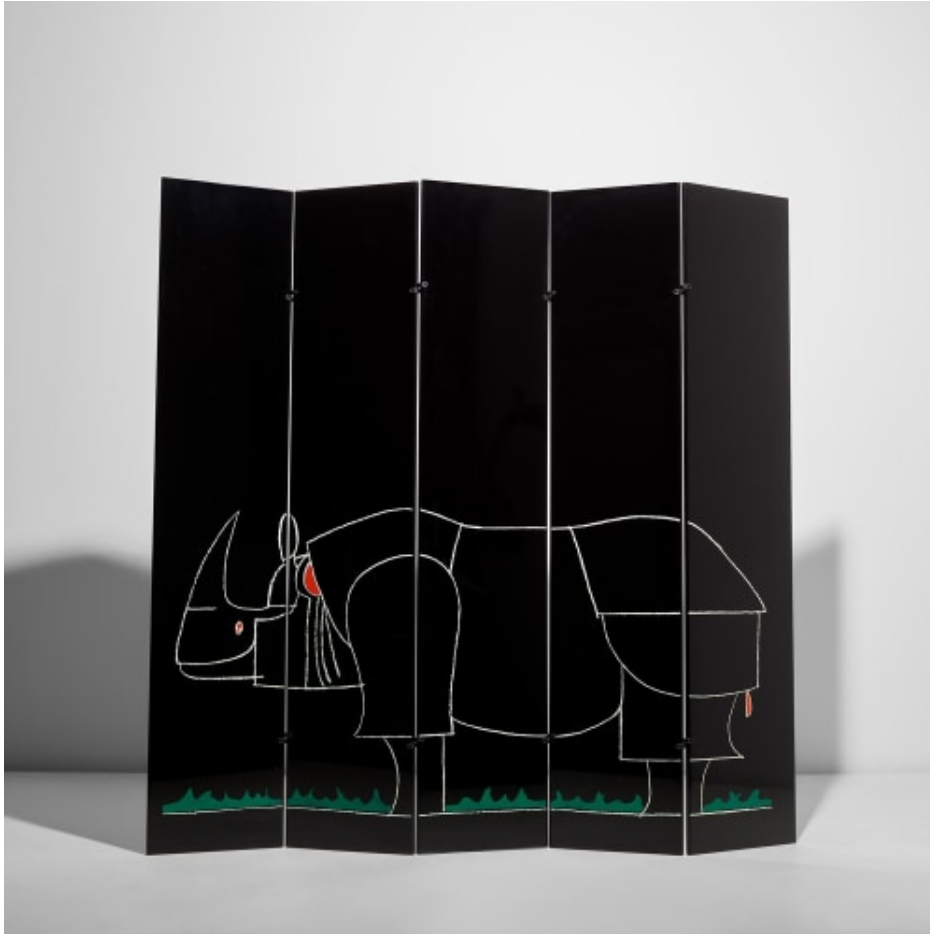
Provenance

David Gill Gallery, London

Acquired from the above by the present owner, 2008

Literature

Jacqueline du Pasquier and Jean Jacques Wettel, *Mattia Bonetti, Volume 2*, Paris, 2016, p. 396



104

François-Xavier Lalanne and Kazuhide Takahama

'Rhinocéros' five-panelled screen, from the 'Ultramobile' series


circa 1976

Lacquered and serigraph-printed plywood, rubber.

Each panel: 219.9 x 45.1 x 1.9 cm (86 5/8 x 17 3/4 x 0 3/4 in.)

Produced by Gavina for Studio Simon, Bologna, Italy.

Estimate

£25,000 — 35,000 

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Provenance

Private collection, Bologna

Acquired from above by the present owner

Literature

Simon International, '*Ultramobile*', sales catalogue, Italy, 1970s, p. 21

Fondazione Scientifica Querini Stampalia, ed., *Dino Gavina: Collezioni Emblematiche del Moderno dal 1952 al 1992*, Milan, 1992, p. 94

Design

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105 Σ

Joaquim Tenreiro

'Triangular' dining table

circa 1960

Brazilian rosewood, partially reverse-painted glass,
painted wood.

74 x 194 x 194 cm (29 1/8 x 76 1/8 x 76 3/8 in.)

Estimate

£35,000 — 55,000 Ω

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Provenance

Private collection, Turin

Literature

Ascânio MMM and Ronaldo do Rego Macedo, *Joaquim Tenreiro: Madeira / Arte e Design*, Rio de Janeiro, 1985, pp. 93, 118

Soraia Cals, *Tenreiro*, Rio de Janeiro, 1998, p. 123

Aric Chen, *Brazil Modern: The Rediscovery of Twentieth-Century Brazilian Furniture*, New York, 2016, pp. 100, 101

Design

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106

Ross Lovegrove

'Long Liquid Bench'

2005

Milled mirror-polished aluminium.

60.8 x 292.4 x 96.4 cm (23 7/8 x 115 1/8 x 37 7/8 in.)

Manufactured by CPP, Coventry, UK. Number 1 from the edition of 10.

Estimate

£7,000 — 9,000 [▲]

[Go to Lot](#)



Provenance

'Ross Lovegrove: Endurance', Phillips de Pury & Company, 17 March 2006

Acquired from the above by the present owner

Literature

Paola Antonelli, *Supernatural: The Work of Ross Lovegrove*, London, 2004, pp. 184, 185 for a form application study

'Ross Lovegrove: Endurance', exh. cat., Phillips de Pury & Company, New York, 21 March-4 April 2007, n.p.

Design

London Auction / 12 May 2022 / 2pm BST



107 Δ

Marc Newson

Unique wall-mounted shelf, from Syn Studios, Tokyo

1996

Lacquered wood.

28 x 270.5 x 58 cm. (11 x 106 1/2 x 19 3/4 in.)

Estimate

£18,000 — 24,000

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Provenance

Syn Studios, Tokyo

Literature

Alice Rawsthorn, *Marc Newson*, London, 1999, pp. 128-131 for the console version of the design

Design

London Auction / 12 May 2022 / 2pm BST



108

Fontana Arte

Pair of coffee tables, model no. 2354

circa 1964

Glass, walnut-veneered wood, brass.

Each: 38 x 110.1 x 47.1 cm (14 7/8 x 43 3/8 x 18 1/2 in.)

Manufactured by Fontana Arte, Milan, Italy.

Estimate

£8,000 — 12,000

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Provenance

Private collection, Milan

Phillips, London, 'Design', 20 September 2017, lot 165

Acquired from the above by the present owner

Literature

Quaderni Fontana Arte 7, sales catalogue, Milan, 1964, p. 41

Design

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109

Fontana Arte

Pair of chandeliers

circa 1958

Glass, painted brass.

Each: 77 cm (30 3/8 in.) drop, 27 cm (10 5/8 in.) diameter

Manufactured by Fontana Arte, Milan, Italy.

Estimate

£10,000 — 15,000 Ω

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Provenance

Private collection, Milan

Literature

'Stand di Fontana Arte alla 39a Fiera di Milano', *Vitrum*, no. 125, May-June 1961, p. 32

Design

London Auction / 12 May 2022 / 2pm BST



110

Sueharu Fukami

'Harukeku II'

1992

Porcelain, *seihakuji* glaze, patinated brass, granite.

33 x 190 x 35 cm (12 7/8 x 74 3/4 x 13 3/4 in.), as shown

Reverse incised 3/8 and inscribed *S. Fukami*. Together with signed and sealed artist's boxes.

Estimate

£12,000 — 18,000 †

[Go to Lot](#)



Provenance

Phillips, New York, 'Design', 25 May 2011, lot 66
Acquired from the above by the present owner

Literature

Andreas Marks, *Fukami: Purity of Form*, Hanford, 2011, p. 137 for the same elements in a vertical configuration

Design

London Auction / 12 May 2022 / 2pm BST



111

Gio Ponti

Set of three star-shaped lights


circa 1960

Brass, glass.

Largest: 10.4 x 153.5 x 83.9 cm (4 1/8 x 60 3/8 x 33 in.)

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

Estimate

£15,000 — 20,000 

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111

Gio Ponti

Provenance

Hotel London, Milan

Acquired from the above by the present owner

Design

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112

Ron Arad

Table, from the '38 Tables' series


1995

Mirror-polished stainless steel, patinated mild steel.

69.5 x 102.6 x 94 cm (27 3/8 x 40 3/8 x 37 in.)

Produced by Ron Arad Studio, Como, Italy. Number 2 from an edition of 38. Underside incised *Ron Arad 38 Tables/No. 12 2/38*.

Estimate

£8,000 — 12,000 

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Provenance

Phillips, London, 'Design', 24 April 2008, lot 136
Acquired from the above by the present owner

Literature

Deyan Sudjic, *Ron Arad*, London, 1999, p. 121 for a similar table from the '38 Tables' series

Design

London Auction / 12 May 2022 / 2pm BST



113

Pietro Chiesa

Pair of table lamps


circa 1931

Silver-plated brass, glass, acid-etched coloured glass.

Each: 19.5 x 16.1 x 7.9 cm (7 5/8 x 6 3/8 x 3 1/8 in.)

Manufactured by Fontana Arte, Milan, Italy.

Estimate

£4,000 — 6,000 

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Provenance

Private collection, Milan

Literature

'Nel campo delle arti applicate', *Domus*, no. 45, September 1931, p. 47

Sergio Montefusco, *Fontana Arte: Repertorio 1933-1943 dalle Immagini dell'Epoca*, Genoa, 2012, p. 104

Franco Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand*, Turin, 2012, fig. 58

Design

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114 Σ

Gianni Moscatelli

Set of six prototype 'Bivalve 940' armchairs

circa 1959

Brazilian rosewood-veneered plywood, fabric, steel.

Each: 76.1 x 57.6 x 54.6 cm (29 7/8 x 22 5/8 x 21 1/2 in.)

Produced by Formanova, Varedo, Italy. Together with a letter of expertise from the designer's daughter Carola Moscatelli.

Estimate

£4,000 — 6,000 Ω

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Provenance

Private collection, Lombardy

Literature

Formanova, sales photograph, Varedo, 1950s

Design

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115

Gio Ponti

Table and stool

circa 1939

Figured walnut-veneered wood.

Table: 80.6 x 90.2 x 33.7 cm (31 3/4 x 35 1/2 x 13 1/4 in.)

Stool: 45.8 x 44.9 x 30.7 cm (18 x 17 5/8 x 12 1/8 in.)

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

Estimate

£7,000 — 9,000 Ω

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115

Gio Ponti

Provenance

Private Collection, Milan

Design

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116

Carlo Scarpa

Vase

circa 1940

Mezza filigrana glass.

33.3 cm (13 1/8 in.) high

Produced by Venini & C., Murano and retailed by
Caliari, Turin, Italy.

Estimate

£7,000 — 9,000 ‡

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Provenance

Private collection, Turin

Literature

Marino Barovier, ed., *Carlo Scarpa: Venini 1932-1947*, exh. cat., Fondazione Giorgio Cini, Venice, 2012, p. 159

Design

London Auction / 12 May 2022 / 2pm BST



117

Mario Passanti

Pair of armchairs

circa 1940

Stained chestnut, rush.

98.4 x 68.5 x 61.5 cm (38 3/4 x 26 7/8 x 24 1/4 in.)

Possibly executed by Francesco Boglione, Italy.

Estimate

£3,000 — 5,000 Ω

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Provenance

Private collection, Turin

Literature

Davide Alaimo, *Mobili di Architetti e Progettisti Torinesi 1945-1965*, Turin, 2018, n.p. for a chair variant of the model

Design

London Auction / 12 May 2022 / 2pm BST



118

Max Ingrand

Ceiling light, model no. 2295


circa 1964

Brass, painted brass, glass.

99.5 cm (39 1/8 in.) drop, as shown, 75.6 cm (29 3/4 in.) diameter

Manufactured by Fontana Arte, Milan, Italy.

Estimate

£15,000 — 20,000 

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Provenance

Private collection, Caserta

Literature

Quaderni Fontana Arte 6, sales catalogue, Milan, 1964, n.p.

Design

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119

Gio Ponti

Large 'Ex Voto per il Diavolo' sculpture

circa 1978

Silver-plated metal.

49.2 x 46.3 x 19.3 cm (19 3/8 x 18 1/4 x 7 5/8 in.)

Executed by Lino Sabattini, Italy. Reverse impressed with facsimile signature *Giò Ponti*. Interior with paper label printed *NON IN VENDITA/PER LA VETRINA SOLO*. Together with a certificate of expertise from the Gio Ponti Archives.

Estimate

£6,000 — 8,000

[Go to Lot](#)



Provenance

Private collection, London

Acquired from the above by the present owner, circa 2008

Literature

Ugo La Pietra, ed., *Gio Ponti: L'Arte si innamora dell'Industria*, New York, 2009, p. 390

Design

London Auction / 12 May 2022 / 2pm BST



120

Gio Ponti

Large 'Maschera Cornuta' sculpture

circa 1978

Silver-plated metal.

99.3 x 28 x 14.2 cm (39 1/8 x 11 x 5 5/8 in.)

Executed by Lino Sabattini, Italy. Side impressed with facsimile signature *GiòPonti*. Reverse with paper label printed *NON IN VENDITA/PER LA VETRINA SOLO*.

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

Estimate

£6,000 — 8,000

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Provenance

Private collection, London

Acquired from the above by the present owner, circa 2008

Literature

Ugo La Pietra, ed., *Gio Ponti: L'Arte si innamora dell'Industria*, New York, 2009, p. 388

Design

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121

Gio Ponti

Illuminated wardrobe

circa 1953

Walnut-veneered wood, walnut, sapele-veneered wood, brass, fabric, glass.

199.4 x 128 x 36 cm (78 1/2 x 50 3/8 x 14 1/8 in.)

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

Estimate

£6,000 — 8,000

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121

Gio Ponti

Provenance

Private collection, Milan

Phillips, London, 'Design', 17 October 2019, lot 68

Acquired from the above by the present owner

Design

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122

Paolo Buffa

Pair of armchairs

circa 1942

Stained chestnut, fabric.

Each: 82.2 x 72.8 x 80.4 cm (32 3/8 x 28 5/8 x 31 5/8 in.)

Executed by Serafino Arrighi, Cantù, Italy. Together with a certificate of expertise from the Paolo Buffa Archive.

Estimate

£8,000 — 12,000 Ω

[Go to Lot](#)



Provenance

Private collection, Cantù

Literature

Roberto Aloj, *L'Arredamento Moderno: Quarta Serie*, Milan, 1949, pl. 366 for a similar example

Design

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123

Venini

Large illuminated mirror, model no. 68

circa 1939

Mirrored glass, clear *a treccia* glass, brass.

132 cm (51 7/8 in.) diameter

Produced by Venini & C., Murano, Italy.

Estimate

£6,000 — 8,000

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Provenance

Private collection, Milan

Phillips, London, 'Design', 27 April 2017, lot 110

Acquired from the above by the present owner

Literature

Anna Venini Diaz de Santillana, *Venini: Catalogue Raisonné 1921-1986*, Milan, 2000, p. 242

Franco Deboni, *Venini Glass: Its History, Artists and Techniques, Volume 1, The Blue Catalogue*,

Turin, 2007, pl. 44C

Design

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124

Paolo Buffa

Coffee table

circa 1945

Marble, brass.

45.5 cm (17 7/8 in.) high, 73.2 cm (28 7/8 in.) diameter

Likely executed by Quarti-mobili d'Arte, Milan, Italy.

Together with a certificate of expertise from the Paolo Buffa Archive.

Estimate

£5,000 — 7,000 Ω

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124

Paolo Buffa

Provenance

Private collection, Milan

Design

London Auction / 12 May 2022 / 2pm BST



125

Carlo Scarpa

Ceiling light, model no. 5432

circa 1942

Tagliato tondo glass, brass.

44 cm (17 3/8 in.) drop, 41 cm (16 1/8 in.) diameter

Produced by Venini & C., Murano, Italy. Ceiling rose impressed *VENINI/MURANO*.

Estimate

£6,000 — 8,000 Ω

[Go to Lot](#)



Provenance

Private collection, Rome

Literature

Franco Deboni, *Venini Glass: Its History, Artists and Techniques, Volume 1, The Blue Catalogue*, Turin, 2007, n. p.

Design

London Auction / 12 May 2022 / 2pm BST



126

Carlo Enrico Rava

Rare pair of console tables

circa 1950

Stained walnut-veneered wood, stained walnut.

81.2 x 91.8 x 40.4 cm (31 7/8 x 36 1/8 x 15 7/8 in.)

Estimate

£10,000 — 15,000 Ω

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The present model console tables in a silversmith's shop, Milan, 1950s Photo: Carlo Enrico Rava, *Arredamenti*, Milan, 1950

Provenance

Private collection, Milan

Literature

Carlo Enrico Rava, *Arredamenti*, Milan, 1950, n.p.

Carlo Enrico Rava, *Il Tavolo*, Milan, 1954, n.p.

Design

London Auction / 12 May 2022 / 2pm BST



127

Tomaso Buzzi

Tall table lamp, variant of model no. 505

circa 1933

*Laguna glass with applied gold leaf, *cristallo costolato ritorto* glass with gold leaf inclusions, brass.*

110.2 cm (43 3/8 in.) high

Produced by Venini & C., Murano, Italy. Base impressed *VENINI/MURANO*.

Estimate

£5,000 — 7,000 Ω

[Go to Lot](#)



Provenance

Private collection, Rome

Literature

Marino Barovier and Carla Sonogo, *Tomaso Buzzi alla Venini*, exh. cat., Fondazione Giorgio Cini, Venice, 2014, p. 421 for a similar example



128

Paolo de Poli

Nine bowls

circa 1958

Enamelled copper.

Largest: 12.4 cm (4 7/8 in.) high, 37.8 cm (14 7/8 in.) diameter

Underside of seven inscribed *De Poli* and underside of two with metal label impressed *P. DE POLI/MADE IN ITALY*.

Estimate

£6,500 — 8,500 Ω

[Go to Lot](#)



Provenance

Private collection, Milan

Literature

Gio Ponti, *De Poli: Smalti*, 1958, pp. 22, 24, 48 for similar examples

L'Arte dello Smalto: Paolo de Poli, exh. cat., Palazzo della Ragione, Padua, 1984, pp. 100, 108 for similar examples

Design

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129

Gio Ponti

Games table

circa 1942

Figured walnut-veneered wood, walnut, steel.

70 x 75 x 75 cm (27 1/2 x 29 1/2 x 29 1/2 in.)

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

Estimate

£5,000 — 7,000 Ω

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129

Gio Ponti

Provenance

Private collection, Varese

Design

London Auction / 12 May 2022 / 2pm BST



130

Gino Sarfatti

Early ceiling light, model no. 2003

circa 1939

Brass, painted metal.

110 cm (43 1/4 in.) drop, as shown

Manufactured by Arteluce, Milan, Italy.

Estimate

£5,000 — 7,000 Ω

[Go to Lot](#)



Provenance

Private collection, Bologna

Literature

'Disegno per l'industria', *Domus*, no. 274, September 1952, pp. 57-59

Marco Romanelli and Sandra Severi, *Gino Sarfatti: Opere Scelte 1938-1973*, Milan, 2012, pp. 124, 125

Design

London Auction / 12 May 2022 / 2pm BST



131

Pietro Chiesa

Desk accessories: pair of bookends, vide-poche and photo holder

circa 1947

Glass.

Each bookend: 13.2 x 10.4 x 3 cm (5 1/4 x 4 1/8 x 1 1/8 in.)

Vide-poche: 4.6 x 25 x 17.2 cm (1 3/4 x 9 7/8 x 6 3/4 in.)

Photo holder: 4.5 cm (1 3/4 in.) high, 11.8 cm (4 5/8 in.) diameter

Manufactured by Fontana Arte, Milan, Italy.

Estimate

£1,200 — 1,800 Ω

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Provenance

Private collection, Como

Literature

Guglielmo Ulrich, *Arredatori Contemporanei*, Milan, 1949, n.p. for the bookends

Quaderni Fontana Arte, sales catalogue, Milan, 1960s, n.p. for similar examples of the vide-poche and photo holder

Design

London Auction / 12 May 2022 / 2pm BST



132

Gio Ponti

Console table

circa 1947

Walnut, walnut-veneered wood, brass.

76.8 x 133.4 x 39.8 cm (30 1/4 x 52 1/2 x 15 5/8 in.)

Manufactured by Ambrosini Mobili, Italy. Together with a certificate of expertise from the Gio Ponti Archives.

Estimate

£8,000 — 12,000 **Ω**

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Provenance

Private collection, Varese

Literature

Ugo La Pietra, ed., *Gio Ponti*, New York, 1996, p. 136 for a similar example

Design

London Auction / 12 May 2022 / 2pm BST



133

Max Ingrand

Floor lamp, model no. 2020

circa 1961

Partially sandblasted glass, brass, painted brass.

170 cm (66 7/8 in.) high

Manufactured by Fontana Arte, Milan, Italy.

Estimate

£6,000 — 8,000 Ω

[Go to Lot](#)



Provenance

Private collection, Livorno

Literature

Quaderni Fontana Arte 1, sales catalogue, Milan, 1960s, p. 74

Pierre-Emmanuel Martin-Vivier, *Max Ingrand: Du Verre à la Lumière*, Paris, 2009, p. 212

Franco Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand*, Turin, 2012, fig. 388

Design

London Auction / 12 May 2022 / 2pm BST



134

Carlo de Carli

Set of sixteen chairs, model no. 671

circa 1957

Walnut, vinyl.

Each: 84.8 x 47.5 x 53 cm (33 3/8 x 18 3/4 x 20 7/8 in.)

Estimate

£14,000 — 18,000 Ω

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Provenance

Private collection, Milan

Literature

Giuliana Gramigna, *Repertorio del Design Italiano 1950-1980, Volume 1*, Turin, 2003, p. 109

Design

London Auction / 12 May 2022 / 2pm BST



135

Afra and Tobia Scarpa

Desk, from the 'Torcello' series

circa 1975

Walnut, walnut-veneered wood, aluminium.

85.5 x 130 x 67 cm (33 5/8 x 51 1/8 x 26 3/8 in.)

Manufactured by Stildomus, Pomezia, Italy.

Superstructure interior stamped *StiIDOMUS/Torcello/Afra e Tobia Scarpa*.

Estimate

£4,000 — 6,000 Ω

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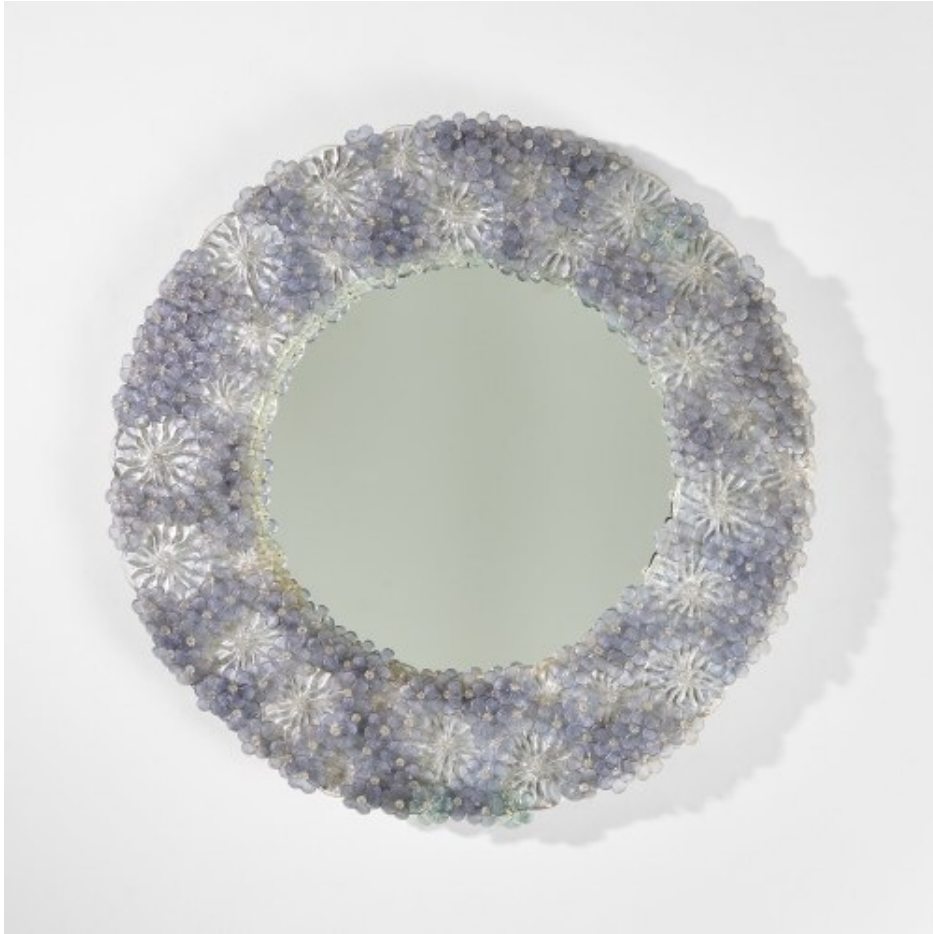


Literature

'Una collaborazione riuscita', *Domus*, no. 638, April 1983, n.p.

Design

London Auction / 12 May 2022 / 2pm BST



136

Flavio Poli

Mirror

circa 1950

Mirrored glass, coloured glass, glass.

83 cm (32 5/8 in.) diameter

Produced by Seguso Vetri d'Arte, Murano, Italy.

Estimate

£5,000 — 7,000 Ω

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136

Flavio Poli

Provenance

Private collection, Venice

Design

London Auction / 12 May 2022 / 2pm BST



137

Carlo Scarpa

Ceiling light, model no. 5417

circa 1931

Reticello glass, brass.

68.8 cm (27 1/8 in.) drop, 30 cm (11 3/4 in.) diameter

Produced by Venini & C., Murano, Italy.

Estimate

£8,000 — 12,000 Ω

[Go to Lot](#)



Provenance

Private collection, Cuneo

Literature

Anna Venini Diaz de Santillana, *Venini: Catalogue Raisonné 1921-1986*, Milan, 2000, p. 256

Franco Deboni, *Venini Glass: Its History, Artists and Techniques, Volume 1, The Blue Catalogue*, Turin, 2007, pl. 138

Design

London Auction / 12 May 2022 / 2pm BST



138

Gio Ponti

Unique pair of bookcases with cabinets

circa 1927

Walnut, walnut-veneered wood, vinyl-covered wood, brass.

Each: 161.7 x 179.7 x 28 cm (63 5/8 x 70 3/4 x 11 in.)

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

Estimate

£20,000 — 30,000 **Ω**

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Provenance

Casa Giampiccoli, Turin

Design

London Auction / 12 May 2022 / 2pm BST



139

Gio Ponti

Bench, from the Banca Nazionale del Lavoro, Italy

circa 1955

Walnut, walnut-veneered wood, laminated wood,
fabric.

38.1 x 149.9 x 51.2 cm (15 x 59 x 20 1/8 in.)

Together with a certificate of expertise from the Gio
Ponti Archives. Side with metal label printed *13180*.

Underside with paper label letterheaded *BANCA
NAZIONALE DEL LAVORO*.

Estimate

£5,000 — 7,000 Ω

[Go to Lot](#)



Provenance

Banca Nazionale del Lavoro, Italy

Private collection, Milan

Design

London Auction / 12 May 2022 / 2pm BST



140

Angelo Lelii

Floor lamp

circa 1953

Glass, brass, painted brass, marble.

209.8 cm (82 5/8 in.) high

Manufactured by Arredoluce, Monza, Italy.

Estimate

£6,000 — 8,000 Ω

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Provenance

Private collection, Milan

Literature

Alessandro Padoan, Alessandro Palmaghini and Anty Pansera, *Arredoluce: Catalogo Ragionato 1943-1987*, Milan, 2018, p. 153

Design

London Auction / 12 May 2022 / 2pm BST



141

Gio Ponti

Pair of ceiling lights

circa 1957

Brass, painted brass.

Each: 109.7 cm (43 1/4 in.) drop

Manufactured by Arredoluce, Monza, Italy. Together with a certificate of expertise from the Gio Ponti Archives.

Estimate

£12,000 — 18,000 Ω

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141

Gio Ponti

Provenance

Hotel Cristallo, Aprica

Design

London Auction / 12 May 2022 / 2pm BST



142 Σ

Gio Ponti

Set of five chairs

circa 1928

Brazilian rosewood-veneered wood, Brazilian rosewood, fabric.

Each: 93 x 46 x 46 cm (36 5/8 x 18 1/8 x 18 1/8 in.)

Likely manufactured by Melchiorre Bega, Milan, Italy.

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

Estimate

£5,000 — 7,000 Ω

[Go to Lot](#)



Provenance

Private collection, Milan

Literature

Irene de Guttry and Maria Paola Maino, *Il Mobile Déco Italiano*, Bari, 1988, p. 222 for a similar example

Laura Falconi, *Gio Ponti: Interiors, Objects, Drawings, 1920-1976*, Milan, 2004, p. 55

Design

London Auction / 12 May 2022 / 2pm BST



143

Gio Ponti

Low table

circa 1935

Walnut-veneered wood.

55.2 x 80.1 x 42 cm (21 3/4 x 31 1/2 x 16 1/2 in.)

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

Estimate

£5,000 — 7,000 Ω

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143

Gio Ponti

Provenance

Private collection, Milan



144

Gio Ponti

Large vase with illustrated letters

circa 1930

Partially acid-etched glass.

42.9 x 30.2 x 23.3 cm (16 7/8 x 11 7/8 x 9 1/8 in.)

Produced by S.A.L.I.R., Murano, Italy. Together with a certificate of expertise from the Gio Ponti Archives.

Estimate

£12,000 — 18,000

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144

Gio Ponti

Provenance

Private collection, Venice

Acquired from the above by the present owner, 1990s

Design

London Auction / 12 May 2022 / 2pm BST



145

Fontana Arte

Rare table lamp, model no. 2463

circa 1967

Glass, nickel-plated brass, chromium-plated metal.

41.9 cm (16 1/2 in.) high, 34.2 cm (13 1/2 in.) diameter

Manufactured by Fontana Arte, Milan, Italy.

Estimate

£5,000 — 7,000 Ω

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Provenance

Private collection, Milan

Literature

Quaderni Fontana Arte 9, sales catalogue, Milan, 1967, n.p.

Design

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146

Gio Ponti

Sofa


circa 1948

Fabric, stained beech.

84.5 x 193 x 85.3 cm (33 1/4 x 75 7/8 x 33 5/8 in.)

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

Estimate

£10,000 — 15,000 

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146

Gio Ponti

Provenance

Private collection, Brindisi

Design

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147

Ettore Sottsass, Jr.

'Rocchettone' side table, model no. T. 44

circa 1965

African mahogany-veneered plywood, beech, painted wood.

44.6 cm (17 1/2 in.) high, 44 cm (17 3/8 in.) diameter

Manufactured by Poltronova, Agliana, Italy.

Estimate

£2,500 — 3,500 Ω

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Provenance

Private collection, Florence

Literature

Catalogo Produzione Poltronova 1966/67/e, sales catalogue, Italy, 1960s, p. 32

Milco Carboni, *Ettore Sottsass Jr. '60-'70*, Orléans, 2006, p. 89 for a smaller version of the model

Francesca Zanella, ed., *Ettore Sottsass: Catalogo Ragionato dell'Archivio 1922-1978 CSAC*

Università di Parma, Milan, 2017, p. 238 for a smaller version of the model

Ivan Mietton, *Sottsass: Poltronova 1958-1974*, Paris, 2021, pp. 21, 238

Design

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148

Alessandro Mendini

Rare 'Redesigned Thonet no. 14' chair

designed 1978, executed 1983

Painted beech, painted plywood, cane, stainless steel.

137.8 x 108.4 x 90.1 cm (54 1/4 x 42 5/8 x 35 1/2 in.)

Editioned by Anthologie Quartett, Hannover, Germany.

Chair produced by Italcomma, Pesaro, Italy. Underside

with paper label printed *ITALCOMMA/Pesaro*.

Estimate

£5,000 — 7,000 Ω

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Provenance

Private collection, Milan

Literature

Barbara Radice, *Elogio del Banale*, exh. cat., I Mostra Internazionale di Architettura, Venice, 1980, p. 62

Alessandro Mendini and Stefano Casciani, *Alessandro Mendini*, Milan, 1989, pp. 79, 87

Alessandro Mendini and Peter Weiss, *Alessandro Mendini*, exh. cat., Neues Museum - State Museum for Art and Design in Nuremberg, Munich, 2011, n.p.

Annachiara Sacchi, 'Divisi dal design, riuniti nel design', *Il Corriere della Sera*, 6 March 2022, p. 32

Design

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149

Gio Ponti

Dressing table and chair

circa 1938

Walnut, walnut-veneered wood, mirrored glass, brass, leather, fabric.

Dressing table, open: 131.5 x 112.6 x 64.9 cm (51 3/4 x 44 3/8 x 25 1/2 in.)

Chair: 88.8 x 44.8 x 52 cm (34 7/8 x 17 5/8 x 20 1/2 in.)

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

Estimate

£8,000 — 12,000 Ω

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149

Gio Ponti

Provenance

Private collection, Milan

Design

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150

Max Ingrand

Five wall lights, variant of model no. 1799 A

circa 1959

Glass, brass.

Each: 46 x 10.2 x 17.8 cm (18 1/8 x 4 x 7 in.)

Manufactured by Fontana Arte, Milan, Italy.

Estimate

£5,000 — 7,000 Ω

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150

Max Ingrand

Provenance

Private collection, Milan

Literature

Quaderni Fontana Arte 1, sales catalogue, Milan, 1962, n.p.

Design

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151

Ico Parisi

Unique side table

circa 1965

Painted veneered wood, chestnut-veneered wood,
glass.

51.3 x 81 x 80.6 cm (20 1/4 x 31 7/8 x 31 3/4 in.)

Manufactured by Brugnoli Mobili, Cantù, Italy.

Estimate

£7,000 — 9,000 Ω

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The 1960s in Italy were a period of vital rebirth and profound social changes. Ico Parisi was a conscious witness of this and became aware of his role in the ongoing radical lifestyle transformations. He designed new homes and holiday villas with a simple compositional scheme yet ennobled by the presence of strong artistic interventions. On the moraine hills around Como, he created a villa with eaves and sculptural gargoyles designed by his sculptor friend Francesco Somaini.

Parisi also designed the villa's interior, entirely in line with the new ideas of living which required simplicity, flexibility, and functionality. The predominant design element was undoubtedly the significant colour that strongly emerged on every compositional aspect. Amongst the bespoke furnishings were the present table with bright pink legs and a glass top, a striking chair upholstered in a vibrant pink fabric (Lot 153), and a set of four green and black stools (Lot 154). The colours throughout the villa were glossy, uniform, intense, bold and sometimes even unsettling. They were chosen by the great interior designer that was Ico's wife, Luisa Parisi, who knew how to purposefully complete her husband's ideas with her 'touch' of perfection.

By Roberta Lietti, Curator and Archivist at the Archivio del Design di Ico Parisi



The private villa designed by Ico Parisi near Como, Italy © Courtesy Archivio del Design di Ico Parisi

Provenance

Private collection, Como, commissioned directly from the designer, 1960s

Design

London Auction / 12 May 2022 / 2pm BST



152

Ico Parisi

Unique slipper chair

circa 1965

Fabric, stained walnut.

79.1 x 52.8 x 68.4 cm (31 1/8 x 20 3/4 x 26 7/8 in.)

Estimate

£4,000 — 6,000 Ω

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152

Ico Parisi

Provenance

Private collection, Como, commissioned directly from the designer, 1960s

Design

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153

Ico Parisi

Unique set of four stools

circa 1965

Painted veneered plywood.

Each: 41.6 x 40.1 x 40 cm (16 3/8 x 15 3/4 x 15 3/4 in.)

Manufactured by Brugnoli Mobili, Cantù, Italy.

Estimate

£3,000 — 5,000 Ω

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153

Ico Parisi

Provenance

Private collection, Como, commissioned directly from the designer, 1960s

Design

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154

Ettore Sottsass, Jr.

'Formosa' chandelier

designed 1989, produced 1990

Coloured glass, brass, painted metal.

96.8 cm (38 1/8 in.) drop, 38.1 cm (15 in.) diameter

Produced by Venini & C., Murano, Italy. Sphere acid-etched *venini 90*.

Estimate

£4,000 — 6,000

[Go to Lot](#)



Ettore Sottsass, Jr.

Provenance

Caira Mandaglio Gallery, London

Acquired from the above by the present owner, 2006

Literature

Luca Massimo Barbero, *Ettore Sottsass: The Glass*, Milan, 2017, pp. 49, 198

Design

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155

Ettore Sottsass, Jr.

'Rangoon' totem

designed 1964, produced circa 1994

Painted and glazed ceramic, laminated wood.

215.5 cm (84 7/8 in.) high

Produced by Manifattura S.C.3, Calenzano for Edizioni

Arte Design, Agliana, Italy. Number 3 from the edition

of 20 plus artist's proofs. Totem base inscribed

Sottsass/3 / 20.

Estimate

£15,000 — 20,000

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Provenance

Private collection, London

Literature

Federica di Castro, ed., *Ettore Sottsass's Scrap-book: Disegni e Note di Ettore Sottsass*, Milan, 1976, p. 63 for a drawing

Alessandro Vezzosi, ed., *Arte d'Abitare: Lavori di Barni*, Florence, 1986, p. 108 for a drawing

Fulvio Ferrari, *Ettore Sottsass: Tutta la Ceramica*, Turin, 1996, pp. 139, 140

Design

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156

Oswaldo Borsani

'T1 speciale' side table

circa 1950

Reverse-painted glass, brass.

45.2 cm (17 3/4 in.) high, 26.2 cm (10 3/8 in.) diameter

Manufactured by Arredamenti Borsani Varedo, Italy.

Estimate

£3,000 — 5,000 Ω

[Go to Lot](#)



Provenance

Private collection, Rome

Literature

Giampiero Bosoni, *Oswaldo Borsani: Architect, Designer, Entrepreneur*, Milan, 2018, p. 314

Norman Foster, Tommaso Fantoni and Giampiero Bosoni, *Oswaldo Borsani*, exh. cat., Triennale di Milano, Milan, 2018, pp. 81, 95