

# Design

New York Auction / 7 December 2021 / 1pm EST

Sale Interest: 98 Lots



[View Sale](#)



[Conditions of Sale](#)



# PHILLIPS

# Design

New York Auction / 7 December 2021 / 1pm EST

Sale Interest: 98 Lots

## Auction & Viewing Location

7 December 2021 1pm EST  
432 Park Avenue, New York, NY, 10022

## Design Department

DesignNewYork@phillips.com  
212-940-1268

## Sale Designation

When sending in written bids or making enquiries please refer to this sale as NY050521 or Design.

## Absentee and Telephone Bids

tel +1 212 940 1228  
[bidsnewyork@phillips.com](mailto:bidsnewyork@phillips.com)

# Design

New York Auction / 7 December 2021 / 1pm EST

Sale Interest: 98 Lots



1  
**Gio Ponti**  
*Pair of armchairs*  
Estimate \$20,000 — 30,000



2  
**Gino Sarfatti**  
*Rare ceiling light, model no. S 0...*  
Estimate \$30,000 — 50,000



3  
**Osvaldo Borsani**  
*Chest of drawers*  
Estimate \$10,000 — 15,000



4  
**Carlo Scarpa**  
*"Corroso" vase, model no. 4101*  
Estimate \$8,000 — 12,000



5  
**Gio Ponti and Emilio ...**  
*Side table, from the "Domus No..."*  
Estimate \$6,000 — 8,000



6  
**Seguso**  
*Pair of ceiling lights*  
Estimate \$12,000 — 18,000



7  
**Gio Ponti and Luigi Z...**  
*Pair of rare wall lights*  
Estimate \$15,000 — 20,000



8  
**Gio Ponti**  
*Pair of rare armchairs, model no...*  
Estimate \$20,000 — 30,000



9  
**Gino Sarfatti**  
*Floor lamp, model no. 1034*  
Estimate \$12,000 — 18,000



10  
**Pietro Chiesa**  
*Rare drinks cabinet*  
Estimate \$16,000 — 22,000

# Design

New York Auction / 7 December 2021 / 1pm EST



11  
**Napoleone Martinuzzi**  
*Two rare ceiling lights*  
Estimate \$25,000 — 35,000



12  
**Paolo Buffa**  
*Desk*  
Estimate \$6,000 — 8,000



13  
**Franco Albini**  
*Pair of daybeds, from Villa Neu...*  
Estimate \$30,000 — 50,000



14  
**Gio Ponti and Emilio ...**  
*Occasional table*  
Estimate \$10,000 — 15,000



15  
**Pietro Chiesa**  
*Floor lamp*  
Estimate \$8,000 — 12,000



16  
**Alberto Giacometti**  
*"Étoile" table lamp*  
Estimate \$60,000 — 80,000



17  
**Émile-Jacques Ruhlma...**  
*"Chinoise" coiffeuse, model no. 1...*  
Estimate \$60,000 — 80,000



18  
**Ingrid Donat**  
*Pair of "Table de Canapé Engren...*  
Estimate \$40,000 — 60,000



19  
**Ingrid Donat**  
*"Miroir Girafe (Petit Modèle)"*  
Estimate \$12,000 — 18,000



20  
**Ingrid Donat**  
*Pair of "Appliques Rondelles"*  
Estimate \$6,000 — 8,000

# Design

New York Auction / 7 December 2021 / 1pm EST



21  
**Jacques Adnet**  
*Cabinet*  
Estimate \$10,000 — 15,000



22  
**Paul Dupré-Lafon**  
*Pair of side tables*  
Estimate \$20,000 — 30,000



23  
**Jean Royère**  
*"Tour Eiffel" coffee table*  
Estimate \$50,000 — 70,000



24  
**Alberto Giacometti**  
*"Figure" floor lamp*  
Estimate \$150,000 — 200,000



25  
**Jean Prouvé**  
*Set of four "Semi-metal" chairs, ...*  
Estimate \$30,000 — 50,000



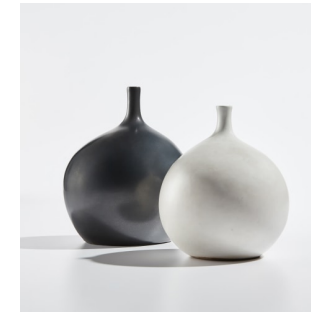
26  
**Jacques Adnet**  
*Rare ceiling light*  
Estimate \$60,000 — 80,000



27  
**Jean Prouvé**  
*Important cabinet, model no. 150*  
Estimate \$150,000 — 200,000



28  
**Charlotte Perriand**  
*Dining table*  
Estimate \$70,000 — 90,000



29  
**Georges Jouve**  
*Two "Boule" vases*  
Estimate \$8,000 — 12,000



30  
**Jean Prouvé**  
*Rare stool, model no. 307*  
Estimate \$40,000 — 60,000

## Design

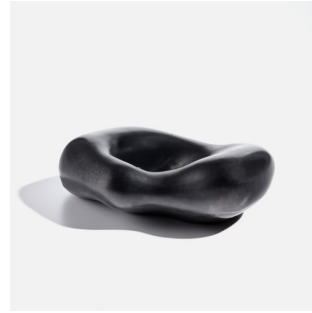
New York Auction / 7 December 2021 / 1pm EST



31  
**Jean Royère**  
*Sofa and pair of armchairs*  
**Estimate**  
\$120,000 — 180,000



32  
**Jean Royère**  
*Rare wall-mounted console table*  
**Estimate** \$30,000 — 50,000



33  
**Georges Jouve**  
*Vide poche*  
**Estimate** \$3,000 — 5,000



34  
**Georges Jouve**  
*Tall "Cylindre" vase*  
**Estimate** \$25,000 — 35,000



35  
**Georges Jouve**  
*Large footed "Cylindre" vase*  
**Estimate** \$20,000 — 30,000



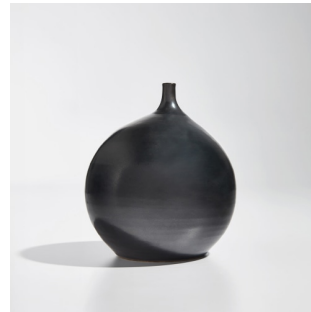
36  
**Jean Royère**  
*"Sculpture" armchair*  
**Estimate**  
\$150,000 — 200,000



37  
**Alexandre Noll**  
*Large tray*  
**Estimate** \$8,000 — 12,000



38  
**André Arbus**  
*Dining table*  
**Estimate** \$15,000 — 20,000



39  
**Georges Jouve**  
*"Boule" vase*  
**Estimate** \$4,000 — 6,000



40  
**Stilnovi**  
*Adjustable wall light, model no. ...*  
**Estimate** \$3,000 — 5,000

# Design

New York Auction / 7 December 2021 / 1pm EST



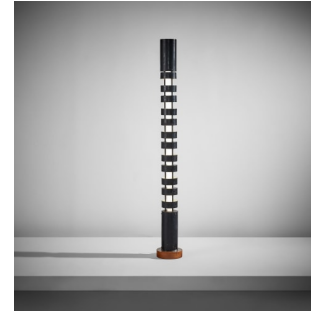
41  
**Jean Prouvé**  
*Rare "C.P.D.E." armchair*  
Estimate \$40,000 — 60,000



42  
**Alexandre Noll**  
*Dish*  
Estimate \$4,000 — 6,000



43  
**Rick Owens**  
*"Curial (Black Plywood)" chair*  
Estimate \$15,000 — 20,000



44  
**Serge Mouille**  
*"Grand Totem" floor lamp*  
Estimate \$60,000 — 80,000



45  
**Jean Prouvé**  
*"Direction" armchair, model no. ...*  
Estimate \$60,000 — 80,000



46  
**Jean Prouvé**  
*"Cité" desk, model no. 500*  
Estimate \$2,000 — 3,000



47  
**Jean Prouvé**  
*"Antony" chair, model no. 356*  
Estimate \$15,000 — 20,000



48  
**Serge Mouille**  
*Pair of "Antony" desk lamps*  
Estimate \$12,000 — 18,000



49  
**Gerrit Thomas Rietveld**  
*Pair of "Crate" chairs*  
Estimate \$10,000 — 15,000



50  
**Charlotte Perriand**  
*"Tokyo" bench*  
Estimate \$20,000 — 30,000



# Design

New York Auction / 7 December 2021 / 1pm EST



51  
**Edmund de Waal**  
*"Plate 1, Part 1, Page 1"*  
Estimate \$50,000 — 70,000



52  
**Lucie Rie**  
*Footed bowl*  
Estimate \$30,000 — 50,000



53  
**Lucie Rie**  
*Conical bowl*  
Estimate \$30,000 — 50,000



54  
**Lucie Rie**  
*Footed bowl*  
Estimate \$15,000 — 20,000



55  
**Hans Coper**  
*Pot on cylindrical foot with verti...*  
Estimate \$25,000 — 35,000



56  
**Hans Coper**  
*Ovoid form*  
Estimate \$12,000 — 18,000



57  
**Hans Coper**  
*Large bowl*  
Estimate \$10,000 — 15,000



58  
**Hans Coper**  
*Pair of candle holders*  
Estimate \$10,000 — 15,000



59  
**Josef Frank**  
*Miniature cabinet, model no. 22...*  
Estimate \$3,000 — 5,000



60  
**Axel Johann Salto**  
*"Aktæonmaske"*  
Estimate \$15,000 — 20,000



# Design

New York Auction / 7 December 2021 / 1pm EST



61  
**Doyle Lane**  
*Weed pot*  
Estimate \$7,000 — 9,000



62  
**Doyle Lane**  
*Weed pot*  
Estimate \$4,000 — 6,000



63  
**Doyle Lane**  
*Weed pot*  
Estimate \$6,000 — 8,000



64  
**Finn Juhl**  
*Rare sofa, designed for a "Bach..."*  
Estimate \$12,000 — 18,000



65  
**Harry Bertoia**  
*"Sonambient" sounding sculpture*  
Estimate \$25,000 — 35,000



66  
**Claude Conover**  
*"Pillow" vessel*  
Estimate \$3,000 — 5,000



67  
**George Nakashima**  
*Pair of "Conoid Cushion" lounge ...*  
Estimate \$20,000 — 30,000



68  
**Peter Voulkos**  
*Vase form*  
Estimate \$7,000 — 9,000



69  
**Peter Voulkos**  
*Vase form*  
Estimate \$10,000 — 15,000



70  
**Paavo Tynell**  
*Pair of large ceiling lights*  
Estimate \$18,000 — 24,000

# Design

New York Auction / 7 December 2021 / 1pm EST



71  
**John Nyquist**  
*Unique illuminated floor globe*  
Estimate \$2,000 — 3,000



72  
**John Mason**  
*"Grey Figure"*  
Estimate \$20,000 — 30,000



73  
**Vladimir Kagan**  
*"Contour" rocking chair, model ...*  
Estimate \$12,000 — 18,000



74  
**Vladimir Kagan**  
*"Stalagmite" floor lamp*  
Estimate \$3,000 — 5,000



75  
**Vladimir Kagan**  
*Rare L-shaped sofa with "Tri-Sy..."*  
Estimate \$20,000 — 30,000



76  
**Vladimir Kagan**  
*Swivel boudoir chair*  
Estimate \$2,000 — 3,000



77  
**Vladimir Kagan**  
*Early "Serpentine" sofa*  
Estimate \$15,000 — 20,000



78  
**Judy Kensley McKie**  
*"Dragon" coffee table*  
Estimate \$30,000 — 50,000



79  
**Studio Job**  
*Four-panel screen, from the "Pe..."*  
Estimate \$40,000 — 60,000



80  
**Franco Albini and Fra...**  
*Rare daybed*  
Estimate \$8,000 — 12,000

# Design

New York Auction / 7 December 2021 / 1pm EST



81

**Franco Albini**

*Set of six "Luisella" chairs, mod...*

Estimate \$6,000 — 8,000



82

**Lella Vignelli and Mas...**

*Rare "Kono" table*

Estimate \$8,000 — 12,000



83

**Gino Sarfatti**

*Pair of wall lights, model. no. 232*

Estimate \$3,000 — 4,000



84

**Fernando Campana an...**

*Unique "Bolotas Sofa (Black)"*

Estimate \$25,000 — 35,000



85

**Lella Vignelli and Mas...**

*"Kono" coffee table*

Estimate \$5,000 — 7,000



86

**Maria Pergay**

*"Ring" chair*

Estimate \$18,000 — 24,000



87

**Alessandro Mendini**

*"Arado" vase*

Estimate \$2,000 — 3,000



88

**Alessandro Mendini**

*"Poltrona di Proust" armchair*

Estimate \$25,000 — 35,000



89

**Franco Albini and Fra...**

*Pair of ceiling lights, model no. ...*

Estimate \$10,000 — 15,000



90

**Fernando Campana an...**

*"Panda Sofa" and "Panda Puff"*

Estimate \$25,000 — 35,000

# Design

New York Auction / 7 December 2021 / 1pm EST



91  
**Tito Agnoli**  
*Ceiling light*  
Estimate \$5,000 — 7,000



92  
**Corrado Corradi Dell'Acqua**  
*Pair of "Montecarlo" side tables,...*  
Estimate \$2,000 — 3,000



93  
**Gianfranco Frattini**  
*Sofa, model no. 872*  
Estimate \$7,000 — 9,000



94  
**Gio Ponti**  
*Pair of armchairs, model no. 811*  
Estimate \$28,000 — 32,000



95  
**Max Ingrand**  
*Floor lamp, model no. 1819*  
Estimate \$5,000 — 7,000



96  
**Gio Ponti**  
*Coffee table, model no. 2155, from...*  
Estimate \$12,000 — 18,000



97  
**Gino Sarfatti**  
*Ceiling light, model no. 3026/40*  
Estimate \$10,000 — 15,000



98  
**Giovanni Ferrabini**  
*Pair of coffee tables*  
Estimate \$7,000 — 9,000

# Design

New York Auction / 7 December 2021 / 1pm EST



1

## Gio Ponti

*Pair of armchairs*

circa 1950

Walnut, fabric upholstery.

Each: 29 1/2 x 24 x 32 in. (74.9 x 61 x 81.3 cm)

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

### Estimate

\$20,000 — 30,000

[Go to Lot](#)



Provenance

Private collection, Rome

## Design

New York Auction / 7 December 2021 / 1pm EST



2

### Gino Sarfatti

*Rare ceiling light, model no. S 00106*

circa 1940

Brass, painted brass.

17 in. (43.2 cm) drop, 34 in. (86.4 cm) diameter

Manufactured by Arteluce, Milan, Italy.

#### Estimate

\$30,000 — 50,000

[Go to Lot](#)





Gino Sarfatti combined his talents as a designer and entrepreneur when he established the lighting firm Arteluce in 1939. Compounding “Art” and “Light,” the firm’s name hinted at Sarfatti’s artistic solution to an otherwise technical problem. He led the company for over thirty years, creating over 600 lighting designs. His works oftentimes upended conventions in lighting design by exploiting both the material and immaterial possibilities of light, considering not only the physical materials at hand but also the effect of light reflection and direction.



The present model ceiling light, as seen in an advertisement for Arteluce, 1940.

The present ceiling lamp, designed circa 1940 and presented at the *VII Triennale* in Milan,

exemplifies the artistic and technical brilliance of Sarfatti’s earliest works. The ceiling light’s electrical cords form the hanging canopy while twelve exposed bulbs and their sockets line the perimeter of the suspended metal band. Rather than diffuse any light emission, the bulb itself becomes part of the ceiling light’s form—a truly modern idea that illustrates why Sarfatti is now considered one of the leading figures in twentieth-century lighting design.

#### Literature

*Domus*, no. 149, May 1940, p. 97

"Una serie ingegnosa e pratica di apparecchi di illuminazione," *Domus*, no. 151, July 1940, p. 89

Marco Romanelli and Sandra Severi, *Gino Sarfatti: Selected Works 1938-1973*, Milan, 2012, p. 460

*Gino Sarfatti: Designing Light*, exh. cat., Triennale Design Museum, Milan, 2012, p. 36

## Design

New York Auction / 7 December 2021 / 1pm EST



3

### Oswaldo Borsani

*Chest of drawers*

circa 1938

Walnut, walnut-veneered wood, glass.

32 x 98 3/4 x 23 3/4 in. (81.3 x 250.8 x 60.3 cm)

Produced by Arredamenti Borsani Varedo, Italy.

Together with a certificate of expertise from the  
Oswaldo Borsani Archive.

**Estimate**

\$10,000 — 15,000

[Go to Lot](#)



**Provenance**

Private collection, Milan

**Literature**

Giuliana Gramigna and Fulvio Irace, *Oswaldo Borsani*, Rome, 1992, p. 99 for a similar example

## Design

New York Auction / 7 December 2021 / 1pm EST



PROPERTY FROM A PRIVATE COLLECTION,  
BROOKLYN

4

### Carlo Scarpa

*"Corroso" vase, model no. 4101*

circa 1936

*Corroso* glass with applied *bugne* details.

8 1/8 in. (20.6 cm) high, 7 in. (17.8 cm) diameter

Produced by Venini & C., Murano, Italy.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



**Provenance**

Private collection, Paris, 1980s

Thence by descent to the present owner

**Literature**

Marino Barovier, ed., *Carlo Scarpa: Venini 1932-1947*, exh. cat., Fondazione Giorgio Cini, Venice, 2012, pp. 21, 202, 211, 214



5

## **Gio Ponti and Emilio Lancia**

*Side table, from the "Domus Nova" series*

circa 1930

Painted wood.

17 1/8 x 19 3/4 x 15 3/4 in. (43.5 x 50.2 x 40 cm)

Underside stamped in ink *DOMVS NOVA*. Together with a certificate of expertise from the Gio Ponti Archives.

**Estimate**

\$6,000 — 8,000

[Go to Lot](#)



**Provenance**

Private collection, Milan

**Literature**

Lisa Licitra Ponti, *Gio Ponti: The Complete Work 1923-1978*, London, 1990, p. 81 for a similar example

Ugo La Pietra, ed., *Gio Ponti*, New York, 2009, p. 59 for a similar example



## Design

New York Auction / 7 December 2021 / 1pm EST



6

### Seguso

*Pair of ceiling lights*

1950s

Glass, brass-plated aluminum.

Each: 32 in. (81.3 cm) drop, 12 3/4 in. (32.4 cm) diameter

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

**Estimate**

\$12,000 — 18,000

[Go to Lot](#)



Provenance

Private collection, Venice

## Design

New York Auction / 7 December 2021 / 1pm EST



PROPERTY FROM THE ESTATE OF ARTHUR BLANE  
GRESHAM, TEXAS

7

### Gio Ponti and Luigi Zortea

*Pair of rare wall lights*

circa 1949

Glazed earthenware.

Each approximately: 21 1/2 x 9 3/4 x 5 1/4 in. (54.6 x 24.8 x 13.3 cm)

Produced by Artigianato Produzione Esportazione  
Milano, Milan, Italy. Reverse of each signed *ZORTEA/*  
*PER/A.P.E.M.* and one wall light with paper label  
printed *A.P.E.M./Milano - Via Rovani, 2*. Together with  
a certificate of expertise from the Gio Ponti Archives.

**Estimate**

\$15,000 — 20,000

[Go to Lot](#)



Luigi Zortea—an artisan who worked in northern Italy from 1921 to 1950—created some of the most intricate and extraordinary works in ceramic during the first half of the twentieth century. The present wall lights are exquisite examples of the type of work for which he is most known. In 1950, *Domus* eulogized Zortea for the mesmerizing worlds of white flora and fauna that he created in earthenware. The technical mastery of these works, paired with their monochromatic palette, make them deceptively complex. They are dramatic yet graceful.

*"To [Luigi Zortea] we owe, among other things, the invention of the white tufts, forest of flowers and birds...in glazed white majolica—one of the gentlest and most poetic inventions."* —*Domus* magazine, December 1950

Gio Ponti recognized Zortea's talent as early as 1937 when his magazine first featured a photograph of one of the artist's wall lights in the form of a bounty of ivory-colored flowers with small bird figures interspersed, similar to the present lot. For over a decade, not only did Ponti market Zortea's work to his readers but he also employed Zortea to create works based on his designs. The architect selected many of these designs for his interiors including those for the Cremaschi apartment in Milan—even photographing this living room, which displayed a similar wall-mounted sculpture, for the cover of the February 1949 issue of *Domus*—and for the *Conte Biancamano*, *Conte Grande*, and *Giulio Cesare* ocean liners.



Cover of *Domus*, no. 233 (December 1950) depicting the entryway to Gio Ponti's Casa Cremaschi, which included a similar work in the wall niche alongside the staircase. Image: © Editoriale Domus S.p.A.

A label and signature on the reverse indicate that the present lot was produced for the Artigianato Produzione Esportazione Milano (A.P.E.M.), an organization formed in the 1940s by the department store La Rinascente under the direction of Gio Ponti. In addition to showcasing works by artists like Ponti and Zortea, the organization sought to promote Italian wares abroad, especially in the United States. The sculptural beauty of the present wall lights demonstrates why these works achieved international recognition in the 1940s and, perhaps more importantly, why they remain just as striking today.

**Literature**

"Le ceramiche," *Domus*, no. 115, July 1937, p. 15 for a similar example

"Elementi di un ingresso," *Domus*, no. 233, February 1949, front cover for a similar example

## Design

New York Auction / 7 December 2021 / 1pm EST



PROPERTY FROM A PRIVATE COLLECTION, ASIA

8

### **Gio Ponti**

*Pair of rare armchairs, model no. 489*

1950s

Walnut, cane, fabric upholstery.

Each: 36 1/4 x 27 x 30 1/2 in. (92.1 x 68.6 x 77.5 cm)

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

**Estimate**

\$20,000 — 30,000

[Go to Lot](#)



**Provenance**

Private collection, Turin

Phillips, London, "Design," June 19, 2020, lot 174

Acquired from the above by the present owner



## Design

New York Auction / 7 December 2021 / 1pm EST



9

### Gino Sarfatti

*Floor lamp, model no. 1034*

circa 1946

Brass, painted aluminum, marble.

87 in. (221 cm) high

Manufactured by Arteluce, Milan, Italy.

#### Estimate

\$12,000 — 18,000

[Go to Lot](#)



**Provenance**

Private collection, Milan

**Literature**

Roberto Aloï, *L'Arredamento moderno, quarta serie*, Milan, 1949, fig. 200

Marco Romanelli and Sandra Severi, *Gino Sarfatti: Selected Works 1938-1973*, Milan, 2012, pp. 18, 446

## Design

New York Auction / 7 December 2021 / 1pm EST



10

### Pietro Chiesa

*Rare drinks cabinet*

circa 1941

Stained wood, mirrored glass, patinated metal.

42 7/8 x 51 x 18 1/2 in. (108.9 x 129.5 x 47 cm)

Produced by Fontana Arte, Milan, Italy.

**Estimate**

\$16,000 — 22,000

[Go to Lot](#)



**Provenance**

Private collection, Milan

**Literature**

Sergio Montefusco, *Fontana Arte: repertorio 1933-1943 dalle immagini dell'epoca*, Genoa, 2012, p. 204 for a related table

# Design

New York Auction / 7 December 2021 / 1pm EST



PROPERTY FROM A PRIVATE CALIFORNIA  
COLLECTION

11

## Napoleone Martinuzzi

*Two rare ceiling lights*

circa 1929

*Pulegoso* glass, painted metal.

Larger: 36 1/4 in. (92.1 cm) drop, 25 in. (63.5 cm)  
diameter

Smaller: 36 1/4 (92.1 cm) drop, 21 1/4 in. (54 cm)  
diameter

Produced by Venini & C., Murano, Italy.

### Estimate

\$25,000 — 35,000

[Go to Lot](#)



**Provenance**

Da Giannino restaurant, Milan

Phillips, London, "Important Design," March 21, 2019, lot 4

Acquired from the above by the present owner

**Literature**

Carlo A. Felice, *Arte Decorativa all'Esposizione di Monza*, Milan, 1930, pl. 2

Fondazione Giorgio Cini, *Gli Artisti Di Venini: Per Una Storia Del Vetro D'arte Veneziano*, exh. cat.,

Istituto di Storia dell'Arte, Venice, 1996, p. 76

Marino Barovier, *Napoleone Martinuzzi, Venini 1925-1931*, exh. cat., Fondazione Giorgio Cini,

Venice, 2013, pp. 27, 42, 309, 403-05

## Design

New York Auction / 7 December 2021 / 1pm EST



12

### Paolo Buffa

*Desk*

circa 1949

Pearwood, birch-veneered wood.

30 5/8 x 47 1/4 x 21 5/8 in. (77.8 x 120 x 54.9 cm)

Possibly executed by Serafino Arrighi, Cantù, Italy.

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

**Estimate**

\$6,000 — 8,000

[Go to Lot](#)



**Provenance**

Private collection, Rome

**Literature**

Roberto Aloï, *L'Arredamento moderno, quarta serie*, Milan, 1949, fig. 447 for a similar example

Roberto Rizzi, *I mobili di Paolo Buffa*, Cantù, 2001, p. 35 for a similar example



## Design

New York Auction / 7 December 2021 / 1pm EST



13

### Franco Albini

*Pair of daybeds, from Villa Neuffer, Ispra, Italy*

circa 1940

Limed chestnut, rush, fabric upholstery.

Each: 28 x 83 x 37 in. (71.1 x 210.8 x 94 cm)

#### Estimate

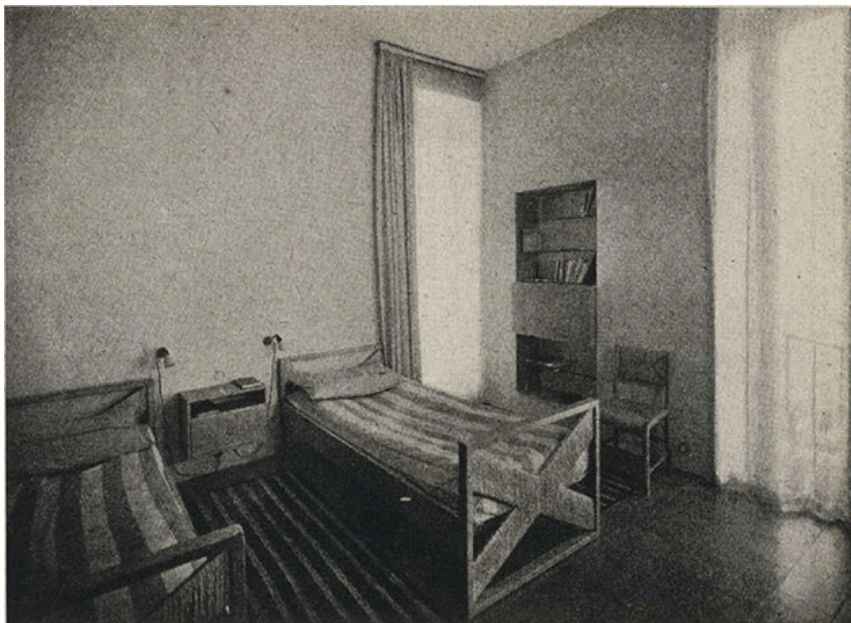
\$30,000 — 50,000

[Go to Lot](#)



At the 1936 Milan Triennale, while Gio Ponti championed the notion of luxurious hand-crafted products for the Italian household, Giuseppe Pagano and his followers, including Franco Albini, were making the case for industrialization that would provide “a house for everyone.”

Albini graduated from the Politecnico di Milano in 1929 and though he began his career working in the studio of Gio Ponti and Emilio Lancia, by the 1930s he had turned to Neo-Rationalism. These new rationalists, led by architects like Pagano, believed that through the prioritization of pure geometry and reason, paired with the elimination of ornamentation and an exaltation of industrial materials, access to good design could be extended to all.



The present daybeds in the children's room at Villa Neuffer, circa 1940.

In 1940 Albini was asked to re-design the interior and furnishings of Villa Neuffer in the town of Ispra in Lago Maggiore. He was tasked with re-envisioning the interior of the historic building—melding his modern rationalist ideals with the traditional architecture of the property. The central spiral staircase inside Villa Neuffer perfectly realized this tension between tradition and modernity. While Albini looked to solve functional, everyday problems with utilitarian design, his integration of suspension and transparency created a modern intervention which melded rather than disrupted the historic site. By this time, Albini was already interested in re-introducing

traditional motifs and luxury materials into his work while still designing under a rationalist framework. In a 1955 address by the architect published in *Casabella continuità*, he stated, “Tradition takes on the force of law that is accepted by everyone. It is thus a collective value consciously accepted and respected....Tradition as discipline is a barrier to capricious license, the vagaries of fashion, and the harmful errors of mediocrity.”

The present daybeds, designed for a children's room in Villa Neuffer, are exemplary of Albini's attention to the traditional. Constructed of limed chestnut with large crossbeams wrapped in rush, the daybeds use both simple geometry and rustic materials to create an object that is simultaneously modern and antique. Albini's work continues to be admired for its natural elegance which allows modernism to exist easily in a rich and eclectic environment.

#### Provenance

Private collection, Ispra, Italy

#### Literature

"Case Non Ville: Casa Neuffer a Ispra," *Stile*, no. 28, April 1943, illustrated p. 31

## Design

New York Auction / 7 December 2021 / 1pm EST



14

### Gio Ponti and Emilio Lancia

*Occasional table*

circa 1933

Nickel-plated metal, glass.

24 7/8 in. (63.2 cm) high, 27 1/2 in. (69.9 cm) diameter

Produced by Sassi, Milan, Italy. Tabletop acid-etched *SECURIT*. Together with a certificate of expertise from the Gio Ponti Archives.

**Estimate**

\$10,000 — 15,000

[Go to Lot](#)



Provenance

Private collection, Turin

# Design

New York Auction / 7 December 2021 / 1pm EST



PROPERTY OF A DISTINGUISHED COLLECTOR

15

**Pietro Chiesa**

*Floor lamp*

circa 1935

Glass, nickel-plated brass, nickel-plated steel, paper shade.

70 in. (177.8 cm) high

Produced by Fontana Arte, Milan, Italy.

**Estimate**

\$8,000 — 12,000

[Go to Lot](#)



**Literature**

*Domus*, no. 132, December 1938, n.p. for a similar example

Franco Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand*, Turin, 2012, fig. 110 for a similar example

## Design

New York Auction / 7 December 2021 / 1pm EST



PROPERTY FROM AN IMPORTANT MIDWEST  
COLLECTION

16

### Alberto Giacometti

#### *"Étoile" table lamp*

designed circa 1935, later cast  
Patinated bronze, paper shade.

Cast: 15 7/8 in. (40.3 cm) high

Including shade: 26 in. (66 cm) high

Cast by Diego Giacometti. Side of one foot impressed  
*Diego DG* and underside impressed *AG 014* by the  
Comité Giacometti. Together with a certificate of  
authenticity from the Comité Giacometti.

#### Estimate

\$60,000 — 80,000

[Go to Lot](#)



The *Étoile* table lamp, designed in 1936, subtly manifests the primordial tendencies of Alberto Giacometti's celebrated practice. With its intentionally uneven surface treatment, the lamp appears to the viewer as a precious artifact uncovered during an archaeological dig. The resulting effect is a fixture that bespeaks the avant-garde taste of its original collectors, as well as Giacometti's capacity for effortlessly fusing modern and primeval forms. Giacometti designed this work prior to the sculptures for which he is most known, works marked by their elongated yet distinctly figurative forms, which seem to belong to a past time and civilization.

*"For my livelihood, I accepted to make anonymous utilitarian objects for a decorator at that time, Jean-Michel Frank... I realized I was developing a vase exactly as I would a sculpture and that there was no difference between what I called sculpture and what was an object!" —Alberto Giacometti*

The *Étoile* lamp foregrounds these later pieces, similarly raising questions on the layering of time and form. Giacometti designed this model, along with approximately 100 other utilitarian objects, for French interior designer Jean-Michel Frank. A mutually beneficial collaboration, Frank aspired to create volumes that embodied the "luxury of nothing." Characteristically Frank interiors were marked by their decorous tranquility, furnished with only the most necessary works of design. The *Étoile* lamp indeed proved requisite, not only for providing light, but also for its sculptural form.

#### Provenance

Private collection, London

Christie's, New York, "Design," June 10, 2015, lot 48

Acquired from the above by the present owner

#### Literature

Gaston Diehl, "Le 32e Salon des Artistes Décorateurs," *Art et Décoration*, 1946, p. 46

Léopold Diego Sanchez, *Jean-Michel Frank*, Paris, 1980, p. 200

Daniel Marchesseau, *Diego Giacometti, Catalogue de l'œuvre*, Paris, 1986, p. 32

François Baudot, *Jean-Michael Frank*, New York, 1999, p. 76

Pierre-Emmanuel Martin-Vivier, *Jean-Michel Frank: The Strange and Subtle Luxury of the Parisian Haute-Monde in the Art Deco Period*, New York, 2008, p. 347



## Design

New York Auction / 7 December 2021 / 1pm EST



17

**Émile-Jacques Ruhlmann and Jean Dunand**

*"Chinoise" coiffeuse, model no. 1538 AR/1827 NR*

circa 1927

Lacquered wood, bronze, mirrored glass.

45 x 39 1/4 x 23 3/4 in. (114.3 x 99.7 x 60.3 cm)

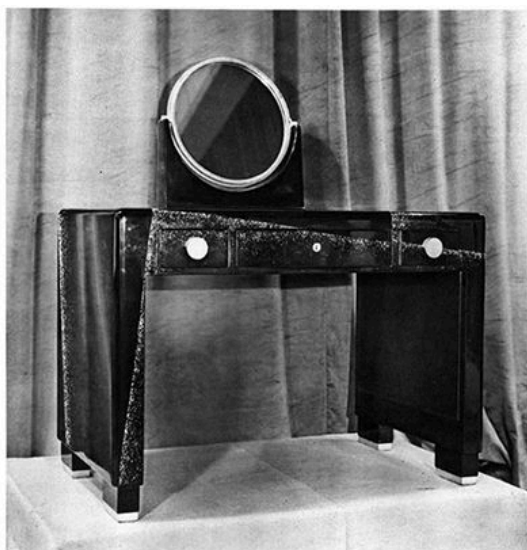
**Estimate**

\$60,000 — 80,000

[Go to Lot](#)



Émile-Jacques Ruhlmann's work has become synonymous with elegance, fine craftsmanship, and luxury. While the present *coiffeuse* exemplifies these traits, it also looks towards other modernist design trajectories of the late 1920s and 1930s. Ruhlmann, the preeminent designer from the French Art Deco period, reigned supreme at the 1925 *Exposition Internationale des Arts Décoratifs et Industriels Modernes*. Just outside of the exposition, Le Corbusier presented his *Pavillon de l'Esprit Nouveau*, the antithesis to Ruhlmann's display. Though Le Corbusier's tenet that a home was a "machine for living" would gain traction within international design discourses in the following years, it seemed anathema to Ruhlmann's design perspective in 1925.



The present model *coiffeuse* presented at the 1927 *Salon des artistes décorateurs*.

Just two years later, however, Ruhlmann presented works at the *Salon des artistes décorateurs*—including the present model *coiffeuse*—that foreshadowed the design trends of the 1930s and more closely aligned with Le Corbusier's perspective. The present model straddles the boundaries between French Art Deco furniture and modernist furniture. Created in collaboration with leading French lacquer artist Jean Dunand, for this work Ruhlmann pared away much of the ornamentation that characterized his earlier works. The rounded edges of the dressing table conceal the cabinet's joints to create a sleek and elegant appearance. There is a refreshing simplicity to the design that looks ahead to 1930s modernism.

#### Provenance

Private collection, Dijon, acquired directly from the designer, circa 1927  
Thence by descent  
DeLorenzo Gallery, New York, acquired from the above, circa 1980  
Acquired from the above by the present owner

#### Literature

Léon Werth, "Le XVIIe Salon des artistes décorateurs," *Art et Décoration*, June 1927, p. 178  
Florence Camard, *Ruhlmann: Master of Art Deco*, New York, 1984, pp. 60, 274  
Félix Marcilhac, *Jean Dunand: His Life and Works*, New York, 1991, p. 260  
Florence Camard, *Jacques-Emile Ruhlmann*, New York, 2011, illustrated p. 220

## Design

New York Auction / 7 December 2021 / 1pm EST



PROPERTY OF A LADY

18

### Ingrid Donat

*Pair of "Table de Canapé Engrenages"*

2006-2007

Patinated bronze.

Each: 16 3/4 x 24 1/2 x 24 1/2 in. (42.5 x 62.2 x 62.2 cm)

Cast by Blanchet-Landowski Foundry, Bagnolet, France. Numbers 1 and 8 from the edition of 8 plus 4 artist's proofs. Leg of one impressed with artist's cipher and 1 / 8 / Landowski / Fondeur / 2006 and leg of other impressed with artist's cipher and 8 / 8 / Landowski / Fondeur / 2007.

Estimate

\$40,000 — 60,000

[Go to Lot](#)



**Provenance**

Barry Friedman Ltd., New York

Private collection, United States, acquired from the above

**Literature**

Anne Bony, *Ingrid Donat*, Paris, 2016, p. 228 for a similar example

## Design

New York Auction / 7 December 2021 / 1pm EST



PROPERTY FROM A PRIVATE COLLECTION,  
SARATOGA

19

### Ingrid Donat

*"Miroir Girafe (Petit Modèle)"*

2006

Patinated bronze, mirrored glass.

42 3/4 x 23 x 1/2 in. (108.6 x 58.4 x 1.3 cm)

Cast by Blanchet-Landowski Foundry, Bagnolet, France. Number 5 from the edition of 8 plus 4 artist's proofs. Reverse impressed with artist's cipher, *Landowski Fondeur, 2006* and *5 / 8*.

#### Estimate

\$12,000 — 18,000

[Go to Lot](#)



**Provenance**

Barry Friedman Ltd., New York

Acquired from the above by the present owner, circa 2014

**Literature**

Anne Bony, *Ingrid Donat*, Paris, 2016, p. 58 for a similar example

## Design

New York Auction / 7 December 2021 / 1pm EST



PROPERTY FROM A PRIVATE COLLECTION,  
SARATOGA

20

### Ingrid Donat

*Pair of "Appliques Rondelles"*

2011

Patinated bronze.

Each: 31 1/2 x 5 7/8 x 2 1/4 in. (80 x 14.9 x 5.7 cm)

Cast by Blanchet-Landowski Foundry, Bagnolet,  
France. Numbers 2A and 2B from the edition of 8 pairs  
plus 4 artist's proofs. Reverse of each impressed with  
artist's cipher, *Landowski Fondateur, 2011*, and  
respectively impressed 2A / 8 and 2B / 8.

#### Estimate

\$6,000 — 8,000

[Go to Lot](#)



**Provenance**

Barry Friedman Ltd., New York

Acquired from the above by the present owner, circa 2014



## Design

New York Auction / 7 December 2021 / 1pm EST



PROPERTY OF A NEW YORK COLLECTOR

21

**Jacques Adnet**

*Cabinet*

1940s

Parchment-covered wood, painted wood, brass.

55 x 39 1/2 x 17 3/4 in. (139.7 x 100.3 x 45.1 cm)

**Estimate**

\$10,000 — 15,000

[Go to Lot](#)



**Literature**

*Revue: Mobilier et Décoration*, Paris, 1948, p. 31 for a similar example

*Meubles 1920-1937*, exh. cat., Musée d'Art Moderne de la Ville de Paris, 1986, p. 9 for a similar example

Alain-René Hardy and Gaëlle Millet, *Jacques Adnet*, Paris, 2014, p. 185 for a similar example

## Design

New York Auction / 7 December 2021 / 1pm EST



PROPERTY OF A LADY

22

**Paul Dupré-Lafon**

*Pair of side tables*

1940s

Mahogany-veneered wood, mahogany, brass, leather, marble.

Each: 24 7/8 x 17 1/2 x 18 3/4 in. (63.2 x 44.5 x 47.6 cm)

Together with a certificate of authenticity from the estate of Paul Dupré-Lafon.

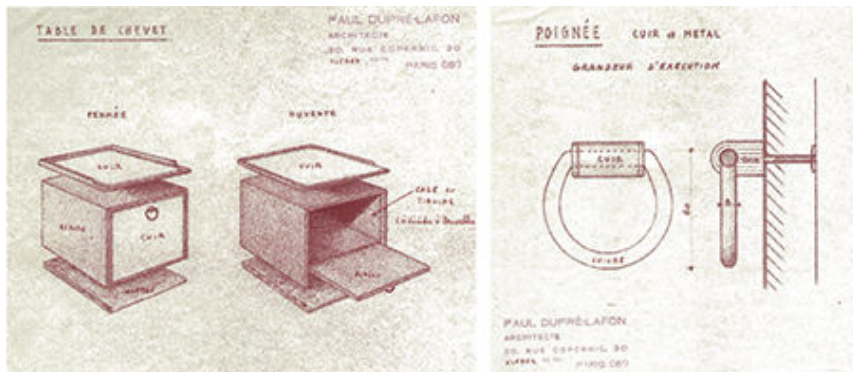
**Estimate**

\$20,000 — 30,000

[Go to Lot](#)



After studying architecture at the École des Beaux-Arts in Marseille, Paul Dupré-Lafon began working on various furniture and interior design projects in Paris. Dupré-Lafon created his most important works throughout the 1930s and 1940s, largely inspired by cubist artwork and Art Deco precedents. The cubic form of the present side tables, paired with his use of marble and leather, make this work a superb example of Dupré-Lafon's penchant for exquisite craftsmanship and design.



Drawings of the present tables, 1940s. Artwork: © 2021 Artists Rights Society (ARS), New York / ADAGP, Paris.

Design drawings by Dupré-Lafon indicate that the present side tables originated in a private collection in Brussels. Before being acquired by the present owner in 2011, the tables belonged to the important Art Deco collection of Claude and Simone Dray.

#### Provenance

Private collection, Brussels

Tajan, Paris, "Arts Décoratifs du 20e siècle," May 28, 2002, lot 84

Claude and Simone Dray, France

Christie's, Paris, "Collection Claude et Simone Dray: Art Déco," June 8, 2006, lot 287

Galerie Alain Elcabas, Paris, acquired from the above

Acquired from the above by the present owner, 2011

## Design

New York Auction / 7 December 2021 / 1pm EST



PROPERTY FROM A PRIVATE EAST COAST  
COLLECTION

23

**Jean Royère**

*"Tour Eiffel" coffee table*

circa 1947

Steel, bronze, glass.

13 3/8 x 51 1/2 x 21 3/4 in. (34 x 130.8 x 55.2 cm)

**Estimate**

\$50,000 — 70,000

[Go to Lot](#)



As the *Tour Eiffel* name suggests, the interlacing framework of the present coffee table references the wrought iron latticework of Paris' most iconic landmark. Royère introduced this motif into his work as early as 1939 but it did not assume its mature form until 1947 when he showcased the present coffee table model in his living room display at the *Résidence Française* exhibition organized by *Art et Industrie* magazine. In the late 1940s and into the 1950s, Royère incorporated the present model in a number of his important private commissions, including the Paris apartments of Jacques Levy-Ravier, M. Guillot, and M. Cuny.

*"Tradition [is] not the enemy of newness." —Jean Royère*

Royère opted for a style that is at once whimsical yet incredibly practical. In many of his works, the decorative elements themselves become integral to the structure. For the present coffee table, for example, the latticework of rods and bronze balls are not only aesthetic decorative choices but they also create the structure on which the glass tabletop sits. Beyond this consideration of form and function, the ways in which the pattern work creates dramatic and interesting shadows on the floors and walls in which the object exists was a larger, architectural consideration.



Left: Living room presented at the "Résidence Française" exhibition, 1947, Paris. Right: Drawing for the apartment of Ms. Guillot, Peru, circa 1955

This lattice and ball motif appeared in a range of other designs by Royère, including stools, console tables, occasional tables, mirrors, floor lamps, wall lamps, fireplace screens, mirrors, trays, and doors. He created at least two coffee table forms with the *Tour Eiffel* motif. The first version consisted of a rectangular steel frame, as seen in the present lot, whereas around 1955, Royère introduced a coffee table where the legs formed a concave arc.

#### Provenance

Likely acquired from DeLorenzo 1950, New York, by the present owner, circa 1991

#### Literature

"La Résidence Française," *Art et Industrie*, June 1947, p. 20

*Jean Royère, Décorateur à Paris*, exh. cat., Musée des Arts Décoratifs, Paris, 1999, p. 25

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 1*, Paris, 2012, pp. 142, 147-48

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 2*, Paris, 2012, pp. 62, 92-93

Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2017, p. 144

# Design

New York Auction / 7 December 2021 / 1pm EST



PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

24

## Alberto Giacometti

*"Figure" floor lamp*

designed circa 1933, later cast  
Patinated bronze, paper shade.

Height of cast: 61 3/4 in. (156.8 cm)

Cast by Diego Giacometti, Paris. Underside impressed *FIGURE* and base impressed *AG* and *064* by the Comité Giacometti. Together with a certificate of authenticity from the Comité Giacometti.

### Estimate

\$150,000 — 200,000

[Go to Lot](#)



Alberto Giacometti's *Figure* floor lamp was an early triumph in the artist's career. Standing at five feet tall, the anthropomorphized lamp base is as elegant as it is beguiling. For this model, Giacometti sculpted a delicate and miniature bust of a woman, recalling the caryatids of ancient Greek architecture. The graceful curves of the lamp base and its elongated form attest to Giacometti's virtuosity; the *Figure* model has justly earned a place amongst his most exemplary works.



The present model floor lamp in the Chanaux atelier, circa 1935. Artwork: © 2021 Alberto Giacometti Estate / VAGA at Artists Rights Society (ARS), NY / ADAGP, Paris.

Giacometti designed the *Figure* lamp in 1933 for French furniture and interior designer Jean-Michel Frank. In addition to Giacometti, Frank's milieu was comprised of such visionaries as Louis Aragon, Salvador Dalí, René Crevel, and Léon Pierre-Quint. His clientele was equally formidable, including Elsa Schiaparelli, Charles and Marie-Laure Noailles, and Nelson Rockefeller, amongst others. The *Figure* lamp elicits these surrealist influences, as Giacometti draws upon the fragmented head, apparent personal iconography that invites viewers to interpret the work themselves. During the 1930s and '40s, Giacometti designed a number of utilitarian and highly sculptural objects for Frank and his clients. Seeking to create interiors that celebrated the "luxury of nothing," Frank commissioned only works of design he deemed necessary to an interior. The present example was cast by Diego Giacometti, Alberto's brother, in the 1960s and acquired from Pierre Matisse Gallery in New York.

#### Provenance

Pierre Matisse Gallery, New York

Ann Norry, Rochester, New York, acquired from the above, 1980

Thence by descent to the present owner, 1997

#### Literature

Waldemar George, "Jean Michel Frank," *Art et Décoration*, no. 3, 1936, p. 98

Léopold Diego Sanchez, *Jean-Michel Frank*, Paris, 1980, pp. 107, 204

Michel Butor, *Diego Giacometti*, Paris, 1985, p. 125

Daniel Marchesseau, *Diego Giacometti*, Paris, 1986, p. 11

Pierre-Emmanuel Martin-Vivier, *Jean-Michel Frank: The Strange and Subtle Luxury of the Parisian Haute-Monde in the Art Deco Period*, New York, 2012, pp. 68, 143, 198, 250



## Design

New York Auction / 7 December 2021 / 1pm EST



PROPERTY FROM A PRIVATE EAST COAST  
COLLECTION

25

### Jean Prouvé

*Set of four "Semi-metal" chairs, model no. 305*

designed 1950, produced 1950-1969

Beech-veneered plywood, painted steel, rubber.

Each: 32 1/4 x 16 1/4 x 18 1/2 in. (81.9 x 41.3 x 47 cm)

Produced by Les Ateliers Jean Prouvé, France and  
issued by Galerie Steph Simon, Paris, France.

#### Estimate

\$30,000 — 50,000

[Go to Lot](#)



**Provenance**

Likely acquired from DeLorenzo 1950, New York, by the present owner, circa 1991

**Literature**

Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 3: 1944-1954*, Basel, 2005, pp. 208-12, 232, 268

Galerie Patrick Seguin, *Jean Prouvé, Volume 1*, Paris, 2017, pp. 88-93, 99, 409, 410

Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris, 2017, pp. 25, 60-61, 66-67, 79, 80, 84-85

# Design

New York Auction / 7 December 2021 / 1pm EST



PROPERTY OF A PRIVATE COLLECTOR, NEW YORK

26

**Jacques Adnet**

*Rare ceiling light*

circa 1929

Nickel-plated metal, glass.

40 in. (101.6 cm) drop, 28 3/4 diameter

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

**Estimate**

\$60,000 — 80,000

[Go to Lot](#)



The March 1930 issue of *L'Art Vivant* illustrated five of Jacques Adnet's ceiling light designs—including the present model—made with exposed frosted tubular bulbs mounted in nickel-plated metal supports. Praising these works, the author of the article noted, "The forms are graceful and reserved, the sparkle clear, the design rational. And they have no doubt not finished reinventing the combinations." Adnet's lighting designs were groundbreaking at the time not only for their modernist forms and use of metal but also for the choice to show exposed bulbs as opposed to diffused light.

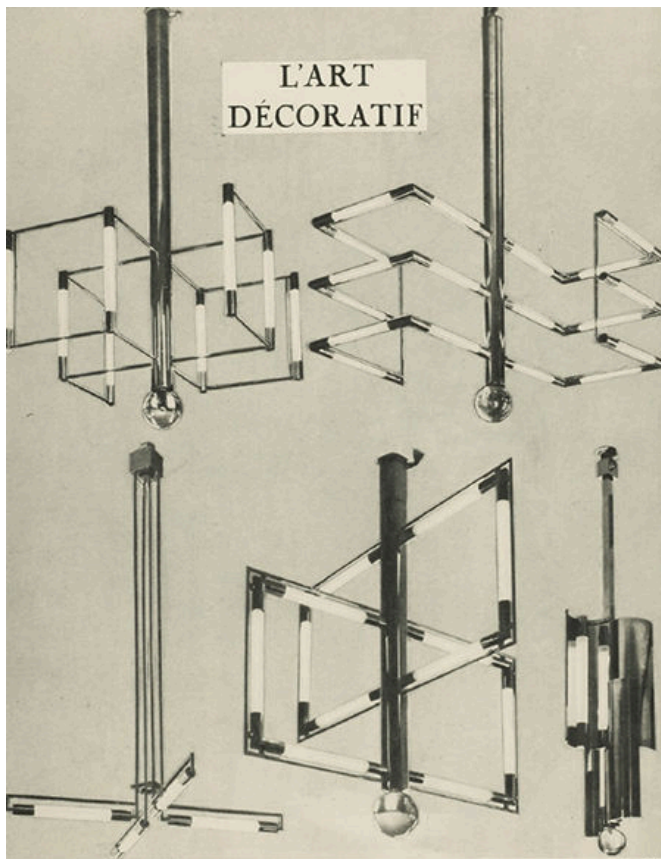


Illustration from *L'Art Vivant*, 1929. Artwork: © 2021 Artists Rights Society (ARS), New York / ADAGP, Paris.

#### Literature

"Éclairages," *Art et Industrie*, January 1929, p. 30

Guillaume Janneau, *Le Luminaire et les moyens d'éclairages nouveaux, 2ème série*, 1930, pl. 1

Ernest Tisserand, "Chronique de l'art décoratif," *L'Art Vivant*, March 1930, p. 252

Alain-René Hardy and Gaëlle Millet, *Jacques Adnet*, Paris, 2009, p. 246

## Design

New York Auction / 7 December 2021 / 1pm EST



PROPERTY FROM A PRIVATE COLLECTION

27

**Jean Prouvé**

*Important cabinet, model no. 150*

1950s

Painted steel, pressed diamond point aluminum, oak,  
oak-veneered wood, brass.

39 1/4 x 78 5/8 x 17 3/4 in. (99.7 x 199.7 x 45.1 cm)

Produced by Les Ateliers Jean Prouvé, France.

**Estimate**

\$150,000 — 200,000

[Go to Lot](#)

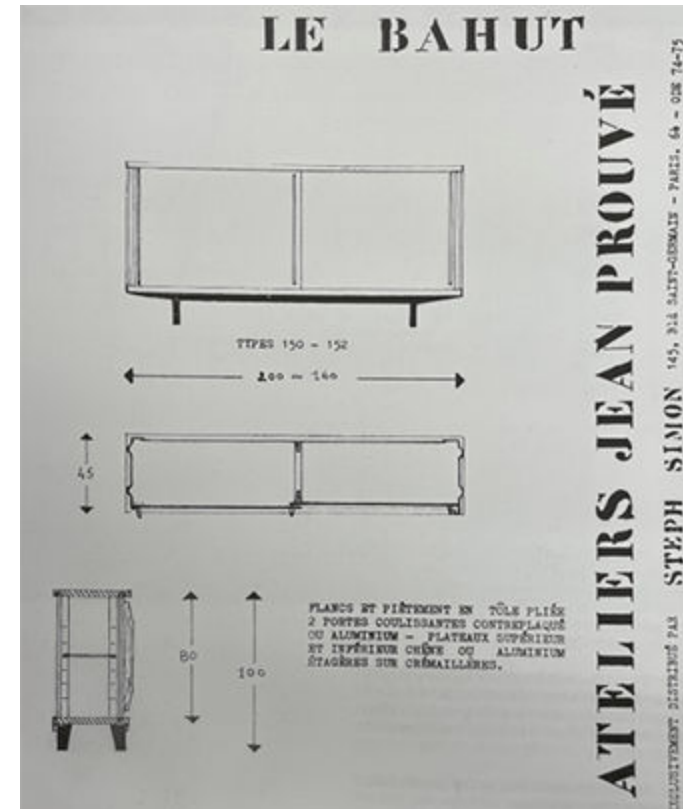




Detail of pressed diamond point aluminum doors.

While Jean Prouvé called himself “a factory man,” Le Corbusier called him an “architect-engineer,” and still others have categorized him as a *constructeur*, which translates to builder, but also references the turn-of-the-century debate between *constructeurs* and *coloristes*. *Constructeurs* were known for their craftsmanship and ability to create well-made pieces of furniture whereas *coloristes* were decorators who put together colorful interior ensembles.

Prouvé led a factory-based practice and his works were always underscored by his early experiences as a blacksmith. In fact, many of Prouvé’s early handmade designs have the same look and feel as the works in bent and pressed steel and aluminum which were fabricated by machines later in his career. It is not so much the artist’s design perspective that changed over the years but rather his methods of production, argued design historian Christopher Wilk: “Prouvé, like Michael Thonet in the nineteenth century, designed his furniture, created the means to make it himself, and then produced and sold the end product in very large quantities. He knew intimately the processes of cutting, folding, and welding sheets of steel and of aluminum—reflected in the appearance of his designs—and was deeply immersed in the craftsmanship of factory production.” The present cabinet exemplifies the ways in which Prouvé created factory-produced objects whereby each piece maintained the spirit of the handmade.



Galerie Steph Simon prospectus illustrating the present model cabinet.

This cabinet is an outstanding example of one of Prouvé’s most iconic designs. Created in the 1950s, its antecedents stretch back to the early 1940s, when he first produced cabinets in collaboration with Charlotte Perriand and Pierre Jeanneret. He went on to create various permutations of the form which differed primarily in the materials used for each component piece. Beginning in 1948 and into the early 1950s, Prouvé produced cabinets in standardized models that most closely relate to the present example. In 1948, he produced the BA 12 model, which was shorter in height than the present example by twenty centimeters. This early iteration also featured sliding doors in plywood rather than aluminum. In the early 1950s, the workshop produced models nos. 150, 151, and 152. Models 150 and 151 were the same size but differed in their materials: no. 150 featured oak doors with varnished sheet metal sides and legs whereas no. 151 featured doors made from varnished aluminum. Model 152 had the same general form as these

cabinets but was shorter in width by forty centimeters and was also produced entirely in aluminum. Variations also existed within the models, such as paint color, the treatment of the metal elements, and the form of the legs. On rare occasions, as in the present example, he incorporated diamond-aluminum, making this work particularly important and visually striking.

---

**Provenance**

David Gill Gallery, London

Acquired from the above by the present owner, circa 1996

**Literature**

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

Galerie Patrick Seguin, *Jean Prouvé, Volume 1*, Paris, 2017, pp. 392, 397, 414

## Design

New York Auction / 7 December 2021 / 1pm EST



PROPERTY OF AN INTERNATIONAL COLLECTOR,  
CURATED BY JOSEPH DIRAND

28

**Charlotte Perriand**

*Dining table*

circa 1960

Ebonized mahogany.

27 7/8 x 78 x 30 5/8 in. (70.8 x 198.1 x 77.8 cm)

Issued by Galerie Steph Simon, Paris, France.

**Estimate**

\$70,000 — 90,000

[Go to Lot](#)





*"We should start designing with the largest element that we may successfully accommodate our smallest everyday gestures, 365 days a year." —Charlotte Perriand*



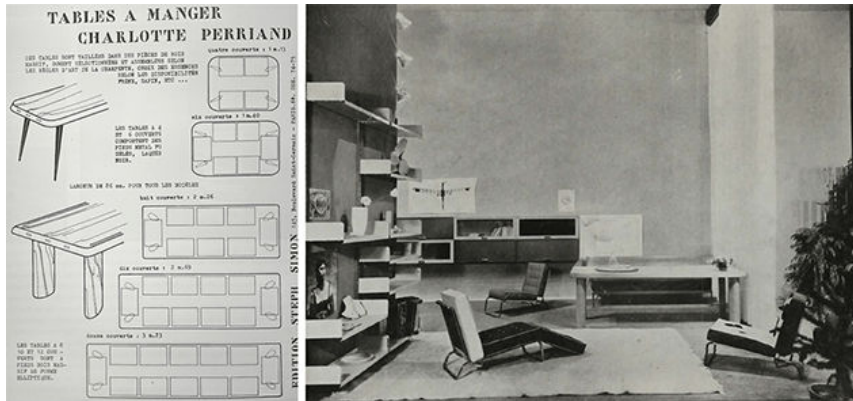
In its simultaneous utility and refinement, the present table represents a compelling synthesis of Charlotte Perriand's nearly eight-decade career. Not long after completing her training in the decorative arts at the École de l'Union Centrale des Arts Décoratifs, Perriand joined the avant-garde atelier of Le Corbusier and Pierre Jeanneret, itself an impressive accomplishment for any designer, nonetheless for a young woman. Initially a devout modernist interested in designing furniture only in metal and glass, the genesis of the present model began in 1928, when Perriand

modeled the metal legs of a dining table after the lateral wings of early biplanes. In the same year, Perriand designed the *équipement de l'habitation* line (home furnishings) with Le Corbusier and Jeanneret, who named her a partner at their studio and assumed co-authorship for the home furnishings program.



Early biplane, circa 1924, whose design in part inspired the present model table's form.

These furnishings were a departure from Perriand's earlier, Art Deco works, not only for their brazen wielding of tubular metal, but also for their ergonomic character. The ovoid legs of the 1928 dining table would become a distinctive motif in the designer's œuvre and were later realized in wood for a table Perriand designed for her clients Paul and Ange Gutmann in 1935. Perriand turned to wood not only out of necessity, but as a keen photographer of the natural world, she also recognized the formal value of organic forms and materials, attributing an earthly sensuality to wood in particular. Absent from the 1935 model were the sidelong grooves, a feature Perriand devised in the 1950s and exhibited in the present model, which imbue the table with handcrafted distinction. These defining attributes served functional purposes in addition to their visual palatability: diners could avoid hitting their knees against the legs, due to their 45-degree angling, and the grooves permitted seamless alignment of table mats.



Left: Galerie Steph Simon prospectus illustrating the present model table. Right: The present model table at the Exposition de l'Habitation, Paris, 1936. Artwork: © 2021 Artists Rights Society (ARS), New York / ADAGP, Paris

The table with these features became standardized by Galerie Steph Simon in 1956, who issued the design in three sizes and varying woods, often employing whichever material was most readily available. The present model, made of mahogany, is notably ebonized, recalling Perriand's tenure in Japan between 1940 and 1941, where she served as an invited advisor for industrial art to the Imperial Ministry of Commerce. Inspired by trips to Bunraku theaters, where puppets were operated by individuals dressed entirely in black, effectively transforming into shadows on stage, Perriand ebonized her plywood *Ombre* (shadow) chairs. Few of Perriand's designs, whether chairs or dining tables, were stained in such a dark sheen, making the present model a rare one. Far from concealing the character of the mahogany, this staining impresses upon the table a subtle elegance, announcing a singular work in Perriand's œuvre.

#### Provenance

Galerie Steph Simon, Paris

Acquired from the above, 1999

Galerie Downtown François Laffanour, Paris

Acquired from the above by the present owner, 2010

#### Literature

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

Adrien Dirand, Yann Siliee, and Sarah Medford, *Joseph Dirand: Interior*, New York, 2017, illustrated pp. 75, 77

## Design

New York Auction / 7 December 2021 / 1pm EST



PROPERTY OF AN INTERNATIONAL COLLECTOR,  
CURATED BY JOSEPH DIRAND

29

### Georges Jouve

*Two "Boule" vases*

black vase after 1964 and white vase circa 1957  
Glazed stoneware.

Black vase: 7 1/2 in. (19.1 cm) high

White vase: 6 1/8 in. (15.6 cm) high

Black vase produced by Atelier Jouve, France.

Underside of each incised with artist's cipher. Black  
vase further incised *AT. JOUVE* and white vase further  
incised *JOUVE*.

#### Estimate

\$8,000 — 12,000

[Go to Lot](#)



**Provenance**

Jousse Entreprise, Paris

Acquired from the above by the present owner, 2005

**Literature**

Philippe Jousse and Galerie Jousse Entreprise, *Georges Jouve*, Paris, 2005, throughout

Adrien Dirand, Yann Siliec, and Sarah Medford, *Joseph Dirand: Interior*, New York, 2017, illustrated  
pp. 76, 79

## Design

New York Auction / 7 December 2021 / 1pm EST



PROPERTY OF AN INTERNATIONAL COLLECTOR,  
CURATED BY JOSEPH DIRAND

30

**Jean Prouvé**

*Rare stool, model no. 307*

circa 1953

Aluminum, painted steel, beech.

16 x 17 3/4 x 14 1/2 in. (40.6 x 45.1 x 36.8 cm)

Produced by Les Ateliers Jean Prouvé, France.

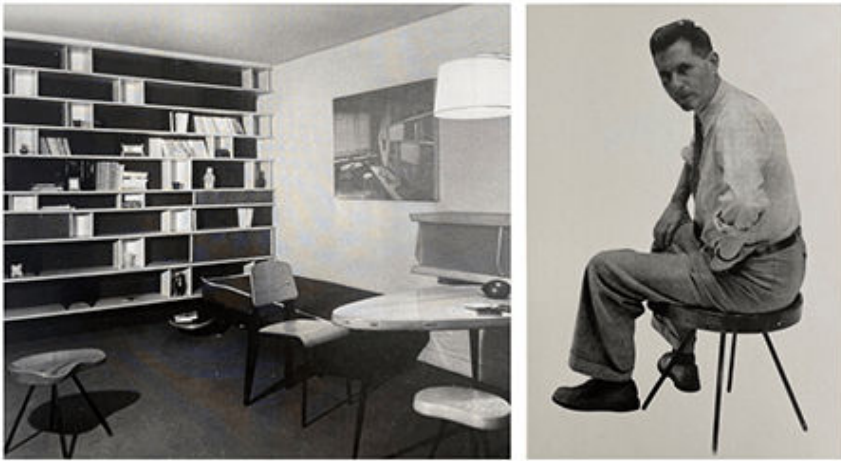
**Estimate**

\$40,000 — 60,000

[Go to Lot](#)



The decade following World War II has been referred to as Jean Prouvé's "aluminum period." Responding to a surplus of raw materials leftover from wartime armament production, he found applications for the metal in architectural projects as well as in his smaller-scale furniture productions.



Left: The present model stool presented at the Salon des arts ménagers, 1953. Right: Jean Prouvé sitting on the present model stool.

Prouvé designed stools as early as 1935. Beginning in the late 1940s and early 1950s, he took particular interest in the form, creating at least ten stool prototypes—many of which employed pressed aluminum similar to the present model. The curves of the aluminum seat reflect the designer's consideration for ergonomics as well as his smart manipulation of the malleable material. Earlier three-legged iterations of his stools proved to be too precarious, so he added a fourth leg for greater stability. The present design was marketed as model no. 307 and shown at various design expositions throughout the early 1950s. Many of these were lacquered in red and were sometimes upholstered. The present example is particularly rare, not only because of the form's relative scarcity but also for its untreated aluminum seat.

#### Provenance

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

#### Literature

"Foyers d'Aujourd'hui," *Le Décor d'aujourd'hui*, no. 78, 1953, p. 168

Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 3: 1944-1954*, Basel, 2005, p. 257

Galerie Patrick Seguin, *Jean Prouvé, Volume 1*, Paris, 2017, pp. 168-71

# Design

New York Auction / 7 December 2021 / 1pm EST



PROPERTY OF AN INTERNATIONAL COLLECTOR,  
CURATED BY JOSEPH DIRAND

31

**Jean Royère**

*Sofa and pair of armchairs*

circa 1934

Oak, fabric upholstery.

Sofa: 31 x 70 x 32 in. (78.7 x 177.8 x 81.3 cm)

Each armchair: 28 1/2 x 29 1/2 x 32 in. (72.4 x 74.9 x 81.3 cm)

**Estimate**

\$120,000 — 180,000

[Go to Lot](#)



The present suite by Jean Royère, created circa 1934, dates to a pivotal moment within the designer's illustrious career when he first began to receive international renown. One of Royère's earliest commissions was in 1933 when he designed the interior of the brasserie *Le Carlton* on the Champs-Élysées. The project received critical acclaim and considerable press coverage, which captured the attention of the furniture manufacturer and retailer Pierre Gouffé.

*"If all the talented decorators organized their publicity like [Royère], French decorative art would have, throughout the entire world, an influence of a whole other dimension." —Pierre Gouffé*

The Gouffé firm was one of the largest and oldest furniture factories of the Faubourg, though in the early 1930s they were largely recreating period furniture rather than producing contemporary designs. In an effort to appeal to a larger clientele who wished to furnish their homes and apartments with modern designs, Gouffé expanded his business by hiring Jean Royère as the head of his contemporary furniture department. While Royère did not work exclusively with Gouffé, he did create a number of designs over an eight-year period which helped to accelerate his success and which he would return to for inspiration in the coming decades. By working with Gouffé—who frequently advertised their products, including chairs and sofas very similar to the present examples—Royère was able to gain greater financial independence. This early commercial success coincided with Royère's presentations at annual design fairs in Paris, further expanding the designer's clientele and popularity.



An apartment living room designed by Jean Royère, Paris, circa 1940. © 2021 Estate of Jean Royère / Artists Rights Society (ARS), New York / ADAGP, Paris.

The refined silhouette of each piece in this suite, particularly the accentuated vaulted armrests, foreshadow the ways in which many of Royère's later designs exhibited a sculptural quality. Variants of the present model armchair and sofa appeared in other projects by Royère throughout the 1940s and into the 1950s.

#### Provenance

Galerie Downtown François Laffanour, Paris

Acquired from the above by the present owner, 2018



**Literature**

"Meubles à surprises," *Le Décor d'aujourd'hui*, April-May 1937, pp. 34-35

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 1*, Paris, 2012, pp. 282, 284

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 2*, Paris, 2012, p. 45 for the sofa

Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2017, p. 71 for the armchair

## Design

New York Auction / 7 December 2021 / 1pm EST



PROPERTY OF AN INTERNATIONAL COLLECTOR,  
CURATED BY JOSEPH DIRAND

32

**Jean Royère**

*Rare wall-mounted console table*

circa 1955

Stained oak, glass.

37 x 78 1/2 x 15 3/4 in. (94 x 199.4 x 40 cm)

**Estimate**

\$30,000 — 50,000

[Go to Lot](#)



**Provenance**

Galerie Mathieu Richard, Paris

Acquired from the above by the present owner, 2012

**Literature**

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 2*, Paris, 2012, p. 67

## Design

New York Auction / 7 December 2021 / 1pm EST



PROPERTY OF AN INTERNATIONAL COLLECTOR,  
CURATED BY JOSEPH DIRAND

33

**Georges Jouve**

*Vide poche*

circa 1950

Glazed stoneware.

2 1/2 x 8 1/2 x 6 in. (6.4 x 21.6 x 15.2 cm)

Underside incised with artist's cipher.

**Estimate**

\$3,000 — 5,000

[Go to Lot](#)



**Provenance**

Artcurial, Paris, "Design," November 24, 2010, lot 319

Acquired from the above by the present owner

**Literature**

Philippe Jousse and Galerie Jousse Entreprise, *Georges Jouve*, Paris, 2005, pp. 272, 284 for similar examples

## Design

New York Auction / 7 December 2021 / 1pm EST



PROPERTY OF AN INTERNATIONAL COLLECTOR,  
CURATED BY JOSEPH DIRAND

34

**Georges Jouve**

*Tall "Cylindre" vase*

circa 1955

Glazed stoneware.

21 in. (53.3 cm) high, 7 3/4 in. (19.7 cm) diameter

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

**Estimate**

\$25,000 — 35,000

[Go to Lot](#)





---

**Provenance**

Jousse Entreprise, Paris

Acquired from the above by the present owner

**Literature**

Philippe Jousse and Galerie Jousse Entreprise, *Georges Jouve*, Paris, 2005, pp. 18, 62-65, 102, 150-51, 259, 287, 290 for similar examples

Adrien Dirand, Yann Siliec, and Sarah Medford, *Joseph Dirand: Interior*, New York, 2017, illustrated p. 77

## Design

New York Auction / 7 December 2021 / 1pm EST



PROPERTY OF AN INTERNATIONAL COLLECTOR,  
CURATED BY JOSEPH DIRAND

35

**Georges Jouve**

*Large footed "Cylindre" vase*

circa 1955

Glazed stoneware.

12 3/4 in. (32.4 cm) high, 14 1/8 in. (35.9 cm) diameter

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

**Estimate**

\$20,000 — 30,000

[Go to Lot](#)







---

**Provenance**

Jousse Entreprise, Paris

Acquired from the above by the present owner

**Literature**

Philippe Jousse and Galerie Jousse Entreprise, *Georges Jouve*, Paris, 2005, pp. 6, 19, 65, 102-03, 106, 315 for similar examples

Adrien Dirand, Yann Siliec, and Sarah Medford, *Joseph Dirand: Interior*, New York, 2017, illustrated p. 77

## Design

New York Auction / 7 December 2021 / 1pm EST



PROPERTY OF AN INTERNATIONAL COLLECTOR,  
CURATED BY JOSEPH DIRAND

36

**Jean Royère**

*"Sculpture" armchair*

circa 1960

Stained oak, fabric upholstery.

28 1/2 x 30 x 34 in. (72.4 x 76.2 x 86.4 cm)

**Estimate**

\$150,000 — 200,000

[Go to Lot](#)



The Sculpture chair exquisitely embodies the sumptuous and refined realm of Jean Royère furnishings. Royère first designed the chair to much acclaim in 1955, providing it with a bolster seat and back that appear as two floating planes, inviting the sitter to be enveloped by its resplendence. The present example dates to after 1960 when the chair was subtly remodeled.



Design drawing of the Shah of Iran's Golestan Palace Cinema Hall, Tehran, circa 1956. Artwork: © 2021 Estate of Jean Royère / Artists Rights Society (ARS), New York / ADAGP, Paris.

The *Sculpture* chair quickly became one of Royère's most frequently used designs, exhibited at the *Salon des Artistes Décorateurs* in 1959 and used to furnish such interiors as the Shah of Iran's Golestan Palace Cinema Hall, Tehran and the salon of the Institut de Recherche de la Sidérurgie (Iron and Steel Research Institute), Lorraine. Marrying sculptural form with supreme comfort, the present model exhibits the ingenuity of Royère at the acme of his celebrated career.

#### Provenance

Galerie Jacques Lacoste, Paris

Acquired from the above by the present owner, 2010

#### Literature

René Chavance, "Les aménagements nouveaux de Jean Royère et les réflexions qu'ils inspirent," *Mobilier et Décoration*, November 1956, p. 17

*Jean Royère, décorateur à Paris*, exh. cat., Musée des Arts Décoratifs, Paris, 1999, pp. 38, 68, 78, 135, 166

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 1*, Paris, 2012, pp. 50, 52, 54-55, 114, 176, 274-75

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 2*, Paris, 2012, pp. 19, 49, 270-71, 273

Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2017, p. 271

## Design

New York Auction / 7 December 2021 / 1pm EST



PROPERTY OF AN INTERNATIONAL COLLECTOR,  
CURATED BY JOSEPH DIRAND

37

**Alexandre Noll**

*Large tray*

circa 1950

Sapele.

17/8 x 18 1/2 x 14 3/4 in. (4.8 x 47 x 37.5 cm)

Underside incised *ANoll*.

**Estimate**

\$8,000 — 12,000

[Go to Lot](#)





As a conscript to the air force during World War I, Alexandre Noll discovered woodcarving in the Dardanelles. After returning home to France following the war, he began making simple wares for a Parisian department store where he attracted the attention of Paul Poiret, an established designer at the time, who commissioned him to design housewares and decorative objects.

Poiret presciently recognized the potential in Noll's self-taught and primitive techniques, which was a remarkable feat given that his developing style was unprecedented. Noll allowed his process to be directed by the wood he chose, once saying, "I don't kill the wood, I obey it." He would first roughly saw the timber down and then use chisels and gouges to refine the shape, paying close attention to imperfections, knots, and grain to maintain the unique nature of the material. He would then even and polish the surface to give the object a perfectly smooth finish. He claimed, "even felled, cut, the tree continues to live..." This was true due entirely to the artist's veneration

for his material, which never lost its original nature at his hands.



Alexandre Noll in his studio.

The present work comes from the collection of Wolfgang Joop, the German fashion entrepreneur, who was an early collector and champion of Noll's work. Like Poiret, Joop recognized the anachronistic and radical premise of Noll's work. At a time remembered for its celebration of the industrial and minimal form, Noll honed a distinct craft carefully balanced between the functional and sculptural.

**Provenance**

Wolfgang Joop, Potsdam, Germany

Christie's, Paris, "Collection Wolfgang Joop, Œuvres choisies: Arts décoratifs du XXè siècle et Photographie," November 26, 2010, lot 111

Acquired from the above by the present owner

**Exhibited**

"Alexandre Noll," Château de Charlottenburg, Berlin, June 30-August 27, 2000

**Literature**

Olivier Jean-Elie and Pierre Passebon, *Alexandre Noll*, Paris, 1999, p. 56 for a similar example

## Design

New York Auction / 7 December 2021 / 1pm EST



PROPERTY OF AN INTERNATIONAL COLLECTOR,  
CURATED BY JOSEPH DIRAND

38

**André Arbus**

*Dining table*

1930s

Polished ebony-veneered walnut.

28 3/4 x 97 5/8 x 41 1/8 in. (73 x 248 x 104.5 cm)

**Estimate**

\$15,000 — 20,000

[Go to Lot](#)



**Provenance**

Galerie Forêt Verte, Paris

Acquired from the above by the present owner, 2004

**Literature**

René Chavance, "Au Salon d'Automne: L'Art Décoratif," *Mobilier et Décoration*, December 1930, p. 221 for a similar example

Yvonne Brunhammer, *André Arbus: architecte-décorateur des années 40*, Paris, 1996, p. 82 for a similar example

Robert Shore, "Blanc Expression," *The World of Interiors*, March 2006, illustrated p. 166

Adrien Dirand, Yann Siliec, and Sarah Medford, *Joseph Dirand: Interior*, New York, 2017, illustrated pp. 22, 24



## Design

New York Auction / 7 December 2021 / 1pm EST



PROPERTY OF AN INTERNATIONAL COLLECTOR,  
CURATED BY JOSEPH DIRAND

39

**Georges Jouve**

*"Boule" vase*

circa 1957

Glazed stoneware.

7 1/2 in. (19.1 cm) high

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

**Estimate**

\$4,000 — 6,000

[Go to Lot](#)



**Provenance**

Jousse Entreprise, Paris

Acquired from the above by the present owner, 2005

**Literature**

Philippe Jousse and Galerie Jousse Entreprise, *Georges Jouve*, Paris, 2005, throughout

Adrien Dirand, Yann Siliec, and Sarah Medford, *Joseph Dirand: Interior*, New York, 2017, illustrated  
pp. 76, 79

## Design

New York Auction / 7 December 2021 / 1pm EST



PROPERTY OF AN INTERNATIONAL COLLECTOR,  
CURATED BY JOSEPH DIRAND

40

### Stilnovo

*Adjustable wall light, model no. 2061*

circa 1955

Painted aluminum, nickel, painted steel.

Variable drop, 38 x 11 x 42 in. (96.5 x 27.9 x 106.7 cm)  
as shown

Manufactured by Stilnovo, Milan, Italy. Fixture with  
remnants of manufacturer's printed paper label and  
wall mount impressed *stilnovo/PATENT*.

### Estimate

\$3,000 — 5,000

[Go to Lot](#)



**Literature**

"Una selezione di gusto per la casa," *Domus*, no. 304, March 1955, p. 54

*Stilnovo: apparecchi per l'illuminazione*, sales catalogue, Milan, 1963, p. 49

Luminaires-Moderniste, *Stilnovo*, Berlin, 2016, pp. 105-07, 130, 150-51

## Design

New York Auction / 7 December 2021 / 1pm EST



PROPERTY OF AN INTERNATIONAL COLLECTOR,  
CURATED BY JOSEPH DIRAND

41

### Jean Prouvé

*Rare "C.P.D.E." armchair*

circa 1934

Painted steel, suede upholstery.

31 1/2 x 25 3/4 x 22 3/4 in. (80 x 65.4 x 57.8 cm)

Estimate

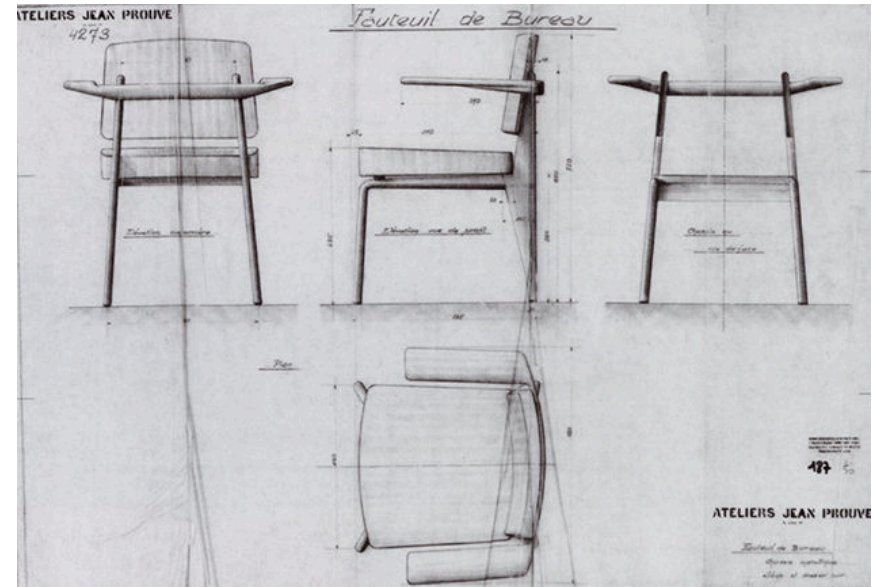
\$40,000 — 60,000

[Go to Lot](#)





Designed in 1934, the *C.P.D.E.* chair was an early triumph for French architect and designer Jean Prouvé. That year, the Compagnie Parisienne de Distribution d'Électricité (Paris Electricity Distribution Company) announced a competition for the interior furnishings of their offices. Surpassing proposals by larger, more established studios, the Ateliers Prouvé secured the commission, submitting approximately 130 designs, including armchairs, cupboards, wall partitions, and even radiator covers, in addition to perspective plans for the office.



Design drawing of the present model armchair, circa 1934.

The *C.P.D.E.* chair has justly become the most enduring work from this project; it not only foregrounded later designs by Prouvé, but it also helped to establish the visual vocabulary of twentieth-century office furniture. Trained in the arts of iron, Prouvé devised a chair with an entirely metal skeleton, its hind and front legs rendered in sheet and tubular steel, respectively. Three years before his death in 1984, Prouvé remarked on the *C.P.D.E.* chair: "...this chair has quality, it's very comfortable...you see, very early on we started making furniture like that." The *C.P.D.E.* chair remains among the rarest Prouvé models, with approximately 120 produced for the 1934 commission.

#### Provenance

Jousse Entreprise, Paris

Acquired from the above by the present owner, 2008

**Literature**

"L'Équipement de l'habitation," *L'Architecture d'aujourd'hui*, January 1939, p. 44

Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 2: 1934-1944*, Basel, 2000,  
pp. 74, 77-79

Galerie Patrick Seguin, *Jean Prouvé, Volume 1*, Paris, 2017, pp. 140-43, 162

## Design

New York Auction / 7 December 2021 / 1pm EST



PROPERTY OF AN INTERNATIONAL COLLECTOR,  
CURATED BY JOSEPH DIRAND

42

**Alexandre Noll**

*Dish*

1950s

Ebony.

1 1/8 x 11 3/4 x 4 in. (2.9 x 29.8 x 10.2 cm)

Underside incised *ANoll*.

**Estimate**

\$4,000 — 6,000

[Go to Lot](#)





**Literature**

Olivier Jean-Elie and Pierre Passebon, *Alexandre Noll*, Paris, 1999, p. 56 for a similar example

## Design

New York Auction / 7 December 2021 / 1pm EST



PROPERTY OF AN INTERNATIONAL COLLECTOR,  
CURATED BY JOSEPH DIRAND

43

**Rick Owens**

*"Curial (Black Plywood)" chair*

2006

Black plywood.

26 1/8 x 32 3/4 x 23 in. (66.4 x 83.2 x 58.4 cm)

Number 10 from the edition of 20 plus 4 artist's proofs.

Proper right side with original metal plaque  
erroneously impressed *Rick Owens/ 10 / 25*. Together  
with a letter from the artist's studio confirming the  
edition size.

**Estimate**

\$15,000 — 20,000

[Go to Lot](#)



**Provenance**

Jousse Entreprise, Paris

Acquired from the above by the present owner, 2008

**Literature**

Michèle Lamy, *Rick Owens Furniture*, New York, 2017, pp. 36-39

## Design

New York Auction / 7 December 2021 / 1pm EST



PROPERTY OF AN INTERNATIONAL COLLECTOR,  
CURATED BY JOSEPH DIRAND

44

### Serge Mouille

*"Grand Totem" floor lamp*

circa 1962

Painted steel, painted aluminum, walnut.

66 1/8 in. (168 cm) high

Manufactured by Société de Création de Modèles,  
Paris, France.

#### Estimate

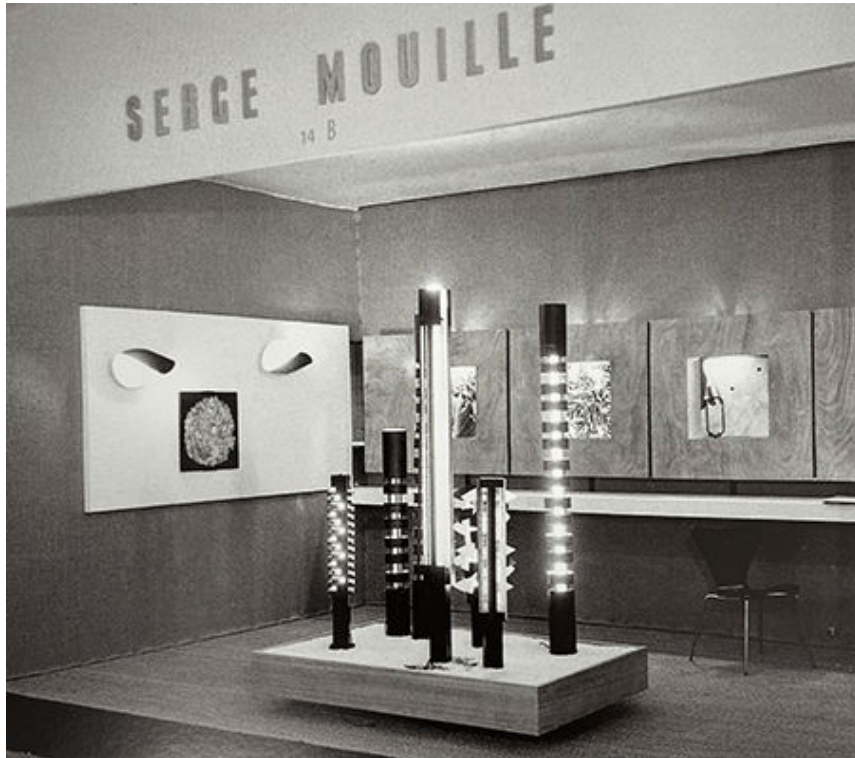
\$60,000 — 80,000

[Go to Lot](#)



*"I started out with the idea of making lights that are on a human scale. It should be possible to walk about amid these lights as if in a forest. As if they are poles and monoliths."* —Serge Mouille

The present model—called the *Grand Totem*—was first presented at the 1962 *Salon des Arts Ménagers*. Mouille used excess pieces of painted aluminum tubing from his earlier *Tuyau* wall lights to incrementally hide the fluorescent light tube. Oftentimes Mouille also paired this form with a red fluorescent light. Mouille only produced several hundred examples of the present model, which is the larger of Mouille's *Totems*, measuring approximately 66 inches tall while his *Petit* model stands at only approximately forty-three inches high.



Serge Mouille's display at the *Salon des arts ménagers*, 1962, where the present model floor lamp was first introduced. Artwork: © 2021 Artists Rights Society (ARS), New York / ADAGP, Paris.

#### Provenance

Jousse Entreprise, Paris

Acquired from the above by the present owner, 2010

#### Literature

Alan and Christine Counord, *Serge Mouille: Luminaires*, Bordeaux, 1993, pp. 67, 75

Pierre Émile Pralus, *Serge Mouille: A French Classic*, Saint Cyr au Mont d'Or, 2006, pp. 104, 106-7, 112, 124, 127, 132, 222-25

Adrien Dirand, Yann Siliec, and Sarah Medford, *Joseph Dirand: Interior*, New York, 2017, illustrated p. 77

## Design

New York Auction / 7 December 2021 / 1pm EST



PROPERTY OF AN INTERNATIONAL COLLECTOR,  
CURATED BY JOSEPH DIRAND

45

### Jean Prouvé

*"Direction" armchair, model no. 352*

designed 1951, produced 1950s

Painted steel, oak, leather upholstery, rubber.

31 3/4 x 24 1/4 x 23 1/2 in. (80.6 x 61.6 x 59.7 cm)

Produced by Les Ateliers Jean Prouvé, France and  
issued by Galerie Steph Simon, Paris, France.

#### Estimate

\$60,000 — 80,000

[Go to Lot](#)



*"Prouvé combines the soul of an engineer with that of an architect" —Le Corbusier*

The *Direction* armchair, designed in 1951, remains one of Jean Prouvé's most invaluable contributions to twentieth-century furnishings. A reinterpretation of his earlier *Bridge* chair, the *Direction* model was ideal for offices and classrooms for its profuse accommodation of the sitter, though it was quickly adopted in other settings for its comfort and streamlined appearance. The chair features a tubular steel frame with sheet steel rear legs, two hallmarks in Prouvé's œuvre that attest to his ingenuity both as a designer and an ironworker. Galerie Steph Simon later issued the chair, upholstering the chair in leather, vinyl, or fabric.

---

#### Provenance

Galerie Downtown François Laffanour, Paris

Acquired from the above by the present owner, 2010

#### Literature

Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 3: 1944-1954*, Basel, 2005, pp. 214-15

Galerie Patrick Seguin, *Jean Prouvé, Volume 1*, Paris, 2017, pp. 148-53, 162

Adrien Dirand, Yann Siliec, and Sarah Medford, *Joseph Dirand: Interior*, New York, 2017, illustrated p. 75

## Design

New York Auction / 7 December 2021 / 1pm EST



PROPERTY OF AN INTERNATIONAL COLLECTOR,  
CURATED BY JOSEPH DIRAND

46

**Jean Prouvé**

*"Cité" desk, model no. 500*

circa 1952

Painted steel, oak.

28 1/2 x 35 1/4 x 24 5/8 in. (72.4 x 89.5 x 62.5 cm)

Produced by Les Ateliers Jean Prouvé, France.

**Estimate**

\$2,000 — 3,000

[Go to Lot](#)





**Provenance**

Galerie Patrick Seguin, Paris

Acquired from the above by the present owner, 2010

**Literature**

Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 3: 1944-1954*, Basel, 2005,  
p. 232 for the larger version

Galerie Patrick Seguin, *Jean Prouvé, Volume 1*, Paris, 2017, p. 214

## Design

New York Auction / 7 December 2021 / 1pm EST



PROPERTY FROM A PRIVATE EAST COAST  
COLLECTION

47

### Jean Prouvé

*"Antony" chair, model no. 356*

circa 1954

Beech-veneered plywood, painted steel, aluminum.

34 3/8 x 19 1/2 x 26 in. (87.3 x 49.5 x 66 cm)

Produced by Les Ateliers Jean Prouvé, France and  
issued by Galerie Steph Simon, Paris, France.

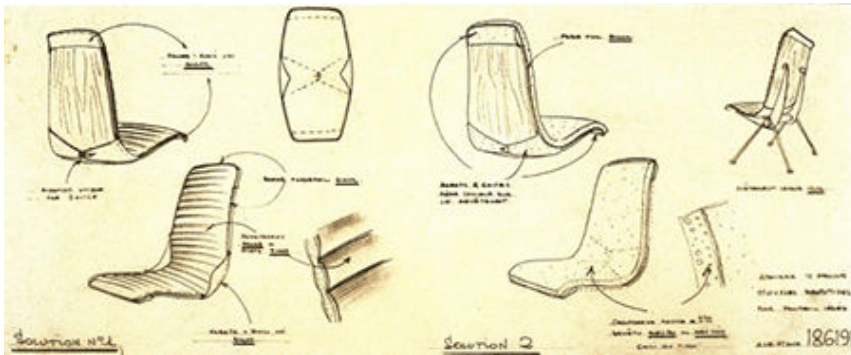
#### Estimate

\$15,000 — 20,000

[Go to Lot](#)



The *Antony* chair persists as one of Jean Prouvé's most celebrated designs. Prouvé devised the model in 1954 for a dormitory hall at the Cité Universitaire d'Antony, having won a design competition put forth by the institution. Here Prouvé testifies to the elasticity of plywood, which in the present model arcs subtly to form the curvilinear silhouette of the chair's seat, itself cradled by a sheet metal skeleton standing on tubular metal legs.



Design drawing of the present model chair, circa 1954.

The chair was quickly embraced outside of the university, its light and pleasing form ideal for such varied settings as waiting rooms, offices, and the domicile. Its environmental versatility and agreeable form earned the work alternate nomenclature as the “Light easy” chair. Many institutions retain an *Antony* model in their permanent collections, including the Museum of Modern Art, New York and The Metropolitan Museum of Art, New York.

#### Provenance

Likely acquired from DeLorenzo 1950, New York, by the present owner, circa 1991

#### Literature

Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 3: 1944-1954*, Basel, 2005, p. 272

Galerie Patrick Seguin, *Jean Prouvé, Volume 1*, Paris, 2017, pp. 130-35, 137, 309, 355, 407

Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris, 2017, pp. 23, 63, 136-37, 145, 168, 170, 192, 238, 241, 245

## Design

New York Auction / 7 December 2021 / 1pm EST



PROPERTY FROM A PRIVATE EAST COAST  
COLLECTION

48

### Serge Mouille

*Pair of "Antony" desk lamps*

circa 1955

Painted steel, painted aluminum, brass.

Each: 17 in. (43.2 cm) high

Manufactured by Atelier Serge Mouille, Paris, France.

**Estimate**

\$12,000 — 18,000

[Go to Lot](#)



In the early 1950s, in an attempt to modernize French lighting design, Serge Mouille created an entire range of lights that utilized the same materials, colors, and forms from model to model. Not only did this standardize his production but it also created a distinct aesthetic characterized by black painted metal forms that were at once organic yet also dramatic. Describing this look, the designer said, "I always need to include an accident in a direction in order to break a line and give it an aggressive quality." Though the present model is more sinuous in form than many of his lamps, it still exhibits this "accident in direction" that the designer described—particularly in the way the shade appears to float away from the steel disc base.

*"I always need to include an accident in a direction in order to break a line and give it an aggressive quality." —Serge Mouille*

Mouille designed the present lamp model for the student bedrooms at the Cité Universitaire d'Antony. Archival records from the designer's atelier indicate that the university placed 296 orders for this lamp in 1955. The final products were delivered in two installments over the following year. Purportedly, sixty examples survive from this period. Mouille produced the present model in two variants. In the model's first iteration, the neck of the lamp met the shade in a simple ball-and-socket brass joint. In the second iteration—as seen in the present example—the painted steel tube is slightly longer and is bent at its top to create a right angle where the joint is located. This variant allowed for greater flexibility in the shade's movement and direction. The lamp is one of five primary desk lamp forms for which the designer is most often remembered and reflects Mouille's ingenuity and radical modernization of French lighting design in the 1950s.



Bedroom at the Cité Universitaire d'Antony, featuring the present model table lamp as well as an "Antony" chair and a "Semi-Metal" chair by Jean Prouvé, both also included in the present sale.

#### Provenance

Likely acquired from DeLorenzo 1950, New York, by the present owner, circa 1991

#### Literature

Pierre Émile Pralus, *Serge Mouille: A French Classic, un classique français*, Saint Cyr au Mont d'Or, 2006, pp. 91, 122, 133, 205

## Design

New York Auction / 7 December 2021 / 1pm EST



PROPERTY FROM A PRIVATE COLLECTION, CANADA

49

### Gerrit Thomas Rietveld

*Pair of "Crate" chairs*

designed circa 1934, executed circa 1945

Painted wood.

Each: 23 1/2 x 22 1/2 x 28 3/4 in. (59.7 x 57.2 x 73 cm)

Produced by Metz, Amsterdam, the Netherlands.

**Estimate**

\$10,000 — 15,000

[Go to Lot](#)



In the November 1935 issue of Dutch architecture magazine *Bouwkundig Weekblad Architectura*, Gerrit Rietveld wrote, “A piece of furniture made of fine wood and made purely by hand is sent in a crate to protect it against damage and breakage. Someone who receives such a package at home says at most: well packed. But it had never been established that such a crate represents a free carpentry method that goes straight to the target. With the sober means with which it is composed, it is stronger than its noble content.” The idea that a wooden packing crate could represent the pinnacle of furniture production is an extremely bold statement that aligns with the designer’s *avant-garde* design approach.



Advertisement for Gerrit Rietveld's "Crate" furniture, circa 1934.

As the name alludes, the *Crate* chair was made from the same wood as that used to construct wooden shipping crates. The sizes of the wood planks used to create these chairs were standard sizes found in lumber mills. The chair arrived to buyers flat and disassembled. The department store Metz marketed this line of furniture—which also included a taller chair, a desk, two small tables, and a bookcase—as ideal furnishings for weekend homes and children's rooms. This series took inspiration from the simplified construction method of military furniture and also represents the designer's interest in systemization and egalitarian design. Aesthetically, they reflect Rietveld's desire to create furniture that is highly geometric and planar in form.

The present pair of armchairs is a particularly significant example, as it was originally given by the designer to his daughter Vrouwgien Noppen-Rietveld around 1945 and was later given to Anne Marie Francine Noppen, Rietveld's granddaughter.

#### Provenance

Vrouwgien Noppen-Rietveld, gifted to her by her father, Gerrit Thomas Rietveld, circa 1945  
Thence by descent to Anne Marie Francine Noppen (granddaughter of the architect)  
Christie's, Amsterdam, "20th Century Decorative Arts," May 23, 2007, lot 300  
Acquired from the above  
Sotheby's, New York, "Luxe: Art of Design," April 22, 2018, lot 1477  
Private collection, New York  
Wright, Chicago, "Design including Post War + Contemporary Art," October 25, 2018, lot 209  
Acquired from the above by the present owner

#### Literature

Daniele Baroni, *The Furniture of Gerrit Thomas Rietveld*, Woodbury, 1977, pp. 140, 143, 146-47  
Peter Vöge, *The Complete Rietveld Furniture*, Rotterdam, 1993, pp. 15, 23, 89  
Petra Timmer, *Metz & Co.*, Rotterdam, 1995, pp. 104, 112  
Ida van Zijl, *Gerrit Rietveld*, New York, 2010, p. 138

## Design

New York Auction / 7 December 2021 / 1pm EST



PROPERTY FROM A PRIVATE EAST COAST  
COLLECTION

50

**Charlotte Perriand**

*"Tokyo" bench*

circa 1956

Ash.

10 3/4 x 88 7/8 x 29 1/8 in. (27.3 x 225.7 x 74 cm)

Issued by Galerie Steph Simon, Paris, France.

**Estimate**

\$20,000 — 30,000

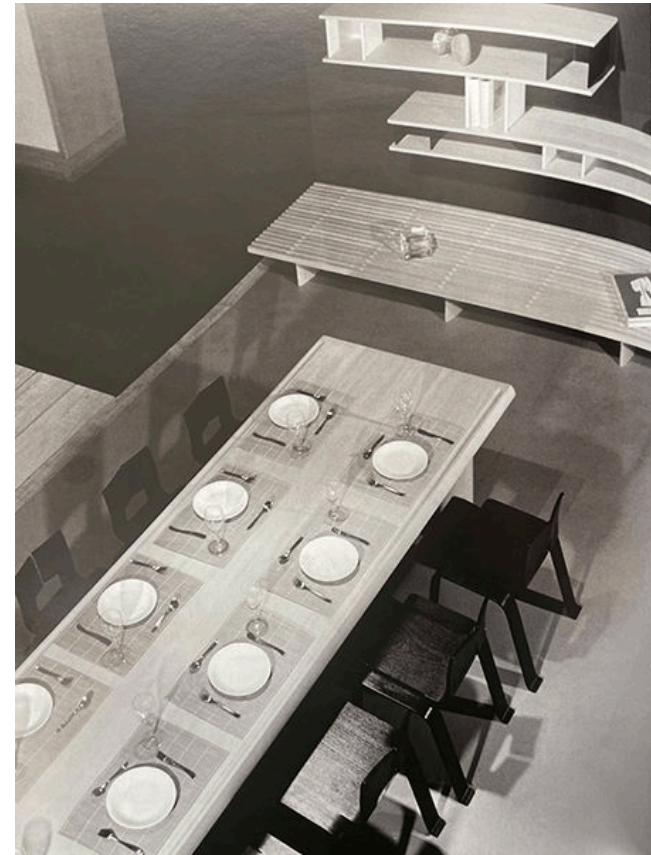
[Go to Lot](#)





First conceived in 1954, the *Tokyo* bench remains one of Charlotte Perriand's most versatile designs. Rendered in ash, the present model stands on three ovoid legs. Long rectangular slats form the seat of the bench, imbuing the piece with its impressive lateral character while also permitting the work to extend beyond its physical boundaries and create shadows on the floor underneath it.

Perriand initially devised the bench for the home of her husband Jacques Martin, who in 1951 was named Director of Air France Regional Representation in Japan. This appointment afforded Perriand the opportunity to return to Japan over a decade after her employment by the Imperial Ministry of Commerce as an advisor for industrial art. During this particular sojourn, Perriand designed the Air France office furnishings in the recently completed Nikkatsu Building (Marunouchi District, Tokyo) and the interior of Martin's Akasaka District home, which also served as a site for special Air France events. For the Akasaka residence, Perriand produced two categories of furniture: design for daily or family life and design for special occasions. The *Tokyo* Bench belonged to the latter category and was used for both seating and display purposes; Perriand placed cushions on the bench, which were complemented by a sculpture or potted plant resting on the uncovered slats.



Installation photo from the *Proposal for a Synthesis of the Arts* exhibition, 1955.

Perriand exhibited two *Tokyo* benches in her 1955 exhibition *Proposal for a Synthesis of the Arts* at the Takashimaya department store (Nihonbashi District, Tokyo). The bench soon gained recognition in France when Galerie Steph Simon began to issue it in 1956. Indeed, one of its buyers included the Musée d'Art Moderne de Paris. With its capacity to fulfill a variety of functions including lounging, entertaining, and display, the *Tokyo* bench illuminates Perriand's mastery of functional design for not only quotidian use, but for important occasions, too.

**Provenance**

Likely acquired from DeLorenzo 1950, New York, by the present owner, circa 1991

**Literature**

Jacques Barsac, *Charlotte Perriand: Un Art d'Habiter*, Paris, 2005, p. 430

Jacques Barsac, *Charlotte Perriand: Complete Works Volume 2, 1940-1955*, Paris, 2015, pp. 442, 468-470, 473 for a longer version

# Design

New York Auction / 7 December 2021 / 1pm EST



PROPERTY FROM A PRIVATE COLLECTION, HONG KONG

51

**Edmund de Waal**

*"Plate 1, Part 1, Page 1"*

2011

Glazed porcelain, lacquered wood, burnt oak.

Each shelf: 6 3/4 x 31 1/2 x 5 3/8 in. (17.1 x 80 x 13.7 cm)

Overall: 26 3/8 x 31 1/2 x 5 3/8 in. (67 x 80 x 13.7 cm)

Side of each vessel impressed with inventory mark under the glaze. Comprising 3 shelves and 37 vessels.

**Estimate**

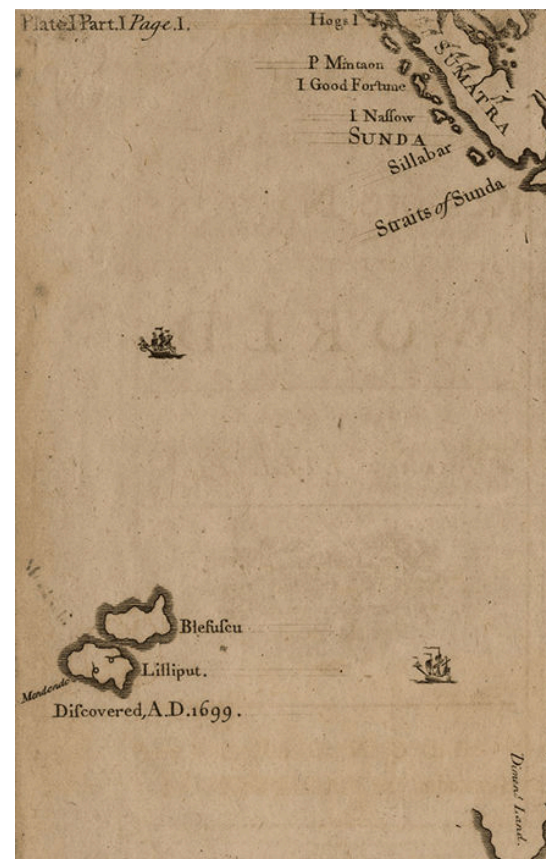
\$50,000 — 70,000

[Go to Lot](#)



*"That form could happen out of formlessness. It was never about decoration, it was absolutely about form." —Edmund de Waal*

*Plate 1, Part 1, Page 1* displays thirty-seven porcelain vessels contained within three wooden cabinets, creating a quietly expressive work. The intentionally imperfect vessels, glazed in milky dark tones, are arranged in black, uniform cabinets in a manner that is both winsome and haphazard; the result is a celebration of the handcrafted character of ceramics with the exacting rigor of architecture. The installation reveals English ceramist Edmund de Waal at his zenith: seamlessly marrying these antithetical disciplines that govern the laws of design. Situating the vessels within the cabinets, de Waal removes them from the open world and imbues them with new significance, their meaning tied to one another and the shelves on which they sit. *Plate 1, Part 1, Page 1*, executed in 2011, represents a continuation of de Waal's exploration into this fragment/whole dialogue, a theme that he similarly explored in his critically-acclaimed book *The Hare with Amber Eyes: A Hidden Inheritance*. Often referring to the influence of literary sources in his installation works, de Waal noted the following about the present lot: "In an early edition of *Gulliver's Travels* there is a beautiful map entitled *Plate 1, Part 1, Page 1*. This installation is a sort of spacial mapping of my travels - a way of thinking how you can imagine moving in a real and imaginary place at the same time."



Map of "Map of Lilliput and Blefuscu" from *Gulliver's Travels*, circa 1726. Image courtesy: Special Collections and Archives, DePaul University Library, Chicago Illinois.

De Waal began to produce these architectonic installations in 2007, adapting his lauded porcelain ceramic practice to often site-specific installations, impressive for their capacity to contain paradoxes like the ones outlined above. Please note that the present lot was on loan to the Jewish Museum Vienna, Austria from 2013-2021.

**Provenance**

Alan Cristea Gallery, London

Acquired from the above by the present owner, 2011

**Exhibited**

The present lot was on long-term loan to the Jewish Museum, Vienna, Austria from 2013-2021.

## Design

New York Auction / 7 December 2021 / 1pm EST



PROPERTY FROM A PRIVATE COLLECTION,  
CALIFORNIA

52

**Lucie Rie**

*Footed bowl*

circa 1978

Porcelain, inlaid pink radiating lines, turquoise and  
manganese bands.

4 3/4 in. (12.1 cm) high, 9 in. (22.9 cm) diameter

Underside impressed with artist's seal.

**Estimate**

\$30,000 — 50,000

[Go to Lot](#)



**Provenance**

Sollo Rago, Lambertville, "Definitive Modern Design," October 21, 2006, lot 98

Acquired from the above by the present owner

**Literature**

John Houston, ed., *Lucie Rie: a survey of her life and work*, exh. cat., Crafts Council and The Victoria and Albert Museum, London, 1981, pp. 50, 83 for similar examples

Tony Birks, *Lucie Rie*, Catrine, 2006, p. 161 for a similar example

## Design

New York Auction / 7 December 2021 / 1pm EST



PROPERTY FROM THE COLLECTION OF NANCY  
SINGLETON HACHISU

53

### Lucie Rie

*Conical bowl*

circa 1978

Porcelain with manganese glaze, radiating inlaid and  
*sgraffito* design.

4 5/8 in. (11.7 cm) high, 9 in. (22.9 cm) diameter

Underside impressed with artist's seal, partially  
obscured by glaze.

Estimate

\$30,000 — 50,000

[Go to Lot](#)





**Provenance**

Kim Schuefftan, Kodama, Japan, acquired directly from the artist, circa 1978

Acquired from the above by the present owner, 2021

**Literature**

John Houston, ed., *Lucie Rie: a survey of her life and work*, exh. cat., Crafts Council and The Victoria and Albert Museum, London, 1981, p. 88 for a similar example

Tony Birks, *Lucie Rie*, Catrine, 2009, p. 141 for a similar example

## Design

New York Auction / 7 December 2021 / 1pm EST



PROPERTY FROM THE COLLECTION OF NANCY  
SINGLETON HACHISU

54

**Lucie Rie**

*Footed bowl*

circa 1978

Porcelain, yellow glaze with golden manganese lip.

3 1/2 in. (8.9 cm) high, 3 3/4 in. (9.5 cm) diameter

Underside impressed with artist's seal.

**Estimate**

\$15,000 — 20,000

[Go to Lot](#)



**Provenance**

Kim Schuefftan, Kodama, Japan, acquired directly from the artist, circa 1978

Acquired from the above by the present owner, 2021

**Literature**

John Houston, ed., *Lucie Rie: a survey of her life and work*, exh. cat., Sainsbury Center, Norwich, and the Victoria and Albert Museum, London, 1981, p. 86 for similar examples

## Design

New York Auction / 7 December 2021 / 1pm EST



PROPERTY FROM A PRIVATE COLLECTION,  
CHARLESTON, SOUTH CAROLINA

55

**Hans Coper**

*Pot on cylindrical foot with vertical impression*

circa 1975

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

6 1/4 in. (15.9 cm) high

Underside impressed with artist's seal.

**Estimate**

\$25,000 — 35,000

[Go to Lot](#)



**Provenance**

Bonhams, London, "Contemporary Ceramics," November 14, 1990, lot 158

Acquired from the above by the present owner

**Exhibited**

*Lucie Rie/Hans Coper: Masterworks by Two British Potters*, The Metropolitan Museum of Art, New York, November 15, 1994-May 21, 1995

**Literature**

Tony Birks, *Hans Coper*, exh. cat., Sainsbury Centre for Visual Arts, Norwich, 1983, pp. 70, 144-45 for similar examples

John Stewart Johnson, *Lucie Rie/Hans Coper: Masterworks by Two British Potters*, exh. cat., The Metropolitan Museum of Art, New York, 1994, illustrated title page

## Design

New York Auction / 7 December 2021 / 1pm EST



PROPERTY FROM A PRIVATE COLLECTION,  
CHARLESTON, SOUTH CAROLINA

56

**Hans Coper**

*Ovoid form*

circa 1969

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

6 in. (15.2 cm) high

Underside impressed with artist's seal.

**Estimate**

\$12,000 — 18,000

[Go to Lot](#)



**Provenance**

James Graham & Sons, New York

Acquired from the above by the present owner, 1985

**Literature**

Tony Birks, *Hans Coper*, exh. cat., Sainsbury Centre for Visual Arts, Norwich, 1983, pp. 149, 178-79  
for similar examples

## Design

New York Auction / 7 December 2021 / 1pm EST



PROPERTY FROM A PRIVATE CANADIAN  
COLLECTION

57

**Hans Coper**

*Large bowl*

circa 1955

Stoneware, the exterior with layered white porcelain  
slips and engobes, the interior with manganese glaze  
revealing a white radiating design beneath.

3 3/8 in. (8.6 cm) high, 13 1/2 in. (34.3 cm) diameter

Underside impressed with artist's seal.

**Estimate**

\$10,000 — 15,000

[Go to Lot](#)





**Provenance**

Private collection, British Columbia, early 1960s

Thence by descent to the present owner

**Literature**

Tony Birks, *Hans Coper*, exh. cat., Sainsbury Centre for Visual Arts, Norwich, 1983, pp. 93, 212 for similar examples

## Design

New York Auction / 7 December 2021 / 1pm EST



PROPERTY FROM A PRIVATE CANADIAN  
COLLECTION

58

**Hans Coper**

*Pair of candle holders*

circa 1955

Stoneware, layered porcelain slips with manganese  
glaze around the lip and interior.

Each: 5 5/8 in. (14.3 cm) high

Underside of each impressed with artist's seal.

**Estimate**

\$10,000 — 15,000

[Go to Lot](#)



**Provenance**

Private collection, British Columbia, early 1960s

Thence by descent to the present owner

## Design

New York Auction / 7 December 2021 / 1pm EST



PROPERTY FROM A NEW YORK COLLECTION

59  $\Sigma$

**Josef Frank**

*Miniature cabinet, model no. 2225*

circa 1957

Boxwood, Honduran rosewood-veneered wood, brass.

18 1/8 x 18 1/4 x 9 1/2 in. (46 x 46.4 x 24.1 cm)

Produced by Svenskt Tenn, Stockholm, Sweden.

**Estimate**

\$3,000 — 5,000

[Go to Lot](#)



**Provenance**

Private collection, Massachusetts

Acquired from the above

Phillips, New York, "Design," June 6, 2017, lot 79

Acquired from the above by the present owner

**Literature**

Kristina Wängberg-Eriksson and Jan Christer Eriksson, *Josef Frank: Möbelformgivaren*, Stockholm, 2014, no. K68

## Design

New York Auction / 7 December 2021 / 1pm EST



60

### Axel Johann Salto

*"Aktæonmaske"*

designed circa 1932, executed 1949

Stoneware with *Sung* glaze.

16 3/4 x 14 1/4 x 9 in. (42.5 x 36.2 x 22.9 cm)

Produced by Royal Copenhagen, Denmark. Reverse incised *SALTO* and impressed *ON* and interior stamped *ROYAL/COPENHAGEN/DENMARK* and with painted blue wave mark under the glaze.

#### Estimate

\$15,000 — 20,000

[Go to Lot](#)



While Axel Salto's work is often characterized as either budding, sprouting, or fluted, he also produced figural pieces such as the present lot. These striking objects display the artist's masterful and characteristic use of ancient glazes—specifically, the *Solfatara* glaze and the *Sung* glaze, as seen in the mask on offer.



Axel Salto, *Dafne forvandles til et Træ* (Daphne transforms into a tree), 1952.



Axel Salto, *Unique vase in "Den Spirende Stil" (The Sprouting Style)*, 1942.



Axel Salto, *Important and unique vase in the “budding” style*, 1944.

This work references a scene within Greek mythology in which the hunter Actæon accidentally stumbles upon Diana bathing. Startled and violated, Diana tells Actæon that he must be silent or he will be turned into a stag. Actæon calls to his hunting dogs, hearing them in the distance, and, as forewarned, Diana turns him into a deer. The present lot – larger than life in scale – captures this moment of transformation, with horns sprouting from the mask’s head. This concept of capturing a spontaneous moment relates to Salto’s abstract organic forms which evoke moments of growth and change within the natural world.

*"The sprouting style...expresses a movement, a growth...there is an inner urge in things which must come out... The vase is like a living organism; the body buds, the buds develop, and sprouting, even prickly, vases are a result of this life." —Axel Salto*

Depictions of Actæon date back as far as the Renaissance. In the sixteenth century, Italian artists Antonio Tempesta and Giuseppe Cesari, for example, created etchings and paintings, respectively, of this scene. In the seventeenth century, French artisans working in or near the Manufacture Nationale des Gobelins created tapestries depicting Ovid’s *Metamorphoses*, including the story of Actæon.



Left: Antonio Tempesta, *Plate 25: Actæon Changed into a Stag (Dianæ aspectu Actæon in ceruum)*, from Ovid’s *‘Metamorphoses’*, 1606. Image: © The Metropolitan Museum of Art. Middle: Workshop of Jean Jans the Younger, *Diana and Actæon from a set of Ovid’s Metamorphoses (detail)*, late 17<sup>th</sup>-early 18<sup>th</sup> century. Image: © The Metropolitan Museum of Art. Image source: Art Resource, NY. Right: Giuseppe Cesari, *Diana Turning Actæon into a Stag (detail)*, circa 1602. Image: © The Museum of Fine Arts Budapest/Scala / Art Resource, NY



Salto expressed interest in the story of Actæon throughout his career, portraying his metamorphosis in a variety of media, from paintings and woodcut prints to other renditions in stoneware. Salto also created ceramic forms that show Actæon's figure in full as well as after his transformation. His more abstract works also frequently reference moments of transformation within mythology, such as in his *Dafne forvandles til et Træ* which is an organic form that represents the moment in Greek mythology when Daphne transforms into a tree. These allusions not only evidence Salto's early interest in mythology but also situate his work within a larger art historical trajectory.



Left: Axel Salto, *Aktæon*. Image courtesy: Royal Danish Library. Right: Axel Salto, *Antelope head*, 1930. Image: Royal Danish Library. Artwork: © 2021 Artists Rights Society (ARS), New York / VISDA

#### Provenance

Private collection, Massachusetts

#### Literature

Pierre Lübecker, *Salto*, Copenhagen, 1952, p. 22

*Det Braendende Nu - Axel Salto*, exh. cat., Kunstindustrimuseet, Copenhagen, 1989, p. 39

## Design

New York Auction / 7 December 2021 / 1pm EST



PROPERTY FROM A PRIVATE WEST COAST  
COLLECTION

61

**Doyle Lane**

*Weed pot*

circa 1970

Glazed earthenware.

4 1/4 in. (10.8 cm) high

Underside incised *LANE*.

**Estimate**

\$7,000 — 9,000

[Go to Lot](#)



*"I think I wouldn't be good as a teacher, as I don't think there are that many who want the state of perfection that I do. But then I also say, 'Why do it if you don't do it to perfection?'" —Doyle Lane*

With training from California ceramic luminaries Glen Lukens, F. Carlton Ball and Vivika Heino, and a background as a glaze technician for a chemical supply company, Doyle Lane developed a career as a working studio ceramist in Los Angeles in the middle of the 20th century. Among the hallmarks of his *œuvre* are his weed pots. Recently the subject of an exhibition at David Kordansky Gallery—in which lot 61 was included—Doyle Lane's "weed pots" are among his best-known and best-loved work. The small-scale pots are named for the narrow, dried flowers that they are intended to hold and, despite their diminutive size, are revelations of color, technique, and texture. Their elegant, classical shapes are complemented with imaginative glazes. Some are plum-like, rounded, and smooth; some have the rugged surface of an autumnal gourd; some look like modernized treasures from antiquity. Many people have been taken in by their charms; Jonathan Griffin, writing for *The New York Times*, called them "ravishingly seductive." The present examples exhibit Lane's technical mastery of glazes and tightly designed compact forms. Lane's weed pots were often displayed in groupings, the range of scale and colors a visual delight for collectors.



Various weed pots by Doyle Lane.

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

#### Exhibited

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

#### Literature

Ricky Swallow and Gerard O'Brian, *Doyle Lane*, Los Angeles, 2014, pp. 6-7 for similar examples

## Design

New York Auction / 7 December 2021 / 1pm EST



PROPERTY FROM A PRIVATE WEST COAST  
COLLECTION

62

**Doyle Lane**

*Weed pot*

circa 1970

Glazed earthenware.

2 1/2 in. (6.4 cm) high

Underside incised *LANE*.

**Estimate**

\$4,000 — 6,000

[Go to Lot](#)



**Literature**

Ricky Swallow and Gerard O'Brian, *Doyle Lane*, Los Angeles, 2014, pp. 6-7 for similar examples

## Design

New York Auction / 7 December 2021 / 1pm EST



PROPERTY FROM A PRIVATE WEST COAST  
COLLECTION

63

**Doyle Lane**

*Weed pot*

circa 1970

Glazed earthenware.

3 1/4 in. (8.3 cm) high

Underside incised *LANE*.

**Estimate**

\$6,000 — 8,000

[Go to Lot](#)



**Literature**

Ricky Swallow and Gerard O'Brian, *Doyle Lane*, Los Angeles, 2014, pp. 6-7 for similar examples

## Design

New York Auction / 7 December 2021 / 1pm EST



64

### Finn Juhl

*Rare sofa, designed for a "Bachelor's Apartment" for the "Tidens Møbler 1947" exhibition, Copenhagen*

circa 1947

Beech, fabric upholstery.

42 3/8 x 52 x 27 1/2 in. (107.6 x 132.1 x 69.9 cm)

Produced by Berg & Nielsen, Aarhus, Denmark.

#### Estimate

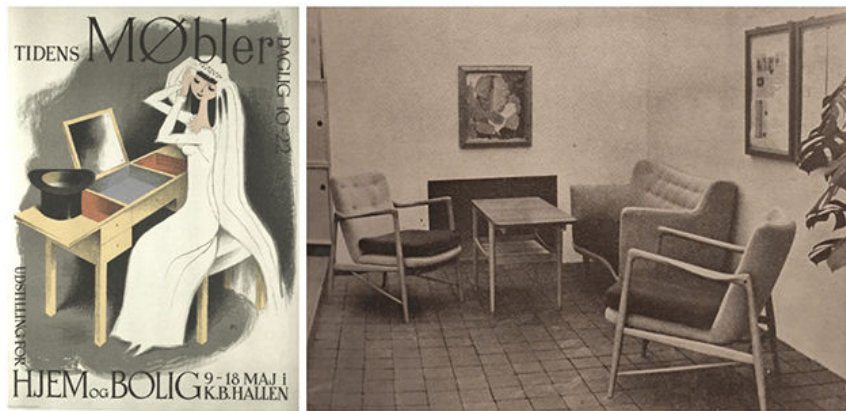
\$12,000 — 18,000

[Go to Lot](#)





In early May of 1947, while walking down the streets of Copenhagen one might have seen a poster with the headline “Tidens Møbler,” announcing an upcoming furniture exposition and competition in celebration of the city’s Furniture Industry Association’s 40<sup>th</sup> anniversary. Below this text was an illustration of a young woman in a wedding gown sitting at her vanity. The vanity that the woman sits at appears to be a table with an extendable mirror and leaves as well as drawers beneath and colorful compartments that are presumably hidden when the leaves close. The image of the woman at her vanity was a visual representation of the play-on-words present in the headline: MØ, meaning maid, and møbler, meaning furniture.



Left: Poster by Arne Ungermann announcing the “Tidens Møbler” (Furniture of the Time) exhibition, 1947. Right: Finn Juhl’s display at the “Tidens Møbler” (Furniture of the Time) exhibition, which included the present model sofa.

This poster advertised the “Tidens Møbler” (Furniture of the Time) exhibition that ran from May 9-18, 1947 at the K.B. Hallen in Copenhagen. The premise of the exhibition was to present architect-designed furniture meant for small living quarters and modest budgets. Following World War II, as a prosperous welfare state, Denmark had to deal with increased populations within urban centers and growing families. Concurrently, there was high demand for modern Danish furniture within every income bracket. At the time, the country was considering granting loans to newlyweds in which coupons could be used for certain furniture and household appliances. It was in this context that many of Denmark’s furniture designers, manufacturers and retailers came together for this exhibition.

Submissions to the competition fit within two categories: the first was for single pieces of furniture to be judged on their own, and the second was for entire groups of furnishings that were made

especially for certain archetypal living arrangements, including a bachelor’s apartment, a single woman’s apartment, a two-room apartment for a couple with two children, and a two-and-a-half room apartment for a couple with two children and a teenage son. Many of the pieces shown were multifunctional and compact in size, similar to the vanity shown in the exhibition poster.



The present sofa placed within the living room at Finn Juhl’s house. Photo credit: Finn Juhl’s House, Ordrupgaard, Denmark and Louisiana Museum of Modern Art, Denmark.

Finn Juhl presented a proposition for a bachelor’s apartment, which won an award at the exhibition and included the present sofa model. Though the winning designs were meant to go into production, it is highly unlikely that Berg & Nielsen, the small furniture manufacturer in Aarhus that produced the sofa, ever entered large-scale production, as only three examples of the sofa are known to exist.

*"One shouldn't despair over the fact that some of the developments one has hoped for were never produced but only became a beginning. Perhaps they will be revived some day in the future if necessary or reasonable, when the time is ripe." —Finn Juhl*

The compact design clearly references several of Juhl's other sofas from the 1940s. Typical of many of his seating designs, the piece features four graceful tapered wooden legs supporting a sinuous frame with arms extended as if to cradle its sitters. The arms of this sofa extend out straight rather than curve downward as seen in many related examples. Finn Juhl used a similar sofa to furnish his own living room, clearly an indication that the design was important to him. The present sofa is significant not only for its rarity and particular historical context, but also for the way in which the form fits within Juhl's impressive body of work.

---

#### Provenance

Private collection, Denmark

#### Literature

Frances van Hall, "Modern Show in Copenhagen," *Retailing Home Furnishings*, June 12, 1947, n.p. for a discussion of the exhibition

Bent Salicath, "Tidens Møbler: En konkurrence, en udstilling og en status," *Nyt tidsskrift for kunstindustri*, July 1947, pp. 109-21 for a discussion of the exhibition

"Danske Møbler," *Møbelhandleren*, no. 2, 1948, title page, p. 21



PROPERTY FROM A PRIVATE COLLECTION, VIRGINIA

65

**Harry Bertoia**

*"Sonambient" sounding sculpture*

circa 1973

Beryllium copper, bronze.

40 1/8 x 8 x 8 in. (101.9 x 20.3 x 20.3 cm)

Together with a certificate of authenticity from the Harry Bertoia Foundation and an artist-signed copy of the 1972 exhibition catalogue *Knoll au Louvre*.

**Estimate**

\$25,000 — 35,000

[Go to Lot](#)



**Provenance**

Private collection, likely acquired from the Knoll showroom, Washington, D.C., circa 1973  
Thence by descent to the present owner

**Literature**

Nancy N. Schiffer and Val O. Bertoia, *The World of Bertoia*, Atglen, 2003, pp. 10, 180, 182, 199-200, 2003 for similar examples

Celia Bertoia, *The Life and Work of Harry Bertoia: The Man, the Artist, the Visionary*, Atglen, 2015, pp. 135-43, 145 for similar examples

Beverly H. Twitchell, *Bertoia: The Metalworker*, London, 2019, p. 241 for a similar example

## Design

New York Auction / 7 December 2021 / 1pm EST



PROPERTY FROM A PRIVATE COLLECTION, GEORGIA

66

**Claude Conover**

*"Pillow" vessel*

circa 1980

Stoneware, layered slips over impressed body.

11 x 16 1/4 x 16 1/4 in. (27.9 x 41.3 x 41.3 cm)

Underside with obscured signature and title.

**Estimate**

\$3,000 — 5,000

[Go to Lot](#)



**Provenance**

The Signature Shop, Atlanta, Georgia

Acquired from the above by the present owner

**Literature**

Roger D. Bonham, "Claude Conover," *Ceramics Monthly*, May 1966, p. 14 for similar examples

## Design

New York Auction / 7 December 2021 / 1pm EST



67

### George Nakashima

*Pair of "Conoid Cushion" lounge chairs*

1989

American black walnut, hickory, fabric upholstery.

Each: 33 3/4 x 34 1/4 x 35 in. (85.7 x 87 x 88.9 cm)

Underside of each inscribed in ink *George Nakashima/ June 13, 1989*. Together with a copy of the original order card.

**Estimate**

\$20,000 — 30,000

[Go to Lot](#)



**Provenance**

Randall and Harriet Fawcett, Los Banos, California

Bonhams, New York, "Contemporary Studio Works of Art," June 5, 2007, lots 1067 and 1068

Acquired from the above by the present owner

**Literature**

George Nakashima, *The Soul of a Tree: A Woodworker's Reflections*, Tokyo, 1981, p. 151

Derek E. Ostergard, *George Nakashima: Full Circle*, exh. cat., American Craft Museum, New York, 1989, p. 159

Mira Nakashima, *Nature, Form & Spirit: The Life and Legacy of George Nakashima*, New York, 2003, pp. 108, 216, 248



## Design

New York Auction / 7 December 2021 / 1pm EST



PROPERTY SOLD TO BENEFIT GREENWICH HOUSE  
POTTERY, NEW YORK

68

**Peter Voulkos**

*Vase form*

1964

Partially glazed slab-built stoneware.

15 3/8 in. (39.1 cm) high

Underside painted in iron oxide *Voulkos/64*.

**Estimate**

\$7,000 — 9,000

[Go to Lot](#)



In 1902, largely inspired by the settlement house movement in England, Greenwich House was established in New York City in an effort to assist the neighborhood's immigrant population acclimate to their new home. In its early history, the institution provided cultural opportunities for the neighborhood such as music classes, and in 1909, Greenwich House began offering pottery lessons (which it still offers today). Throughout the first half of the 20th century, and as Greenwich Village transformed into an artistic epicenter, this social-service agency became a cultural hub where neighbors could produce their own pottery and even sell their work in some cases. In 1945, Jane Hartsook became the director, and over the next four decades, she transformed Greenwich House Pottery by inviting artists in residence who led workshops and lectures for the community.

Ceramists such as Bernard Leach and Shoji Hamada visited in 1952; as Hartsook said in a 1995 interview, though, it was Peter Voulkos' visits from 1960 to 1964 that "put Greenwich House on the map." Just as the regular adult students at Greenwich House benefitted from Voulkos' summer visits, the relationship was symbiotic. In a letter that he wrote to Hartsook in 1960, he thanked her for inviting him, saying: "You may perceive a note of desperateness in my query which I assure you it is... Anyway, I wish to thank you again for the deal and the dough, which I needed so much at that time." He went on to propose leading three-to-four-week seminars in future summers, even—in his joking way—offering to teach classes such as "throwing with your nose." Hartsook took Voulkos up on his offer and invited him back over the next four summers; she also connected him to organizers at Teacher's College at Columbia University where he also taught classes during those years.

The present and following lot are pieces that Voulkos likely made during his demonstrations in the summers of 1962 and 1964, respectively, which he subsequently gifted to Greenwich House Pottery. The two works are not only closely linked to an important era within Voulkos' personal and artistic life, but, from a formalist perspective, they perfectly represent the groundbreaking work happening within the world of American ceramics in the late 1950s and early 1960s.



Peter Voulkos leading a demonstration at Greenwich House Pottery, 1962. Image courtesy: Greenwich House Pottery.

In a 1961 issue of *Craft Horizons*, editor Rose Slivka put words to a new direction within the centuries-long history of ceramics: "Today, the classical form has been subjected and even discarded in the interests of surface... There are three extensions of clay as paint in contemporary pottery: 1) The pot form is used as a 'canvas'; 2) the clay itself is used as paint three-dimensionally—with tactility, color, and actual form; 3) form and surface are used to oppose each other rather than complement each other in their traditional harmonious relationship—with color breaking into and defining, creating, destroying form." The present vessel form, which Peter Voulkos executed just one year after Slivka's article, exemplifies each of these tenets.

*"I brush color on to violate the form and it comes out a complete new thing which involves a painting concept on a three-dimensional surface, a new idea." —Peter Voulkos*

There are traces of the artist's almost manic manipulation of his materials: the illuminous blue

glaze smattered and dripping at the base; traces of the artist's fingers dragging across the vessel's side; sections of clay that look torn away and then reattached. The following lot also represents these characteristics—particularly in the artist's glaze application—albeit in a slightly more restrained manner. Barbara Paris Gifford, Associate Curator at the Museum of Arts and Design, has said that works like these, which Voulkos created between 1960 and 1964—the exact years during which Peter Voulkos spent at Greenwich House Pottery—are his “purest statements of Abstract Expressionist ceramics.”

The present Voulkos pieces are being sold to benefit Greenwich House Pottery, as it continues to provide rich cultural services to New York City.

---

**Provenance**

Gifted by the artist to Greenwich House Pottery, New York

## Design

New York Auction / 7 December 2021 / 1pm EST



PROPERTY SOLD TO BENEFIT GREENWICH HOUSE  
POTTERY, NEW YORK

69

**Peter Voulkos**

*Vase form*

1962

Partially glazed hand-built stoneware.

18 1/2 in. (47 cm) high

One side signed in iron oxide *Voulkos 62*.

**Estimate**

\$10,000 — 15,000

[Go to Lot](#)



In 1902, largely inspired by the settlement house movement in England, Greenwich House was established in New York City in an effort to assist the neighborhood's immigrant population acclimate to their new home. In its early history, the institution provided cultural opportunities for the neighborhood such as music classes, and in 1909, Greenwich House began offering pottery lessons (which it still offers today). Throughout the first half of the 20th century, and as Greenwich Village transformed into an artistic epicenter, this social-service agency became a cultural hub where neighbors could produce their own pottery and even sell their work in some cases. In 1945, Jane Hartsook became the director, and over the next four decades, she transformed Greenwich House Pottery by inviting artists in residence who led workshops and lectures for the community.

Ceramists such as Bernard Leach and Shoji Hamada visited in 1952; as Hartsook said in a 1995 interview, though, it was Peter Voulkos' visits from 1960 to 1964 that "put Greenwich House on the map." Just as the regular adult students at Greenwich House benefitted from Voulkos' summer visits, the relationship was symbiotic. In a letter that he wrote to Hartsook in 1960, he thanked her for inviting him, saying: "You may perceive a note of desperateness in my query which I assure you it is... Anyway, I wish to thank you again for the deal and the dough, which I needed so much at that time." He went on to propose leading three-to-four-week seminars in future summers, even—in his joking way—offering to teach classes such as "throwing with your nose." Hartsook took Voulkos up on his offer and invited him back over the next four summers; she also connected him to organizers at Teacher's College at Columbia University where he also taught classes during those years.

The present and following lot are pieces that Voulkos likely made during his demonstrations in the summers of 1962 and 1964, respectively, which he subsequently gifted to Greenwich House Pottery. The two works are not only closely linked to an important era within Voulkos' personal and artistic life, but, from a formalist perspective, they perfectly represent the groundbreaking work happening within the world of American ceramics in the late 1950s and early 1960s.



Peter Voulkos leading a demonstration at Greenwich House Pottery, 1962. Image courtesy: Greenwich House Pottery.

In a 1961 issue of *Craft Horizons*, editor Rose Slivka put words to a new direction within the centuries-long history of ceramics: "Today, the classical form has been subjected and even discarded in the interests of surface... There are three extensions of clay as paint in contemporary pottery: 1) The pot form is used as a 'canvas'; 2) the clay itself is used as paint three-dimensionally—with tactility, color, and actual form; 3) form and surface are used to oppose each other rather than complement each other in their traditional harmonious relationship—with color breaking into and defining, creating, destroying form." The present vessel form, which Peter Voulkos executed just one year after Slivka's article, exemplifies each of these tenets.

*"I brush color on to violate the form and it comes out a complete new thing which involves a painting concept on a three-dimensional surface, a new idea." —Peter Voulkos*

There are traces of the artist's almost manic manipulation of his materials: the illuminous blue

glaze smattered and dripping at the base; traces of the artist's fingers dragging across the vessel's side; sections of clay that look torn away and then reattached. The following lot also represents these characteristics—particularly in the artist's glaze application—albeit in a slightly more restrained manner. Barbara Paris Gifford, Associate Curator at the Museum of Arts and Design, has said that works like these, which Voulkos created between 1960 and 1964—the exact years during which Peter Voulkos spent at Greenwich House Pottery—are his “purest statements of Abstract Expressionist ceramics.”

The present Voulkos pieces are being sold to benefit Greenwich House Pottery, as it continues to provide rich cultural services to New York City.

---

**Provenance**

Gifted by the artist to Greenwich House Pottery, New York

## Design

New York Auction / 7 December 2021 / 1pm EST



PROPERTY FROM A PRIVATE COLLECTION, NEW  
YORK CITY

70

**Paavo Tynell**

*Pair of large ceiling lights*

circa 1953

Perforated brass, brass.

Each: 42 in. (106.7 cm) drop, 30 in. (76.2 cm) diameter

Manufactured by Taito Oy or Idman, Helsinki, Finland.

**Estimate**

\$18,000 — 24,000

[Go to Lot](#)



**Provenance**

Phillips, New York, "Design," December 17, 2013, lot 210

The Exchange Int, Houston, acquired from the above

Acquired from the above by the present owner, circa 2015

**Literature**

*Teknillisiä Valaisimia: Idman Osakeyhtiö*, sales catalogue, no. 140, Helsinki, p. A 1-7

*Idman: Koristevalaisinluettelo (decorative lamps list)*, sales catalogue, no. 142, Helsinki, 1953, p. 13



## Design

New York Auction / 7 December 2021 / 1pm EST



PROPERTY FROM THE COLLECTION OF BETTY LEE STERN

71

**John Nyquist**

*Unique illuminated floor globe*

1972

Stack-laminated mansonia, Replogle fiberglass globe, brass.

45 1/2 x 53 x 29 in. (115.6 x 134.6 x 73.7 cm)

Base incised J/N and 5111.

**Estimate**

\$2,000 — 3,000

[Go to Lot](#)



**Provenance**

Sterling Associates, Palo Alto, California

Sotheby's, New York, "20th Century Decorative Works of Art," March 13, 1998, lot 108

## Design

New York Auction / 7 December 2021 / 1pm EST



PROPERTY FROM A DISTINGUISHED AMERICAN  
COLLECTION

72

**John Mason**

*"Grey Figure"*

1998

Glazed stoneware.

59 1/4 in. (150.5 cm) high

Base incised *MASON 10-30-98 ©*.

**Estimate**

\$20,000 — 30,000

[Go to Lot](#)



**Provenance**

David Kordansky Gallery, Los Angeles

Acquired from the above by the present owner, 2013

## Design

New York Auction / 7 December 2021 / 1pm EST



AHEAD OF THE CURVE: DESIGN FROM THE ESTATE  
OF VLADIMIR KAGAN

73

### Vladimir Kagan

*"Contour" rocking chair, model no. 175F*

designed circa 1953

Walnut, embroidered fabric upholstery.

34 x 32 1/2 x 43 1/2 in. (86.4 x 82.6 x 110.5 cm)

Embroidery designed and executed by Erica Wilson.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



**Provenance**

Collection of the designer

Thence by descent to the present owners

**Literature**

Vladimir Kagan, *Vladimir Kagan: A Lifetime of Avant-Garde Design*, New York, 2015, pp. 98-101, 131, 155

## Design

New York Auction / 7 December 2021 / 1pm EST



AHEAD OF THE CURVE: DESIGN FROM THE ESTATE  
OF VLADIMIR KAGAN

74

### Vladimir Kagan

*"Stalagmite" floor lamp*

circa 1971

Aluminum.

76 x 20 3/4 x 15 3/4 in. (193 x 52.7 x 40 cm)

Manufactured by Vladimir Kagan Designs Inc., New  
York.

#### Estimate

\$3,000 — 5,000

[Go to Lot](#)



**Provenance**

Collection of the designer

Thence by descent to the present owners

**Literature**

Vladimir Kagan, *Vladimir Kagan: A Lifetime of Avant-Garde Design*, New York, 2015, illustrated p. 181



## Design

New York Auction / 7 December 2021 / 1pm EST



PROPERTY FROM A PRIVATE UPPER EAST SIDE  
COLLECTION

75

### Vladimir Kagan

*Rare L-shaped sofa with "Tri-Symmetric" legs*

circa 1958

Aluminum, original "Old Gold" chenille upholstery.

31 x 113 x 81 in. (78.7 x 287 x 205.7 cm)

Produced by Kagan-Dreyfuss, Inc., New York. Together  
with a photo-certificate and a letter from Vladimir  
Kagan, both dated 1994, confirming the authenticity  
and production details.

#### Estimate

\$20,000 — 30,000

[Go to Lot](#)



For the present sofa, Vladimir Kagan adapted his *L-shaped Swan-Back sofa* (model no. 507), swapping the standard blackened and stainless-steel pedestal base for three gleaming cast aluminum *Tri-symmetric* pedestals. In a further departure from the 507 sofa, he constructed this example as a sectional (as opposed to a single seat) and instead of having an open-ended hassock, the *Swan* back sweeps around the corner to accommodate additional sitters.



Left: Vladimir Kagan, "*Tri-Symmetric*" stool, model no. 504, circa 1955. Right: Vladimir Kagan, *L-shaped "Swan-Back"* sofa, model no. 507, circa 1955.

The sofa's lithe, aerodynamic form, poised on its pedestals as though it's ready for blast off, recalls the vocabulary of aviation design as well as Biomorphism, two key features of postwar modernism. Yet while many of his peers from the era, such as Charles and Ray Eames and Eero Saarinen, designed furniture for mass production, Kagan remained rooted in Old World fabrication methods, working out of his small family-run factory on East End Avenue in New York City before re-locating to Long Island City, Queens, in 1973. At the time, the area was populated by cabinetmakers and other small-scale fabricators, such as the local foundry where the *Tri-symmetric* pedestals would have been cast.

Kagan described the 1950s as "a playground for experimental creations." In addition to sculpted wood, he worked in wrought iron, sculpted and cast aluminum, and bronze. He collaborated with artisans and incorporated ceramics, mosaic tiles, and etched metal into his designs. For his upholstered furniture he worked with local weavers such as Nadia Cheripov and Dorothy Liebes and provided his customers with custom-colored textiles through a process known as piece-dyeing. His client base also expanded during this period, in large part due to his partnership with Hugo Dreyfuss, a retired textile manufacturer, which allowed him to open the Kagan-Dreyfuss showroom on East 57<sup>th</sup> street, a fashionable area known for its art galleries. He showed art alongside furniture in this space, such as busts by Amedeo Modigliani and sculptures by Louise Nevelson, who was also known to scour his dumpsters for wood scraps.



Vladimir Kagan at his workshop in Long Island City, Queens, New York, circa 1972.

In this milieu Kagan formed a close synergy with the fine art crowd. His freeform sofas, such as the present example, were developed out of the need for uninterrupted wall space in the homes of art collectors. "I wanted to create a seating concept that would 'float' in the center of a room," he wrote, "an island surrounded by the works of art on my clients' walls. It was the era of Jackson Pollock, Hans Hoffmann, and Willem de Kooning, and my patrons' homes were hung wall to wall with these huge paintings." Several important commissions, such as the duplex apartment for Alexander and Elaine Rosenberg over their gallery on 79<sup>th</sup> street, his re-design of the apartment of the owners of Pearl Gallery on Madison Avenue, and his *Serpentine* sofa for the art collectors Judy and Ben Heller, further cemented his status in this realm.

*"I wanted to create a piece of sculpture and saw no reason why a chair could not have the same derivative spark." —Vladimir Kagan*

However Kagan did not just design his furniture in service to art-filled interiors; he aimed to bridge furniture and art with his sculptural, highly imaginative designs. “I wanted to create a piece of sculpture,” he said, “and saw no reason why a chair could not have the same derivative spark.” The creative crosscurrents of 1950s New York City, with artists, galleries, designers, and manufacturers all drawing inspiration from one another, certainly contributed to the highly original aspect of the present sofa. Indeed by the mid-1960s, he had stopped building furniture with metal bases due to the loss of metal and fabricating sources. This sofa is further distinguished by the fact that it’s a hybrid model—Kagan wrote that he “seldom had the opportunity to cross breed from one design to another”—making this work a truly exceptional example.

In 1994 when the present owner—an art collector—contacted Kagan for some additional information about the work, the designer responded with great interest and enthusiasm, remembering it so well as he did and so pleased as he was to see it again. Returning to the work some 36 years after he created it, Kagan had the aluminum legs professionally treated by his craftsmen and polished to a lustrous mirror-like finish; and a few years later, when the collector was ready to have the sofa installed in his new home (not far from Kagan’s own apartment on Park Avenue), he personally arranged for the sofa to be set up and enjoyed.

In addition to the distinctions of the sofa previously noted, which he discussed in the letter to the owner referenced above, Kagan carefully pointed out to him and delightedly so that the color of the chenille upholstery has a name. He called it *Old Gold*—which in this case may be described as a deep and dark yellow with a brown metallic tone made to resemble the color of oxidized gold. Indeed, the sofa seems to emit a soft and yellowy golden glow and has an iridescent sheen to it when certainly lit, the latter resulting from the raised textured surface of the chenille fabric (known as “pile”) which catches the light at right angles and when brushed in a certain direction produces that lovely effect. Kagan applied his custom color that was exclusively made for him, *Old Gold*, not only to the present work but apparently also, a few years later in 1966, to a monumental version of his famous *Unicorn* sofa that could comfortably sit up to ten people when he received a major commission to design the interiors of the magnificent home of Melvin and Audrey Troy in Sands Point, Long Island.



Interior of the Melvin and Audrey Troy house in Sands Point, Long Island, circa 1966.

An object with a rich past and epitomizing all of the glamour and sophisticated chic for which the very best of Kagan’s works are known, this sleek and beautifully sculpted work of art which is spectacular from any angle has been the proud centerpiece and focal point of a duplex apartment off Park Avenue for the last three decades, where it was surrounded by and showcased a collection of twentieth-century art that included works by Isamu Noguchi, Henry Moore, Andy Warhol, Auguste Rodin and others. There, in that treasured oasis, it has presided over elegant champagne receptions and “salons” with great art historians such as the late Leo Steinberg and Kirk Varnedoe, and welcomed and been enjoyed by many distinguished guests from the worlds of art, finance and culture including museum directors, noted architects, curators, prominent gallerists, interior designers and others, as well as by Mr. Kagan himself.

**Vladimir Kagan**

---

Meticulously maintained by the owner (who is thought to be one of only two) during that time and always kept under cover except for such special occasions, the chenille upholstery which is all original is remarkably well preserved and the color is still fresh and vibrant. The fact that the sofa has survived for more than half a century in such beautiful condition is quite a wonder, though as Mr. Kagan stated in his 2004 autobiography: "These early fabrics were so well constructed that some have survived today...."

---

**Provenance**

Treadway Gallery, Oak Park, Illinois, "20th Century Sale," May 3, 1992, lot 591

Acquired from the above by the present owner

**Literature**

Cara Greenberg, *Mid-Century Modern*, 1984, pp. 38, 102 for the related "Swan-Back" sofa

Vladimir Kagan, *Vladimir Kagan: A Lifetime of Avant-Garde Design*, New York, 2015, pp. 84-85 for the related "Swan-Back" sofa, model no. 507, pp. 107-8, 174, 183, 218 for the "Tri-Symmetric" pedestal

## Design

New York Auction / 7 December 2021 / 1pm EST



PROPERTY OF A PRIVATE COLLECTOR

76

### Vladimir Kagan

*Swivel boudoir chair*

circa 1950

Stained oak, original Jack Lenor Larsen "Silk Carrara" damask upholstery.

28 7/8 x 23 x 21 in. (73.3 x 58.4 x 53.3 cm)

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

**Estimate**

\$2,000 — 3,000

[Go to Lot](#)



**Provenance**

Private collection, New York, acquired directly from the designer

Phillips, New York, "Design," June 11, 2014, lot 90

Acquired from the above by the present owner



## Design

New York Auction / 7 December 2021 / 1pm EST



PROPERTY OF A PRIVATE COLLECTOR, NEW YORK

77

### Vladimir Kagan

*Early "Serpentine" sofa*

1950s

Fabric upholstery, steel, rubber.

25 3/4 x 114 x 56 in. (65.4 x 289.6 x 142.2 cm)

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

Estimate

\$15,000 — 20,000

[Go to Lot](#)



**Vladimir Kagan**

---

**Provenance**

330, Hudson, New York

Acquired from the above by the present owner, 2004

**Literature**

Vladimir Kagan, *Vladimir Kagan: A Lifetime of Avant-Garde Design*, New York, 2015, p. 217 for a similar example



## Design

New York Auction / 7 December 2021 / 1pm EST



PROPERTY OF A PRIVATE MIAMI COLLECTOR

78

**Judy Kensley McKie**

*"Dragon" coffee table*

1997

Patinated bronze, glass.

20 x 65 x 24 in. (50.8 x 165.1 x 61 cm)

Cast by Mussi Artworks Foundry, Berkeley, California.

Number 12 from the edition of 12 plus 4 artist's proofs.

Underside of each dragon incised *JKM/12 / 12/©* and each respectively incised *a* and *b*.

**Estimate**

\$30,000 — 50,000

[Go to Lot](#)



*"I love the idea that you can make a useful object beautiful. For me, that's the ultimate challenge. That's why I prefer making furniture to making sculpture."  
—Judy McKie*

---

**Provenance**

Pritam &amp; Eames, East Hampton

Acquired from the above by the present owner, 2008

## Design

New York Auction / 7 December 2021 / 1pm EST



PROPERTY FROM A MANHATTAN COLLECTION

79

### Studio Job

*Four-panel screen, from the "Perished" collection*

2006

Macassar ebony-veneered wood, laser-cut bird's eye maple.

Fully extended: 71 1/8 x 79 x 2 in. (180.7 x 200.7 x 5.1 cm)

Produced by Studio Job, Tilburg, the Netherlands.  
From the edition of 6. Base of one panel inlaid *Job*.

#### Estimate

\$40,000 — 60,000

[Go to Lot](#)



*"...through the skeletons, violent and innocent, their direct graphic forms depict our times which are extravagant and violent. Ours is a story uniting past and future, combining fiction and reality." —Job Smeets*

After a visit to New York's Museum of Natural History, Job Smeets of Studio Job decided to construct a series of furniture that at once takes graphic inspiration from the animal skeletons on view at the museum but also draws on production methods and aesthetics closely linked to Flemish decorative arts and furniture from the Art Deco period. This confluence of historical influences, paired with highly technical and labor-intensive production methods, characterizes Smeets' larger design philosophy and aesthetic.



Left: Cabinet designed by Émile-Jacques Ruhlmann, circa 1925. Right: Cabinet by Willem de Rots, circa 1652 from the Rijksmuseum collection.

Describing the "Perished" collection, to which the present screen belongs, Job Smeets has said, "...through the skeletons, violent and innocent, their direct graphic forms depict our times which are extravagant and violent. Ours is a story uniting past and future, combining fiction and reality." The collection, which also consists of a table, screen, cabinet, and lamp, were all made from tropical woods that have been inlaid with laser-cut silhouettes of animal skeletons. Though aided by computer technology, this highly technical inlay process has antecedents rooted in both Flemish decorative arts as well as in the luxurious inlaid Art Deco furniture by designers such as Émile-Jacques Ruhlmann.

#### Provenance

Moss, New York

Steven Learner Studio, New York, acquired from the above, circa 2006

Acquired from the above by the present owner, circa 2007

#### Literature

Job Smeets, *Studio Job: The Book of Job*, New York, 2010, pp. 104, 288

## Design

New York Auction / 7 December 2021 / 1pm EST



80

### Franco Albini and Franca Helg

*Rare daybed*

circa 1966

Walnut, walnut-veneered wood, leather, fabric upholstery.

26 1/4 x 80 3/8 x 36 1/2 in. (66.7 x 204.2 x 92.7 cm)

Manufactured by Poggi, Pavia, Italy.

**Estimate**

\$8,000 — 12,000

[Go to Lot](#)



Provenance

Roberto Poggi, Pavia

Acquired from the above, circa 2005

Literature

Galleria Fragile, *Franco Albini & Franca Helg*, Milan, 2009, n.p. for a similar example

## Design

New York Auction / 7 December 2021 / 1pm EST



81

### Franco Albini

*Set of six "Luisella" chairs, model no. SD9*

circa 1958

Walnut, wool upholstery.

Each: 31 1/2 x 18 x 20 in. (80 x 45.7 x 50.8 cm)

Manufactured by Carlo Poggi, Pavia, Italy.

#### Estimate

\$6,000 — 8,000

[Go to Lot](#)



**Provenance**

Private collection, Genoa

**Literature**

Vittorio Prina, "Franco Albini: Arredi mobili, 1938-1959," *Domus*, no. 729, July-August 1991, p. 65  
Federico Bucci and Fulvio Irace, *Zero Gravity: Franco Albini, costruire le modernità*, Milan, 2006, p. 269



## Design

New York Auction / 7 December 2021 / 1pm EST



82

### Lella Vignelli and Massimo Vignelli

*Rare "Kono" table*

circa 1984

Imperial Red granite, black granite, patinated copper.

28 1/2 x 86 1/2 x 39 3/8 in. (72.4 x 219.7 x 100 cm)

Produced by Casigliani, Pisa, Italy.

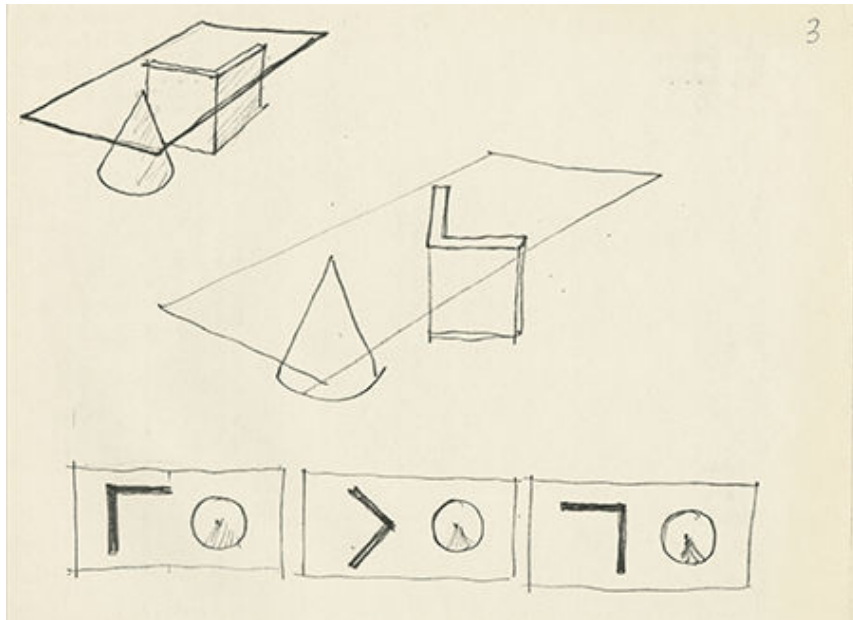
**Estimate**

\$8,000 — 12,000

[Go to Lot](#)



Over the course of their four-decade-long design practice, Lella and Massimo Vignelli collaborated on projects that ranged from product design and brand identity to interior and furniture design. Whether designing New York City's subway map or a coffee table, they created bold and inviting designs that reduced form to its most essential elements.



Sketch for the present model table, circa 1984. Image credit: © The Vignelli Center for Design Studies.

Their *Kono* table, for example, typically features a glass tabletop resting on a two-part base consisting of a rectangular prism cut from stone and a conical metal form. Buyers could choose from a range of finishes to the conical form and a range of stone types for the rectangular form. Describing the *Kono* table, the Vignellis stated, "This design exploits the relationship between geometrical figures and material finishes."

*"This design exploits the relationship between geometrical figures and material finishes." —Lella and Massimo Vignelli*

The present table is a rare variant of the *Kono* coffee table as it has been scaled up for use as a table or desk. Rather than using a glass tabletop as is typically found on *Kono* tables, for this

example the Vignellis selected black granite. Also, rather than use a rectangular prism-shaped base, the present table features an L-shaped base. It still employs the cone-shaped base typical of *Kono* tables. The Vignelli Center for Design Studies, which houses the artists' archive, holds two known drawings of the present model table though it is unknown if the other table was ever produced.

#### Provenance

Private collection, California, acquired directly from the designers, 1984

Thence by descent

Acquired from the above by the present owner

#### Literature

Germano Celant, Mildred Constantine, David Revere McFadden, et al., *design: Vignelli*, New York, 1990, p. 250 for a similar example

Massimo Vignelli, *Designed by: Lella Vignelli*, New York, 2013, n.p. for a similar example

## Design

New York Auction / 7 December 2021 / 1pm EST



83

### Gino Sarfatti

*Pair of wall lights, model. no. 232*

circa 1961

Copper-plated metal, painted steel, painted metal.

Each: 5 1/2 x 5 1/8 x 7 1/2 in. (14 x 13 x 19.1 cm)

Manufactured by Arteluce, Milan, Italy.

#### Estimate

\$3,000 — 4,000

[Go to Lot](#)



**Literature**

"Arteluce," *Domus*, no. 411, February 1964, n.p.

Marco Romanelli and Sandra Severi, *Gino Sarfatti: Selected Works 1938-1973*, Milan, 2012, p. 413

*Gino Sarfatti: Designing Light*, exh. cat., Triennale Design Museum, Milan, 2012, p. 71

## Design

New York Auction / 7 December 2021 / 1pm EST



PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES

84

### **Fernando Campana and Humberto Campana**

*Unique "Bolotas Sofa (Black)"*

2017

Sheep's wool upholstery, painted ipe.

31 x 85 x 45 in. (78.7 x 215.9 x 114.3 cm)

Produced by Estudio Campana, São Paulo, Brazil.

**Estimate**

\$25,000 — 35,000

[Go to Lot](#)



Provenance

Friedman Benda, New York

Acquired from the above by the present owner, 2017

## Design

New York Auction / 7 December 2021 / 1pm EST



85

### Lella Vignelli and Massimo Vignelli

*"Kono" coffee table*

designed 1984, produced circa 1986

White Carrara marble, Pompeian green-patinated  
copper, glass.

14 1/2 x 44 x 31 in. (36.8 x 111.8 x 78.7 cm)

Produced by Casigliani, Pisa, Italy.

**Estimate**

\$5,000 — 7,000

[Go to Lot](#)



Provenance

Private collection, Turin



## Design

New York Auction / 7 December 2021 / 1pm EST



PROPERTY FROM A PRIVATE COLLECTION, NEW  
YORK CITY

86

**Maria Pergay**

*"Ring" chair*

circa 1968

Stainless steel.

32 x 28 x 22 in. (81.3 x 71.1 x 55.9 cm)

Produced by Design Steel, Paris, France.

**Estimate**

\$18,000 — 24,000

[Go to Lot](#)



**Provenance**

Private collection, Belgium

Phillips, London, "Design," April 29, 2014, lot 9

Acquired from the above by the present owner

**Literature**

Suzanne Demisch and Stephane Danant, *Maria Pergay: Complete Works 1957-2010*, Bologna, 2011, pl. 24

## Design

New York Auction / 7 December 2021 / 1pm EST



87

### Alessandro Mendini

*"Arado" vase*

1988

*A canne glass.*

15 in. (38.1 cm) high

Produced by Venini & C., Murano, Italy. Underside  
incised *venini 88*.

**Estimate**

\$2,000 — 3,000

[Go to Lot](#)



Literature

Franco Deboni, *Venini Glass: Catalogue 1921-2007, Volume II*, Turin, 2007, fig. 337

## Design

New York Auction / 7 December 2021 / 1pm EST



PROPERTY OF A PRIVATE MIAMI COLLECTOR

88

### Alessandro Mendini

*"Poltrona di Proust" armchair*

designed 1978, produced circa 1986

Painted wood, painted fabric upholstery.

41 3/4 x 42 x 37 in. (106 x 106.7 x 94 cm)

Hand-painted by Franco Migliaccio. Reverse of apron inscribed *mendini*.

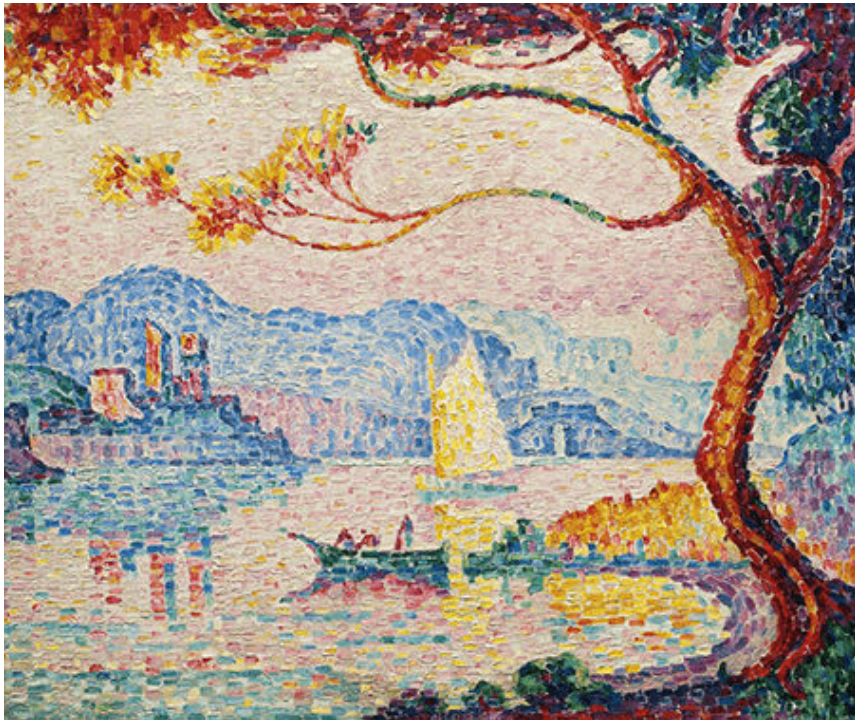
#### Estimate

\$25,000 — 35,000

[Go to Lot](#)



The *Poltrona di Proust* chair epitomizes postmodern design in the way that it amalgamates seemingly disparate reference points into a single object. Mendini first began his design experiments related to this chair in 1976 by visiting locations where the French author Marcel Proust lived and worked. Originally Mendini had the idea to create a “Proust Fabric,” a textile that would conjure the world that Proust occupied and described in his novels. The project morphed into the present armchair model after Mendini bought a replica of an eighteenth-century-style armchair—a kitsch object—and had the chair hand-painted in a pointillist pattern based on a detail from a Paul Signac painting. To Mendini, this impressionist pattern created an appearance that “look[s] unreal, almost like mirages that would be appropriate for some kind of meditative and immaterial surroundings.”



*Antibes, Petit Port de Bacon*. Private Collection. Artwork: © Paul Signac Estate. Photo credit: Sheldon Marshall.

Mendini has stated that between fifteen and thirty or so chairs were made. He occasionally signed the reverse of the chair’s apron, as is the case in the present example. In Mendini’s recollection of

the chair, titled “The Story of the Proust Chair” (2001), he chronicled the numerous museum collections to which this model belongs as well as the private collections and galleries which owned examples. He mentions Grace Designs in Dallas, very likely a reference to the present chair. Throughout the 1990s and into the early 2000s, Mendini produced the chair in a variety of other materials, including bronze, plastic laminate, and ceramic but the examples made from 1978 to 1987—such as the present lot—are the most sought after by design collectors. Today, the chair has become an icon not only for Mendini’s design practice but also, more broadly, for the ways in which it playfully embodies principles of postmodern design.

#### Provenance

Grace Designs, Dallas

Acquired from the above by the present owner, 1986

#### Literature

Rosa Maria Rinaldi, “Memphis e Alchimia,” *Domus*, no. 646, January 1984, p. 55

Albrecht Bangert, *Italian Furniture Design: Ideas Styles Movements*, Munich, 1988, pp. 63, 65, 116

Peter Weiss, *Alessandro Mendini: Objetos, proyectos, construcciones*, Milan, 2001, pp. 100-01, 119

Glenn Adamson and Jane Pavitt, eds., *Postmodernism: Style and Subversion, 1970-1990*, exh. cat., Victoria and Albert Museum, London, 2011, p. 41



89

**Franco Albini and Franca Helg**

*Pair of ceiling lights, model no. 2043*

circa 1964

Painted metal, partially-painted glass.

Each: 28 in. (71.1 cm) drop, 30 in. (76.2 cm) diameter

Manufactured by Arteluce, Milan, Italy. One canopy with manufacturer's paper label.

**Estimate**

\$10,000 — 15,000

[Go to Lot](#)



**Provenance**

Private collection, Turin

**Literature**

"Arteluce," *Domus*, no. 411, February 1964, n.p.

Giampiero Bosoni and Federico Bucci, *Il design e gli interni di Franco Albini*, Milan, 2016, p. 119 for a similar example



## Design

New York Auction / 7 December 2021 / 1pm EST



PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES

90

### Fernando Campana and Humberto Campana

*"Panda Sofa" and "Panda Puff"*

2015, 2010

Stuffed toy animals, canvas, stainless steel.

Sofa: 32 x 71 x 36 in. (81.3 x 180.3 x 91.4 cm)

Puff: 19 x 38 x 38 in. (48.3 x 96.5 x 96.5 cm)

Produced by Estudio Campana, São Paulo, Brazil. Sofa is number 3 from the edition of 3 plus 4 artist's proofs and 2 prototypes. Puff is number 66 from the edition of 150 plus 5 artist's proofs and 2 prototypes.

Underside of sofa embroidered *CAMPANA/PANDA SOFA/#03 / 03* and underside of puff embroidered *CAMPANA/Panda Puff #066 / 150*.

Estimate

\$25,000 — 35,000

[Go to Lot](#)



**Literature**

Campana Brothers, *Complete Works (So Far)*, New York, 2010, pp. 184-85, 273 for the "Panda Banquete" chair

# Design

New York Auction / 7 December 2021 / 1pm EST



91

## Tito Agnoli

*Ceiling light*

circa 1960

Painted aluminum, glass, brass-plated steel, brass.

5 1/2 in. (14 cm) drop, 11 1/8 in. (28.3 cm) diameter

Manufactured by O-Luce, Milan, Italy.

**Estimate**

\$5,000 — 7,000

[Go to Lot](#)



**Provenance**

Private collection, Milan

**Literature**

Thomas Braüniger, *Giuseppe Ostuni: O-Luce, apparecchi per illuminazione*, Berlin, 2015, p. 117 for a similar example

## Design

New York Auction / 7 December 2021 / 1pm EST



92

### Corrado Corradi Dell'Acqua

*Pair of "Montecarlo" side tables, from Casa Coggi, Arenzano*

circa 1959

Brass, glass.

Each: 25 3/8 x 16 1/4 x 16 1/4 in. (64.5 x 41.3 x 41.3 cm)

Manufactured by Azucena, Milan, Italy.

**Estimate**

\$2,000 — 3,000

[Go to Lot](#)



## Design

New York Auction / 7 December 2021 / 1pm EST



93

### Gianfranco Frattini

*Sofa, model no. 872*

circa 1958

Painted steel, oak, fabric upholstery.

29 1/4 x 75 1/4 x 31 3/8 in. (74.3 x 191.1 x 79.7 cm)

Manufactured by Cassina, Meda, Italy.

#### Estimate

\$7,000 — 9,000

[Go to Lot](#)



**Provenance**

Private collection, Savona, Italy

**Literature**

“Per due sposi a Milano,” *Domus*, no. 347, October 1958, p. 26

Pier Carlo Santini, *Gli anni del design Italiano, Ritratto di Cesare Cassina*, Milan, 1981, pp. 107, 109

Giuliana Gramigna, *Repertorio 1950/1980*, Milan, 1985, p. 118

## Design

New York Auction / 7 December 2021 / 1pm EST



94

### Gio Ponti

*Pair of armchairs, model no. 811*

circa 1956

Ash, fabric upholstery, elastic webbing, rubber.

Each: 33 5/8 x 27 3/4 x 39 in. (85.4 x 70.5 x 99.1 cm)

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

#### Estimate

\$28,000 — 32,000

[Go to Lot](#)





**Provenance**

Private collection, Milan

**Literature**

Pier Carlo Santini, *Gli anni del design Italiano, Ritratto di Cesare Cassina*, Milano, 1981, p. 109

## Design

New York Auction / 7 December 2021 / 1pm EST



95

### **Max Ingrand**

*Floor lamp, model no. 1819*

circa 1958

Brass, glass.

70 1/2 in. (179.1 cm) high

Manufactured by Fontana Arte, Milan, Italy.

#### **Estimate**

\$5,000 — 7,000

[Go to Lot](#)



**Provenance**

Private collection, Milan

**Literature**

“Lampade realizzate da Fontana Arte, Milano,” *Domus*, no. 361, December 1959, n.p.

*Quaderni Fontana Arte 1*, sales catalogue, Milan, 1960s, p. 77



96

## Gio Ponti

*Coffee table, model no. 2155, from the "Modern by Singer" series*

circa 1956

Walnut, brass, glass.

14 1/4 in. (36.2 cm) high, 41 1/2 in. (105.4 cm) diameter

Manufactured by Singer & Sons, New York. Together with a certificate of expertise from the Gio Ponti Archives.

### Estimate

\$12,000 — 18,000

[Go to Lot](#)



**Provenance**

Private collection, New York

Acquired from the above by the present owner

**Literature**

*Singer & Sons: modern by Singer*, sales catalogue, New York, 1950s, n.p.

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

B.D., "Singer's radiant spaces," *Interiors*, December 1956, p. 119

## Design

New York Auction / 7 December 2021 / 1pm EST



PROPERTY FROM AN EAST COAST COLLECTION

97

### **Gino Sarfatti**

*Ceiling light, model no. 3026/40*

circa 1954

Painted brass, painted steel, fluorescent bulbs.

6 3/4 x 47 3/4 x 7 in. (17.1 x 121.3 x 17.8 cm)

Manufactured by Arteluce, Milan, Italy.

#### **Estimate**

\$10,000 — 15,000

[Go to Lot](#)



**Provenance**

Galerie kreò, Paris

Acquired from the above by the present owner

**Literature**

Roberto Aloï, *Esempi di decorazione moderna di tutto il mondo: Illuminazione d'oggi*, Milan, 1956, p. 180

Marco Romanelli and Sandra Severi, *Gino Sarfatti: Selected Works 1938-1973*, Milan, 2012, pp. 260, 484

## Design

New York Auction / 7 December 2021 / 1pm EST



98

### Giovanni Ferrabini

*Pair of coffee tables*

circa 1955

Painted steel, glass.

Each: 14 3/4 x 30 7/8 x 30 7/8 in. (37.5 x 78.4 x 78.4 cm)

**Estimate**

\$7,000 — 9,000

[Go to Lot](#)





Provenance

Private collection, Naples