

Design

London Auction / 2 November 2022 / 2pm GMT

Sale Interest: 125 Lots



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PHILLIPS

Design

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Sale Interest: 125 Lots

Auction & Viewing Location

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

Design Department

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Antonia.King@phillips.com

Sale Designation

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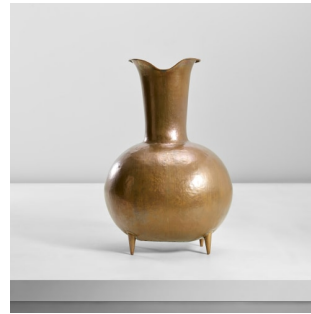
Sale Interest: 125 Lots



1
Max Ingrand
Rare ceiling light
Estimate £30,000 — 50,000



2
François-Xavier Lalanne
'Brebis', from the 'Nouveaux Mo...'
Estimate £200,000 — 300,000



3
Gio Ponti
Monumental vase
Estimate £7,000 — 9,000



4
Venini
Pair of wall lights
Estimate £5,000 — 7,000



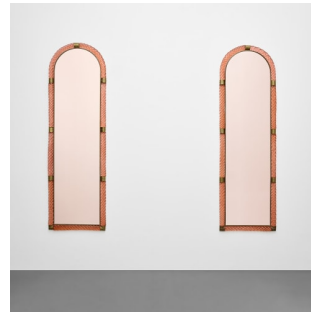
5
Paolo Buffa
Illuminated bar cabinet
Estimate £10,000 — 15,000



6
Studio B.B.P.R.
Rare ceiling light, variant of mo...
Estimate £70,000 — 90,000



7
Paolo Buffa
Bookcase
Estimate £6,000 — 8,000



8
Venini
Pair of rare large mirrors
Estimate £15,000 — 20,000



9
Mario Federico Roggero
Rare armchair
Estimate £5,000 — 7,000



10
Tomaso Buzzi
Pair of wall lights, model no. 416
Estimate £4,000 — 6,000

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11
Tomaso Buzzi
Four armchairs
Estimate £12,000 — 18,000



12
Seguso
Set of three ceiling lights
Estimate £6,000 — 8,000



13
Gio Ponti
Coffee table
Estimate £12,000 — 18,000



14
Gio Ponti
'Angelo'
Estimate £6,000 — 8,000



15
Gio Ponti
Female figure
Estimate £3,000 — 5,000



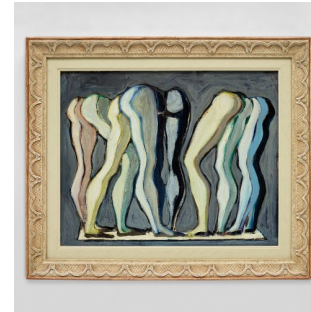
16
Gio Ponti
Angel figure
Estimate £3,000 — 5,000



17
Gio Ponti
Unique ashtray
Estimate £700 — 900



18
Gio Ponti
Pair of armchairs
Estimate £3,000 — 5,000



19
Gio Ponti
'Gambe'
Estimate £8,000 — 12,000



20
Gio Ponti
'Donna uccello' figure with crinol...
Estimate £5,000 — 7,000

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21
Gio Ponti
'Donna uccello' figure with dress
Estimate £5,000 — 7,000



22
Gio Ponti and Paolo D...
Unique low table
Estimate £30,000 — 50,000



23
Gio Ponti
Rare vase
Estimate £2,000 — 3,000



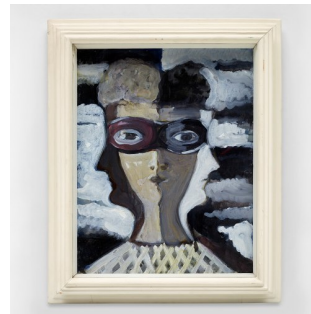
24
Gio Ponti
Rare side table
Estimate £5,000 — 7,000



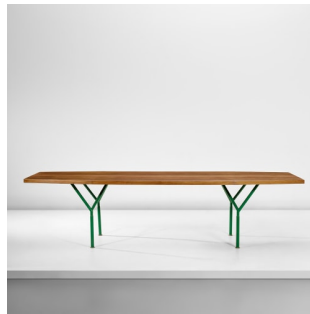
25
Gio Ponti
Four prototype sculptures
Estimate £2,000 — 3,000



26
Gio Ponti
'Donna uccello' figure with corset
Estimate £5,000 — 7,000



27
Gio Ponti
'Maschera'
Estimate £7,000 — 9,000



28
Ico Parisi
Unique dining table
Estimate £20,000 — 30,000



29
Marcel Coard
Monumental ceiling light, from t...
Estimate £40,000 — 60,000



30
Katsu Hamanaka
Two plates
Estimate £7,000 — 9,000

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31
Jean Prouvé
Rare adjustable swivel stool
Estimate £12,000 — 18,000



32
Jean Prouvé
Panel
Estimate £30,000 — 50,000



33
Jean Prouvé
Panel
Estimate £30,000 — 50,000



34
Angelo Lelii
'Vela' ceiling light, model no. 123...
Estimate £5,000 — 7,000



35
Gio Ponti
Lounge chair
Estimate £6,000 — 8,000



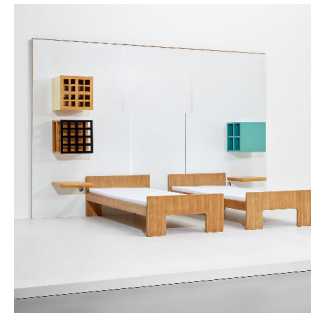
36
Gino Sarfatti
Pair of rare table lamps, model ...
Estimate £4,000 — 6,000



37
Alessandro Mendini
Prototype 'Ondoso' coffee table
Estimate £8,000 — 12,000



38
Jean Prouvé
Five-panel screen
Estimate £30,000 — 50,000



39
Ettore Sottsass, Jr.
Bedroom furniture
Estimate £12,000 — 18,000



40
Gino Sarfatti
Floor lamp, model no. 1095
Estimate £4,000 — 6,000

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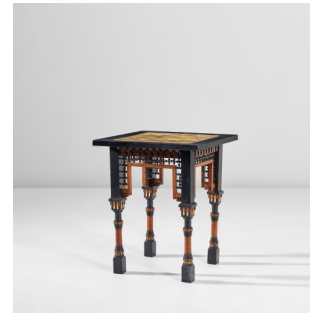
41
Elio Monesi
Bench
Estimate £3,000 — 5,000



42
Ludovico Diaz de Sant...
Floor lamp, model no. 845.00
Estimate £8,000 — 12,000



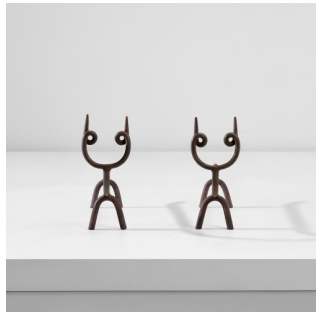
43
Osvaldo Borsani
Set of four 'Canada' armchairs, ...
Estimate £6,000 — 8,000



44
Carlo Bugatti
Games table
Estimate £8,000 — 12,000



45
Claude Lalanne
'Crocosat'
Estimate £180,000 — 240,000



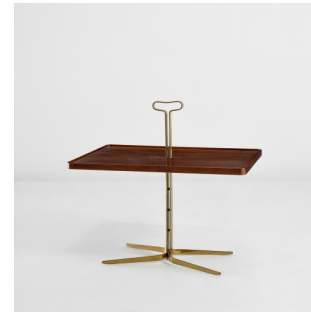
46
Gio Ponti
Pair of andirons
Estimate £6,000 — 8,000



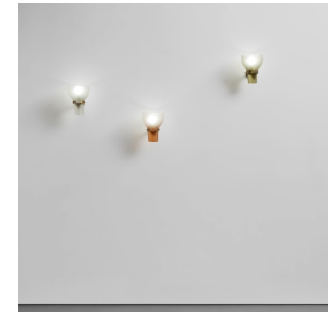
47
Gio Ponti and Emilio ...
Daybed
Estimate £12,000 — 18,000



48
Shiro Kuramata
'How High the Moon' armchair
Estimate £4,000 — 6,000



49
Ignazio Gardella
Rare side table
Estimate £4,000 — 6,000



50
Tobia Scarpa
Set of three wall lights
Estimate £5,000 — 7,000

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51
Fernando Campana an...
'Humberto' side table, from the '...
Estimate £8,000 — 12,000



52
Vladimir Böhm
Group of thirteen vessels
Estimate £5,000 — 7,000



53
Ron Arad
'Bookworm' shelf
Estimate £6,000 — 8,000



54
Donald Judd
Rare 'Side Shelf Plywood Chair ...
Estimate £8,000 — 12,000



55
Joris Laarman
'Bone' armchair
Estimate
£150,000 — 200,000



56
Akiko Hirai
Moon Jar
Estimate £15,000 — 20,000



57
Peder Moos
Chair
Estimate £5,000 — 7,000



58
Akiko Hirai
Moon Jar
Estimate £15,000 — 20,000



59
Finn Juhl
Rare coffee table
Estimate £20,000 — 30,000



60
Edmund de Waal
Two lidded jars
Estimate £15,000 — 20,000

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61
Arne Jacobsen
'Drop' chair, from the SAS Royal ...
Estimate £6,000 — 8,000



62
Peder Moos
Extendable table
Estimate £30,000 — 50,000



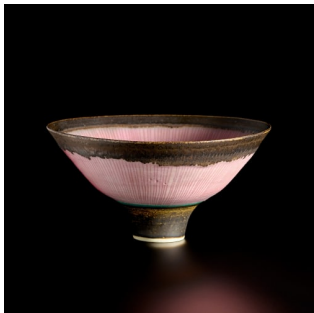
63
Peder Moos
Pair of chairs
Estimate £12,000 — 18,000



64
Naum Gabo
Fireplace surround
Estimate £20,000 — 30,000



65
Hans Coper
'Thistle' form
Estimate £40,000 — 60,000



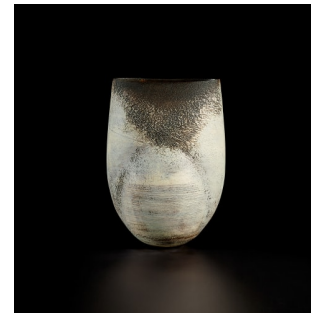
66
Lucie Rie
Footed bowl
Estimate £20,000 — 30,000



67
Lucie Rie
Footed bowl
Estimate £40,000 — 60,000



68
Achille Castiglioni
Unique bench, from the designe...
Estimate £6,000 — 8,000



69
Hans Coper
Ovoid form with flattened cylind...
Estimate £30,000 — 40,000



70
Hans Coper
Large ovoid pot with disc top
Estimate £40,000 — 60,000

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71
Hans Coper
Early vase form
Estimate £15,000 — 20,000



72
Hans Coper
Cup with central disc
Estimate £15,000 — 20,000



73
Hans Coper
Shouldered bottle with flat circu...
Estimate £30,000 — 40,000



74
Hans Coper
Footed cup
Estimate £20,000 — 30,000



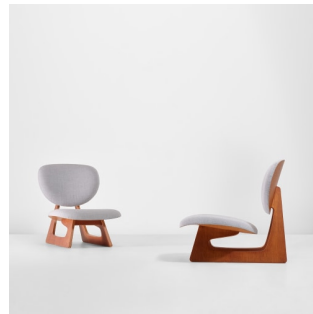
75
Hans Coper
Large squeezed vase with four i...
Estimate £20,000 — 30,000



76
Hans Coper
Large flattened form with disc top
Estimate £30,000 — 40,000



77
Hans Coper
Bottle with disc top
Estimate £50,000 — 70,000



78
Junzo Sakakura
Two low lounge chairs, model no...
Estimate £4,000 — 6,000



79
Gwyn Hanssen Pigott
'Family 2'
Estimate £15,000 — 20,000



80
Max Ingrand
Pair of table lamps, model no. 2...
Estimate £8,000 — 12,000

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81
Ron Arad
Unique 'Looploom'
Estimate £30,000 — 50,000



82
Hervé van der Straeten
'Bubble Gum' table, model no. 4...
Estimate £25,000 — 35,000



83
Seguso
Pair of ceiling lights
Estimate £7,000 — 9,000



84
George Nakashima
Extendable trestle table
Estimate £10,000 — 15,000



85
Simone ten Hompel
Flatware, six dishes and three b...
Estimate £5,000 — 7,000



86
Gianmaria Potenza
Illuminated low table, model no....
Estimate £2,000 — 3,000



87
Fontana Arte
Set of four rare wall lights, mod...
Estimate £5,000 — 7,000



88
Carlo Nason
Rare floor lamp
Estimate £4,000 — 6,000



89
Giò Pomodoro
Unique dining table
Estimate £15,000 — 20,000



90
Poul Kjærholm
Armchair, model no. PK 12
Estimate £2,000 — 3,000

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91
Yoichi Ohira
'Pioggia d'Inverno' vase
Estimate £6,000 — 8,000



92
Ettore Sottsass, Jr.
Pair of side tables
Estimate £3,000 — 5,000



93
Gino Sarfatti
Rare floor lamp, model no. 1079
Estimate £5,000 — 7,000



94
Fede Cheti
Love seat
Estimate £4,000 — 6,000



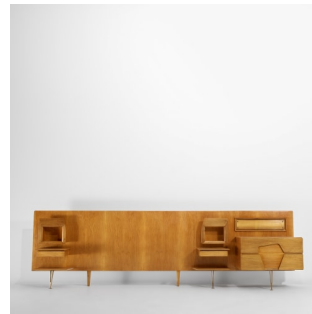
95
Tomaso Buzzi
Chandelier, model no. 5202
Estimate £12,000 — 18,000



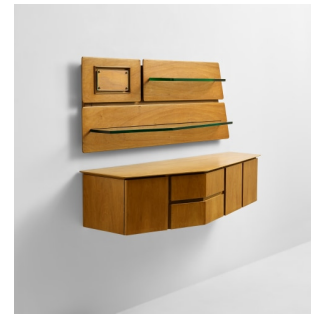
96
Paolo Buffa
Table
Estimate £5,000 — 7,000



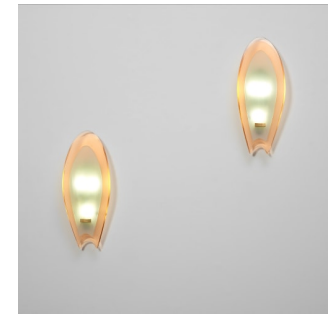
97
Venini
Mirror, model no. 75
Estimate £4,000 — 5,000



98
Gio Ponti
Headboard with integrated bed...
Estimate £12,000 — 18,000



99
Gio Ponti
Wall-mounted unit and shelves ...
Estimate £5,000 — 7,000



100
Fontana Arte
Pair of wall lights
Estimate £5,000 — 7,000

Design

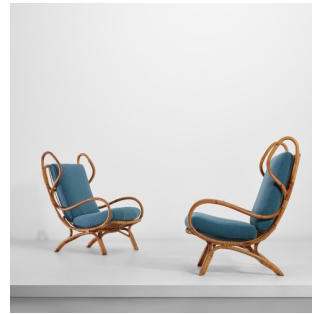
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101
Gio Ponti
Low table
Estimate £12,000 — 18,000



102
Angelo Lelii
Nine-armed ceiling light
Estimate £6,000 — 8,000



103
Gio Ponti
Pair of 'Continuum' armchairs
Estimate £7,000 — 9,000



104
Joseph-André Motte
Lounge chair
Estimate £6,000 — 8,000



105
Charlotte Perriand
'Nuage' wall-mounted shelf
Estimate £30,000 — 50,000



106
Pierre Guariche
Pair of adjustable wall lights, m...
Estimate £5,000 — 7,000



107
Hans J. Wegner
Pair of bar cabinets, model no. ...
Estimate £8,000 — 12,000



108
Émile-Jacques Ruhlmann
'Tivo' side chair
Estimate £2,500 — 3,500



109
Seguso
Pair of ceiling lights
Estimate £7,000 — 9,000



110
Line Vautrin
Table lamp
Estimate £15,000 — 25,000

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111
Jean-Michel Frank
Unique canapé, designed for Ro...
Estimate £12,000 — 18,000



112
Maison Desny
Vase
Estimate £4,000 — 6,000



113
Rena Dumas and Pete...
Folding armchair, from the 'Pipp...
Estimate £2,000 — 3,000



114
Gabriella Crespi
Pair of 'Bar Ovale' cabinets, fro...
Estimate £30,000 — 50,000



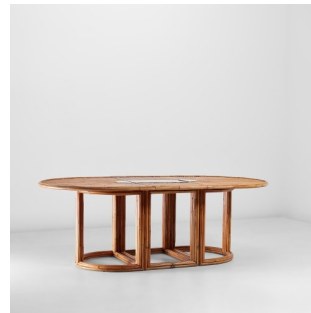
115
Gabriella Crespi
'Yang Yin' adjustable desk with i...
Estimate £35,000 — 55,000



116
Gabriella Crespi
Large 'Fungo' table lamp, from t...
Estimate £4,000 — 6,000



117
Gabriella Crespi
Low table, model no. 687, from t...
Estimate £4,000 — 6,000



118
Gabriella Crespi
Extendable dining table, from th...
Estimate £12,000 — 18,000



119
Gabriella Crespi
Set of eight dining chairs, from t...
Estimate £7,000 — 9,000



120
Gabriella Crespi
'Fungo' table lamp, from the 'Ri...
Estimate £3,000 — 5,000

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121

Gabriella Crespi

'2000' extendable coffee table, ...

Estimate £20,000 — 30,000



122

Gio Ponti

Coffee table

Estimate £15,000 — 20,000



123

Gino Sarfatti and Vitt...

Adjustable floor lamp, model no...

Estimate £18,000 — 24,000



124

Gio Ponti

Bench

Estimate £4,000 — 6,000



125

Max Ingrand

Pair of wall lights

Estimate £10,000 — 15,000

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1

Max Ingrand

Rare ceiling light

circa 1959

Glass, brass.

86.5 cm (34 in.) drop, 86.9 cm (34 1/4 in.) diameter

Manufactured by Fontana Arte, Milan, Italy.

Estimate

£30,000 — 50,000 ‡

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Provenance

Private collection, Milan

Literature

Domus, no. 356, July 1959, p. 65 for a floor lamp variant

Charlotte and Peter Fiell, eds., *1000 Lights, Volume 1: 1879 to 1959*, Cologne, 2005, p. 368 for a floor lamp variant

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2

François-Xavier Lalanne

'Brebis', from the 'Nouveaux Moutons' series


1994

Epoxy stone, patinated bronze.

90.3 x 35 x 101 cm (35 1/2 x 13 3/4 x 39 3/4 in.)

Produced by Fonderie Blanchet-Landowski, Bagnolet, France. Number 25 from the edition of 250. Underside of muzzle impressed *Fondeur Blanchet 25 / 250/1994*.

Estimate

£200,000 — 300,000 

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Video: <https://www.youtube.com/embed/WfC9CZ96I5A>

From his first *Moutons de Laine* to his later *Moutons de Pierre* and *Nouveaux Moutons*, François-Xavier Lalanne's sheep have become iconic expressions of his imaginative creations. An ensemble of whimsical sculptures, including the present 'Brebis', were conceived as much as works of art as innovative pieces of furniture. Since the 1960s, they have graced the homes of distinguished collectors and embody the sense of playfulness at the heart the artist's oeuvre. One of Lalanne's aims was to turn sculptures into everyday objects and to demystify the concept of art in doing so. Of his sheep designs, he said: 'Just the fact that you can squat on it reduces the risk of this inappropriate devotion.'

The first flock were made from wool for Lalanne's acclaimed 1966 installation titled *Pour Polyphème* shown at the Salon de la Jeune Peinture in the Musée d'Art Moderne de la Ville de Paris. The title was an homage to Homer's *Odyssey* in which the cyclops Polythemus captures Odysseus and his compatriots, who escape their captivity by clinging onto the bellies of the monster's giant sheep. These mythology-inspired woolly creatures gave way in the late 1970s, and again in the early 1990s, to remarkable new versions in epoxy stone and patinated bronze which allowed them to be displayed outside. The *Nouveaux Moutons* included a rams and lambs to complete the family.

Lalanne's fascination with the natural and animal world was perhaps ignited during his early days working as an attendant at the Musée du Louvre in the galleries of ancient Egyptian and Assyrian art, surrounded by sculptures. Those imposing natural forms would have had a lasting effect on him and possibly inspired the creation of the menagerie that is an important part of his artistic output. Through sculptural figures and ingenious constructions, he brought to life rhinoceros, hippos, gorillas and sheep to name but a few, often giving them a function in the domestic space. Using a rhino as a desk, a gorilla as a safe or a sheep as a seat undoubtedly conveyed his passionate interest in subverting traditional art forms in a way that recalls the Surrealist movement.

Lalanne's captivating imaginary world has seduced spectators internationally. In nature, the artist found an extensive array of images and inventive ideas which he employed to make fine arts visceral and accessible. 'Everyone can recognise animals throughout the world', he said. 'You don't have to explain what they are or mean'. Photographs of his studio in a farmhouse in Ury, France, which he shared with his wife, the artist Claude Lalanne (who designed Lot 45), reveal the enchanted world they created around them and that inspired their creative process during their prolific careers.

The epoxy stone and bronze sheep have been praised and exhibited globally, most notably in the middle of New York City's Fifth Avenue and recently in an exhibition in the garden of the Château de Versailles.



A herd of 'Nouveaux Moutons' including the present model 'Brebis' exhibited in the middle of Park Avenue, New York Photo: Courtesy Kasmin Gallery, New York, Artwork: © ADAGP, Paris and DACS, London 2022

Provenance

Guy Pieters Gallery, Sint-Martens-Latem
Acquired from the above by the present owner, 1995

Literature

Daniel Marchessau, *The Lalannes*, Paris, 1998, p. 37

Daniel Abadie, *Lalanne(s)*, Paris, 2008, p. 188

Paul Kasmin, *Claude & François-Xavier Lalanne: Art/Work/Life*, New York, 2012, n.p.

Adrian Dannatt, *François-Xavier and Claude Lalanne: In the Domain of Dreams*, New York, 2018, inside cover, pp. 66, 181, 192

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3

Gio Ponti

Monumental vase

circa 1940

Patinated copper.

83.4 x 56 x 47.7 cm (32 7/8 x 22 x 18 3/4 in.)

Produced by Nino Ferrari, Brescia, Italy. Underside impressed with facsimile signature *Nino Ferrari*.

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

Estimate

£7,000 — 9,000 †

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Provenance

Private collection, Brescia

Literature

Antonella Rossi Colavini, 'Nino Ferrari: Artist-craftsman of the novecento', *Forme Moderne*, no. 5/10, Rome, 2010, p. 82 for a similar example

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4

Venini

Pair of wall lights

circa 1940

Glass, copper, painted brass.

Each: 75 x 20.6 x 13.4 cm (29 1/2 x 8 1/8 x 5 1/4 in.)

Produced by Venini & C., Murano, Italy.

Estimate

£5,000 — 7,000 ‡

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Provenance

Private collection, Rome

Literature

Marino Barovier and Carla Sonogo, *Venini: Luce 1921-1985*, exh. cat., Le Stanze del Vetro, Venice, 2022, p. 599 for a similar example

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5

Paolo Buffa

Illuminated bar cabinet


circa 1940

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

107 x 98.5 x 37 cm (42 1/8 x 38 3/4 x 14 5/8 in.)

Executed by Mario Quarti, Milan, Italy. Together with a certificate of expertise from the Paolo Buffa Archive.

Estimate

£10,000 — 15,000 

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The present model bar cabinet in an Italian interior, 1940s. Roberto Aloi, *L'Arredamento Moderno, Terza Serie*, Milan, 1947, fig. 288

Provenance

Private collection, Como

Literature

Roberto Aloi, *L'Arredamento Moderno, Terza Serie*, Milan, 1947, fig. 288

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6

Studio B.B.P.R.

Rare ceiling light, variant of model no. 2045

circa 1962

Painted aluminium, glass.

18.9 x 246.8 x 170.6 cm (7 1/2 x 97 1/8 x 67 1/8 in.)

Manufactured by Arteluce, Milan, Italy.

Estimate

£70,000 — 90,000 ±

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Studio B.B.P.R.

This impressive ceiling light comprises twelve model no. 3055/37 and twelve smaller model no. 3055/12 lights. A lighting review in *Domus* no. 403 from June 1963 explains that it was available to order in various configurations: 'a special joint system allows to combine these elements in all sorts of ways, in symmetrical or asymmetrical aggregations. This can lead to the creation of enormous ceiling lights'. Custom configurations were in Milan's Castello Sforzesco, a city landmark which was restored by Studio B.B.P.R between 1954 and 1963 and in the Hispano-Olivetti showroom in Barcelona. A model with this particular configuration was created for the Palermo branch of the Intesa San Paolo bank.

Provenance

Private collection, Milan

Literature

'Lampade enormi e lampade piccolissime', *Domus*, no. 403, June 1963, p. 38 for another configuration

Arteluce, sales catalogue, 1966, pp. 64-65 for other configurations

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7

Paolo Buffa

Bookcase


circa 1940

Walnut, walnut-veneered wood, brass.

107.8 x 128.5 x 31 cm (42 1/2 x 50 5/8 x 12 1/4 in.)

Executed by Mario Quarti, Milan, Italy. Together with a certificate of expertise from the Paolo Buffa Archive.

Estimate

£6,000 — 8,000 

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Provenance

Private collection, Como

Literature

Roberto Aloï, *L'Arredamento Moderno, Terza Serie*, Milan, 1947, fig. 288 for a bar cabinet version of the design

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8

Venini

Pair of rare large mirrors

circa 1940

Coloured *a treccia* glass, coloured mirrored glass,
brass.

Each: 199.3 x 3.6 x 60.6 cm (78 1/2 x 1 3/8 x 23 7/8 in.)

Produced by Venini & C., Murano, Italy.

Estimate

£15,000 — 20,000 †

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8

Venini

Provenance

Private collection, Asti

Design

London Auction / 2 November 2022 / 2pm GMT



9

Mario Federigo Roggero

Rare armchair

circa 1950

Fabric, ebonised wood.

98.5 x 82 x 85.4 cm (38 3/4 x 32 1/4 x 33 5/8 in.)

Likely produced by Baiano, Turin, Italy.

Estimate

£5,000 — 7,000 ‡

[Go to Lot](#)



Mario Federico Roggero

Mario Federico Roggero was among Carlo Mollino's closest friends, to whom we owe the conservation of the Mollino archive, lovingly assembled after his friend's death in 1973. Although Roggero was the Dean of the Architecture Faculty at the Politecnico in Turin, where his friend Mollino also taught, their relationship went beyond that of a professional collaboration and was rooted in human understanding.

It is not easy to place Roggero amongst designers. It would be more appropriate to consider him a creator of unique furniture conceived for his clients, much like his peers Carlo Mollino, Roberto Gabetti & Aimaro Isola and Franco Campo & Carlo Graffi. His rare design works are exceptional in their uniqueness, executed by the best craftsmen whom he supervised throughout the production process.



Photo: Riccardo Moncalvo © Archivio Riccardo Moncalvo Torino

The present armchair perfectly represents the historical period in which it was made. The significant wooden frame is supported by shaped feet to lighten its line, and the spatial importance of each component part of the armchair is individually recognisable. The armrests detach from the seat with an aerial structure ending in anthropomorphic supports while the pair of wings rise freely from the backrest displaying a distinct presence. The whole composition recalls the supple lines of Art Nouveau which partially inspired the organic tendency of some post-war Italian architecture and design. The elements of the work come together in a coherent and unified manner thanks to the fabric upholstery that gives the armchair an elegance and air of splendour.

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

Provenance

Private collection, Rome

Literature

Davide Alaimo, *Mobili di Architetti e Progettisti Torinesi 1945-1965*, Turin, 2018, p. 197

Design

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10

Tomaso Buzzi

Pair of wall lights, model no. 416

circa 1933

Incarniato lattimo and pagliesco glass, cordonato glass and coloured ballotton glass with applied gold leaf, brass.

Each: 33.8 x 20.7 x 22 cm (13 1/4 x 8 1/8 x 8 5/8 in.)

Produced by Venini & C., Murano, Italy.

Estimate

£4,000 — 6,000 ‡

[Go to Lot](#)



Provenance

Private collection, Milan

Literature

Anna Venini Diaz de Santillana, *Venini Catalogue Raisonné 1921-1986*, Milan, 2000, p. 257

Franco Deboni, *Venini Glass: Its History, Artists and Techniques, Volume 1*, Turin, 2007, pl. 147

Marino Barovier and Carla Sonogo, *Tomaso Buzzi alla Venini*, exh. cat., Giorgio Cini Foundation, Venice, 2014, p. 413

Marino Barovier and Carla Sonogo, *Venini: Luce 1921-1985*, exh. cat., Le Stanze del Vetro, Venice, 2022, p. 537

Design

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11

Tomaso Buzzi

Four armchairs

circa 1948

Painted and gilded iron, fabric.

Tallest: 109.5 x 65.5 x 64.9 cm (43 1/8 x 25 3/4 x 25 1/2 in.)

Produced by Casa e Giardino, Italy.

Estimate

£12,000 — 18,000 ‡

[Go to Lot](#)



Provenance

Private collection, Milan

Literature

'Spunti per l'arredamento', *Domus*, no. 228, September 1948, pp. 48-49 for drawings of similar examples

Design

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12

Seguso

Set of three ceiling lights

1940s

Coloured *pulegoso* glass, nickel-plated brass.

Each: 70.2 cm (27 5/8 in.) drop

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

Estimate

£6,000 — 8,000 †

[Go to Lot](#)



12

Seguso

Provenance

Private collection, Asti

Design

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13

Gio Ponti

Coffee table

circa 1931

Burr walnut-veneered wood with walnut, maple, cherry, ash and ebonised wood marquetrie, walnut-veneered wood, brass.

38 cm (14 7/8 in.) high, 82 cm (32 1/4 in.) diameter
Together with a certificate of expertise from the Gio Ponti Archives.

Estimate

£12,000 — 18,000 †

[Go to Lot](#)



Provenance

Private collection, Milan

Literature

Domus, no. 47, November 1931, p. 89 for a drawing of the marquetry design

'Alcuni particolari dell'appartamento P. in Milano', *Domus*, no. 98, February 1936, p. 31 for a similar example

Design

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PROPERTY FROM A MILANESE ESTATE

14

Gio Ponti

'Angelo'

circa 1955

Oil on panel.

39.2 x 16.1 x 0.9 cm (15 3/8 x 6 3/8 x 0 3/8 in.)

Signed *PONTI* lower right. Together with a certificate of expertise from the Gio Ponti Archives.

Estimate

£6,000 — 8,000 [‡]▲

[Go to Lot](#)



Gio Ponti & Giordano Chiesa: Constructive Affinities

By Brian Kish, Curator and Specialist in 20th Century Italian architecture and design

Associate member of the Gio Ponti Archives since 2006

"Many people love wood. Among those I know or remember are Chiesa, Molinari, the old Magnoni, the Cassinas, and Proserpio. When it comes to wood we understand each other. I have put aside a specimen for you, sir." —Gio Ponti

Gio Ponti wrote these words in his 1957 book, *Amate l'architettura*, when describing materials and wood. It is no surprise that he lists Giordano Chiesa first in a line-up of his five preferred *ebanisti* since Ponti trusted him to interpret the lion's share of his endless furniture orders from 1948 to the early sixties. These were the most prolific years for Ponti's interior design activities, when Chiesa faithfully rose to the challenge of the architect's insatiable appetite for new combinations of woods together with metals and stone. The list of their completed projects, in just ten years running, includes some of Ponti's most famous pieces. Chiesa was involved in executing the furniture for every commission, starting with three sumptuous Milan apartments in 1948-50: Cremaschi, Ceccato, and Lucano (also known as *Casa di Fantasia*).

Among their most prominent collaborations, we should mention the offices of R.A.I., Vembi-Burroughs, the executive desk for the publisher of *Domus*, Giovanni Mazzocchi, six of ocean liners, and all three great villas outside Italy: Planchart and Arreaza both in Caracas, and Namazee in Tehran.

The fourteen lots in this group are most likely commissions or prototypes except for a pair of armchairs (Lot 18). These are identical to the model no. 1609 by Cassina, although this example has the rare addition of brass sabots, which may indicate a custom order. Two other works, a low table with blue enamelled copper work by Paolo De Poli (Lot 22), and a taller three-legged occasional table with a glass top (Lot 24) were possibly conceived for the Altamira showroom in New York but never put into production.

Two metal objects presented here were made at different times: a brass vase from the early 1930s, which is a hybrid of *Novecento* typologies and Rationalist geometries (Lot 23) and a bronze ashtray from circa 1960 with a biomorphic form (Lot 17).

The other twelve lots from this selection demonstrate a growing interest in some of Ponti's 'meta-furniture' designs, which can be described as *oggetti d'arte*. All these items are connected to Ponti's private interiors or commercial commissions that he and Chiesa collaborated on. It is possible that some of these items were bestowed upon Chiesa by Ponti and others remained in

Chiesa's workshop. Their specific contexts reveal a timeline of Ponti's endeavours in the realm of fine art.

The earliest are two wax-covered and painted papier-mâché sculptures circa 1945 (Lots 15 & 16) made by Enrico Dal Monte from whom Ponti commissioned displays for advertisements in *Stile*, as well as shop windows for *La Rinascente* and Elizabeth Arden in Milan in 1947. These two female and angel figures of ethereal dancing deities were likely designed to be private interior decorations. The same goes for the three 'Donna Uccello' figures (Lots 20, 21 & 26) that evolved from Ponti's interest in ancient Greek Tanagra figurines, and admiration for Alberto Savinio's delirious painted Metaphysical inventions. They were possibly orphaned from the *Casa di Fantasia* of the Lucano apartment where much of this surreal family was hosted.



Interior of the Vembi-Burroughs office, Turin, showing a glowing wall light containing a ceramic sculpture of a hand with the company's logo. Photo: © Gio Ponti Archives

The four prototype sculptures in this group (Lot 25) were carved by Chiesa and metaphysical in inspiration as well. Three painted wood embellished obelisks and one solitary hand were eventually executed in ceramic and meant to be placed inside wall lights. The hand displays the Vembi-Burroughs company logo in its palm revealing a commission for their offices in either Genoa or Turin. Their appearance may have been disquieting at the time with their glowing illusion of suspension.

The fine art works in this group are three oil paintings (Lots 14, 19, 27) that Ponti included in his 1955 'Accanto all'architettura' exhibition at the Galleria del Sole, Milan. Their subjects were recurring themes specific to Ponti: angels, portraits in his *positivo/negativo* method, and fragmented bodies. The architect's exhibition concept, rendered in an English translation as 'Alongside Architecture', was a juxtaposition of his latest furniture, a selection decorative objects, a cowhide rug, together with nearly fifty framed paintings. In this project he spells out his polemical vision to break down high and low categories among the arts. Ponti was at his most generous, and it is understandable that his most trusted *ebanista*, Giordano Chiesa, was a close part of his circle. This exceptional, diverse and yet coherent array of exquisite objects reveals the intense constructive affinities between these two creative masters.

Provenance

Giordano Chiesa, Milan

Thence by descent to the present owner

Literature

'Accanto alla architettura', *Domus*, no. 312, November 1955, illustrated p. 21



Gio Ponti's exhibition 'Accanto all'architettura' at the Galleria del Sole, Milan, 1955. 'Gambe' (Lot 14) is hung top right. Image: Archivio Domus - © Editoriale Domus S.p.A.

Design

London Auction / 2 November 2022 / 2pm GMT



PROPERTY FROM A MILANESE ESTATE

15

Gio Ponti

Female figure

circa 1945

Wax-covered *papier-mâché*.

33.5 cm (13 1/4 in.) high

Executed by Enrico Dal Monte, Faenza, Italy. Together with a certificate of expertise from the Gio Ponti Archives.

Estimate

£3,000 — 5,000 †

[Go to Lot](#)



Provenance

Giordano Chiesa, Milan

Thence by descent to the present owner

Design

London Auction / 2 November 2022 / 2pm GMT



PROPERTY FROM A MILANESE ESTATE

16

Gio Ponti

Angel figure

circa 1945

Painted *papier-mâché*, wood base.

23.5 cm (9 1/4 in.) high

Executed by Enrico dal Monte, Faenza, Italy. Together with a certificate of expertise from the Gio Ponti Archives.

Estimate

£3,000 — 5,000 †

[Go to Lot](#)



Provenance

Giordano Chiesa, Milan

Thence by descent to the present owner

Design

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PROPERTY FROM A MILANESE ESTATE

17

Gio Ponti

Unique ashtray

circa 1960

Bronze.

3.9 x 9.3 x 10.2 cm (1 1/2 x 3 5/8 x 4 in.)

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

Estimate

£700 — 900 †

[Go to Lot](#)



Provenance

Giordano Chiesa, Milan

Thence by descent to the present owner

Design

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PROPERTY FROM A MILANESE ESTATE

18

Gio Ponti

Pair of armchairs

circa 1955

Walnut, vinyl, brass.

Each: 84.5 x 56.7 x 55.1 cm (33 1/4 x 22 3/8 x 21 3/4 in.)

Executed by Giordano Chiesa, Milan, Italy. Together with a certificate of expertise from the Gio Ponti Archives.

Estimate

£3,000 — 5,000 †

[Go to Lot](#)



Provenance

Giordano Chiesa, Milan

Thence by descent to the present owner

Literature

'Camera d'albergo', *Domus*, no. 265, December 1951, p. 12

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

Marco Romanelli, ed., *Gio Ponti: A World*, exh. cat., Design Museum, London, 2002, p. 90

Paolo Piccione, *Gio Ponti Le Navi: Il Progetto degli Interni Navali 1948-1953*, Milano, 2007, pp. 126-29, 131

Design

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PROPERTY FROM A MILANESE ESTATE

19

Gio Ponti

'Gambe'



circa 1955

Oil on canvas laid on board.

39.8 x 49.5 x 0.4 cm (15 5/8 x 19 1/2 x 0 1/8 in.)

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

Estimate

£8,000 — 12,000  

[Go to Lot](#)



Provenance

Giordano Chiesa, Milan

Thence by descent to the present owner

Literature

'Accanto alla architettura', *Domus*, no. 312, November 1955, illustrated p. 19

Design

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PROPERTY FROM A MILANESE ESTATE

20

Gio Ponti

'Donna uccello' figure with crinoline

circa 1951

Glazed terracotta.

24.5 cm (9 5/8 in.) high

Manufactured by Gabbianelli, Milan, Italy. Underside painted with manufacturer's logo and P.3. Together with a certificate of expertise from the Gio Ponti Archives.

Estimate

£5,000 — 7,000 †

[Go to Lot](#)



Provenance

Giordano Chiesa, Milan

Thence by descent to the present owner

Literature

Ugo La Pietra, ed., *Gio Ponti: L'arte si innamora dell'industria*, New York, 2009, pp. 178-79 for similar examples

Design

London Auction / 2 November 2022 / 2pm GMT



PROPERTY FROM A MILANESE ESTATE

21

Gio Ponti

'Donna uccello' figure with dress

circa 1951

Glazed terracotta.

23 cm (9 in.) high

Manufactured by Gabbianelli, Milan, Italy. Underside painted with manufacturer's logo and P.3. Together with a certificate of expertise from the Gio Ponti Archives.

Estimate

£5,000 — 7,000 †

[Go to Lot](#)



Provenance

Giordano Chiesa, Milan

Thence by descent to the present owner

Literature

Ugo La Pietra, ed., *Gio Ponti: L'arte si innamora dell'industria*, New York, 2009, pp. 178-79 for similar examples

Design

London Auction / 2 November 2022 / 2pm GMT



PROPERTY FROM A MILANESE ESTATE

22

Gio Ponti and Paolo De Poli

Unique low table

circa 1955

Painted ash, enamelled copper, glass, brass.

39.7 x 139.6 x 38.5 cm (15 5/8 x 54 7/8 x 15 1/8 in.)

Executed by Giordano Chiesa, Milan, Italy. Together with a certificate of expertise from the Gio Ponti Archives.

Estimate

£30,000 — 50,000 †

[Go to Lot](#)



Gio Ponti & Paolo De Poli: Tables As Analogous Objects

By Brian Kish, Curator and Specialist in 20th Century Italian architecture and design

Associate member of the Gio Ponti Archives since 2006

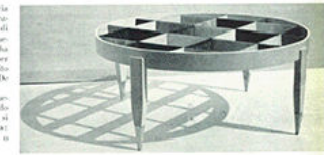
During the 1950s, Gio Ponti designed a few experimental furniture pieces with Paolo De Poli. The three works which we know of are two unique coffee tables and one large free-standing fireplace. At first sight it may seem that in these works Ponti is stepping away from his familiar imagery to embrace abstract form. Within the octagonal structure of his fireplace for the villa Namazee in Teheran, however, the surface panels are dappled with blue and white painterly gestures evocative of cloudy skies.

The two coffee tables custom-built within the same twelve months period are both distinctive in intent. The 1954 lattice top table was a prototype made for the Altamira showroom in New York. Here Ponti asked De Poli to devise an enamelled copper grid of alternating colours that is evocative of some De Stijl paintings by Mondrian or Van Doesburg.



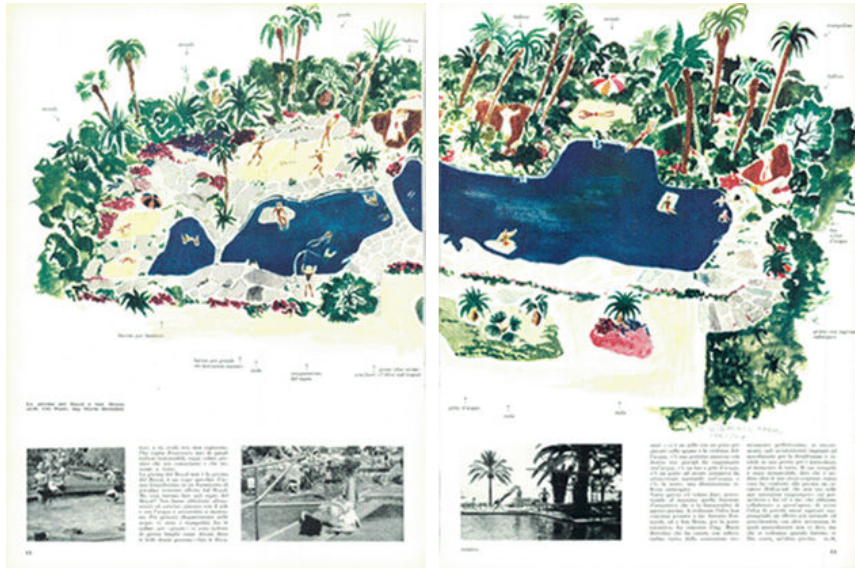
Tradizione di divertimento

È una tradizione antica, propria degli artisti e degli architetti, creare il gioco dei diversi punti di vista. A tale gioco appartiene questo tavolo da tè che Gio Ponti ha progettato per Altamira, e che per la parte colorata è stato eseguito in metallo su base da Paolo De Poli. I colori delle diverse Laccе di questo tavolo sono disposti in modo che secondo il verso dal quale si guarda, l'intonazione è diversa: prevalgono sui gialli, o sui blu, o sui rossi.



Gio Ponti's coffee table prototype for the Altamira showroom in New York, with an enamelled copper lattice top design by Paolo De Poli, circa 1954. Images: Archivio Domus - © Editoriale Domus S.p.A.

This unique rectangular table from circa 1955 featured in this auction marks a momentary departure from Ponti's emblematic tectonics of enhanced structural features toward a design involving pictorial emphasis that is also related to his very own architectural idiosyncrasies. Indeed, the piece seems like a vertical mirroring, that could be a model for his swimming pool projects such as the one for the roof of Hotel Royal in Sanremo.



Gio Ponti's watercolour drawing of the Hotel Royal swimming pool, Sanremo. Images: Archivio Domus - © Editoriale Domus S.p.A.

Still, both tables have structural features in common such as the white painted wood elements and tapering legs terminating in brass sabots. The rectangular table has a streamlined elevation almost concealing the depth of the massive solid wood slab under the glass top. Ponti relied on his faithful master *ebanista* Giordano Chiesa to hollow out cavities across the flat-top surface of the wooden slab according to a meandering pattern; he then asked De Poli to fill the voids with his intense ultramarine blue enamel, which turned them into irregular 'pools', echoing Ponti's own words.

"I hate rectangular swimming pools. Are lakes and rivers rectangular? I want swimming pools for nymphs; And that one dives into from the top of trees; And that have a bar in a cave, reached by swimming underwater" —Gio Ponti

This table project can be seen as a coda to his 1940s surrealist interiors, where furniture forms were dissolved in Fornasetti patterns, but it also shows Ponti opening up the next chapter where custom design attains the long-sought glow of fine art. In the following decade Ponti achieved an ever-growing autonomy from commerce and industry and contributed to the breakdown of categories between architecture, design, and art, which can also be attributed to the additional momentum of his editorial and curatorial activities. Last but not least, it could be said that these pieces prefigure some experiments developed in 1960s contemporary art projects by Lucio

Fontana, Remo Bianco, or Carla Accardi, amongst others.

Provenance

Giordano Chiesa, Milan

Thence by descent to the present owner

Design

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PROPERTY FROM A MILANESE ESTATE

23

Gio Ponti

Rare vase

circa 1933

Brass.

27.8 cm (10 7/8 in.) high

Likely executed by Nino Ferrari, Brescia, Italy. Together with a certificate of expertise from the Gio Ponti Archives.

Estimate

£2,000 — 3,000 †

[Go to Lot](#)



Provenance

Giordano Chiesa, Milan

Thence by descent to the present owner

Design

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PROPERTY FROM A MILANESE ESTATE

24

Gio Ponti

Rare side table

circa 1953

Ebonised fruitwood, glass, brass.

55.2 cm (21 3/4 in.) high, 60.2 cm (23 3/4 in.) diameter

Executed by Giordano Chiesa, Milan, Italy. Together with a certificate of expertise from the Gio Ponti Archives.

Estimate

£5,000 — 7,000 ‡

[Go to Lot](#)



Provenance

Giordano Chiesa, Milan

Thence by descent to the present owner

Design

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PROPERTY FROM A MILANESE ESTATE

25

Gio Ponti

Four prototype sculptures

circa 1950

Painted wood.

Tallest: 51.5 x 8 x 6.1 cm (20 1/4 x 3 1/8 x 2 3/8 in.)

Executed by Giordano Chiesa, Milan, Italy. Together with a certificate of expertise from the Gio Ponti Archives.

Estimate

£2,000 — 3,000 †

[Go to Lot](#)



Provenance

Giordano Chiesa, Milan

Thence by descent to the present owner

Literature

The following references are for the ceramic version of the sculptures in a wall light:

'Considerazioni su alcuni mobili', *Domus*, no. 243, February 1950, pp. 26-27

'Chiarezza, unità, visibilità totale negli uffici modernissimi', *Domus*, no. 270, May 1952, p. 27

Ugo La Pietra, ed., *Gio Ponti: L'arte si innamora dell'industria*, New York, 2009, pp. 158, 195

Salvatore Licitra et al., *Gio Ponti*, Cologne, 2021, pp. 236-37

Design

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PROPERTY FROM A MILANESE ESTATE

26

Gio Ponti

'Donna uccello' figure with corset

circa 1951

Glazed terracotta.

24 cm (9 1/2 in.) high

Manufactured by Gabbianelli, Milan, Italy. Underside painted with manufacturer's logo and P.3. Together with a certificate of expertise from the Gio Ponti Archives.

Estimate

£5,000 — 7,000 †

[Go to Lot](#)



Provenance

Giordano Chiesa, Milan

Thence by descent to the present owner

Literature

Ugo La Pietra, ed., *Gio Ponti: L'arte si innamora dell'industria*, New York, 2009, pp. 178-79 for similar examples

Design

London Auction / 2 November 2022 / 2pm GMT



PROPERTY FROM A MILANESE ESTATE

27

Gio Ponti

'Maschera'

circa 1950

Oil on canvas laid on board, in artist's frame.

45 x 35.3 x 2 cm (17 3/4 x 13 7/8 x 0 3/4 in.)

55.5 x 45.8 x 5.5 cm (21 7/8 x 18 x 2 1/8 in.), including frame

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

Estimate

£7,000 — 9,000 \pm

[Go to Lot](#)



Provenance

Giordano Chiesa, Milan

Thence by descent to the present owner

Design

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28

Ico Parisi

Unique dining table

circa 1955

Oak, painted iron.

76 x 300.6 x 110.6 cm (29 7/8 x 118 3/8 x 43 1/2 in.)

Produced by Brugnoli Mobili, Cantù, Italy. Together with a certificate of authenticity from the Archivio del Design di Ico Parisi.

Estimate

£20,000 — 30,000 ±

[Go to Lot](#)



Provenance

Private collection, Milan, commissioned directly from the designer, circa 1955

Design

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29

Marcel Coard

Monumental ceiling light, from the Paul Cocteau residence, Champgault

circa 1930

Painted iron, painted steel with painted zodiac signs illustrations and applied gold leaf.

136 cm (53 1/2 in.) high, 132 cm (51 7/8 in.) diameter

Estimate

£40,000 — 60,000

[Go to Lot](#)



Marcel Coard: A Zodiac Ceiling Light Rediscovered

By Amélie Marcilhac, author of *Marcel Coard Décorateur*

After beginning his career with the great couturier and patron of Art Deco, Jacques Doucet, Marcel Coard's career took a turning point in 1928 when he eventually asserted his own individual style through an entire commission to design Paul and Marcelle Cocteau's country house in Touraine.

Paul Cocteau was Jean Cocteau's older brother and worked as stockbroker in Paris. In the mid-1920s, he turned to Marcel Coard for the design of a pair of parchment and grey velvet display cabinets to exhibit his collection of Roman sculpted marble heads, Egyptian vases and Japanese and Chinese miniatures. After his wedding to Marcelle Rageot, Paul Cocteau commissioned other pieces from the designer for the interior of their new Parisian home including an occasional table in Macassar ebony and mother-of-pearl, a parchment and malachite chest of drawers as well as a shagreen coffee table with a glass slab decorated with a fish, made together with the Hungarian sculptor József Csáky.

Thrilled with this collaboration and new friendship with Marcel Coard, the young couple gave *carte blanche* to Marcel Coard to carry out the interior decoration of their house in Champgault. On a plot of land near Tours, given to Marcelle as a gift for the birth for their daughter Nicole, the Cocteaus built an important country mansion with two master bedrooms, six guest bedrooms, two dining rooms as well as multiple living rooms and *boudoirs*. Marcel Coard conceived the entire project: he chose the furnishing fabrics; the floors finishes and wall coverings as well as the arrangement of furniture pieces and lighting that he created for them. The project was a total work of art which was completed by the end of 1930. The house was featured in an article published in September 1932 in *Art & Décoration* and in February 1935 in the periodical *Art & Industrie*.



A similar model ceiling light in the Paul Cocteau residence, Champgault, circa 1932. Photo: *Art et Décoration*, September 1932

The photographs in these two periodicals show a marked difference in the materials used in the works completed before 1929 and those that were finalised after that date, revealing the consequences of the Great Depression. The furniture in Paul and Marcelle Cocteau's bedrooms, for example, are delicately enhanced with Macassar ebony, mother-of-pearl and blue *scagliola* for her and brown leather and pine for him. Some of the guest rooms are decorated with straw marquetry furniture, the living rooms display shagreen-covered furnishings, or present entirely chisel-carved pieces and a yellow lacquered cabinet with maps of Champgault painted on it. These ensembles recall the first precious creations inspired by African arts and imagery which he designed for Jacques Doucet. In order to finish the house during the economic crisis and the financial difficulties of his patrons, Marcel Coard had to rely on local craftsmen near Tours and used more accessible materials paired with simpler and more economical techniques, adapted to the use of a country house. In the Champgault mansion, shagreen-covered pieces and lacquered furniture coexisted with simple painted wood tables without compromising the harmony of the interior.

Coard's lighting, mostly created after 1929, appears only partially in the pictures from both periodicals. Fortunately, however, the Cocteau family archives show two ceiling lights created by the designer with similar features and construction to the present lot. These are important spheres, displaying planetary systems with a painted grey wrought iron structure, enclosing a globe in their centre and small glass spheres suspended from metal rods. The one illustrated in the periodicals also displays several glass stars. Their composition is nearly identical, and they both have painted illustrations of zodiac signs on the central painted band. Their structure comprises interlocking circles and a small star in the upper part, offset from the ceiling hook. Alongside the esoteric nature of these pieces, Marcel Coard's interest in the stars was most likely motivated by the discovery of the planet Pluto, ninth planet of the solar system on the 18 February 1930 by the American Clyde Tombaugh.

The present ceiling light (Lot 29) is the only one of this kind known to exist, and the other two have never appeared on the art market. After Paul Cocteau's death in 1961, his widow sold part of the furniture from the house in 1970s to Parisian and foreign dealers such as Ileana Sonnabend as well as to Bob Walker, an important American collector. Walker was fond of Marcel Coard and persistently called him to acquire his designs. He eventually purchased Marcelle Cocteau's entire bedroom as well as other precious pieces of furniture from Champgault, which he kept in this private collection for decades. Parisian art dealer Michel Souillac was amongst those who also acquired other furniture from the house, including the lacquered yellow wardrobe in the small living room and the present chandelier that he installed in the present owner's townhouse in early 1980s.

As this ceiling light does not include the central bulb-covering globe like the ones in the two similar examples, one could suppose that this one was not installed in a room with such high ceilings as the one of the grand entrance hall but in a smaller room. The central band is painted on metal in shimmering colours with simplified illustrations of zodiac signs with applied gold leaf.

This extraordinary piece embodies Marcel Coard's very own style of creating original and unique pieces for Paul and Marcelle Cocteau despite their diminishing means. With the use of new materials such as glass, mirrored glass or tubular metal, he achieved new forms, lighter and more subdued than those made for Jacques Doucet. Marcel Coard's ceiling lights were singular creations not to be seen again in his later projects. He cared deeply about producing one of a kind or very limited pieces.

Provenance

Paul Cocteau, Champgault, commissioned directly from the designer
Thence by descent
Michel Souillac, Paris, acquired from the above
Acquired from the above by the present owner, circa 1981

Literature

Jean Gallotti, 'Marcel Coard', *Art et Décoration*, September 1932, p. 278 for a similar example
'Un Manoir Moderne chez M.P.C.', *Art et Industrie*, February 1935, p. 11 for a similar example
Amélie Marcilhac, *Marcel Coard Décorateur*, Paris, 2012, pp. 26-27, 100 for a similar example

Design

London Auction / 2 November 2022 / 2pm GMT



30

Katsu Hamanaka

Two plates

1934

Front of larger plate inscribed *Hama/Naka* 昭和九年.

Lacquered wood, *galuchat*.

Larger: 35.4 cm (13 7/8 in.)

Estimate

£7,000 — 9,000 ‡

[Go to Lot](#)



Provenance

Galerie Vallois, Paris

Galerie Focillon, Royan

Phillips, London, 'Design', 27 September 2011, lots 68 and 69

Acquired from the above by the present owner

Design

London Auction / 2 November 2022 / 2pm GMT



31

Jean Prouvé

Rare adjustable swivel stool

circa 1954

Painted steel, birch plywood.

66.3 x 44.2 x 44.2 cm (26 1/8 x 17 3/8 x 17 3/8 in.),
fully raised

Manufactured by Les Ateliers Jean Prouvé, France.

Estimate

£12,000 — 18,000 Ω

[Go to Lot](#)



Provenance

Private collection, France

Literature

Peter Sulzer, *Jean Prouvé: Œuvre Complète / Complete Works, Volume 3: 1944-1954*, Basel, 2005,
p. 258 for the variant of the present model with a backrest

Design

London Auction / 2 November 2022 / 2pm GMT



32

Jean Prouvé

Panel

circa 1950

Plywood, aluminium, painted aluminium, glass.

232 x 104 x 5.3 cm (91 3/8 x 40 7/8 x 2 1/8 in.)

Manufactured by Les Ateliers Jean Prouvé, France.

Estimate

£30,000 — 50,000 ‡

[Go to Lot](#)



Provenance

Galerie 54, Paris

Private collection, Paris

Phillips, New York, 'Design', 12 June 2008, lot 105

Acquired from the above by the present owner

Literature

Galerie Jousse Seguin and Galerie Enrico Navarra, *Jean Prouvé*, Paris, 1998, front and back cover, pp. 192-93, 195-96, 200-01

Peter Sulzer, *Jean Prouvé: Œuvre Complète / Complete Works, Volume 3: 1944-1954*, Basel, 2005, p. 195

Galerie Patrick Seguin, *Jean Prouvé*, Paris, 2007, Volume 1, pp. 79-81, 155, Volume 2, pp. 294, 529

Design

London Auction / 2 November 2022 / 2pm GMT



33

Jean Prouvé

Panel

circa 1950

Plywood, aluminium, painted aluminium, glass.

232 x 104 x 5.3 cm (91 3/8 x 40 7/8 x 2 1/8 in.)

Manufactured by Les Ateliers Jean Prouvé, France.

Estimate

£30,000 — 50,000 ‡

[Go to Lot](#)



Provenance

Galerie 54, Paris, France

Private collection, Paris

Phillips, New York, 'Design', 12 June 2008, lot 104

Acquired from the above by the present owner

Literature

Galerie Jousse Seguin and Galerie Enrico Navarra, *Jean Prouvé*, Paris, 1998, front and back cover, pp. 192-93, 195-96, 200-01

Peter Sulzer, *Jean Prouvé: Œuvre Complète / Complete Works, Volume 3: 1944-1954*, Basel, 2005, p. 195

Galerie Patrick Seguin, *Jean Prouvé*, Paris, 2007, Volume 1, pp. 79-81, 155, Volume 2, pp. 294, 529

Design

London Auction / 2 November 2022 / 2pm GMT



34

Angelo Lelli

'Vela' ceiling light, model no. 12385

circa 1951

Painted aluminium, brass, nylon string.

78.7 x 78.7 x 86.4 cm (30 7/8 x 30 7/8 x 34 in.)

Manufactured by Arredoluce, Monza, Italy.

Estimate

£5,000 — 7,000 ‡

[Go to Lot](#)



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SOUNDDEX

An advertisement for Arredoluce in Domus no. 279, featuring the present model ceiling light, 1953.
Image: Archivio Domus - © Editoriale Domus S.p.A.

Provenance

Private collection, Milan

Literature

Domus, no. 279, February 1953, n.p.

Anty Pansera, Alessandro Padoan, Alessandro Palmaghini, *Arredoluce: Catalogue Raisonné 1943-1987*, Milan, 2018, pp. 129, 283

Design

London Auction / 2 November 2022 / 2pm GMT



35

Gio Ponti

Lounge chair

circa 1937

Painted oak, fabric.

75.8 x 62.3 x 163.5 cm (29 7/8 x 24 1/2 x 64 3/8 in.)

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

Estimate

£6,000 — 8,000 ‡

[Go to Lot](#)



Provenance

Private collection, Milan

Literature

Domus, no. 116, August 1937, p. 18 for a similar example

Domus, no. 117, September 1937, p. 20 for a similar example

Domus, no. 152, August 1940, pp. 62-63 for a drawing of a similar example

Design

London Auction / 2 November 2022 / 2pm GMT



36

Gino Sarfatti

Pair of rare table lamps, model no. 594


circa 1960

Painted iron.

Each: 11.5 x 11.5 x 11.5 cm (4 1/2 x 4 1/2 x 4 1/2 in.)

Manufactured by Arteluce, Milan, Italy.

Estimate

£4,000 — 6,000 

[Go to Lot](#)



Provenance

Private collection, Turin

Phillips, London, 'Design', 7 April 2011, lot 138

Acquired from the above by the present owner

Literature

'Lampade enormi e lampade piccolissime', *Domus*, no. 403, June 1963, p. 38

Domus, no. 411, February 1964, n.p.

Marco Romanelli and Sandra Severi, *Gino Sarfatti: Opere Scelte 1938-1973*, Milan, 2012, pp. 322-23, 438

Design

London Auction / 2 November 2022 / 2pm GMT



37

Alessandro Mendini

Prototype 'Ondoso' coffee table

circa 1978

Plastic-laminated wood, steel.

32.6 x 116.5 x 98 cm (12 7/8 x 45 7/8 x 38 5/8 in.)

Produced by Studio Alchymia, Milan, Italy. Underside with label printed *STUDIO/ALCHYMIA/MILANO*.

Estimate

£8,000 — 12,000

[Go to Lot](#)



The present coffee table is a prototype created by Alessandro Mendini that embodies a key moment in the history of Italian 20th century design. It reveals the working process of Studio Alchymia, who were the radical predecessors of the Memphis group. Alessandro Guerriero, co-founder of Studio Alchymia who personally followed the creation of the present lot clearly recalls its execution. He explained that having a 1:1 model in front of them was used to understand its measurements, materials and everything that concerned its construction. The 'Ondoso' model table was later developed as part of the Studio Alchymia's 'Bauhaus' series from 1979 which evolved from this prototype to include bright green, orange, blue and yellow legs, and a central red dot on the tabletop.

Literature

Andrea Branzi, *The Hot House: Italian New Wave Design*, Cambridge, 1984, p. 126 for a similar example

Albrecht Bangert, *Italienisches Mobeldesign: Klassiker von 1945 bis 1985*, Munich, 1985, pp. 63, 139 for a similar example

Design

London Auction / 2 November 2022 / 2pm GMT



38

Jean Prouvé

Five-panel screen

circa 1955

Steel.

183.8 x 377.6 x 39.7 cm (72 3/8 x 148 5/8 x 15 5/8 in.)

Manufactured by Les Ateliers Jean Prouvé, France.

Estimate

£30,000 — 50,000

[Go to Lot](#)



Provenance

Galerie Jousse Entreprise, Paris

Acquired from the above by the present owner, 2012

Literature

Galerie Jousse Seguin and Galerie Enrico Navarra, *Jean Prouvé*, Paris, 1998, pp. 158-59

Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris, 2007, pp. 463-67

Design

London Auction / 2 November 2022 / 2pm GMT



PROPERTY FROM CASA LANA, MILAN

39

Ettore Sottsass, Jr.

Bedroom furniture

circa 1966

Ash, ash-veneered wood, painted ash, laminated wood.

Wall panel: 217.3 x 334.4 x 5.6 cm (85 1/2 x 131 5/8 x 2 1/4 in.)

Each bed: 50 x 85.7 x 192.1 cm (19 5/8 x 33 3/4 x 75 5/8 in.)

Each bedside table: 4.7 x 40.8 x 38.4 cm (1 7/8 x 16 1/8 x 15 1/8 in.)

Each unit: 40.2 x 40 x 36 cm (15 7/8 x 15 3/4 x 14 1/8 in.)

Executed by Renzo Brugola, Lissone, Italy. Comprising a wall panel, a pair of beds, a pair of wall-mounted bedside tables and three wall-mounted units.

Estimate

£12,000 — 18,000 ‡

[Go to Lot](#)



"The bedroom of two people who truly love each other very much ought to be bare, with flowers and fruit at most, since very little is needed in love - very little indeed!"
—Ettore Sottsass, Jr.

The present integrated bedroom furniture was designed by Ettore Sottsass, Jr. for the Milanese home of his trusted printmaker Giovanni Lana and his family. In a 1967 *Domus* feature, Sottsass described the space containing these furnishings as an entirely white and simple room. This was because, in his view, 'the bedroom of two people who truly love each other very much ought to be bare, with flowers and fruit at most, since very little is needed in love - very little indeed: it is anger that makes people insatiable.'

Executed by Sottsass's friend and collaborator Renzo Brugola, the components of this room reveal a masterpiece in the ingenious use of space. The beds are placed against a white laminated wall that supports a pair of unadorned bedside tables. The three wall-mounted units with geometrical details are positioned with different functionalities in mind. The teal one and the black one can be used as book or object holders, while the white one at the top is designed to store larger items. The entire organisation of the room, with its few essential pieces, are a testament to Sottsass's creative and thoughtful vision for this special commission.



The master bedroom of Casa Lana, Milan Photo: Archivio Domus - © Editoriale Domus S.p.A.

Provenance

Mr and Mrs Giovanni Lana, commissioned directly from the designer, circa 1966
Thence by descent to the present owner

Literature

Ettore Sottsass, 'Una stanza nella stanza', *Domus*, no. 457, December 1967, illustrated p. 34
Bellezza, February 1968, illustrated p. 45
Space Design: Journal of Art and Architecture, no. 43, June 1968, illustrated pp. 32-33



40

Gino Sarfatti

Floor lamp, model no. 1095

circa 1968

Painted aluminium, painted brass, iron.

185 cm (72 7/8 in.) high

Manufactured by Arteluce, Milan, Italy.

Estimate

£4,000 — 6,000 †

[Go to Lot](#)



Provenance

Private collection, Milan

Phillips, London, 'Design', 25 September 2008, lot 156

Acquired from the above by the present owner

Literature

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

356-57, 458

Design

London Auction / 2 November 2022 / 2pm GMT



41

Elio Monesi

Bench

circa 1960

Painted wood, painted steel, teak.

41.1 x 120.1 x 45.3 cm (16 1/8 x 47 1/4 x 17 7/8 in.)

Estimate

£3,000 — 5,000 Ω

[Go to Lot](#)



Provenance

Private collection, Milan

Design

London Auction / 2 November 2022 / 2pm GMT



42

Ludovico Diaz de Santillana

Floor lamp, model no. 845.00

circa 1980

'Alga' *incamiciato* glass with applied gold leaf, glass, painted steel.

36.2 cm (14 1/4 in.) high

Produced by Venini & C., Murano, Italy.

Estimate

£8,000 — 12,000 ‡

[Go to Lot](#)



Provenance

Private collection, Sorrento

Literature

Venini, sales catalogue, Venice, 1980, n.p.

Design

London Auction / 2 November 2022 / 2pm GMT



43

Osvaldo Borsani

Set of four 'Canada' armchairs, model no. P110

circa 1965

Painted plywood, painted wood, fabric, plastic.

Each: 80 x 78.6 x 87.2 cm (31 1/2 x 30 7/8 x 34 3/8 in.)

Manufactured by Tecno, Milan, Italy. Back of each with paper label printed with manufacturer's logo and *Tecno/Milano*.

Estimate

£6,000 — 8,000 †

[Go to Lot](#)



Provenance

Private collection, Milan

Literature

Domus, no. 435, February 1966, n.p.

Giuliana Gramigna, *1950/1980 Repertorio: Immagini e Contributi per una Storia dell'arredo Italiano*, Milan, 1985, p. 219

Maurizio Romano and Marco Squarcini, eds., *Oswaldo Borsani*, Rome, 1992, p. 334

Giampiero Bosoni, *Oswaldo Borsani: Architect, Designer, Entrepreneur*, Milan, 2018, pp. 498-99

Tommaso Fantoni, Norman Foster and Giampiero Bosoni, *Oswaldo Borsani*, Milan, 2018, pp. 131, 189, 195

Design

London Auction / 2 November 2022 / 2pm GMT



44

Carlo Bugatti

Games table

circa 1900

Ebonised wood, walnut, bone, vellum with inked illustrations.

67 x 55 x 54.8 cm (26 3/8 x 21 5/8 x 21 5/8 in.)

Estimate

£8,000 — 12,000 ‡

[Go to Lot](#)



Provenance

Private collection, Rome

Thence by descent to the present owner

Literature

Philippe Dejean, *Bugatti: Carlo, Rembrandt, Ettore, Jean*, New York, 1982, p. 88 for a similar example

Henry H. Hawley, *Bugatti*, exh. cat., The Cleveland Museum of Art, Cleveland, 1999, pp. 12-13 for a similar example

Amanda Dunsmore and John Payne, *Bugatti: Carlo, Rembrandt, Ettore, Jean*, Mulgrave, 2009, p. 12 for a similar example

Design

London Auction / 2 November 2022 / 2pm GMT



45

Claude Lalanne

'Crocosseat'

2007


Bronze.

71 x 39.5 x 43.4 cm (27 7/8 x 15 1/2 x 17 1/8 in.)

Number 1 from an edition of 8 plus four artist's proofs.

Seat impressed 1/8 D CL LALANNE 2007.

Estimate

£180,000 — 240,000 

[Go to Lot](#)



When Claude Lalanne and her husband François-Xavier moved to the rural town of Ury near Fontainebleau in 1967, the area was already frequented by bohemians, fellow sculptors and like-minded artists. Having outgrown their Paris apartment due to their burgeoning careers, the artists' creative visions found fertile ground in a new countryside home. For Claude in particular, the larger spaces of a converted 19th century farmhouse allowed her metalwork craft including casting, moulding, and electroplating to reach new heights. Surrounded by rich fauna and flora, her vivid imagination thrived more than ever. In an environment where animals had always roamed, introducing her very own kind only seemed fitting.



Claude Lalanne at work in her studio in Ury, circa 1976. Photo: © Pierre Boulat / Ass. Pierre & Alexandra Boulat

A few years after settling into this new bucolic environment, Claude visited the Paris Zoo thanks to her friend and fellow artist Niki de Saint Phalle. The story goes that the zoo's amenable director agreed to let her have the remains of a recently deceased crocodile, which she used to give a series of cast bronze works a reptilian texture. From the early 1970s, the tactile forms of the animal's scaly skin became a recurrent theme of her oeuvre. The crocodile motif first appeared as a chandelier and later in various forms of seating, each uniquely honouring the animal's remarkable morphology through her whimsical interpretations. In the present bronze 'Crocoseat', Lalanne's fascination for the striking shapes of the animal world merge with her knowledge and profound interest in precious metal craftsmanship. The gleaming, life-like crocodile skin drapes over the seat and creates a fantastical free form backrest. The piece is amongst the most extraordinary manifestations of her playful homages to wildlife.

Provenance

Private collection, London

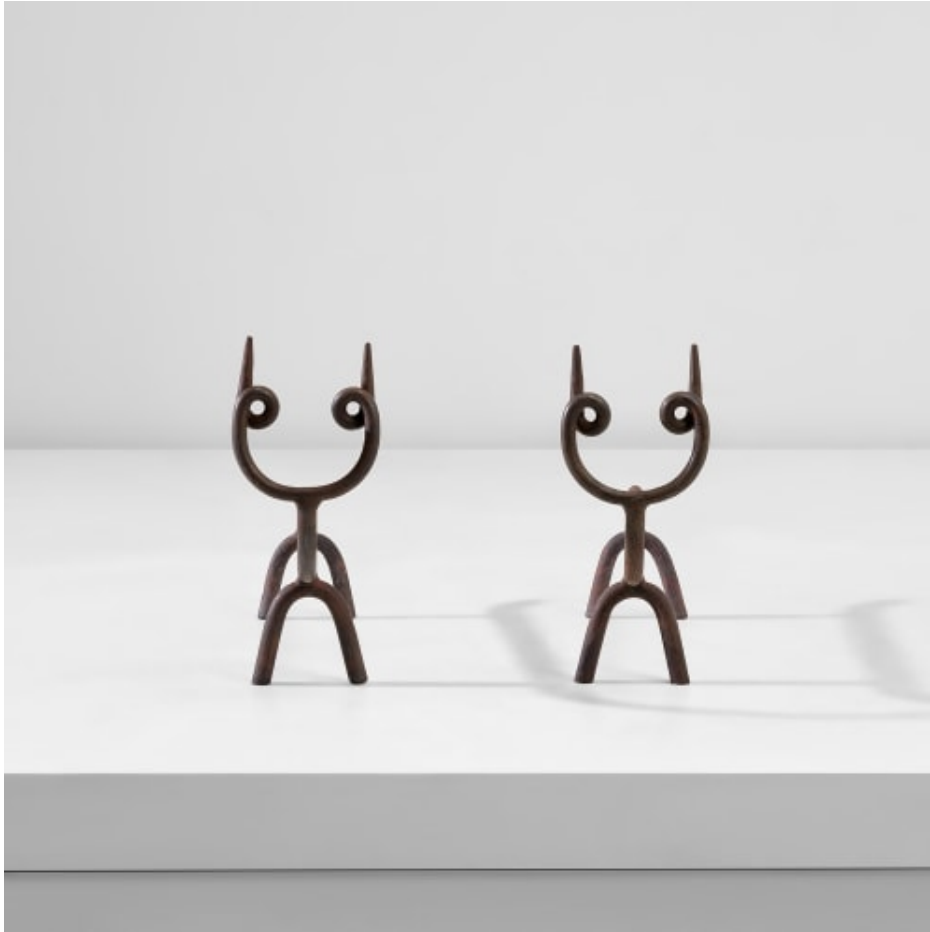
Literature

Paul Kasmin, *Claude & François-Xavier Lalanne*, New York, 2012, n.p.

Adrian Dannatt, *François-Xavier & Claude Lalanne: In the Domain of Dreams*, New York, 2018, p. 259

Design

London Auction / 2 November 2022 / 2pm GMT



46

Gio Ponti

Pair of andirons

circa 1941

Painted iron.

Each: 33.8 x 13.2 x 58.9 cm (13 1/4 x 5 1/4 x 23 1/4 in.)

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

Estimate

£6,000 — 8,000 †

[Go to Lot](#)



Provenance

Private collection, Milan

Design

London Auction / 2 November 2022 / 2pm GMT



47

Gio Ponti and Emilio Lancia

Daybed

circa 1933

Walnut, walnut-veneered pine, stained pine, fabric.

63.1 x 204.5 x 98.5 cm (24 7/8 x 80 1/2 x 38 3/4 in.)

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

Estimate

£12,000 — 18,000 Ω

[Go to Lot](#)



Provenance

Private collection, Varese

Design

London Auction / 2 November 2022 / 2pm GMT



48

Shiro Kuramata

'How High the Moon' armchair

circa 1986

Nickel-plated steel mesh, nickel-plated steel.

74 x 94.3 x 82.6 cm (29 1/8 x 37 1/8 x 32 1/2 in.)

Manufactured by Vitra, Basel, Switzerland. Underside with manufacturer's paper label printed *THIS PRODUCT SHOULD BE TREATED AS A WORK OF ART. IT IS NOT INTENDED FOR CONTRACT USE/vitra.*

Estimate

£4,000 — 6,000

[Go to Lot](#)





An advertisement for Vitra in *Domus* no. 714, featuring the painter Robert Rauschenberg seated in the present model armchair, 1990. Image: Archivio Domus - © Editoriale Domus S.p.A.

Literature

Domus, no. 714, March 1990, n.p.

Domus, no. 788, December 1996, p. 55

Shiro Kuramata, exh. cat., Hara Museum of Contemporary Art, Tokyo, 1996, pp. 2-3, 20-21, 56-57, 59, 177, 181

Domus, no. 858, April 2003, pp. 124-25

Provenance

Acquired directly from the manufacturer by the present owner, 1980s

Design

London Auction / 2 November 2022 / 2pm GMT



49

Ignazio Gardella

Rare side table

circa 1945

Walnut, walnut-veneered wood, brass.

63 x 66 x 44.1 cm (24 3/4 x 25 7/8 x 17 3/8 in.)

Estimate

£4,000 — 6,000

[Go to Lot](#)





The present model side table in the living room of Villa Coggi, via Elba, Milan, circa 1945. Photo: Archivio Storico Gardella

Provenance

Coggi family, Milan, commissioned directly from the designer, circa 1945
 Cambi, Milan, 'Fine Design', 20 December 2019, lot 33
 Acquired from the above by the present owner

Literature

'In un appartamento all'ultimo piano', *Domus*, no. 354, May 1959, pp. 31-34
 Giulio Carlo Argan, *Ignazio Gardella*, Milan, 1959, pp. 190, 194
 Angelo Lorenzi and Carlo Quintelli, eds., *Ignazio Gardella: Altre Architetture*, Padova, 2020, pp. 24, 53

Design

London Auction / 2 November 2022 / 2pm GMT



50

Tobia Scarpa

Set of three wall lights

circa 1968

Battuto coloured glass, brass.

Each: 22.6 x 16.7 x 20 cm (8 7/8 x 6 5/8 x 7 7/8 in.)

Produced by Venini & C., Murano, Italy.

Estimate

£5,000 — 7,000 Ω

[Go to Lot](#)



Provenance

Private collection, Turin

Literature

Anna Venini Diaz de Santillana, *Venini Catalogue Raisonné 1921-1986*, Milan, 2000, p. 294 for a vase version of the model

Franco Deboni, *Venini Glass: Its History, Artists and Techniques, Catalogue 1921-2007, Volume 1*, Turin, 2007, n.p. for a vase version of the model

Design

London Auction / 2 November 2022 / 2pm GMT



51

Fernando Campana and Humberto Campana

'Humberto' side table, from the 'Brazilian Baroque' series

2011

Carrara marble, gilt bronze.

54.7 cm (21 1/2 in.) high, 35 cm (13 3/4 in.) diameter
Produced by Galleria O. Project, Rome, Italy. Number 5 from the edition of 25 plus 2 artist's proofs. Underside of one foot incised 5/25. Together with a certificate of authenticity from Galleria O. Project signed by the designers.

Estimate

£8,000 — 12,000

[Go to Lot](#)



Provenance

88 Gallery, Paris

Acquired from the above by the present owner, 2012

Literature

Francesca Alfano Miglietti, ed., *Irmãos Campana: 35 Revoluções*, exh. cat., Museu de Arte Moderna, Rio de Janeiro, 2020, pp. 104, 245

Design

London Auction / 2 November 2022 / 2pm GMT



52

Vladimir Böhm

Group of thirteen vessels

2002-2005

Bowl: Fine silver, vitreous enamel.

Square vessels and trays: Fine silver, vitreous enamel.

Dishes: Copper, vitreous enamel, precious metal.

Bowl: 5.2 cm (2 in.) high, 30.3 cm (11 7/8 in.) diameter

Larger square vessel: 7.1 x 8.9 x 8.7 cm (2 3/4 x 3 1/2 x 3 3/8 in.)

Largest tray: 2.2 x 27.6 x 28 cm (0 7/8 x 10 7/8 x 11 in.)

Largest dish: 2.9 cm (1 1/8 in.) high, 27.7 cm (10 7/8 in.) diameter

Comprising one bowl, two square vessels, three trays and seven dishes. Bowl, square vessels and trays impressed with London Assay Office hallmarks.

Estimate

£5,000 — 7,000 ⬆

[Go to Lot](#)



Provenance

Acquired directly from the artist by the present owner, 2002-2005

Design

London Auction / 2 November 2022 / 2pm GMT



53

Ron Arad

'Bookworm' shelf

circa 1993

Polished stainless steel.

188 x 118.2 x 18.9 cm (74 x 46 1/2 x 7 1/2 in.), as shown

Produced by One Off Ltd. London, UK. Incised *Ron*

Arad.

Estimate

£6,000 — 8,000

[Go to Lot](#)



Provenance

David Gill Gallery, London, acquired directly from the artist
Acquired from the above by the present owner, 2004

Literature

Volker Albus, *The Bookworm by Ron Arad*, Frankfurt, 1997, pp. 26-27
Paola Antonelli, *Ron Arad: No Discipline*, exh. cat., The Museum of Modern Art, New York, 2009,
pp. 59, 61

Design

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54

Donald Judd

Rare 'Side Shelf Plywood Chair 84', style no. 10

designed 1991, fabricated 1992

Phenolic coated birch plywood, stainless steel screws.

76 x 38 x 38 cm (29 7/8 x 14 7/8 x 14 7/8 in.)

Fabricated by Wood & Plywood Furniture, New York, USA for Formatera, AG, Zurich, Switzerland. Underside impressed *JUDD 1992 © PC 10 R 139 WPF.*

Estimate

£8,000 — 12,000 †

[Go to Lot](#)



At first glance, this red plywood chair appears to perfectly fit within the familiar aesthetic of Donald Judd's 'Chair 84'. A disarmingly simple, geometric form with an indisputable function. Looking more closely at the piece, however, four neat rows of six stainless steel slotted screws reveal its anomalous existence within this style of chair, and its significant rarity amongst the American artist's body of work.

Designed in 1991 and fabricated by Wood & Plywood Furniture in 1992 at Spring Street, it is an early example of the no. 10 style made at a time when final manufacturing decisions were still ongoing. This partially explains the existence of screws in the piece. According to Jeff Jamieson, who started the WPF workshop with Rupert Deese in 1990, no more than four chairs of this kind with visible screws were made, and it was later decided that these chairs would be manufactured without these metal details. This possible prototype chair embodies a distinct moment in the chronology and evolution of Donald Judd furniture design, where solutions were tried out and sometimes not converted to ultimate production choices.

Rows of objects, screws, visible joints, or the voids in between them that themselves create rows are recurrent in Judd's work and highlight the importance of sequence and order for the artist. Function was also a focus in Judd's designs, and he insisted that chairs be used as such:

*"If a chair or a building is not functional, if it appears to be only art, it is ridiculous.
The art of a chair is not its resemblance to art, but is partly its reasonableness,
usefulness and scale as a chair ... A work of art exists as itself; a chair exists as a chair
itself."*

This exceptional yet straightforward work is made from phenolic-coated plywood, a material that is congruous with Judd's predilection for industrial building materials. It was originally developed as flooring for trucks and as shuttering for casting concrete. The 12mm thickness of this chair's panels are less visually dense than the plywood or wood used in other Judd designs which, together with the piece's open sides, giving it an elegant lightness.



The chair's open sides give it an elegant lightness

Alongside the designer's name and fabrication year, the impressed marking on the underside of the chair reads PC 139 10R, referring to: Plywood Chair, the 10th style of 'Chair 84', in the colour red, and the 139 identifies the piece within WPF's production. This chair was exhibited in the 'Donald Judd - Möbel' exhibition at Formatera in Zürich in 1993 alongside four other plywood chairs and four metal chairs produced by Janssen. Judd attended that exhibition, and this is the first time this chair is seen by a wider public since then.

Donald Judd

Provenance

Formatera AG, Zurich, acquired directly from the designer, 1992

Acquired from the above by the present owner, 2004

Exhibited

'Donald Judd - Möbel', Formatera, Zurich, 1993

Literature

Rainer Judd and Flavin Judd, eds., *Donald Judd Spaces*, New York, 2020, pp. 263-65 for similar examples

Design

London Auction / 2 November 2022 / 2pm GMT



PROPERTY FROM AN IMPORTANT EUROPEAN
COLLECTION

55

Joris Laarman

'Bone' armchair


2007

Carrara marble, casting resin.

73.4 x 100.2 x 77.7 cm (28 7/8 x 39 1/2 x 30 5/8 in.)

Produced by Joris Laarman Lab, Amsterdam, the Netherlands. Number 2 from the edition of 12 plus 3 artist's proofs and 1 prototype. Underside impressed with facsimile signature *Joris Laarman* and 2/12.

Estimate

£150,000 — 200,000 

[Go to Lot](#)



Evolutionary Design

At the inception of Joris Laarman's 'Bone' armchair is the fascinating research on the growth of trees and bones. Both efficiently optimise their mass quantity at specific points, in function of where strength and support are required. This principle was also at the heart of the dynamic digital tool created by German engineer Professor Lothar Harzeim and Adam Opel GmbH which mimicked these growth patterns to improve car parts production. For Laarman, this software 'opened up an entire world of possibilities' and compelled him and his Netherlands-based studio Joris Laarman Lab to develop the 'Bone Furniture' series.

The remarkable functionality of the software's algorithm when applied to furniture design is that it eliminates unneeded material without weakening the objects. In the initial projection stage, mass is removed from a block of virtual material out of which the load bearing parts of the armchair are also carved out. This digital sculpting informs the construction and appearance of the piece well before it comes to life.

In the present lot, the tangible outcome of this process manifests as a beautiful and efficient web of negative space throughout the armchair. Laarman describes this intelligent process as a marked shift from the industrial era into the digital era. 'Industrial times and modernist pioneers were all about assembly and standardised parts in a geometric form language dictated by the limitations of industrial machines. In our digital era, however, we are no longer bound by these limitations. With digital design and fabrication tools we can create smarter customised forms that are much more complex.'



Close-up of the components of the armchair's 91-part mould Photo: Joris Laarman Lab

In awe of the possibilities afforded by technology, Joris Laarman Lab chose to cast the present lot in a single piece from a 3-D printed 91-part mould. The armchair is a successor to the paper and aluminium models all of which had their own challenges. This piece too was a result of experimentation. Having initially attempted to make it with ground old bone-china coffee cups mixed with casting resin, the result was not what they were expecting. They opted instead for carrara marble powder which gives the pieces its stunning porcelain-like smoothness.



The present model armchair being removed from its mould Photo: Adriaan de Groot

By using as little material as possible and as much as necessary, the 'Bone' armchair is an ode to the complexity of science which can be harnessed to create an at once aesthetically minimalist and materially imposing object. In the designer's words 'our digital age makes it possible to not just use nature as a stylistic reference, but to use the underlying principles to generate shapes just like an evolutionary process.



Caption: 'Bone' armchair Photo: Joost van Brug

As a recognition of Laarman's ground-breaking design process, this model chair is part of the permanent collection of the High Museum of Art, Atlanta, US.

Video: <https://www.youtube.com/watch?v=VoTo5qVHOuA>

The making process of the 'Bone' armchair
Video: Joris Laarman Lab / Anita Star

Provenance

Friedman Benda, New York

Acquired from the above by the present owner, 2008

Literature

Anita Star, ed., Joris Laarman Lab, exh. cat., Groninger Museum, Groninger, 2015, pp. 74-75, 94-101

Anita Star, ed., Joris Laarman Lab, exh. cat., Cooper Hewitt, Smithsonian Design Museum, New York, 2017, pp. 64-65, 82-89, 313

Design

London Auction / 2 November 2022 / 2pm GMT



56

Akiko Hirai

Moon Jar

2021

Grogged stoneware, rugged and cracked porcelain deposits over layered slips beneath running ash glazes.

52 cm (20 1/2 in.) high

Underside with painted artist's signature.

Estimate

£15,000 — 20,000 ♦

[Go to Lot](#)



It is the inherent mesmerising irregularity of their surfaces that makes Akiko Hirai's Moon Jars such striking pieces. Inspired by Lucie Rie's Korean object of the same name in the British Museum's collection, she honours imperfection through her practice. Three different slips are applied over a stoneware base, and crushed porcelain is attached under a transparent or white glaze to achieve various textures. Different movements happen during the firing, giving life to crazed, rough surfaces with flowing glazes that remind of a lunar eruption.



Akiko Hirai at work on a Moon Jar in her Hackney studio, London. Photo: Courtesy goldmarkart.com

Provenance

Private collection, London

Literature

Glenn Adamson, Martina Droth and Simon Olding, eds., *Things of Beauty Growing: British Studio Pottery*, New Haven, 2017, pp. 168-69, 178-81 for a similar example

Amber Creswell Bell, *Clay: Contemporary Ceramic Artists*, New York, 2017, pp. 12-13 for a similar example

Tom Morris, *New Wave Clay: Ceramic Design, Art and Architecture*, Amsterdam, 2018, pp. 86-87 for a similar example

Design

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57

Peder Moos

Chair

1942

Beech, teak, fabric.

75.4 x 51.7 x 50.1 cm (29 5/8 x 20 3/8 x 19 3/4 in.)

Underside inscribed *ü3-1942/Pmoos.*

Estimate

£5,000 — 7,000 ‡

[Go to Lot](#)



Provenance

Private collection, Copenhagen

Thence by descent

Acquired from the above by the present owner, 1999

Literature

Peder Moos and Morten Knudsen, *Pedermoos*, Copenhagen, 1988, pp. 6, 11

Design

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58


Akiko Hirai

Moon Jar

circa 2021

Grogged stoneware, rugged and cracked porcelain deposits over layered slips beneath running ash glazes. 56.4 cm (22 1/4 in.) high

Estimate

£15,000 — 20,000 

[Go to Lot](#)



Provenance

Private collection, London

Literature

Glenn Adamson, Martina Droth and Simon Olding, eds., *Things of Beauty Growing: British Studio Pottery*, New Haven, 2017, pp. 168-69, 178-81 for a similar example

Amber Creswell Bell, *Clay: Contemporary Ceramic Artisans*, New York, 2017, pp. 12-13 for a similar example

Tom Morris, *New Wave Clay: Ceramic Design, Art and Architecture*, Amsterdam, 2018, pp. 86-87 for a similar example

Design

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59

Finn Juhl

Rare coffee table

circa 1941

Walnut-veneered wood, ash, walnut, painted steel,
aluminium.

41.4 x 123.4 x 61.8 cm (16 1/4 x 48 5/8 x 24 3/8 in.)

Executed by master cabinetmaker Niels Vodder,
Denmark.

Estimate

£20,000 — 30,000 ±

[Go to Lot](#)



Phillips in conversation with Christian Holmsted Olesen, Head of Exhibitions and Collections at the Design Museum Denmark

The present lot is a rare example of the early work by pioneering Danish architect and designer Finn Juhl. Only two of these coffee tables with an integrated planter are known to have been made. One of them was part of the designer's home, as shown by an early photograph of the piece in his house and a 1941 floor plan by the designer himself. Phillips' Regional Director for Scandinavia, Kirsten MacDonald, spoke with Design Historian Christian Holmsted Olesen, to get his insights on this remarkable piece of Danish design history.

An Early Pioneering Form

Phillips: How does this coffee table exemplify Finn Juhl's early work and experimentation in furniture making?

Christian: It is relevant here to understand that Finn Juhl wanted to be an Art Historian, but his merchant father thought that he could not make a living from that profession. The compromise was that he could become an architect instead. Despite this, Juhl remained very interested in contemporary art and artists such as Henry Moore, Jean Arp, Barbara Hepworth as well as Erik Thommesen sculptures and Vilhelm Lundstrøm paintings in Denmark. He assiduously followed the modern styles of international architecture: the Bauhaus school, De Stijl in Holland and Russian constructivism from an early age. Proponents of these styles were themselves very influenced by contemporary art. These influences are visible in some of Juhl's early drawings from architecture school. It is worth noting that this table is a piece that predates the period when Finn Juhl became the renowned Finn Juhl. The first phase in his oeuvre is from around 1940 when he made large, animal-like forms, upholstered furniture that some say looked a bit like a walrus. But this table is different.

Phillips: How do you think he reached the striking shape we can see here?

Christian: It is interesting to first consider Finn Juhl's 'Grasshopper' chair. That design is a construction, for which he was partly influenced by ancient Egyptian furniture as well as Marcel Breuer and Gerrit Rietveld designs. It goes beyond organic design. Juhl was not yet as advanced in the process of construction: it is not very durable and was very challenging for his cabinetmaker. Moving on to this coffee table, it also differs from his organic period, because it is more angled, but it is still strongly influenced by art. It is asymmetrical and its form defies explanation.

"This remarkable table embodies Finn Juhl's search for his very own design language and reveals his interest in the contemporary international styles"

What was happening internationally in Europe was very different from what was happening in Denmark in that period. Most of the Danish architects and cabinetmakers were strongly influenced by Kaare Klint and his school. They looked to the past, studying British 18th century furniture and Chinese furniture, and took a very functionalist and rational approach to design.

Phillips: So, Finn Juhl really stood out in the design landscape of his time?

Christian: He stood out and was extremely defiant. You can also tell that, in his early years, he had not yet had much practice in furniture making but rather had learnt a lot about art from books. It is very interesting to see how at the time this coffee table was made, he was exploring what his style, art and expression could be.

Phillips: Might we say that this is as much a piece of art than it is a piece of furniture?

Christian: I would say so, yes. We can say that about most of Finn Juhl's furniture, but here it is particularly evident.



Finn Juhl seated in his 'Grasshopper' chair in front of the present model coffee table. Photo: © Designmuseum Denmark Archive

A Unique Cabinetmaking Collaboration

Phillips: Finn Juhl worked with master cabinetmaker Niels Vodder with whom he established a long standing and prolific partnership in the late 1930s. How would this collaboration have played out for this table?

Christian: Finn Juhl was not trained as a cabinetmaker, so he was very lucky to meet Niels Vodder. Most Danish architects like Hans Wegner and Børge Mogensen had been educated as cabinetmakers themselves and knew about what was feasible and what was not. They knew what traditional joints looked like, what was strong and what was less so. Finn Juhl seemed to focus less on those aspects and was more interested in the artistic approach. He strove to find new solutions to furniture making problems and made a lot of compromises. At some of the Cabinetmakers' Guild Exhibitions, cabinetmakers and architects would go to Niels Vodder's stand and laugh in amazement at Niels Vodder's outlandish creations with thin constructions and joints. They were breaking the cabinetmaking rules.

"Most of the cabinetmakers would have said no to Finn Juhl's ideas, but Niels Vodder understood his artistic talent."

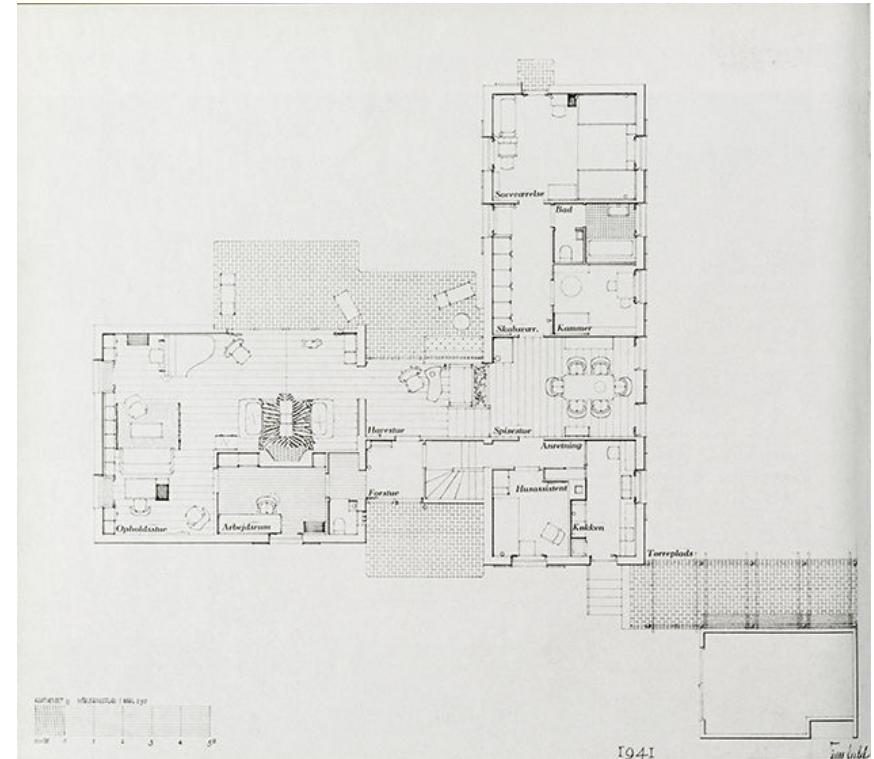
Detail and the Individuality

Phillips: The integrated flower holder is a playful and unusual detail. Can you suggest where the idea for this detail might have come from, and whether similar features exist in other of his works?

Christian: Finn Juhl used this typically modernist feature several times in his table designs. He also sometimes integrated a brass hot plate. He was very conscious about modernism from an early age, which was rare for a Dane because most Danes didn't yet grasp what was happening internationally, but Finn Juhl had been reading about it and closely following its output.

Phillips: The rarity of this table and the presence of the model in the designer's house suggest a truly personal nature behind this specific design project. Can you talk about how Finn Juhl's individuality comes across in this table?

Christian: It certainly shows his individuality because it is so different from everything else that was being made in Denmark at the time. It is noteworthy that the model is seen in his home, which corresponds to the fact that he wished to live with his own pieces of furniture. Finn Juhl's house was built in 1942 and was a type of laboratory where he could experiment with his furniture and see how it felt to live with it.



Finn Juhl's floor plan of his house showing the outline of the present model coffee table. Image: © Designmuseum Denmark Archive

Phillips: What are your impressions about this piece, apart from it being 'Finn Juhl before Finn Juhl'?

Christian: It is a very interesting work because Finn Juhl is an important designer who holds a significant place in furniture history. It is fascinating to see how he was already trying to produce pieces at such a young age. The almost unfinished nature of the design suggests that there is much more to come from him which of course we now know to be true. This coffee table is asymmetrical, and he broke with traditional forms. The table is a testament to the development process of his furniture, leading to the harmony of his later works, and that's what makes it special. The investigative nature of the piece shows that trialling was very much a part of the design process, especially at the beginning. Arne Jacobsen also tried several different design avenues, all designers did. Some destroyed the early pieces they weren't satisfied with, but Finn Juhl did not.

Phillips: It's fascinating to find an object that is documented in a personal period image next to the designer sitting in one of his historic chairs. This coffee table might be a more experimental work, but it has a great historical importance.

Christian: It certainly has. There are very few artists who only made masterpieces. My reading of this coffee table is that Finn Juhl was in his early days, building experience. He knew that he wanted to carve a different path than the rest of the Danish cabinetmakers. We can already see that he has an international outlook and imagine that he would later become friends with some of the influential figures at MoMA. In the books by Grete Jalk, which document the cabinetmaker exhibitions, we can see the various experimentations in design by architects of 30s and 40s and 50s, and most of them did not become world-famous.



The present model coffee table in Finn Juhl's house, circa 1941. Photo: © Strüwing Photography

Phillips: Finally, if we consider Danish culture and *Jantelov* – an underlying Scandinavian philosophy principle that dictates emphasis on collective accomplishments and well-being, and disdains focus on individual achievements – he must have been bold to break through that mould and ambitious to change the mindset of the Danish way of thinking of how you decorate a home?

Christian: I think that must have been part of his character; he often had to stand up for himself and be very tough. His mother died shortly after he was born, and he had to live with his father who was very strict, commercially minded and did not understand any of his interests into art. He had to fight to do what he wanted to do. He also had to assert himself among other architects and cabinetmakers, because he wanted to pursue a design language which was different from that of the Danish school. He later made friends with Edgar Kaufmann as well as others from the U.S and became part of the American avantgarde or high society. So, he was very different from the beginning and used to living a different lifestyle. That is perhaps why it was easier for him to be an outsider, because he has experienced that feeling from the outset. He was a good architect and the few buildings he built were rather interesting including his own, underestimated, very modern house from 1942. It was one of the first villas in Denmark with an open plan construction where you see directly from the dining room into the living room. It was built ten years later than what was happening in Germany, but for Denmark it was very early. He never finished his architecture studies because he started working for Vilhelm Lauritzen furniture so you can say that as a furniture designer he really was self-made.

Provenance

Private collection, Denmark

Literature

Per H. Hansen, *Finn Juhl and His House*, Berlin, 2014, pp. 176, 182

Anne-Louise Sommer, *Watercolours by Finn Juhl*, Berlin, 2016, p. 9

Christian Bundegaard, *Finn Juhl: Life, Work, World*, London, 2019, pp. 40-41

Design

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60

Edmund de Waal

Two lidded jars


circa 2005

Glazed porcelain.

Taller: 88.5 cm (34 7/8 in.) high, 10.2 cm (4 in.) diameter

Body of each with impressed marks.

Estimate

£15,000 — 20,000 

[Go to Lot](#)



Provenance

Commissioned directly from the artist by the present owner

Literature

Edmund de Waal and Edward King, *A Line Around a Shadow*, exh. cat., Blackwell: The Arts & Crafts House, Bowness-on-Windermere, 2005, figs. 4, 17 for similar examples

Edmund de Waal at Kettle's Yard, Mima and Elsewhere, exh. cat., Kettle's Yard, Cambridge, 2007, pp. 84-85, 116 for similar examples

A. S. Byatt et al., *Edmund de Waal*, New York, 2014, pp. 37, 61 for similar examples

Amanda Game, *Contemporary British Crafts: the Goodison Gift to the Fitzwilliam Museum*, London, 2016, pp. 192-93 for a similar example

Design

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61

Arne Jacobsen

'Drop' chair, from the SAS Royal Hotel, Copenhagen

circa 1958

Leather, copper-plated steel.

85.3 x 46 x 55.6 cm (33 5/8 x 18 1/8 x 21 7/8 in.)

Manufactured by Fritz Hansen, Copenhagen,
Denmark.

Estimate

£6,000 — 8,000

[Go to Lot](#)



Provenance

SAS Royal Hotel, Copenhagen

Bruun Rasmussen, Copenhagen, 'Furniture and lamps', 25 September 2014, lot 1131

Acquired from the above by the present owner

Literature

Noritsugu Oda, *Danish Chairs*, San Francisco, 1999, p. 61

Carsten Thau and Kjeld Vindum, *Jacobsen*, Copenhagen, 2001, pp. 436, 439, 441

Charlotte and Peter Fiell, *Scandinavian Design*, Cologne, 2002, pp. 298-99

Carsten Thau and Kjeld Vindum, *Arne Jacobsen*, Copenhagen, 2002, front cover, pp. 62-63

Arne Karlsen, *Danish Furniture Design in the 20th Century, Volume 2*, Copenhagen, 2007, p. 136

Design

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62

Peder Moos

Extendable table

1944

Oak, cherry.

70.2 x 179.2 x 76.6 cm (27 5/8 x 70 1/2 x 30 1/8 in.),
fully extended

Underside incised *B117-1944/moos* and with remnants
of paper label.

Estimate

£30,000 — 50,000 ‡

[Go to Lot](#)



Provenance

Private collection, Copenhagen

Thence by descent

Acquired from the above by the present owner, 1999

Literature

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar: Københavns Snedkerlaugs møbeludstillinger 1927-1966, Volume 2: 1937-1946*, Denmark, 1987, pp. 236-37

Design

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63

Peder Moos

Pair of chairs

1942

Beech, teak, fabric.

Each: 75.4 x 51.7 x 50.1 cm (29 5/8 x 20 3/8 x 19 3/4 in.)

Underside inscribed *ù3-1942/Pmoos.*

Estimate

£12,000 — 18,000 ‡

[Go to Lot](#)



Provenance

Private collection, Copenhagen

Thence by descent

Acquired from the above by the present owner, 1999

Literature

Peder Moos and Morten Knudsen, *Pedermoos*, Copenhagen, 1988, pp. 6, 11

Design

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64

Naum Gabo

Fireplace surround

1946

Delabole slate, Polyphant stone.

105.7 x 137.6 x 51 cm (41 5/8 x 54 1/8 x 20 1/8 in.)

Estimate

£20,000 — 30,000

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Sculpted Space: Gabo's Cornish Fireplace

By Caroline Maclean, author of *Circles and Squares: The Lives and Art of the Hampstead Modernists* published by Bloomsbury

Naum Gabo was a sculptor of space rather than material. 'Space is not around us, space is in us' he explained in his 80s. The present fireplace, originally commissioned for a house in Redruth, Cornwall in 1946 curves gently inwards, as if inviting us into its own space: a beautifully simple design. It was one of Gabo's last pieces before he left for America in 1946.

Gabo was working in stone (as well as his more familiar Perspex) in the mid-40s. He finally completed *Kinetic Stone Carving* in 1944 (which he had begun in 1936), introducing space and movement into a single block of Portland stone. And in April 1945 he asked John Wells to send him some slightly 'yellowish boney colour' stone from the Scilly Isles. And then he completed his fossil-like *Granite Carving* in 1945 from Tintagel stone. It was just after this that Gabo was commissioned to design two fireplaces for the new home of Mr and Mrs Ince in Redruth, up the coast from Carbis Bay where Gabo was living with his wife Miriam. Mr Ince was the chief obstetrician for Cornwall and his wife, who knew Miriam through a mutual friend, was interested in modern art. They commissioned this slate grey fireplace for the drawing room and a brown one for the dining room (that no longer exists).

Gabo went with Ince to the Polyphant Quarries at Dela bole near Tintagel and they chose the stone together: one single piece for the mantel, three slabs for the hearth and smaller pieces for the rest. The selection and cutting were supervised by Gabo. The design is typically elegant and embodies Gabo's ideas of space and the 'essential' rhythm of the object he described in his *Realistic Manifesto* in 1920. The fireplace curves inwards by four inches and although Gabo didn't want a mantelpiece Mrs Ince insisted and its slim shadow enhances the convex curve. The individual stone slabs are vertically arranged, a simple reversal of a conventional brick bonding pattern. The subtle differences in the colours of the slabs from deep slate to warmer ochres and umbers, particularly towards the centre above the fireplace, highlight the curve and create the appearance of an almost woven texture. Gabo was thinking about textiles. He had recently completed 'Linear Construction Number 1' and intended a large version of it to be placed near a textile factory as the strings were an abstract representation of weaving. The fireplace is similar: a deceptively simple, beautifully executed piece of modernist design.



The present fire surround in the Ince's home in Redruth, Cornwall, circa 1946 Photo: The Work of Naum Gabo © Nina & Graham Williams / Tate

Barbara Hepworth and Ben Nicholson had persuaded Gabo and his wife Miriam to join them in Carbis Bay in Cornwall after the outbreak of war in 1939. They found them 'Faerystone cottage', almost at the end of the driveway of Adrian Stokes and Margaret Mellis's house, where Ben and Barbara had moved with their triplets just a week or two earlier. Adrian and Margaret had a wireless and the three couples spent most of their evenings together. Gabo and Miriam planned to stay for a couple of weeks before crossing the Atlantic but then the passenger liner SS Athenia was torpedoed by a U-boat and so they cancelled their tickets and ended up staying in Cornwall until 1946. It turned out to be an important period in Gabo's career.

Gabo (born Nehemiah Pevzner) had an idyllic childhood growing up in the Mogilev District of Southwest Russia ‘among peasants, the poetry of the woods, the fields, the marshes, the snows and the wolf packs.’ Perhaps this was why Cornwall felt like ‘a spot of paradise’, although, he admitted, ‘it is somewhat windy.’ He had lived all over Europe, he studied in Munich (medicine, philosophy and then engineering), lived in Copenhagen and Oslo (where he decided to change his name to avoid confusion with his brother), taught at the Bauhaus in Dessau, and then moved to Paris and worked on the Ballet Russes before coming to London in 1935. Ben Nicholson found him a flat on Lawn Road, just down the road from the Isokon block of flats where Walter Gropius and László Moholy-Nagy had recently moved in. Gabo was impressed by the sense of optimism and sympathy towards abstract art in London. Irrespective of his surroundings, Gabo was always elegantly turned out and made an impression in Carbis Bay in his cream overcoat, light trousers and a white trilby when out walking ‘Snezhka’ (snowball) his Samoyed dog, along the coast path.

The first two years of the war were difficult for Gabo. He was extremely anxious about his brother and was ‘suffering incredibly’ and had a ‘feeling of some kind of emptiness.’ It didn’t help that he and Miriam were in great financial difficulty. The landscape offered some relief: ‘one looks at the sea (for the past few days it has been especially delightful)’ and yet ‘the heart suffers looking at it, and the contrast with what is happening in the world’. And then in 1941 Miriam gave birth to their daughter Nina. This was a turning point and in the months that followed he began work on *Spiral Theme*, which was exhibited at the London Museum. Herbert Read (much to Gabo’s delight) described it as ‘the highest point ever reached by the aesthetic intuition of man’. *Spiral Theme* gave way to ‘Linear Construction Number 1’, which has been described as the most beautiful plastic object ever made. The threads are closely strung together and create an illusion of a gently curved form with an ellipse at the centre. Helen Sutherland called it ‘an angelic instrument’ and bought it. Gabo’s purpose with ‘Linear Construction Number 1’ was simple and constructive in every sense: ‘I am offering in my art what comfort I can to alleviate the pains and convulsions of our time ... to remind us that the image of the world can be different.’ Gabo designed the fireplace shortly after.

Provenance

Mr and Mrs Ince, Redruth, Cornwall, commissioned directly from the designer, 1946

Literature

Christina Lodder and Martin Hammer, *Constructing Modernity, The Art & Career of Naum Gabo*, New Haven, 2000, illustrated p. 297



65

Hans Coper

'Thistle' form

circa 1967

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

18 cm (7 1/8 in.) high

Underside impressed with artist's seal.

Estimate

£40,000 — 60,000 ▲

[Go to Lot](#)



Video: <https://www.youtube.com/embed/dV4lrTDZjkM>



The present 'Thistle' form on display at the 'Lucie Rie and Hans Coper' exhibition at the Museum Boijmans Van Beuningen, Rotterdam, 1967. Photo: Dick Wolters

Provenance

Museum Boijmans Van Beuningen, Rotterdam

Sonja Landweer collection, acquired from the above, 1967

Thence by descent

Bonhams, London, 'Design', 28 April 2022, lot 63

Acquired from the above by the present owner

Exhibited

'Lucie Rie and Hans Coper', Boijmans Van Beuningen Museum, Rotterdam, April 1967; Gemeente Museum, Arnhem, June 1967

Literature

Margreet Eijkelenboom-Vermeer, *The Essential Potness: Lucie Rie and Hans Coper in the Museum Boijmans Van Beuningen*, Rotterdam, 2014, illustrated p. 45

Design

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66

Lucie Rie

Footed bowl


circa 1980

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

10.3 cm (4 in.) high, 21 cm (8 1/4 in.) diameter

Underside impressed with artist's seal.

Estimate

£20,000 — 30,000 

[Go to Lot](#)



Provenance

New Craftsman Gallery, St Ives, UK

Acquired from the above by the present owner, 1984

Literature

Issey Miyake Meets Lucie Rie, exh. cat., Sogestu Gallery, Tokyo, 1989, pp. 36, 114 for a similar example

Lucie Rie, Hans Coper, and their Pupils: A Selection of Contemporary Ceramics Illustrating their Influence, exh. cat., Sainsbury Centre for Visual Arts, Norwich, 1990, pp. 24-25 for a similar example

Isabella Smith, *Lucie Rie*, London, 2022, front cover for a similar example

Design

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67

Lucie Rie

Footed bowl

circa 1978

Porcelain, golden manganese, terracotta and turquoise glazes, two bands of vertical *sgraffito* lines repeated inside and out.

10 cm (3 7/8 in.) high, 15.3 cm (6 in.) diameter

Underside impressed with artist's seal.

Estimate

£40,000 — 60,000 ‡

[Go to Lot](#)



Provenance

Private collection, New York

Phillips, New York, 'Design', 25 May 2011, lot 3

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, p. 88 for a similar example

Design

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68

Achille Castiglioni

Unique bench, from the designer's home, Milan

circa 1954

Cherry, painted iron.

38 x 117.5 x 35.2 cm (14 7/8 x 46 1/4 x 13 7/8 in.)

Together with a certificate of authenticity from the
Fondazione Achille Castiglioni.

Estimate

£6,000 — 8,000 ‡

[Go to Lot](#)



In 1955, brothers and collaborators Achille and Pier Giacomo Castiglioni contributed to design of the XXI radio and television exhibition in Milan which included the layout of the Phonola electronics stand. The present bench, originally designed for Achille's home in via Morandi, was part of the carefully chosen furnishings.



The present bench on display at the Phonola stand at the XXI radio and television exhibition, Milan, 1955
Photo: © Courtesy Archivio Pier Giacomo Castiglioni

Provenance

Achille Castiglioni, Milan

Private collection, Milan, gifted by the above

Thence by descent

Acquired from the above by the present owner

Literature

Sergio Polano, *Achille Castiglioni: Tutte le Opere 1938-2000*, Milan, 2002, illustrated p. 89

Design

London Auction / 2 November 2022 / 2pm GMT



PROPERTY FROM AN IMPORTANT COLLECTION

69

Hans Coper

Ovoid form with flattened cylinder


circa 1969

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

29.3 cm (11 1/2 in.) high

Underside impressed with artist's seal.

Estimate

£30,000 — 40,000 

[Go to Lot](#)



Video: <https://www.youtube.com/embed/dV4lrTDZjkM>

Provenance

Bonhams, London, 'International Contemporary Ceramics', 23 May, 2006, lot 216

Acquired from the above by the present owner

Literature

Peter Collingwood|Hans Coper: Rugs and Wall-hangings by Peter Collingwood, Pots by Hans

Coper, exh. cat., Victoria and Albert Museum, London, 1969, pl. 20 for a similar example

Tony Birks, *Hans Coper*, Yeovil, 2013, pp. 62, 149, 178-79 for a similar example

Design

London Auction / 2 November 2022 / 2pm GMT



PROPERTY FROM AN IMPORTANT COLLECTION

70

Hans Coper

Large ovoid pot with disc top

circa 1967

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

24.4 cm (9 5/8 in.) high

Underside impressed with artist's seal.

Estimate

£40,000 — 60,000 \pm

[Go to Lot](#)



Video: <https://www.youtube.com/embed/dV4lrTDZjkM>



The present large ovoid pot with disc top on display at the 'Lucie Rie and Hans Coper' exhibition at the Boijmans Van Beuningen Museum, Rotterdam, 1967 Photo: Jane Coper

Exhibited

'Lucie Rie and Hans Coper', Boijmans Van Beuningen Museum, Rotterdam, April 1967; Gemeente Museum, Arnhem, June 1967

Literature

Tony Birks, *Hans Coper*, Yeovil, 2013, illustrated p. 62

Provenance

Bonhams, London, 'International Contemporary Ceramics', 19 September, 2006, lot 174
Acquired from the above by the present owner

Design

London Auction / 2 November 2022 / 2pm GMT



PROPERTY FROM AN IMPORTANT COLLECTION

71

Hans Coper

Early vase form


circa 1956

Stoneware, scrubbed surface with porcelain slips,
engobes and manganese.

33.8 cm (13 1/4 in.) high

Underside impressed with artist's seal.

Estimate

£15,000 — 20,000 

[Go to Lot](#)



Video: <https://www.youtube.com/embed/dV4lrTDZjkM>

Provenance

Bonhams, London, 'Contemporary Ceramics', 18 April, 1996, lot 243

Private collection, London

Phillips, New York, 'Design', 9 June, 2010, lot 86

Acquired from the above by the present owner

Literature

Maya Nishi, *Hans Coper Retrospective - Innovation in 20th Century Ceramics*, exh. cat., The Museum of Ceramic Art, Hyogo, 2009, p. 30 for a similar example

Design

London Auction / 2 November 2022 / 2pm GMT



PROPERTY FROM AN IMPORTANT COLLECTION

72

Hans Coper

Cup with central disc

circa 1965

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

14.5 cm (5 3/4 in.) high

Underside impressed with artist's seal.

Estimate

£15,000 — 20,000

[Go to Lot](#)



Video: <https://www.youtube.com/embed/dV4lrTDZjkM>

Provenance

Bonhams, London, 'International Contemporary Ceramics', 19 September, 2006, lot 171

Acquired from the above by the present owner

Literature

Tony Birks, *Hans Coper*, Yeovil, 2013, p. 132 for a similar example

Design

London Auction / 2 November 2022 / 2pm GMT



PROPERTY FROM AN IMPORTANT COLLECTION

73

Hans Coper

Shouldered bottle with flat circular lip

circa 1969

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

20 cm (7 7/8 in.) high

Underside impressed with artist's seal.

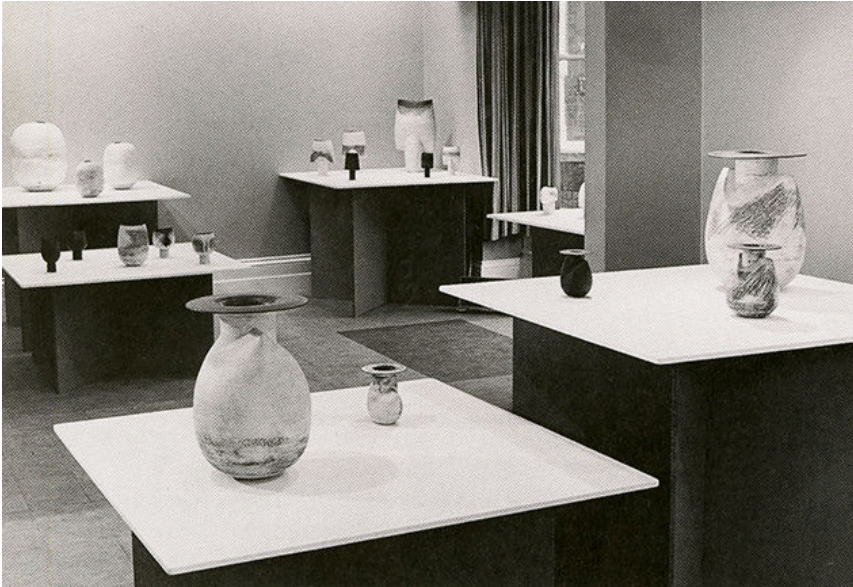
Estimate

£30,000 — 40,000 ⁺£

[Go to Lot](#)



Video: <https://www.youtube.com/embed/dV4lrTDZjkM>



The present shouldered bottle with flat circular lip on display at the exhibition at Midland Group Gallery, Nottingham, 1970. Photographer unknown.

Provenance

Bonhams, London, 'International Contemporary Ceramics', 19 September, 2006, lot 172
Acquired from the above by the present owner

Exhibited

Midland Group Gallery, Nottingham, 1970

Literature

Tony Birks, *Hans Coper*, Yeovil, 2013, illustrated p. 70

Design

London Auction / 2 November 2022 / 2pm GMT



PROPERTY FROM AN IMPORTANT COLLECTION

74

Hans Coper

Footed cup


1968

Stoneware, black glaze over a textured and incised body.

16.4 cm (6 1/2 in.) high

Underside impressed with artist's seal.

Estimate

£20,000 — 30,000 

[Go to Lot](#)



Video: <https://www.youtube.com/embed/dV4lrTDZjkM>



The present footed cup on display at the 'Peter Collingwood|Hans Coper' exhibition at the Victoria & Albert Museum, London, 1969. Photo: Jane Coper

Provenance

Acquired directly from the artist

Exhibited

'Peter Collingwood|Hans Coper: Rugs and wall-hangings by Peter Collingwood, Pots by Hans Coper', Victoria and Albert Museum, London, 29 January-2 March 1969; Art Gallery Southampton 12 April-4 May 1969; City Museum and Art Gallery Birmingham, 29 May-22 June 1969; City Art Gallery Manchester, 15 July-10 August 1969

Literature

Peter Collingwood|Hans Coper: Rugs and wall-hangings by Peter Collingwood, Pots by Hans Coper, exh. cat., Victoria and Albert Museum, London, 1969, illustrated pl. 21, item no. 81

Design

London Auction / 2 November 2022 / 2pm GMT



PROPERTY FROM AN IMPORTANT COLLECTION

75

Hans Coper

Large squeezed vase with four indents

circa 1972

Stoneware, porcelain slips and manganese over a lightly textured body, four strong indents and an oval lip, the interior with a manganese glaze.

26.1 cm (10 1/4 in.) high

Underside impressed with artist's seal.

Estimate

£20,000 — 30,000 ±

[Go to Lot](#)



Video: <https://www.youtube.com/embed/dV4lrTDZjkM>

Provenance

Bonhams, London, 'International Contemporary Ceramics', 19 September, 2006, lot 175

Acquired from the above by the present owner

Literature

Tony Birks, *Hans Coper*, Yeovil, 2013, pp. 164-65 for a similar example



PROPERTY FROM AN IMPORTANT COLLECTION

76

Hans Coper

Large flattened form with disc top

circa 1970

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

21.2 cm (8 3/8 in.) high

Underside impressed with artist's seal.

Estimate

£30,000 — 40,000 ±

[Go to Lot](#)



Video: <https://www.youtube.com/embed/dV4lrTDZjkM>

Provenance

Bonhams, London, 'International Contemporary Ceramics', 19 September, 2006, lot 173

Acquired from the above by the present owner

Literature

Cyril Frankel, *Modern Pots: Hans Coper, Lucie Rie & their Contemporaries: The Lisa Sainsbury Collection*, London, 2000, p. 47 for a similar example

Maya Nishi, *Hans Coper Retrospective - Innovation in 20th Century Ceramics*, exh. cat., The Museum of Ceramic Art, Hyogo, 2009, pp. 100, 177 for a similar example

Tony Birks, *Hans Coper*, Yeovil, 2013, p. 164 for a similar example



PROPERTY FROM AN IMPORTANT COLLECTION

77

Hans Coper

Bottle with disc top

circa 1972

Stoneware, porcelain slips and manganese over a textured and incised body, the disc top, neck and interior with a manganese glaze.

37.8 cm (14 7/8 in.) high

Underside impressed with artist's seal.

Estimate

£50,000 — 70,000

[Go to Lot](#)



Video: <https://www.youtube.com/embed/dV4lrTDZjkM>

Provenance

Laurens Coper, London

Phillips, London, 'Design', 24 April 2008, lot 35

Acquired from the above by the present owner

Literature

Tony Birks, *Hans Coper*, Yeovil, 2013, p. 128 for a similar example

Design

London Auction / 2 November 2022 / 2pm GMT



78

Junzo Sakakura

Two low lounge chairs, model no. 5016

designed 1957, produced circa 1980

Left: Teak-veneered plywood, fabric.

Right: Oak-veneered plywood, fabric.

Each: 64.5 x 55.4 x 67 cm (25 3/8 x 21 3/4 x 26 3/8 in.)

Manufactured by Tendō Mokkō, Tendō, Japan. Back of one chair with manufacturer's paper label printed with logo and *TENDO* and underside of other chair with manufacturer's paper label printed with logo and 天童木工.

Estimate

£4,000 — 6,000 Ω

[Go to Lot](#)



Provenance

Objet d'art gallery, Tokyo

WA Design Gallery, Paris, acquired from the above

Acquired from the above by the present owner

Literature

Charlotte and Peter Fiell, eds., *Decorative Art 70s*, Cologne, 2000, p. 99

Junzo Sakakura, *Architect: Living in Modernism, Housing, Furniture and Design*, exh. cat., The Museum of Modern Art, Kamakura & Hayama, 2009, pp. 99-100, 138-41, 165

Design

London Auction / 2 November 2022 / 2pm GMT



79

Gwyn Hanssen Pigott

'Family 2'

circa 1997

Porcelain, celadon glaze.

Tallest: 23.4 cm (9 1/4 in.) high

Comprising ten vessels. Impressed with artist's seal.

Estimate

£15,000 — 20,000

[Go to Lot](#)



Provenance

Galerie B15, Munich

Private collection, Germany, acquired from the above

Literature

Glenn R. Cooke, *Gwyn Hanssen Pigott: A Twenty Year Survey*, Brisbane, 1996, p. 2 for a similar example

Gwyn Hanssen Pigott, *Caravan: A Parade of Beakers, Bottles, Bowls, Jugs and Cups*, exh. cat., Tate St Ives, 2004, p. 5, for a similar example

Jason Smith, *Gwyn Hanssen Pigott: A Survey 1955-2005*, exh. cat., National Gallery of Victoria, Melbourne, 2005, pp. 36, 55-57, 60-61 for a similar example

Lynne Seear and Julie Ewington, eds., *Brought to Light 2: Contemporary Australian Art 1966-2006 from the Queensland Art Gallery Collection*, Brisbane, 2007, pp. 378-79 for a similar example

Tanya Harrod, *The Real Thing: Essays on Making in the Modern World*, London, 2015, p. 286 for a similar example

Design

London Auction / 2 November 2022 / 2pm GMT



80

Max Ingrand

Pair of table lamps, model no. 2228

circa 1956

Nickel-plated brass, painted brass, glass, coloured glass.

Each: 21 cm (8 1/4 in.) high

Manufactured by Fontana Arte, Milan, Italy.

Estimate

£8,000 — 12,000 ‡

[Go to Lot](#)



Provenance

Private collection, Parma

Literature

Fontana Arte, no. 5, sales catalogue, Milan, 1963, p. 49

Fontana Arte, no. 6, sales catalogue, Milan, 1964, p. 115

Domus, no. 424, March 1965, n.p.

Laura Falconi, *Fontana Arte: Una Storia Transparente*, Milan, 1998, fig. 130

Laura Falconi, ed., *Luci e trasparenze: Fontana Arte Millenovecentotrenta-millenovecentocinquanta*, exh. cat., Galleria Babuino Novecento, Rome, 2006, pp. 47, 88

Franco Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand*, Turin, 2012, fig. 373

Design

London Auction / 2 November 2022 / 2pm GMT



81

Ron Arad

Unique 'Looploom'


1992

Stainless steel mesh, stainless steel.

77.7 x 194.5 x 45.5 cm (30 5/8 x 76 5/8 x 17 7/8 in.)

Produced by One Off Ltd., London, UK. Number 1 from the edition of 5 plus 2 artist's proofs. Side of base incised *R. Arad 92 1/5*.

Estimate

£30,000 — 50,000 

[Go to Lot](#)



Provenance

Acquired directly from the designer by the present owner, 1993

Literature

Matthew Collings, *Ron Arad Talks to Matthew Collings*, London, 2004, pp. 232-33

Ron Arad: A Retrospective Exhibition 1981-2001, exh. cat., Barry Friedman Ltd., New York, 2005, pp. 70-71, 101

Paola Antonelli, Jonathan Safran Foer, Marie-Laure Jousset, *Ron Arad: No Discipline*, exh. cat., Museum of Modern Art, New York, 2009, pp. 96-97

Design

London Auction / 2 November 2022 / 2pm GMT



82

Hervé van der Straeten

'Bubble Gum' table, model no. 477

2017

'Black Beauty' granite, patinated bronze.

73.8 cm (29 in.) high, 172 cm (67 3/4 in.) diameter

Number 1 from the edition of 20. Underside with plaque with embossed artist's logo and incised 1/20.

Estimate

£25,000 — 35,000

[Go to Lot](#)



Provenance

Acquired directly from the artist by the present owner

Literature

Muriel Brandolini, *The World of Muriel Brandolini*, New York, 2011, p. 176 for a similar example

Design

London Auction / 2 November 2022 / 2pm GMT



83

Seguso

Pair of ceiling lights

circa 1940

Coloured *corroso* glass, brass.

Each: 72.5 cm (28 1/2 in.) drop

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

Estimate

£7,000 — 9,000 ‡

[Go to Lot](#)



83

Seguso

Provenance

Private collection, Venice

Design

London Auction / 2 November 2022 / 2pm GMT



84 Σ

George Nakashima

Extendable trestle table

designed 1944, executed 1958

American black walnut, East Indian rosewood.

73 x 183 x 103 cm (28 3/4 x 72 x 40 1/2 in.), fully extended

Executed by George Nakashima Woodworkers, New Hope, United States. Underside inscribed *Hoffman*, partially faded. Together with a copy of the original order card.

Estimate

£10,000 — 15,000 \pm

[Go to Lot](#)



Provenance

Dr. Jules Hoffman, Tenafly, acquired directly from the artist, 1958

Thence by descent

Rago Auctions, Lambertville, 'Modern Design', 13 May 2020, lot 127

Acquired from the above by the present owner

Literature

George Nakashima, *The Soul of a Tree: A Woodworker's Reflections*, Tokyo, 1981, p. 188 for a drawing of a similar example

Mira Nakashima, *Nature, Form & Spirit: The Life and Legacy of George Nakashima*, New York, 2003, pp. 68-69 for a similar example



85

Simone ten Hompel

Flatware, six dishes and three beakers

1999-2003

Two serving spoons: sterling silver

Two other serving spoons: oxidised sterling silver

Four further serving spoons: Precious metal

One fork: Sterling silver

Two other forks: Precious metal

Dessert spoons, large teaspoons, teaspoons, five

dishes and beakers: Sterling silver

One dish: Oxidised sterling silver

Largest utensil: 37.5 cm (14 3/4 in.) long

Largest dish: 0.5 x 30 x 30 cm (0 1/4 x 11 3/4 x 11 3/4 in.)

Each beaker: 6.5 cm (2 1/2 in.) high, 6.6 cm (2 5/8 in.) diameter

Comprising eight serving spoons, three serving forks, four dessert spoons, six large teaspoons, six teaspoons, six dishes and three beakers. Four serving spoons, one fork, each dessert spoon, each large teaspoon, each teaspoon, each dish and each beaker impressed with London Assay Office hallmarks. Four other serving spoons and two other serving forks impressed with artist's mark and *StH*.

Estimate

£5,000 — 7,000 ♣

[Go to Lot](#)



Provenance

Acquired directly from the artist by the present owner, circa 1999-2003

Literature

John Snelson, 'Il gioco delle parti', *Architectural Digest*, no. 287, Milan, April 2005, one fork and three spoons illustrated p. 289

'Simone ten Hoppel: Conversations with metal', *Crafts*, no. 262, September/October 2016, p. 76 for similar examples of the spoons, p. 78 for similar examples of the beakers, p. 83 for a similar example of the forks

Metalsmith, vol. 38, no. 2, 2018, pp. 37-39 for similar examples of the spoons, pp. 38, 41 for similar examples of the beakers

Design

London Auction / 2 November 2022 / 2pm GMT



86

Gianmaria Potenza

Illuminated low table, model no. L/60

circa 1974

Glass, coloured glass *murrina*.

44.8 cm (17 5/8 in.) high, 38.9 cm (15 3/8 in.) diameter

Executed by master glassblower Lino Tagliapietra for
La Murrina, Murano, Italy.

Estimate

£2,000 — 3,000 Ω

[Go to Lot](#)



Provenance

Galleria Scaletta di Vetro, Milan

Acquired from the above by the present owner, 1999

Literature

La Murrina, sales catalogue, Murano, 1974, n.p.

Design

London Auction / 2 November 2022 / 2pm GMT



87

Fontana Arte

Set of four rare wall lights, model no. 1911

circa 1961

Glass, brass.

Each: 41.2 x 15 x 23.8 cm (16 1/4 x 5 7/8 x 9 3/8 in.)

Manufactured by Fontana Arte, Milan, Italy.

Estimate

£5,000 — 7,000 ‡

[Go to Lot](#)



Fontana Arte

Provenance

Private collection, Milan

Literature

Fontana Arte: Illuminazione, sales catalogue, Milan, 1961, p. 67

Design

London Auction / 2 November 2022 / 2pm GMT



88

Carlo Nason

Rare floor lamp


circa 1983

Coloured *bullicante* glass, brass.

173.5 cm (68 1/4 in.) high

Produced by A. V. Mazzega, Murano, Italy.

Estimate

£4,000 — 6,000 

[Go to Lot](#)



Provenance

Private collection, Milan

Literature

A.V. Mazzega, sales catalogue, 1983, n.p. for a similar example

Design

London Auction / 2 November 2022 / 2pm GMT



89

Giò Pomodoro

Unique dining table

1987

Nero Belgio, Giallo Siena and Bianco Statuario marble, bronze.

76.6 x 220.1 x 83.9 cm (30 1/8 x 86 5/8 x 33 in.)

Estimate

£15,000 — 20,000

[Go to Lot](#)



Provenance

Galleria Bellora, Milan

Christie's, Paris, 'Arts Décoratifs du 20ème Siècle', 19 May 2005, lot 66

Acquired from the above by the present owner

Design

London Auction / 2 November 2022 / 2pm GMT



90

Poul Kjærholm

Armchair, model no. PK 12

designed circa 1962, manufactured 1967-1977

Chrome-plated steel, leather.

77.8 x 63.4 x 47.5 cm (30 5/8 x 24 7/8 x 18 3/4 in.)

Manufactured by E. Kold Christensen, Copenhagen, Denmark. Side joint impressed *DENMARK*.

Estimate

£2,000 — 3,000

[Go to Lot](#)



Provenance

Pierre Bergé & Associés, Brussels, 'Mobilier Scandinave', March 28, 2010, lot 149
Acquired from the above

Literature

Christoffer Harlang, Keld Helmer-Petersen and Krestine Kjærholm, eds., *Poul Kjærholm*,
Copenhagen, 2001, pp. 110-11
Michael Sheridan, *The Furniture of Poul Kjærholm: Catalogue Raisonné*, New York, 2007, pp.
134-37

Design

London Auction / 2 November 2022 / 2pm GMT



91

Yoichi Ohira

'Pioggia d'Inverno' vase

2000

Hand-blown glass canes, *inciso* surface.

17.5 cm (6 7/8 in.) high

Executed by Livio Serena, master glassblower, and Giacomo Barbini, master cutter and grinder, Murano, Italy. Underside incised *Yoichi Ohira/m° L. Serena/m° G. Barbini/1 / 1 unico/Friday 28 april, 2000/murano* and with artist's cipher.

Estimate

£6,000 — 8,000 ‡

[Go to Lot](#)



Provenance

Private collection, Japan

Literature

Barry Friedman ed., *Yoichi Ohira: A Phenomenon in Glass*, New York, 2002, illustrated pp. 213, 382

Design

London Auction / 2 November 2022 / 2pm GMT



92

Ettore Sottsass, Jr.

Pair of side tables

circa 1983

Marble, painted steel.

Each: 52.5 cm (20 5/8 in.) high, 50 cm (19 5/8 in.) diameter

Estimate

£3,000 — 5,000 †

[Go to Lot](#)



Provenance

Private collection, Milan

Literature

Jean Pigozzi, Ettore Sottsass et al., *Sottsass Associates*, New York, 1988, pp. 95-97

Hans Höger, *Ettore Sottsass jun.: Designer, Artist, Architect*, Berlin, 1993, pp. 104-05

Design

London Auction / 2 November 2022 / 2pm GMT



93

Gino Sarfatti

Rare floor lamp, model no. 1079

circa 1971

Painted aluminium, painted steel, painted iron,
chrome-plated steel, rubber.

112 cm (44 1/8 in.) high

Manufactured by Arteluce, Milan, Italy. Interior of
shade with manufacturer's label printed *AL/MILANO*
ARTELUCE.

Estimate

£5,000 — 7,000 ‡

[Go to Lot](#)



Provenance

Private collection, Como

Phillips, London, 'Design', 25 September 2008, lot 88

Acquired from the above by the present owner

Literature

Marco Romanelli and Sandra Severi, *Gino Sarfatti: Opere Scelte 1938-1973*, Milan, 2012, pp. 331, 455

Design

London Auction / 2 November 2022 / 2pm GMT



94

Fede Cheti

Love seat

circa 1951

Fabric, walnut.

71 x 105.8 x 67.9 cm (27 7/8 x 41 5/8 x 26 3/4 in.)

Estimate

£4,000 — 6,000 Ω

[Go to Lot](#)



Provenance

Private collection, Milan

Literature

Domus, no. 258, May 1951, n.p.

Domus, no. 262, September 1951, n.p.

Design

London Auction / 2 November 2022 / 2pm GMT



95

Tomaso Buzzi

Chandelier, model no. 5202

circa 1933

Incamiato lattimo glass and cordonato lattimo glass with applied gold leaf, brass.

128 x 75.6 x 75.6 cm (50 3/8 x 29 3/4 x 29 3/4 in.)

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

Estimate

£12,000 — 18,000 Ω

[Go to Lot](#)



Provenance

Private collection, Rome

Thence by descent to the present owner

Literature

Anna Venini Diaz de Santillana, *Venini Catalogue Raisonné 1921-1986*, Milan, 2000, p. 259

Franco Deboni, *Venini Glass: Its History, Artists and Techniques, Volume 1*, Turin, 2007, pl. 157

Marino Barovier and Carla Sonogo, *Tomaso Buzzi alla Venini*, Milan, 2014, p. 413

Marino Barovier and Carla Sonogo, *Venini: Luce 1921-1985*, exh. cat., Le Stanze del Vetro, Venice, 2022, p. 520

Design

London Auction / 2 November 2022 / 2pm GMT



96

Paolo Buffa

Table

circa 1940

Oak, oak-veneered wood.

76 cm (29 7/8 in.) high, 119.8 cm (47 1/8 in.) diameter

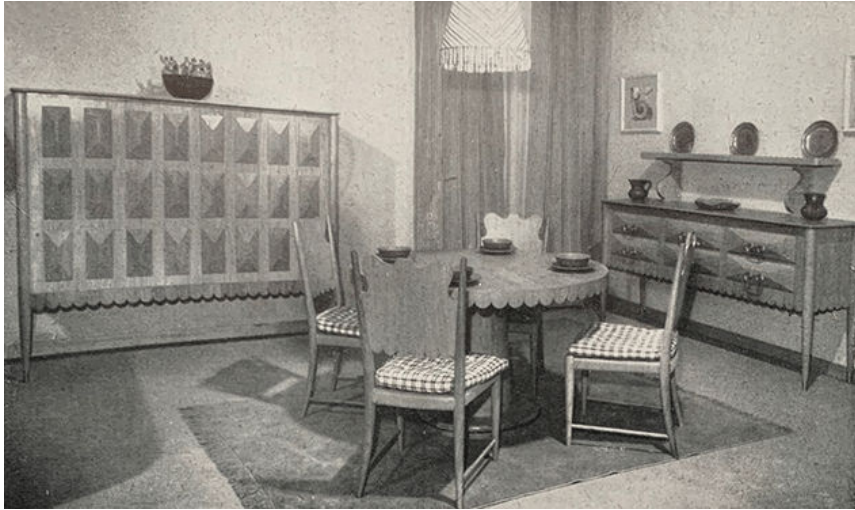
Executed by Quarti, Milan, Italy. Together with a certificate from the Paolo Buffa Archive.

Estimate

£5,000 — 7,000 Ω

[Go to Lot](#)





The present model table in a period photograph, circa 1945. Photo: Roberto Aloi, *L'Arredamento Moderno, Terza Serie*, Milan, 1945

Provenance

Private collection, Milan

Literature

Roberto Aloi, *L'Arredamento Moderno, Terza Serie*, Milan, 1947, fig. 593

Design

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97

Venini

Mirror, model no. 75

circa 1939

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

59.8 x 48.1 x 4.7 cm (23 1/2 x 18 7/8 x 1 7/8 in.)

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

Estimate

£4,000 — 5,000 ‡

[Go to Lot](#)



Provenance

Private collection, Milan

Literature

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

Franco Deboni, *Venini Glass: Its History, Artists and Techniques, Volume 1*, Turin, 2007, pl. 44C

Design

London Auction / 2 November 2022 / 2pm GMT



98

Gio Ponti

Headboard with integrated bedside tables, picture frame and drawer unit

circa 1955

Walnut, walnut-veneered wood, glass, brass.

99.6 x 349 x 49.5 cm (39 1/4 x 137 3/8 x 19 1/2 in.)

Possibly executed by Fratelli Radice, Milan, Italy.

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

Estimate

£12,000 — 18,000 †

[Go to Lot](#)



Effortless Cohesion In A Bedroom

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

This Milanese commission for a headboard with integrated bedside tables, picture frame and drawer unit, was undertaken in the late 1950s. Yet the concept was born in 1951 when Ponti achieved great notoriety for his Hotel Bedroom at the 9th Triennale in Milan. His contribution to that experimental exhibition led to a string of private bedroom commissions through the 1950s, all the way to the present lot and wall-mounted unit with shelves (Lot 99).



Gio Ponti's design for a hotel room exhibited at the 9th Triennale in Milan, 1951. Photo: Gio Ponti Archives

There are even earlier historical precedents in Ponti's oeuvre for this type of design. Already in the

late 1940s Ponti had formulated a method of organizing and gathering items in the living room such as shelves, drawers, containers, and lighting, which came to full realisation in the 1948 Cremaschi apartment. This is where Ponti introduced his *pareti attrezzate*, a furniture system he continued to design in the 1950s that can function as a storage organiser, as a partition and/or as a method to enliven the domestic environment.



A *parete attrezzata*, a furniture system that can function as a storage organiser and method to enliven the domestic environment, circa 1953 Photo: Gio Ponti Archives

In the wake of this idea came one of Ponti's most recognisable iconic designs, the organiser headboard, which involved the strategic placement of shelves, drawer units, and reading lights. In versions developed for commercial hotel rooms many features were integrated in the bedheads: telephones, radios, light switches, and cigarette lighters. Of course, these headboard models and related bedroom furniture exhibit a wide range of Ponti's idiosyncratic profiles, each graceful, tapering, and visually weightless.



An organiser headboard in Gio Ponti's home in via Dezza, Milan Photo: Gio Ponti Archives

Some of the private commissions turned out to be more demanding than expected to satisfy the clients requirements. At least, this is we can guess when analysing the many surprising details of this circa 1955 suite. Possibly made by Fratelli Radice, who were among a group of his three preferred *ebanisti* together with Giordano Chiesa and Egidio Proserpio, all known for their exceedingly high quality standards.

The bedside wall unit is configured into a lengthy rectangular expanse, almost three and half metres of carefully selected walnut timbers, rhythmically studded with cantilevered units of various dimensions. Two identical sets of three elements are stacked on either side of the bed: a

bedside shelf delicately balanced on a split brass leg, a thin drawer is suspended above, and on top, striking illuminated framed display nooks. This repetition on a horizontal axis is contrasted with the physical and visual weight differences in the vertical stack. Ponti further challenges this pleasant symmetry by placing a visibly heavier double drawer unit at the extreme right on the same graceful split brass leg as the feather-light shelf on the left. These tensions and juxtapositions characteristic of Baroque Architecture are Ponti's response to some of the Modernist orthodoxy of his times.

Ponti expanded this archetype in four additional pieces for the same bedroom (Lot 99); together, they are meant to animate the side wall of the same bedroom with a visually exciting and comforting arrangement of elements open to some variations while reflecting his idiosyncratic, tectonic visual reading of reality. The four distinct parts display an elaborate scheme of symmetries and asymmetries: a solitary picture frame is paired with two thick cantilevered glass shelves mounted on walnut panels. This complex, and likewise sober object hangs above a five-panel cabinet whose pleasing geometry is reminiscent of Ponti's own Pirelli Tower.

Again in this group, as in most Ponti designs, there is a repetitive orchestration of contrasts and counterpoints, voids and solids, and an impressive rhythm of shadow lines. It is a perfect demonstration of his long quest for organised and satisfying interaction with practical objects in interior spaces. After decades of rethinking the bedroom suite and many different iterations, Ponti's way of obtaining a sense of effortless cohesion from a multitude of elements and intentions comes to its ultimate result in this commission.

Provenance

Private collection, Milan

Literature

Domus, no. 289, December 1953, n.p. for a comparable example

Domus, no. 315, February 1956, n.p. for a comparable example

Ugo La Pietra, ed., *Gio Ponti: L'arte si innamora dell'industria*, New York, 2009, pp. 184-87 for comparable examples

Design

London Auction / 2 November 2022 / 2pm GMT



99

Gio Ponti

Wall-mounted unit and shelves with integrated picture frame

circa 1955

Walnut, walnut-veneered wood, glass, brass.

96 x 146 x 51 cm (37 3/4 x 57 1/2 x 20 1/8 in.)

Possibly produced by Fratelli Radice, Milan, Italy.

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

Estimate

£5,000 — 7,000 †

[Go to Lot](#)



Provenance

Private collection, Milan

Literature

Ugo La Pietra, ed., *Gio Ponti: L'arte si innamora dell'industria*, New York, 2009, p. 189 for comparable examples

Design

London Auction / 2 November 2022 / 2pm GMT



100

Fontana Arte

Pair of wall lights

circa 1958

Coloured glass, glass, brass.

Each: 47 x 18.8 x 10.3 cm (18 1/2 x 7 3/8 x 4 in.)

Manufactured by Fontana Arte, Milan, Italy.

Estimate

£5,000 — 7,000

[Go to Lot](#)



Provenance

Private Collection, Milan

Literature

Vitrum: Lastre di vetro e cristallo, no. 100, February 1958, p. 41

Laura Falconi, ed., *Luci e trasparenze: Fontana Arte Millenovecentotrenta-millenovecentocinquanta*, exh. cat., Galleria Babuino Novecento, Rome, 2006, pp. 57, 91

Design

London Auction / 2 November 2022 / 2pm GMT



101

Gio Ponti

Low table

circa 1956

Marble, walnut-veneered wood, brass.

42.8 x 149.7 x 50.2 cm (16 7/8 x 58 7/8 x 19 3/4 in.)

Produced by Vittorio Bega Arredamenti, Bologna, Italy. Together with a certificate of expertise from the Gio Ponti Archives.

Estimate

£12,000 — 18,000

[Go to Lot](#)



101

Gio Ponti

Provenance

Private collection, Fregene, commissioned directly from the designer, circa 1956

Cambi, Milan, 'Fine Design', 20 November 2018, lot 20

Acquired from the above by the present owner



102

Angelo Lelii

Nine-armed ceiling light

circa 1958

Glass, brass, painted brass.

31 x 122 x 119 cm (12 1/4 x 48 x 46 7/8 in.)

Manufactured by Arredoluce, Monza, Italy.

Estimate

£6,000 — 8,000 †

[Go to Lot](#)



Provenance

Private collection, Monza and Brianza

Literature

Alessandro Padoan, Alessandro Palmaghini and Anty Pansera, *Arredoluce: Catalogo Ragionato 1943-1987*, Milan, 2018, pp. 193, 314 for a similar example

Design

London Auction / 2 November 2022 / 2pm GMT



103

Gio Ponti

Pair of 'Continuum' armchairs

circa 1963

Rattan, fabric.

Taller: 104 x 57 x 87 cm (40 7/8 x 22 1/2 x 34 1/4 in.)

Manufactured by Bonacina, Lurago d'Erba, Italy.

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

Estimate

£7,000 — 9,000 ‡

[Go to Lot](#)



Provenance

Private collection, Pistoia

Literature

Lisa Licitra Ponti, *Gio Ponti: The Complete Work 1923-1978*, London, 1990, p. 222

Laura Falconi, ed., *Gio Ponti: Interiors, Objects, Drawings, 1920-1976*, Milan, 2010, p. 191

Sophie Bouilhet-Dumas, Dominique Forest and Salvatore Licitra, eds., *Gio Ponti: Archi-designer*, Paris, 2018, pp. 14-15, 260

Design

London Auction / 2 November 2022 / 2pm GMT



104

Joseph-André Motte

Lounge chair


circa 1949

Rattan, beech, painted steel.

72.2 x 77.3 x 69.8 cm (28 3/8 x 30 3/8 x 27 1/2 in.)

Produced by Rougier, France.

Estimate

£6,000 — 8,000 

[Go to Lot](#)



Provenance

Galerie Jean-François Foucher, Paris
Private collection, Paris, acquired from the above
WA Design Gallery, Paris
Acquired from the above by the present owner

Literature

'Le prestige du Rotin', *Art et Industrie XXVII*, 1953, p. 46
'Al "Salon des arts menagers" a Parigi', *Domus*, no. 284, July 1953, p. 62
Michel Weill, 'L'appartement subtil', *La Maison Française*, no. 103, December 1956-January 1957, p. 41
Patrick Favardin, ed., *Les Décorateurs des Années 50*, Paris, 2002, pp. 240-41

Design

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105

Charlotte Perriand

'Nuage' wall-mounted shelf

circa 1959

Oak-veneered wood, painted aluminium, aluminium.

71 x 236.5 x 34.1 cm (27 7/8 x 93 1/8 x 13 3/8 in.)

Estimate

£30,000 — 50,000

[Go to Lot](#)



Provenance

Private collection, France

Literature

Jacques Barsac, *Charlotte Perriand: Un Art d'habiter 1903-1959*, Paris, 2005, pp. 400, 403, 405, 415-17, 420, 422

Jacques Barsac, *Charlotte Perriand: Complete Works, Volume 2, 1940-1955*, Paris, 2015, pp. 450-51, 468-70

François Laffanour, *Living with Charlotte Perriand*, Paris, 2019, pp. 108, 126, 239

Charlotte Perriand: Inventing a New World, exh. cat., Fondation Louis Vuitton, Paris, 2019, pp. 313, 320, 325

Design

London Auction / 2 November 2022 / 2pm GMT



106

Pierre Guariche

Pair of adjustable wall lights, model no. G5

circa 1951

Painted aluminium, brass, painted steel.

Each: 79 x 12.1 x 50 cm (31 1/8 x 4 3/4 x 19 5/8 in.), as shown

Produced by ARHEC, France.

Estimate

£5,000 — 7,000

[Go to Lot](#)



Provenance

Private collection, Paris

Literature

Dominique Forest, ed., *Mobi Boom: L'explosion du Design en France 1945-1975*, exh. cat., Paris, 2010, pp. 80-81

Delphine Jacob, Lionel Blaisse, Aurélien Jeauneau, *Pierre Guariche: Luminaires, Mobilier, Architecture d'intérieur*, Paris, 2020, pp. 51, 62

Design

London Auction / 2 November 2022 / 2pm GMT



107

Hans J. Wegner

Pair of bar cabinets, model no. AT34

circa 1956

Teak, steel, oak, laminated wood, brass.

Each: 49.2 x 49.9 x 52 cm (19 3/8 x 19 5/8 x 20 1/2 in.),
closed

49.2 x 49.9 x 87 cm (19 3/8 x 19 5/8 x 34 1/4 in.), open

Produced by Andreas Tuck, Odense, Denmark.

Underside of one impressed *FABRIKAT: ANDR. TUCK/
ARKITEKT: HANS J. WEGNER/DENMARK/MADE IN/
DENMARK.* Underside of other impressed *ANDR.*

*TUCK/ DESIGN HANS J. WEGNER/ MADE IN
DENMARK/FURNITURE MAKERS/ DANISH/
CONTROL.*

Estimate

£8,000 — 12,000 ‡

[Go to Lot](#)



Provenance

Private collection, Copenhagen

Literature

Johan Møller Nielsen, *Wegner en Dansk Møbelkunstner*, Copenhagen, 1965, p. 60

Christian Holmsted Olesen, *Wegner: Just One Good Chair*, Berlin, 2018, p. 232

Design

London Auction / 2 November 2022 / 2pm GMT



108 Σ

Émile-Jacques Ruhlmann

'Tivo' side chair

circa 1918

Brazilian kingwood-veneered wood, leather, ivorine.

67.8 x 38.7 x 52.1 cm (26 3/4 x 15 1/4 x 20 1/2 in.)

Estimate

£2,500 — 3,500

[Go to Lot](#)



Provenance

Galerie Anne-Sophie Duval, Paris

Acquired from the above by the present owner, 1980s

Literature

Florence Camard, *Ruhlmann: Master of Art Déco*, New York, 1984, pp. 99, 181, 254

Emmanuel Bréon and Rosalind Pepall, eds., *Ruhlmann: Un Genie de l'Art Déco*, exh. cat., Musée des Années 30, Paris, 2001, p. 162

Florence Camard, *Jacques-Émile Ruhlmann*, New York, 2011, pp. 124, 140

Design

London Auction / 2 November 2022 / 2pm GMT



109

Seguso

Pair of ceiling lights

1940s

Pulegoso glass, nickel-plated brass.

Each: 77.6 cm (30 1/2 in.) drop

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

Estimate

£7,000 — 9,000 ‡

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109

Seguso

Provenance

Private collection, Asti

Design

London Auction / 2 November 2022 / 2pm GMT



110

Line Vautrin

Table lamp

circa 1960

Coloured glass, *Talose* resin, paper shade.

50.2 cm (19 3/4 in.) high, including shade

Together with a certificate of authenticity from the
Comité Line Vautrin.

Estimate

£15,000 — 25,000 †

[Go to Lot](#)



Provenance

Private collection, Brussels

Thence by descent to the present owner

Literature

Patrick Mauriès, *Line Vautrin: Miroirs*, Paris, 2004, p. 80

Design

London Auction / 2 November 2022 / 2pm GMT



111 Σ

Jean-Michel Frank

Unique canapé, designed for Robert Chevalier, Épinal

circa 1927

Brazilian rosewood, fabric.

95 x 149 x 86 cm (37 3/8 x 58 5/8 x 33 7/8 in.)

Produced by Chanaux & Company, Paris, France.

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

Estimate

£12,000 — 18,000

[Go to Lot](#)



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

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



The present canapé in Robert Chevalier's residence, Épinal, France Photo: Pierre-Emmanuel Martin-Vivier, *Jean-Michel Frank: l'Etrange Luxe du Rien*, Paris, 2006

Provenance

Robert Chevalier, Épinal

Thence by descent

Private Collection, France, circa 1970

Hôtel Drouot auction, Paris, 1984

Acquired from the above

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

Galerie Marchilhac, Paris, acquired from the above

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

Acquired from the above by the present owner

Literature

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

Design

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112

Maison Desny

Vase

circa 1932

Chrome-plated brass, ebonised wood.

22 x 19.3 x 9.1 cm (8 5/8 x 7 5/8 x 3 5/8 in.)

Manufactured by Maison Desny, Paris, France.

Underside impressed *DESNY PARIS/MADE IN FRANCE/DEPOSE* and with manufacturer's mark.

Estimate

£4,000 — 6,000

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Literature

Raphaele Bille, et. al, *Moderne Maharajah: Un Meceñe des Annees 1930*, exh. cat., Musée des Arts Décoratifs, Paris, 2020, p. 92

Design

London Auction / 2 November 2022 / 2pm GMT



PROPERTY FROM A PRIVATE COLLECTION, MONACO

113

Rena Dumas and Peter Coles

Folding armchair, from the 'Pippa' series

designed 1986, produced circa 1991

Pearwood, leather, brass.

80 x 86.2 x 52.2 cm (31 1/2 x 33 7/8 x 20 1/2 in.)

Produced by Hermès, Paris, France. Underside of seat impressed *HERMÈS/PARIS/MADE IN FRANCE*.

Estimate

£2,000 — 3,000 Ω

[Go to Lot](#)



Literature

Chloe Braunstein-Kriegel, *Rena Dumas: Une Architecture Intérieure*, Paris, 2019, p. 356

Design

London Auction / 2 November 2022 / 2pm GMT



PROPERTY FROM A PRIVATE COLLECTION, MONACO

114

Gabriella Crespi

Pair of 'Bar Ovale' cabinets, from the 'Menhir' series

designed 1976, produced 1979

Brass-covered wood, plastic-laminated wood.

Each: 76.9 x 60.5 x 40.4 cm (30 1/4 x 23 7/8 x 15 7/8 in.)

Numbers 46 and 47 from the production of circa 120 examples. Side of one impressed with facsimile signature *Gabriella Crespi/BREV.* 46 and side of other impressed with facsimile signature *Gabriella Crespi/BREV.* 47. Side of each with affixed designer's brass logo impressed with facsimile signature *Gabriella Crespi and ®.* Together with a certificate of authenticity from the Archivio Gabriella Crespi.

Estimate

£30,000 — 50,000 Ω

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Gabriella Crespi's Universe

Gabriella Crespi's delightful designs are iconic manifestations of her distinct style and creativity. To discover more about her inspiration for the eight objects she designed featured in this sale, Phillips asked her daughter, Elisabetta Crespi, to reveal more about the ideas and creative process behind her mother's spellbinding objects.

Phillips: Many of Gabriella Crespi's creations were designed as one-of-a-kind pieces. Could you tell us more about the clientele who loved and commissioned her pieces?

Elisabetta: During the 1950s, when my mother's business began, the first clients came through word of mouth of the Milanese aristocracy who were attracted by her early work. These first pieces consisted mainly of small and refined gifts and objects for the table or desk which were always executed in refined materials. By the 1960s, her clientele was increasingly varied, from show business personalities, fashion designers, shipping families and well-known entrepreneurs. Much of her work was executed on commission, of which many were prestigious. They included several embassy headquarters, royal families, and important residences around the world. I still remember when Shams Pahlavi, who used to come regularly to our showrooms in Milan and Rome, commissioned the entire 'Rising Sun' collection for his brother Reza Pahlavi's summer residence in Mauritius. Our customers knew that every piece of my mother's work was done by hand and that no two pieces would be the same. They also knew that her creations were not born following a trend and did not follow the rules of mass production, so it did not matter if the production time was much longer.

Phillips: A diverse and unexpected combination of materials characterises Gabriella Crespi's creations. In particular, the 'Yang Yin' desk with integrated bookcase perfectly exemplifies this choice. The imposing steel of the desk strikingly contrasts with the lightness of the acrylic used for the bookcase. What was the inspiration for this object?

Elisabetta: The 'Yang Yin' series dates to 1979 and in addition to the desk-bookcase, it included a dining table, a bar cabinet, and a large block sculpture 'Armadio'. My mother always stated that her greatest source of inspiration was the Universe, with its opposing but always complementary forces, from which every form of life originates. The entire collection was influenced by this concept and the present lot is one of the very few examples made of two very different materials that reflect my mother's thinking very well. An example made from the same materials was exhibited in September 1982 at the *Museo della Scienza e della Tecnica* in Milan as part of the exhibition '1 Plurimi di Gabriella Crespi 1970-1982'.



The present model desk with integrated bookcase on display at the Museo della Scienza e della Tecnica, Milan, 1982. Photo: Archivio Gabriella Crespi

Phillips: The 'Rising Sun' series is one of Gabriella Crespi's most iconic creations, of which the artist also had many pieces in her home in Milan. Could you tell us about the creative process behind this series?

Elisabetta: The Sun was the great source of inspiration behind the 'Rising Sun' series which was executed between 1973 and 1975. Through the skilled hands of our artisans, Malacca and manao canes were almost always juxtaposed with brass details and brought to life her dining tables, defined by long rays that sprang from a central golden 'sun', as well as the chairs that surrounded them. There were also mushroom-shaped lamps, mirrors, screens, trays, candlesticks and smaller

size objects with the same characteristics in this series. Rattan was a natural material much loved by my mother because it was strong and flexible at the same time, and because the upwards projecting canes gave her the impression of infinity. Through this material, she wanted to break the boundaries between interior and exterior, something she had always imagined as was evident in her houses. Our craftsmen executed the prototypes and the designs of this series with extreme precision until the mid-1980s. My mother then decided to pursue her spiritual path in India where she lived for almost twenty years in the foothills of the Himalayas.



The present model dining table and 'Fungo' table lamp in Gabriella Crespi's Milanese apartment, 1978. Photos: Archivio Gabriella Crespi

Phillips: The unconventionality of the names Gabriella Crespi chose for her furniture is another key feature of her artistic contribution. Where did the choice come from to call 'Mehnir' and 'Plurimi' two of her furniture series from which the Oval Bars and the 2000 coffee table?

The choice of names for her works or series often had a symbolic meaning for my mother. 'Plurimi' was the name she gave to her series of metamorphic tables created between 1970 and 1982, in which the main feature was the plurality of forms and functions. A sentence by Gorakhnat that my mother quoted in her book written following her return from India, reflects the meaning very well: 'Plurality dances on the bosom of Unity, Matter plays in the heart of the Spirit.' The 'Mehnir' series takes its name from the large monolithic stones that were erected in various parts the world in different prehistoric periods. These furniture-sculptures, designed between 1976 and 1978, which could also be placed in the centre of a room, ushered in the era of free-standing furniture in contrast with the previous tradition of wall-mounted pieces.

Literature

Rosaria Zucconi and Doriana Torriero, 'Fuga nel Tempo', *Elle Decor Italia*, April 2015, p. 294

Design

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PROPERTY FROM A PRIVATE COLLECTION, MONACO

115

Gabriella Crespi

'Yang Yin' adjustable desk with integrated bookcase, from the 'Plurimi' series

circa 1979

Stainless steel covered wood, acrylic, lacquered wood, painted wood, nickel-plated brass, chrome-plated steel.

77 x 116 x 82 cm (30 3/8 x 45 5/8 x 32 1/4 in.)

Number 43 from the production of circa 70 examples.

Front impressed with facsimile signature *Gabriella Crespi/BREV. 43* and with affixed designer's brass logo impressed with facsimile signature *Gabriella Crespi* and ®. Together with a certificate of authenticity from the Archivio Gabriella Crespi.

Estimate

£35,000 — 55,000 ₤

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Literature

Patrick Favardin and Guy Bloch-Champfort, *Les Décorateurs des Années 60-70*, Paris, 2007, pp. 138-39 for a similar example

Gabriella Crespi, *Il Segno e lo Spirito: Mobili, Plurimi, Sculture e Gioielli*, exh. cat., Palazzo Reale, Milan, 2011, pp. 16, 27, 32, 79

Pierluigi Masini, *Gabriella Crespi: Spirito e Materia, Arte e Design*, 2018, p. 96

Design

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PROPERTY FROM A PRIVATE COLLECTION, MONACO

116

Gabriella Crespi

Large 'Fungo' table lamp, from the 'Rising Sun' series

circa 1973

Malacca rattan, brass.

96.8 cm (38 1/8 in.) high, 71.4 cm (28 1/8 in.) diameter

Base and top of shade impressed with facsimile
signature *Gabriella Crespi* and the designer's logo.

Together with a certificate of authenticity from the
Archivio Gabriella Crespi.

Estimate

£4,000 — 6,000 Ω

[Go to Lot](#)



Literature

Patrick Favardin and Guy Bloch-Champfort, *Les Décorateurs des Années 60-70*, Paris, 2007, p. 143

Gabriella Crespi, *Il Segno e lo Spirito: Mobili, Plurimi, Sculture e Gioielli*, exh. cat., Palazzo Reale, Milan, 2011, pp. 23, 113

Pierluigi Masini, *Gabriella Crespi: Spirito e Materia, Arte e Design*, Bologna, 2018, pp. 16, 21, 28, 130

Design

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PROPERTY FROM A PRIVATE COLLECTION, MONACO

117

Gabriella Crespi

Low table, model no. 687, from the 'Rising Sun' series

circa 1975

Malacca rattan covered wood, Malacca rattan, brass.
40.7 x 85.7 x 80.2 cm (16 x 33 3/4 x 31 5/8 in.)

Base of brass border impressed with facsimile
signature *Gabriella Crespi* and *BREV.* Together with a
certificate of authenticity from the Archivio Gabriella
Crespi.

Estimate

£4,000 — 6,000 Ω

[Go to Lot](#)



Literature

Gabriella Crespi, *Il Segno e lo Spirito: Mobile, Plurimi, Sculture e Gioielli*, exh. cat., Palazzo Reale, Milan, 2011, p. 113

Design

London Auction / 2 November 2022 / 2pm GMT



PROPERTY FROM A PRIVATE COLLECTION, MONACO

118

Gabriella Crespi

Extendable dining table, from the 'Rising Sun' series


circa 1975

Malacca rattan covered wood, brass.

73.8 x 216.3 x 122 cm (29 x 85 1/8 x 48 in.)

Base with affixed designer's brass logo impressed with facsimile signature *Gabriella Crespi* and ®. Together with a certificate of authenticity from the Archivio Gabriella Crespi.

Estimate

£12,000 — 18,000 

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Literature

Gabriella Crespi, *Il Segno e lo Spirito: Mobili, Plurimi, Sculture e Gioielli*, exh. cat., Palazzo Reale, Milan, 2011, pp. 40, 89, 110, 114

Pierluigi Masini, *Gabriella Crespi: Spirito e Materia, Arte e Design*, Bologna, 2018, pp. 16, 244

Design

London Auction / 2 November 2022 / 2pm GMT



PROPERTY FROM A PRIVATE COLLECTION, MONACO

119

Gabriella Crespi

Set of eight dining chairs, from the 'Rising Sun' series

circa 1975

Malacca rattan, vinyl.

Each: 94.5 x 48 x 56.2 cm (37 1/4 x 18 7/8 x 22 1/8 in.)

Back of each with brass label incised with facsimile signature *Gabriella Crespi*. Together with a certificate of authenticity from the Archivio Gabriella Crespi.

Estimate

£7,000 — 9,000 Ω

[Go to Lot](#)



Literature

Patrick Favardin and Guy Bloch-Champfort, *Les Décorateurs des Années 60-70*, Paris, 2007, p. 142

Gabriella Crespi, *Il Segno e lo Spirito: Mobile, Plurimi, Sculpture e Gioielli*, exh. cat., Palazzo Reale, Milan, 2011, p. 114

Pierluigi Masini, *Gabriella Crespi: Spirito e Materia, Arte e Design*, Bologna, 2018, p. 130

Design

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PROPERTY FROM A PRIVATE COLLECTION, MONACO

120

Gabriella Crespi

'Fungo' table lamp, from the 'Rising Sun' series

circa 1973

Malacca rattan, brass.

70.8 cm (27 7/8 in.) high, 45.4 cm (17 7/8 in.)
diameter

Top of shade impressed with facsimile signature
Gabriella Crespi and *BREV.* Base impressed with
facsimile signature *Gabriella Crespi*, partially faded.
Together with a certificate of authenticity from the
Archivio Gabriella Crespi.

Estimate

£3,000 — 5,000 Ω

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Literature

Patrick Favardin and Guy Bloch-Champfort, *Les Décorateurs des Années 60-70*, Paris, 2007, p. 136

Gabriella Crespi, *Il Segno e lo Spirito: Mobile, Plurimi, Sculpture e Gioielli*, exh. cat., Palazzo Reale, Milan, 2011, pp. 23, 113

Design

London Auction / 2 November 2022 / 2pm GMT



PROPERTY FROM A PRIVATE COLLECTION, MONACO

121

Gabriella Crespi

'2000' extendable coffee table, from the 'Plurimi' series

circa 1970

Stainless steel covered wood.

33.8 x 119.6 x 89.8 cm (13 1/4 x 47 1/8 x 35 3/8 in.),
closed

33.8 x 200.9 x 89.8 cm (13 1/4 x 79 1/8 x 35 3/8 in.),
fully extended

Together with a certificate of authenticity from the
Archivio Gabriella Crespi.

Estimate

£20,000 — 30,000 Ω

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Literature

Patrick Favardin and Guy Bloch-Champfort, *Les Décorateurs des Années 60-70*, Paris, 2007, p. 140

Gabriella Crespi, *Il Segno e lo Spirito: Mobili, Plurimi, Sculture e Gioielli*, exh. cat., Palazzo Reale, Milan, 2011, pp. 30, 63-65

Pierluigi Masini, *Gabriella Crespi: Spirito e Materia, Arte e Design*, Bologna, 2018, pp. 82-83

Design

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122

Gio Ponti

Coffee table

circa 1953

Walnut, glass, brass.

42.2 cm (16 5/8 in.) high, 109.8 cm (43 1/4 in.) diameter

Executed by Giordano Chiesa, Milan, Italy. Together with a certificate of expertise from the Gio Ponti Archives.

Estimate

£15,000 — 20,000 ₤

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Provenance

Private collection, Venice

Literature

Marco Romanelli, *Gio Ponti: A World*, Milan, 2002, p. 68

Ugo La Pietra, ed., *Gio Ponti: L'Arte si innamora dell'industria*, New York, 2009, pp. 200-01

Image Currently
Unavailable

123

Gino Sarfatti and Vittoriano Viganò

Adjustable floor lamp, model no. 1049

circa 1951

Painted aluminium, brass, limestone.

205 cm (80 3/4 in.) high, as shown

Manufactured by Arteluce, Milan, Italy. Interior of each shade with manufacturer's paper label printed *AL/MILANO/ARTELUCE*.

Estimate

£18,000 — 24,000 †

[Go to Lot](#)



Provenance

Private collection, Taranto

Literature

Marco Romanelli and Sandra Severi, *Gino Sarfatti: Opere Scelte 1938-1973*, Milan, 2012, pp. 19, 66, 449

Design

London Auction / 2 November 2022 / 2pm GMT



124 Σ

Gio Ponti

Bench

circa 1938

Birch-veneered wood, maple-veneered wood, Brazilian rosewood, fabric.

51.6 x 90.6 x 42.6 cm (20 3/8 x 35 5/8 x 16 3/4 in.)

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

Estimate

£4,000 — 6,000 Ω

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124

Gio Ponti

Provenance

Private collection, Milan

Design

London Auction / 2 November 2022 / 2pm GMT



125

Max Ingrand

Pair of wall lights

circa 1955

Coloured glass, glass, brass.

Each: 53.4 x 30.5 x 10 cm (21 x 12 x 3 7/8 in.)

Manufactured by Fontana Arte, Milan, Italy.

Estimate

£10,000 — 15,000 ‡

[Go to Lot](#)



Provenance

Private collection, Bologna

Literature

Franco Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand*, Turin, 2012, fig. 332