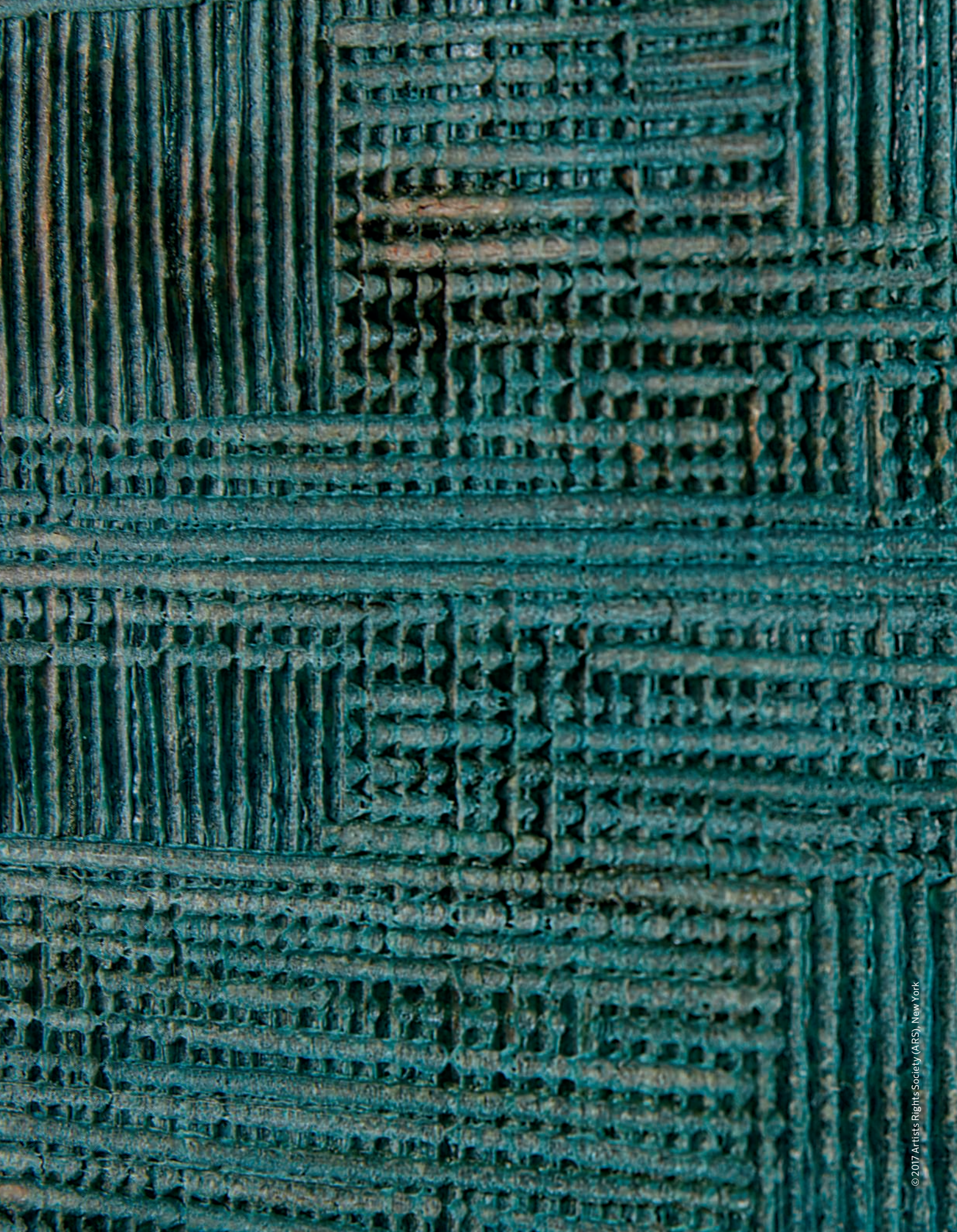




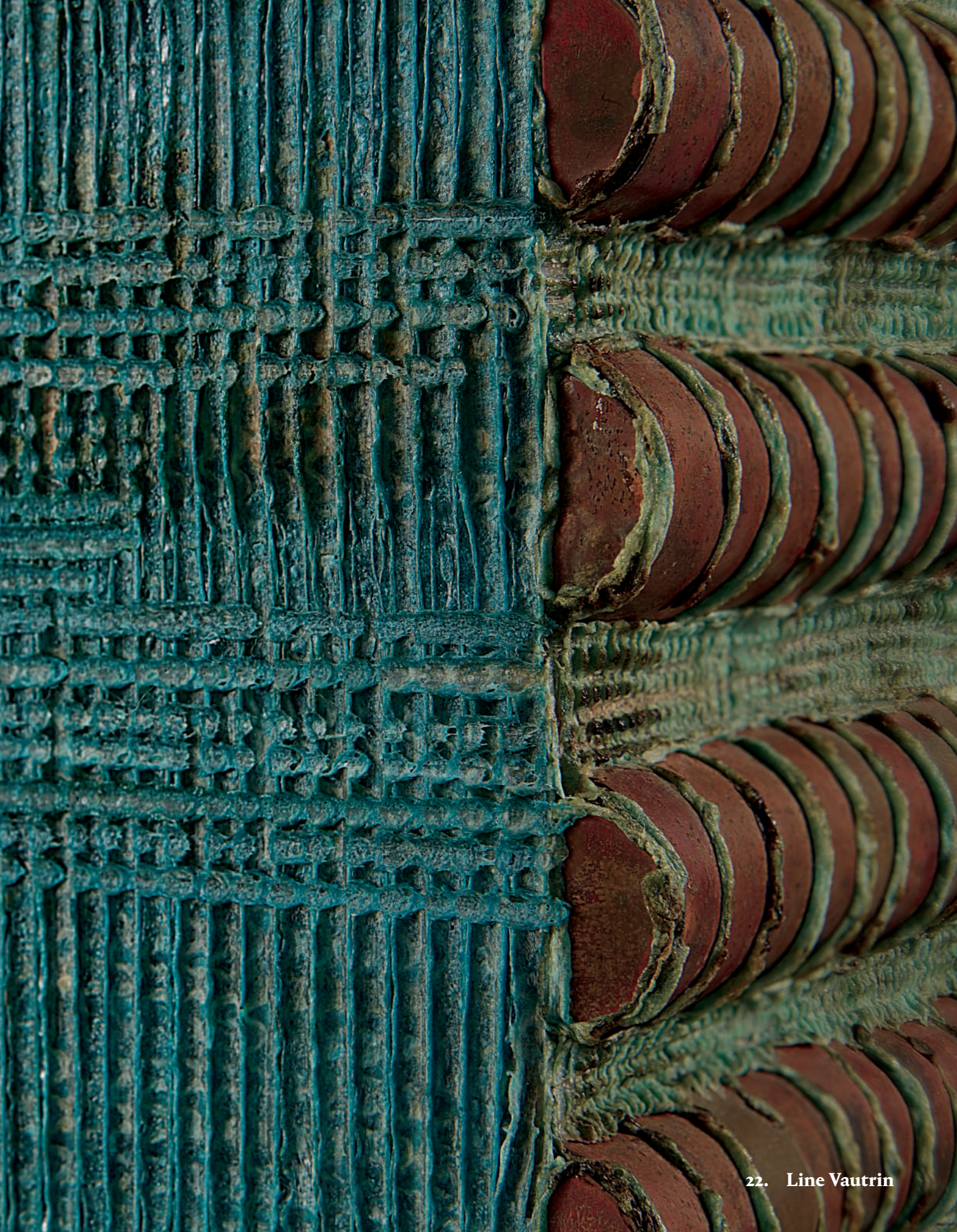
PHILLIPS

**Design Day Sale**  
*New York, 12 December 2017*























**Design Day Sale.**



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## I. Carlo Scarpa 1906-1978

*Mirror, model no. 30*

circa 1937

*Pesante battuto* iridescent glass, mirrored glass, brass.

15 x 13 x 3 in. (38.1 x 33 x 7.6 cm)

Produced by Venini & C., Murano, Italy. Back plate impressed

*MADE IN ITALY* twice and *VENINI/MURANO*. Back corner brackets impressed 5, 6, 7, and 8, respectively.

### Estimate

\$12,000-18,000

### Literature

Franco Deboni, *Venini Glass: Its History, Artists and Techniques, Catalogue 1921-2007*, vol. 1, Turin, 2007, The Blue Catalogue (appendix), pl. 43

Marino Barovier, ed., *Carlo Scarpa: Venini 1932-1947*, exh. cat., Fondazione Giorgio Cini, Venice, 2012, p. 33









## 2. Tomaso Buzzi 1900-1981

*Pair of large "feather" wall lights, model no. 413  
circa 1933*

*Pulegoso glass, filigrana glass, brass.  
Each: 17¾ x 6 x 4 in. (45.1 x 15.2 x 10.2 cm)  
Produced by Venini & C., Murano, Italy.*

**Estimate**  
\$4,000-6,000

### Literature

"Alcuni mobili di Tomaso Buzzi e di Gio Ponti nella Dimora dei Conti C. in Firenze," *Domus*, no. 71, November 1933, p. 576

Franco Deboni, *Venini Glass: Its History, Artists and Techniques, Catalogue 1921-2007*, vol. 1, Turin, 2007, The Blue Catalogue (appendix), pl. 149

Marino Barovier and Carla Sonego, *Tomaso Buzzi at Venini*, exh. cat., Fondazione Giorgio Cini, Venice, 2014, pp. 398-99 for drawings and an image

The present model wall light was exhibited at the V Milan Triennale in 1933.



Σ 3. **Gio Ponti** 1891-1979

*Large cabinet*

circa 1950

Walnut-veneered wood, sapele-veneered wood,  
Brazilian rosewood-veneered wood, brass.

55 x 98½ x 18 in. (139.7 x 250.2 x 45.7 cm)

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

**Estimate**

\$18,000-24,000

The present five-door cabinet is comparable to  
a six-door cabinet from 1938 documented in the  
Gio Ponti Archives, as well as to later designs  
for Singer & Sons.



#### 4. Carlo Scarpa 1906-1978

*Pair of floor lamps, model no. 518*

circa 1942

Corroso glass, *incamiciato* glass, brass.

Each: 76 in. (193 cm) high

Produced by Venini & C., Murano, Italy.

##### **Estimate**

\$25,000-35,000

##### **Literature**

Franco Deboni, *Venini Glass: Its History, Artists and Techniques, Catalogue 1921-2007*, vol. 1, Turin, 2007, The Blue Catalogue (appendix), pl. 178 B





## 5. **Gino Sarfatti** 1912-1985

*Pair of wall lights, variation of model no. 2124*

circa 1961

Painted steel, glass.

Each: 32¾ x 12½ x 5¾ in. (83.2 x 31.8 x 14.6 cm)

Manufactured by Arteluce, Milan, Italy in collaboration with Venini, Murano, Italy.

### **Estimate**

\$15,000-20,000

### **Provenance**

Custom commission, Belgium

### **Literature**

Marco Romanelli and Sandra Severi, *Gino Sarfatti: selected works 1938-1973*, Milan, 2012, p. 476

The present wall lights are a rare example of the collaboration between Arteluce and Venini, and relate to a ceiling light listed in the Arteluce catalogue as number 2124. Records indicate they were produced for a private Belgian commission.





## 6. **Fulvio Bianconi** 1915-1996

*Nude figure, model no. 4212*

1946-1966

Blown glass.

4 x 14.5 x 5.75 in. (10.2 x 36.8 x 14.6 cm)

Produced by Venini & C., Murano, Italy. Underside acid-etched *venini/murano/ITALIA*.

### **Estimate**

\$10,000-15,000

### **Literature**

Franco Deboni, *Venini Glass: Its History, Artists and Techniques, Catalogue 1921-2007*, vol. 1, Turin, 2007, The Red Catalogue (appendix), pl. 4212

Marino Barovier with Carla Sonego, eds., *Fulvio Bianconi alla Venini*, exh. cat., Fondazione Giorgio Cini, Venice, 2015, pp. 16, 50, 54, 143, 161





## 7. **Gio Ponti** 1891-1979

*Pair of andirons*

circa 1950

Painted iron, bronze.

Each: 11¾ x 3¾ x 12½ in. (29.8 x 9.5 x 31.8 cm)

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

### **Estimate**

\$7,000-9,000

### **Literature**

"Particolari di una casa," *Domus*, no. 256, March 1951, p. 28





Σ **8. Gio Ponti** 1891-1979

*Rare console table*

circa 1938

Macassar ebony, pearwood, Brazilian rosewood, and walnut-veneered wood, glass.

31½ x 39½ x 16 in. (79.1 x 99.4 x 40.6 cm)

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

**Estimate**

\$15,000-20,000

**Literature**

Franco Grigioni, *Arredamento*, Milan, 1956, fig. 295 for a similar example

The present console table is believed to be a subsequent variant of the table Ponti designed for Casa Vanzetti, Milan.



Property of a Pennsylvania Collector

## 9. Gio Ponti and Paolo de Poli

1891-1979 and 1905-1996

*Coffee table*

circa 1953

Ash, enameled copper.

16½ x 37 x 17 in. (41 x 94 x 43.2 cm)

Retailed by Altamira, New York. Underside with foil label

printed, *MADE IN ITALY/EXCLUSIVELY FOR/ALTAMIRA*.

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

### Estimate

\$15,000-20,000

### Provenance

Estate of a DuPont executive, Wilmington, Delaware

Acquired from the above by the present owner, 2016

### Literature

Franco Grigioni, *Arredamento*, Milan, 1956, fig. 255 for a similar example

Marco Romanelli, ed., *Gio Ponti: A World*, exh. cat., Design Museum, London, 2002, p. 47 for a similar example

Giampiero Bosoni, ed., *il Modo Italiano: Italian Design and Avant-garde in the 20th Century*, Milan, 2007, p. 238 for a similar example

Ugo La Pietra, ed., *Gio Ponti*, New York, 2009, p. 140 for a similar example

Perri Lee Roberts, *Modern Living: Giò Ponti and the Twentieth-Century Aesthetics of Design*, exh. cat., Georgia Museum of Art, University of Georgia, Athens, 2017, p. 63 for a similar example





**10. Gio Ponti** 1891-1979

*Pair of armchairs*

1940s

Fabric, stained ash.

Each: 32½ x 29½ x 33 in. (82.6 x 74.9 x 83.8 cm)

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

**Estimate**

\$10,000-15,000

**Literature**

Ugo La Pietra, ed., *Gio Ponti*, New York, 2009, p. 238 for a similar example exhibited at the 1957 Milan Triennale

The lines and proportion of the present pair of armchairs, which were commissioned for an apartment in the 1940s, anticipate the larger production furniture that Ponti would go on to design for Cassina, in particular the model no. 803 armchair designed in 1953. An armchair that Ponti exhibited at the 1957 Milan Triennale also bears a close resemblance to the present example.





Property of Dr. Barry R. Harwood, New York

## II. Attributed to Max Fabiani 1865-1962

*Settee and pair of armchairs, model no. 150*

circa 1922

Stained beech, brass, fabric.

Settee: 28.5 x 46 x 21 in. (72.4 x 116.8 x 53.3 cm)

Each armchair: 28.5 x 22.5 x 18 in. (72.4 x 57.2 x 45.7 cm)

Produced by Società Anonima Antonio Volpe, Udine, Italy.

### Estimate

\$6,000-8,000

### Provenance

Acquired by the present owner in Rome, 1970s

### Literature

Manuela Lombardi Borgia and Giovanni Renzi, *Società Antonia Volpe: Il design Italiano sfida la Gebrüder Thonet*, Milan, 2016, pp. 88-89, 118, 120

An example of the present armchair is in the permanent collection of the Brooklyn Museum.



**12. Claudius Linossier** 1893-1953

*Tall vase on stand*

1921

Hammered *dinanderie*, patinated bronze stand.

17  $\frac{3}{8}$  in. (44.1 cm) high, 5  $\frac{7}{8}$  in. (14.9 cm) diameter

Upper rim incised *CL.LINOSSIER 1921*.

**Estimate**

\$15,000-20,000

**Provenance**

Private collection, Argentina, circa 1921

Thence by descent

Acquired from the above by the present owner

**Literature**

Jean Gaillard, *Un Lyonnaise célèbre des années vingt: Claudius Linossier Dinandier*, Lyon, 1994, p. 161 for a similar form











**13. Edgar Brandt** 1880-1960

*"Ginkgo" table lamp*

1920s

Wrought iron, glass.

21½ x 10⅝ x 10⅝ in. (54.6 x 26.2 x 26.2 cm)

Glass shade executed by Daum, Nancy, France. Base impressed *E.BRANDT/FRANCE*. Shade incised *DAUM + NANCY*.

**Estimate**

\$10,000-15,000

**Literature**

Guillaume Janneau, *Le Luminaire*, Paris, 1992, p. 43 for a similar example



**14. Attributed to  
Samuel Marx** 1885-1964

*Set of three nesting tables*

1940s

Painted wood, glass.

Largest table: 29.25 x 16 x 12 in. (74.3 x 40.6 x 30.5 cm)

Executed by William J. Quigley and Company, Chicago,  
Illinois. Underside of smallest table impressed *QUIGLEY*.  
Underside of medium and larger tables impressed *F.*

**Estimate**

\$12,000-18,000



Property from a Private Collection, Palm Beach

**15. In the Manner of  
Émile-Jacques Ruhlmann** 1879-1933

*Pair of armchairs*

twentieth century

Hide.

Each: approximately 31½ x 43½ x 41½ in.  
(80 x 110.5 x 105.4 cm)

**Estimate**

\$20,000-30,000

**Provenance**

Millon & Associés, Paris, "Art Nouveau, Art Deco,"  
April 2, 1998, lot 217

Acquired from the above by the present owner

**Literature**

Florence Camard, *Jacques-Émile Ruhlmann*, New  
York, 2011, pp. 289, 298, 300, 417, 433 for similar  
examples by Ruhlmann

Please note that one of the present armchairs dates  
to the 1920s while the other is a later reproduction.



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

*Pair of table lamps*

circa 1936

Limed oak-veneered wood, brass, paper shade.

Each: 21½ in. (54.9 cm) high, 12 in. (30.5 cm) diameter

Produced by Comte, Buenos Aires, Argentina. Together with a certificate of authenticity from the Comité Jean-Michel Frank.

**Estimate**

\$10,000-15,000

**Literature**

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

Pierre-Emmanuel Martin-Vivier, *Jean-Michel Frank: The Strange and Subtle Luxury of the Parisian Haute-Monde in the Art Deco Period*, New York, 2012, p. 261





**17. Paul Dupré-Lafon** 1900-1971

*Dressing table*

circa 1950

Cherry wood, brass, mirrored glass, leather.

47¼ x 22¼ x 22 in. (120 x 56.5 x 55.9 cm) fully  
extended

Retailed by Hermès, Paris. Underside of crossbar  
impressed *E.HAM/3*. Together with a certificate of  
authenticity from the estate of Paul Dupré-Lafon.

**Estimate**

\$10,000-15,000

**Literature**

Thierry Couvrat Desvergnès, *Dupré-Lafon,  
décorateur des millionnaires*, Paris, 1990, p. 181 for a  
similar example

Phillips would like to thank Laure Dupré-  
Lafon Tinel for her assistance cataloguing  
the present lot.



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

*Pair of occasional tables, from the École de Puériculture, Paris*

1920s

Limed oak, limed oak-veneered wood.

Each: 27 $\frac{3}{4}$  x 27 $\frac{5}{8}$  x 27 $\frac{5}{8}$  in. (70.5 x 70.2 x 70.2 cm)

Produced by Chanaux & Company, Paris, France. One

table impressed 310 at edge and B 11611 CHANAUX

& Co at underside, the other table impressed 224 at

edge and 15B, 5, and CHANAUX & Co at underside.

Together with a certificate of authenticity from the

Comité Jean-Michel Frank.

**Estimate**

\$30,000-50,000

**Provenance**

École de Puériculture, Paris

**Literature**

Waldemar George, "Jean Michel Frank," *Art et*

*Décoration*, no. 3, 1936, p. 95 for a similar example

Léopold Diego Sanchez, *Jean-Michel Frank*, Paris,

1980, pp. 111, 115 for similar examples

Pierre-Emmanuel Martin-Vivier, *Jean-Michel Frank:*

*The Strange and Subtle Luxury of the Parisian Haute-*

*Monde in the Art Deco Period*, New York, 2012, pp. 51,

87, 105, 107 for similar examples





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

*Pair of floor lamps*

circa 1940

Painted iron, paper shade.

Each: 65½ in. (165.4 cm) high, 18½ in. (46 cm) diameter

Produced by Comte, Buenos Aires, Argentina. Together with a certificate of authenticity from the Comité Jean-Michel Frank.

**Estimate**

\$30,000-40,000

**Literature**

Pierre-Emmanuel Martin-Vivier, *Jean-Michel Frank: The Strange and Subtle Luxury of the Parisian Haute-Monde in the Art Deco Period*, New York, 2012, p. 316





Property of a Private New York Collector

**20. Armand-Albert Rateau** 1882-1938

*Set of four garden armchairs*

circa 1925

Painted wood.

Each: 35¾ x 24¼ x 24 in. (90.8 x 61.6 x 61 cm)

**Estimate**

\$15,000-20,000

**Provenance**

Sotheby's, Paris, "Arts Décoratifs du XXe Siècle,"

May 17, 2004, lot 218

Private collection

Christie's, New York, "Important 20th Century  
Decorative Art & Design," December 8, 2009, lot  
204

Acquired from the above by the present owner

**Literature**

Franck Olivier-Vial and François Rateau, *Armand  
Albert Rateau: un baroque chez les modernes*,  
Paris, ca. 1992, p. 132





Rateau seated with the  
Blumenthals at their  
Château de Malbosc  
residence, circa 1925  
Fonds Rateau



**21. Line Vautrin** 1913-1997

*Vide poche*

circa 1960

*Talose* resin, colored mirrored glass

1½ in. (3.8 cm) high, 5⅞ in. (15 cm) diameter

**Estimate**

\$800-1,200

**Provenance**

Private collection, Paris



Property from a Private Collection, Palm Beach

**22. Line Vautrin** 1913-1997

*Table lamp*

1960s

*Talosel* resin, copper, brass, paper shade.

16 in. (40.6 cm) high including shade

Base incised *Line Vautrin*.

**Estimate**

\$20,000-30,000

**Provenance**

Hemisphere Gallery, London

Acquired from the above by the present owner, 2000





23.



24.



25.



26.



**23. Line Vautrin** 1913-1997

*Small mirror*

circa 1960

*Talose* resin, colored mirrored glass, mirrored glass

5½ x 5½ x 7⁄8 in. (13 x 13 x 2.2 cm)

**Estimate**

\$8,000-12,000

**Provenance**

Private collection, Paris

**Literature**

Patrick Mauriès, *Line Vautrin: Miroirs*, exh. cat., Galerie

Chastel-Maréchal, Paris, 2004, p. 22

**24. Line Vautrin** 1913-1997

*Large "Chardon" mirror*

circa 1955

*Talose* resin, colored mirrored glass, convex mirrored glass

15 in. (38.1 cm) diameter

Reverse incised *LINE VAUTRIN* and impressed *ROI*.

**Estimate**

\$18,000-24,000

**Provenance**

Private collection, Paris

**Literature**

Patrick Mauriès, *Line Vautrin: Miroirs*, exh. cat., Galerie

Chastel-Maréchal, Paris, 2004, pp. 35, 40, 100-1 for similar examples

**25. Line Vautrin** 1913-1997

*"Soleil torsadé" mirror*

circa 1955

*Talose* resin, colored mirrored glass, convex mirrored glass

22¾ in. (57.8 cm) diameter

Reverse incised *LINE VAUTRIN .XII..*

**Estimate**

\$20,000-30,000

**Provenance**

Private collection, Paris

**Literature**

Patrick Mauriès, *Line Vautrin: Miroirs*, exh. cat., Galerie

Chastel-Maréchal, Paris, 2004, p. 40

**26. Line Vautrin** 1913-1997

*Small "Chardon" mirror*

circa 1955

*Talose* resin, colored mirrored glass, convex mirrored glass

9 in. (22.9 cm) diameter

Reverse incised *LINE VAUTRIN*.

**Estimate**

\$12,000-18,000

**Provenance**

Private collection, Paris

**Literature**

Patrick Mauriès, *Line Vautrin: Miroirs*, exh. cat., Galerie

Chastel-Maréchal, Paris, 2004, pp. 35, 40, 100-1 for similar examples

Property of a Manhattan Collector

**27. Jean Prouvé** 1901-1984

*Curved "Compas" desk*

circa 1953

Painted steel, plastic laminate-covered wood,  
oak-veneered wood.

29 x 60.5 x 29.25 in. (73.7 x 153.7 x 74.3 cm)

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

**Estimate**

\$20,000-30,000

**Provenance**

Galerie Downtown François Laffanour, Paris

Acquired from the above by the present owner, 2009

**Literature**

Galerie Jousse Seguin and Galerie Enrico Navarra, *Jean Prouvé*, Paris, 1998, pp. 100-102, 167, 186

Peter Sulzer, *Jean Prouvé: Œuvre Complète/Complete Works, Volume 3: 1944-1954*, Basel, 2005, pp. 265-66



Property from an Important New York Collection

**28. In the Manner of  
Mathieu Matégot** 1910-2001

*Ceiling light*

1950s

Painted steel, painted brass, painted aluminum, plastic.  
40 in. (101.6 cm) drop, 19¾ x 10¼ in. (50.2 x 26 cm)

**Estimate**

\$30,000-40,000

**Provenance**

Phillips de Pury & Company, New York, "Design,"  
December 13, 2007, lot 151

Acquired from the above by the present owner





## 29. Le Corbusier and Pierre Jeanneret

1887-1965 and 1896-1967

*Pair of "Advocate and Press" armchairs, model no. LC/PJ-SI-41-A, designed for the High Court, Chandigarh*

circa 1955

Teak, hide.

Each: 34¼ x 25 x 26 in. (87 x 63.5 x 66 cm)

### **Estimate**

\$35,000-45,000

### **Provenance**

High Court, Chandigarh, India

### **Literature**

Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret, The Indian Adventure: Design - Art - Architecture*, Paris, 2010, p. 567

Galerie Patrick Seguin, *Le Corbusier, Pierre Jeanneret: Chandigarh, India*, Paris, 2014, pp. 136-39, 282, 323





### 30. **Serge Mouille** 1922-1988

*"Antony" desk lamp*

circa 1955

Painted steel, painted aluminum, brass.

16 in. (40.6 cm) high

Manufactured by Atelier Serge Mouille, Paris, France.

#### **Estimate**

\$12,000-18,000

#### **Provenance**

Galerie Steph Simon, Paris

Acquired from the above by the present owner, early 1980s

#### **Literature**

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



### 31. **Charlotte Perriand** 1903-1999

*Pair of low tripod stools*

1950s

Walnut.

Each: 10½ in. (26.7 cm) high, 12¾ in. (32.4 cm) diameter

#### **Estimate**

\$5,000-7,000

#### **Provenance**

Michel Weill and Jean-Louis Kahn, Aveyron and Neuilly, France

Thence by descent

Acquired from the above by the present owner

#### **Literature**

Jacques Barsac, *Charlotte Perriand: Complete Works Volume 2, 1940-1955*, Paris, 2015, pp. 443-45, 467-68, 473, 475, 515

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

**32. Charlotte Perriand** 1903-1999

*Cabinet, for Miferma, Cansado*

circa 1962

Mahogany, mahogany-veneered wood, plastic-laminated plywood, painted plywood, painted steel.

29 x 62¼ x 19 in. (73.7 x 158.1 x 48.3 cm)

Metal produced by Métal Meubles and wood produced by Négroni, France. Issued by Galerie Steph Simon, Paris, France.

**Estimate**

\$7,000-9,000

**Provenance**

Miferma, Cansado

**Literature**

Jacques Barsac, *Charlotte Perriand: Complete Works Volume 3, 1956-1968*, Paris, 2017, p. 118





### 33. Charlotte Perriand 1903-1999

*Set of five tripod stools*

circa 1947

Ash, pine.

Each: 16½ in. (41.9 cm) high, 13¼ in. (33.7 cm) diameter

#### **Estimate**

\$12,000-18,000

#### **Provenance**

Michel Weill and Jean-Louis Kahn, Aveyron and Neuilly,  
France

Thence by descent

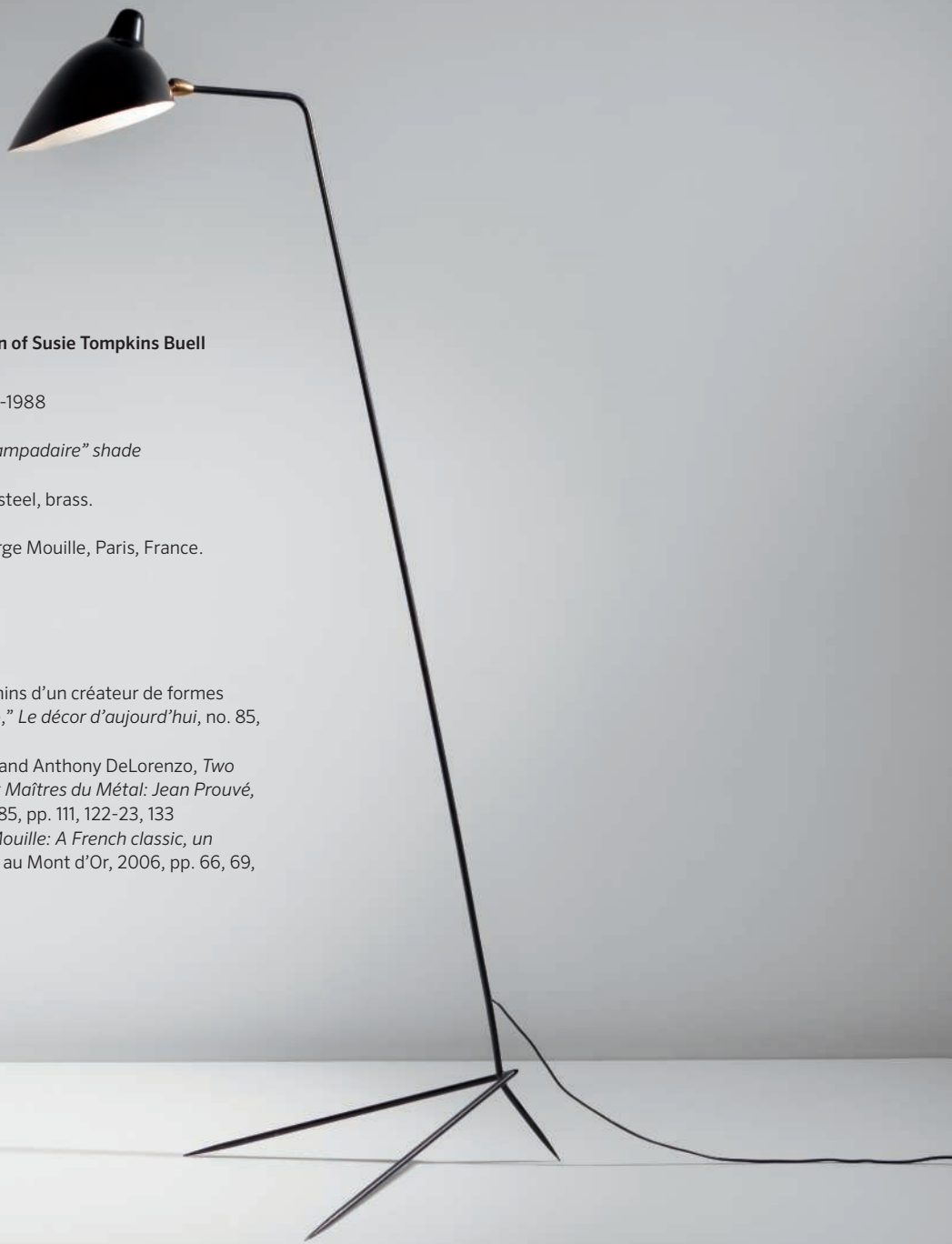
Acquired from the above by the present owner

#### **Literature**

Jacques Barsac, *Charlotte Perriand: Complete Works  
Volume 2, 1940-1955*, Paris, 2015, pp. 162-63, 169, 302-303,  
305, 311, 380-81

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





Property from the Collection of Susie Tompkins Buell

**34. Serge Mouille** 1922-1988

"Simple" floor lamp with "Lampadaire" shade  
designed 1953

Painted aluminum, painted steel, brass.

61¾ in. (156.8 cm) high

Manufactured by Atelier Serge Mouille, Paris, France.

**Estimate**

\$10,000-15,000

**Literature**

Madeleine Fuchs, "Les chemins d'un créateur de formes  
d'aujourd'hui: Serge Mouille," *Le décor d'aujourd'hui*, no. 85,  
1954, p. 160

Alan and Christine Counord and Anthony DeLorenzo, *Two  
Master Metalworkers/Deux Maîtres du Métal: Jean Prouvé,  
Serge Mouille*, New York, 1985, pp. 111, 122-23, 133

Pierre Émile Pralus, *Serge Mouille: A French classic, un  
classique français*, Saint Cyr au Mont d'Or, 2006, pp. 66, 69,  
115, 118, 129, 156

Property from the Collection of Susie Tompkins Buell

**35. Jean Prouvé** 1901-1984

*Low table*

circa 1944

Oak, oak-veneered wood, painted steel.

13¾ in. (34.9 cm) high, 35 in. (88.9 cm) diameter

Manufactured by Les Ateliers Jean Prouvé, France.

**Estimate**

\$30,000-50,000

**Provenance**

Galerie Jousse Seguin, Paris

Acquired from the above by the present owner, 1994

**Literature**

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

Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 2: 1934-1944*, Basel, 2000, pp. 302, 310

Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 3: 1944-1954*, Basel, 2005, p. 152





Property of a Manhattan Collector

**36. Jean Prouvé** 1901-1984

*"Semi-metal" chair, model no. 305*

1950-1969

Painted steel, oak-veneered plywood, rubber.

30 $\frac{7}{8}$  x 16 $\frac{1}{4}$  x 18 $\frac{1}{4}$  in. (78.4 x 41.3 x 46.4 cm)

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

**Estimate**

\$8,000-12,000

**Provenance**

Weisberg Arts, Los Angeles

Acquired from the above by the present owner, 2009

**Literature**

Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 3: 1944-1954*, Basel, 2005, pp. 208-11, 268,  
for images and technical drawings



Property from the Collection of Susie Tompkins Buell

**37. Jean Prouvé** 1901-1984

*Guéridon*

circa 1946

Oak, oak-veneered wood, painted steel.

28½ in. (72.4 cm) high, 37¼ in. (94.6 cm) diameter

Manufactured by Les Ateliers Jean Prouvé, France.

**Estimate**

\$30,000-50,000

**Provenance**

Galerie Jousse Seguin, Paris

Acquired from the above by the present owner, 1994

**Literature**

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

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

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



**38. Charlotte Perriand** 1903-1999

*Bench with drawer, for Miferma, Cansado*

circa 1962

Oak, mahogany-veneered wood, plastic-laminated wood, plywood, metal.

14 $\frac{1}{8}$  x 102 $\frac{5}{8}$  x 27 $\frac{5}{8}$  in. (36 x 260.7 x 70.2 cm)

Metal produced by Métal Meubles and wood produced by Négroni, France. Issued by Galerie Steph Simon, Paris, France.

**Estimate**

\$10,000-15,000

**Provenance**

Miferma, Cansado

**Literature**

Jacques Barsac, *Charlotte Perriand: Complete Works Volume 3, 1956-1968*, Paris, 2017, p. 119



**39. Pierre Jeanneret** 1896-1967

*Pair of "Easy" armchairs, model no. PJ-SI-29-A, designed for the administrative buildings, Chandigarh*  
1955-1956

Teak, cane, fabric.

Each: 27½ x 21 x 25 in. (69.9 x 53.3 x 63.5 cm)

**Estimate**

\$30,000-40,000

**Provenance**

Chandigarh, India

Galerie Patrick Seguin, Paris

**Literature**

Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret, The Indian Adventure: Design-Art-Architecture*, Paris, 2010, pp. 342-43, 352-55, 375, 563

Galerie Patrick Seguin, *Le Corbusier, Pierre Jeanneret: Chandigarh, India*, Paris, 2014, pp. 174-181, 246, 256, 283





Property of a Private New York Collector

#### 40. Charlotte Perriand, Pierre Jeanneret and Le Corbusier

1903-1999, 1896-1967 and 1887-1965

*Table, model no. B 307*

1930-1932

Chromium-plated steel, painted steel, glass, rubber.

28¾ x 46¾ x 30½ in. (73 x 117.8 x 77.5 cm)

Manufactured by Gebrüder Thonet, AG.

##### Estimate

\$10,000-15,000

##### Literature

*Thonet*, sales catalogue, no. 3311, p. 29

Marie Laure Jousset, *Charlotte Perriand*, exh. cat., Centre Pompidou, Paris, 2005, p. 98

Arthur Rüegg, *Le Corbusier: Furniture and Interiors 1905-1965*, Zurich, 2012, p. 285

Jacques Barsac, *Charlotte Perriand: Complete Works Volume 1, 1903-1940*, Paris, 2014, pp. 157-58

Phillips would like to thank Helen Thonet from Thonet GmbH for her assistance cataloguing the present lot.

At the *Salon d'Automne* of 1929, Charlotte Perriand, Pierre Jeanneret, and Le Corbusier liberally used glass and metal in order to reflect Le Corbusier's idea of the house as "a machine for living in." Their investment in mechanization went beyond the employment of industrial materials in their furniture: the designers, particularly Perriand, worked with Thonet to mass-produce the moveable pieces designed for the 1929 *Salon*. The goal of this collaboration was to make modern furniture more accessible to the public, and Perriand, Jeanneret, and Le Corbusier hoped to spread good design to those who could not afford their show pieces. Ironically, the B307 table and the eight other works in the series were the most expensive objects in Thonet's catalog. Between 1930 and 1935, only 535 B307 tables were made, and by 1937 Thonet stopped production on the *Salon d'Automne* commission.



Property of a Private New York Collector

**41. Le Corbusier** 1887-1965

*Stool, from a "chambre d'étudiant," Maison du Brésil, Cité Internationale Universitaire de Paris*

circa 1956

Oak, oak-veneered wood.

17 x 13 x 9¾ in. (43.2 x 33 x 24.8 cm)

Issued by Galerie Steph Simon, Paris, France.

**Estimate**

\$25,000-35,000

**Provenance**

Maison du Brésil, Paris

Galerie Jousse Seguin, Paris

**Literature**

Jacques Lucan, *Le Corbusier: une encyclopédie*, exh. cat.,

Centre Georges Pompidou, Paris, 1987, n.p., for similar

example

Élisabeth Vedrenne, *Le Corbusier: Mémoire du Style*, Paris, 1998, pp. 66, 79

Arthur Rüegg, *Le Corbusier: Furniture and Interiors 1905-1965*, Zurich, 2012, p. 363

Jacques Barsac, *Charlotte Perriand: Complete Works Volume 3, 1956-1968*, Paris, 2017, p. 373



**42. Jean Royère** 1902-1981

*Desk*

circa 1946

Oak, oak-veneered wood, painted metal, glass.

38 x 75½ x 59 in. (96.5 x 191.8 x 149.9 cm)

**Estimate**

\$50,000-80,000

**Provenance**

Mr. Rambaud, Vincennes

**Literature**

Charles Moreau, ed., *Ensembles Mobiliers*, vol. 7, Paris, pl. 44

"Décors de Jean Royère," *Le décor d'aujourd'hui*, no. 37, 1946, p. 46



Interior by Jean Royère illustrated in  
*Le décor d'aujourd'hui*, 1946  
© Galerie Jacques Lacoste & Galerie  
Patrick Seguin, Paris



Property from a Private Collection, Ottawa

**43. Lucie Rie** 1902-1995

*Footed bowl*

circa 1978

Porcelain, pink, turquoise, and golden manganese bands.

3¾ in. (9.5 cm) high, 5 in. (12.7 cm) diameter

Impressed with artist's seal.

**Estimate**

\$18,000-24,000

**Provenance**

Liberty & Co., London

Acquired from the above by the present owner, 1978

**Literature**

Tony Birks, *Lucie Rie*, Yeovil, 1994, pp. 195, 201 and back cover for similar examples







#### 44. Hugo Gorge 1883-1934

##### Armchair

circa 1923

Walnut, fabric.

45.5 x 25.25 x 29 in. (115.6 x 64.1 x 73.7 cm)

Executed by Kunst und Wohnung R. Lorenz GmbH, Vienna, Austria.

##### Estimate

\$3,000-4,000

##### Literature

F.A. Breuhaus, "Einst und Jetzt," *Innen-Dekoration*, January 1923, p. 24 for a similar example

A period photograph of a similar armchair is recorded in the MAK Library and Works on Paper Collection as number KI 16615-3.

Hugo Gorge belonged to a small group of architects and designers led by Oskar Strnad and Josef Frank who advocated for warm, comfortable homes as a reaction against the rigidly unified interiors of the *Wiener Werkstätte*. *Wiener Wohnkultur* (Viennese living or dwelling culture) as the movement came to be known, also offered an alternative to the functionalist modernism of Marcel Breuer and Ludwig Mies van der Rohe. Hugo Gorge died in 1934 and the group largely dissolved with the outset of World War II. However the ideals of the *Wiener Wohnkultur* lived on thanks to Josef Frank, who fled to Sweden, bringing with him the belief in cosy, eclectic interiors that addressed physical and psychological comfort. As the chief designer for Svenskt Tenn in Stockholm, these ideals would ultimately have a major impact on Scandinavian Modernism.



Furniture designed by Hugo Gorge, circa 1925  
MAK – Austrian Museum of Applied Arts /  
Contemporary Art  
Photograph: © MAK

**45. Alvar Aalto** 1898-1976

"Mehiläispesä (Beehive)" ceiling light, model no. A 331  
circa 1953

Painted aluminum, brass, painted brass.

12 in. (30.5 cm) high, 13 in. (33 cm) diameter, variable drop

Manufactured by Valaistustyö Ky, Finland. Interior armature  
impressed VALAISTUSTYÖ A331.

**Estimate**

\$8,000-12,000

**Literature**

Peter Reed, ed., *Alvar Aalto: Between Humanism and  
Materialism*, exh. cat., The Museum of Modern Art, New  
York, 1998, p. 188

Pirkko Tuukkanen, ed., *Alvar Aalto Designer*, Vammala,  
2002, p. 104

Nina Stritzler-Levine, ed., *Artek and the Aaltos: Creating a  
Modern World*, exh. cat., Bard Graduate Center, New Haven,  
2016, pp. 398, 594, 677-78, 680-81



Σ **46. Hans J. Wegner** 1914-2007

*Desk, model no. AT 325*

circa 1961

Brazilian rosewood-veneered wood, matte chromium-plated steel, brass.

28½ x 78½ x 35½ in. (72.4 x 199.4 x 90.2 cm)

Produced by Andreas Tuck, Odense, Denmark.

**Estimate**

\$12,000-18,000

**Literature**

*Mobilia*, no. 70, May 1961, n.p.





## 47. Fritz Hansen

*Sofa, model no. 1669a, and pair of armchairs,  
model no. 1669  
circa 1938*

Stained beech, fabric.

Sofa: 30 x 72 x 31 in. (76.2 x 182.9 x 78.7 cm)

Each armchair: 30 x 32 x 31 in. (76.2 x 81.3 x 78.7 cm)

Manufactured by Fritz Hansen, Copenhagen, Denmark.

Interior of sofa apron with manufacturer's printed and  
handwritten paper label 8 / 2 1669a sofa Antal / Or. 5082.

### **Estimate**

\$20,000-30,000

### **Literature**

*Fritz Hansen*, sales catalogue, Copenhagen, 1942, pp. 17, 19





## 48. Børge Mogensen 1914-1972

"Hunting" chair, model no. 2229

circa 1950

Oak, leather, brass.

26.75 x 28 x 34 in. (67.9 x 71.1 x 86.4 cm)

Executed by cabinetmaker Erhard Rasmussen, Copenhagen, Denmark.

### Estimate

\$5,000-7,000

### Literature

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 3: 1947-1956*, Copenhagen, 1987, pp. 155-57 for images and technical drawings

Frederik Sieck, *Contemporary Danish Furniture Design: a short illustrated review*, Copenhagen, 1990, p. 176

Noritsugu Oda, *Danish Chairs*, San Francisco, 1996, pp. 128-29

Michael Müller, *Børge Mogensen: Simplicity and Function*, Berlin, 2015, pp. 98, 102-103 for images and a technical drawing

The present model was exhibited at the "Copenhagen Cabinetmakers' Guild," Kunstindustrimuseet, Copenhagen, 22 September-8 October, 1950, Stand 7.



**49. Paavo Tynell** 1890-1973

*Rare set of three wall lights, designed for the Jylhämä  
hydroelectric power plant, Vaala  
circa 1951*

Steel, glass.

Each: 9 x 10¼ x 5 in. (22.9 x 26 x 12.7 cm)

Manufactured by Taito Oy, Helsinki, Finland. Interior of each  
impressed *TAITO*.

**Estimate**

\$7,000-9,000



**50. Marianne Richter** 1916-2010

*Two "Korsvirke brun" rugs*

designed in 1972, the larger executed in 1976

Handwoven wool on a linen warp.

104½ x 104½ in. (265.4 x 265.4 cm), 96 x 68¾ in.

(243.8 x 174.6 cm)

Produced by Märta Måås-Fjetterström AB, Båstad, Sweden.

The larger woven by Inga Karlsson and Gunnie Mattsson, the smaller woven by Gunnie Mattsson. Each woven with manufacturer's mark AB MMF and artist's initials MR. Each together with a certificate of authenticity from Märta Måås-Fjetterström AB.

**Estimate**

\$20,000-30,000

**Provenance**

Private collection, Sweden

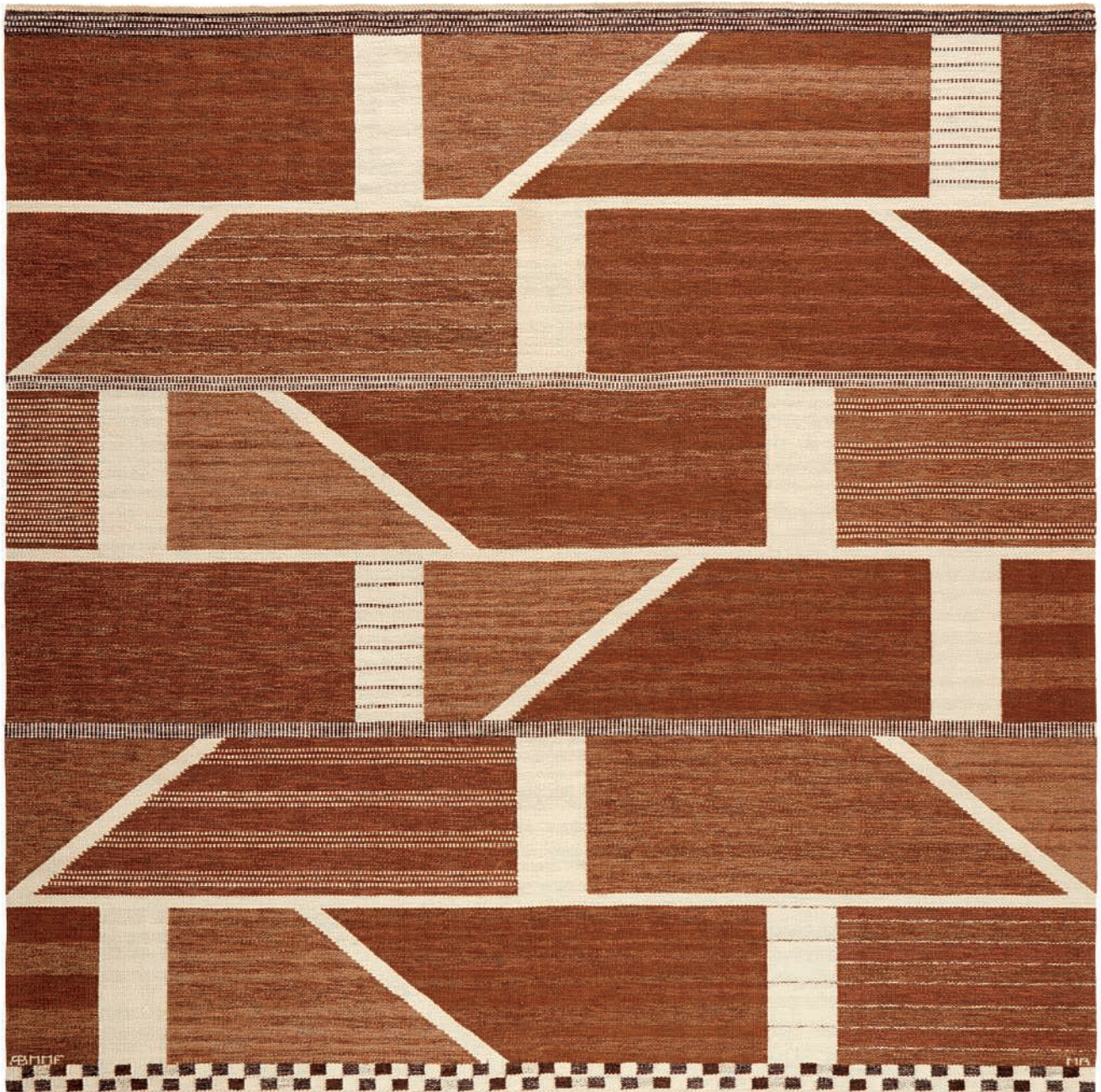




The 1970s was a period of change for Märta Måås-Fjetterström AB. Kaisa Melanton took over as artistic director from Barbro Nilsson, who had been in charge since 1942. Marianne Richter, who first came to the studio as an intern in 1937, continued on and was commissioned to create simplified designs that would appeal to a younger audience. To create something completely new, Richter turned to the very traditional. *Korsvirke* is inspired by the half-timbered houses (*korsvirkeshus* in Swedish) common in the southern parts of Sweden. This

ancient building technique uses an exposed load-bearing timber frame and light infill, creating graphic facades. Marianne Richter has reversed the colors in these two rugs, and also went on to create versions in bright red, blue and green.

The present lot is registered in the Märta Måås-Fjetterström Archives as #32178 and #32320. Phillips would like to thank Angelica Persson and Martin Chard from Märta Måås-Fjetterström AB for their assistance cataloguing the present lot.





## 51. César Janello 1918-1985

Early "W" chair

circa 1947

Jequitiba, steel.

32.75 x 15.25 x 19.75 in. (83.2 x 38.7 x 50.2 cm)

Produced by AA, France.

### Estimate

\$4,000-6,000

### Provenance

Joel and Jacqueline Basle, Paris

### Literature

Alejandro Lapunzina, *Le Corbusier's Maison Curutchet*, New York, 1997, p. 105

Wustavo Quirozo, "Historia de la silla W," *Mapa del Diseño*, May-July, 2013, pp. 23, 25-26, 29, 31

César Janello sketched the first versions of his iron-frame "W" Chair after seeing the BKF butterfly chair in 1944. In 1951, pictures of the "W" Chair were published in the Argentinian art magazine, *Nueva Vision*, bringing the design to a huge market. The "W" Chair is now Janello's most recognizable work because it was used by Le Corbusier in his design for the private home of the surgeon Dr. Pedro Domingo Curutchet in La Plata, Argentina in 1953. The construction of *Maison Curutchet*, Le Corbusier's only South American project, was supervised by Amancio Williams, an Argentine architect who helped to promote Janello's furniture throughout the 1940s and 1950s.



**52. José Zanine Caldas** 1919-2001

*Low table*

1976-1978

Aquariquara root.

15.75 x 31.5 x 31 in. (40 x 80 x 78.7 cm)

Produced by the Zanine workshop, Nova Viçosa,  
Bahia, Brazil.

**Estimate**

\$8,000-12,000

**Provenance**

Ralph and Ana Luiza Camargo, Rio de Janeiro

**Literature**

Luis Antonio Magnani, *Ver Zanine*, exh. cat., Centro Cultural  
Banco do Brasil, Rio de Janeiro, 2003, p. 40 for a similar  
example, pp. 68-69 for images of the commission

Aric Chen, *Brazil Modern: The Rediscovery of Twentieth-  
Century Brazilian Furniture*, New York, 2016, pp. 282, 291,  
300 for similar examples



Property from a Private Collection, New York

**53. Harry Bertoia** 1915-1978

*"Sonambient" sounding sculpture*

circa 1970

Beryllium copper, bronze.

32 x 8 x 8 in. (81.3 x 20.3 x 20.3 cm)

**Estimate**

\$30,000-40,000

**Provenance**

Ray F. Fleming, Birmingham, Michigan

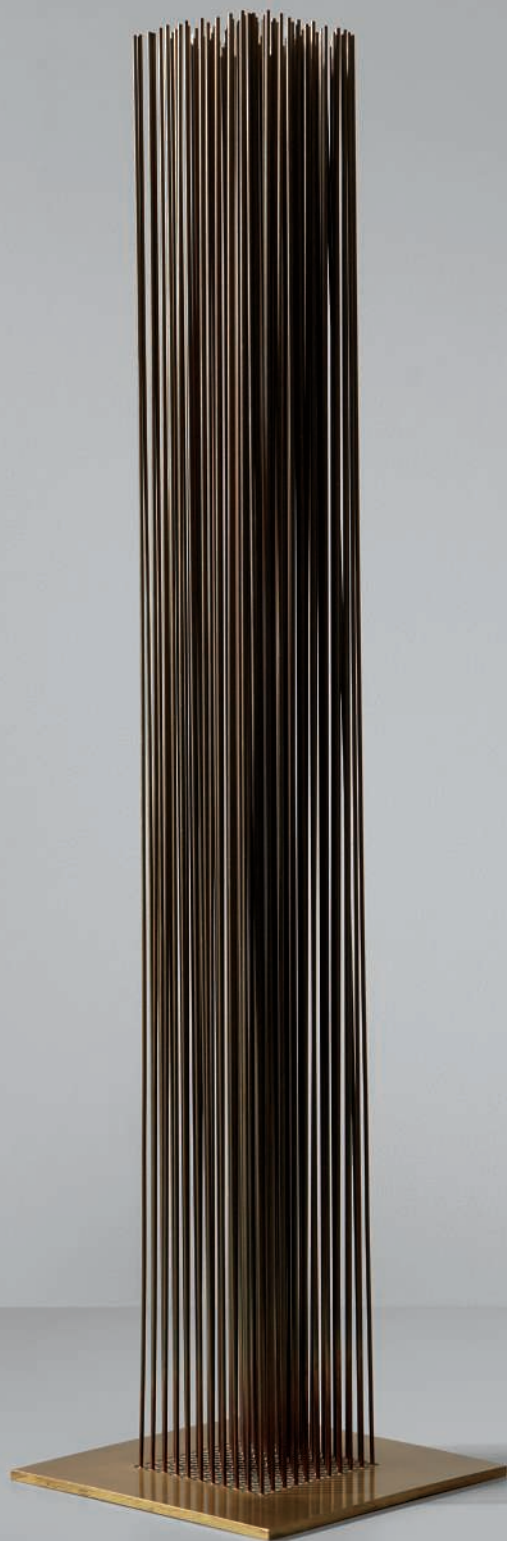
Heritage Auctions, Dallas, "20th & 21st Century Design Auction," April 23rd, 2014, lot 62066

Acquired from the above by the present owner

**Literature**

June Kompass Nelson, *Harry Bertoia: Sculptor*, Detroit, 1970, pls. 61, 72 for similar examples

Nancy N. Schiffer and Val O. Bertoia, *The World of Bertoia*, Atglen, 2003, p. 199 for a similar example





Property from a Private Collection, Palm Beach

**54. Robert Goossens** 1927–2016

*Large mirror*

circa 2009

Gilt bronze, mirrored glass.

63 x 36 x 2 in. (160 x 91.4 x 5.1 cm)

**Estimate**

\$10,000–15,000

**Provenance**

Commissioned directly from the artist, 2009



Property of an American Collector

**55. Jules Wabbes** 1919-1974

*Low table*

1960s

Wenge, patinated metal-covered wood.

11¾ x 65¾ x 19⅝ in. (29.8 x 167 x 49.8 cm)

**Estimate**

\$10,000-15,000



**56. François-Xavier Lalanne** 1927-2008

*Pigeon lamp*

designed 1991

Patinated bronze, copper, glass

8¼ x 5⅞ x 10½ in. (21 x 13 x 26.7 cm)

Produced by Artcurial, Paris, France. Number 380 from the edition of 900. Stamped *FXL* and *Artcurial 380 / 900*.

**Estimate**

\$15,000-20,000

**Provenance**

Galerie Artcurial, Paris

Private collection, Paris

**Literature**

Daniel Abadie, *Lalanne(s)*, Paris, 2008, pp. 130-31 for drawings and an image

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



# The Modern Form

## Property from the Collection of Betty and Stanley Sheinbaum

The collection of Betty and Stanley Sheinbaum spans a variety of genres and combines important examples of twentieth-century art, design and craft, demonstrating true connoisseurship and an exceptional vision. With sculptures by Henry Moore, spectacular early paintings by Robert Motherwell and Richard Diebenkorn and works by leading American ceramic artists such as Peter Voulkos and Viola Frey, the collection is unique for its commitment to both modern art and American craft. Largely assembled within a period of just four years between 1958 and 1962, the works that comprise this collection were very much contemporaneous to the epoch—offering a fascinating snapshot of the vanguard of collecting at this crucial moment in time.

Heiress to one of the most successful motion picture and television dynasties in the world, Betty Sheinbaum was born to Harry Warner of Warner Bros. Pictures in New York City in 1920. At age 19, after relocating to Los Angeles, Betty married the up-and-coming screenwriter Milton Sperling, with whom she would have four children. Following the end of World War II, Harry Warner made Sperling a producer at Warner Bros. While immersed in the glamorous Hollywood scene, Betty forged her path with a distinctive sense of independence and purpose—living her life at the junction of art and politics. Betty dedicated herself to art throughout her entire life not just as a prolific artist, but notably also as a collector of contemporary art. After many years of ardently following and engaging with the groundbreaking developments in art happening around her, Betty assembled a superb collection with the focus and connoisseurship of a collector finally given the opportune moment.

In her voracious support and patronage of art in the 1960s, Betty was joined by her second husband, Stanley Sheinbaum, whom she married in 1964 after her divorce from Milton Sperling. Also born in New York in 1920, Stanley had initially pursued a career as a research economist after graduating from Stanford University, but quickly turned towards politics. When Betty and Stanley met, he was a senior fellow at the Center for the Study of Democratic Institutions, one of the first think tanks in the world. While Betty had previously already been active in politics, she found in Stanley a kindred spirit with whom she would embark upon a path of political activism. Together, the Sheinbaums dedicated themselves to human rights, social justice, education, politics and world affairs. With Betty by his side, Stanley held the position of Chairman of the American Civil Liberties Union Foundation of Southern California and following the Rodney King beating, became President of the Los Angeles Board of Police Commissioners, amongst others—famously garnering the reputation as “the Statue of Liberty for liberal politics in America” (Tony Podesta, quoted in “The Man Who Would Be Kingmaker,” *Los Angeles Times*, June 28, 1987, online).

The selfless dedication that characterized Betty and Stanley Sheinbaum’s political efforts was matched perhaps only in their support of the burgeoning craft movement. As Betty explained of this shift in collecting in the late 1960s, “I felt that painting and sculpture, particularly painting, had come to a dead end, and that a new vital spirit was in the crafts” (Betty Sheinbaum, quoted in “Living With the Arts,” *American Craft*, January 1981, p. 25).



The Sheinbaums were witness to the dynamic movement of craft that was emerging in California in the 1960s and became acquainted with a number of artists working outside the traditional fine art establishment. Long before the art world took a concerted interest, the Sheinbaums acquired works by Peter Voulkos in particular. The emergence of collectors such as Betty and Stanley in the 1960s significantly advanced the field of American craft within the art community. The early inclusion of Voulkos' masterpiece *Rondena* from 1958 in a fine art collection of such prominence speaks to the importance of their patronage for the development of the craft movement, one which they also supported through generous loans and donations to museums.

Recognizing the lack of exhibition venues for craft, the Sheinbaums notably founded two highly influential galleries exclusively devoted to contemporary craft on the West and East Coasts. Operated by their nonprofit Fairtree Fine Crafts Institute, Galeria del Sol opened in Santa Barbara in 1968 and the Fairtree Gallery in New York in 1971. Exhibiting high quality and innovative works by Wendell Castle, John Cederquist, Albert Paley, and many others—typically over 500 artists a year—both galleries were central forces in the field of contemporary craft. As Betty explained in an interview in 1976, she and Stanley actively got involved in craft because they “felt there were so many people who were doing creative things that were not being shown in galleries because they didn’t fit into the conventions of easel painting or sculpture” (Betty Sheinbaum, quoted in *Craft*

*Horizons*, February 1976, p. 7). Aside from the Museum of Contemporary Craft, the Fairtree Gallery was the only New York gallery to exhibit craft at the time. An inclusive space, it aimed to reach the widest possible audience and placed particular emphasis on educational programming.

After closing the Fairtree Gallery in 1976 and Galeria del Sol shortly thereafter, the Sheinbaums's legacy continued to live on in their extensive archive of over 3,000 slides of artworks, which they graciously donated to the Craft and Folk Art Museum in Los Angeles in 1978. Exemplifying a deeply personal, all-inclusive and democratic vision, the Sheinbaums stand as examples of true connoisseurs and patrons who immersed themselves in their own time and place, while still also understanding the trajectory of the art historical canon. As such, the Betty and Stanley Sheinbaum Collection is testament to the passion, unwavering dedication and incredible foresight of two of the most important collectors and patrons of contemporary art and American craft.

**57. Viola Frey** 1933-2004*World Civilization #1*

1987

Glazed ceramic.

On base: 68¾ x 27 x 17½ in. (174.6 x 68.6 x 44.5 cm)

**Estimate**

\$20,000-30,000

**Provenance**

Nancy Hoffman Gallery, New York

Acquired from the above by the family of the present owner in 1987

**Exhibited**

"Viola Frey," Nancy Hoffman Gallery, New York, May 1-June 3, 1987

**Literature***Crafting a Continuum: Rethinking Contemporary Craft*, exh. cat., Arizona State University Arts Museum and Ceramic Research Center, Tempe, 2013, p. 57 for a similar exampleCindi Strauss, *Beyond Craft: Decorative Arts from the Leatrice S. and Melvin B. Eagle Collection*, Houston, 2014, p. 77 for a related example

Phillips would like to thank the Artists' Legacy Foundation for their assistance cataloguing the present lot.

In the 1970s, several exhibitions across the United States shifted the spotlight to the work of female studio ceramists, among them Viola Frey. Frey trained as a painter under Richard Diebenkorn and Mark Rothko while simultaneously studying ceramics, and settled on clay as her primary medium by the 1970s. She had amassed a collection of flea market ceramic figurines and her study of them led to a body of work focused on large-scale figural representations of working class people, a nod to her upbringing on a California farm during the second World War. The present lot is among several works Frey titled "World Civilization." The figures within these varying sculptures are painted with bold colorful brushstrokes on textured clay surfaces with frequently disproportionate features and often portraying grandmother-like women "holding the world" dressed in old-fashioned clothing, presenting a strong matriarchal image.

Long considered an influential figure on the forefront of twentieth-century American ceramics, the work of Viola Frey is held in over seventy institutions internationally including The Metropolitan Museum of Art, New York; Victoria and Albert Museum, London; Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC; Los Angeles County Museum of Art; and the Shigaraki Ceramic Sculpture Park, Shiga, Japan.





## 58. David Gilhooly 1943-2013

*Group of seventeen sculptures*

1975-1990

Glazed earthenware, found objects.

Tallest: 9¾ in. (24.8 cm) high

Fourteen sculptures signed and dated.

### Estimate

\$10,000-15,000

### Literature

"Living with the Arts," *American Craft*, December 1980/  
January 1981, partially illustrated, p. 24

John Natsoulas Press, *David Gilhooly*, Davis, 1992, pp. 59-62  
for similar examples

After American ceramists had embraced abstract expressionism in the mid-1960s, a new movement within the movement began to take shape. "Funk," a term coined by curator Peter Selz in a 1967 article in *Art in America*, gave rise to what he described as the "anti-form" and a group of artists drawing from Dadaism, Beat poetry, and jazz music to create work with vibrant, provocative and sometimes vulgar imagery. Selz organized an exhibition the same year titled "Funk" at University of California, Berkeley, introducing twenty-six ceramists as proponents of the movement, including Robert Arneson, Peter Voulkos, Ken Price and David Gilhooly.

While Arneson was Funk's leader, David Gilhooly, his former studio assistant, became its star student. Gilhooly used ceramics as a means of political and social satire. He conceived of the character "Frog Fred," a protagonist used repeatedly throughout his work in various scenarios within a fantasy "Frog World." Often the frogs and their animal companions recreate historical events or mimic historic or contemporary figures. In many cases, the frogs are depicted as classic American diner food. Gilhooly's focus shifted to food in the 1970s while he was on a regimented diet and despite having gallery representation, Gilhooly would often sell these works at roadside stands as a commentary on consumer culture. The ceramic sculptures in the present lot are representative of this period of his work, which helped cement Gilhooly's iconic role within the Funk movement and American ceramic history.

David Gilhooly's ceramic sculptures are found in the permanent collections of the Philadelphia Museum of Art; Stedelijk Museum, Amsterdam; Whitney Museum of American Art, New York; Arizona State University Art Museum, Tempe; and the San Francisco Museum of Modern Art, among others.









## 59. Rudy Autio 1926-2007

*Oracle of the Pale Horse*  
1982  
Glazed stoneware.  
19¼ in. (48.9 cm) high  
Incised Autio 82.

### Estimate

\$5,000-7,000

### Provenance

Garth Clark Gallery, Los Angeles  
Acquired from the above by the family of the  
present owner in 1983

### Literature

Janet Wilson, ed., *Skilled Work: American Craft in the Renwick Gallery*, Washington, DC, 1998, p. 83 for a similar example  
Louana M. Lackey, *Rudy Autio*, Westerville, 2002, pls. 12, 26-27, 54-55 for similar examples  
Janet Koplos and Bruce Metcalf, *Makers: A History of American Studio Craft*, Asheville, 2010, p. 394 for a similar example



(alternate view)

A Montana native and frequent collaborator of Peter Voulkos, Rudy Autio's trajectory in American craft history is often tied to his, as Voulkos notes: "From the beginning we had a lot in common; we had clay, music, guitars, art, Montana, immigrant parents, new families, no money, military service, the G.I. Bill, athlete's foot, and a passion for making stuff." (*Makers*, p. 229). In the 1950s Autio worked side by side with Voulkos in Montana at the Archie Bray Foundation and then, independently, as a ceramics instructor at the University of Montana. Like Voulkos, Autio left ceramics for a period of time to work in metal, along with glass and cast cement, before ultimately returning to ceramics by 1980. The present lot is an excellent example of Autio's work of this later period: a two-sided form with "ears," or extensions, which are the protruding limbs of the figures depicted on the surfaces, defined by heavy black outlines. Repetitively populated with depictions of female nudes and horses, Autio's subject matter has often-debated significance as Autio simply claimed he was the horse, leaving critical analyses to assign their own conclusions.

Examples of Autio's ceramic sculptures are held in the permanent collections of several institutions including the Brooklyn Museum, New York; The Metropolitan Museum of Art, New York; Renwick Gallery of the Smithsonian Institution, Washington, DC; and Museum of Fine Arts, Boston.



## 60. Jerry Rothman 1933-2014

*Sculpture, from the "Naked Lily" series*

circa 1969

Glazed stoneware.

43½ x 32½ x 27½ in. (110.5 x 82.6 x 69.9 cm)

### Estimate

\$10,000-15,000

### Provenance

Acquired directly from the artist by the family of the present owner in 1969

### Literature

*Contemporary American Ceramics, 1950-1990: A Survey of American Objects and Vessels*, exh. cat., Aichi Prefectural Ceramic Museum, Seto, 2002, cover, fig. 13 for a similar example

Susan Peterson, *Feat of Clay: Five Decades of Jerry Rothman*, exh. cat., Laguna Art Museum, Santa Ana, 2003, pp. 25, 88 for a similar example

Brooklyn-born Jerry Rothman studied ceramics in California under Peter Voulkos in the early 1950s and showed among the distinguished stable of artists at Ferus Gallery in Los Angeles that included Ken Price and Billy Al Bengston. In direct contrast to his sculptural forms that followed the abstract expressionism sweeping through ceramics in the 1950s and 1960s, Rothman simultaneously maintained contracts as an industrial designer with some of the leading ceramics manufacturing firms, including Rosenthal China and Gladding, McBean & Co., to whom he sold some of his firing and glazing techniques for use in their Franciscan dinnerware, as well as for use in architectural projects. Using his extensive design knowledge to inform his work in ceramics, Rothman was responsible for the development of new, non-shrinking clay bodies, as well as a technique for high-firing clay to a metal armature in order to create larger scale sculptures, all the while maintaining a steady studio practice and exhibiting his work nationally.

Jerry Rothman's work is part of the permanent collections of the Los Angeles County Museum of Art; Smithsonian American Art Museum, Washington, DC; and the Everson Museum of Art, Syracuse.





Property from an East Coast Collection

**61. Kyohei Fujita** 1921-2004

*Kazaribako (ornamented box)*

circa 1995

Blown glass with gold leaf, silver-plated metal.

5 in. (12.7 cm) high

Underside incised *K Fujita*.

**Estimate**

\$4,000-6,000





Property from an East Coast Collection

**62. Kyohei Fujita** 1921-2004

*Kazaribako (ornamented box)*

circa 1995

Blown glass with gold and silver leaf, silver-plated metal.

6¼ in. (15.9 cm) high

Underside incised *Kyohei*.

**Estimate**

\$5,000-7,000

**Literature**

Atsushi Takeda, *Kyohei Fujita Glass*, Tokyo, 2000, p. 84 for a similar example



Property from a Private Collection, Palm Beach

**63. Philippe Hiquily** 1925-2013

*"Unisex" canapé and pair of "Polysex" armchairs*  
2003

Composite resin, gold leaf, fabric.

Canapé: 41½ x 68¾ x 31½ in. (105.4 x 174.6 x 80 cm)

Each armchair: 36 x 39½ x 32 in. (91.4 x 100.3 x 81.3 cm)

Édition Galerie Patrice Trigano, Paris, France. The canapé from the production of 50 and the armchairs from the production of 50. Back leg of each incised *Hiquily*.

**Estimate**

\$30,000-50,000

**Provenance**

Galerie Yves Gastou, Paris

Acquired from the above by the present owner, 2008

**Literature**

Pierre Cabanne, *Hiquily: Bronzes et mobilier*, exh. cat.,

Galerie Yves Gastou, Paris, 2005, pp. 87-88, 96-98, 117

Jean-François Roudillon and Tara Hiquily, *Philippe Hiquily - Catalogue Raisonné 1948-2011, Volume 2*, Paris, 2012, pp. 95, 97

The present lot has been authenticated by the Comité Hiquily, France. A certificate of authenticity may be obtained from the Comité Hiquily.





Property from a Private Collection, Palm Beach

**64. André Dubreuil** b. 1951

*Pair of tables*

circa 2009

Patinated steel with brass inlay, engraved copper.

Each: 25¾ x 27¼ x 19½ in. (65.4 x 69.2 x 49.5 cm)

From the production of approximately 10 pairs created from 2009 to 2011, each pair uniquely engraved.

**Estimate**

\$12,000-18,000

**Provenance**

Galerie Mougín, Paris

Acquired from the above by the present owner, 2009



Property from a Private Collection, Belgium

**65. Martin Szekely** b. 1956

*"Nord" vase*

1989

Crystal.

15 in. (38.1 cm) high

Manufactured by Val Saint Lambert, Seraing, Belgium.

Number 95 from the edition of 100. Rim incised *Val St Lambert 95 / 100 and Martin/SZEKELY/89* and with manufacturer's paper label *VAL St LAMBERT/ CRISTAL BELGIUM/DEPOSE.*

**Estimate**

\$20,000-30,000

**Literature**

*Martin Szekely, meublier-designer*, exh. cat., Centre d'Art Santa Mònica, Barcelona, 1995, n.p.

Chloé Braunstein-Kriegel and Éric Germain, *Les années Staudenmeyer, 25 ans de design en France*, Paris, 2009, p. 491





## 66. Yonel Lebovici 1937-1998

Prototype "Métronomie" lamp

circa 1984

Plastic, lighting components.

23½ x 8¼ x 8¼ in. (59.7 x 21 x 21 cm)

Together with two framed preparatory drawings.

### Estimate

\$10,000-15,000

### Provenance

Claude Aguttes, Paris, "Arts Décoratifs du XXème,"

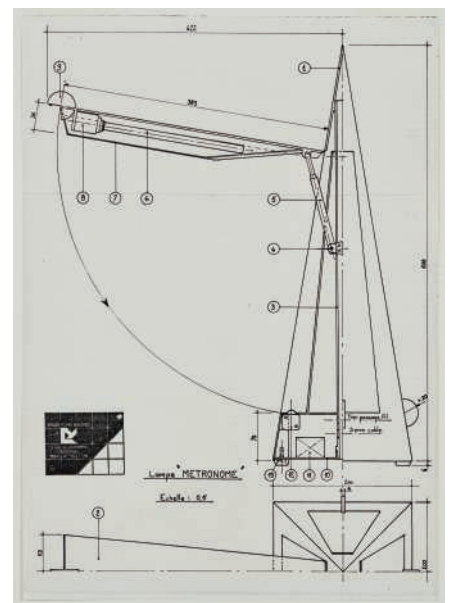
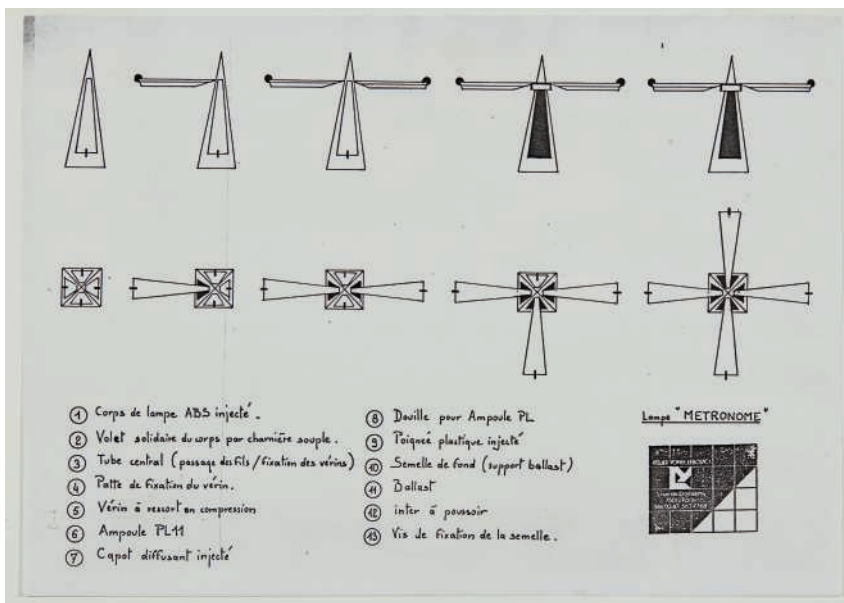
September 30, 2009, lot 182

Acquired from the above by the present owner

### Literature


Michèle Chartier, *Yonel Lebovici, Sculpteur de haut niveau*, Paris, 1995, pp. 70-71 for the editioned version in aluminum

*Yonel Lebovici: Works from the Collection of Marie & Cyril Grizot*, exh. cat., Maison Gerard, New York, 2007, pp. 10-11, 56 for the editioned version in aluminum









Property from a Private Collection, Palm Beach

**67. Yonel Lebovici** 1937-1998

*Prototype "Métronome" lamp*

circa 1984

Plastic.

23¼ x 8 x 8½ in. (59.1 x 20.3 x 21.6 cm)

**Estimate**

\$10,000-15,000

**Provenance**

Claude Aguttes, Paris, "Arts Décoratifs du

XXème," September 30, 2009, lot 183

Acquired from the above by the present owner

**Literature**

*Lumières: je pense à vous*, exh. cat., Centre  
Georges Pompidou, Paris, 1985, illustrated p. 116

Michèle Chartier, *Yonel Lebovici, Sculpteur  
de haut niveau*, Paris, 1995, pp. 70-71 for the  
editioned version in aluminum

*Yonel Lebovici: Works from the Collection of  
Marie & Cyril Grizot*, exh. cat., Maison Gerard,  
New York, 2007, pp. 10-11, 56 for the editioned  
version in aluminum

Property from a Private Collection, Palm Beach

**68. Yonel Lebovici** 1937-1998

*"Quatre à quatre" desk*

1973

Painted steel, painted oak, glass.

28½ x 55½ x 26¾ in. (72.4 x 141 x 67.9 cm)

The only known example from the edition of 5.

Top incised *Lebovici Y.*

**Estimate**

\$20,000-30,000

**Provenance**

Cyril Grizot, Paris

Maison Gerard, New York

Acquired from the above by the present owner, 2009

**Exhibited**

"Yonel Lebovici: Works from the Collection of Marie & Cyril Grizot," Maison Gerard, New York, October 2007

**Literature**

*Yonel Lebovici: Works from the Collection of Marie & Cyril Grizot*, exh. cat., Maison Gerard, New York, 2007, illustrated pp. 21, 57





**69. Shiro Kuramata** 1934-1991

*Rare low table, from the "Furniture with Drawers" series  
circa 1967*

Painted wood, laminate, aluminum casters.

10¾ x 47¼ x 47¼ in. (27.3 x 120 x 120 cm)

Manufactured by Aoshima Shoten Co. Ltd., Tokyo, Japan.

**Estimate**

\$20,000-30,000

**Provenance**

Director of Aoshima Shoten Co. Ltd., Tokyo, circa 1967

Acquired from the above by the present owner, 1990s

**Literature**

*Shiro Kuramata 1934-1991*, exh. cat., Hara Museum of Contemporary Art, Tokyo, 1996, p. 123 for examples from the series

Deyan Sudjic, *Shiro Kuramata: Catalogue of Works*, London, 2013, p. 245 for examples from the series

Phillips would like to thank the Kuramata Design Office for their assistance cataloguing the present lot.



**70. Shiro Kuramata** 1934-1991

*Rare "Chair C (Square Pipe Armchair)," from the  
Livina Yamagiwa Meeting Room*  
1983

Steel with fired Melamine finish, fabric, rubber.  
29.5 x 20.75 x 20.5 in. (74.9 x 52.7 x 52.1 cm)  
Manufactured by Ishimaru Co., Ltd., Tokyo, Japan.

**Estimate**

\$5,000-7,000

**Provenance**

Livina Yamagiwa, Tokyo  
Acquired from the above by the present owner

**Literature**

*Shiro Kuramata 1934-1991*, exh. cat., Hara Museum of  
Contemporary Art, Tokyo, 1996, illustrated p. 168  
Deyan Sudjic, *Shiro Kuramata: Catalogue of Works*, London,  
2013, p. 323, illustrated p. 328

Phillips would like to thank the Kuramata Design  
Office for their assistance cataloguing the  
present lot.



**71. Shiro Kuramata** 1934-1991

*"Three-legged Chair A" and "Three-legged Chair B"*  
circa 1983

Chromium-plated steel, oak-veneered wood.

Chair A: 33.5 x 17.5 x 21.5 in. (85.1 x 44.5 x 54.6 cm)

Chair B: 30.25 x 19 x 18.5 in. (76.8 x 48.3 x 47 cm)

Manufactured by Ishimaru Co., Ltd., Tokyo, Japan.

**Estimate**

\$5,000-7,000

**Provenance**

Livina Yamagiwa, Tokyo

Acquired from the above by the present owner

**Literature**

*Shiro Kuramata 1934-1991*, exh. cat., Hara Museum of Contemporary Art, Tokyo, 1996, pp. 52, 162-63, 181,

Deyan Sudjic, *Shiro Kuramata: Catalogue of Works*, London, 2013, pp. 322, 343

Deyan Sudjic, *Shiro Kuramata: Essays and Writings*, London, 2013, p. 158

Phillips would like to thank the Kuramata Design Office for their assistance cataloguing the present lot.







Property from the Estate of Ryoko Itakura

**72. Steven Holl** b. 1947

*Ceiling light, from Museum Tower, New York*  
1986-1987  
Patinated metal, glass.  
Variable drop, 15 x 5 x 5 in. (38.1 x 12.7 x 12.7 cm)

**Estimate**  
\$2,000-3,000

**Provenance**  
Ryoko Itakura, New York  
Thence by descent to the present owner

**Literature**  
Yukio Futagawa, ed., *Steven Holl*, GA Architect no. 11, Tokyo, 1993, illustrated p. 34

Property from the Estate of Ryoko Itakura

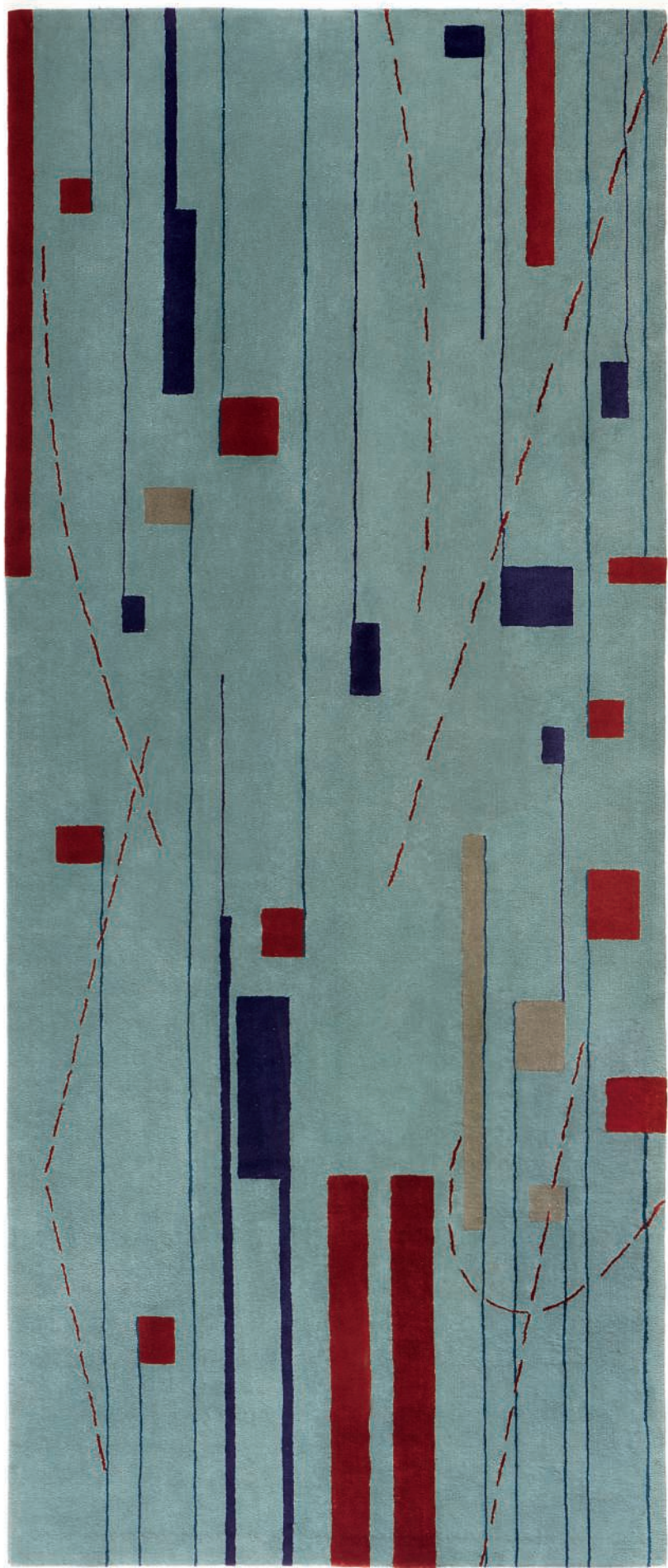
**73. Steven Holl** b. 1947

*"Sketch" carpet, from Museum Tower, New York*  
1987  
Wool.  
60 x 144 in. (152.4 x 365.8 cm)  
Manufactured by V'Soske, New York. Underside with manufacturer's fabric label.

**Estimate**  
\$3,000-5,000

**Provenance**  
Ryoko Itakura, New York  
Thence by descent to the present owner

**Literature**  
Yukio Futagawa, ed., *Steven Holl*, GA Architect no. 11, Tokyo, 1993, illustrated p. 34, pp. 32-33 for architectural drawings, pp. 35-36 for sketches



Lots 72-74 are from the apartment that Steven Holl designed for Ryoko Itakura in 1986-1987. The siting and profile of the Museum Tower in which it is located informed the design of the apartment around what *GA Architect* explained as the “X, Y and Z directions.” Understood as axial lines, dimensions or simply through the shapes of the letters themselves, they formed the relational basis for the apartment’s plan and interior elements; as GA states they were presented “in a variety of ways- literal, poetic, systematic, intuitive.” In the same year and for the same client, Holl also designed the Giada shop at 904 Madison Avenue. At the time *New York Magazine* called the space as “dazzling as a gemstone and just as calculatingly cut,” succinctly describing the clarity of Holl’s work, as evident in the present lots as it is anywhere else.

**Property from the Estate of Ryoko Itakura**

**74. Steven Holl** b. 1947

*Pair of side tables with integrated lamps, from Museum Tower, New York*  
1986-1987  
Patinated metal, glass.  
Each: 27½ x 21½ x 22 in. (69.9 x 54.6 x 55.9 cm)

**Estimate**

\$4,000-6,000

**Provenance**

Ryoko Itakura, New York  
Thence by descent to the present owner

**Literature**

Yukio Futagawa, ed., *Steven Holl*, GA Architect no. 11, Tokyo, 1993, pp. 32-33 for architectural drawings, illustrated p. 34









Property from a Private Collection, Palm Beach

**75. Guy Limone** 1958

*"Tapisserie Rouge"*

1998/2009

Collage on heavy wove paper.

Each sheet: 16½ x 11¾ in. (41.9 x 29.8 cm)

Comprising 50 original collages. Together with a certificate of authenticity from Galerie Emmanuel Perrotin signed by Guy Limone.

**Estimate**

\$5,000-7,000

**Provenance**

Galerie Perrotin, Paris

Commissioned from the above by the present owner, 2009

**Literature**

*Jacky*, exh. cat., Centre d'art contemporain de Castres, 1999, for similar examples

Brad Goldfarb, ed., *Peter Marino: Art Architecture*, New York, 2016, illustrated p. 67

Please note that the present lot is being sold together with a vanity, chair, and wastebasket and that Limone does not recognize the paper-covered furniture, sold here alongside "Tapisserie rouge," as his original work.

Faced with the task of renovating and re-decorating a Palm Beach home, Peter Marino enlisted the help of French artist Guy Limone to re-imagine the vestibule of the first-floor powder room. Limone's solution was to cover the walls and ceiling, as well as the present group of furniture, with photocopies of his original collages. According to Limone, "My work is art, but it also has a decorative component. I think Peter likes that ambiguity."



Property from a Private Collection, São Paulo

**76. Forrest Myers** b. 1941

*Untitled*

circa 1989

Aluminum.

12.5 x 11.5 x 12.5 in. (31.8 x 29.2 x 31.8 cm)

**Estimate**

\$6,000-8,000

**Provenance**

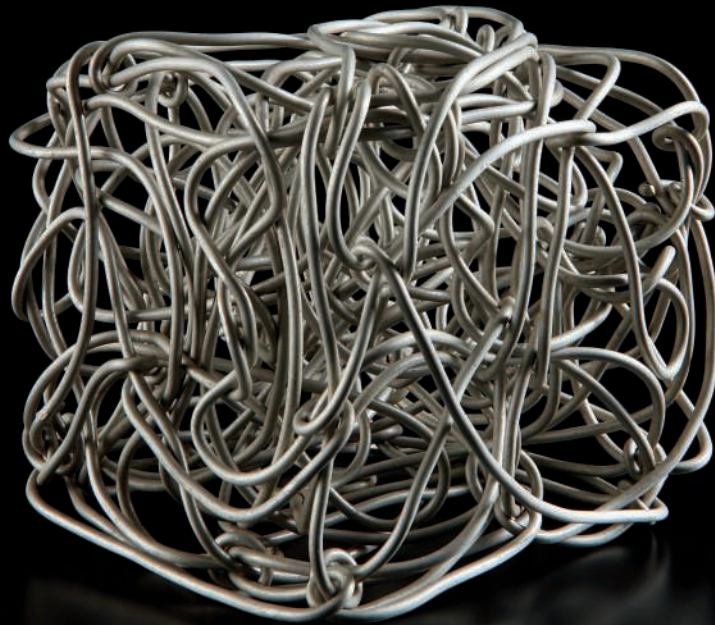
Kim Esteve, São Paulo

Lordello & Gobbi, São Paulo, "Leilão de Arte," September 4,  
2012, lot 130

Acquired from the above by the present owner

**Literature**

David A. Hanks, Anne Hoy and Martin Eidelberg, *Design for Living: Furniture and Lighting 1950-2000, The Liliane and David M. Stewart Collection*, exh. cat., Montreal Museum of Decorative Arts, Paris, 2000, p. 181 for a similar example



Property from a Private Collection, Palm Beach

**77. Maria Pergay** b. 1930

*"Pliée" low table*

circa 1968

Stainless steel, agate.

17¾ x 33 x 17¾ in. (45.1 x 83.8 x 45.1 cm)

Produced by Design Steel, Paris, France.

**Estimate**

\$10,000-15,000

**Provenance**

Christie's, Paris, "Ruhlmann pour Lord Rothermere --  
l'appartement des Champs-Élysées, Arts décoratifs du  
XXème siècle et design," November 26, 2009, lot 73  
Acquired from the above by the present owner

**Literature**

*Design Steel*, sales catalogue, Paris, ref. no. 018a

Suzanne Demisch, *Maria Pergay: Between Ideas and*

*Design*, Verona, 2006, p. 32 for a similar example

Suzanne Demisch and Stephane Danant, *Maria Pergay:  
Complete works 1957-2010*, Bologna, 2011, fig. 31



Property from a Private Collection, California

**78. Frank Gehry** b. 1929

*"Snake" lamp*

1989

Painted papier-mâché.

66 in. (167.6 cm) long

Produced by New City Editions, Venice, California. Number 58 from the edition of 60. Underside of head signed in marker *FO Gehry*. Interior of papier-mâché penciled *58 / 60*. Interior of metal base incised *PRODUCED BY NEW CITY EDITIONS VENICE, CA and FRANK GEHRY / MOCA/THE SNAKE LAMP/ 58 / 60 1989*.

**Estimate**

\$12,000-18,000

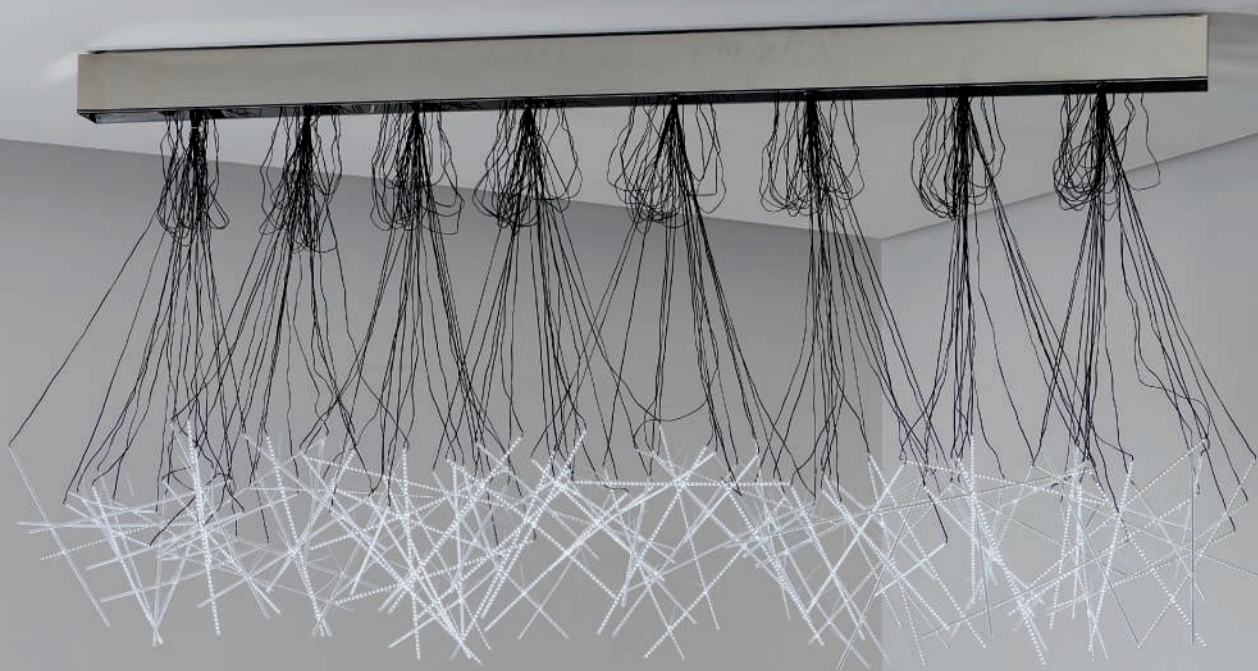
**Provenance**

Track 16 Gallery, Los Angeles

Acquired from the above by the present owner







Property from a Private Collection, Palm Beach

**79. Arik Levy** b. 1963

*Unique "FractalLED"*

2009

LED light strips, stainless steel.

As shown: 56 in. (142.2 cm) drop, 115½ x 20 in.  
(293.4 x 50.8 cm)

**Estimate**

\$4,000-6,000

**Provenance**

Commissioned from the artist by the present owner  
through Demisch Danant, New York, 2009

Property from a Private Collection, Palm Beach

**80. Mattia Bonetti** b. 1953

*Set of three "Polyhedral" tables*

circa 2009

Painted wood, stainless steel.

Black table: 23¾ x 22 x 21 in. (60.3 x 55.9 x 53.3 cm)

Stainless steel table: 19¾ x 24 x 19½ in. (50.2 x 61 x 49.5 cm)

White table: 17¾ x 23 x 24 in. (45.1 x 58.4 x 61 cm)

Produced by David Gill Gallery, London, UK. Each number 7 from the edition of 8 in the respective colors. From the total production of 24 plus two artist's proofs and 2 prototypes. Underside of each with two metal labels impressed *DAVID GILL/LONDON/ 7 / 8* and *MB*, respectively.

**Estimate**

\$12,000-18,000

**Provenance**

David Gill Gallery, London

Acquired from the above by the present owner, 2009

**Literature**

Jacqueline Du Pasquier, *Mattia Bonetti*, vol. 1, Paris, 2015, p. 142



Property from an Important Collection, Miami

**81. Gae Aulenti** b. 1927

*"Ruspa" table lamp*

designed 1967

Painted aluminum, painted steel.

20.75 in. (52.7 cm) high

Manufactured by Martinelli Luce, Lucca, Italy.

Underside with label printed *MADE IN ITALY*.

**Estimate**

\$2,000-3,000

**Literature**

"Lampade," *Domus*, no. 463, June 1968, p. 65

"Rassegna Domus," *Domus*, no. 509, April 1979, p. 542

Giuliana Gramigna, *Repertorio 1950/1980*, Milan, 1985, p. 283

Margherita Petranzan, *Gae Aulenti*, Milan, 1996, pp. 51, 62, 213

Fulvio Ferrari and Napoleone Ferrari, *Luce: Lampade 1968-1973: il nuovo design italiano*, Turin, 2002, fig. 11



Property from an Important Collection, Miami

## 82. Superstudio

"Olook" ceiling light  
circa 1968

Plastic, chromium-plated metal, chromium-plated steel.  
48½ in. (123.2 cm) drop, 27 x 25¾ in. (68.6 x 65.4 cm)  
Manufactured by Poltronova, Agliana, Italy. Exterior  
with manufacturer's decal label printed with logo and  
*arredamenti moderni/stilart-VERONA*. Another label  
printed *DESIGN CENTRE/made in Italy*.

### Estimate

\$6,000-8,000

### Literature

"Design d'invenzione e design d'evasione: Superstudio,"  
*Domus*, no. 475, June 1969, p. 32

Giuliana Gramigna, *Repertorio 1950/1980*, Milan, 1985,  
p. 284

Fulvio Ferrari and Napoleone Ferrari, *Luce: Lampade  
1968-1973: il nuovo design italiano*, Turin, 2002, fig. 41



Property from an Important Collection, Miami

**83. Roberto Gabetti, Aimaro Isola,  
Luciano Re and Guido Drocco**

1925-2000, b. 1928, Unknown and b. 1942

*"Bul-Bo" floor lamp*

circa 1969

Leather, aluminum, rubber.

79.5 in. (201.9 cm) high

Manufactured by G.B., Milan, Italy, for Ar.Bo, Turin, Italy. Stem with manufacturer's decal label printed with logo and *linea GB milano-italy*.

**Estimate**

\$4,000-6,000

**Literature**

Fulvio Ferrari, *Gabetti e Isola Mobili, 1950-1970*, Turin, 1986, p. 70

Fulvio Ferrari and Napoleone Ferrari, *Luce: Lampade 1968-1973: il nuovo design italiano*, Turin, 2002, fig. 110





Property from an Important Collection, Miami

**84. Ettore Sottsass, Jr.** 1917-2007

*"Valigia" table lamp*

designed 1977

Enameled steel, rubber.

15 x 13.75 x 9 in. (38.1 x 34.9 x 22.9 cm)

Manufactured by Stilnovo, Milan, Italy. Interior with manufacturer's label *STILNOVO/MAX 60W - 220V*.

**Estimate**

\$600-800

**Literature**

Giuliana Gramigna, *Repertorio 1950/1980*, Milan, 1985, p. 449

"Salone del Mobile & Design," *Domus*, no. 675, September 1986, p. 77



Property from an Important Collection, Miami

**85. Superstudio**

*"Gherpe" table lamp*

designed 1967

Plastic, chromium-plated metal.

17 in. (43.2 cm) high.

Manufactured by Francesconi, Brescia, Italy, for Poltronova, Agliana, Italy.

**Estimate**

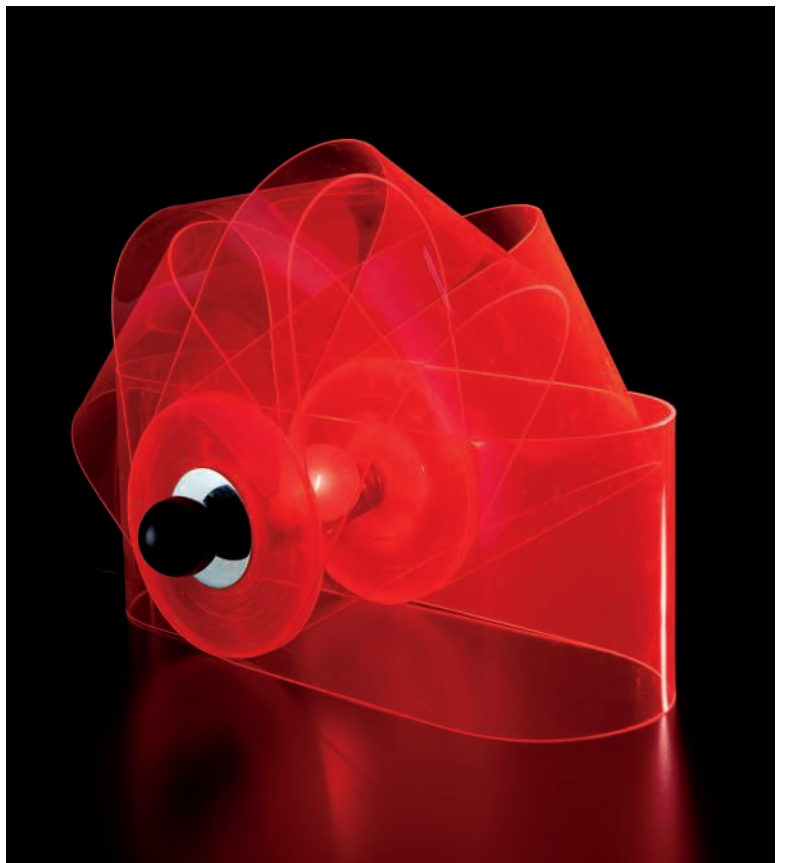
\$2,000-3,000

**Literature**

"Lampade," *Domus*, no. 463, June 1968, p. 63

*Lumières: je pense à vous*, exh. cat., Centre Georges Pompidou, Paris, 1985, p. 155

Fulvio Ferrari and Napoleone Ferrari, *Luce: Lampade 1968-1973: il nuovo design italiano*, Turin, 2002, fig. 154





Property from an Important Collection, Miami

## 86. Gae Aulenti b. 1927

*"Patroclo" lamp*

circa 1975

Blown glass, metal mesh.

16.25 in. (41.3 cm) high

Manufactured by Artemide, Pregnana, Italy.

### Estimate

\$1,000-1,500

### Literature

Giuliana Gramigna, *Repertorio 1950/1980*, Milan, 1985, p. 420

Margherita Petranzan, *Gae Aulenti*, Milan, 1996, pp. 50, 201

Ernesto Gismondi, "I wanted to Design Missiles, But Then I Fell in Love with Making Lamps," *Domus*, no. 993, July 2015, p. 112



Property from an Important Collection, Miami

## 87. Arredoluce

*Pair of table lamps*

circa 1960

Chromium-plated steel.

Each: 11.5 in. (29.2 cm) high

Manufactured by Arredoluce, Monza, Italy. Underside of each with manufacturer's label printed with logo and *MADE IN ITALY/ARREDOLUCE MONZA*.

### Estimate

\$2,000-3,000

Property from an Important Collection, Miami

**88. Nanda Vigo** b. 1938

*"Utopia" table lamp*

circa 1970

Polished stainless steel.

20 x 19¾ x 3 in. (50.8 x 50.2 x 7.6 cm)

Manufactured by Arredoluce, Monza, Italy. Underside with manufacturer's label printed with logo *MADE IN ITALY/ARREDOLUCE MONZA*.

**Estimate**

\$4,000-6,000

**Literature**

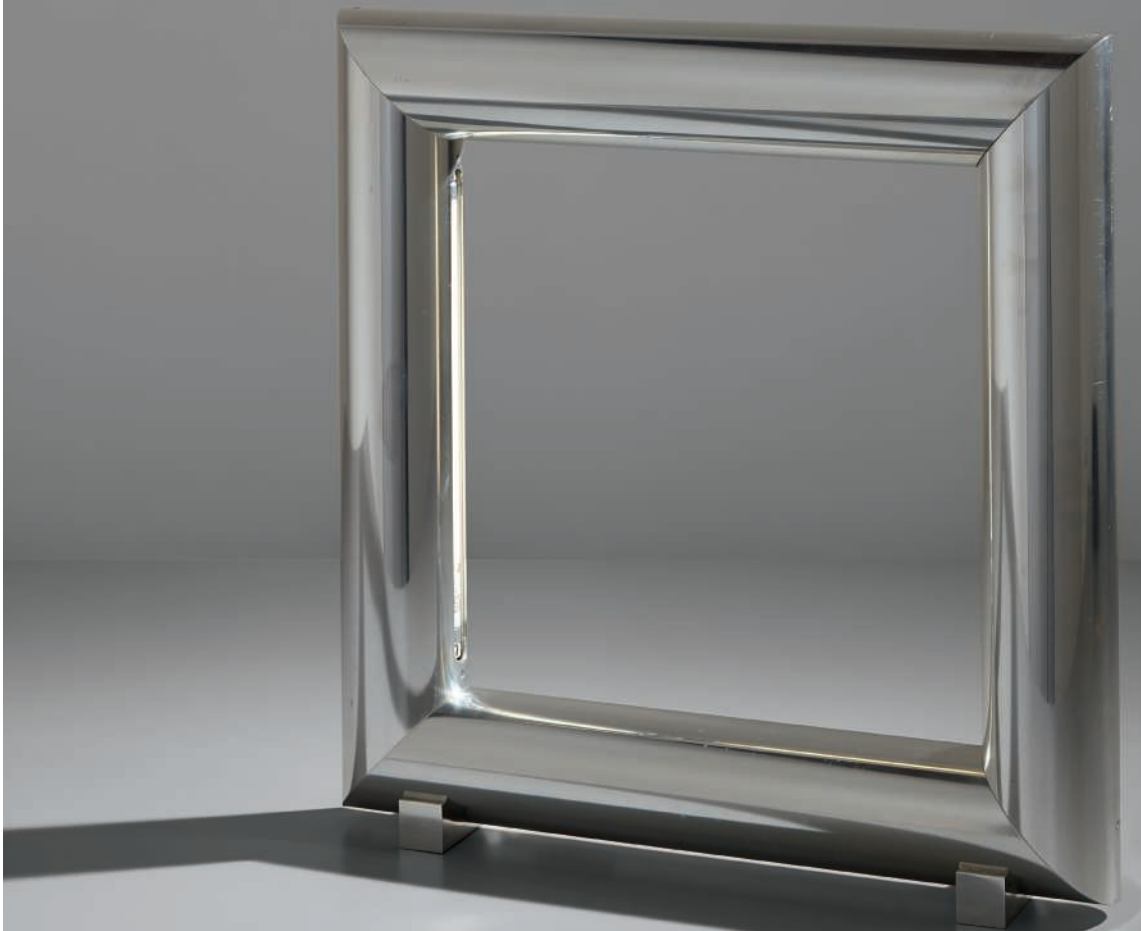
Emilio Ambasz, *Italy: The New Domestic Landscape:*

*Achievements and Problems of Italian Design*, exh. cat.,

Museum of Modern Art, New York, 1972, p. 58

Giuliana Gramigna, *Repertorio 1950/1980*, Milan, 1985, p. 340

Fulvio Ferrari and Napoleone Ferrari, *Luce: Lampade 1968-1973: il nuovo design italiano*, Turin, 2002, fig. 47



Property from a Private Collection, Chicago

**89. Ettore Sottsass, Jr.** 1917-2007

*Vase*

circa 1957

Glazed ceramic.

9 in. (22.9 cm) high

Produced by Bitossi, Motelupo Fiorentino, Italy.

Underside signed 29/ITAL.

**Estimate**

\$5,000-7,000

**Literature**

"Nuove ceramiche di serie," *Domus*, no. 345,

August 1958, p. 45

"In un arredamento composizioni di pareti,"

*Domus*, no. 358, September 1959, p. 16

Fulvio Ferrari, *Ettore Sottsass tutta la ceramica*,

Turin, 1996, p. 46



The vase illustrated in a *Domus* advertisement, 1958

*Domus* no. 345 / August 1958

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Property from a Private Collection, Chicago

**90. Ettore Sottsass, Jr.** 1917-2007

*"Colonna" pedestal*

2001

Maple-veneered wood, mahogany.

43.25 x 18.5 x 18.5 in. (109.9 x 47 x 47 cm)

Editioned by Galleria Clio Calvi Rudy Volpi, Milan, Italy.

Number 3 from the edition of 10. Underside with label printed, *Galleria Clio Calvi Rudy Volpi/Milano/Ettore Sottsass/"Colonna"2001/Es. 3/10.*

**Estimate**

\$3,000-5,000



Property from a Private Collection, Chicago

**91. Ettore Sottsass, Jr.** 1917-2007

*Fruit bowl, model no. 197-B*

circa 1959

Glazed ceramic.

5 in. (12.7 cm) high, 12 in. (30.5 cm) diameter

Produced by Bitossi, Montelupo Fiorentino, for Galleria Il Sestante, Milan, Italy. Underside signed 197•B/  
IL•SESTANTE/SOTTASS.

**Estimate**

\$10,000-15,000

**Provenance**

Alberto Scarsella, Milan

**Literature**

Fulvio Ferrari, *Ettore Sottsass tutta la ceramica*, Turin, 1996, p. 90



Property from a Private Collection, Chicago

**92. Ettore Sottsass, Jr.** 1917-2007

*Small bottle*

circa 1959

Glazed ceramic.

7½ in. (18.1 cm) high

Produced by Bitossi, Motelupo Fiorentino, Italy for  
Galleria Il Sestante, Milan, Italy. Underside signed,  
*V 181 / 18/SOTTASS/SESTANTE.*

**Estimate**

\$5,000-7,000

**Literature**

Fulvio Ferrari, *Ettore Sottsass tutta la ceramica*,  
Turin, 1996, p. 86



Property from a Private Collection, Chicago

**93. Ettore Sottsass, Jr.** 1917-2007

*Bowl*

circa 1962

Glazed ceramic.

8.5 in. (21.6 cm) diameter

Produced by Bitossi, Montelupo Fiorentino,  
for Galleria Il Sestante, Milan, Italy.

**Estimate**

\$5,000-7,000

**Literature**

Fulvio Ferrari, *Ettore Sottsass tutta la ceramica*,  
Turin, 1996, p. 98



Property from a Private Collection, Chicago

**94. Fausto Melotti** 1901-1986

*Tall "Fungo" vase*

circa 1965

Glazed earthenware.

14 in. (35.6 cm) high

Underside signed with artists's 7 dot cipher. Together with a certificate of authenticity from the Fausto Melotti Foundation.

**Estimate**

\$20,000-30,000

**Provenance**

Private collection, Como

**Literature**

Antonella Commellato and Marta Melotti, eds., *Fausto Melotti: L'opera in ceramica*, exh. cat., Museo d'Arte Moderna e Contemporanea di Trento e Roverto, Milan, 2003, pp. 256, 258-59 for similar examples

The present lot has been registered by the Fausto Melotti Foundation, Milan, Italy, as number VA 492.





Property from a Private Collection, Chicago

**95. Ettore Sottsass, Jr.** 1917-2007

*Side table*

circa 1959

Teak-veneered wood, enameled steel.

12 in. high x 28.25 in. diameter

Manufactured by Poltronova, Agliana, Italy.

**Estimate**

\$1,500-2,500

**Literature**

Hans Höger, *Ettore Sottsass Jun. Designer, Artist, Architect*,  
Tübingen, 1993, p. 78 for a related, rectangular example





Property from a Private Collection, Chicago

**96. Gino Sarfatti** 1912-1985

*Rare adjustable wall light, model no. 179  
circa 1950*

Painted aluminum, brass, plastic, glass.

As shown: 31½ x 27¾ x 19¾ in. (80 x 70.5 x 50.2 cm)

Manufactured by Arteluce, Milan, Italy. Interior of largest shade with manufacturer's decal label printed *AL/MILANO/ARTELUCE*. Together with a certificate of authenticity from Sandra Severi Sarfatti.

**Estimate**

\$20,000-30,000

**Provenance**

Private collection, Milan

Thence by descent

Acquired from the above by the present owner

**Literature**

Marco Romanelli and Sandra Severi, *Gino Sarfatti: selected works 1938-1973*, Milan, 2012, pp. 217, 404 for a similar example

Property from a Private Collection, Chicago

**97. Ettore Sottsass, Jr.** 1917-2007

*"Canada" sofa*

circa 1959

Teak, vinyl.

25.5 x 79 x 30.5 in. (64.8 x 200.7 x 77.5 cm)

Manufactured by Poltronova, Agliana, Italy. Reverse with label printed *poltronova*.

**Estimate**

\$7,000-9,000

**Literature**

"In un arredamento composizioni di pareti," *Domus*, no. 358, September 1959, pp. 13, 18

"Interni a Milano," *Domus*, no. 362, January 1960, pp. 29, 31-32, 34-36

Giuliana Gramigna, *Repertorio 1950/1980*, Milan, 1985, p. 180

Hans Höger, *Ettore Sottsass Jun. Designer, Artist, Architect*, Tübingen, 1993, pp. 76, 78



Property from a Private Collection, Chicago

**98. Ettore Sottsass, Jr.** 1917-2007

*Pair of "Canada" armchairs*

circa 1959

Teak, vinyl.

Each armchair: 25.5 x 31 x 30.5 in. (64.8 x 78.7 x 77.5 cm)

Manufactured by Poltronova, Agliana, Italy. Reverse of each with label printed *poltronova*.

**Estimate**

\$7,000-9,000

**Literature**

Hans Höger, *Ettore Sottsass Jun. Designer, Artist, Architect*,  
Tübingen, 1993, p. 78





Property from a Private Collection, Chicago

**99. Vittoriano Viganò** 1919-1996

*Ceiling light, model no. 2062*

circa 1951

Chromium-plated brass, painted metal, painted steel.

As shown: 64½ x 109 x 10 in. (163.8 x 276.9 x 25.4 cm)

Manufactured by Arteluce, Milan, Italy. Together with a certificate of authenticity from Sandra Severi Sarfatti.

**Estimate**

\$50,000-70,000

**Provenance**

Riccardo Sarfatti, Milan

Private collection, Milan, 2010

Private collection, Paris

**Exhibited**

"Le sette ossessioni del design italiano," Triennale Design Museum, Milan, December 7, 2007-January 25, 2009

**Literature**

Marco Romanelli and Sandra Severi, *Gino Sarfatti: selected works 1938-1973*, Milan, 2012, p. 59 for a similar example (model no. 2060)



**100. Ettore Sottsass, Jr.** 1917-2007

*Mirror*

1960s

Brass, mirrored glass, painted steel.

46¾ x 15¾ x 4¼ in. (118.7 x 39.1 x 10.8 cm)

Manufactured by Santambrogio & De Berti, Lissone, Italy. Mirror with manufacturer's foil label printed  
*CUIVROGLACE/SPECCHIO GALVORAMATO/  
SANTAMBROGIO/& DE BERTI/-LISSONE VIA S.  
MICHELE DEL CARSO 37-/REGISTRATO.*

**Estimate**

\$12,000-18,000

**Literature**

Edoardo Paoli, *Specchiere e specchi: appesi, nel mobile e tecnici*, Quaderni vitrum, no. 8, Milan, 1966, p. 124



## **101. Stilnovo**

*Ceiling light, model no. 1202*

1960s

Glass, brass, painted metal, painted steel.

40½ in. (102.9 cm) drop, 59¼ x 22¾ in. (150.5 x 57.8 cm)

Manufactured by Stilnovo, Milan, Italy.

### **Estimate**

\$8,000-12,000

### **Literature**

*Stilnovo: apparecchi per l'illuminazione*, sales catalogue, 1960s, pp. 18-19





**102. Roberto Menghi** 1902-2006

*"Libra-Lux" counterbalance table lamp*

circa 1948

Brass, painted aluminum, rubber.

As shown: 29¾ in. (75.6 cm) high

Manufactured by Lamperti & C., Italy. Counterbalance impressed, *BREV. N. 432920*.

**Estimate**

\$12,000-15,000

**Literature**

Giuliana Gramigna, *Repertorio 1950/1980*, Milan, 1985, p. 58

Alberto Bassi, *Italian Lighting Design: 1945-2000*, Milan, 2004, p. 65



### 103. Stilnovo

*Ceiling light*

circa 1952

Glass, brass.

36¼ in. (92.1 cm) drop, 25½ in. (64.8 cm) diameter

Manufactured by Stilnovo, Milan, Italy.

#### **Estimate**

\$5,000-7,000

#### **Literature**

Gerhard Krohn and Fritz Hierl, *Formschöne Lampen und Beleuchtungsanlagen*, Munich, 1952, p. 93





**104. Stilnovo**

*Ceiling light*  
circa 1960  
Brass, painted brass, glass.  
20 x 30¾ x 22½ in. (50.8 x 78.1 x 57.2 cm)  
Manufactured by Stilnovo, Milan, Italy.

**Estimate**  
\$6,000-8,000



**105. Stilnovo**

*Pair of bedside lamps*  
1950s  
Brass, painted aluminum, plastic.  
Each: 14½ in. (36.8 cm) high  
Manufactured by Stilnovo, Milan, Italy.  
Interior of one shade with manufacturer's  
label printed, MILANO/STILNOVO/ITALY.

**Estimate**  
\$4,000-6,000

**106. Vico Magistretti** 1920-2006

*Bookshelf*

circa 1946

Painted steel, oak-veneered wood,  
painted metal, brass.

As shown: 114 x 32¼ x 11¾ in.  
(289.6 x 81.9 x 29.8 cm)

**Estimate**

\$5,000-7,000

**Literature**

Franco Grigioni, *Arredamento*, Milan,  
1956, fig. 517 for a similar example  
Vanni Pasca, *Vico Magistretti Designer*,  
New York, 1991, p. 16 for a similar  
example





## 107. **Gio Ponti** 1891-1979

*"Dattilo" desk, designed for the Vembi-Burroughs offices, Turin*  
circa 1951

Stained ash, oak-veneered wood, plastic laminate, brass.  
30¼ x 37½ x 21 in. (76.8 x 95.3 x 53.3 cm)

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

### **Estimate**

\$10,000-15,000

### **Provenance**

Vembi-Burroughs offices, Turin

### **Literature**

"Chiarezza, unità, visibilità totale negli uffici modernissimi,"

*Domus*, no. 270, May 1952, p. 23

Ugo La Pietra, ed., *Gio Ponti*, New York, 2009, p. 194



Vembi-Burroughs offices  
© Salvatore Licitra,  
Gio Ponti Archives



**108. Gio Ponti** 1891-1979

*Partner's desk, designed for the Vembi-Burroughs  
offices, Turin*

circa 1951

Stained ash, oak-veneered wood, plastic laminate, brass.

31¾ x 58¾ x 31½ in. (80.6 x 149.2 x 80 cm)

Each escutcheon impressed *WALLY*. Together with a  
certificate of authenticity from the Gio Ponti Archives.

**Estimate**

\$35,000-55,000

**Provenance**

Vembi-Burroughs offices, Turin

**Literature**

“Chiarezza, unità, visibilità totale negli uffici modernissimi,”  
*Domus*, no. 270, May 1952, p. 26 for a smaller example



**109. Max Ingrand** 1908-1969

*"Caffettiera" table lamp*

1950s

Brass, opaque glass.

13¾ in. (34.9 cm) high

Manufactured by Fontana Arte, Milan, Italy.

**Estimate**

\$5,000-7,000

**Provenance**

Private collection, Turin







**110. Max Ingrand** 1908-1969

*Ceiling light*

circa 1953

Glass, brass.

17 in. (43.2 cm) drop, 30 in. (76.2 cm) diameter

Manufactured by Fontana Arte, Milan, Italy.

**Estimate**

\$18,000-24,000

**Provenance**

Private collection, Westport, Connecticut

Acquired from the above by the present owner

**Literature**

Laura Falconi, *Fontana Arte: Una Storia Trasparente*, Milan, 1998, p. 96

Pierre-Emmanuel Martin-Vivier, *Max Ingrand, Du verre à la lumière*, Paris, 2009, p. 196 for a similar example

Franco Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand*, Turin, 2012, fig. 328

**III. Max Ingrand** 1908-1969

*Ceiling light*

circa 1960

Brass, frosted glass.

24 in. (61 cm) drop, 12½ x 5½ in. (31.8 x 14 cm)

Manufactured by Fontana Arte, Milan, Italy.

**Estimate**

\$7,000-9,000



**112. Gio Ponti** 1891-1979

*Table and side chair*

circa 1950

Table: stained wood, etched glass, brass.

Chair: stained wood, fabric, brass.

Table: 30 x 64¼ x 30 in. (76.2 x 163.2 x 76.2 cm)

Chair: 34 x 16¼ x 18 in. (86.4 x 41.3 x 45.7 cm)

Glass produced by Fontana Arte, Milan, Italy.

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

**Estimate**

\$15,000-20,000

The present side chair is identical to those designed for Casa Ceccato in Milan in 1950. The structure of the table is similar to others found in the Vedani Offices in 1950, while the brass crossbars and sabots are identical to a Ponti table at the Italian Institute of Culture in Stockholm, designed in 1954.



### 113. Max Ingrand 1908-1969

#### *Ceiling light*

circa 1954

Etched glass, brass, painted metal.

12 in. (30.5 cm) drop, 27¾ in. (70.5 cm) diameter

Manufactured by Fontana Arte, Milan, Italy.

#### **Estimate**

\$12,000-18,000

#### **Literature**

*Domus*, no. 292, March 1954, n.p. for a Fontana Arte advertisement

Franco Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand*, Turin, 2012, fig. 318



The ceiling light illustrated in a *Domus* advertisement, 1954  
*Domus* no. 292 / March 1954  
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**114. Ico Parisi** 1916-1996

*Table*

circa 1950

*Rosso portogallo* marble, walnut, brass.

30 in. (76.2 cm) high, 42 in. (106.7 cm) diameter

Manufactured by Fratelli Rizzi, Intimiano, Italy. Together with a copy of the certificate of authenticity from the Archivio del Design di Ico Parisi.

**Estimate**

\$12,000-18,000

**Literature**

Roberta Lietti, *Ico Parisi Catalogue Raisonné, 1936-1960*, Milan, 2017, p. 280

This lot has been recorded in the Archivio del Design di Ico Parisi, Como, Italy.

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



**115. Gio Ponti** 1891-1979

*Pair of "Il Sole" wall lights*

circa 1962

Brass, painted brass, acrylic.

Each: 28½ in. (72.4 cm) diameter, 3 in. (7.6 cm) deep

Manufactured by Arredoluce, Monza, Italy. Each with a label from the Gio Ponti Archives to reverse. Each together with a certificate of authenticity from the Gio Ponti Archives.

**Estimate**

\$15,000-20,000

The present lot has been registered in the Arredoluce Archives, Italy, as numbers 4849269 and 4152582.



The "Il Sole" light was originally designed by Gio Ponti for the interior of the Istituto Gallini in Voghera, Italy (1956-1962). Though originally conceived as a ceiling light and fitted with a circular fluorescent bulb, the present model is a wall-hanging variant fitted with incandescent bulbs, which cast a warmer light more suitable to domestic interiors.

**116. Flavio Poli** 1900-1984

*Pair of wall lights*

1950s

Glass flowers, plastic.

Each: 53¼ x 10 x 7¾ in. (135.3 x 25.4 x 19.7 cm)

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

**Estimate**

\$15,000-20,000

**Provenance**

Cinema San Marco, Venice



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- **Private purchases:** Proof of identity in the form of government-issued identification will be required.
- **Company purchases:** If you are buying under a business entity we require a copy of government-issued identification (such as a resale certificate, corporate bank information or the certificate of incorporation) to verify the status of the company.
- **Conditions of Sale:** All bids are placed and executed, and all lots are sold and purchased, subject to the Conditions of Sale printed in the catalogue. Please read them carefully before placing a bid. Your attention is drawn to Paragraph 4 of the Conditions of Sale.
- If you cannot attend the sale, we can execute bids confidentially on your behalf.
- Phillips charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 25% of the hammer price up to and including \$300,000, 20% of the portion of the hammer price above \$300,000 up to and including \$4,000,000 and 12.5% of the portion of the hammer price above \$4,000,000 on each lot sold.
- "Buy" or unlimited bids will not be accepted. Alternative bids can be placed by using the word "OR" between lot numbers.
- For absentee bids, indicate your maximum limit for each lot, excluding the buyer's premium and any applicable sales or use tax. Your bid will be executed at the lowest price taking into account the reserve and other bidders. On no reserve lots, in the absence of other bids, your bid will be executed at approximately 50% of the low pre-sale estimate or at the amount specified, if less than 50% of the low estimate.
- If you write an amount, it shall be treated as an absentee bid if we cannot reach you.
- Your bid must be submitted in the currency of the sale and will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.
- If we receive identical bids, the first bid received will take precedence.
- Arranging absentee and telephone bids is a free service provided by us to prospective buyers. While we will exercise reasonable care in undertaking such activity, we cannot accept liability for errors relating to execution of your bids except in cases of willful misconduct. Agreement to bid by telephone must be confirmed by you promptly in writing or by fax. Telephone bid lines may be recorded.
- Please submit your bids to the Bid Department by email to [bidsnewyork@phillips.com](mailto:bidsnewyork@phillips.com) or by fax at +1 212 924 1749 at least 24 hours before the sale. You will receive confirmation by email within one business day. To reach the Bid Department by phone please call +1 212 940 1228.
- Absent prior payment arrangements, please provide a bank reference. Payment can be made by cash (up to \$10,000), credit card (up to \$50,000), money order, wire transfer, bank check or personal check with identification.
- Lots cannot be collected until payment has cleared and all charges have been paid.
- By signing this Bid Form, you consent to our use of your personal data, including sensitive personal data, in accordance with Phillips's Privacy Policy published on our website at [www.phillips.com](http://www.phillips.com) or available on request by emailing [dataprotection@phillips.com](mailto:dataprotection@phillips.com). We may send you materials about us and our services or other information which we think you may find interesting. If you would prefer not to receive such information, please email us at [dataprotection@phillips.com](mailto:dataprotection@phillips.com).
- Phillips's premises may be subject to video surveillance and recording. Telephone calls (e.g., telephone bidding) may also be recorded. We may process that information in accordance with our Privacy Policy.



