Modern Masters

London, 26 April 2017

PHILLIPS

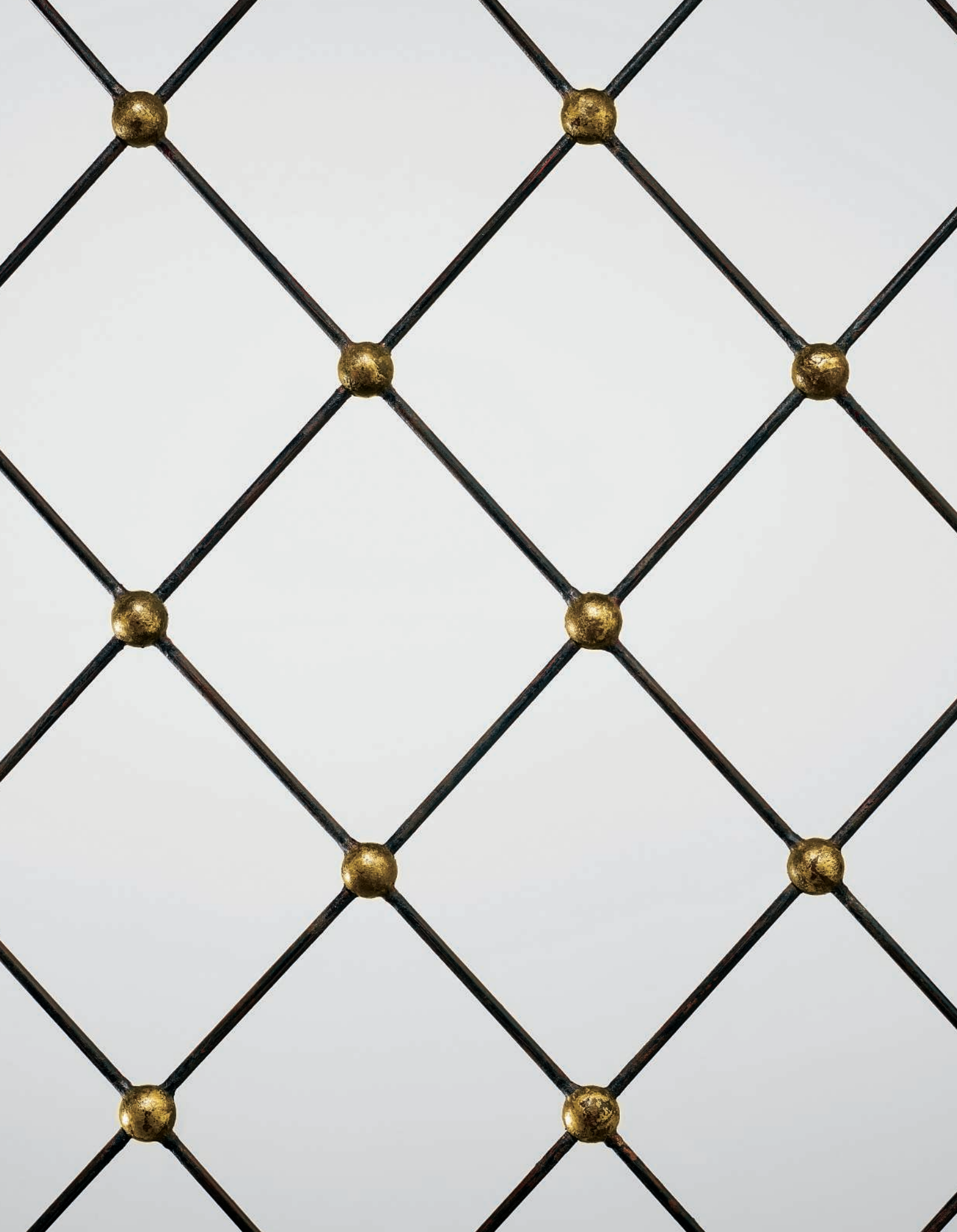
Joris Laarman

Jean Prouvé

Charlotte Perriand and Pierre Jeanneret

Armand-Albert Rateau

Jean Royère



Carlo Mollino

Gio Ponti

Modern Masters

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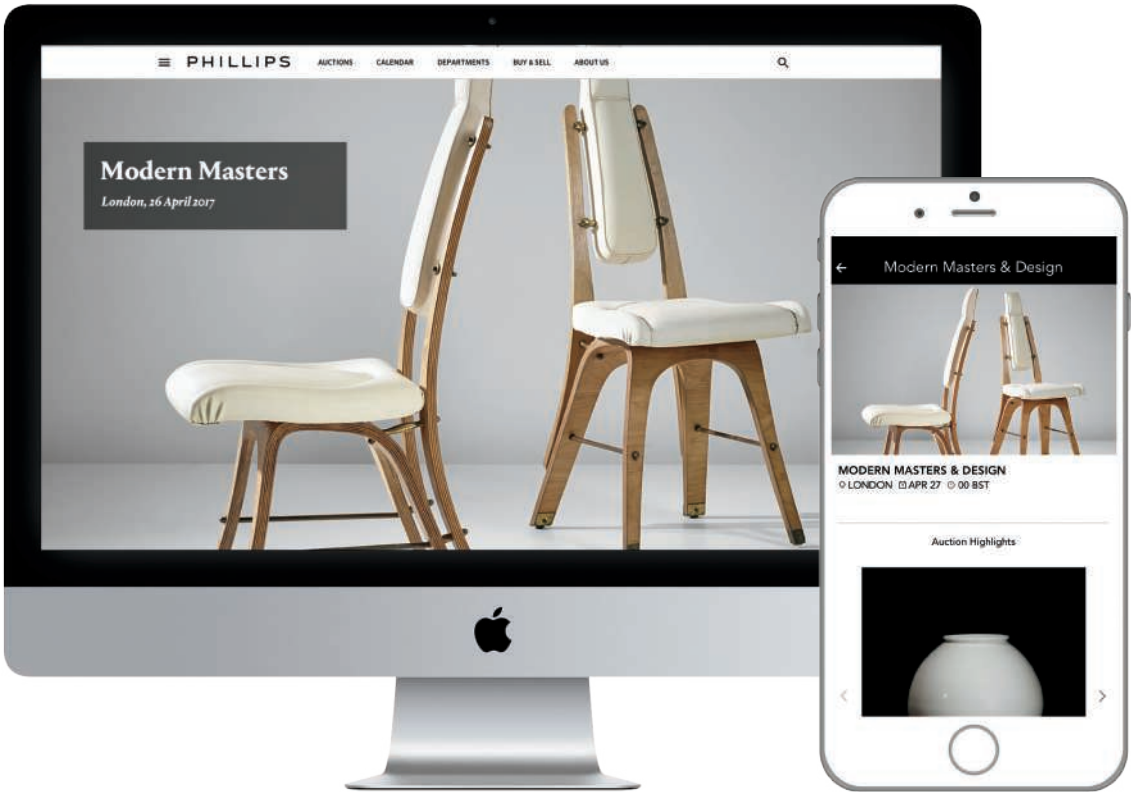

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Modern Masters
London, 26 April 2017, 6pm

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30 Berkeley Square, London W1J 6EX

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Property from an Italian collection

201. Thomas Stearns 1936-2006

Rare 'Cappello del Doge' vase
Circa 1962
Doppio incalmo coloured and clear glass.
14.1 cm (5½ in.) high, 13.5 cm (5⅜ in.) diameter
Produced by Venini & C., Murano, Italy. Underside acid-etched with *venini/murano/ITALIA*.

Estimate
£20,000-30,000 $24,400-36,500 €22,800-34,200 ♠

Literature
'Nuovi vetri di Venini', *Domus*, no. 386, January 1962, p. 39
Marino Barovier, ed., *Venetian glass: The Nancy Olnick and Giorgio Spanu Collection*, New York, 2000, p. 172, fig. 141
Franco Deboni, *Venini Glass: Its history, artists and techniques, Volume 1*, Turin, 2007, p. 95
Franco Deboni, *Venini Glass, Catalogue 1921-2007, Volume 2*, Turin, 2007, fig. 235

The present model vase was exhibited at the XXI Venice Biennale, in 1962.

The Italian chapter, Thomas Stearns at Venini

After graduating from the Cranbrook Academy of Art in 1959, Thomas Stearns was granted the Fullbright Travel fellowship by the Italian government and shortly afterwards became the first American to partake in an apprenticeship at Venini. This choice was made by the founder, Paolo Venini, based on flatwork window designs Stearns had produced during his student years at Cranbrook. The artist arrived in Murano in 1959, just missing his advocate who had passed away a few months before. During his time there, the artist worked alongside the maestro 'Checco' Ongaro however, the two men often clashed as Stearns had brought with him many new, conceptual ideas that were a far cry from the traditional techniques of the firm. Stearns was fascinated by light and designed many light fittings, alongside the glass vases and sculptures he became well-known for. During his time in Italy he became deeply inspired by the illumination and colour of Venice which is demonstrated in the titles of his most acclaimed works such as, *The Sentinel of Venice* (circa 1960) and Vessel for *The Doge's Tears* (circa 1960). Throughout the four years in the country Stearns did not learn how to speak Italian therefore most of his works were created in isolation and through processes of trial and error. Thus, Stearns' works may seem unconventional in comparison to other Venini works, characterised by asymmetrical designs in subdued colours (as we see in the present lot) or other larger, sculptural works evoked in broader strokes of colour. Many would argue that this breath of fresh air was welcome in a tumultuous period of Venini history; a time where, with its founder gone, it had to reassess its position. This ability to meld both notions of Abstract Expressionism and Modernism with the seamless elegance of Venini glass led to six of Stearn's pieces to be chosen for the Venice Biennale in 1962, including the *Cappello del Doge* vase. Here, the *Cappello del Doge* is translated as the hat of the highest figure in the Venetian government, which is emulated in the shape of the design. Created with the ancient *incalmo* technique, made by fusing the edges of the opaque glass and transparent glass pieces requires each diameter to be of the exact same diameter, the vase cannot be mass produced, thus making Stearn's works inherently unique. This 'playful interpretation' of a 'quintessential icon' (Susan Sacks, 'Thomas Stearns', Marino Barovier, ed., *Venetian glass: The Nancy Olnick and Giorgio Spanu Collection*, New York, 2000, p. 27) is characteristic of the American artist's work and what renders his pieces so identifiable. For his work at the Venice Biennale, Stearns was awarded the 'Best of Show' Award, an achievement never before bestowed to an American and was in fact later rescinded, as soon as the judges became aware of his monolingual nationality. The artist's transition from functional glass to glass as sculpture is now seen as a precursor to the Studio Glass movement, where glass was seen as an artistic medium with a sculptural or decorative rather than functional statement. Towards the end of 1962 Stearns moved to New York to research the use of plastics in art and took up teaching sculpture at the Philadelphia College of Art, indicating his desire to take his glass creations to a new level. Stearn's pieces have previously been exhibited at the Solomon R. Guggenheim Museum in New York and The Pennsylvania Academy of Arts. This striking piece represents a significant period in the artist's career and would make a beautiful addition to any collection.

Giovanni Bellini
Doge Leonardo Loredan,
1501-1592
National Gallery, London

IOANNES BELLINVS

202. Gio Ponti 1891-1979

'Distex' armchair, model no. 807, and rare footstool
Circa 1954
Stained walnut, original vinyl and fabric, brass.
Armchair: 81 x 81 x 105 cm (31⅞ x 31⅞ x 41⅜ in.)
Footstool: 35.3 x 49.3 x 53.3 cm (13⅞ x 19⅜ x 20⅞ in.)
Manufactured by Figli di Amedeo Cassina, Meda, Italy.
Together with a certificate of authenticity from the Gio Ponti Archives.

Estimate
£30,000-40,000 $36,500-48,700 €34,200-45,500

Provenance
Private collection, Italy
Cambi, Genoa, 'Design', 18 December 2015, lot 11

Literature
Domus, no. 293, April 1954, front cover; nos. 294, 295, 296, May, June, July, 1954, n.p. for an advertisement; no. 308, July 1955, p. 64; 'Accanto all'architettura', no. 312, November 1955, p. 20; 'Una porta, e nuovi mobili', no. 321, August 1956, p. 23
Roberto Aloi, *L' Arredamento Moderno, sesta serie*, Milan, 1955, fig. 283
Lisa Licitra Ponti, *Gio Ponti: The Complete Works 1923-1978*, London, 1990, p. 160
Irene de Guttry and Maria Paola Maino, *Il Mobile Italiano Degli Anni '40 e '50,* Bari, 1992, p. 41, fig. 58, p. 241, fig. 37, for an advertisement and a period image
Marco Romanelli, *Gio Ponti: A World*, Milan, 2002, p. 58
Laura Falconi, *Gio Ponti: Interiors, Objects, Drawings, 1920-1976*, Milan, 2004, pp. 172, 182
Ugo La Pietra, ed., *Gio Ponti: L'arte si innamora dell'industria*, New York, 2009, p. 226, figs. 466-67, p. 227, fig. 469, p. 232, fig. 487

203. **Carlo Scarpa** 1906-1978

Rare eight-armed chandelier, model no. 5334 A8
Circa 1941
Soffiato clear glass, *lattimo* glass, tubular brass, brass.
100 cm (39⅜ in.) drop, 46 cm (18⅛ in.) diameter
Produced by Venini & C., Murano, Italy.

Estimate
£10,000-15,000 $12,200-18,300 €11,400-17,100

Provenance
Private collection, Saronno, Italy

Literature
Anna Venini Diaz de Santillana, *Venini Catalogue Raisonné 1921-1986*, Milan, 2000, p. 264, pl. 186
Franco Deboni, *Venini Glass: Its history, artists and techniques, Volume 1*, Turin, 2007, pl. 186

204. Fulvio Bianconi 1915-1996

Rare vase, model no. 4426
Circa 1950
Clear glass with applied coloured and *lattimo* glass decorations, iridescent surface.
23.3 x 15.6 x 10.5 cm (9⅛ x 6⅛ x 4⅛ in.)
Produced by Venini & C., Murano, Italy. Underside acid-etched with *Venini/Murano/ITALIA*.

Estimate
£15,000-20,000 $18,300-24,400 €17,100-22,800 ♠

Provenance
Private collection, Italy

Literature
Marino Barovier and Carla Sonego, eds., *Fulvio Bianconi at Venini*, exh. cat., Fondazione Giorgio Cini, Venice, 2014, pp. 114, 122 for images and a drawing

“The artistic glass has to be unique, if it is repeated it loses its charm.”

Fulvio Bianconi

Venini stand at 25th Venice Biennale, 1950
© DACS 2017

205. Carlo Mollino 1905-1973

Pair of chairs, designed for the conference room, Lattes Publishing House, Turin
1951
Ash plywood, Resinflex, tubular steel, brass.
Each: 97.5 x 38 x 56.5 cm (38⅜ x 14⅞ x 22¼ in.)
Produced by Apelli & Varesio, Italy. From the production of 12.

Estimate
£160,000-220,000 $195,000-268,000 €182,000-250,000

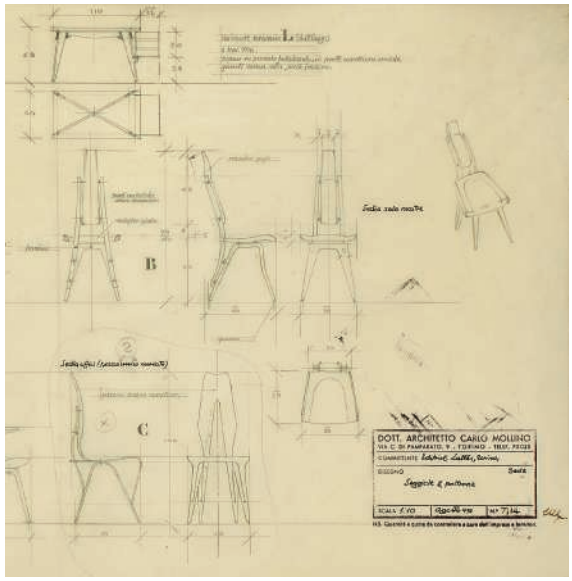
Provenance
Mario Lattes, conference room, Lattes Publishing House, Turin
Gifted by the above to an employee of the Lattes Publishing House, Turin
Thence by descent
Acquired from the above by the present owner

Literature
Anne Bony, *Les années 50*, Paris, 1982, p. 315
Galerie Denys Bosselet, *Carlo Mollino 1905/1973, Premier Designer, Dernier Artisan des Années '50*, Paris, 1984, n.p.
Derek E. Ostergard, ed., *Makhintosh to Mollino, Fifty Years of Design*, exh. cat., Barry Friedman Ltd., New York, 1984, no. 60
Fulvio Ferrari, *Carlo Mollino, Cronaca*, Turin, 1985, p. 121, fig. 199
Giovanni Brino, *Carlo Mollino*, Munich, 1987, p. 110
Rossella Colombari, *Carlo Mollino Catalogo Del Mobili-Furniture Catalogue*, Milan, 2005, p. 80, fig. 112
Giovanni Brino, *Carlo Mollino: Architecture as Autobiography*, Milan, 2005, fig. 347
Fulvio Ferrari and Napoleone Ferrari, *The Furniture of Carlo Mollino*, New York, 2006, p. 172, figs. 322-23, p. 228
Fulvio Ferrari and Napoleone Ferrari, eds., *Carlo Mollino Arabesques*, exh. cat., Galleria Civica d'Arte Moderna e Contemporanea, Milan, 2007, p. 91, fig. 128 for a technical drawing, p. 92, fig. 131 for an image

The present chairs are registered in the library of the Museo Casa Mollino, Turin, as numbers CM 323-1 and CM 323-2.

Phillips wishes to thank Fulvio Ferrari and Napoleone Ferrari, Museo Casa Mollino, Turin, for their assistance with the cataloguing of the present lot.

Carlo Mollino
Technical drawing including the present model for the Lattes publishing house, Turin, 1951
Courtesy Museo Casa Mollino



Chairs from the conference room of the Lattes Publishing House, Turin, 1951

Among the few interiors Carlo Mollino conceived were projects for two brave editors: Vladi Orengo, who fearlessly published art books during the 1940s whilst Turin was being heavily bombed, and Mario Lattes, the director of Lattes Publishing House, which published books by Simone Weil and Theodor Adorno, among others. Mario Lattes was, among other things, a painter, and his friendship with Carlo Mollino was characterized by high intellectual exchange. In fact, Mollino contributed to the journal *Galleria Arti e Lettere*, founded by Lattes in 1953.

When asked to design the interior of the new headquarters of the Lattes Publishing House, their reciprocal respect and understanding drove the architect to submit to his client some of his most creative designs, confident they would be able to reach consensus and find the necessary financial resources. In fact, Mollino chose avant-garde materials for the offices, such as Fibrosil, metallic modular units, and bent plywood – materials which were at the time complicated to work with and of high production value.

The conference room, which was also used as an art exhibition room, featured at its center a spectacular table made of bent plywood, surrounded by twelve chairs which were also executed in this new material and upholstered with white Resinflex. It is interesting to note that while the other furnishings from the Lattes Publishing House were made of solid wood with simple structural frames, Mario Lattes's own office furniture included refined armchairs in bent plywood with sculpted armrests, as well as a large Fibrosil bookcase with a red Resinflex lining. It is important to remember that Apelli & Varesio, the manufacturer of this furniture, only used materials of the highest quality and therefore had to produce it in-house, which involved extremely costly procedures and at times methods of domestic fabrication.

The necessary heat to bend the pre-cut wood was transferred using sponges soaked in boiling water and a flat iron. The cut wood was then inserted into the mould designed for the particular component. More specifically, the production of the present lot required the use of two moulds/stamps, one for the lower frame and one for the support of the seat back, the manufacture of which also required great workforce and a long time.

The chairs here examined are a perfect testimony to Mollino's *modus operandi* which can be defined as pure engineering: they in fact present a structure which, visible in all its parts, offers a very effective aesthetic expression. Designed to use the minimum quantity of material and only where strictly necessary, the chairs were reinforced with brass fixtures, used to keep its bent wood parts in tension and at distance from one another and which act as the chair's bone structure, emphasising its physical and artistic tension.

The chair is imagined in its space; you can move around it, as you do with sculptures, appreciating every detail. Mollino re-elaborated the human body structure and reinterpreted it with fervour as a chair. He wrote: "Whilst inventing, I was thinking of every dimension and effect in relation to those of man." The elegance of the object was achieved by opting for a small seat back, suspended in between its lateral supports, and by breaking down the heaviness of the seat with a gentle, curved line.

Fulvio Ferrari

Period image of the present model chair
Courtesy Museo Casa Mollino

206. **Jean Royère** 1902-1981

'Tour Eiffel' coffee table
Circa 1947
Painted iron, gilded iron, glass.
35.5 x 130 x 54 cm (13⅞ x 51⅛ x 21¼ in.)

Estimate
£30,000-50,000 $36,500-60,900 €34,200-56,900

Literature
Jean Royère, exh. cat., Galerie Jacques Lacoste, Paris, 1999, pp. 97–99
Jean Royère, décorateur à Paris, exh. cat., Musée des Arts Décoratifs, Paris, 1999, p. 25
Catherine and Stéphane de Beyrie and Jacques Ouaiss, *Jean Royère*, New York, 2000, p. 16
Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002, pp. 131 and 285
Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 1*, Paris, 2012, pp. 142, 147-48
Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 2*, Paris, 2012, p. 62

207. **Jean Royère** 1902-1981

Important 'Trèfle' sideboard
Circa 1942
Sanded oak, sanded oak-veneered wood, leather-bound wood, brass.
80.2 x 179.3 x 44 cm (31⅝ x 70⅝ x 17⅜ in.)

Estimate
£70,000-90,000 $85,300-110,000 €79,700-102,000

Provenance
Galerie Olivier Watelet, Paris
Private collection, 1997
Christie's, Paris, 'Design, vente du soir', 19 May 2015, lot 61
Acquired from the above by the present owner

Literature
Jean Royère, décorateur à Paris, exh. cat., Musée des Arts Décoratifs, Paris, 1999, p. 160
Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 1,* Paris, 2012, pp. 74-75 for images and a drawing
Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 2*, Paris, 2012, pp. 72, 229-31 for an image and technical drawings

“He was nevertheless a creator who like the sinusoid oscillated between modernity and tradition.”

Jacques Ouaiss

Jean Royère
Drawing of project for a mountain chalet shown at the Salon des Artistes Décorateurs, Paris, 1942
© Photo Jean Tholance, Les Arts Décoratifs, Paris. All rights reserved. Collection of le Musée des Arts décoratifs

208. Kaare Klint 1888-1954

Three-seater box-shaped sofa, model no. 4118
Designed 1930
Cuban mahogany, Niger leather, brass nailheads.
96 x 198.5 x 81 cm (37¾ x 78⅛ x 31⅞ in.)
Executed by cabinetmakers Rud. Rasmussen A/S, Copenhagen, Denmark. Underside with manufacturer's paper label *RUD. RASMUSSENS/SNEDKERIER/45 NØRREBROGADE/KØBENHAVN* and architect's monogrammed paper label.

Estimate
£35,000-50,000 $42,600-60,900 €39,900-56,900

Provenance
Private collection, Copenhagen, 1930s
Acquired from the above by the present owner

Literature
Frederik Sieck, *Contemporary Danish Furniture Design: a short illustrated review*, Copenhagen, 1990, p. 15
Gorm Harkær, *Kaare Klint: Volume 1*, Copenhagen, 2010, p. 39 for the model with horsehair upholstery
Gorm Harkær, *Kaare Klint: Volume 2*, Copenhagen, 2010, pp. 259, 267 for images and a drawing of the model with horsehair upholstery

“There is no other way to create art than to penetrate deeper and deeper into the material. Form is a given in a perfect mastery of the material.”

Kaare Klint

Σ 209. Jørgen Berg

Rare cabinet-on-stand, model no. 24190
Circa 1959
Rosewood, rosewood-veneered wood, stained beech, ebonised wood, brass.
140 x 93 x 40.2 cm (55⅛ x 36⅝ x 15⅞ in.)
Executed by master cabinetmaker William Christensen for Illums Bolighus, Copenhagen, Denmark. Reverse with retailer's metal label impressed *ILLUMS BOLIGHUS/KØBENHAVN*.

Estimate
£40,000-60,000 $48,700-73,100 €45,500-68,300

Literature
Egmont H. Petersen, *Illums Bolighus sales catalogue*, Copenhagen, 1959, n.p.

210. Émile-Jacques Ruhlmann 1879-1933

Rare and important ceiling light, model no. 3543NR
Circa 1930
Chromium-plated brass, alabaster, glass, passementerie.
142 x 111.7 x 18.9 cm (55⅞ x 43⅞ x 7½ in.) as shown

Estimate
£120,000-150,000 $146,000-183,000 €137,000-171,000

Literature
Florence Camard, *Ruhlmann: Master of Art Deco*, New York, 1984, p. 203
Emmanuel Bréon, *Jacques-Émile Ruhlmann: The Designer's Archives, Book one: Furniture*, Paris, 2004, p. 119 for a square example
Emmanuel Bréon and Rosalind Pepall, eds., *Ruhlmann: Genius of Art Deco*, exh. cat., Musée des Années 30, Paris, 2004, p. 314
Florence Camard, *Jacques-Émile Ruhlmann*, New York, 2011, pp. 320, 363, 428 for a square example

The drawing for the present ceiling light design is recorded in the reference album 'Tapis, éclairages, miroirs, cheminées, consoles', (inventory number 2002.18.14) held by the Ruhlmann Archives at the Musée des Années Trente, Boulogne Billancourt, Paris.

Laure Albin-Guillot
Ruhlmann's showroom, 1930
© Laure Albin Guillot/Roger-Viollet/Topfoto.co.uk

"Like a true independent, he was an innovator and a lover of freedom."

Frantz Jourdain

Jean-Michel Frank and Surrealism

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Jean-Michel Frank and Surrealism

During Paris' Golden Years, the 1920s and 1930s, Jean-Michel Frank forged relationships with the intellectual and artistic communities; creating a unique aesthetic, he became one of the most requested designers and decorators in Paris.

Frank regularly attended dinners hosted in the Parisian home and Hyères Villa of newlywed Charles and Marie-Laurie Noailles, a noble couple amongst the most fashionable in Paris. Becoming a recurrent appointment for the designer, these dinners offered Frank the opportunity to extend his, already large, circle of like-minded artists and friends. Amongst the regular attendees were Jean Cocteau, Alberto Giacometti, René Crevel, Emilio Terry and Christian Bérard.

Bérard, Terry, Rodocanachi and Frank spent endless evenings together discussing and cultivating their similar taste, at times joined by Dalí, whom he had met in 1930 at a dinner hosted by the Noailles, and Alberto Giacometti. After becoming the head of Chanaux & Company, that same year, as its artistic manager Frank brought together a circle of artists from whom he had previously commissioned works (fig. 1).

Whilst not recognised as an influential figure to the Surrealist movement, 'Jean-Michel Frank was a central figure within this group, and his work should be considered in the light of Surrealism. Indeed, he had become the interior designer for a small Surrealist circle well before his relationship with Dalí

Overleaf and below: Man Ray
Jean-Michel Frank, 1927
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Fig. 1. François Kollar
From the left: Jean-Michel Frank, Alberto Giacometti, Paul Rodocanachi, Emilio Terry, Christian Bérard, Diego Giacometti and Adolphe Chanaux, 1927
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or Giacometti' (Ghislaine Wood, *Surreal Things, surrealism and design*, exh. cat., Victoria & Albert Museum, London, 2007, p. 194).

Similarly to Elsa Schiaparelli, who incorporated the work of Salvador Dalí and Jean Cocteau in her creations, in his interiors Frank used works by artists whose vision he shared, including Giacometti and Dalí. Where Giacometti's contribution to Frank's work was vast and very prolific, resulting in some of Giacometti's most celebrated ventures into design, very few of the designs Dalí designed for Frank were brought to fruition. The hesitation came from Frank himself, who was concerned his clients would be intimidated by Dalí's forms which were free from rational control. Dalí's subversive art works used by Frank included a few screens, the *Dalí standard lamp* (lot 212)*, and his study Mae West's Face Which May Be Used as a Surrealist Apartment* (1934-1935), from which Frank selected the iconic *Lips* sofa for production.

Although many prolific artists and sculptors contributed to Jean-Michel Frank's interiors, the designer's approach to his profession never allowed the work of other artists to compromise his intent. As Jean Cocteau wrote in a tribute to his friend after his tragic passing in 1945, 'Even when he called upon painters and sculptors, he chose them in a way as to ensure their individuality remained in the background, and they collaborated towards the whole without being leading artistic figures'.

211. Jean-Michel Frank 1895-1941

'Colonne' table lamp
1931
Painted plaster, brass, linen shade.
89.5 cm (35¼ in.) high including shade
Produced by Chanaux & Company, Paris, France.
Together with a certificate of authenticity from the Comité Jean-Michel Frank.

Estimate
£30,000-40,000 $36,500-48,700 €34,200-45,500

Provenance
Private collection, Paris

Literature
'Aspects de la Mode, Souplesse, netteté, mouvement ',
Vogue Paris, April 1934, p. 35
Léopold Diego Sanchez, *Jean-Michel Frank*, Paris, 1997, p. 245
Stephen M. Salny, *Frances Elkins: interior design*, New York, 2005, p. 70
Pierre-Emmanuel Martin-Vivier, *Jean-Michel Frank: The Strange and Subtle Luxury of the Parisian Haute-Monde in the Art Deco Period*, New York, 2006, pp. 25, 157, 289
Pierre-Emmanuel Martin-Vivier, *Jean-Michel Frank: un décorateur dans le Paris des années 30*, Paris, 2009, p. 19

Claire Artaud's study, 1936
© All rights reserved

212. Salvador Dalí for Jean-Michel Frank

1904-1989 and 1895-1941

'Dalí' floor lamp
Circa 1939
Painted wood with a lacquer finish, chromium-plated brass, paper shade.
184.5 cm (72⅝ in.) high, 50.5 cm (19⅞ in.) diameter including shade
Produced by Chanaux & Company, Paris, France.
Underside impressed with *CHANAUX & C./J.M.FRANK* and faded number *1608*. Together with a certificate of authenticity from the Comité Jean-Michel Frank.

Estimate
£150,000-200,000 $183,000-244,000 €171,000-228,000

Literature
Léopold Diego Sanchez, *Jean-Michel Frank*, Paris, 1997, p. 250 for an example in gold
Pierre-Emmanuel Martin-Vivier, *Jean-Michel Frank: The Strange and Subtle Luxury of the Parisian Haute-Monde in the Art Deco Period*, New York, 2006, pp. 192, 215 for an example in gold
Pierre-Emmanuel Martin-Vivier, *Jean-Michel Frank: un décorateur dans le Paris des années 30*, Paris, 2009, p. 133 for an example in gold

Jean-Michel Frank
Elsa Schiaparelli
and Salvador Dalí
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courtesy Laurence Benaim

213. Alberto Giacometti 1901-1966

'Tête de femme' table lamp
Designed 1937, later cast
Patinated bronze, paper shade.
77.5 cm (30½ in.) high, 48.3 cm (19 in.) diameter including shade
Reverse impressed with *AG 16*. Together with a certificate of authenticity from the Comité Giacometti.

Estimate
£100,000-150,000 $122,000-183,000 €114,000-171,000 Ω

Provenance
Lauren Bacall, New York
Bonhams, New York, '20th Century Decorative Arts', December 17, 2015, lot 1023
Acquired from the above by the present owner

Literature
Michel Butor, *Diego Giacometti*, Paris, 1985, p. 59
Françoise Francisci, *Diego Giacometti: Catalogue de l'œuvre, Volume I*, Paris, 1986, pp. 26 , 27
Daniel Marchesseau, *Diego Giacometti*, Paris, 1986, pp. 11, 35
Diego Giacometti, Möbel und Objekte aus Bronze, exh. cat., Museum Bellrive, 1988, Zurich, p. 30
Christian Boutonnet and Rafael Ortiz, *Diego Giacometti*, exh. cat., L'Arc en Seine, Paris, 2003, p. 35
Pierre-Emmanuel Martin-Vivier, *Jean-Michel Frank: un décorateur dans le Paris des années 30*, Paris, 2009, p. 122

The present lot is registered by the Fondation Alberto and Annette Giacometti in the online Alberto Giacometti Database (AGD) under the number AGD 3497.

Tête de femme – Lauren Bacall and Alberto Giacometti

Recalling elements of an architectural caryatid, the form of Alberto Giacometti's *Tête de femme* table lamp simultaneously features an unevenness and softness that reveals the artist's hand. The dark brown patina of the bronze gives the object a subtle richness, whilst enhancing its sculptural quality. The use of bronze also links the lamp to a second classical form, the bust –a theme that preoccupied Giacometti throughout his career. However, it is the artistic intent behind the object's considered detail and simplicity that gives the modern work its value.

The *Tête de femme* lamp comprises part of the collection of decorative objects that Giacometti created for the influential interior designer Jean-Michel Frank between 1932 and 1940. These objects became integral to the designer's celebrated minimalist interiors, and Frank's fashionable clientele became great admirers of the sculptor's work. Frank positioned Giacometti's lamps and vases prominently throughout his stark interiors, which were renowned for their luxurious materials, such as leather, marble, ivory and parchment. Translating the spirit of Frank's 'anonymity' of forms and space, Giacometti worked from ancient forms. Giacometti traced the genesis of these forms, emptying them of their meaning, in order to retain only the essential.

Lauren Bacall
circa 1945
© John Kobal Foundation/ Getty images

Evoking forms from ancient Greek, Roman, and Egyptian excavations, Giacometti's decorative works reflect his admiration of these civilizations and his study of their utilitarian objects. However, devoid of any direct historical reference, these works retain a sense of mysterious anonymity, allowing the viewer to unconsciously construct the work's form and meaning. Giacometti had joined the Surrealists in 1931 and although he parted ways with the group by 1935 elements of the movement remained in his work. By the mid-1930s Giacometti had returned his attention back to the depiction of the human figure, and specifically to the human head – the exploration of which would remain central to the artist's work throughout his life.

During this period the British painter and designer Isabel Rawsthorne became one of Giacometti's primary models. Rawsthorne acted as a muse for several of her avant-garde contemporaries, and ultimately it is through these relationships that she has become largely remembered historically. Whilst the two artists developed a personal relationship, Giacometti and Rawsthorne shared artistic interests, including a commitment to a modern form of representational painting. Both artists were inspired by ancient figures, in particular Egyptian sculpture, which provided a model for Giacometti's exploration of the individual versus the universal. These interests are expressed in the formal simplicity of the *Tête de femme* lamp's totemic form, whilst the lamp's stylised face bears a resemblance to Rawsthorne, whose face Giacometti likened to that of an Egyptian head.

Giacometti first conceived of his *Tête de femme* lamp in plaster around 1937, from which he later cast an edition in bronze. The original plaster model of the lamp is now held in the collection of the Museum of Decorative Arts in Paris. The present lot belonged to the American actress Lauren Bacall. Bacall made her film debut in 1944 playing opposite Humphrey Bogart, whom she later married. Through her roles playing the film noir femme fatale, Bacall became an icon of Hollywood's Golden Age. It is largely through the mystique of this persona that Bacall, like Rawsthorne, is foremost celebrated. As modeled by ancient Egyptian artifacts, the individual has become an idealised universal symbol. The inherent contrast of the archetypal recognition of the individual finds parallels in Giacometti's work; the anonymous and the specific, the ancient and the modern, and the functional and art object, are each evoked by Giacometti's *Tête de femme*.

214. Paul Rodocanachi for Jean-Michel Frank

1891-1958 and 1845-1941

Set of four dining chairs
1936-1939
Walnut, fabric.
Each: 89.3 x 52 x 56.5 cm (35⅛ x 20½ x 22¼ in.)
Produced by Chanaux & Company, Paris, France. Underside of each impressed *MADE IN FRANCE, J.M.FRANK, 13800* and twice with manufacturer's *Ccie* mark. Together with a certificate of authenticity from the Comité Jean-Michel Frank.

Estimate
£20,000-30,000 $24,400-36,500 €22,800-34,200

Provenance
Private collection, Paris

Literature
Léopold Diego Sanchez, *Jean-Michel Frank*, Paris, 1997, pp. 165, 216
Pierre-Emmanuel Martin-Vivier, *Jean-Michel Frank: The Strange and Subtle Luxury of the Parisian Haute-Monde in the Art Deco Period*, New York, 2006, pp. 148, 191, 193-94, 308

o **215. Alberto Giacometti** 1901-1966

Unique and large conic chandelier with four small cones, from the Tériade apartment, Paris
Circa 1954
Plaster.
83.9 cm (33 in.) drop, 129.2 cm (50⅞ in.) diameter
Together with a certificate of authenticity from the Comité Giacometti.

Estimate
£1,500,000-2,500,000 $1,827,150-3,045,250
€1,707,940-2,846,560 Ω

Provenance
Efstrathios Eleftheriades (called Tériade) and Alice Tériade, rue de Rennes, Paris, circa 1954
Alice Tériade, Paris, 1983
Artcurial, Paris, 'Art Moderne 1: Collection Alice Tériade, Ancienne Collection Mary Moore, à Divers', 20 October 2007, lot 16
Acquired from the above by the present owner

Literature
Ferdinando Scianna, *Henri Cartier-Bresson Photographié par Martine Franck*, exh. cat., Galeries Photo de la Fnac, Milan, 1998, illustrated pl. 16
Beat Stutzer, ed., *The Unseen Giacometti: Unknown Photographs and Drawings*, exh. cat., Bünder Kunstmuseum, Chur, 2011, illustrated pp. 99, 219

The present lot is registered by the Fondation Alberto and Annette Giacometti in the online Alberto Giacometti Database (AGD) under the number AGD 510.

Tériade the Alchemist

Only an exceptional person could have forged such strong friendships with the most important, innovative, and exacting artists and writers of the twentieth century.

Efstrathios Eleftheriades, known as Tériade, was born May 2, 1897 on the isle of Lesbos in Greece. He was eighteen when he arrived in Paris to study law. He began his career as an art critic alongside his compatriot Christian Zervos who came, in 1926, to create the journal *Les Cahiers d'art*. For five years he wrote exhibition reviews and notes on artists. At the same time, from 1928 to 1932, with Maurice Raynal, he contributed weekly art critiques to the journal *L'Intransigeant*. From 1931 to 1937 he joined forces with the famous editor Albert Skira, working for the journal *Minotaure*, all the while learning the trade of the art editor. In 1937, wishing to direct his own journal, Tériade founded *Verve*, considered at the time "the most beautiful journal in the world". He published twenty-six volumes up until 1960, celebrating the most renowned modern artists, embracing the most famous writers, the most penetrating photographers, and presenting in equal measure the most essential monuments of artistic and literary heritage, everything reproduced and highlighted by the best printers and lithographers who utilized the most advanced techniques. The exemplary quality of his work, his technical mastery, his intellectual rigor, his insatiable curiosity, and his legendary diplomacy allowed him to gain the confidence of artists and writers. He was thus able to realize, from 1943 to 1974, twenty-seven artist books, the majority of which have entered into the canons of art history and bibliophilia.

Matisse, Picasso, Giacometti, Léger, Miró, Braque, Bonnard, Derain, Chagall, Klee, Rouault, Laurens, Masson, Gris, Balthus... among others for the painters; Gide, Bataille, Michaux, Malraux, Valéry, Joyce, Hemingway, Reverdy, Jarry, Paulhan, Claudel, Rouveyre, Prévert, Sartre, Bachelard, Duthuit... for the writers and poets; Brassaï, Cartier-Bresson, Blumenfeld... for the photographers; a plethora of personalities who, more than just working with Tériade, were honoured to be his friend.

An editor who facilitated the publication of *Chant des morts* by Reverdy and Picasso, *Cirque* by Chagall, *Divertissement* by Rouault, *L'enfance d'Ubu* by Miró, *Paris sans fin* by Giacometti, *Poème de l'angle droit* by Le Corbusier, *Images à la sauvette* by Cartier-Bresson, and *Jazz* by Matisse, inevitably played a powerful role in the evolution of the modern art book. Yet Tériade far surpassed his functions as an editor. He not only posed the fundamental questions that dominated modern painting at that time, but he also served as a confidant and spokesperson for his artist friends. "Painters know better than anyone how to shed light on certain things that the critics have constantly ignored, and which nevertheless appear, with this first setback, to be essential" (Tériade, cited by Jean Leymarie, 'Le jardin sur la mer', *Matisse et Tériade*, Anthèse, Arcueil, France, 2002, p.48).

Without Tériade, Matisse would not have created *Jazz* and subverted the art world with his paper cut-outs. It was Tériade who proposed, beginning in 1941, that Matisse create a book devoted to colour, the "manuscrit à peinture moderne" (letter from Tériade to Matisse June 10, 1941). During this period of war he succeeded in convincing Matisse and in overcoming all the technical difficulties in order to achieve publication in September 1947. The grateful Matisse would go on to transform the 'crucible' where the magical projects between Tériade often came together: his house in Saint-Jean-Cap-Ferrat, the *villa Natacha*.

In 1951, Matisse had just completed the Chapelle des Dominicaines de Vence, which he considered the apogee of his career, a total work of art into which he put into practice all his abilities: painting, ink drawing, sculpture, stained glass, ceramics, and textiles, the latter an essential material for this artist who came from a family of artisans who had practiced weaving for over three hundred years. He therefore decided to transform the dining room of *villa Natacha* into a "profane chapel", a sort of "laboratory", a curio cabinet for the decorative art that he had defended all his life, by creating a coloured stained glass window, Les Poissons chinois, and facing it a large white ceramic fresco painted with black enamel, Le Platane. For this project he reunited with Giacometti, who had already created a plaster ceiling light and two large plaster coupes for this same dining room. The two artists believed that "The essence of modern art is to participate in our life" (Henri Matisse, extract from *Matisse à Paris*, a conversation with Léon Degand, *Les Lettres Françaises*, no. 76, October 6, 1945). Giacometti was able, with his brother Diego, to produce objects for the architect-decorator Jean-Michel Frank and for very close friends such as Tériade.

Matisse, in the same period, used different techniques (engraving, tapestry, stained glass, ceramics, drawing, painting, paper cut-outs), opening up paths of experimentation in order to arrive at the only thing that mattered, creating one's own language, inventing new artistic gestures.

In his *villa Natacha* Tériade lived and worked surrounded by many extraordinary works created by his artist friends, many of which were dedicated to him. Critic, writer, editor, Tériade spent his life promoting art and artists. After his death, his wife Alice chose to bequeath his collection of works, his books, his photographs, his archives and the dining room from *villa Natacha* to the museum founded by Matisse in his hometown Cateau-Cambrésis in 1952. Tériade the alchemist knew how to coax the best out of artists and technicians in order produce works that have entered into art history with a simplicity and a generosity that today are the admiration of all.

Patrice Deparpe
Director, Musée départemental Matisse, Le Cateau-Cambrésis

Above: Martine Franck
Tériade and Henri Cartier-Bresson depicted with the present lot in situ, Tériade's apartment, Paris
© Martine Franck / Magnum Photos

Left: Henri Cartier-Bresson
Alberto Giacometti at his studio on Rue Hippolyte Maindron with French publisher E. Tériade, 1952
© Henri Cartier-Bresson/ Magnum Photos

Alberto Giacometti at his studio with the present lot
© The Estate of Alberto Giacometti (Fondation Giacometti, Paris and ADAGP, Paris), licensed in the UK by ACS and DACS, London 2016

Alberto Giacometti's Work in Plaster

The present ceiling light is one of three unique plaster ceiling lights that Alberto Giacometti created for his close friend, the editor Tériade. Originally installed in Tériade's dining room in his apartment on rue de Rennes in Paris, it is exceptional in its originality, but also in its large size, spanning 129 cm in diameter. The other two smaller ceiling lights hung in villa Natacha, Tériade's seaside residence in Saint-Jean-Cap-Ferrat; one in the famous 'Matisse' dining room (now at the Musée départemental Matisse, Le Cateau-Cambrésis) and the other, 'Petit Lustre avec Figurines' in the salon (Artcurial, Paris, 'Art Moderne 1: Collection Alice Tériade, Ancienne Collection Mary Moore, à Divers', October 20, 2007, lot 210).

For most sculptors, plaster is an intermediary material used in the lost wax process. Giacometti, however, treated plaster as a noble material, valuing it for its malleability and sense of fragility. The filmmaker Ernst Scheidegger, who documented Giacometti's studio from the 1940s-1960s, also highlighted plaster's natural tendency towards *chiaroscuro*: "As a white material plaster is superbly well suited to bringing a figure to life using light and shade...the plaster casts reproduced Alberto's work in a much more differentiated and lively way than many of the bronzes could". Giacometti in fact chose to apply a matt-white patina to some of his bronzes, such as *Femme couchée qui rêve* (1929), an interesting reversal, with bronze imitating a supposedly more base material.

The present ceiling light would have been created in much the same way as Giacometti's plaster sculptures; as Scheidegger described his working method, "Diego set up a wire frame – an armature – which the brothers discussed together, and then Alberto began to work on it with plaster". Scheidegger went on to describe Giacometti's chaotic studio on rue Hippolyte-Maindron: "There were piles of plaster scraps and chaos reigned. In the middle of this muddle Alberto continued to work imperturbably, as if it was nothing to do with him". Indeed, a Denise Colomb photograph from 1954 shows the present lot hanging above Giacometti in his studio, the artist perched on a stool and surrounded by plaster figurines, tools, and fragments.

Giacometti had begun designing plaster lighting in the late 1920s, a period of intense collaboration with Jean-Michel Frank. The designer is believed to have discovered Giacometti's work at the 1929 Salon de Tuileries exposition held at the Palais de Bois. Giacometti went on to design over seventy objects for Frank, including seventeen lamps, eleven floor lamps, thirteen vases, ten wall lights, and other small accessories. Among the more notable Frank interiors to include Giacometti designs were Elsa Schiaparelli's showroom on Place Vendôme (1934); Jean-Pierre Guerlain's apartment (1935) and Jorge Born's villa, Buenos Aires (1939). Giacometti assigned equal importance to his decorative works and sculptures. As he explained in a 1962 interview with André Parinaud, "For my livelihood, I accepted to make anonymous utilitarian objects for a decorator at that time, Jean-Michel Frank. [...] it was mostly not well seen. It was considered a kind of decline. I nevertheless tried to make the best possible vases, for example, and I realized I was developing a vase exactly as I would a sculpture and that there was no difference between what I called a sculpture and what was an object, a vase"!

Following his collaboration with Jean-Michel Frank, Giacometti continued to produce decorative objects, but only for very close friends such as Tériade. In addition to the three plaster ceiling lights, Tériade owned bowls, floor lamps, and a 'Flambeau' table lamp which Giacometti included, rather prominently, in the foreground of a portrait of him from circa 1939.

Right: Ernst Scheidegger
Traces of his sculpting with plaster, Paris, 1960
© Foundation Ernst Scheidegger-Archive

Σ **216. Josef Hoffmann** 1870-1956

Tea service, model no. S se 8, comprising model nos. S 5369 - S se 8-1, S 5370 - S se 8-2, S 5371 - S se 8-3, S 5372 - S se 8-4, S 5373 - S se 8-5
Designed 1922, executed 1923-1926
Precious metal, ivory.
Sugar tong: 11.8 cm (4⅝ in.) long
Lidded sugar bowl: 18 x 14 x 14 cm (7⅛ x 5½ x 5½ in.)
Milk jug: 15.5 x 17 x 9.9 cm (6⅛ x 6¾ x 3⅞ in.)
Tray: 3.2 x 48.3 x 45 cm (1¼ x 19 x 17¾ in.)
Teapot: 26 x 25 x 14.2 cm (10¼ x 9⅞ x 5⅝ in.)
Executed by the Wiener Werkstätte, Vienna, Austria.
Sugar tong: side marked with *WIENER/WERK/STÄTTE*, artist's monogram *JH*, Austrian assay mark and purity mark *900*.
Lidded sugar bowl: side marked with *WIENER/WERK/STÄTTE*, artist's monogram *JH*, Austrian assay mark and with purity mark *900*, the lid marked with *WW* and purity mark *900*.
Milk jug: *WIENER/WERK/STÄTTE*, artist's monogram *JH*, Austrian assay mark and purity mark *900*, underside incised with *64766*.
Tray: top marked with *WIENER/WERK/STÄTTE*, artist's monogram *JH*, Austrian assay mark, *WW* and purity mark *900*.
Teapot: side marked with *WIENER/WERK/STÄTTE*, artist's monogram *JH*, Austrian assay mark and purity mark *900*, the lid marked with Austrian assay mark and lower edge of base with Austrian assay mark and *WW*, underside incised *6+766/16125*.

Estimate
£40,000-50,000 $48,700-60,900 €45,500-56,900

A period image of the present lot design is registered at the MAK, Vienna as inventory number WWF 96-236-1.
A period image of the present lot design exhibited at the 1925 Paris Exposition Internationale des Arts Décoratifs et Industriels Modernes is registered at the MAK, Vienna as inventory number WWF 137-11-1.
In the model books of the Wiener Werkstätte, the present model is documented as having been produced three times, in 1923, 1924 and 1926 respectively.

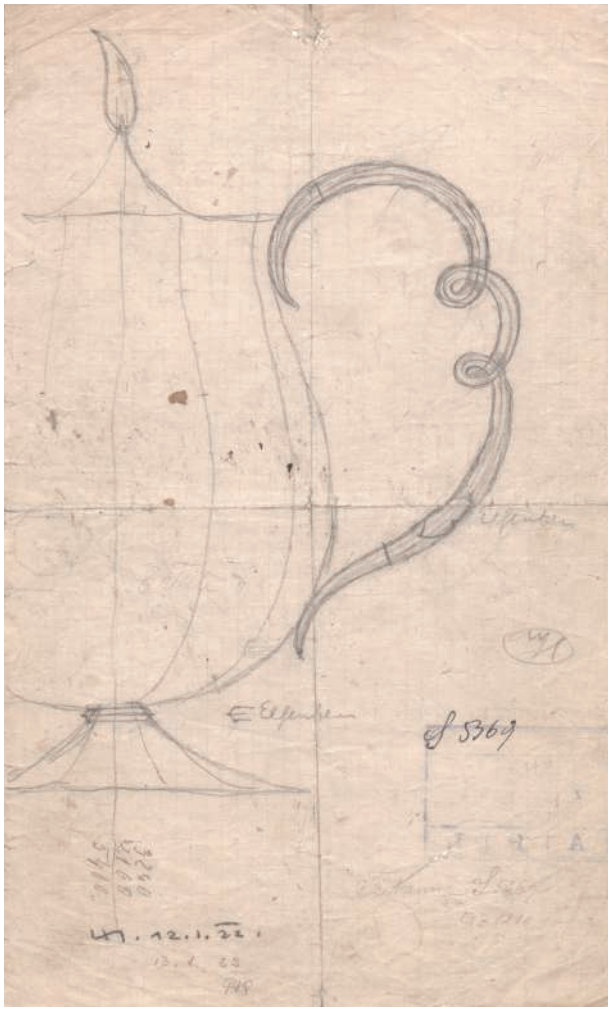
Phillips wishes to thank Dr. Elisabeth Schmuttermeier, Curator of the Metal Collection and Wiener Werkstätte Archive, MAK, Vienna, for assisting with the cataloguing of the present lot.

Josef Hoffmann - Masters of Detail

The present lot is testimony to the late, elaborately handcrafted, and thus expensive production from the Wiener Werkstätte. In 1922, the year in which this lot was designed, these kinds of challenging executions would necessitate the restructuring required for the financial survival of the Wiener Werkstätte. By replacing individually handcrafted works with serial mass production, the economic and social changes following World War I were meant to be reflected and a wider audience attracted. With this viewpoint, the architect and head of the Wiener Werkstätte, Philipp Häusler, stood in direct opposition to Josef Hofmann, who still felt obliged to execute artistic and challengingly handcrafted examples, such as the present lot.

In 1922, the architect Joseph Urban opened a branch of the Wiener Werkstätte in New York. In order to choose works from the current production, the Wiener Werkstätte sent across a photo album showing silver, amongst others an image of the present lot model. Hoffmann also chose to display this model at the Paris Exposition Internationale des Arts Décoratifs et Industriels Modernes in 1925.

Dr. Christian Witt-Dörring



Josef Hoffmann
Preparatory drawing of the present model tea pot, 1922 (MAK KI 12056-25)
MAK – Austrian Museum of Applied Arts/Contemporary Art © MAK

217. Young Sook Park b. 1947

'Moon Jar', no. 16
2007
Porcelain, white glaze.
65 cm (25⅝ in.) high, 57.5 cm (22⅝ in.) diameter
Underside painted in Hangul with *2007 November 13th/ A fragrance of plum blossom* under the glaze.

Estimate
£120,000-180,000 $146,000-219,000 €137,000-205,000 ‡

Literature
Park Young-Sook, et al., *Park Young-Sook's White Porcelain Moonjar*, exh. cat., Show Gallery, New York and Gallery Hyundai, Seoul, 2006
Seizo Hayashiya, et al., *Park Young Sook's White Porcelains, "Moon Jar" and Lee U Fan's Dishes*, exh. cat., Musée Tomo, Minato, 2008
Fine Collection of raving beauty, New Vision Ceramic, Park Young Sook, exh. cat., RH Gallery, New York and Seoul, 2012
A World of Glowing White, The Porcelain Art of Park Young Sook, exh. cat., The Choi Sunu House, Seoul, 2015

The 'Moon Jar': a transcendent ceramic form

Mrs Young Sook Park's *Moon Jar* is a work of heft and a light-grace. It seems both to settle on its base, as well as float into a lunar arc. It is grounded and airy, with a contradictory resonance of stillness and motion. It is a pot of certainty and paradox.

It is impossible, perhaps, for any contemporary Korean ceramic artist to represent the *Moon Jar* as a form without a deliberate acknowledgment of its complex, textured place in the country's long ceramic history. This is both a national history, and also an international one, as the *Moon Jar* has fascinated many living makers, especially in the UK. The contemporary *Moon Jar,* whether made in Seoul by Young Sook Park or Adam Buick, working in rural Wales, will always consciously refer back to the early Korean exemplars.

Moon Jars were originally made during the Joseon Dynasty (1392-1910). They are curvaceous, plain white porcelain jars, resembling a full moon. They were made customarily to contain flowers or wine; but they are also ritual, votive vessels. The finest historical examples date to the 18th century, and during the first half of the 18th century the Royal kilns at Gwangju, Gyeongyi province specialised in producing examples of exceptional quality, all made in a characteristic, milky-white porcelain. *Moon Jars*, due to their size, were made in two halves, joined together so that the line of the join is often visible.

The line is visible in one remarkable example, purchased by Bernard Leach in Seoul in 1935 and bonded to Plymouth for customs examination in a consignment of 'old Korean Pots' that he gathered together for his personal collection. He described this work as a 'very large white jar' (18 ½ inches tall and 56 inches in circumference) with a value of 10 yen. Leach eventually asked Lucie Rie to look after the pot for him, and it remained in her Albion Mews studio throughout the Second World War - altogether for some fifty years, when she bequeathed it to Janet Leach. This *Moon Jar* stood quietly in a corner of Rie's showroom, displayed as a counterpoint to her own modernist ceramics. Famously sold as the signature lot of 'the Janet Leach collection' in 1998, the *Moon Jar* was acquired by the British Museum. Following, it was commented that 'Leach's acquisition of this masterpiece is significant, for behind the apparent simplicity of colour and form, lies a complex philosophy and iconography, deeply rooted in Korea's culture'.

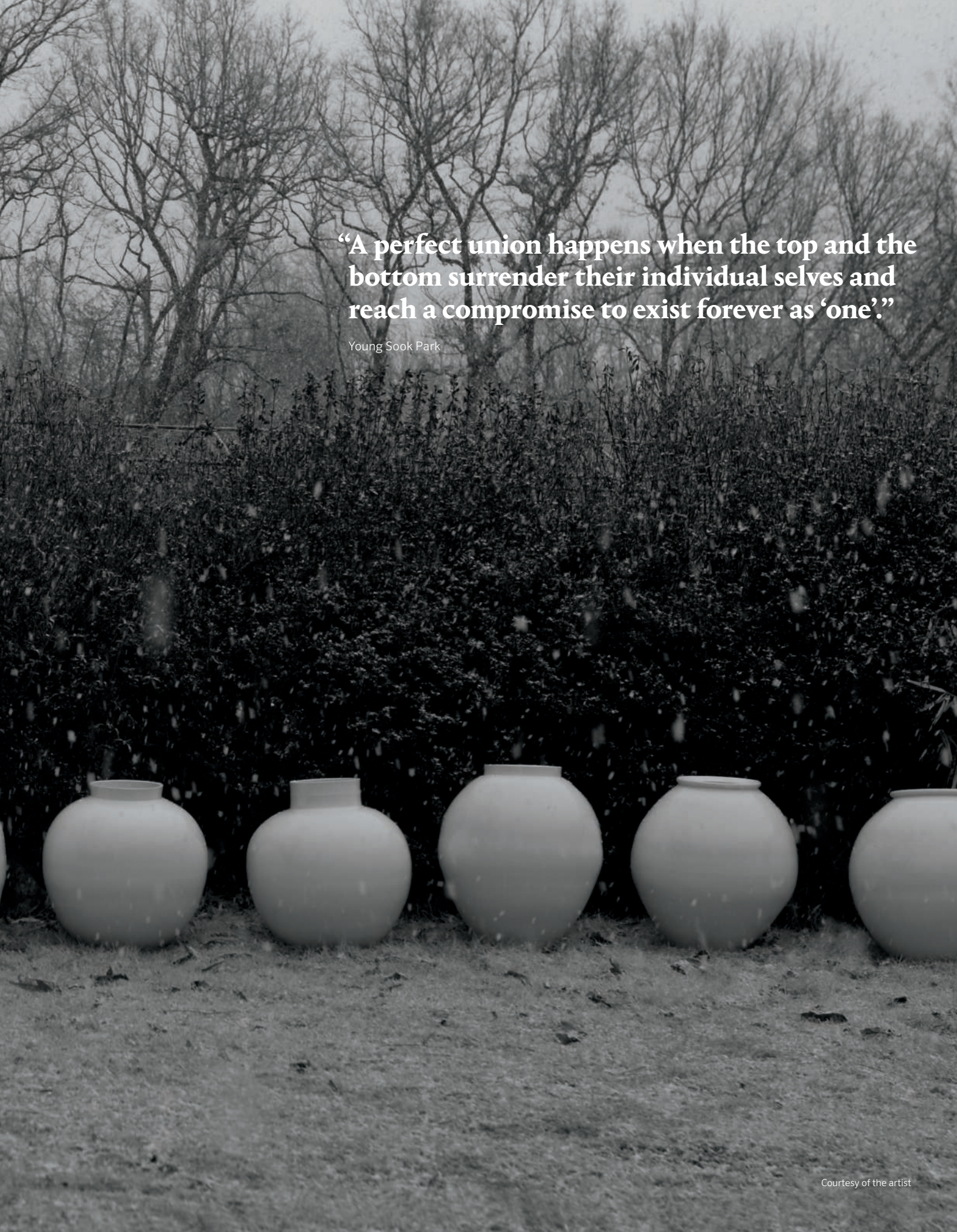
Leach's *Moon Jar* played out a particular narrative: it represented the apogee of work by the anonymous craftsman and thus took its place in the pantheon of Korean 'folk craft'; and it echoed the reticence of European modernism, such that its loan to Rie seemed inevitable. It may also have carried an emotional message: a gift to a deeply-loved friend.

The *Moon Jar*'s public and museum life enabled it to become a lodestone for contemporary ceramic artists in the United Kingdom – notably Akiko Hirai and Adam Buick, and for a more limited period, Gareth Mason who has referred to its 'haptic wisdom'. These makers presented examples of their 'translations' of the form in a major exhibition at the Korean Cultural Centre in 2013, framed by the British Museum's *Moon Jar.* The show made explicit the tangible connection from the historic exemplar to the contemporary reworking of the form, including the more radical work of the Korean potter Yee Sookyung.

Korean *Moon Jars* are held in many of the great public ceramic collections; in the National Museum of Korea and The Fitzwilliam Museum Cambridge, for example. The British Museum has recently acquired a large *Moon Jar* by Adam Buick as a 'partner' to the Joseon dynasty vessel in the Korea galleries. The Victoria and Albert Museum displays a fine example, made in 2008, by Young Sook Park. Like the version here, it reflects, quite deliberately, its antecedent form. It is an honouring pot. She echoes the full shape of the moon, yet in this version, the form is tapered and slightly elongated. The glazed white of the porcelain seems in certain lights to have a complex, shifting, celadon-blue-grey hue. The tight-fitting glaze is faintly and randomly speckled here and there. The joining of the two halves is just barely visible: a marker of the consummate technical skill of the potter. Yet this is a work whose virtuosity is displayed with modesty. The *Moon Jar* in Young Sook Park's deeply skilled hands is both a singular example and a type. It is a symbol of purity through reticence, of an august serenity that has respected the past and yet might appeal to a present hope for calm and reflection. The *Moon Jar* plays a vital part in her repertoire of vessels: perhaps now at the core of her practice. Her *Moon Jars*, in graduated sequences of sizes up to the largest-possible, are universally recognized to be the purest representations of a singular and deeply symbolic form. This is a pot of tranquil force; a pot of the night sky.

Professor Simon Olding
Director, Crafts Study Centre
University for the Creative Arts

Courtesy of the artist



“A perfect union happens when the top and the bottom surrender their individual selves and reach a compromise to exist forever as ‘one’.”

Young Sook Park

Courtesy of the artist

Property from a Private European Collection

218. Armand-Albert Rateau 1882-1938

Unique and important dining table and set of ten chairs from the hôtel particulier Thalheimer, Paris
Circa 1931
Table: Japanese ash, *Giallo d'Istria* marble.
Chairs: cherry wood, leather, brass nailheads.
Table: 72.4 x 249.3 x 93.9 cm (28½ x 98⅛ x 36⅞ in.)
Each chair: 68.5 x 59 x 53.5 cm (26⅞ x 23¼ x 21⅛ in.)
Executed by Les Ateliers de Neuilly-Levallois, France.
Underside of each chair impressed *A.A.RATEAU* and numbered *1, 2, 3, 4, 5, 7, 8, 9, 10* and *12* respectively.

Estimate
£1,000,000-1,500,000 $1,220,000-1,830,000
€1,140,000-1,710,000

Provenance
Dr. Marcel Thalheimer, 24 avenue du Recteur-Poincaré, Paris, circa 1931
Thence by descent to the present owners

Literature
'Une formule nouvelle réalisée par les Ateliers de Neuilly-Levallois', *Art et Industrie*, October 1934, p. 21 for an image of the commission
Marcel Zahar, 'Les Ateliers de Neuilly-Levallois', *L'Art Vivant*, September 1935, p. 185 for images of the commission
Alastair Duncan, *A.A. Rateau*, exh. cat., DeLorenzo Gallery, New York, 1990, p. 84 for the chairs
Franck Olivier-Vial and François Rateau, *Armand Albert Rateau: un baroque chez les modernes*, Paris, 1992, pp. 172-76, 236 for a discussion and images of the commission
Hélène Guéné, *Décoration et Haute Couture: Armand Albert Rateau pour Jeanne Lanvin, un autre Art déco*, Paris, 2006, pp. 68-69 for the chairs

Beyond Art Deco:
The Hôtel Particulier Thalheimer in Context

After studies at the École Boulle (applied arts) Armand-Albert Rateau served from 1906 to 1915 as the director of decorative work for the large Parisian firm Maison Alavoine & Cie. In this luxurious and cultured setting, which had an international clientele, the styles of the past were favoured, from French classicism to the Italian Renaissance and all the different 'Louis' styles. The decorator offered fully furnished rooms, embellished with all sorts of furniture and art objects which his Ateliers de Neuilly-Levallois knew how to restore, copy, or manufacture thanks to the work of fifteen highly specialized craftsmen.

However, 'pastiche' was not the only rule: imitation and invention coexisted in interwar Paris. Rateau had the *savoir faire* to be able to renew his design language and soon he was alternating between *projets de style* and *projets modernes*. Thus a document from Rateau's archives specifies the list of "interiors executed in the modern taste", such as the *hôtel particulier* of the couturier Jeanne Lanvin, rue Barbet-de-Jouy (from 1920) or the music room created for the American composer Cole Porter in his apartment on rue Monsieur (1927-1928). The *hôtel particulier* commissioned by "Docteur Thalheimer et Melle Stern", 24 avenue du Recteur-Poincaré, Passy, appeared on the same list – an "installation designed entirely as an example", he emphasised elsewhere.

These "works executed en moderne (Aff. N°7000) - 1929-1930)" encompassed a broad range of materials, thus described: "Stucco. Decoration. Tiles. Staircase. Wrought iron. Furnishings. Tapestry. Curtains". Rateau worked closely with the architects René Bétourné and Léon Fagnen. Collaborators, then successors of René Sergent (1865-1927) they were internationally renowned. Like Rateau, they knew how to reinterpret old styles in a refined manner that was dominated by a very French form of classical rationalism associated with the highest level of '*confort moderne*'—central heat, hot water, telephones, elevator, etc. In the Thalheimer residence, which was more of a bourgeois building (without a garden) than an aristocratic dwelling, the decorative language was simplified drastically in favour of function and use, and not without relation to the professional activities of the owner. The key words here are efficiency and convenience: for the surgeon, Rateau designed a desk with extremely sophisticated mechanics; in the spirit of Pierre Chareau, furniture "studied to render easy and practical all the essential gestures" (*L'Architecture d'aujourd'hui*, December 1932).

The present lot *in situ* at Dr. Thalheimer's residence, Paris

A.A.RATEAU

"The essential goal was to achieve a simplified ensemble of easy and perfect upkeep. Unnecessary ornaments and mouldings have been mercilessly suppressed. We have used exclusively materials of the first order", insisted the architects. This was the prevailing fashion, Adolf Loos having paved the way at the turn of the twentieth century. The quality, the beauty, and the colour of materials took precedence over the design of cornices, mouldings, and panelling (even in light grey cerused oak, as in Jeanne Lanvin's residence, rue Barbet de Jouy). The coherence of the overall ensemble prevailed over the variety of the components. Colour unified the entire house, and not just one room: like a *leitmotif*, the spectrum of colours ("ivory and yellow flooring, grey oak woodwork, fine black baseboards and pedestals, metal parts in gilt bronze") reverberated throughout the house. Everything breathed calm and tranquillity: the unified walls complementing the furniture and works of art, the indirect lighting, the built-in cupboards, the hand-woven curtains, which matched the woodwork in Madame's bedroom.

The contrast is evident with that which Rateau had produced ten years earlier, such as the lacquered canapés and armchairs, carved with vegetal motifs and stylised animals, which he had shown at the 1925 Exposition des Arts Décoratifs. Far from renouncing this production, however, Rateau (unless it was at the express wish of his client) played with coexistence in his modern interiors, intermingling his recent, more radical designs with older models. On the present armchairs, similar to those he had created for Lanvin's boutique on rue du Faubourg-Saint-Honoré around 1920-1922, there remains a trace of this spontaneous, primordial taste for ornamental sculpture tied to nature: a symbol of hospitality, the simplified and cropped pattern of a pineapple fruit adorns the front legs. There is a reference to historic style here (clearly Empire), however their 'chic' modernity is revealed by the play of proportions, the stylized forms, and the enhancement of certain elements, such as the refined feet. The fact is that they do not at all detract from Doctor Thalheimer's interior.

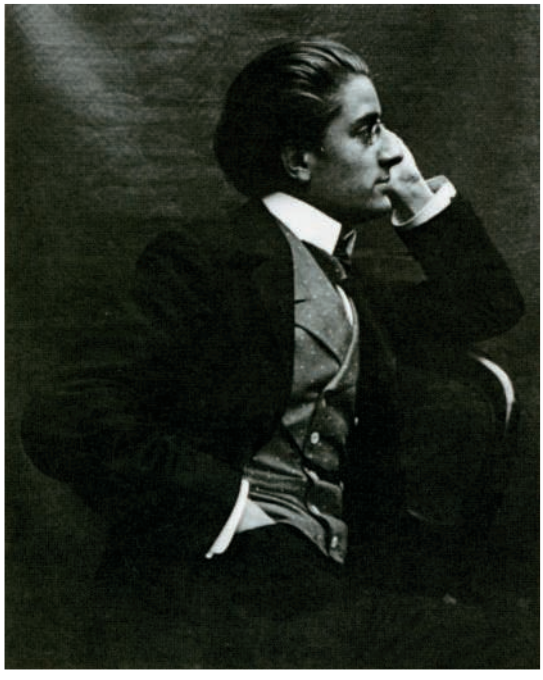
In contrast with avant-garde purists such as Le Corbusier or André Lurçat, Rateau advocated for an artistic practice where dogma did not sabotage inventiveness. His works from the end of the 1920s and beginning of the 1930s (in Paris, the apartments of Cole Porter, rue Monsieur, and Duplan, avenue Foch; the private mansion of the comtesse de Beaurepaire, rue du Maréchal-Maunoury; the building, for himself, at 17 quai de Conti) show that he had prevailed over times of changing taste. With the modernist movement advocating the rejection of all forms of ornamentation, he exploited the restraint and simplicity already present in his earlier works, seamlessly joining austerity with stylisation. He put forth a cool elegance that masked his use of extremely sophisticated materials (lacquer, mirror, leather, silk). This characteristically French form of luxury belonged to a phalanx of artists, not least: Louis Süe, Pierre Patout, Jean-Michel Frank and Jules Leleu. Among them, Rateau occupied a prominent position: there is no doubt that the interiors of the hôtel Thalheimer were conceived as a true demonstration, rediscovered today.

Pr. Hélène Guéné (Lyon II)
Author of Décoration et haute couture: Armand Albert Rateau pour Jeanne Lanvin, un autre art déco, Paris, Musée des Arts Décoratifs, 2006

Une Maison Moderne

In the heart of the 16th arrondissement in Paris, just a brief walk from Robert Mallet Stevens's eponymous street of modernist buildings and Le Corbusier and Pierre Jeanneret's *Villa Jeanneret*, in 1931 the distinguished surgeon Marcel Thalheimer (1893-1972) and his wife Marguerite Stern (1898-1984), who had married in 1924 and had their first son in 1925, commissioned a new residence from the architects Léon Fagnen and Réné Bétourné. This modernist building still stands, like the prow of an ocean liner, at the corner of Avenue du Recteur-Poincaré and Avenue Milleret de Brou, just meters from the *Place Rodin*. In keeping with the progressive tenets of international style Modernism, the house features clean sweeping lines devoid of ornament and an expansive roof terrace reminiscent of a ship's deck (though an additional floor was added later at the terrace level).

However the interior furnishings and decoration, conceived in their entirety by Armand-Albert Rateau, were what truly set this home apart. A curving stone staircase led to the first floor, where the present dining table and ten chairs occupied the understated yet sumptuous dining room. The table top was constructed from a single, solid, and beautifully-figured plank of Japanese ash—a massive size for this tree species—and rested on two austere pillars of *Giallo d'Istria* marble.



The armchairs, though an earlier design for Rateau, effortlessly adapted to their new modernist habitat, echoing the arched recesses in the walls. Built-in vitrines and cabinets contributed to the quiet, serene, tone of the room.

From the dining room, a massive pair of doors led to the salon, a slightly cozier space which featured ebony parquet flooring, carpets, and the family piano. A dome-shaped plaster ceiling light echoed the building's curved façade. The doctor's offices also occupied the first floor. Rateau designed his desk, described in a 1935 *L'Art Vivant* article under the heading *Une Maison Moderne* as "a real piece of mechanics," to contain patients' records and documents, with each drawer created for a specific function. The doctor's library, devoted solely to scientific tomes, covered the walls.

Throughout the first floor, a sophisticated palette of yellow, black, and beige predominated, from the black-lacquered chaise longue and armchairs in the doctor's offices, both upholstered in yellow leather, to the flooring in beige stone and yellow marble—most likely the very same marble variety used for the dining table's base, as well as for the wall-mounted sideboard in the dining room. Though decidedly modern, and therefore devoid of ornamentation, Rateau did permit a few small touches of embellishment, such as the custom gilt bronze door pulls that appeared throughout the house, the carved dining room chairs, and an extraordinary gold lacquered sliding screen in the dining room, designed to cover the window in the evening. For Madame's bedroom on the second floor Rateau introduced more bold colors, such as marine blue satin for the upholstery of an easy chair as well as for the window treatments.

Every element of these sumptuous yet modernist furnishings, from the textiles to the door pulls and keys, furniture, custom cast iron fire backs and plaster ceiling lights, would have been produced in Rateau's atelier, Neuilly-Levallois. In 1929 this workshop comprised eight draughtsmen, eighteen sculptors, thirty carpenter-cabinetmakers, five chair makers, four decorative painters, ten gilders, five house painters, and five weavers. The residence also incorporated all the latest technologies of a modern home, such as an elevator and a clean and hygienic kitchen, located on the ground floor and fitted out with tubular steel furniture (as well as a dumb waiter which serviced the dining room above).

Right: Dr. Thalheimer's residence, Paris
Courtesy of a private collector

Below left: Armand Albert Rateau, 1905
Fonds Rateau

"Whether in his methods or the exclusivity of his clientele, Rateau occupied a rare place in the art world of his day with good reason."

Anthony DeLorenzo

Though serene by design, this was nevertheless a busy household, with around ten servants, including cooks, valets, and nurses for the children.

The *hôtel particulier* Thalheimer was in sum a progressive yet supremely sophisticated home that took into careful consideration the needs and tastes of the client, from the tranquil dining room, salon, and offices on the first floor, which must have offered respite from the chaotic city, through to the chic bedrooms above and the terrace which served as a play area for the children. This was a luxury residence for an elite clientele, yet a thoroughly forward-looking one, designed for the modern era.

219. Ron Arad b. 1951

'Little Heavy' chair
1993
Polished stainless steel.
76 x 61 x 70 cm (29⅞ x 24 x 27½ in.)
Handmade by Ron Arad and Shaun Crown at One-Off Ltd., UK. Following the edition of 20 plus 5 artist's proofs.
Reverse incised with *R.ARAD+S.CROWN/88-93*.

Estimate
£25,000-35,000 $30,500-42,600 €28,500-39,900

Provenance
Gifted by the designer to Shaun Crown, 1993
Bonhams, Knightsbridge, 'Design', 8 February 1997, lot 262
Acquired from the above by the present owner

Literature
One Offs & Short Runs, exh. cat., Vitra Design Museum, Weil am Rhein, 1995, pp. 112-13
Deyan Sudjic, *Ron Arad*, London, 1999, pp. 58-59
Ron Arad: A Retrospective Exhibition 1981-2001, exh. cat., Barry Friedman Ltd., New York, 2005, pp. 67, 101
Paola Antonelli, Jonathan Safran Foer, Marie-Laure Jousset, *Ron Arad: No Discipline*, exh. cat., Museum of Modern Art, New York, 2009, p. 82

Phillips wishes to thank Caroline Thorman from Ron Arad Associates for her assistance with the cataloguing of this lot.

Ron Arad – Poet of production

In 1981, upon finishing his education at the Architectural Association in London, Israeli art student Ron Arad established the *One Off* studio with Caroline Thorman. Motivated by the traditional 'problem-solving' concerns of a designer, he experimented with creating utilitarian objects for domestic use, often made from salvaged materials. These initial, labourious experimentations were not Arad's most commercial enterprises, with the assumed target audience lacking a certain appreciation for the hard work that was involved in the production.

Arad's work cannot be defined solely by its often questionable practicality, with the production methods and ideas represented being of equal importance to the work. Distancing himself from mass-production, Arad began to focus on unique or limited edition objects in metal. Whilst a common approach at the time for handcrafted wooden furniture, metalwork was still perceived as a material to be mechanically mass-produced. It was this decision that would make Arad a landmark designer in Britain in the 1980s and 1990s.

Beginning with the *Volume series*, Arad explored a more sculptural expression in his furniture. Still informed by industrial design, his works remained functional; he however began to blur the lines between art and design. Recognising the poetic expression and artistic value in his work, Arad quickly attracted critical acclaim within the art world, giving him the financial freedom to focus more on techniques of fabrication.

The welding and polishing involved in the production of the bulky and heavy works required the assistance of a larger workshop. Arad, a self-taught craftsman, handcrafted the first proof himself; later examples were executed in collaboration with his three skilled metal workers: Bob Booth, Ian Whittaker and Shaun Crown. Arad appeared to enjoy the romantic notion of the darkened welding referencing his drawings, but as he later remarked: "it was just the best that we could do at that time, and it was quite crude" (Deyan Sudjic, *Ron Arad*, London, 1999, p.56). Later examples became increasingly refined, the welds polished out until they disappeared entirely, resulting in a slick and seamless design.

Little Heavy, first produced in 1989, is a testimony to this successful collaboration of his workshop. Incised with *R. Arad* and *S. Crown* on the reverse, this large, hollow, mass reveals the nature of the material used as well as the production process. Made on the occasion of Shaun Crown's departure from the workshop, the work followed the edition of twenty *Little Heavy* chairs, ten of which were made in highly polished stainless steel, the other ten in a dark matt-finished steel. Similarly to Arad's other works from the *Volume* series, no two variants from the metallic edition are identical. With irregular outlines, unfinished and imperfect beaten metal surfaces, each piece has its own unique character; Arad's body of work ultimately is non-reproducible - each piece is unique.

220. Charlotte Perriand and Pierre Jeanneret

1903-1999 and 1896-1967

Unique bookcase, designed for Henri Ingber
1948
Stained oak, stained oak-veneered wood.
158 x 146.2 x 26 cm (62¼ x 57½ x 10¼ in.)
Manufactured by L'Equipement de la Maison, Grenoble, France.

Estimate
£120,000-180,000 $146,000-219,000 €137,000-205,000

Provenance
Henry Ingber, researcher and physician, hôtel particulier, Neuilly, France

Literature
Jacques Barsac, *Charlotte Perriand, Complete works volume 2, 1940-1955*, Paris, 2015, illustrated p. 272

The present lot was commissioned by the researcher and physician Henri Ingber, together with cabinets, tables and a desk. All units produced for this special commission were stained dark.

221. Joris Laarman b. 1979

Important 'Bridge' table
2010
Aluminium, tungsten carbide.
74.5 x 330 x 127 cm (29⅜ x 129⅞ x 50 in.)
Produced by Joris Laarman Studio, the Netherlands, for Barry Friedman Gallery, New York. Number 7 from the edition of 8. Underside laser-etched with facsimile signature *Joris Laarman* and *7/8*.

Estimate
£200,000-300,000 $244,000-365,000
€228,000-342,000 Ω

Provenance
Friedman Benda, Ltd., New York
Acquired from the above by the present owner, 2010

Literature
Anita Star, ed., *Joris Laarman Lab*, exh. cat., Groninger Museum, Groninger, 2015, pp. 20, 122-27

Another example of the *Bridge table* is in the permanent collection of the National Gallery of Victoria, Melbourne, Australia.

Phillips and Dr. Jana Scholze would like to thank Joris Laarman for his interview.

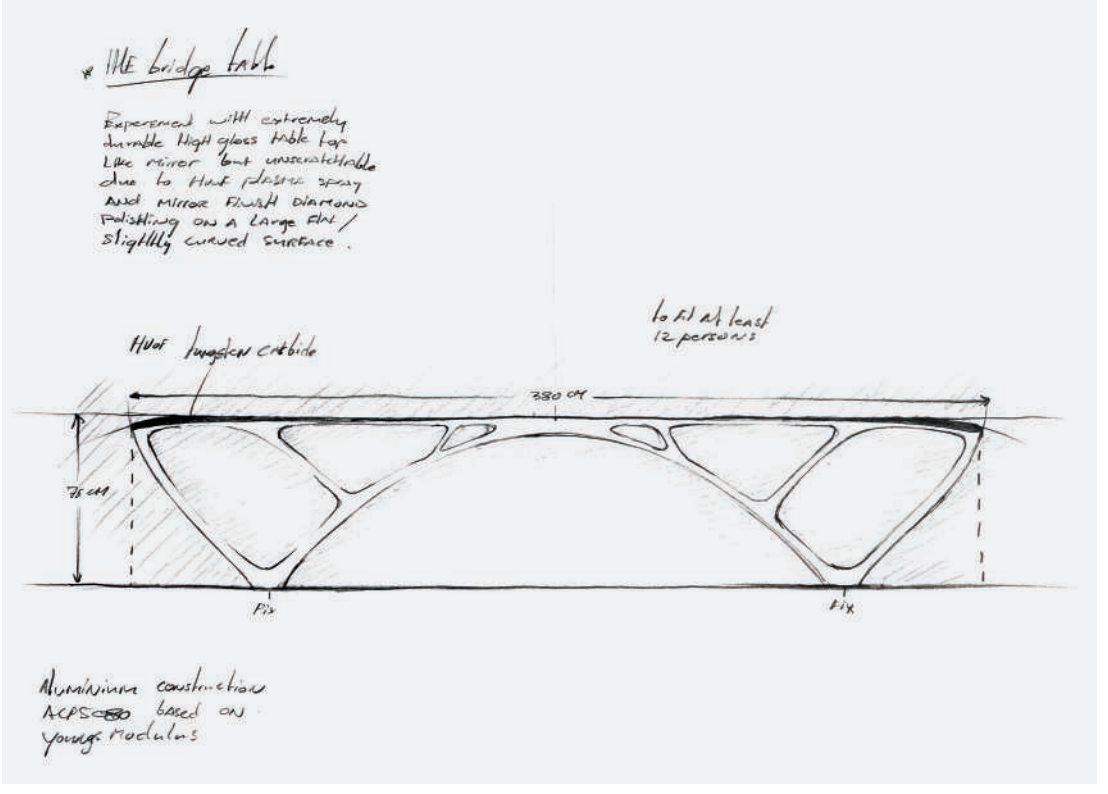
The Bridge table by Joris Laarman

Boundaries between disciplines are ever more blurred and distinctions less obvious. Where does design practice stop and engineering start? Does science influence design, or design inform science? Is technology even possible without design? Such questions become increasingly difficult to answer.

In response, Joris Laarman has implemented an interdisciplinary structure in his studio combining technology and craft. Code-writers, often with an architectural background work together with craftsmen. 'The studio is like a mini-society where software engineers work together with traditional craftsmen', Laarman explains, 'I am very careful with choosing people but most of them come from the same European universities or local craft schools. This is little surprising given that the studio practice needs very specific skills and knowledge, and these schools seem to cherish and most importantly teach them.' Unsurprisingly, the work of the studio prescribes high-tech and is not shy to use heavy machines and robots. But the final objects demonstrate the fineness of the crafted and hand-finished.

Bridge table is an excellent example of this fusion. It is a *monocoque* object made in aluminium and tungsten carbide created by algorithms, robots and craftsmen. Its shiny table top continues fluently into an organic structure that supports the table from four points on the ground forming an arch in the middle. The organic appearance is increased through bracing rods that stabilise the arch. The reference is unmistakably bone structures which were Laarman's inspiration for a whole collection of furniture.

The so-called 'Bone Furniture' is based on research, which intends to mimic natural growth structures in bones through smart algorithms. This research had been prompted by observations that bones optimise their growth as an evolutionary process by adding material only were necessary and reducing material where possible. Laarman applied the algorithm in the process of designing furniture, intending to proof the optimal use of material while structural strength was not compromised. The outcome is Laarman's *Bone Furniture*, a series of limited edition objects that includes *Bone Chair, Bone Chaise, Bone Arm Chair, Bone Rocker, Bridge* (table) and *Branch* (shelf).



Joris Laarman
preparatory drawing of the 'Bridge' table
© Joris Laarman Lab

After a two year design process, the first object was presented in 2006; it took however more than a decade to materialise a full series, indicating a demanding and ambitious project. The long process also alludes to the fact that the aspiration behind the series was not the completion of a set of furniture but – in the true sense of a laboratory - testing out and facing challenges occurred in the application of such algorithm to objects with different functions in various materials. Laarman emphasises: 'I am not just interested in furniture but the process offered a valuable field for testing the application. The Bone Furniture is a series of objects that first and foremost represent a world of thinking.' Now, a decade later, such design algorithms are being implemented in a wide range of industries with the intention to optimise construction and weight.

Despite being a rather large sculptural object, the *Bridge* table presented its challenge not necessarily in the design of its form and structure, but in its finish. The choice fell on aluminium because of its material's qualities, such as being easily malleable, lightweight and low in density, the latter enabling resistance to corrosion; most importantly it allows tension over long spans suiting the suggested over three-meter length. However, the soft material is prone to scratch marks, which is problematic for a surface that - in daily use - is intended to not only have objects placed on it but to be moved around. This functional aspect prompted the search for a durable coating.

Typical for Joris Laarman's practice, it was the fascination with a technique, High Velocity Oxygen Fuel (HVOF) spray coating that guided the material search. With this technique ultra-dense coatings can be applied to soft materials. Laarman chose tungsten carbide, which is one of the hardest materials on earth, a metal with ceramic-like qualities. It can be polished but only with abrasives of superior rigidity such as diamond. But nobody seemed to have done a large mirror-polished flat surface in the size of the *Bridge table*. Laarman remembers: 'We had to find a procedure ourselves and it took us two exhausting months of basically polishing day and night; and our ever closer deadline heightened the pressure. It was unbelievable when after weeks of a seemingly unchanged surface a dark polish appeared. We realised that endurance is the recipe.' The insight that this polish mainly needs an investment in time as well as very intense labour lead to the development of a tool which is a robotic arm for polishing using high pressure.

The editions of the two different sized *Bridge tables* have all been realised, sold and are in use. It transpires that the table often becomes a desk rather than a dinner table (as confirmed in a recent tweet by Simon de Pury who saw the *Bridge* as fashion designer Reed Krakoff's desk). This application seems sensible as it allows the table to be presented in full view rather than being compromised by surrounding chairs.

The contrast between the matted construction of the table carrying a large surface that disappears through its dark polish emphasises its sculptural qualities. Common design practice would see aspects of the design process such as polishing outsourced. Making it instead inherent to the design process is a distinguishing characteristic of Laarman Lab where the development of tools and techniques an instrumental part of the practice. 'It is not just the idea but the materialisation of an idea that is key. It is test and testament that an idea holds its ground.'

Laarman's fascination with technology doesn't simply lead to a celebration of the new and possible, but aims at finding forms and aesthetics with a fundamental combination of coding and crafting, of studio and workshop practice. Most of his projects rely on collaborations which can be tech companies, scientific or academic institutions. But these partners change with most projects as Laarman is far too curious to commit himself to just one specific area or issue. Equally, he has little interest in developing his designs into mass-manufactured products. Often, his designs prove too challenging for the current state of industrial technology. 'A huge amount of people are already working on smart industrial products but I prefer to focus on the far distant future and experiment with emerging digitalisation to understand how it is shifting our notion of design and aesthetics in all its facets.' Laarman specifies, 'If Ikea or anyone else wants to pick up the challenge of mass producing my work, it would be a great compliment, but I believe that will only happen once digital fabrication is fully implemented.' It is unpredictable what will catch Laarman's attention next.

Dr. Jana Scholze, February 2017
Associate Professor, Curating Contemporary Design
School of Art, Design and Architecture
Kingston University, London

222. Jean Prouvé 1901-1984

Rare chair, model no. 4
Circa 1935
Oak plywood, painted steel, aluminium.
74 x 40 x 46.7 cm (29⅛ x 15¾ x 18⅜ in.)
Manufactured by Les Ateliers Jean Prouvé, Nancy, France.

Estimate
£20,000-30,000 $24,400-36,500 €22,800-34,200

Provenance
Lycée Fabert, Metz, France

Literature
Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 2: 1934-1944*, Basel, 2000, pp. 82-83, figs. 405.1-2, 405.3-4
Galerie Patrick Seguin, *Jean Prouvé, Volume 1,* Paris, 2017, pp. 60-63
Galerie Patrick Seguin, *Jean Prouvé, Volume 2,* Paris, 2017, pp. 38-39

223. Jean Prouvé 1901-1984

'Flavigny' double bed, from the Air France Unité d'Habitation, Brazzaville
1950-1952
Painted steel, oak, fabric.
59.5 x 161.5 x 205.7 cm (23⅜ x 63⅝ x 80⅞ in.)
Manufactured by Les Ateliers Jean Prouvé, Nancy, France.

Estimate
£38,000-42,000 $46,300-51,200 €43,300-47,800

Provenance
Air France Unité d'Habitation, Brazzaville, Congo

Literature
Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 2: 1934-1944*, Basel, 2000, pp. 296-97 for an image and a techinal drawing of a 'Flavigny' single bed
Peter Sulzer, *Jean Prouvé: Œuvre Complète/ Complete Works, Volume 3: 1944-1954*, Basel, 2005, p. 167 for a technical drawing of a similar example
Galerie Patrick Seguin and Sonnabend Gallery, *Jean Prouvé, Volume 1*, Paris, 2007, pp. 355, 368-69 for 'Flavigny' single beds
Galerie Patrick Seguin, *Jean Prouvé, Volume 1*, Paris, 2017, illustrated p. 359

Property from the Laurence and Patrick Seguin Collection

224. Jean Prouvé 1901-1984

Important 'Cité' armchair, from Jean Prouvé's private collection
Circa 1930
Painted steel, leather, fabric.
83.5 x 67 x 95.2 cm (32⅞ x 26⅜ x 37½ in.)
Manufactured by Les Ateliers Jean Prouvé, Nancy, France.

Estimate
£180,000-280,000 $219,000-341,000 €205,000-319,000

Provenance
Jean Prouvé, France
Thence by descent
Acquired from the above by the present owners

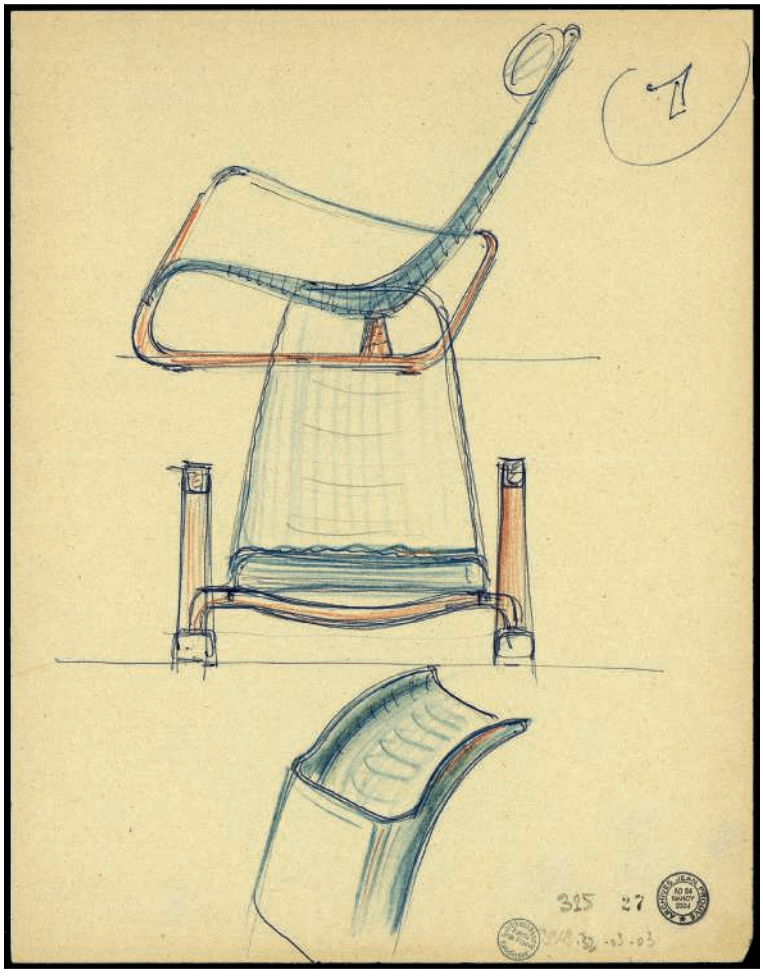
Exhibited
'Jean Prouvé: Architecture', Gagosian Gallery, Paris, 20 October-23 December 2010
'A Passion for Jean Prouvé: From Furniture to Architecture: The Laurence and Patrick Seguin Collection', Pinacoteca Giovanni and Maria Agnelli, 6 April-8 September 2013

Literature
Two Master Metalworkers: Jean Prouvé, Serge Mouille, exh. cat., Antony DeLorenzo, New York, Alan and Christine Counord, Paris, 1985, p. 41
'Jean Prouvé, sedie tra il 1924 e il 1930', *Domus*, no. 397, September 1988, p. 87
Galeries Jousse Seguin and Galerie Enrico Navarra, *Jean Prouvé*, Paris, 1998, pp. 130, 132-33, 179, 223
Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 1: 1917-1933*, Basel, 2000, pp. 206-11 for images, drawings and a technical drawing
'The least known modern master', *Domus*, no. 845, February 2002, pp. 91, 96-97
Pinacoteca Giovanni e Marella Agnelli and Galerie Patrick Seguin, *A Passion for Jean Prouvé: From Furniture to Architecture: The Laurence and Patrick Seguin Collection*, exh. cat., Paris, 2013, illustrated pp. 126-27
Galerie Patrick Seguin, *Jean Prouvé, Volume 1*, Paris, 2017, illustrated pp. 110-11
Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris, 2017, illustrated p. 253

Cité & Visiteur chairs by Jean Prouvé

The 1930s were a pivotal moment for Jean Prouvé, a time in which he changed workshops from *Rue de Custine* to *Rue des Jardiniers* and set up the iconic Les Ateliers de Jean Prouvé with engineer and brother-in-law André Schott. The *Cité* armchair (lot 224) is a product of this period, designed for a competition to furnish student dorm rooms at the *Cité Universitaire* in Nancy, France, where he would later become mayor. It was the smallest series model to come out of Les Ateliers. Alongside its comfortability, which was its main marketing feature, it was also light and hygienic and was sold to sanatoriums as well as universities. The new trend for 'easy' chairs to replace the older 'reading' chairs saw a pressed-steel structure with open U-shaped legs linked by crosspieces. This was then attached to a tubing frame bearing generous dimensions of a stretched fabric seat, with screws for amendment of the fabric's tension. The armrests were made of broad leather pieces that were attached to the frame with metal tabs. Of this model, 60 variations were made, each with slight amendments to the armrests and spring-load adjustability of the chair. Its rational and sculptural aesthetic would pave the way for many of Jean Prouvé's home furniture designs and indeed, the designer himself kept one in his own living room. The model seen here today comes from the designer's private collection so it would not be imprudent to suggest that this was that very chair.

Despite their popularity, large scale production of such relaxation models only began after World War II, such as that of the *Visiteur* armchair (lot 226), a progression of the present lot design *Cité* armchair. The former was created with the intention of a chaise longue for the



Jean Prouvé
Preliminary drawing of the present model, 1957–1971
© Bibliothèque Kandinsky, Centre Pompidou. ©ADAGP, Paris and DACS, London 2016

The present lot in situ at the Prouvé family home in Le Haut-du-liévre, Nancy, ca.1954
© Bibliothèque Kandinsky, Centre Pompidou. © ADAGP, Paris and DACS, London 2016

Solvey Hospital, however its aesthetic design made it popular for home use as well. Partly due to the scarcity of steel but also as a departure from metal furniture made during the war, Prouvé began to construct pieces that were made of wood such as the *Visiteur*. The model has many renditions, each one an improvement of its predecessor, in terms of lightness, stability, toughness and adjustability. The model seen here, the FV-12 is no exception. Indicative of one of the later models, the slats of the seat and back of the FV-11 have been replaced by plywood sheets, which have been slotted into grooves into the wooden side members and reinforced with metal profiles. The legs have been stiffened with transversal tubes mounted with rubber washers and round head screws, while the top of the backrest is fitted with a drawn wire crosspiece.

The ability to meld both design and functionality as seen in the *Cité* and *Visiteur* armchairs is a characteristic instantly attributable to Jean Prouvé. His double identity as both engineer and designer provided him with a better understanding of the materials he worked with and meant 'he was not frightened of new forms. [...] he was able to design and build furniture, such as the early chairs and the armchair for the *Cité Universitaire* at Nancy, of a different quality from that being made by other avant-garde designers of the period' (Joseph Belmont in Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 1: 1917-1933*, Basel, 2000, p. 11).

225. Jean Prouvé 1901-1984

'6 x 9' demountable house, together with 'Pyrobal' fireplace
1944-1945
Painted steel, corrugated aluminium, painted wood, glass.
300 x 900 x 680 cm (118⅛ x 354⅜ x 267¾ in.)
Manufactured by Les Ateliers Jean Prouvé, Nancy, France.

Estimate
£700,000-900,000 $853,000-1,100,000
€797,000-1,020,000

Provenance
Recreational watersports centre, Messein, France
Galerie Patrick Seguin, Paris

Literature
Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 3: 1944-1954,* Basel, 2005, pp. 46-53, for examples of demountable houses in other sizes
Galerie Patrick Seguin, *Jean Prouvé, 6 x 6 Demoutable House*, Paris, 2013, passim for the 6 x 6 example
Pinacoteca Giovanni e Marella Agnelli and Galerie Patrick Seguin, *A Passion for Jean Prouvé: From Furniture to Architecture: The Laurence and Patrick Seguin Collection*, exh. cat., Paris, 2013, pp. 270-75 for the two axial portal structural support frames
Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris, 2017, illustrated pp. 144-47
Forthcoming: *Jean Prouvé Architecture, Volume 13*, Edition Galerie Patrick Seguin.

Furniture not included

The house of my dreams is made in a factory – Jean Prouvé

Jean Prouvé was a twentieth century pioneer and an innovative designer of furniture and architecture. Prouvé was the godson of Emile Gallé and his father was a founding member of the Ecole de Nancy. From the beginning Prouvé was imbued with a creative and industrious philosophy from a group whose principal aim was the democratic alliance between art and industry.

Determined to be a man of his time, Prouvé explored all the current technical resources in metalworking, abandoning wrought iron for bent sheet steel. In the 1930s he produced metal joinery, furniture, architectural components and demountable buildings, all of which were from a limited production. Prouvé stated that 'in their construction there is no difference between a piece of furniture and a house', and he developed his philosophy on construction further based upon functionality and rational fabrication. Free of all artifice, the result was aesthetically concurrent with the doctrine of the Union des Artistes Modernes of which Prouvé was a founding member. Members of U.A.M. also included the French pioneers Le Corbusier, Pierre Jeanneret and Charlotte Perriand.

Post-war furniture and architecture, which was produced and often intended for public use applied Prouvé's aforementioned ideas. Furthermore these works included astute assembly systems for durable structures, buildings and furniture all of which were germane to the principles of adaptation, modification and deconstruction. The significance of Jean Prouvé's humanist concerns and avant-garde spirit has lost none of its relevance. There has been renewed discovery of the originality from his prolific career, spanning many decades. These achievements include the University dormitory, Nancy, in 1932; a similar facility for the university in Antony, 1954; demountable post-war schools and the 'little architecture machines' from the 1960s; furniture and buildings for Brazzaville, Congo, and Cansado, Mauritania.

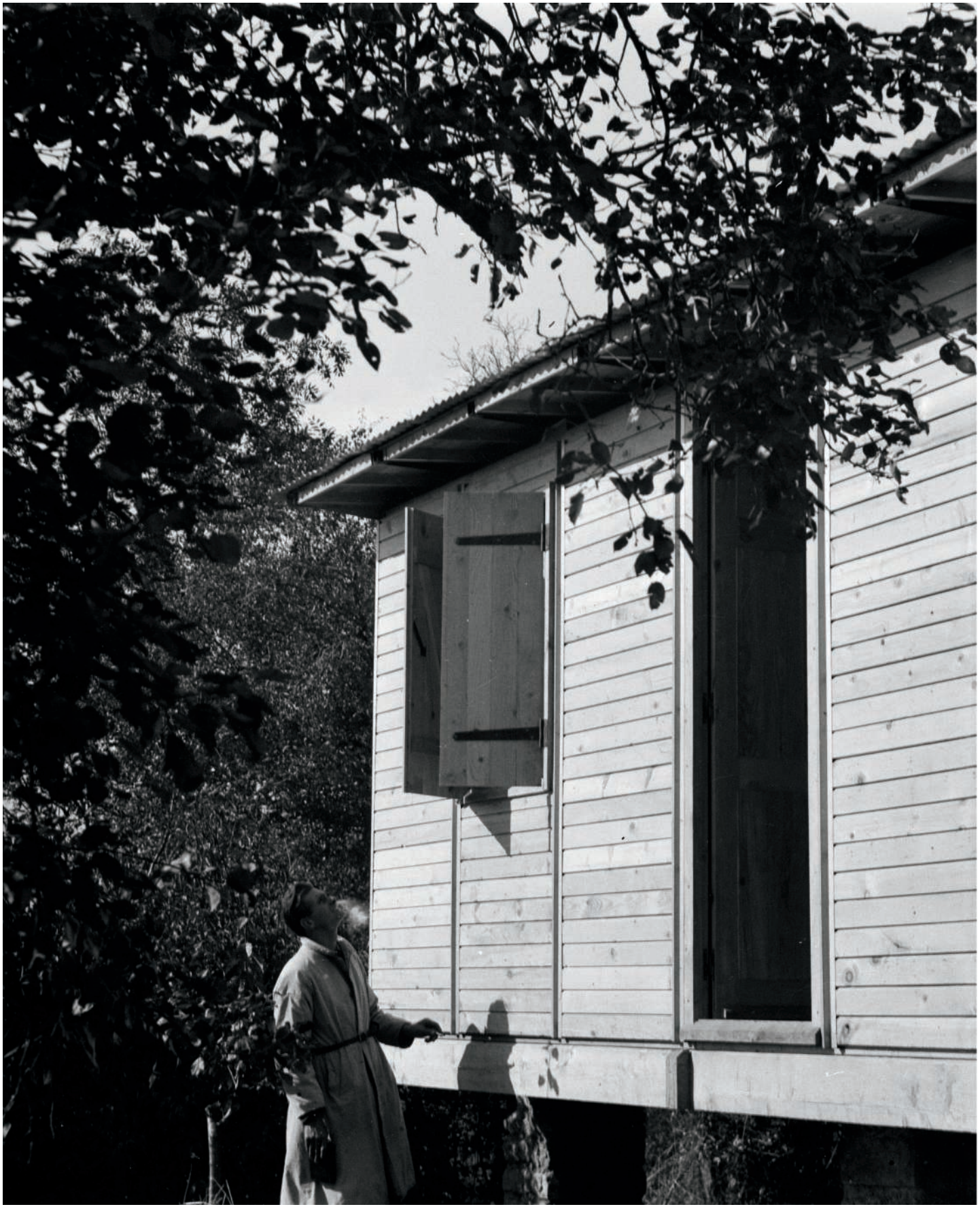
Collaborating with esteemed architects, Jean Prouvé has left a prestigious lineage of twentieth century building, many of which are now considered historic monuments to modernism.

In response to an order from the state at the end of the war, Jean Prouvé began designing temporary houses for the homeless in Lorraine and Franche-Comté. He fine-tuned his already patented axial portal frame, which was a quick, economical and adaptable solution to an urgent priority. The area of 6 x 6 meters (388 sq ft) was mandated by the Ministry of Reconstruction and Town Planning, and then later increased in size to 6 x 9 meters (581 sq ft). The construction was partitioned into three rooms that were immediately habitable on the day of assembly. This meant that families did not need to move while construction took place.

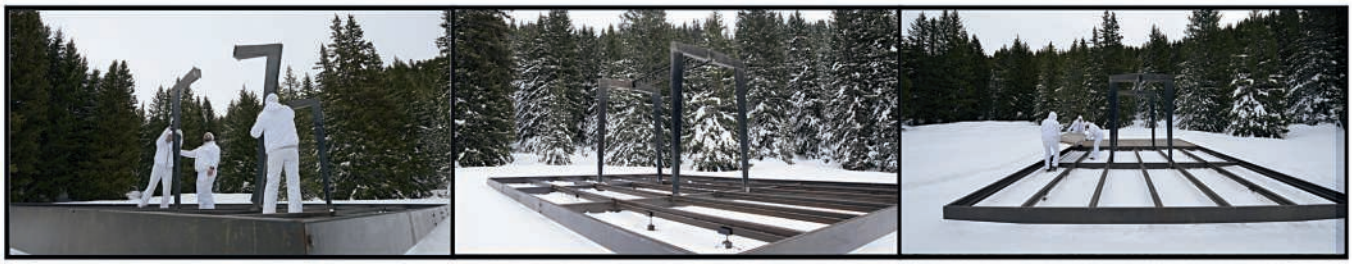
Designed to be rapidly constructed on the sites of destroyed homes, these architectural structures were produced with wood and metal prefabricated components. At the time of fabrication steel was subjected to strict quotas, which was reserved for the bent steel skeleton, for the insertion of simple standardised wood panels. The roof was made of bitumen-coated building paper, conducive to Prouvé's constructional rebuilding principles.

Galerie Patrick Seguin will release a five volume set of monographs dedicated to the demountable architecture of Jean Prouvé, which will include the present lot '6 x 9' demountable house.

'Pyrobal' fireplace



Jean Prouvé with an example of Demountable House
© Bibliothèque Kandinsky, Centre Pompidou / ADAGP, Paris and DACS, London 2016



226. **Jean Prouvé** 1901-1984

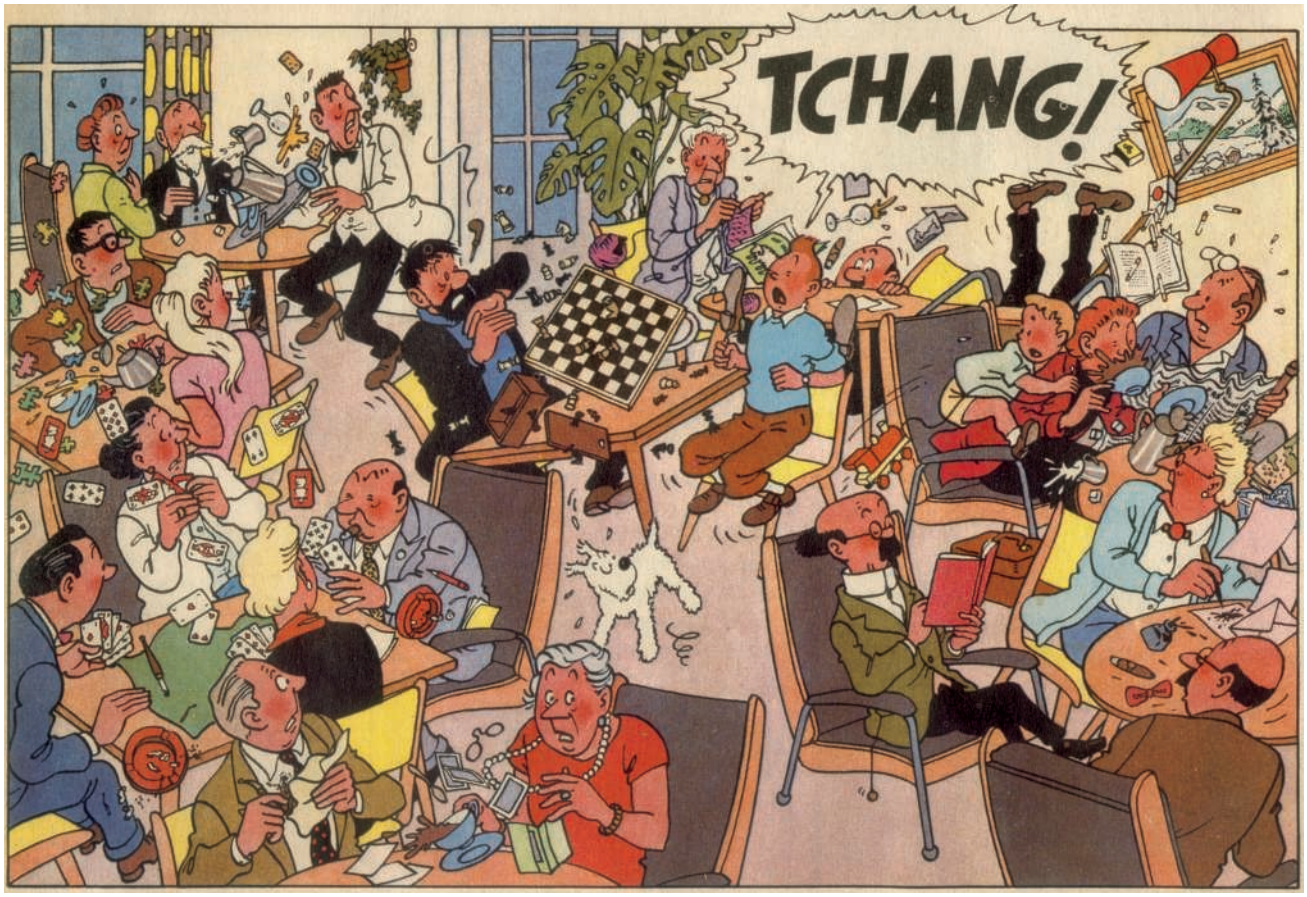
Rare 'Visiteur' armchair, type FV. 12
1948
Oak, oak plywood, painted steel, painted tubular steel, brass, fabric.
95 x 69 x 91 cm (37⅜ x 27⅛ x 35⅞ in.)
Manufactured by Les Ateliers Jean Prouvé, Nancy, France.

Estimate
£70,000-100,000 $85,300-122,000 €79,700-114,000

Provenance
Galerie Patrick Seguin, Paris

Exhibited
'Jean Prouvé: Architecture', Gagosian Gallery, Paris, 20 October-23 December 2010
'Jean Prouvé: Architecture, Maison des Jours Meilleurs 1956', Galerie Patrick Seguin, Paris, 25 May-19 July 2012

Literature
'VIIIe exposition de l'habitation', *L'Architecture d'Aujourd'Hui*, no. 34, February-March 1951, p. XV fig. 3
'Centre Scientifique et Technique du Batiment', *L'Architecture Française, Architecture Urbanisme Décoration*, no. 143-144, 1953, p. 22
Willy Boesiger, ed., *Le Corbusier et son Atelier rue de Sevres 35, Œuvre Complète Volume 5: 1946-1952*, New York, 1990, pp. 209, 213
Galeries Jousse Seguin and Enrico Navarra, *Jean Prouvé*, Paris, 1998, pp. 55-56 and a Steph Simon prospectus
Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 3: 1944-1954*, Basel, 2005, pp. 156 for a technical drawing
Galerie Patrick Seguin, *Jean Prouvé, Volume 1*, Paris, 2017, illustrated pp. 122-37
Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris, 2017, illustrated pp. 66-67, 161-63, 200, 260, 266



Hergé
Tintin au Tibet
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Hergé-Moulinsart 2017

"One has to show where one's inspiration comes from, demonstrating how to observe in a technical sense, because technique lies at the foundation of an idea."

Jean Prouvé

Works from the Dulciora offices, Milan

In an article published in the 228th issue of Domus in September 1948, Gió Ponti describes the creation of the pannello-cruscotto (wall-panel). Conceived to complement the writing desk of an executive director – and later produced with some alterations for the Dulciora offices in Milan - this piece is part of a coherent search for innovation within the home and office décor, which began in the late 1930s with the Montecatini headquarter in Milan and which continued to develop into the late 1950s.

In 1952 Ponti defined the underlying principle of his design: "I'm constantly moving [...] towards the 'organised walls' (pareti organizzate), meaning large panels fitted and hanging from the walls [...] where the arrangement of different objects is assembled in a predetermined composition" (Domus, no. 266). In 1948 he had already worked on the 'headboard-panel' for the bed; a single wall panel containing a set of varied facilities that went beyond the simple purpose of sleeping or reading. Similarly, Ponti's wall-panel consists of a prearranged design, which comprises light switches, bookshelves, and a waste paper basket and is enriched by two movable pieces of furniture hinged to the wall, containing a telephone, an intercom and a typewriter. It combines several items in a definite area that takes over the function previously assigned to separate pieces: "I'm drawn to the use of wooden wall panels, in which I can assemble different units with the same precision as if I was painting an abstract figure" (Domus, no. 228). Complementing the wall-panel Ponti devised an elegant executive desk, which had to be 'light' on drawers and could double both as a working surface and as a conference table.

It is no coincidence that in the same issue of Domus Ponti included a detailed portrayal of Le Corbusier's Modulor, explaining the underpinning theory of its design (with the help of tables, graphic and formulas). When describing the 'organised walls' in his articles, the Milanese architect alludes to Le Corbusier's concept of the house as a 'liveable machine' and the need to express a modern style by applying universally valid principles and rules. His wall panels represent a tangible, but nonetheless refined response to the French master's ideas.

Ponti's invention is a unique modular system to organise the home space: the architect's aim is clearly to: "create an order for current modern habits [...]. It is advisable to perfect this order by simplifying pre-existing and fundamental shapes, in order to create a style rather than establishing the contortion of a style" (ibid). Further evidence of the tribute to Modulor is the proportional method that accompanies the orthogonal projection of the executive desk: "using the Golden ratio, the edges of the wall panel surrounding the desk, repeated four times, provide a setting which supports the writing surface and which holds two sets of drawers" (Ibid).

The executive desk and the 'organised wall', excluding the hinged semi-movable furniture designed for the Dulciora offices which we are offering at auction represent a slightly simplified version of the projects published in Domus, and were likely used to decorate the secondary offices. A unique set of chairs and an exquisite folding table, inspired by a design developed for Beltrami in the 1930s and which would become a distinctive trait of Ponti's 1950s works, complete the series of furniture.

"I loathe oversized desks full of drawers"

Gio Ponti

Left: Dulciora offices, Milan, 1950
© Salvatore Licitra – Gio Ponti Archives

Right: Dulciora store, Milan designed by Gio Ponti and Piero Fornasetti
Photographer Bruno Stefani
© Salvatore Licitra – Gio Ponti Archives / Courtesy of Fornasetti Archives

227. Gio Ponti 1891-1979

Unique executive desk, designed for the Dulciora offices, Milan
1946-1948
Oak, oak-veneered wood, brass.
79.8 x 199.8 x 74.8 cm (31⅜ x 78⅝ x 29½ in.)
Manufactured by Saffa, Milan, Italy. Together with a certificate of authenticity from the Gio Ponti Archives.

Estimate
£35,000-45,000 $42,600-54,800 €39,900-51,200

Provenance
Dulciora offices, Milan
Thence by descent

Literature
'Il pannello-cruscotto per la scrivania di un dirigente d'azienda', *Domus*, no. 228, September 1948, pp. 22-23 for drawings of a similar example
Cornelio Brandini, *Gio Ponti, Arte Applicata*, exh. cat., Centro Internazionale di Brera, Milan, 1987, fig. 101 for a similar example
Ugo La Pietra, ed., *Gio Ponti*, New York, 2009, p. 190, figs. 396-399 for images and drawings of a similar example
Laura Falconi, ed., *Gio Ponti: Interiors, Objects, Drawings, 1920-1976*, Milan, 2010, p. 241 for drawings of a similar example

228. Gio Ponti 1891-1979

Unique swivel armchair, from the Dulciora offices, Milan
1946-1948
Oak, leather, brass, steel, aluminium.
97.5 x 65 x 58 cm (38⅜ x 25⅝ x 22⅞ in.)
Manufactured by Saffa, Milan, Italy. Together with a certificate of authenticity from the Gio Ponti Archives.

Estimate
£10,000-15,000 $12,200-18,300 €11,400-17,100

Provenance
Dulciora offices, Milan
Thence by descent

Exhibited
'Gio Ponti, Arte Applicata', Centro Internazionale di Brera, Milan, 1987

Literature
Cornelio Brandini, *Gio Ponti, Arte Applicata,* exh. cat., Centro Internazionale di Brera, Milan, 1987, illustrated fig. 107

229. Gio Ponti 1891-1979

Unique folding table, designed for the Dulciora offices, Milan
Circa 1950
Walnut, walnut-veneered plywood, leather-bound wood.
72.5 x 150 x 70.5 cm (28½ x 59 x 27¾ in.) fully extended
Together with a certificate of authenticity from the
Gio Ponti Archives.

Estimate
£30,000-40,000 $36,500-48,700 €34,200-45,500

Provenance
Dulciora offices, Milan
Thence by descent

230. Gio Ponti 1891-1979

Unique set of three chairs, designed for the Dulciora offices, Milan
Circa 1950
Painted wood, fabric.
Each: 117 x 46.5 x 56.5 cm (46⅛ x 18¼ x 22¼ in.)
Together with a certificate of authenticity from the Gio Ponti Archives.

Estimate
£25,000-35,000 $30,500-42,600 €28,500-39,900

Provenance
Dulciora offices, Milan
Thence by descent

Literature
Ugo La Pietra, ed., *Gio Ponti*, New York, 2009, p. 203, fig. 438 for a similar example

231. Gio Ponti 1891-1979

Unique 'Parete organizzata', designed for the Dulciora offices, Milan
1946-1948
Oak, oak-veneered wood, tubular brass, brass.
175.7 x 301.4 x 157.1 cm (69⅛ x 118⅝ x 61⅞ in.)
Manufactured by Saffa, Milan, Italy. Together with a certificate of authenticity from the Gio Ponti Archives.

Estimate
£40,000-60,000 $48,700-73,100 €45,500-68,300

Provenance
Dulciora offices, Milan
Thence by descent

Exhibited
'Gio Ponti, Arte Applicata', Centro Internazionale di Brera, Milan, 1987

Literature
Cornelio Brandini, *Gio Ponti, Arte Applicata,* exh. cat., Centro Internazionale di Brera, Milan, 1987, illustrated fig. 101

232. Gio Ponti 1891-1979

Set of twelve armchairs,
from the Dulciora offices, Milan
Circa 1950
Walnut, brass, leather.
Each: 95 x 56.5 x 57 cm (37⅜ x 22¼ x 22½ in.)
Manufactured by Figli di Amedeo Cassina, Meda, Italy. Together with a certificate of authenticity from the Gio Ponti Archives.

Estimate
£25,000-35,000 $30,500-42,600
€28,500-39,900

Provenance
Dulciora offices, Milan

Literature
'Across the seas collaborations for the new Singer collection', *Interiors*, December 1951, p. 127
'Studio legale a Milano', *Domus*, no. 286, September 1953, p. 34
Ugo La Pietra, ed., *Gio Ponti: L'arte si innamora dell'industria*, New York, 2009, pp. 170-71, fig. 359
Laura Falconi, ed., *Gio Ponti: Interiors, Objects, Drawings, 1920-1976*, Milan, 2010, p. 243

233. Gino Sarfatti 1912-1985

Rare large chandelier, model no. 2109/27, executed for a private commission, France
1960s
Painted tubular steel, painted steel chain, painted steel, painted aluminium, opaque glass.
95 cm (37⅜ in.) drop, 351 cm (138¼ in.) diameter
Manufactured by Arteluce, Milan, Italy. Together with a certificate of authenticity from the Gino Sarfatti Archive.

Estimate
£50,000-70,000 $60,900-85,300 €56,900-79,700

Provenance
Private collection, France
Galerie Diegoni, Paris

Literature
Angela Comolli Sordelli, *Enciclopedia Illustrata dell'Arredamento*, Milan, 1965, p. 137 for the model in a different size
Marco Romanelli and Sandra Severi, *Gino Sarfatti: selected works 1938-1973*, Milan, 2012, pp. 314, 474 for the model in different sizes

234. Gio Ponti 1891-1979

Rare coffee table
1953
Stained walnut, nickel-plated metal, brass, glass.
34.5 cm (13⅝ in.) high, 100 cm (39⅜ in.) diameter
Manufactured by Cantieri Carugati, Rovellasca, Italy.
Together with a certificate of authenticity from the Gio Ponti Archives.

Estimate
£35,000-45,000 $42,600-54,800 €39,900-51,200

Literature
'Per Singer, New York', *Domus*, no. 323, October 1956, p. 44
Ugo La Pietra, *Gio Ponti,* New York, 1996, p. 234 for a similar example
Laura Falconi, ed., *Gio Ponti: Interiors, Objects, Drawings, 1920-1976*, Milan, 2010, p. 172

An example of the present lot design is part of the interior of Villa Nemazee, Teheran.

"The right of an architectural work to last – and finally, its right to be – lies only in its beauty and not in its function. For it assumes a new function - beauty."

Gio Ponti

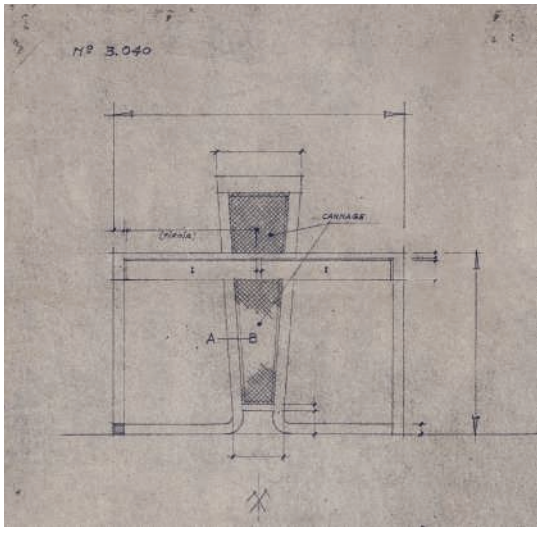
235. **Jean Royère** 1902-1981

Rare illuminated desk
Circa 1955
Mahogany, cane, brass.
100 x 120.5 x 60 cm (39⅜ x 47½ x 23⅝ in.)

Estimate
£60,000-80,000 $73,100-97,400 €68,300-91,100

Provenance
André Castoriano, Peru
Galerie Jacques Lacoste and Galerie Patrick Seguin, Paris

Literature
Jean Royère, décorateur à Paris, exh. cat., Musée des Arts Décoratifs, Paris, 1999, p. 20 for a similar example
Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 2,* Paris, 2012, p. 67



Technical drawing of the present lot design
© Galerie Jacques Lacoste & Galerie Patrick Seguin

236. Giacomo Balla 1871-1958

Unique vanity
Circa 1918
Painted oak, mirrored glass, brass.
158 x 151.5 x 55 cm (62¼ x 59⅝ x 21⅝ in.)
Together with a dossier by Maurizio Fagiolo dell'Arco and Elena Gigli.

Estimate
£30,000-40,000 $36,500-48,700 €34,200-45,500

Provenance
Conte Filippo Gaetani Lovatelli, Argiano, 1918
Thence by descent
Private collection, Italy, 1981
Acquired from the above by the present owner, 1989

Compenetrazioni iridescenti

In 1915, following the original 'Futurist Painting: Technical Manifesto' of 1910, Giacomo Balla and Fortunato Depero penned the pivotal manifesto 'Futurist Reconstruction of the Universe', through which they sought to regenerate Italian culture. Seeking a new outlook for every aspect of society, from clothing, textiles and furniture to architecture and games, the Futurist conception of the *opera d'arte totale* (total work of art) was created, transporting the observer into a wholly Futurist environment. In order to market their ideas and designs the artists opened *case d'arte* (art homes) and Balla transformed his Rome home to showcase his creations; having designed almost the complete contents of the residence, from the wardrobe handles and umbrella stands to quilts and furniture, the interior was a calculated Futurist creation.

Having pushed the formal dynamism of Futurist painting towards pure abstraction, Balla took his Futurist experiments back into practical, material dimensions. His first furniture designs stem from 1904, and his designs are united by his incorporation of what he called *compenetrazioni iridescenti*, the tiling of bold, simplistic shapes and colours. He brought the objects to life with diagonally orientated structures and illusions to create vortices of motion. The form and colour of the present lot reflect this practice. In drawing on his earliest sketches and experiments, Balla evoked speed and motion in his interior spaces whilst staying true to the functional value of the cabinet. Unlike other Futurists, Balla managed to incorporate the Futurist dynamism into his furniture and retain the practical use of the objects at the same time.

In an early design for the Lowenstein interior, in 1912, Balla mapped out a decorative scheme, projecting Futurist shards onto the walls, rugs and furniture surfaces. These early designs for actual spaces and objects relate to his experiments toward abstraction, combining his two and three-dimensional visualisations. Around 1915, he continued applying his abstract Futurist motifs to functional objects, such as his speed studies on his 'Screen with Line of Speed and Vortex' (circa 1915), distinguishing himself from his Futurist colleagues whose work at the time remained in the two-dimensional.

By 1918, the year of the present lot's conception, Balla's experiments with utilitarian objects took off, and he channelled his Futurist notions into designs for a vast range of utilitarian objects which included vases, lampshades, placemats, Futurist chairs, jointed furniture and the present cabinet. The majority of these designs were ultimately produced. In his 1918 visualisations of an interior his ambitions for the conception of space are evident. The design illustrated here specifies that Futurist paintings are to be spaced out between walls decorated with angular Futurist forms; another design from the same year places a lamp amidst the intersecting forms and lines. Balla desired to eliminate the boundaries between canvas, wall decoration and functional design. His legacy is both a metaphor for the ambitions of the Futurist movement and the precursor to growing modernist notions. With the present lot, Balla undertook to challenge 'decorative art' with representations of modern technology, uniting the visual with the functional.

Giacomo Balla
Design For Living Room Furnishings, 1918
© Private Collection

237. Studio BBPR - Gian Luigi Banfi, Ludovico Belgiojoso, Enrico Peressutti and Ernesto Nathan Rogers est. 1932

Unique sofa, designed for the Belsana offices, Milan
1944
Walnut, brass, fabric.
79.5 x 293.5 x 110 cm (31¼ x 115½ x 43¼ in.)

Estimate
£30,000-50,000 $36,500-60,900 €34,200-56,900

Provenance
Belsana offices, Milan

Literature
'Un arredamento ed una dichiarazione', *Domus*, no. 202, November 1944, p. 356 for a floor plan illustrating the present lot

238. Pierre Jeanneret 1896-1967

Set of six 'Showroom' armchairs, model no. PJ-SI-49-A, possibly designed for the Tagore Theater, Chandigarh
Circa 1961
Teak, leather.
Each: 68.5 x 50.5 x 54 cm (26⅞ x 19⅞ x 21¼ in.)

Estimate
£50,000-70,000 $60,900-85,300 €56,900-79,700

Provenance
Punjab University, Chandigarh

Literature
Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret, The Indian Adventure: Design-Art-Architecture*, Paris, 2010, pp. 446-47, 569
Galerie Patrick Seguin, *Le Corbusier, Pierre Jeanneret: Chandigarh, India*, Paris, 2014, pp. 190-91, 284

239. Flemming Lassen 1902-1984

'Third' armchair
Circa 1935
Sheepskin, Cuban mahogany, bronze and Bakelite casters.
78 x 78 x 82 cm (30¾ x 30¾ x 32¼ in.)
Executed by master cabinetmaker A.J. Iversen, Denmark.

Estimate
£30,000-50,000 $36,500-60,900 €34,200-56,900

Provenance
Private collection, Copenhagen

Literature
Nyt Tidsskrift For Kunstindustri, no. 9, September 1935, p. 131 for a drawing
Poul H. Mørck, *Dansk Møbelsnedkere: A. J. Iversen*, no. 10, October 1935, p. 30; no. 11, November 1935, p. 169
Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 1: 1927-1936*, Copenhagen, 1987, p. 215
Arne Karlsen, *Danish Furniture Design in the 20th Century, volume 1*, Copenhagen, 2007, p. 144 for a 1:20 scale drawing

The present model was exhibited at the 'Copenhagen Cabinetmakers' Guild', Industriforeningen, Copenhagen, 13-29 September 1935, stand 4

240. Marc Newson b. 1963

Prototype 'Micarta' desk
2006
Linen phenolic composite.
72 x 256.5 x 99 cm (28⅜ x 100⅞ x 38⅞ in.)
Prototype for the edition of 10 plus 2 artist's proofs.
Underside with metal roundel impressed with *Micarta desk/Proto* and incised with artist's facsimile signature.

Estimate
£80,000-120,000 $97,400-146,000 €91,100-137,000

Provenance
Gagosian Gallery, New York, 2007
Phillips, New York, 'Design', 9 June 2010, lot 229
Acquired from the above by the present owners

Literature
Louise Neri, ed., *Marc Newson*, exh. cat., Gagosian Gallery, New York, 2007, illustrated pp. 48-51
Alison Castle, et al., *Marc Newson Works*, Cologne, 2012, pp. 150-51

The present lot will be included as 'MN-13MD-2006' in the forthcoming catalogue raisonné of limited editions by Marc Newson being prepared by Didier Krzentowski of Galerie kreo, Paris. This prototype is the only example of the 'Micarta' desk with open wells leading down the legs, reminiscent of Newson's 'Black Hole' table of 1988.

"For Newson, the technological challenge to create the seamlessness or wholeness found in all things natural (the human body, a plant, a cell) has emerged as one of the main points of difference between him and the others in his field." Marc Newson's *Micarta* series, several years in the making and first shown at Gagosian Gallery in 2007, echoes this smoothly continuous and uniform quality, that Louise Neri refers to in the exhibition's catalogue. The name of the series is derived from one of the first composite materials of the 20th century, *Micarta*, consisting of layers of fabrics, such as cotton or linen, reinforced with resin. A hybrid between synthetic and natural, Newson was drawn to the photosensitive component of the honey-patterned material, with its visible grain reminding of the rings of a tree, as the rich tones deepen under long exposure to ultra-violet light. Although the material essentially is a plastic, it has a living, organic quality. The object evokes a similar tension: though static in itself, the table energises its environment through the charged interaction between positive and negative space. With the legs seemingly being sucked out of the smooth surface of the table top, Newson creates voids, and turns the two- into the three-dimensional.

Sale Information

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30 Berkeley Square, London W1J 6EX

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26 April 2017 at 6pm

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21 – 26 April 2017
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Front cover
Lot 215. Alberto Giacometti, *Unique and large conic chandelier with four small cones, from the Tériade apartment, Paris,* circa 1954 (detail)

Back cover
Lot 224. Jean Prouvé, *Important 'Cité' armchair, from Jean Prouvé's private collection,* circa 1930 (detail)

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