

Design

New York Auction / 8 June 2023 / 2pm EDT

Sale Interest: 109 Lots



[View Sale](#)



[Conditions of Sale](#)



PHILLIPS

Design

New York Auction / 8 June 2023 / 2pm EDT

Sale Interest: 109 Lots

Auction & Viewing Location

8 June 2023 2pm EST
432 Park Avenue, New York, NY, 10022

Design Department

DesignNewYork@phillips.com
212-940-1268

Sale Designation

When sending in written bids or making enquiries please refer to this sale as NY050223 or Design.

Absentee and Telephone Bids

tel +1 212 940 1228
bidsnewyork@phillips.com

Design

New York Auction / 8 June 2023 / 2pm EDT

Sale Interest: 109 Lots



1
Max Ingrand
"Dahlia" chandelier, model no. 1...
Estimate \$25,000 — 35,000



2
Piero Fornasetti
"Piccolo Coromandel" cabinet
Estimate \$18,000 — 24,000



3
Gio Ponti
Armchair
Estimate \$5,000 — 7,000



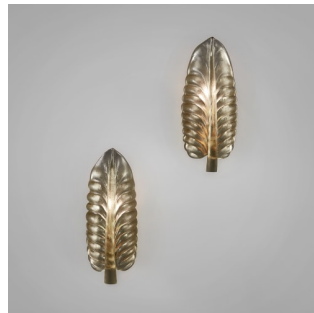
4
Gio Ponti
Pair of wall lights, from the Tim...
Estimate \$30,000 — 50,000



5
Gio Ponti
Armchair
Estimate \$5,000 — 7,000



6
Gio Ponti
Rare coffee table, model no. 218...
Estimate \$12,000 — 18,000



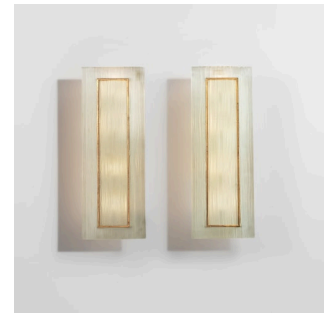
7
Seguso
Pair of wall lights
Estimate \$5,000 — 7,000



8
Gio Ponti
Rare dining table
Estimate \$20,000 — 30,000



9
Gio Ponti
"Diamond" flatware service for 24
Estimate \$18,000 — 24,000



10
Max Ingrand
Pair of wall lights
Estimate \$20,000 — 30,000

Design

New York Auction / 8 June 2023 / 2pm EDT



11
Gabriella Crespi
"Cubo Magico" coffee table, fro...
Estimate \$25,000 — 35,000



12
Max Ingrand
Pair of wall lights
Estimate \$20,000 — 30,000



13
Ico Parisi
Pair of lounge chairs, model no. ...
Estimate \$10,000 — 15,000



14
Studio B.B.P.R.
Ceiling light, model no. 2045/p, ...
Estimate \$20,000 — 30,000



15
Carlo Mollino
Bunk bed, from the Casa del Sol...
Estimate \$10,000 — 15,000



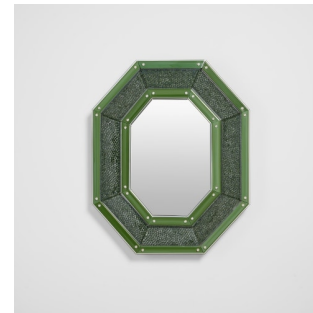
16
Gio Ponti
Desk, designed for the Altamira ...
Estimate \$25,000 — 35,000



17
Gio Ponti
Armchair, model no. 589
Estimate \$10,000 — 15,000



18
Gio Ponti
Low table
Estimate \$6,000 — 8,000



19
Venini
Mirror, model no. 241.2
Estimate \$6,000 — 8,000



20
Gio Ponti
Dining table, designed for the "C...
Estimate \$25,000 — 35,000

Design

New York Auction / 8 June 2023 / 2pm EDT



21
Gio Ponti
Settee
Estimate \$12,000 — 18,000



22
Venini
Large wall or ceiling light
Estimate \$12,000 — 18,000



23
Osvaldo Borsani
Wall-mounted console table
Estimate \$6,000 — 8,000



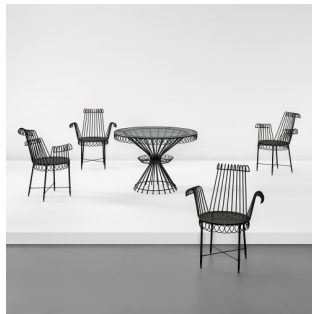
24
Angelo Lelii
Ceiling light
Estimate \$6,000 — 8,000



25
Joseph-André Motte
Lounge chair
Estimate \$7,000 — 9,000



26
Jacques Adnet
Adjustable table lamp, model n...
Estimate \$2,500 — 3,500



27
Mathieu Matégot
"Cap d'Ail" table and set of four ...
Estimate \$15,000 — 20,000



28
Serge Mouille
Pair of "Antony" desk lamps
Estimate \$12,000 — 18,000



29
Jean Prouvé
Set of four "Semi-Metal" chairs,...
Estimate \$30,000 — 50,000



30
Jean Prouvé
Pair of "Semi-Metal" chairs, mo...
Estimate \$15,000 — 20,000

Design

New York Auction / 8 June 2023 / 2pm EDT



31
Jeff Zimmerman
Unique "Vine" ceiling light
Estimate \$20,000 — 30,000



32
José Zanine Caldas
Rare dining table
Estimate \$70,000 — 90,000



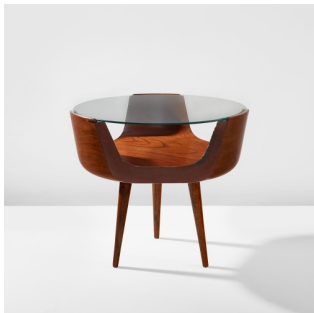
33
Joaquim Tenreiro
Sofa and pair of armchairs
Estimate \$40,000 — 60,000



34
Sergio Rodrigues
"Mucki" bench
Estimate \$5,000 — 7,000



35
Lina Bo Bardi, Marcel...
Pair of "Girafa" chairs, designed ...
Estimate \$10,000 — 15,000



36
Martin Eisler
Side table
Estimate \$4,000 — 6,000



37
Babs Haenen
"Paysage au solstice d'hiver"
Estimate \$2,000 — 3,000



38
Harry Bertioia
Untitled (Sonambient)
Estimate \$50,000 — 70,000



39
Vladimir Kagan
"Contour" armchair
Estimate \$7,000 — 9,000



40
George Nakashima
Set of eight "New" dining chairs
Estimate \$15,000 — 20,000

Design

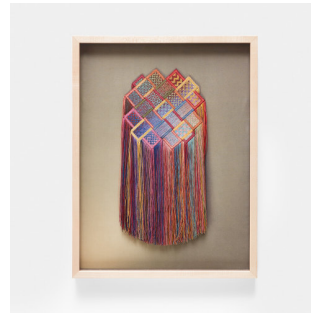
New York Auction / 8 June 2023 / 2pm EDT



41
George Nakashima
"Frenchman's Cove II" extendab...
Estimate \$20,000 — 30,000



42
George Nakashima
Two-door cabinet
Estimate \$20,000 — 30,000



43
Diane Itter
"Winter's Web"
Estimate \$2,000 — 3,000



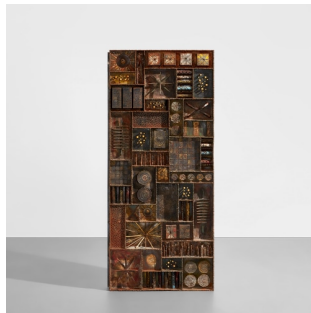
44
Diane Itter
"Red Over Blue Fan"
Estimate \$2,000 — 3,000



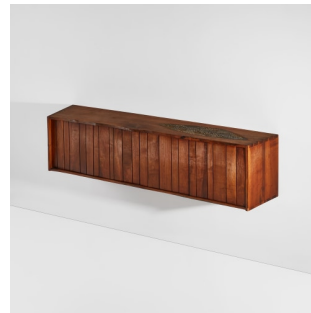
45
Gloria Kisch
"In The Mirror"
Estimate \$6,000 — 8,000



46
Sam Maloof
Pair of early "Hueter" armchairs
Estimate \$8,000 — 12,000



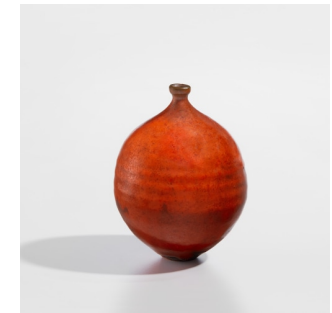
47
Paul Evans
Rare two-sided "Sculpture Fron...
Estimate \$70,000 — 90,000



48
Joyce Anderson and E...
Wall-mounted cabinet
Estimate \$4,000 — 6,000



49
Wendell Castle
"Sonny Boy"
Estimate \$25,000 — 35,000



50
Doyle Lane
Weed pot
Estimate \$4,000 — 6,000

Design

New York Auction / 8 June 2023 / 2pm EDT



51
Doyle Lane
Clay painting
Estimate \$4,000 — 6,000



52
Doyle Lane
Weed pot
Estimate \$3,000 — 5,000



53
Doyle Lane
Weed pot
Estimate \$4,000 — 6,000



54
Doyle Lane
Weed pot
Estimate \$4,000 — 6,000



55
Axel Einar Hjorth
Library table
Estimate \$7,000 — 9,000



56
Märta Blomstedt
Armchair
Estimate \$10,000 — 15,000



57
Paavo Tynell
Rare hanging candelabrum
Estimate \$15,000 — 20,000



58
Fritz Hansen
Pair of armchairs, model no. 1669
Estimate \$10,000 — 15,000



59
Poul Henningsen
"Artichoke" ceiling light
Estimate \$4,000 — 6,000



60
Fritz Hansen
Sofa, model no. 1669a
Estimate \$6,000 — 8,000

Design

New York Auction / 8 June 2023 / 2pm EDT



61
Claggett Wilson
Extendable dining table
Estimate \$15,000 — 20,000



62
Claggett Wilson
Set of twelve dining chairs
Estimate \$40,000 — 60,000



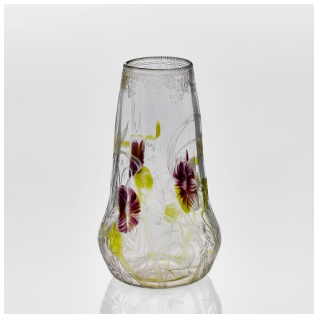
63
Claggett Wilson
Sideboard
Estimate \$15,000 — 20,000



64
Nils Fougstedt
Two nesting tables, model no. 423
Estimate \$6,000 — 8,000



65
Daniel Cottier
Side chair
Estimate \$4,000 — 6,000



66
Tiffany Studios
Vase with lilies and buttercups
Estimate \$12,000 — 18,000



67
Émile Gallé
Lotus table lamp
Estimate \$20,000 — 30,000



68
Eugène Gaillard
Set of five nesting tables
Estimate \$10,000 — 15,000



69
Daum Frères and Loui...
"Nénuphar" table lamp
Estimate
\$120,000 — 180,000



70
Georges de Feure
Pair of side chairs
Estimate \$3,000 — 5,000

Design

New York Auction / 8 June 2023 / 2pm EDT



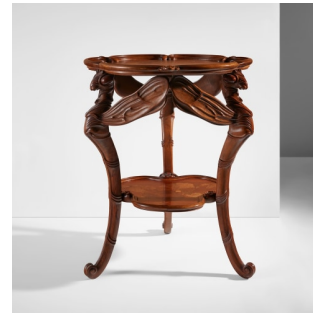
71
Daum Frères and Loui...
"Magnolia" table lamp
Estimate \$30,000 — 50,000



72
Louis Majorelle
Pair of rare sellettes
Estimate \$6,000 — 8,000



73
Établissements Gallé
Flowering maple table lamp
Estimate \$6,000 — 8,000



74
Émile Gallé
"Libellules" gueridon
Estimate \$30,000 — 50,000



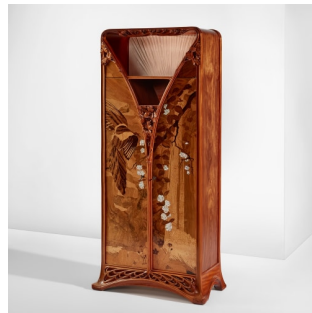
75
Émile Gallé
Table lamp
Estimate \$6,000 — 8,000



76
Louis Majorelle
Gueridon
Estimate \$3,000 — 5,000



77
Émile Gallé
"Ombelle" table lamp
Estimate \$25,000 — 35,000



78
Louis Majorelle
"La Cascade" cabinet
Estimate \$60,000 — 80,000



79
Georges de Feure
Chaise longue
Estimate \$4,000 — 6,000



80
Daum Frères and Mau...
"Chardon" table lamp
Estimate \$12,000 — 18,000

Design

New York Auction / 8 June 2023 / 2pm EDT



81
Georges de Feure
Armchair
Estimate \$2,000 — 3,000



82
Gilbert Poillerat
Firescreen
Estimate \$10,000 — 15,000



83
Albert Cheuret
"Heron" console table
Estimate \$120,000 — 180,000



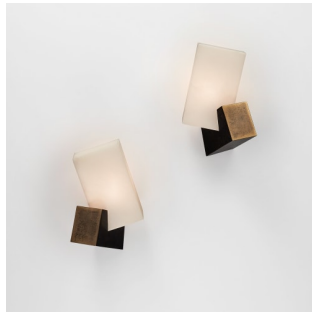
84
Simonet Frères
Ceiling light
Estimate \$15,000 — 20,000



85
Louis Cane
Pair of "David" table lamps
Estimate \$4,000 — 6,000



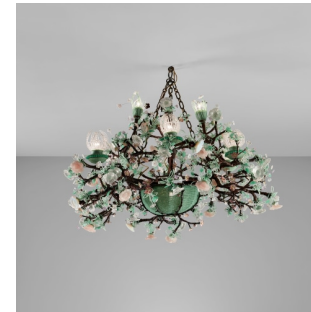
86
Attributed to André Ar...
Carpet
Estimate \$4,000 — 6,000



87
Hervé van der Straeten
Pair of "Pirouette" wall lights
Estimate \$5,000 — 7,000



88
Attributed to André Ar...
Console table
Estimate \$25,000 — 35,000



89
Claire Cormier-Fauvel
Ceiling light
Estimate \$8,000 — 12,000



90
Marc du Plantier
Table lamp
Estimate \$6,000 — 8,000

Design

New York Auction / 8 June 2023 / 2pm EDT



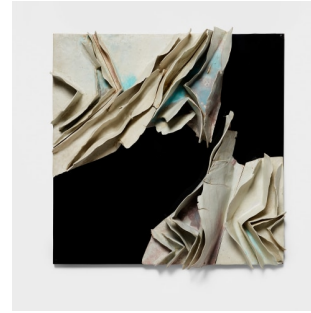
91
Max Lamb
Chair, from the "Delaware Blues..."
Estimate \$12,000 — 18,000



92
Scott Burton
"Semi-Circle Table"
Estimate \$15,000 — 20,000



93
Scott Burton
"Two-Cube Table"
Estimate \$18,000 — 24,000



94
Ruth Duckworth
Wall-mounted sculpture
Estimate \$15,000 — 20,000



95
Martin Szekeley
Two-part "F.D.G." console table
Estimate \$25,000 — 35,000



96
Scott Burton
"Low Piece"
Estimate \$15,000 — 20,000



97
Zaha Hadid
"Gyre" lounge chair, from the "S..."
Estimate \$12,000 — 18,000



98
Gaetano Pesce
Set of four "543 Broadway" chairs
Estimate \$5,000 — 7,000



99
Mattia Bonetti
"Miami" coffee table
Estimate \$25,000 — 35,000



100
Marcel Wanders
Rare "Henna" side table
Estimate \$6,000 — 8,000

Design

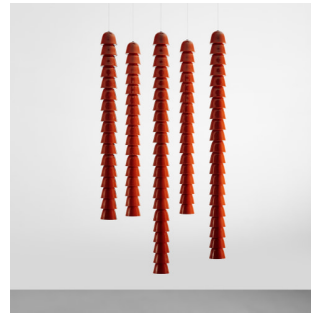
New York Auction / 8 June 2023 / 2pm EDT



101
Studio Wieki Somers
"Jin (Compassion)" floor lamp, fr...
Estimate \$15,000 — 20,000



102
Bodil Manz
"Oval Form with Yellow, Black, B...
Estimate \$2,000 — 3,000



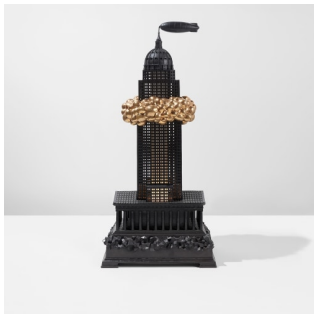
103
Ronan and Erwan Bou...
"Chaines Ceramic Multiple"
Estimate \$70,000 — 90,000



104
Jeroen Verhoeven
"Cinderella" table
Estimate \$60,000 — 80,000



105
Geert Lap
Vase and bowl
Estimate \$4,000 — 6,000



106
Studio Job
Floor lamp, from the "Robber B...
Estimate \$50,000 — 70,000



107
Studio Job
"Pharmacy" table lamp
Estimate \$5,000 — 7,000



108
Jonas Bohlin
"Concrete" armchair
Estimate \$8,000 — 12,000



109
Marcel Wanders
"Bon Bon Gold" chair, from the "...
Estimate \$20,000 — 30,000

Design

New York Auction / 8 June 2023 / 2pm EDT



PROPERTY FROM A DISTINGUISHED COLLECTION,
CHICAGO

1

Max Ingrand

"Dahlia" chandelier, model no. 1563A

circa 1954

Glass, brass.

40 in. (101.6 cm) drop, 52 3/4 in. (134 cm) diameter

Manufactured by Fontana Arte, Milan, Italy.

Estimate

\$25,000 — 35,000

[Go to Lot](#)



Provenance

Van den Akker Antiques, New York

Acquired from the above by the present owner, 2007

Literature

Domus, no. 298, September 1954, n.p. for an advertisement

Fontana Arte Illuminazione, sales catalogue, Milan, 1961, p. 25

Laura Falconi, *Fontana Arte: Una Storia Trasparente*, Milan, 1998, p. 109

Franco Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand*, Turin, 2012, fig. 308

Design

New York Auction / 8 June 2023 / 2pm EDT



PROPERTY FROM A PRIVATE INTERNATIONAL
COLLECTION

2

Piero Fornasetti

"Piccolo Coromandel" cabinet

1950s

Burl walnut-veneered wood with applied gold leaf,
brass.

52 7/8 x 39 1/4 x 17 5/8 in. (134.3 x 99.7 x 44.8 cm)

Estimate

\$18,000 — 24,000

[Go to Lot](#)



Piero Fornasetti

Provenance

Piero Fornasetti offices, Milan

Themes and Variations, London

Acquired from the above by the present owner, 2019

Literature

Barnaba Fornasetti, ed., *Fornasetti: The Complete Universe*, New York, 2010, p. 543 for a tray with the "Piccolo Coromandel" pattern

Design

New York Auction / 8 June 2023 / 2pm EDT



PROPERTY FROM A PRIVATE INTERNATIONAL
COLLECTION

3

Gio Ponti

Armchair

circa 1948

Walnut, fabric upholstery.

30 1/2 x 27 x 30 1/2 in. (77.5 x 68.6 x 77.5 cm)

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

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Provenance

Cambi, Genoa, "Design," December 18, 2017, lot 64 (partial)

Acquired from the above by the present owner

Literature

"Carta delle poltrone e delle stoffe moderne," *Domus*, no. 231, December 1948, pp. 48-49 for a drawing

Paolo Piccione, *Gio Ponti: Le Navi: Il Progetto degli Interni Navali, 1948-1953*, Viareggio, 2007, p. 50

Design

New York Auction / 8 June 2023 / 2pm EDT



4

Gio Ponti

Pair of wall lights, from the Time & Life Building, New York

circa 1959

Brass.

Each: 47 1/2 x 7 x 4 1/4 in. (120.7 x 17.8 x 10.8 cm)

Manufactured by Arredoluce, Monza, Italy. Reverse of each with manufacturer's paper label printed *MADE IN ITALY/ARREDOLUCE MONZA*. Together with a certificate of expertise from the Gio Ponti Archives.

Estimate

\$30,000 — 50,000

[Go to Lot](#)



Ponti's Time & Life Obelisk Wall Lights

by Brian Kish

The recent discovery, and first-time appearance onto the market, of this pair of illuminated wall lights, sheds “new light” on one of Ponti's most important but lesser-known architecture and design commissions: the 1959 auditorium building on top of the 8-story wraparound annex to the 48-story Time & Life tower. This pair, in a very ample gauge of brass, is nearly four feet high. They likely came from the dining room and are at this time the only remaining examples from a set of six that Ponti positioned throughout a complex of six interpenetrating rooms. Besides the dining room, there was a reception lounge, an auditorium, a kitchen, a bar, and a conference room. Suspended from the wall surfaces, by barely a half inch, their masked lighting lends a note of mystery to a historic emblematic form: the Egyptian obelisk. “The obelisk teaches architecture. It is perhaps the very symbol, the pure symbol of architectural expression from which a song arises, the lines of which do not pose, do not sleep, do not merely stand but are static in motion - the ecstasy of a movement.”ⁱ

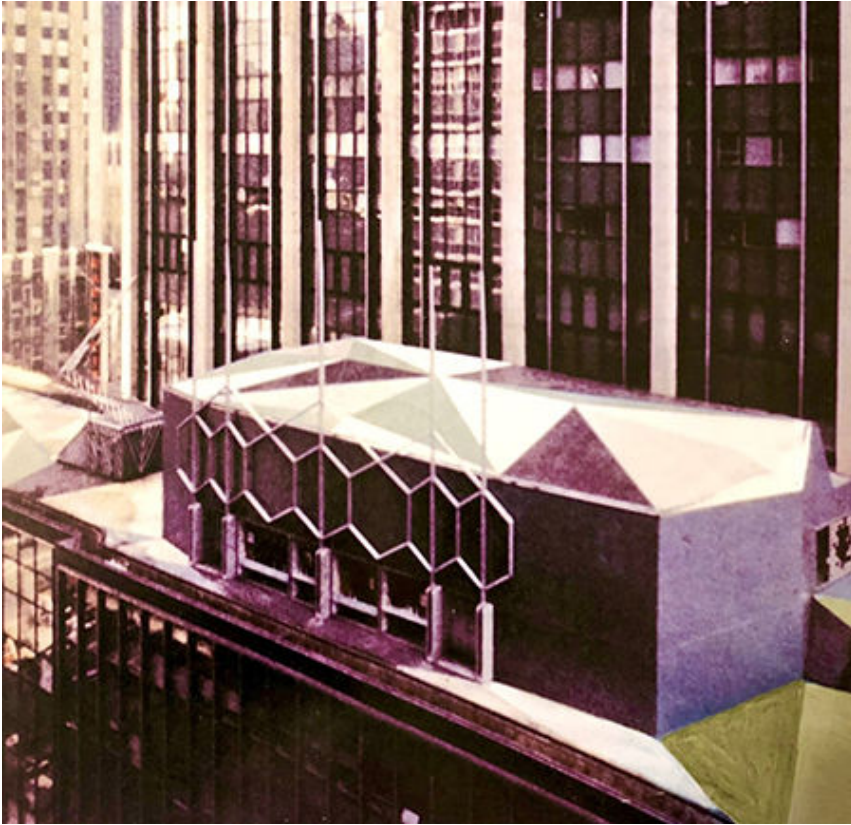


The dining room of Gio Ponti's auditorium at the Time & Life Building, New York, circa 1959.

The context of this commission is also critical to a greater understanding of how and why Ponti concentrated so many ideas into his first American architectural work. The main skyscraper building was designed by Wallace Harrison and Max Abramovitz in 1956 and completed in 1959. It was the headquarters of Time & Life, publishers of numerous magazines but best known for each of the company's namesakes not just in the United States but around the world. The company owner was Henry Luce, whose wife, Clare Booth Luce, a writer and politician was appointed as U.S. ambassador to Italy in 1953, which eventually led them to become acquainted with both Ponti and his wife Giulia Virmacati Ponti.

According to Ponti's daughter Lisa Licitra Ponti: “the Luces, both Clare and Henry, were close to my parents, who were often invited to their dinners and receptions in Rome and Milan.”ⁱⁱ In its September 9, 1957 edition, *Time* published the article “Art: The Pleasure of Ponti” which extolled his “effervescent genius.” Soon after, Ponti received this commission from Luce, his first American-built work that preceded two other important projects: the Manhattan Alitalia showroom of 1958 and the Denver Art museum of 1965.

For the auditorium pavilion Ponti chose the diamond shape as a catalyst to symbolize his particular humanist vision. This allowed him to explore the most diverse typologies, and interconnections within the vast realm of his creative practice, encompassing art, architecture and above all design. This prestigious project was generously funded, which provided Ponti with an opportunity to demonstrate the specific elegance of Italian design and architecture with his very own orchestration of crystalline geometries. The project proved to be a calling card for Italian culture in New York and beyond, extending Ponti's worldwide reach in the 1950s to Caracas, Stockholm, Baghdad and later, in the 1960s further to Tehran, Islamabad, and Hong Kong, with projects that all incorporated regional variations on his diamond matrix.



The exterior of the pavilion designed by Gio Ponti for the Time & Life Building, New York, circa 1959.

While he had previously used the obelisk motif in the wall lights for the 1950 Vembri-Burrows offices in Turin and Genoa, they were embedded in an illuminated niche-like brass frame. A 1953 drawing for the New York showroom of Altamira shows a concept for a solitary wall light, but it was never made (fig 3). For the Time & Life pavilion, Ponti isolates this compelling form, and enhances its salient shaft with six protruding diamonds, analogous to Italian Renaissance rustication, as seen over the 1493 Palazzo dei Diamanti di Verona. By repeating the diamond form on the wall lights, this image is forever looped in an optical density reflected throughout the inner and outer geometries of the pavilion.



Lobby of Gio Ponti's auditorium at the Time & Life Building, New York, circa 1959.

In a review published in a 1960 issue of *Architecture Forum*, the Harrison and Abramovitz tower is described in a perfunctory manner, noting the 32-foot-high lower lobby in luxurious materials framing the commissioned artwork by Josef Albers and Fritz Glarner. However, there is no mention of the now famous “Time & Life” swivel office chairs, designed by Charles and Ray Eames. Still, the author goes on to describe Ponti's pavilion interior enthusiastically as “voluptuous” in an almost “Baroque” manner. The furniture (chairs, consoles, and tables) is commented upon as “neo-Art Nouveau,” having “as many joints as a praying mantis.” Ponti's Giallo Fantastico flooring for Pirelli is praised as “a grand lava flow of sheet rubber in yellow, marbled with streaks of green, and dark blue, all set on a bias.” Considering its purpose for advertising conferences and meetings, the writer compliments the boldness of design in glowing terms by observing that “only the design-wily Italian could dare the critics - but he knew his Madison Avenue audience.”ⁱⁱⁱ

“The obelisk teaches architecture. It is perhaps the very symbol, the pure symbol of architectural expression from which a song arises, the lines of which do not pose, do not sleep, do not merely stand but are static in motion - the ecstasy of a movement.”

—Gio Ponti: *Amate l'architettura*

Since they were exclusively used for this program, the Ponti obelisk wall lights are distinct from all the other lighting used throughout the angled, interconnecting rooms. All were made by

Arredoluce, the prestigious lighting company of Angelo Lelii. The other fixtures for the ceilings and walls were derived from earlier Ponti designs and consisted of hexagonal, circular, and rectangular elements, which soon after were put into production and retailed at their shops throughout Italy. In contrast, the obelisk wall light fitted well into Ponti's concept of an architectural icon that is both metaphysical and analogous to a "universal" symbolic marker. It is unsurprising that he chose such an emblem for a publishing firm whose reach was worldwide, and yet harnessed his own agenda of "architecture as crystal" into the mix.

In 1983 the Ponti pavilion interior was dismantled and redesigned in a nondescript late modernist idiom. The journal *Oculus* of the New York chapter of the A.I.A. published a comment acclaiming the project as a reconstruction of the original Art Deco design. This kind of misreading is symptomatic of a then-somewhat casual approach to architectural journalism. Forty years on, in light of countless rigorous academic evaluations we are in a better position to fully appreciate the radiating power of Ponti's illumination scheme for the Time & Life pavilion and his obelisk wall lights, freshly rescued from obscurity, can now glow again for years to come.

ⁱ *Gio Ponti: Amate l'architettura*, Genoa, 1957, p. 108

ⁱⁱ Interview with the author, January 2001

ⁱⁱⁱ "The Ponti Pavilion in the Time-Life Building," *Architectural Forum*, August 1960, p. 81

Provenance

Private collection, acquired 1970s

Thence by descent

Acquired from the above by the present owner

Literature

"Two-purpose tower," *Architectural Forum*, August 1960, p. 81

Design

New York Auction / 8 June 2023 / 2pm EDT



PROPERTY FROM A PRIVATE INTERNATIONAL
COLLECTION

5

Gio Ponti

Armchair

circa 1948

Walnut, fabric upholstery.

32 x 27 5/8 x 31 1/2 in. (81.3 x 70.2 x 80 cm)

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

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Provenance

Cambi, Genoa, "Design," December 18, 2017, lot 64 (partial)

Acquired from the above by the present owner

Literature

"Carta delle poltrone e delle stoffe moderne," *Domus*, no. 231, December 1948, pp. 48-49 for a drawing

Paolo Piccione, *Gio Ponti: Le Navi: Il Progetto degli Interni Navali, 1948-1953*, Viareggio, 2007, p. 50

Design

New York Auction / 8 June 2023 / 2pm EDT



6

Gio Ponti

Rare coffee table, model no. 2183, from the "Modern by Singer" series

circa 1956

Walnut, walnut-veneered wood, brass, glass.

16 1/2 x 40 x 40 in. (41.9 x 101.6 x 101.6 cm)

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

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Literature

Singer & Sons: Modern by Singer, sales catalogue, New York, circa 1956, n.p.

Design

New York Auction / 8 June 2023 / 2pm EDT



7

Seguso

Pair of wall lights

1940s

Glass.

Each: 13 1/8 x 5 1/2 x 3 3/4 in. (33.3 x 14 x 9.5 cm)

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

Estimate

\$5,000 — 7,000

[Go to Lot](#)



7

Seguso

Provenance

Private collection, Venice

Design

New York Auction / 8 June 2023 / 2pm EDT



PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

8

Gio Ponti

Rare dining table

1950s

Mahogany-veneered wood, brass.

29 5/8 x 78 5/8 x 39 3/8 in. (75.2 x 199.7 x 100 cm)

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

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Provenance

Private collection, Milan

Phillips, London, "Design," September 24, 2014, lot 353

Private collection, New York

Christie's, London, "Thinking Italian Design," October 17, 2018, lot 26

Acquired from the above by the present owner

Literature

Roberto Aloï, *L'Arredamento Moderno, Settima Serie*, Milan, 1964, p. 248 for a similar example

Design

New York Auction / 8 June 2023 / 2pm EDT



9

Gio Ponti

"Diamond" flatware service for 24

circa 1958

Sterling silver, stainless steel.

Largest utensil: 10 3/4 in. (27.3 cm) long

Manufactured by Reed & Barton, Newport. Each fork and spoon impressed *Reed & Barton/STERLING* and each hollow handle piece impressed *REED & BARTON/MIRRORSTELE/STERLING HANDLE*. Comprising 24 dinner forks, 24 salad forks, 24 dinner knives, 24 butter knives, 24 soup spoons, 48 teaspoons, 21 cocktail forks, 2 serving spoons, 2 slotted serving spoons, 2 cold meat forks, 2 ladles, 2 sugar spoons, 2 pie servers, and a 2-piece salad serving set (203).

Estimate

\$18,000 — 24,000

[Go to Lot](#)



Literature

"Nice Weather for Parties," *Vogue*, April 15, 1958, pp. 118-19

Jewel Stern, *Modernism in American Silver: 20th Century Design*, exh. cat., Dallas Museum of Art, Dallas, 2005, p. 245 for a drawing and an advertisement

William P. Hood and Jewel Stern, "The Diamond Pattern by Reed & Barton," *Silver Magazine*, May/June 2007, cover, pp. 14-18, 20-22

Design

New York Auction / 8 June 2023 / 2pm EDT



10

Max Ingrand

Pair of wall lights

circa 1960

Glass, brass.

Each: 32 5/8 x 12 x 5 1/2 in. (82.9 x 30.5 x 14 cm)

Produced by Atelier Max Ingrand, Paris.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Literature

Pierre-Emmanuel Martin-Vivier, *Max Ingrand: Du Verre à la Lumière*, Paris, 2009, p. 227 for a similar example

Design

New York Auction / 8 June 2023 / 2pm EDT



11

Gabriella Crespi

"Cubo Magico" coffee table, from the "Plurimi" series

circa 1970

Brass-covered wood, steel-covered wood.

Closed: 17 1/4 x 23 3/8 x 23 2/8 in. (43.8 x 59.4 x 59.1 cm)

Fully extended: 17 1/4 x 58 1/4 x 58 1/4 in. (43.8 x 148 x 148 cm)

One side with plaque impressed with artist's facsimile signature and *BREV*® and further impressed with artist's facsimile signature and 225. Together with a certificate of authenticity from the Archivio Gabriella Crespi.

Estimate

\$25,000 — 35,000

[Go to Lot](#)



Provenance

Private collection, Italy

Acquired from the above by the present owner

Literature

Gabriella Crespi: The Sign and the Spirit, Multiple Furniture, Sculptures and Jewelry, exh. cat.,

Palazzo Reale di Milano, Milan, 2011, pp. 30, 69

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

Design

New York Auction / 8 June 2023 / 2pm EDT



12

Max Ingrand

Pair of wall lights

circa 1960

Glass, brass.

Each: 35 3/8 x 11 3/8 x 5 1/2 in. (89.9 x 28.9 x 14 cm)

Produced by Atelier Max Ingrand, Paris.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Literature

Pierre-Emmanuel Martin-Vivier, *Max Ingrand: Du Verre à la Lumière*, Paris, 2009, p. 227 for a similar example

Design

New York Auction / 8 June 2023 / 2pm EDT



13

Ico Parisi

Pair of lounge chairs, model no. 865

circa 1958

Painted steel, fabric upholstery.

Each: 29 1/2 x 32 1/2 x 28 1/2 in. (74.9 x 82.6 x 72.4 cm)

Manufactured by Cassina, Meda, Italy.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

Private collection, Italy

Acquired from the above by the present owner

Literature

"Una nuova sala d'esposizione di mobili italiani di serie," *Domus*, no. 339, February 1958, pp. 48-49

Roberta Lietti, *Ico Parisi Catalogue Raisonné, 1936-1960*, Milan, 2017, p. 540

Design

New York Auction / 8 June 2023 / 2pm EDT



PROPERTY FROM A PRIVATE MIDWEST COLLECTION

14

Studio B.B.P.R.

Ceiling light, model no. 2045/p, from the Jane and Gerald Gidwitz residence, Highland Park, Illinois

circa 1962

Painted aluminum, painted steel, glass.

24 in. (61 cm) drop, 35 in. (88.9 cm) diameter

Manufactured by Arteluce, Milan, Italy.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



In 1968, the *Chicago Tribune* declared: “Exciting new Italian designs in lamps will soon be brightening up Chicago rooms. Their style is by Arteluce, a group of 17 architects and industrial designers who feel a lighting fixture is architecture, and execute each as a piece of art.” Though Arteluce’s lighting designs were surely a revelation to many of the *Tribune*’s readers, Highland Park residents Jane and Gerald Gidwitz were ahead of the curve, having already installed the present ceiling light in their home’s entryway likely a few years earlier. Gerald Gidwitz was a prominent businessman who founded the Helen Curtis cosmetics company, among other business ventures, and he and his wife Jane were prominent collectors of modern art and design.

“Arteluce, a group of 17 architects and industrial designers, [...] feel a lighting fixture is architecture, and execute each as a piece of art.” —The Chicago Tribune, 1968

The couple lived with their four children in the George Pick House in Highland Park, a mansion that stood on the side of a picturesque ravine in Highland Park, Illinois. The house—named after its original owner and designed by Howard Van Doren Shaw—was built around 1916; the *Architectural Record* photographed the house in 1917 and noted, “this house is remarkable for simplicity in design, judgment in the choice of materials and sound workmanship. Every detail has been carefully designed and conscientiously executed.” The Gidwitzes renovated the interiors and filled it with their modern art and design collection in the late 1950s and into the 1960s, including a Harry Bertoia sculpture, an Alexander Calder tapestry, and other furnishings such as a pair of armchairs by Mario Bellini and a table and *Womb* armchair by Eero Saarinen. In the entrance loggia, the present Arteluce ceiling light greeted visitors.



The front façade of the George Pick House, Highland Park, 1970s. The present ceiling light can faintly be

seen in the entrance loggia.

The present ceiling light, designed in 1962, was one of three standard model light fixtures that Studio B.B.P.R. designed for Arteluce. Their lighting designs could be ordered in various configurations and sizes. A review in *Domus* from June 1963 explains, “a special joint system allows to combine these elements in all sorts of ways, in symmetrical or asymmetrical aggregations.” The present example combines three differently sized cylindrical shades in black painted aluminum.

While the Gidwitz family moved to another residence in 1978, the ceiling light remained installed at the house’s entrance over the next four decades.

Provenance

Jane and Gerald Gidwitz, Highland Park, Illinois, before 1972
Private collection, Highland Park, Illinois, acquired from the above, 1978
Adela and Matthew Lassen, Highland Park, Illinois, acquired from the above, 1982
Acquired from the above by the present owner

Literature

"Lampade enormi e lampade piccolissime," *Domus*, no. 403, June 1963, p. 38 for another configuration
Arteluce, sales catalogue, 1966, p. 64
Sarah Medford, "Curtain Up," *Architectural Digest*, March 2023, p. 99

Design

New York Auction / 8 June 2023 / 2pm EDT



PROPERTY FROM AN IMPORTANT FRENCH COLLECTION

15

Carlo Mollino

Bunk bed, from the Casa del Sole, Cervinia

circa 1953

Oak, Formica-covered oak, brass.

As shown: 80 1/2 x 81 3/4 x 61 1/2 in. (204.5 x 207.6 x 156.2 cm)

Executed by Ettore Canali, Brescia, Italy.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

Fulvio Ferrari, Turin

Acquired from the above, circa 2000

Private collection, New York

Phillips, New York, "Design," June 6, 2017, lot 136

Acquired from the above by the present owner

Literature

Fulvio Ferrari, *Carlo Mollino: Cronaca*, Turin, 1985, p. 138

Rossella Colombari, *Carlo Mollino: Catalogo dei Mobili – Furniture Catalogue*, Milan, 2005, p. 54

Fulvio Ferrari and Napoleone Ferrari, *The Furniture of Carlo Mollino*, New York, 2006, pp. 207, 230

Fulvio Ferrari and Napoleone Ferrari, eds., *Carlo Mollino: Arabesques*, Milan, 2007, p. 107

Napoleone Ferrari, *Mollino. Casa del Sole*, Turin, 2007, pp. 77, 86-89

Design

New York Auction / 8 June 2023 / 2pm EDT



16

Gio Ponti

Desk, designed for the Altamira showroom, New York

circa 1953

Ash, ash-veneered wood.

32 3/8 x 70 x 27 1/4 in. (82.2 x 177.8 x 69.2 cm)

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

Estimate

\$25,000 — 35,000

[Go to Lot](#)



“This is my masterpiece: I call it my jumping horse: I mean it is a piece of furniture that is very simple but not formally inert.” —Gio Ponti

In describing the present model desk Gio Ponti wrote, “This is my masterpiece: I call it my jumping horse: I mean it is a piece of furniture that is very simple but not formally inert.” Indeed, Ponti’s trim, sprightly design stands poised and ready to leap into action, a total reinterpretation of the traditionally heavy and sometimes bulky form of an office desk with drawers.



The present model desk featured in *Domus*, no. 289, December 1953. Image: Archivio Domus - © Editoriale Domus S.p.A.

Ponti designed the desk for the New York-based furniture company Altamira, which retailed Italian furnishings and objects from their 18 East 50th St. showroom in the 1950s. Similar to his collaboration with New York-based Singer & Sons several years prior, beginning in 1953 Ponti designed an entire line of furniture for Altamira, which was executed by Giordano Chiesa in Milan. An earlier walnut burl-clad iteration of the Altamira desk appeared in Ponti’s *Casa di Fantasia* in 1951 (sold by Phillips, London, April 2023) and, as noted in the December 1953 issue of *Domus*, this desk further recalled another version created for Nordiska Kompaniet earlier in 1953. For the Altamira design, however, Ponti opted for ash wood, lending a lighter and more attenuated aspect to the form. The following year Ponti also exhibited the same model at the 10th Milan Triennale as part of a presentation titled “The Furnished Window” which envisioned a domestic setting for a single working professional.



The present model desk exhibited at the 10th Milan Triennale as published in *Domus*, no. 301, December 1954. Image: Archivio Domus - © Editoriale Domus S.p.A.

The 1950s constituted Ponti’s most prolific decade. At the forefront of the post-war recovery effort, he led the way in defining Italian design for the new era and spreading the gospel internationally. In addition to the above-mentioned collaborations with Singer & Sons and Altamira, he took part in the traveling American exhibition “Italy at Work;” designed flatware for

Gio Ponti

Sabattini, Reed & Barton, and Cristofle; designed fabrics and household fixtures; and executed commissions in Brazil, Italy, Iraq, Sweden, Venezuela, and the United States. Notable New York projects included his design for the Alitalia offices on Fifth Avenue (1958) and the auditorium for the Time & Life Building (1959). For the Time & Life auditorium he created monumental obelisk-form wall lights (a pair of which is on offer in this sale), the design for which he had earlier explored in sketches for the Altamira showroom.

Provenance

Christie's, New York, "20th Century Decorative Art & Design," September 26, 2007, lot 374
Acquired from the above by the present owner

Literature

"Forma d'una scrivania," *Domus*, no. 289, December 1953, p. 52
"Alloggio uniambientale alla Triennale," *Domus*, no. 301, December 1954, p. 31
Lisa Licitra Ponti, *Gio Ponti: The Complete Work 1923-1978*, Cambridge, 1990, pp. 8, 166
Ugo La Pietra, ed., *Gio Ponti*, New York, 2009, p. 233

Design

New York Auction / 8 June 2023 / 2pm EDT



17

Gio Ponti

Armchair, model no. 589

circa 1953

Walnut, fabric upholstery.

41 x 24 3/4 x 31 1/4 in. (104.1 x 62.9 x 79.4 cm)

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

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

Private collection, New York

Acquired from the above

Acquired from the above by the present owner

Literature

Ugo La Pietra, ed., *Gio Ponti*, New York, 2009, p. 230

Design

New York Auction / 8 June 2023 / 2pm EDT



18

Gio Ponti

Low table

circa 1955

Ash-veneered wood, glass, brass.

20 1/4 in. (51.4 cm) high, 31 5/8 in. (80.3 cm) diameter

Manufactured by Industria Salotti e Arredamenti,
Bergamo, Italy. Underside with manufacturer's metal
label printed *arredamenti/isa/Ponte S. Pietro*.

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

Estimate

\$6,000 — 8,000

[Go to Lot](#)



Provenance

Livio and Maria Garzanti Foundation, Forlì

Literature

Franco Bertoni, *Gio Ponti: "Idee" d'arte e di architettura a Imola e in Romagna*, exh. cat., Centro Polivalente Gianni Isola, Imola, 2012, p. 197

Design

New York Auction / 8 June 2023 / 2pm EDT



19

Venini

Mirror, model no. 241.2

circa 1968

Millefiori murrine glass, glass, mirrored glass, walnut.

32 1/2 x 26 3/8 x 2 3/4 in. (82.6 x 67 x 7 cm)

Produced by Venini & C., Murano, Italy.

Estimate

\$6,000 — 8,000

[Go to Lot](#)



Provenance

Private collection, New Jersey

Literature

Anna Venini Diaz de Santillana, *Venini: Catalogue Raisonné 1921-1986*, Milan, 2000, p. 288

Design

New York Auction / 8 June 2023 / 2pm EDT



PROPERTY FROM A PRIVATE INTERNATIONAL
COLLECTION

20

Gio Ponti

*Dining table, designed for the "Conte Grande" ocean
liner*

circa 1947

Beech-veneered wood, beech, linoleum, brass.
29 x 96 3/4 x 26 3/4 in. (73.7 x 245.7 x 67.9 cm)

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

Estimate

\$25,000 — 35,000

[Go to Lot](#)



Provenance

Private collection, Genoa

Artcurial, Paris, "Italian Design," November 19, 2019, lot 10

Acquired from the above by the present owner

Design

New York Auction / 8 June 2023 / 2pm EDT



21

Gio Ponti

Settee

1940s

Walnut, fabric upholstery.

36 1/4 x 61 x 27 in. (92.1 x 154.9 x 68.6 cm)

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

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Provenance

Casa Lucano, Sanremo

Literature

"Alcuni particolari di un appartamento all'antica in Milano," *Domus*, no. 98, February 1936, p. 28 for a similar example

Design

New York Auction / 8 June 2023 / 2pm EDT



22

Venini

Large wall or ceiling light

1960s

Iridescent glass, brass.

45 x 20 1/2 x 5 in. (114.3 x 52.1 x 12.7 cm)

Produced by Venini & C., Murano, Italy. One glass pane with manufacturer's paper label printed *VENINI/VENEZIA MURANO/MADE IN ITALY*.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Provenance

Wright, Chicago, "Modernist Design," October 19, 2003, lot 306

Acquired from the above

Acquired from the above by the present owner

Design

New York Auction / 8 June 2023 / 2pm EDT



23

Osvaldo Borsani

Wall-mounted console table

1940s

Sycamore, mirrored glass.

5 1/4 x 57 x 15 3/4 in. (13.3 x 144.8 x 40 cm)

Estimate

\$6,000 — 8,000

[Go to Lot](#)



Provenance

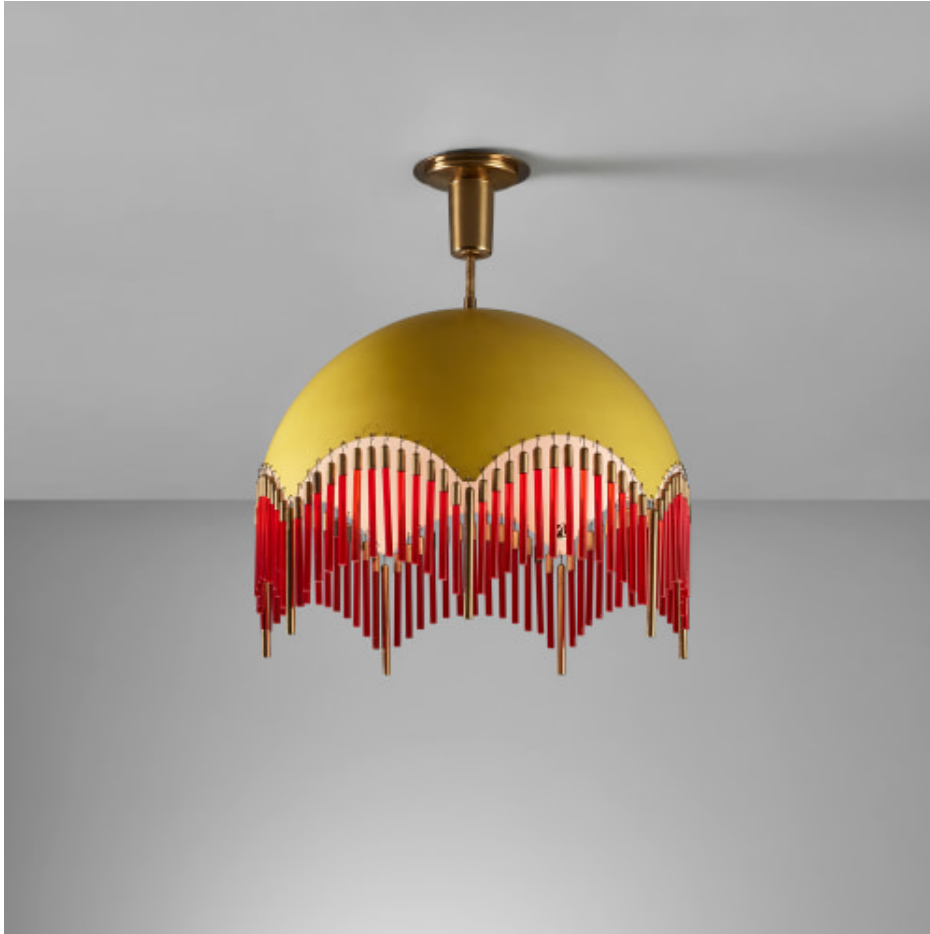
Private collection, Milan

Literature

Giampiero Bosoni, *Oswaldo Borsani*, Milan, 2018, p. 62 for a similar example

Design

New York Auction / 8 June 2023 / 2pm EDT



PROPERTY FROM A PRIVATE INTERNATIONAL
COLLECTION

24

Angelo Lelii

Ceiling light

circa 1959

Painted aluminum, brass, glass.

20 3/4 in. (52.7 cm) drop, 17 1/2 in. (44.5 cm)
diameter

Manufactured by Arredoluce, Monza, Italy.

Estimate

\$6,000 — 8,000

[Go to Lot](#)



Provenance

Private collection, Milan

Phillips, New York, "Design," June 6, 2019, lot 11

Acquired from the above by the present owner

Literature

Anty Pansera et. al., *Arredoluce: Catalogo ragionato 1943-1987*, Milan, 2018, pp. 212, 322

Design

New York Auction / 8 June 2023 / 2pm EDT



PROPERTY FROM A MURIEL BRANDOLINI INTERIOR

25

Joseph-André Motte

Lounge chair

circa 1949

Rattan, beech, painted steel.

29 1/2 x 29 1/4 x 27 1/2 in. (74.9 x 74.3 x 69.9 cm)

Produced by Rougier, Paris, France.

Estimate

\$7,000 — 9,000

[Go to Lot](#)



Provenance

Demisch Danant, New York

Acquired from the above by the present owner, 2018

Literature

"Le prestige du Rotin," *Art et Industrie XXVII*, 1953, p. 46

"Al 'Salon des arts menagers' a Parigi," *Domus*, no. 284, July 1953, p. 62

Michel Weill, "L'appartement subtil," *La Maison Française*, December 1956-January 1957, p. 41

Patrick Favardin, ed., *Les Décorateurs des Années 50*, Paris, 2002, pp. 240-41

Design

New York Auction / 8 June 2023 / 2pm EDT



26

Jacques Adnet

Adjustable table lamp, model no. 7706

circa 1930

Glass, nickel-plated bronze, fabric shade.

10 in. (25.4 cm) high

Glass produced by Baccarat, Paris, France.

Estimate

\$2,500 — 3,500

[Go to Lot](#)



Literature

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

Design

New York Auction / 8 June 2023 / 2pm EDT



PROPERTY FROM A PRIVATE INTERNATIONAL
COLLECTION

27

Mathieu Matégot

"Cap d'Ail" table and set of four armchairs

circa 1949

Painted steel, glass.

Table: 28 1/2 in. (72.4 cm) high, 40 3/8 in. (102.6 cm)
diameter

Each chair: 32 1/2 x 26 1/4 x 23 1/2 in. (82.6 x 66.7 x
59.7 cm)

Together with later fabric cushions.

Estimate

\$15,000 — 20,000

[Go to Lot](#)



Provenance

Wright, Chicago, "Important Design," December 15, 2011, lot 120

Private collection, New York, acquired from the above

Phillips, New York, "Design," June 6, 2018, lot 50

Acquired from the above by the present owner

Literature

"Le Vème Salon des Arts de la Table," *Art et Industrie*, no. XVI, 1949, p. 23

Philippe Jousse and Caroline Mondineu, *Mathieu Matégot*, Paris, 2003, pp. 148-49

Patrick Favardin, *Mathieu Matégot*, Paris, 2014, p. 54

Design

New York Auction / 8 June 2023 / 2pm EDT



28

Serge Mouille

Pair of "Antony" desk lamps

circa 1955

Painted steel, painted aluminum, brass.

Each: 17 5/8 in. (44.8 cm) high

Manufactured by Atelier Serge Mouille, Paris, France.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Provenance

Private collection, Vienna

Private collection, New York

Acquired from the above by the present owner

Literature

Pierre Émile Pralus, *Serge Mouille: A French Classic, Un Classique Français*, Saint-Cyr-au-Mont-d'Or, 2006, pp. 91, 133, 205

Design

New York Auction / 8 June 2023 / 2pm EDT



PROPERTY FROM AN IMPORTANT FRENCH
COLLECTION

29

Jean Prouvé

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

designed 1950, produced 1950-1969

Painted steel, beech-veneered plywood.

Each: 31 1/4 x 16 3/8 x 17 3/4 in. (79.4 x 41.6 x 45.1 cm)

Produced by Les Ateliers Jean Prouvé, France.

Estimate

\$30,000 — 50,000

[Go to Lot](#)



Provenance

Sotheby's, New York, "Important 20th Century Design," June 14, 2006, lot 81 (partial)

Acquired from the above

Phillips, New York, "Design," June 11, 2014, lot 19 (partial)

Acquired from the above by the present owner

Literature

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

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

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

Design

New York Auction / 8 June 2023 / 2pm EDT



PROPERTY FROM AN IMPORTANT FRENCH
COLLECTION

30

Jean Prouvé

Pair of "Semi-Metal" chairs, model no. 305

designed 1950, produced 1950-1969

Painted steel, beech-veneered plywood.

Each: 31 1/4 x 16 3/8 x 17 3/4 in. (79.4 x 41.6 x 45.1 cm)

Produced by Les Ateliers Jean Prouvé, France.

Estimate

\$15,000 — 20,000

[Go to Lot](#)



Provenance

Sotheby's, New York, "Important 20th Century Design," June 14, 2006, lot 81 (partial)

Acquired from the above

Phillips, New York, "Design," June 11, 2014, lot 19 (partial)

Acquired from the above by the present owner

Literature

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

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

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

Design

New York Auction / 8 June 2023 / 2pm EDT



PROPERTY OF A NEW YORK COLLECTOR

31

Jeff Zimmerman

Unique "Vine" ceiling light

2015

Patinated brass, glass.

22 x 85 x 40 in. (55.9 x 215.9 x 101.6 cm)

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Provenance

R & Company, New York

Acquired from the above by the present owner, 2015

Literature

R 20th Century, *Jeff Zimmerman*, Bolonga, 2013, pp. 116-41 for similar examples

Design

New York Auction / 8 June 2023 / 2pm EDT



32

José Zanine Caldas

Rare dining table

1977

Cerejeira.

27 1/4 x 70 x 72 in. (69.2 x 177.8 x 182.9 cm)

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

Estimate

\$70,000 — 90,000

[Go to Lot](#)



Provenance

Jeanete and Bruno Musatti, São Paulo

Acquired from the above by the present owner, 2020

Literature

Amanda Beatriz Palma de Carvalho, et al., *José Zanine Caldas*, São Paulo, 2019, p. 146 for a similar example

Design

New York Auction / 8 June 2023 / 2pm EDT



33

Joaquim Tenreiro

Sofa and pair of armchairs

circa 1960

Teak, fabric upholstery.

Sofa: 28 x 91 x 30 1/2 in. (71.1 x 231.1 x 77.5 cm)

Each armchair: 28 x 31 3/4 x 31 in. (71.1 x 80.6 x 78.7 cm)

Estimate

\$40,000 — 60,000

[Go to Lot](#)



Literature

Soraia Cals, *Tenreiro*, Rio de Janeiro, 1998, p. 139

Aric Chen, *Brazil Modern: The Rediscovery of Twentieth-Century Brazilian Furniture*, 2016, New York, pp. 58-59 for the sofa

Design

New York Auction / 8 June 2023 / 2pm EDT



PROPERTY OF A NEW YORK COLLECTOR

34

Sergio Rodrigues

"Mucki" bench

circa 1958

Cerejeira.

11 3/4 x 78 5/8 x 23 5/8 in. (29.8 x 199.7 x 60 cm)

Produced by Oca, Rio de Janeiro, Brazil.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Provenance

Espasso, New York

Acquired from the above by the present owner, 2009

Literature

Soraia Cals, ed., *Sergio Rodrigues*, Rio de Janeiro, 2000, pp. 94-95, 253 for a larger version of the model

Design

New York Auction / 8 June 2023 / 2pm EDT



35

Lina Bo Bardi, Marcelo Ferraz and Marcelo Suzuki

*Pair of "Girafa" chairs, designed for Casa do Benin,
Salvador de Bahia*

circa 1987

Grumichama.

Each: 30 1/2 x 15 1/4 x 17 3/8 in. (77.5 x 38.7 x 44.1 cm)

Produced by Marcenaria Baraúna, São Paulo, Brazil.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

Private collection, Salvador, Brazil

Literature

Marcelo Carvalho Ferraz, ed., *Lina Bo Bardi*, São Paulo, 1996, p. 286

Aric Chen, *Brazil Modern: The Rediscovery of Twentieth-Century Brazilian Furniture*, 2016, New York, pp. 124-25

Mina W. Hugerth, et al., *Marcenaria Baraúna: móvel como arquitetura*, São Paulo, 2017, pp. 38-43, 64

Alberto Vicente and Marcelo Vasconcellos, *Móvel Moderno Brasileiro*, São Paulo, 2017, p. 126

Design

New York Auction / 8 June 2023 / 2pm EDT



36

Martin Eisler

Side table

1950s

Teak, beech, glass.

19 in. (48.3 cm) high, 21 1/2 in. (54.6 cm) diameter

Manufactured by Forma, São Paulo, Brazil. Underside with remnants of two paper labels.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Provenance

Private collection, Rio de Janeiro

Acquired from the above by the present owner

Literature

Alberto Vicente and Marcelo Vasconcellos, *Móvel Moderno Brasileiro*, São Paulo, 2017, pp. 230-31
for similar example

Design

New York Auction / 8 June 2023 / 2pm EDT



PROPERTY FROM A PRIVATE COLLECTION,
PHILADELPHIA

37

Babs Haenen

"Paysage au solstice d'hiver"

1995

Glazed porcelain.

8 x 11 1/2 x 9 1/4 in. (20.3 x 29.2 x 23.5 cm)

Underside incised *BABS/HAENEN/95*.

Estimate

\$2,000 — 3,000

[Go to Lot](#)



Provenance

Garth Clark Gallery, New York

Acquired from the above by the present owner, 1997

Design

New York Auction / 8 June 2023 / 2pm EDT



PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

38

Harry Bertoia

Untitled (Sonambient)

circa 1976

Beryllium copper, bronze.

100 x 14 x 14 in. (254 x 35.6 x 35.6 cm)

Together with a certificate of authenticity from the Harry Bertoia Foundation.

Estimate

\$50,000 — 70,000

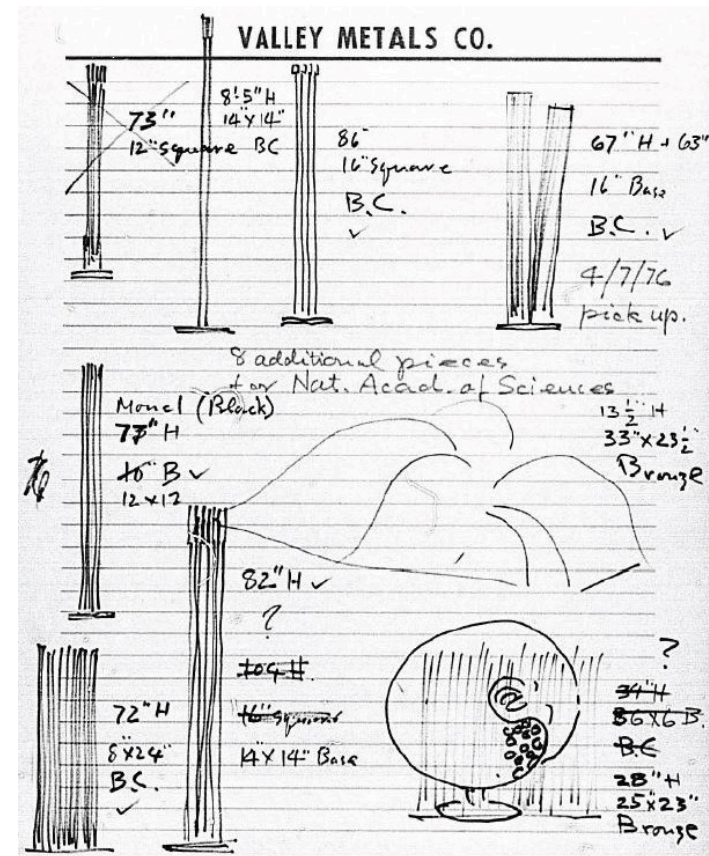
[Go to Lot](#)



While working at his studio one day, a wire unexpectedly bent and emitted a sound. Harry Bertoia was enraptured by the idea of works that moved and resounded. He later said, "I build sculptures that can move in the wind, or that can be touched and played." These new sculptures, rather informally named by Bertoia as *Sonambients*, became his masterworks and dominated the latter half of his career.

"I build sculptures that can move in the wind, or that can be touched and played."
—Harry Bertoia

Like an inventor in his laboratory, Bertoia created the Sonambient Barn, where he could masterfully tweak the material and scale of each piece to bring forth an enunciated emotion. Depending on the number and length of the rods, the weight and size of the caps, and the treatment of the material, each Sonambient could evoke sensations of euphoria or melancholy. "Joy, suffering, happiness, sorrow," Bertoia reflected, "you happen to have a bit of metal in your hands, you just shape it." Bertoia's deep connection to metal as a medium allowed him to imbue it with a range of emotions.



A drawing of the present *Sonambient* along with other works included in the National Academy of Sciences exhibition in 1976.

With only two rods and lengthened beryllium copper caps set at staggering height, the present sculpture stands like water reeds bending and swaying with dramatic movement. This wonderfully attenuated example was exhibited at the National Academy of Sciences in the spring of 1976 and has been acquired by Philadelphia collectors Gabriel and Robert Lee at some point before 1980.

Harry Bertoia

Provenance

Mangel Gallery, Philadelphia

Gabriele & Robert Lee, Philadelphia, acquired from the above, before 1980

Thence by descent to the present owner

Exhibited

"Sculpture by Bertoia," Garden Room at the National Academy of Sciences, Washington, D.C.,
spring 1976

Literature

Celia Bertoia, *The Life and Work of Harry Bertoia: The Man, the Artist, the Visionary*, Atglen, 2015,
p. 225 for a similar example

Design

New York Auction / 8 June 2023 / 2pm EDT



PROPERTY OF A NEW YORK COLLECTOR

39

Vladimir Kagan

"Contour" armchair

circa 1960

Walnut, fabric upholstery.

36 1/2 x 29 1/2 x 40 in. (92.7 x 74.9 x 101.6 cm)

Manufactured by Kagan-Dreyfuss, New York.

Estimate

\$7,000 — 9,000

[Go to Lot](#)



Vladimir Kagan

Provenance

Private collection, Scranton, Pennsylvania, acquired directly from the designer, circa 1963

Private collection, Pennsylvania

Phillips, New York, "Design," June 9, 2015, lot 55

Acquired from the above by the present owner

Literature

Vladimir Kagan, *Vladimir Kagan: A Lifetime of Avant-Garde Design*, New York, 2015, p. 114

Design

New York Auction / 8 June 2023 / 2pm EDT



PROPERTY FROM A PRIVATE COLLECTION,
HOUSTON

40

George Nakashima

Set of eight "New" dining chairs

1962 and 1971

Walnut, hickory.

Each side chair: 35 7/8 x 18 3/8 x 20 1/2 in. (91.1 x 46.7 x 52.1 cm)

Each armchair: 39 x 25 x 24 in. (99.1 x 63.5 x 61 cm)

Executed by George Nakashima Woodworker, New Hope, Pennsylvania. Underside of each side chair inscribed *Pipper* in marker. Together with a copy of the original order cards. Comprising 6 side chairs and 2 armchairs.

Estimate

\$15,000 — 20,000

[Go to Lot](#)



Provenance

Elizabeth and George Pipper, Akron, Ohio, acquired directly from George Nakashima Woodworker, 1962 and 1971

Thence by descent to the present owner

Literature

Derek E. Ostergard, *George Nakashima: Full Circle*, exh. cat., American Craft Museum, New York, 1989, p. 154

Design

New York Auction / 8 June 2023 / 2pm EDT



PROPERTY FROM A PRIVATE COLLECTION,
HOUSTON

41

George Nakashima

"Frenchman's Cove II" extendable dining table

1962

Walnut.

As shown: 28 5/8 x 41 x 72 in. (72.7 x 104.1 x 182.9 cm)

Fully extended: 28 5/8 x 41 x 105 1/4 in. (72.7 x 104.1 x 267.3 cm)

Executed by George Nakashima Woodworker, New Hope, Pennsylvania. Together with a copy of the original order card and two leaves.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Provenance

Elizabeth and George Pipper, Akron, Ohio, acquired directly from George Nakashima Woodworker, 1962

Thence by descent to the present owner

Literature

George Nakashima, *The Soul of a Tree: A Woodworker's Reflections*, Tokyo, 1981, p. 185

Mira Nakashima, *Nature, Form, & Spirit: The Life and Legacy of George Nakashima*, New York, 2003, p. 167

Design

New York Auction / 8 June 2023 / 2pm EDT



PROPERTY FROM A PRIVATE COLLECTION,
HOUSTON

42

George Nakashima

Two-door cabinet

1962

Walnut, pandanus cloth.

31 3/4 x 83 x 22 1/2 in. (80.6 x 210.8 x 57.2 cm)

Executed by George Nakashima Woodworker, New Hope, Pennsylvania. Reverse inscribed #1462/Pipper in pencil. Together with a copy of the original order card.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Provenance

Elizabeth and George Pipper, Akron, Ohio, acquired directly from George Nakashima Woodworker, 1962

Thence by descent to the present owner

Literature

George Nakashima, *The Soul of a Tree, A Woodworker's Reflections*, Tokyo, 1981, pp. 39, 170-72, 178 for similar examples

Derek E. Ostergard, *George Nakashima: Full Circle*, exh. cat., American Craft Museum, New York, 1989, p. 166 for a similar example

Design

New York Auction / 8 June 2023 / 2pm EDT



PROPERTY FROM A PRIVATE COLLECTION,
PHILADELPHIA

43

Diane Itter

"Winter's Web"

1989

Knotted linen.

Work: 18 x 8 1/4 in. (45.7 x 21 cm)

Framed: 19 x 25 x 1 5/8 in. (48.3 x 63.5 x 4.1 cm)

Estimate

\$2,000 — 3,000

[Go to Lot](#)



A standout in the field of fiber art and textile design of the 1970s, Diane Itter's work remains an important technical and visual contribution to the contemporary studio art world. In comparison to the large-scale fiber work of her contemporaries, such as Sheila Hicks and Francoise Grossen, Itter's work exists on a miniature scale, featuring brightly colored threads intricately hand-knotted into sophisticated patterns. The *New York Times*, reviewing her sold-out 1989 show at Heller Gallery described them: "Their smallness makes them intimate; their shapes are evocative and nostalgic; the geometric patterns seem universal; the colors are delectable, and there are little secrets and mysteries to be discovered."

"Their smallness makes them intimate; their shapes are evocative and nostalgic; the geometric patterns seem universal; the colors are delectable, and there are little secrets and mysteries to be discovered."—Lisa Hammel, in *The New York Times*, April 6, 1989

Since 1974, Itter exclusively worked with vividly dyed linen thread and a single type of half-hitch knot, entwining over 400 knots per square inch. In describing her process, she stated: "I view my work as studies or fragments, parts of some greater whole as yet undiscovered. For me the excitement evolves as I work on the pieces - there is no planning involved and the pieces are always open to change."

Having died just after her forty-third birthday, Itter's short career is punctuated by a small and finite body of work executed with such precision it leaves no successors. Works by Diane Itter are held in the permanent collections of The Metropolitan Museum of Art, New York; The Art Institute of Chicago, the Smithsonian American Art Museum, Washington, DC, The Museum of Fine Arts, Houston and the Philadelphia Museum of Art, among many others.

Provenance

Thea Petschek Iervolino, New York

Literature

Janet Koplos, "The Knot as Brush Stroke: Diane Itter's Fiber Paintings," *American Craft*, February 1980, p. 20 for a similar example

Lisa Hammel, "Complex Textile Miniatures and Spare Sculptures," *The New York Times*, April 6, 1989, mentioned p. C6

Design

New York Auction / 8 June 2023 / 2pm EDT



PROPERTY FROM A PRIVATE COLLECTION,
PHILADELPHIA

44

Diane Itter

"Red Over Blue Fan"

1980

Knotted linen.

Work: 8 1/4 x 13 1/2 in. (21 x 34.3 cm)

Framed: 19 x 15 x 2 in. (48.3 x 38.1 x 5.1 cm)

Estimate

\$2,000 — 3,000

[Go to Lot](#)



Literature

Janet Koplos, "The Knot as Brush Stroke: Diane Itter's Fiber Paintings," *American Craft*, February 1980, pp. 21-23 for similar examples

Janet Koplos and Bruce Metcalf, *Makers: A History of American Studio Craft*, Chapel Hill, 2010, p. 427 for a similar example

Design

New York Auction / 8 June 2023 / 2pm EDT



45

Gloria Kisch

"In The Mirror"

1988

Steel, stainless steel, mirrored glass.

77 1/2 x 20 x 40 in. (196.9 x 50.8 x 101.6 cm)

Estimate

\$6,000 — 8,000

[Go to Lot](#)



Gloria Kisch, born in 1941, was raised in New York and was exposed to everything the city had to offer. In an interview, she said, “Just growing up in the city, having those things around me, I was able to see a lot of good art real [sic] early. I was really moved by the power of the art, just incredible power, mostly of ancient art.” The power of her early exposure to art stayed with her, and she later recollected, “it became my ambition to do something of equal power.”

“I became interested in functional art as a way of defining my external reality.”
—Gloria Kisch

By 1963, in pursuit of this aim, Kisch brought her young family to California to enroll at Otis College of Art and Design where she would embark on an art practice that consisted primarily of painting until she departed from the medium unequivocally in 1971 in favor of sculpture. Her sculptures, only sometimes coaxed into functional designs, were imbued with a totemic, arcane quality. In college, Kisch studied under the mythologist Joseph Campbell who introduced her to Jungian psychology. She would describe her work as “a symbiosis between primitive and futurist form,” always exploring “the relationship between illusion and reality.” Kisch explained, “Things are real because we perceive them to be real...But, in actuality, some things are really real, and some things are only real in our mind.” This psychic unease between the material precision of her work and the uncertain origin of the forms themselves produced the power that Kisch was so drawn to in the ancient art that she encountered as a child in the museums of New York.

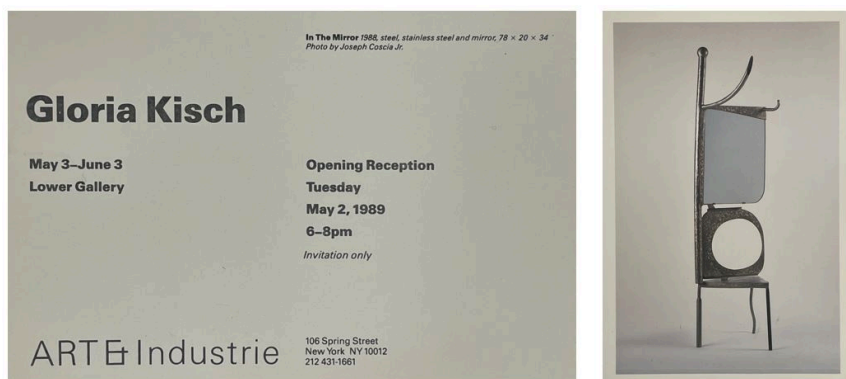
shift she noted, “I became interested in functional art as a way of defining my external reality.” At the same time in lower Manhattan, a new movement was growing which fused sculpture and industrial design, making space for artists to radically experiment with function and form. In 1977, Rick Kaufmann and Tracy Rust founded Art et Industrie, a Soho gallery which expressly intended to showcase artists interested in blurring the line between art and design. “Looking back, I thought we were in a revolution,” says Rick Kaufmann. “Art had more freedom and design had more discipline and these two worlds in America were desperately opposed.” Kaufmann hoped to bring about a revolution of ideas that would generate American design to rival the Italian post-modernists for conceptual weight and sheer unbounded experimentalism with just the subtlest suggestion of danger. Created in 1988, the present lot deftly and gracefully meets this tall order for the new American design. The work was featured on Art et Industrie’s 1989 gallery exhibition invitation, establishing it as a symbol of this exciting moment in the convergence of art and design.

Provenance

Art et Industrie, New York
Private collection, Virginia, acquired from the above, 1989
Acquired from the above by the present owner

Exhibited

"Gloria Kisch," Art et Industrie, New York, May 2-June 3, 1989



The opening invitation to Gloria Kisch’s 1989 exhibition at Art et Industrie, New York, which featured the present work on the front.

In 1982, Kisch moved back to New York, finding a studio in the East Village. This new studio would be entirely dedicated to metalworking in bronze, aluminum, and stainless steel. Reflecting on this

Design

New York Auction / 8 June 2023 / 2pm EDT



46

Sam Maloof

Pair of early "Hueter" armchairs

circa 1954

Walnut, leather upholstery.

Each: 29 3/4 x 29 5/8 x 30 1/2 in. (75.6 x 75.2 x 77.5 cm)

Interior of each frame branded *designed-made/ MALOOF/california*.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Provenance

Private collection, California

Mid Century, San Diego, acquired from the above

Acquired from the above by the present owner

Literature

Virginia Steward, "The Work of Sam Maloof—Strength, Beauty, Utility," *Los Angeles Times Magazine*, August 8, 1954, cover for a similar example

Jeremy Adamson, *The Furniture of Sam Maloof*, exh. cat., Smithsonian American Art Museum, Washington, D.C., 2001, pp. 50, 53 for similar examples

Design

New York Auction / 8 June 2023 / 2pm EDT



PROPERTY FROM A PRIVATE AMERICAN
COLLECTION

47

Paul Evans

Rare two-sided "Sculpture Front" screen

1966

Painted and patinated steel, bronze, gold leaf.

83 7/8 x 36 1/8 x 6 3/4 in. (213 x 91.8 x 17.1 cm)

Executed by Paul Evans Studio, New Hope,
Pennsylvania. Interior edge welded *Paul Evans 66*.

Estimate

\$70,000 — 90,000

[Go to Lot](#)



Double Coded: A Sculpture Front Screen by Paul Evans

by Glenn Adamson

A fascinating fact: forty years ago, Paul Evans founded a company called Zoom, Inc. The venture, a collaboration with his son Keith, was devoted not to telecommunications but to newfangled, electronically-activated furniture, which bore a strong resemblance to contemporaneous kinetic sculpture. The enterprise was not ultimately a success, but it certainly attests to this designer's restlessly inventive nature. Throughout his long career, he wondered what the Home of the Future might look like, and then actually set out to create it, using all the technical and artistic possibilities at his command.

“No work from Evans’ oeuvre demonstrates this better than the present screen, made in 1966, when he was at the zenith of his creative powers.” —Glenn Adamson

No work from Evans’ oeuvre demonstrates this better than the present screen, made in 1966, when he was at the zenith of his creative powers. It is a masterwork of his widely admired Sculpted-Front idiom, which he had begun five years earlier, initially for a two person show with—Philip Powell at America House in New York City. The works in the series have rectilinear façades that are sub-divided into discrete compartments, each of which holds a unique geometric motif. These elements, suggestive of some code or rebus, are incredibly varied – some forged, some cast, either polished or matte, massive or linear – a fully developed lexicon, with the graphic character of an ideographic language.

The screen, then, is a syllabary of metalwork, literally bursting with ideas. It is also exceptional within the series due to its large scale, all the more impressive because it is double-sided. The original client is unknown, but the work was obviously a major commission, presumably intended to serve as a room divider. A period photograph, taken in the garden outside Evans’ home and shop on Aquetong Road in New Hope, shows that it once hung in a steel frame; the great, articulated monolith would have hovered in free space. One thinks, perhaps, of Stanley Kubrick’s *2001* – which was in production in London, as the screen was being made – and the comparison points up just how futuristic Evans’ furniture would have looked at the time. Like so much good science fiction, he pushed at the boundaries of the known, reframing ideas from the past to forge new, speculative possibilities.



The present screen in the garden outside Paul Evans home, circa 1966.

This was, of course, also a key theme of Abstract Expressionism, a formative influence for any artist of his generation. Works like Jackson Pollock’s *Guardians of the Secret* (1943) and Adolph Gottlieb’s *Augury* (1945) and *The Seer* (1950) all reflect the influence of ancient Egyptian hieroglyphs, while also, in their titles, proclaiming a visionary potential.

Evans was hardly alone in transposing these barely contained energies to three dimensions. As scholars Edward S. Cooke, Jr., and Robert Slifkin have pointed out, his works strongly resemble those of sculptors like Jan De Swart, David Smith, and Louise Nevelson, all of whom also created gridded structures and then populated them with diverse gestures of signification.ⁱ

Evans' background and motivations, however, gave him a distinctive perspective on the making of such abstract vocabularies. He had been trained, between 1950 and 1952, at the School for American Craftsmen in Rochester – founded, as America House was, by Aileen Osborn Webb – and, briefly, at Cranbrook Academy. These institutions instilled in him the approach of a “designer-craftsman.” (The first major exhibition to feature his work was, in fact, *Designer-Craftsmen U.S.A.*, another Webb initiative, which opened at the Brooklyn Museum in 1953.) In this context, there was no inherent conflict between avant-garde aesthetics and repetition. Artisans thought of themselves as making progressive prototypes by hand, which could then be adopted for mass manufacture.



Adolph Gottlieb, *Augury*, 1945.

With the exception of a few textile and ceramic designers, this philosophy proved mostly aspirational, as it was difficult to achieve in practice. The premise was foundational for Evans, but he interpreted it in a very different way from most of his peers. Instead he followed in the footsteps of Harry Bertoina – who preceded him at Cranbrook, and also lived in Pennsylvania – maintaining full control of his artistic production, with each piece created from beginning to end in his own studio, while also implementing a set repertoire of generative techniques. This “theme with variations” methodology defined the major idioms – Forged Front, Argente, Cityscape, and the rest – which in turn defined Evans' career. His creations were typically comprised of handmade modular parts, achieving a degree of efficiency while also ensuring that every piece would be unique. The strategy had the further advantage that customers could order various forms – a cube-shaped chair, table, bed, cabinet, or screen – in a range of different styles.

It was arguably in his Sculpted Front furniture that the advantages of this approach reached their maximum impact. The works' complex façades were executed by shop foreman Dorsey Reading (who, incidentally, owns a screen from 1969 that compares closely to the present example, though it is only one-sided). Evans would first sketch the motifs he had in mind for each work, establishing the specific techniques to be used, including the all-important matter of patination, which was to his work what oil paint was to Pollock or Gottlieb. Reading and the team would then get to work, enjoying a certain amount of improvisation in the process.



Louise Nevelson, *Dawn's Landscape*, 1975.

The results speak for themselves. In the domain of handmade modernist furniture, arguably only Wendell Castle and Evans' fellow New Hope resident, George Nakashima, achieved a similar combination of prodigious output and outright adventurousness. When Evans was at his very best, his work transcended design as it was then understood. The two-sided screen is the perfect embodiment of his work, which was itself Janus-faced, oriented both to everyday functionality and to monumental sculpture. By making things that inhabited both of those worlds simultaneously, Evans implied that the conventional boundaries between them were arbitrary. He showed that it was eminently possible for a metal workshop to make sublime art, and conversely, that ambitious abstraction could fit organically into a domestic setting. In all these ways, we are still catching up to him now. Increasingly, we see the world of creativity just as he did: undivided.

ⁱ See Edward S. Cooke, Jr., "Fashioning Craft/Crafting Fashion," and Robert Slifkin, "Paul Evans and the Legacy of Modern Welded Sculpture," both in Constance Kimmerle, ed., *Paul Evans: Crossing Boundaries and Crafting Modernism* (Arnoldsche/James A. Michener Art Museum, 2014).

Provenance

Alice and Douglas Brownell, California, circa 1996

Bruce Quarto, California, acquired from the above, circa 2006

Acquired from the above by the present owner

Literature

"Old Crafts Fine New Hands," *LIFE*, July 29, 1966, p. 35 for a similar example

Jeffrey Head, *Paul Evans: Designer & Sculptor*, Atglen, Pennsylvania, 2012, illustrated p. 46

Constance Kimmerle, ed., *Paul Evans: Crossing Boundaries and Crafting Modernism*, Doylestown, Pennsylvania, 2014, p. 60 for a similar example

Design

New York Auction / 8 June 2023 / 2pm EDT



48

Joyce Anderson and Edgar Anderson

Wall-mounted cabinet

1960s

Walnut, inset stone mosaic.

18 x 76 x 17 1/2 in. (45.7 x 193 x 44.5 cm)

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Joyce and Edgar Anderson – contemporaries of Sam Maloof, George Nakashima, and Wharton Esherick – are important figures of 20th century American woodworking, though their work has gone largely underrecognized. Both Joyce and Edgar grew up in New Jersey and they met in high school, kickstarting a life—both personally and professionally—together. After studying mechanical engineering and architecture at Pratt Institute, Edgar moved to Chicago to continue his studies. Joyce, though not formally trained as a designer or architect, moved with Edgar and continued to develop her interest in the field, becoming one of the first professional female woodworkers in the United States at the time. After graduating and working on several architectural projects, the Andersons realized that they preferred designing furniture, as it allowed them full control of the project – from conceptualization to execution.

“We went into furniture because it was a process for which we alone could be totally responsible.” —Edgar Anderson

The pair each had their own unique skill set: Joyce focused primarily on woodturning, aesthetic decisions, and finances while Edgar focused on the more technical and mechanical aspects of their furniture production. Describing this division of labor, a 1983 *American Craft* article noted, “Joyce specializes in the lathe and performs all of the turning and is more adept at selecting colors, matching grains and performing mathematical calculations to estimate cost and amount of materials – Edgar is more technically inclined and mills most of the lumber they use.” Oftentimes each of them would come up with a design separately and then would present to each other or the client, who would then pick the best design.



Joyce and Edgar Anderson working outside of their studio.

In the 1950s, the couple acquired fifteen acres of land outside of Morristown, New Jersey, where they built their studio and home. The area was surrounded by various tree species, from spruce to walnut, oak, birch, ash, and beech, and they often used this wood in their projects. Working independently, they took on various private and public commissions. Though their style changed over the span of the second half of the 20th century, their work represents a steadfast commitment to exploring the material possibilities of wood. The Andersons preferred to imbue the functional elements of a piece of furniture, such as knobs and pulls, into the design itself; the present cabinet, for example, opens by simply pushing onto the front of the cabinet. Many of their designs also incorporate mosaics. Though they did work with mosaicists Hugh Wiley in certain early projects, it is likely that Joyce herself completed the mosaic on the top of the present cabinet.

“Sometimes you have a design and then you go look for the right wood for the kind of design or for the kind of place you want to put it. Other times, you look at a wonderful piece of wood and you say, ‘I’m going to make a—whatever it is—out of it.’” —Joyce Anderson

Joyce Anderson and Edgar Anderson

The present wall-mounted cabinet previously belonged to Charmaine and Maurice Kaplan, San Diego-based philanthropists who supported various art and cultural institutions. Upon their passing in 2007, the couple bequeathed much of their design collection to the Mingei International Museum, a museum dedicated to craft, design, and folk art. While the present cabinet was included in the gift, it was subsequently sold in support of the museum.

A select group of works by Joyce and Edgar Anderson are held in the permanent collection of the Philadelphia Museum of Art. Their furniture rarely comes to market, particularly in this scale and the current offering represents the first time that a significant work by the Andersons has appeared at auction – an important and rare opportunity for collectors.

Provenance

Charmaine and Maurice Kaplan, San Diego

Mingei International Museum, San Diego, acquired at the bequest of the above, 2008

Acquired from the above by the present owner

Literature

Michael Stone, "Partners in Craftsmanship," *American Craft*, June-July 1983, p. 8 for a similar example

Design

New York Auction / 8 June 2023 / 2pm EDT



PROPERTY OF A PRIVATE COLLECTOR

49

Wendell Castle

"Sonny Boy"

2009

Stack-laminated yellowheart.

35 1/2 x 51 1/2 x 30 1/2 in. (90.2 x 130.8 x 77.5 cm)

Base incised *Castle 09*.

Estimate

\$25,000 — 35,000

[Go to Lot](#)



Wendell Castle

Provenance

Barry Friedman, Ltd., New York

Acquired from the above by the present owner, 2010

Literature

Wendell Castle: Rockin', New York, 2010, illustrated pl. 20

Emily Evans Eerdmans, *Wendell Castle, A Catalogue Raisonné 1958-2012*, New York, 2014, illustrated p. 399

Design

New York Auction / 8 June 2023 / 2pm EDT



PROPERTY FROM A PRIVATE COLLECTION, NEW JERSEY

50

Doyle Lane

Weed pot

circa 1970

Glazed earthenware.

3 3/8 in. (8.6 cm) high

Underside incised *LANE*.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Provenance

Private collection, Los Angeles, acquired directly from the artist
Thence by descent to the present owner

Literature

Ricky Swallow and Gerard O'Brien, *Doyle Lane*, Los Angeles, 2014, pp. 6-7 for similar examples
Stuart Krimko and Ricky Swallow, eds., *Doyle Lane: Weed Pots*, Los Angeles, 2022, throughout for similar examples

Design

New York Auction / 8 June 2023 / 2pm EDT



51

Doyle Lane

Clay painting

circa 1965

Glazed earthenware, oak.

6 1/6 x 9 1/2 x 1 1/4 in. (15.7 x 24.1 x 3.2 cm), including frame

Reverse inscribed in ink *DOYLE LANE* and twice ink stamped *DOYLE LANE/Ceramic Murals - Clay Paintings/4470 KEWANEE ST. - CA 5-3478/LOS ANGELES (EL SERENO). CAL., 90032.*

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Provenance

Private collection, California

Design

New York Auction / 8 June 2023 / 2pm EDT



PROPERTY FROM A PRIVATE COLLECTION,
CALIFORNIA

52

Doyle Lane

Weed pot

circa 1970

Glazed earthenware.

3 in. (7.6 cm) high

Underside incised *LANE*.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Provenance

Private collection, Los Angeles

Acquired from the above by the present owner, 2019

Literature

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

Stuart Krimko and Ricky Swallow, eds., *Doyle Lane: Weed Pots*, Los Angeles, 2022, throughout for similar examples

Design

New York Auction / 8 June 2023 / 2pm EDT



PROPERTY FROM A PRIVATE COLLECTION, NEW JERSEY

53

Doyle Lane

Weed pot

circa 1970

Glazed earthenware.

2 1/4 in. (5.7 cm) high

Underside incised *LANE*.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Provenance

Private collection, Los Angeles, acquired directly from the artist
Thence by descent to the present owner

Literature

Ricky Swallow and Gerard O'Brien, *Doyle Lane*, Los Angeles, 2014, pp. 6-7 for similar examples
Stuart Krimko and Ricky Swallow, eds., *Doyle Lane: Weed Pots*, Los Angeles, 2022, throughout for similar examples

Design

New York Auction / 8 June 2023 / 2pm EDT



PROPERTY FROM A PRIVATE COLLECTION,
CALIFORNIA

54

Doyle Lane

Weed pot

circa 1970

Glazed earthenware.

1 7/8 in. (4.8 cm) high

Underside incised *LANE*.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Provenance

Private collection, Los Angeles

Acquired from the above by the present owner, 2019

Literature

Ricky Swallow and Gerard O'Brien, *Doyle Lane*, Los Angeles, 2014, p. 6 for similar examples

Glenn Adamson and Jen Padgett, *Crafting America: Artists and Objects, 1940 to Today*,

Fayetteville, 2021, p. 64 for a similar example

Stuart Krimko and Ricky Swallow, eds., *Doyle Lane: Weed Pots*, Los Angeles, 2022, throughout for similar examples

Design

New York Auction / 8 June 2023 / 2pm EDT



PROPERTY FROM A PRIVATE INTERNATIONAL
COLLECTION

55

Axel Einar Hjorth

Library table

circa 1928

Burl birch and birch-veneered wood, walnut-veneered
wood, birch.

28 7/8 x 58 1/2 x 31 in. (73.3 x 148.6 x 78.7 cm)

Produced by AB Nordiska Kompaniet, Stockholm,
Sweden. Underside with manufacturer's metal label
embossed *AB NORDISKA KOMPANIET* and impressed
R33214 - C18444.

Estimate

\$7,000 — 9,000

[Go to Lot](#)



Provenance

Private collection, Munich

Phillips, London, "Important Design," October 18, 2018, lot 80

Acquired from the above by the present owner

Literature

Christian Björk, Thomas Ekström, and Eric Ericson, *Axel Einar Hjorth: Möbelarkitekt*, Stockholm, 2009, p. 63 for a similar example

Design

New York Auction / 8 June 2023 / 2pm EDT



56

Märta Blomstedt

Armchair

1940s

Birch, wool upholstery.

35 x 38 x 35 1/2 in. (88.9 x 96.5 x 90.2 cm)

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

Private collection, Stockholm

Literature

"Hotel Aulanko bei Tavastehus (Hämeenlinna)," *Das Werk*, March/April 1940, p. 95 for an early example

Design

New York Auction / 8 June 2023 / 2pm EDT



PROPERTY FROM A PRIVATE INTERNATIONAL
COLLECTION

57

Paavo Tynell

Rare hanging candelabrum

circa 1955

Painted steel, brass, brass-plated steel.

38 1/2 in. (97.8 cm) diameter, variable drop

Produced by Taito Oy, Helsinki, Finland.

Estimate

\$15,000 — 20,000

[Go to Lot](#)



Provenance

Stockholms Auktionsverk, Stockholm, "Modern + Contemporary Art & Design," November 20, 2018, lot 94

Acquired from the above by the present owner

Design

New York Auction / 8 June 2023 / 2pm EDT



58

Fritz Hansen

Pair of armchairs, model no. 1669

1940s

Birch, wool upholstery.

Each: 30 1/4 x 32 3/4 x 32 in. (76.8 x 83.2 x 81.3 cm)

Manufactured by Fritz Hansen, Copenhagen,
Denmark.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

Private collection, Denmark

Literature

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

Design

New York Auction / 8 June 2023 / 2pm EDT



59

Poul Henningsen

"Artichoke" ceiling light

designed 1958

Copper-plated metal, painted metal.

25 in. (63.5 cm) drop

Manufactured by Louis Poulsen, Copenhagen,
Denmark.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Literature

Erik Zahle, ed., *Scandinavian Domestic Design*, London, 1963, p. 101

Tina Jørstian and Poul Eric Munk Nielsen, eds., *Light Years Ahead, The Story of the PH Lamp*, Copenhagen, 1994, pp. 276-78, 280

Design

New York Auction / 8 June 2023 / 2pm EDT



60

Fritz Hansen

Sofa, model no. 1669a

1940s

Birch, wool upholstery.

31 x 74 x 34 1/2 in. (78.7 x 188 x 87.6 cm)

Manufactured by Fritz Hansen, Copenhagen, Denmark.

Estimate

\$6,000 — 8,000

[Go to Lot](#)



Provenance

Private collection, Denmark

Literature

Fritz Hansen, sales catalogue, Copenhagen, 1942, p. 17

Design

New York Auction / 8 June 2023 / 2pm EDT



PROPERTY FROM A PRIVATE INTERNATIONAL
COLLECTION

61

Claggett Wilson

Extendable dining table

circa 1930

Birdseye maple and satinwood-veneered wood.

As shown: 29 5/8 x 44 x 100 in. (75.2 x 111.8 x 254 cm)

Together with two leaves and an additional later top.

Estimate

\$15,000 — 20,000

[Go to Lot](#)



Claggett Wilson: The Lewisohn Commission

The following three lots are from a set of furnishings designed by Claggett Wilson (1887-1952) for the dining room of Mr. and Mrs. Sam Lewisohn. Wealthy and progressive young members of New York society, the Lewisohns found in Wilson a creative partner who conceived a highly original interior scheme. The present suite of furniture was re-discovered in the 1970s and has been held in private collections until now.

Sam Lewisohn: An Esteemed Collector

Sam Lewisohn (1884-1951) was the son of Adolph Lewisohn (1849-1938), patriarch of the New York branch of the Lewisohn family. Lewisohn senior arrived in the United States in 1867 to join his brothers in the New York branch of his family's business, the origins of which dated to 18th century Hamburg. The various Lewisohn enterprises dealt primarily in animal-based products and in New York expanded to include metals. Within a few decades the brothers had become extraordinarily successful in copper mining, processing, and trading. Adolph Lewisohn established himself in American society through his advocacy and philanthropy, his political affiliations, and not least of all, his art collecting. Sam Lewisohn followed in his father's footsteps as a prominent businessman and philanthropist, and together with his wife Margaret Valentine Seligman (1895-1954), an accomplished advocate for education and patron of the arts in her own right, also amassed a considerable art collection. Works from the Lewisohn family collections are in the permanent collections of a number of New York museums, including the Brooklyn Museum, The Museum of Modern Art, and The Metropolitan Museum of Art.



The dining room of Mr. And Mrs. Sam Lewisohn, New York, as illustrated in *Town & Country*, June 15, 1930. Photograph by Sara Parsons.

In 1915 Adolph Lewisohn commissioned C.P.H. Gilbert to renovate his 881 Fifth Avenue residence, and it was on a floor of this mansion that the young Sam and Margaret Lewisohn established their home. They enlisted Claggett Wilson to convert a former governess's room into a dining room that would draw inspiration from and complement their modern art collection. An article about the dining room by Wilson's friend and colleague Augusta Owen Patterson appeared in the June 15, 1930 issue of *Town and Country* and praised its thoughtful and modernist approach which provided an elegant backdrop to the Lewisohn's exceptional paintings and views of Central Park. An article about Claggett Wilson, probably published circa 1933 in the *Boston Evening Transcript*, quotes Henri Matisse remarking on the room: "It is perhaps the most ideal background for my paintings I

have yet seen.”

“It is perhaps the most ideal background for my paintings I have yet seen.” —Henri Matisse, remarking on the Lewisohn’s dining room

An Unlikely Collaborator

Wilson was a modernist American artist best known for his work documenting World War I, for which he was nominated for a Nobel Prize. His paintings are now in the collections of the Smithsonian American Art Museum and The Metropolitan Museum of Art. Like many artists in New York at this time, Wilson did not discriminate among mediums, and in addition to painting and illustrating, he also designed costumes and sets. The Lewisohn dining room has been falsely described as his only known residential commission, when in fact he also worked as an interior decorator, painting murals and selecting interior furnishings for clients such as the actors Alfred Lunt and Lynn Fontanne. The diversity of his projects suggests he may have designed other pieces of furniture in addition to those for the Lewisohn dining room, now the only known extant examples.



Detail of dining room table and chairs as well as the present console table, as illustrated in *Town & Country*, June 15, 1930. Photograph by Sara Parsons.

Wilson’s theatre design background was apparent in the iridescent walls (silver leaf applied with “transparent blue green lacquer”), the upper silvered geometric molding behind which uplights illuminated a yellow ceiling, and window niches containing large cactus plants framed by silver gauze curtains with appliques in blue, pink and green. A Paul Cézanne still life with fruit was literally and figuratively reflected in a fruit-filled, mirrored and lacquered glass *surtout de table*, also designed by Wilson. The whereabouts of this centerpiece as well as a set of chromium-plated and enameled candlesticks also by Wilson remain unknown.

Inspired by the American Southwest

Amidst this glamorous setting, the present dining room suite of sideboard, dining table, and chairs took center stage. Each displays a motif of interlocking cactus-inspired ovals, evocative of the *Opuntia* (paddle) cacti situated in the window niches. The motif is expressed in an openwork design on the chair backs and table base and as satinwood marquetry on the sideboard. The metal drawer pulls of the sideboard, which were also used as the door handles, are formed as overlaid ovals framed with the tiny points of cactus needles.

The stylized design of the cactus motif is reminiscent of Wiener Wertstätte designs of earlier decades, of which Wilson would have been familiar. However, the motif and color scheme also point in an entirely different direction: the Southwest, a region that had captured the imagination of American artists and their patrons during this period. A 1929 painting by Georgia O’Keeffe, *Porcelain Rooster*, originally belonging to Alfred Stieglitz, and later owned by Sam Lewisohn—and notably completed the same year as the dining room, which is also the year O’Keeffe began spending part of her year in the Southwest—reflects the blues, greens and silver accented by brown and pink of the Lewisohn dining room.



Georgia O'Keeffe, *Porcelain Rooster*, 1929, formerly owned by Mr. and Mrs. Sam Lewisohn. Artwork © 2023 Georgia O'Keeffe Museum/Artists Rights Society (ARS), New York.

In 1939 the contents of 881 Fifth Avenue were offered at auction by Parke-Bernet Galleries. The dining room was illustrated in a full-page photograph, and by this time it appears that the Cézanne had been replaced by a painting by Moise Kisling. The curtains were sold together with the furniture and the table's centerpiece was offered but went unsold. The original set of fourteen chairs, of which twelve are now on offer here, were described as having seats upholstered in "old rose velours." The furniture was acquired by William Henry Vanderbilt III and was then passed down to his daughter. One of the two chairs now separated from the set was included in the exhibition *The Jazz Age: American Style in the 1920s*, at the Cooper Hewitt, Smithsonian Design Museum and the Cleveland Museum of Art in 2017 and 2018.

Provenance

Samuel Adolph and Margaret Valentine Lewisohn, New York, circa 1930
 Parke-Bernet Galleries, Inc., New York, May 17, 1939, lot 426 (partial)
 William Henry Vanderbilt III
 Thence by descent
 Private collection, San Francisco, acquired from the above, 1970s
 Phillips, New York, "Design," December 17, 2019, lot 153
 Acquired from the above by the present owner

Literature

Augusta Owen Patterson, "The Decorative Arts," *Town & Country*, June 15, 1930, illustrated pp. 67, 69

Design

New York Auction / 8 June 2023 / 2pm EDT



PROPERTY FROM A PRIVATE INTERNATIONAL COLLECTION

62

Claggett Wilson

Set of twelve dining chairs

circa 1930

Birdseye maple and satinwood-veneered wood, fabric upholstery.

Each armchair: 39 1/8 x 23 1/4 x 23 1/2 in. (99.4 x 59.1 x 59.7 cm)

Each side chair: 38 7/8 x 19 3/8 x 20 1/8 in. (98.7 x 49.2 x 51.1 cm)

Comprising 2 armchairs and 10 side chairs.

Estimate

\$40,000 — 60,000

[Go to Lot](#)



Rich Text Component 9868

Claggett Wilson: The Lewisohn Commission

The following three lots are from a set of furnishings designed by Claggett Wilson (1887-1952) for the dining room of Mr. and Mrs. Sam Lewisohn. Wealthy and progressive young members of New York society, the Lewisohns found in Wilson a creative partner who conceived a highly original interior scheme. The present suite of furniture was re-discovered in the 1970s and has been held in private collections until now.

Sam Lewisohn: An Esteemed Collector

Sam Lewisohn (1884-1951) was the son of Adolph Lewisohn (1849-1938), patriarch of the New York branch of the Lewisohn family. Lewisohn senior arrived in the United States in 1867 to join his brothers in the New York branch of his family's business, the origins of which dated to 18th century Hamburg. The various Lewisohn enterprises dealt primarily in animal-based products and in New York expanded to include metals. Within a few decades the brothers had become extraordinarily successful in copper mining, processing, and trading. Adolph Lewisohn established himself in American society through his advocacy and philanthropy, his political affiliations, and not least of all, his art collecting. Sam Lewisohn followed in his father's footsteps as a prominent businessman and philanthropist, and together with his wife Margaret Valentine Seligman (1895-1954), an accomplished advocate for education and patron of the arts in her own right, also amassed a considerable art collection. Works from the Lewisohn family collections are in the permanent collections of a number of New York museums, including the Brooklyn Museum, The Museum of Modern Art, and The Metropolitan Museum of Art.



The dining room of Mr. And Mrs. Sam Lewisohn, New York, as illustrated in *Town & Country*, June 15, 1930. Photograph by Sara Parsons.

In 1915 Adolph Lewisohn commissioned C.P.H. Gilbert to renovate his 881 Fifth Avenue residence, and it was on a floor of this mansion that the young Sam and Margaret Lewisohn established their home. They enlisted Claggett Wilson to convert a former governess's room into a dining room that would draw inspiration from and complement their modern art collection. An article about the dining room by Wilson's friend and colleague Augusta Owen Patterson appeared in the June 15, 1930 issue of *Town and Country* and praised its thoughtful and modernist approach which provided an elegant backdrop to the Lewisohn's exceptional paintings and views of Central Park. An article about Claggett Wilson, probably published circa 1933 in the *Boston Evening Transcript*, quotes Henri Matisse remarking on the room: "It is perhaps the most ideal background for my paintings I

have yet seen.”

“It is perhaps the most ideal background for my paintings I have yet seen.” —Henri Matisse, remarking on the Lewisohn’s dining room

An Unlikely Collaborator

Wilson was a modernist American artist best known for his work documenting World War I, for which he was nominated for a Nobel Prize. His paintings are now in the collections of the Smithsonian American Art Museum and The Metropolitan Museum of Art. Like many artists in New York at this time, Wilson did not discriminate among mediums, and in addition to painting and illustrating, he also designed costumes and sets. The Lewisohn dining room has been falsely described as his only known residential commission, when in fact he also worked as an interior decorator, painting murals and selecting interior furnishings for clients such as the actors Alfred Lunt and Lynn Fontanne. The diversity of his projects suggests he may have designed other pieces of furniture in addition to those for the Lewisohn dining room, now the only known extant examples.



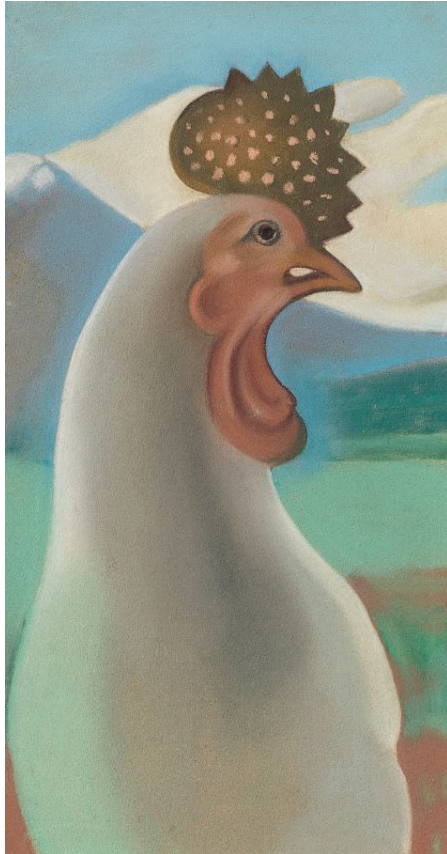
Detail of dining room table and chairs as well as the present console table, as illustrated in *Town & Country*, June 15, 1930. Photograph by Sara Parsons.

Wilson’s theatre design background was apparent in the iridescent walls (silver leaf applied with “transparent blue green lacquer”), the upper silvered geometric molding behind which uplights illuminated a yellow ceiling, and window niches containing large cactus plants framed by silver gauze curtains with appliques in blue, pink and green. A Paul Cézanne still life with fruit was literally and figuratively reflected in a fruit-filled, mirrored and lacquered glass *surtout de table*, also designed by Wilson. The whereabouts of this centerpiece as well as a set of chromium-plated and enameled candlesticks also by Wilson remain unknown.

Inspired by the American Southwest

Amidst this glamorous setting, the present dining room suite of sideboard, dining table, and chairs took center stage. Each displays a motif of interlocking cactus-inspired ovals, evocative of the *Opuntia* (paddle) cacti situated in the window niches. The motif is expressed in an openwork design on the chair backs and table base and as satinwood marquetry on the sideboard. The metal drawer pulls of the sideboard, which were also used as the door handles, are formed as overlaid ovals framed with the tiny points of cactus needles.

The stylized design of the cactus motif is reminiscent of Wiener Wertstätte designs of earlier decades, of which Wilson would have been familiar. However, the motif and color scheme also point in an entirely different direction: the Southwest, a region that had captured the imagination of American artists and their patrons during this period. A 1929 painting by Georgia O’Keeffe, *Porcelain Rooster*, originally belonging to Alfred Stieglitz, and later owned by Sam Lewisohn—and notably completed the same year as the dining room, which is also the year O’Keeffe began spending part of her year in the Southwest—reflects the blues, greens and silver accented by brown and pink of the Lewisohn dining room.



Georgia O'Keeffe, *Porcelain Rooster*, 1929, formerly owned by Mr. and Mrs. Sam Lewisohn. Artwork © 2023 Georgia O'Keeffe Museum/Artists Rights Society (ARS), New York.

In 1939 the contents of 881 Fifth Avenue were offered at auction by Parke-Bernet Galleries. The dining room was illustrated in a full-page photograph, and by this time it appears that the Cézanne had been replaced by a painting by Moise Kisling. The curtains were sold together with the furniture and the table's centerpiece was offered but went unsold. The original set of fourteen chairs, of which twelve are now on offer here, were described as having seats upholstered in "old rose velours." The furniture was acquired by William Henry Vanderbilt III and was then passed down to his daughter. One of the two chairs now separated from the set was included in the exhibition *The Jazz Age: American Style in the 1920s*, at the Cooper Hewitt, Smithsonian Design Museum and the Cleveland Museum of Art in 2017 and 2018.

Provenance

Samuel Adolph and Margaret Valentine Lewisohn, New York, circa 1930
 Parke-Bernet Galleries, Inc., New York, May 17, 1939, lot 426 (partial)
 William Henry Vanderbilt III
 Thence by descent
 Private collection, San Francisco, acquired from the above, 1970s
 Phillips, New York, "Design," December 17, 2019, lot 152
 Acquired from the above by the present owner

Literature

Augusta Owen Patterson, "The Decorative Arts," *Town & Country*, June 15, 1930, illustrated pp. 67, 69
 Sarah D. Coffin and Stephen Harrison, *The Jazz Age: American Style in the 1920s*, exh. cat., Cooper Hewitt, Smithsonian Design Museum, New York and Cleveland Museum of Art, Cleveland, 2017, p. 318

Design

New York Auction / 8 June 2023 / 2pm EDT



PROPERTY FROM A PRIVATE INTERNATIONAL
COLLECTION

63

Claggett Wilson

Sideboard

circa 1930

Birdseye maple and satinwood-veneered wood, nickel-
plated bronze.

39 1/8 x 74 3/8 x 17 1/2 in. (99.4 x 188.9 x 44.5 cm)

Estimate

\$15,000 — 20,000

[Go to Lot](#)



Claggett Wilson: The Lewisohn Commission

The following three lots are from a set of furnishings designed by Claggett Wilson (1887-1952) for the dining room of Mr. and Mrs. Sam Lewisohn. Wealthy and progressive young members of New York society, the Lewisohns found in Wilson a creative partner who conceived a highly original interior scheme. The present suite of furniture was re-discovered in the 1970s and has been held in private collections until now.

Sam Lewisohn: An Esteemed Collector

Sam Lewisohn (1884-1951) was the son of Adolph Lewisohn (1849-1938), patriarch of the New York branch of the Lewisohn family. Lewisohn senior arrived in the United States in 1867 to join his brothers in the New York branch of his family's business, the origins of which dated to 18th century Hamburg. The various Lewisohn enterprises dealt primarily in animal-based products and in New York expanded to include metals. Within a few decades the brothers had become extraordinarily successful in copper mining, processing, and trading. Adolph Lewisohn established himself in American society through his advocacy and philanthropy, his political affiliations, and not least of all, his art collecting. Sam Lewisohn followed in his father's footsteps as a prominent businessman and philanthropist, and together with his wife Margaret Valentine Seligman (1895-1954), an accomplished advocate for education and patron of the arts in her own right, also amassed a considerable art collection. Works from the Lewisohn family collections are in the permanent collections of a number of New York museums, including the Brooklyn Museum, The Museum of Modern Art, and The Metropolitan Museum of Art.



The dining room of Mr. And Mrs. Sam Lewisohn, New York, as illustrated in *Town & Country*, June 15, 1930. Photograph by Sara Parsons.

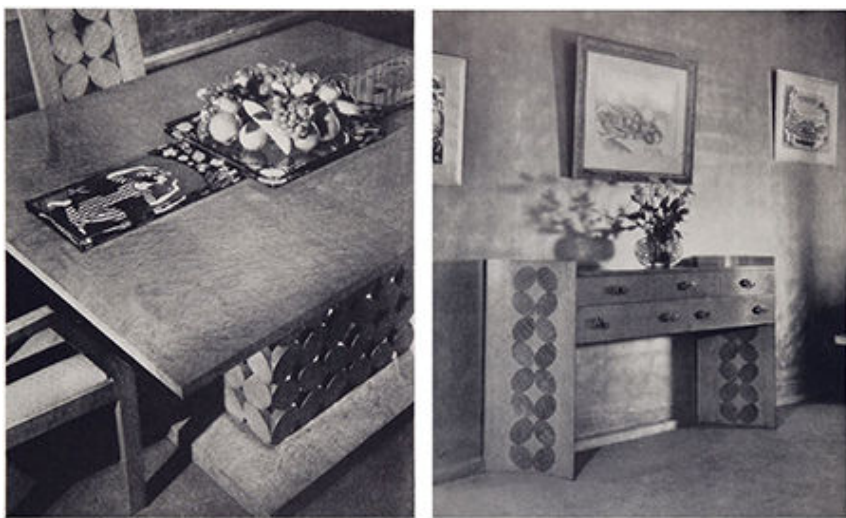
In 1915 Adolph Lewisohn commissioned C.P.H. Gilbert to renovate his 881 Fifth Avenue residence, and it was on a floor of this mansion that the young Sam and Margaret Lewisohn established their home. They enlisted Claggett Wilson to convert a former governess's room into a dining room that would draw inspiration from and complement their modern art collection. An article about the dining room by Wilson's friend and colleague Augusta Owen Patterson appeared in the June 15, 1930 issue of *Town and Country* and praised its thoughtful and modernist approach which provided an elegant backdrop to the Lewisohn's exceptional paintings and views of Central Park. An article about Claggett Wilson, probably published circa 1933 in the *Boston Evening Transcript*, quotes Henri Matisse remarking on the room: "It is perhaps the most ideal background for my paintings I

have yet seen.”

“It is perhaps the most ideal background for my paintings I have yet seen.” —Henri Matisse, remarking on the Lewisohn’s dining room

An Unlikely Collaborator

Wilson was a modernist American artist best known for his work documenting World War I, for which he was nominated for a Nobel Prize. His paintings are now in the collections of the Smithsonian American Art Museum and The Metropolitan Museum of Art. Like many artists in New York at this time, Wilson did not discriminate among mediums, and in addition to painting and illustrating, he also designed costumes and sets. The Lewisohn dining room has been falsely described as his only known residential commission, when in fact he also worked as an interior decorator, painting murals and selecting interior furnishings for clients such as the actors Alfred Lunt and Lynn Fontanne. The diversity of his projects suggests he may have designed other pieces of furniture in addition to those for the Lewisohn dining room, now the only known extant examples.



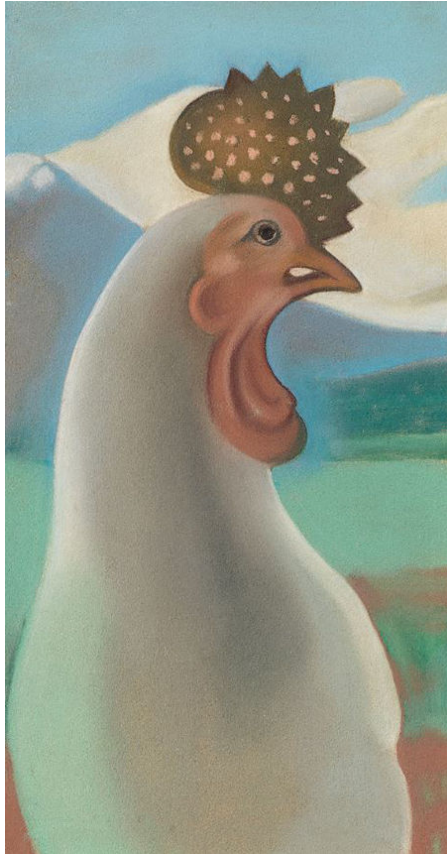
Detail of dining room table and chairs as well as the present console table, as illustrated in *Town & Country*, June 15, 1930. Photograph by Sara Parsons.

Wilson’s theatre design background was apparent in the iridescent walls (silver leaf applied with “transparent blue green lacquer”), the upper silvered geometric molding behind which uprights illuminated a yellow ceiling, and window niches containing large cactus plants framed by silver gauze curtains with appliques in blue, pink and green. A Paul Cézanne still life with fruit was literally and figuratively reflected in a fruit-filled, mirrored and lacquered glass *surtout de table*, also designed by Wilson. The whereabouts of this centerpiece as well as a set of chromium-plated and enameled candlesticks also by Wilson remain unknown.

Inspired by the American Southwest

Amidst this glamorous setting, the present dining room suite of sideboard, dining table, and chairs took center stage. Each displays a motif of interlocking cactus-inspired ovals, evocative of the *Opuntia* (paddle) cacti situated in the window niches. The motif is expressed in an openwork design on the chair backs and table base and as satinwood marquetry on the sideboard. The metal drawer pulls of the sideboard, which were also used as the door handles, are formed as overlaid ovals framed with the tiny points of cactus needles.

The stylized design of the cactus motif is reminiscent of Wiener Wertstätte designs of earlier decades, of which Wilson would have been familiar. However, the motif and color scheme also point in an entirely different direction: the Southwest, a region that had captured the imagination of American artists and their patrons during this period. A 1929 painting by Georgia O’Keeffe, *Porcelain Rooster*, originally belonging to Alfred Stieglitz, and later owned by Sam Lewisohn—and notably completed the same year as the dining room, which is also the year O’Keeffe began spending part of her year in the Southwest—reflects the blues, greens and silver accented by brown and pink of the Lewisohn dining room.



Georgia O'Keeffe, *Porcelain Rooster*, 1929, formerly owned by Mr. and Mrs. Sam Lewisohn. Artwork © 2023 Georgia O'Keeffe Museum/Artists Rights Society (ARS), New York.

In 1939 the contents of 881 Fifth Avenue were offered at auction by Parke-Bernet Galleries. The dining room was illustrated in a full-page photograph, and by this time it appears that the Cézanne had been replaced by a painting by Moise Kisling. The curtains were sold together with the furniture and the table's centerpiece was offered but went unsold. The original set of fourteen chairs, of which twelve are now on offer here, were described as having seats upholstered in "old rose velours." The furniture was acquired by William Henry Vanderbilt III and was then passed down to his daughter. One of the two chairs now separated from the set was included in the exhibition *The Jazz Age: American Style in the 1920s*, at the Cooper Hewitt, Smithsonian Design Museum and the Cleveland Museum of Art in 2017 and 2018.

Provenance

Samuel Adolph and Margaret Valentine Lewisohn, New York, circa 1930
 Parke-Bernet Galleries, Inc., New York, May 17, 1939, lot 426 (partial)
 William Henry Vanderbilt III
 Thence by descent
 Private collection, San Francisco, acquired from the above, 1970s
 Phillips, New York, "Design," December 17, 2019, lot 151
 Acquired from the above by the present owner

Literature

Augusta Owen Patterson, "The Decorative Arts," *Town & Country*, June 15, 1930, illustrated p. 68

Design

New York Auction / 8 June 2023 / 2pm EDT



PROPERTY FROM A MURIEL BRANDOLINI INTERIOR

64

Nils Fougstedt

Two nesting tables, model no. 423

circa 1927

Painted birch, engraved pewter.

Larger: 19 1/2 x 20 7/8 x 12 1/4 in. (49.5 x 53 x 31.1 cm)

Smaller: 18 1/8 x 18 1/2 x 10 3/8 in. (46 x 47 x 26.4 cm)

Manufactured by Svenskt Tenn, Stockholm, Sweden.

Estimate

\$6,000 — 8,000

[Go to Lot](#)



Provenance

Jackson Design, Stockholm

Acquired from the above by the present owner, 2018

Literature

Firma Svenskt Tenn, manufacturer's catalogue, Stockholm, 1931, p. 5

"Te- och kaffebordet," *Form*, 1932, p. 275

Design

New York Auction / 8 June 2023 / 2pm EDT



PROPERTY FROM A MURIEL BRANDOLINI INTERIOR

65

Daniel Cottier

Side chair

circa 1870

Painted wood, fabric upholstery.

30 1/4 x 18 x 18 1/2 in. (76.8 x 45.7 x 47 cm)

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Daniel Cottier

Provenance

Haslam and Whiteway, London, acquired 1990s

Ryan Brant, New York

H. Blairman and Sons, London, acquired 2010

Private collection, France, acquired from the above

Oscar Graf, Paris

Acquired from the above by the present owner, 2019

Literature

Petra ten-Doesschate Chu and Max Donnelly, *Daniel Cottier: Designer, Decorator, Dealer*, New Haven, 2022, p. 64 for a similar example

Design

New York Auction / 8 June 2023 / 2pm EDT



PROPERTY FROM AN EAST COAST COLLECTION

66

Tiffany Studios

Vase with lilies and buttercups

circa 1896

Intaglio and wheel-carved Favrite glass.

8 in. (20.3 cm) high

Likely engraved by Fredolin Kreischmann. Underside engraved X3005.

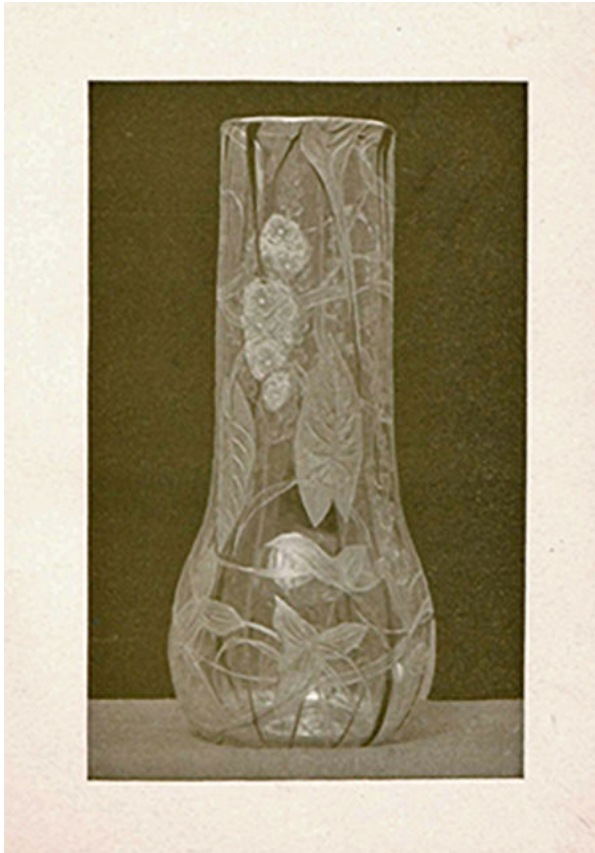
Estimate

\$12,000 — 18,000

[Go to Lot](#)



Louis Tiffany first set out to become a painter, but by the early 1890s he had proved himself a more highly skilled glassmaker than artist. Propelled by his love of nature and the expressive power of color, light and line in glass, Tiffany introduced fresh perspectives and radical techniques to decorative design throughout his decades-long career. While influenced by the exquisite blown glass vessels being produced at the turn of the century by leading firms such as Gallé and Daum Freres in Nancy, France, as well as Thomas Webb and Sons in Stourbridge, England, Tiffany forged his own creative path. The establishment of his own glasshouse in 1893 in Corona, Queens, New York allowed him the freedom to not only draw inspiration from old traditions of glassmaking and from his contemporaries in Europe, but to experiment with the material and manipulate it beyond its limits. There was simply no lack of originality in his work.



A similar vase, illustrated in *Tiffany Favrile Glass* (1899).

The 1890s are recognized as one of Tiffany's most innovative periods of glass design. Favrile vases were first exhibited in his Manhattan showroom in 1894 and were widely celebrated for their brilliant iridescence, bold colors, organic forms and technical imagination. The present vase is an early piece, created circa 1896. Forsaking a colorful iridescent surface for an expertly engraved clear body, this vase is an exuberant ode to historic influences that gives way to a peek into the future. Its exceptional craftsmanship leads one to believe that it was likely carved by Fredolin Kreischmann, an artisan who was considered not only Tiffany's most gifted engraver, but also one of the most skillful glass cutters of his time. Born in Bohemia in 1853, Fredolin immigrated to England as a young man, gained experience working with cameo glass while employed by Thomas Webb and Sons, and made his way to America where he was hired by Tiffany in 1893 and remained until his untimely death in 1898 at the age of 45. His obituary published in *The New York Sun* noted "Fredolin Kreischmann, who was considered the most expert engraver on glass in this country, died suddenly at Corona, L.I....His work can be found in the drawing rooms of Messrs. Gould, Havemeyer, Sage, Vanderbilt and a host of other connoisseurs of high-art glass throughout the country, as well as the Metropolitan Museum of Art, the South Kensington Museum in London, the Luxembourg of Paris, the Royal Museum of Berlin and many other institutions."

The most arresting feature of the vase on offer is the vitality created by the intricate and complex engraving. Every detail is fully articulated, and through precise intaglio and wheel-carving the vase reflects the beauty of meandering lilies and delicate buttercups in various stages of growth. The coined rim and charmingly engraved insect crawling on a petal further enliven the composition, while colors of amethyst and yellow are lightly padded onto the transparent glass to accentuate the willowy flower blossoms. Only Tiffany Studios could achieve such a superb visual feast.

Literature

Tiffany Favrile Glass, New York, 1899, n.p. for a similar example
 Katherine M. Huger, "Favrile Glass," *Keramic Studio*, May 1899, p. 10 for a similar example
 Martin Eidelberg, *Tiffany Favrile Glass and the Quest of Beauty*, New York, 2007, p. 51 for a similar example

Design

New York Auction / 8 June 2023 / 2pm EDT



PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

67

Émile Gallé

Lotus table lamp

circa 1900

Overlaid, acid-etched, internally streaked, and fire-
polished glass, patinated bronze.

18 in. (45.7 cm) high

Stem cameo signed *Gallé*.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Provenance

Macklowe Gallery Ltd., New York

Acquired from the above by the present owner, 2007

Literature

Janine Bloch-Derman, *L'Art du Verre en France, 1860-1914*, Lausanne, 1974, p. 91 for a similar example

Philippe Garner, *Émile Gallé*, New York, 1976, p. 149 for a similar example

Alastair Duncan and Georges de Bartha, *Gallé Lamps*, Suffolk, 2014, p. 19 for a similar example

Design

New York Auction / 8 June 2023 / 2pm EDT



PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

68

Eugène Gaillard

Set of five nesting tables

circa 1913

Maple, burl walnut-veneered wood.

Central table: 28 5/8 x 27 5/8 x 27 5/8 in. (72.7 x 70.2
x 70.2 cm)

Each nesting table: 27 1/8 x 17 1/2 x 11 1/2 in. (68.9 x
44.5 x 29.2 cm)

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

Impulsion B, Paris

Acquired from the above by the present owner, 2001

Literature

M. P. Verneuil, "Le Salon de la Société des Artistes Décorateurs en 1913," *Art et Décoration*, March 1913, p. 96

Alastair Duncan, *The Paris Salon 1895-1914, Volume III: Furniture*, Woodbridge, 1996, p. 217

Design

New York Auction / 8 June 2023 / 2pm EDT



PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

69

Daum Frères and Louis Majorelle

"Nénuphar" table lamp

circa 1903

Wheel-carved, overlaid, acid-etched and applied glass,
patinated bronze.

27 5/8 in. (70.2 cm) high

Shade engraved *DAUM/NANCY* and with the Cross of
Lorraine.

Estimate

\$120,000 — 180,000

[Go to Lot](#)



Defining the Art Nouveau: Majorelle and Daum's *Nénuphar* Table Lamp by Dr. Margaret J. Schmitz

During an age of rampant industrialization, the Art Nouveau's references to motifs plucked directly from nature offered respite to those concerned with modernity's encroachment on all aspects of life. The style was established in Belgium and France and peaked in popularity around 1900 when the Exposition Universelle in Paris disseminated it to a broader public. Its sinuous, flowing lines and whip-lash curves radically challenged conventional historicist tastes at the time. Like the Arts & Crafts Movement and Gothic Revival designers before them, followers of Art Nouveau embraced the idea of "total design": a notion that all decoration and aspects of a work must be in harmony with the space around it. Architecture, furniture, and lighting all seemed to burst with fertile vegetal forms, resulting in cohesive, lush interiors. Art Nouveau designers utilized a variety of media to achieve these alchemic effects and when they didn't have the appropriate expertise in house collaboration was the logical result. Louis Majorelle and Daum Frères's *Nénuphar* table lamp is both an archetype of the movement and also a consequence of the period's most celebrated design partnership.



The present model table lamp, as illustrated in the 1903 exhibition catalogue for the École de Nancy.

Around 1890, the French furniture designer Majorelle added a metalwork atelier to his factory. Initially, his bronze, copper, and wrought iron elements ornamented desks, chairs, beds, and tables, but soon the rise of electricity offered new opportunities for lighting. Majorelle realized the aesthetic potential of this technology and wisely began to collaborate with the renowned glass manufacturer Daum Frères around 1891. While Daum had several metalwork designers in close proximity to the firm's Nancy studio it was Majorelle's elegant, fecund forms and attention to detail that attracted the Maison. The two firms went on to co-design several objects that provided them with mutual creative satisfaction and commercial gain while categorically defining the Art Nouveau's aesthetic. There are no records indicating which of the two design houses created the

initial visualizations of their products. But it is evident that intense artistic and technical collaboration occurred as both firms worked to seamlessly integrate their respective materials and transmute them into ecological illusions of dynamic proportion.

Majorelle and Daum showed their first versions of the famed *Nénuphar* (Waterlily) lamp at the Salon des Artistes Français in 1902. The following year, samples of their table lamps were presented during the Exposition de l'École de Nancy at the Pavillon de Marsan. The present lot was completed around this time, likely in 1903, when the two firms had honed the form. The lamp's hollow patinated bronze "stem," within which an electrical wire is concealed, appears to sprout from the ground. Its base boasts a triad of frogs whose faces and attenuated joints are turned defiantly upward, coaxing the viewer's eye to ascend along the lamp's form toward a glass shade, which bulges sensuously out between three bronze leaves that cradle it. The entire design effectively metamorphoses industrial materials of metal and glass into a slender waterlily. The glass shade, expertly molded into the bulbous shape of a bloom, transitions from a rich green to translucent pinks. The illusion is made complete with the addition of delicate veining seen throughout its petals. Because Majorelle and Daum utilized opalescent shades on their lamps, much of the light emitting from them was rarely above a soft glow. Therefore, the *Nénuphar* lamp was primarily collected as an artistic object that provided ambient light. Indeed, these objects were made to chiefly illuminate themselves from within. The result is a soft tonal fantasy that presents an otherworldly version of nature perfected.

Other versions of this lamp were produced. This was in keeping with Majorelle and Daum's principles regarding industrial production in the service of providing art for all. However, each of the *Nénuphar* lamps are a unique testament to the pair's technical talent, versatility, and imagination. For instance, the bronze base found on a version at the Museum of Modern Art in New York is gilt and patinated while a version at the Musée d'Orsay is absent of the present work's charming amphibians. As evidenced by these other versions and the current table lamp offered for sale, each creation by Majorelle and Daum is not just a rare, but rather a singular reflection of their ingenuity.

Contemporary life is not so different from the Art Nouveau's historical context. Human beings are still routinely alienated from nature, which makes the present lot's effect evermore poignant. The lamp's emotional impact is that the exterior, natural world (largely excluded from the tight-knit urban fabric of our modern cities) is now brought inside. With its soothing hues of pink and green, as well as its attenuated floral silhouette, the *Nénuphar* table lamp provides a reprieve from the bustling noise of modernity's ceaseless thirst for industrial advancement—just as it did over a century ago.

Provenance

Private collection
Christie's, New York, "Important 20th Century Decorative Art & Design," June 5, 2007, lot 48
Acquired from the above by the present owner

Literature

Exposition de l'Alliance Provinciale des Industries d'Art. Ecole de Nancy: Catalogue Officiel Illustré, 1903, Paris, n.p.
Alastair Duncan, *Louis Majorelle: Master of Art Nouveau Design*, New York, 1991, pp. 139, 149, 215
Victor Arwas, *Art Nouveau: The French Aesthetic*, London, 2002, p. 292
Christophe Bardin, *Daum 1878-1939: Une Industrie d'Art Lorraine*, Metz, 2004, p. 303
Masterpieces of Art Nouveau Furniture: The Majorelle Catalogue ca. 1910, New York, 2002, pl. 92
Julius Hoffmann Jr., *The Modern Style, 1899-1905: Art Nouveau*, 2006, Bonn, pp. 197, 273
Roselyne Bouvier, *Majorelle: Un Art de Vivre Moderne*, Nancy, 2009, p. 143 for a similar example

Design

New York Auction / 8 June 2023 / 2pm EDT



PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

70

Georges de Feure

Pair of side chairs

circa 1900

Ash, fabric upholstery.

Each: 34 1/4 x 14 5/8 x 15 7/8 in. (87 x 37.1 x 40.3 cm)

Estimate

\$3,000 — 5,000

[Go to Lot](#)



"I like to think that M. de Feure's boudoir is one of the most perfect and exquisite examples of decorative art our times have produced...It really is the best piece in the Bing pavilion, and perhaps even the entire 1900 World's Fair." —Gabriel Mourey, 1900

Georges de Feure designed the present model of side chairs, as well as the chaise longue and armchair which are also included in the present sale (lots 79 and 81), for art dealer Siegfried Bing's *L'Art Nouveau* pavilion at the 1900 Exposition Universelle in Paris. For this project, Bing brought together three artists who now represent some of the best craftsmanship of the period: Eugene Gaillard, Edward Colonna, and Georges de Feure. Though these three designers each had their own unique styles within the art nouveau idiom, the pavilion as a whole was an art nouveau *gesamtkunstwerk*: a total work of art in which every detail was considered. The façade of the pavilion featured paintings depicting six allegorical figures who represented the various materials and disciplines on display: ironwork, jewelry, glass, pottery, leatherwork, sculpture, and architecture. The interior included a network of rooms that displayed these three designer's furniture pieces as well as other decorative objects that, together, presented a new, modern way for living. The designers worked with various workshops and craftspeople to execute their vision and Bing's workshops on the rue Chauchat created most of the furniture.



The dressing room of the L'Art Nouveau pavilion, which includes the present model pair of chairs and

chaise longue, 1900.

Eugene Gaillard, whose work is also included in the present sale (lot 68), furnished the main entrance hall, dining room, and one bedroom of the pavilion, and Edward Collona designed the drawing room. De Feure was tasked to design another bedroom, the dressing room, and the boudoir for the pavilion. Writers at the time particularly praised de Feure's contributions to the pavilion. In the *Revue des Arts Decoratifs*, Gabriel Mourey noted, "I like to think that M. de Feure's boudoir is one of the most perfect and exquisite examples of decorative art our times have produced...It really is the best piece in the Bing pavilion, and perhaps even the entire 1900 World's Fair." Gustave Soulier specifically pointed out de Feure's achievements in the periodical *Art et Decoration*, writing, "We can see that, in his boudoir and dressing room, M. de Feure has made every effort to create the most elegant and feminine interior possible, and one which clearly conforms to our native traditions."

Other works designed for Georges de Feure's dressing room in the Art Nouveau pavilion will be included in Phillips' upcoming *Design: Online* sale (July 26-August 2).

Provenance

Raymond Toupenet, Paris

Acquired from the above by the present owner, 2001

Literature

G.M. Jacques, "L'Intérieur Rénové," *L'Art Décoratif*, September 1900, pp. 222, 224

Philippe Jullian, *The Triumph of Art Nouveau: Paris Exhibition 1900*, New York, 1974, p. 119

Gabriel P. Weisberg, *Art Nouveau Bing: Paris Style 1900*, New York, 1986, pp. 188, 190

Ian Millman, *Georges de Feure: Maître du Symbolisme et de l'Art Nouveau*, Paris, 1992, p. 154

Ian Millman, *Georges de Feure, 1886-1943*, Amsterdam, 1993, pp. 21, 84

Alastair Duncan, *The Paris Salon 1895-1914, Volume III: Furniture*, Woodbridge, 1996, pp. 126-27

Design

New York Auction / 8 June 2023 / 2pm EDT



PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

71

Daum Frères and Louis Majorelle

"Magnolia" table lamp

circa 1904

Opalescent blown glass, patinated bronze.

23 5/8 x 8 1/2 x 6 1/2 in. (60 x 21.6 x 16.5 cm)

Shade engraved *DAUM/NANCY* and with Cross of
Lorraine, base incised *L. Majorelle/Nancy*.

Estimate

\$30,000 — 50,000

[Go to Lot](#)



Daum Frères and Louis Majorelle

Provenance

Macklowe Gallery Ltd., New York

Acquired from the above by the present owner, 2004

Literature

Janine Bloch-Derman, *L'Art du Verre en France, 1860-1914*, Lausanne, 1974, p. 138 for a similar example

Noël Daum, *Daum: Mastery of Glass*, Lausanne, 1980, p. 147

Alastair Duncan, *Louis Majorelle: Master of Art Nouveau Design*, New York, 1991, pp. 146, 215

Alastair Duncan, *The Paris Salon 1895-1914, Volume V: Objets d'Art & Metalware*, Woodbridge, 1999, p. 396

Masterpieces of Art Nouveau Furniture: The Majorelle Catalogue ca. 1910, New York, 2002, pl. 32

Julius Hoffmann Jr., *The Modern Style, 1899-1905: Art Nouveau*, 2006, Bonn, p. 221

Roselyne Bouvier, *Majorelle: Un Art de Vivre Modern*, Paris, 2009, p. 99

Design

New York Auction / 8 June 2023 / 2pm EDT



PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

72

Louis Majorelle

Pair of rare sellettes

circa 1900

Fruitwood, fruitwood-veneered wood.

Each: 45 1/4 x 13 1/2 x 13 in. (114.9 x 34.3 x 33 cm)

Estimate

\$6,000 — 8,000

[Go to Lot](#)



Provenance

Raymond Toupenet, Paris

Acquired from the above by the present owner, 2002

Literature

Alastair Duncan, *Louis Majorelle: Master of Art Nouveau Design*, New York, 1991, p. 31 for the occasional table version

Alastair Duncan, *The Paris Salon 1895-1914, Volume III: Furniture*, Woodbridge, 1996, p. 391 for the occasional table version

Design

New York Auction / 8 June 2023 / 2pm EDT



PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

73

Établissements Gallé

Flowering maple table lamp

circa 1920

Cameo acid-etched glass.

19 in. (48.3 cm) high

Base cameo signed *Gallé*.

Estimate

\$6,000 — 8,000

[Go to Lot](#)



Provenance

Georges Fasa, Paris

Acquired from the above by the present owner, 2000

Literature

Alastair Duncan and Georges de Bartha, *Gallé Lamps*, Suffolk, 2014, pp. 94-95, 97-99 for similar examples

Design

New York Auction / 8 June 2023 / 2pm EDT



PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

74

Émile Gallé

"Libellules" gueridon

circa 1900

Walnut, oak, burl oak, pearwood, and mahogany
marquetry-veneered wood

30 1/8 x 24 x 24 1/2 in. (76.5 x 61 x 62.2 cm)

Top signed *Gallé* in the marquetry.

Estimate

\$30,000 — 50,000

[Go to Lot](#)



Provenance

Macklowe Gallery, New York

Roberta and Bruce Brauston, Ohio, acquired from the above, 1981

Macklowe Gallery Ltd., New York, acquired from the above

Acquired from the above by the present owner, 2006

Literature

Bernd Hakenjos and Sigrid Barten, *Émile Gallé: Keramik, Glas und Möbel des Art Nouveau*, Zürich, 1980, p. 98

Tim Newark, *The Art of Émile Gallé*, London, 1989, p. 28

Alastair Duncan, *The Paris Salon 1895-1914, Volume III: Furniture*, Woodbridge, 1996, p. 225

Design

New York Auction / 8 June 2023 / 2pm EDT



PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

75

Émile Gallé

Table lamp

circa 1900

Cased and acid-etched glass, patinated bronze.

20 1/4 x 12 3/8 x 10 1/2 in. (51.4 x 31.4 x 26.7 cm)

Shade engraved *Gallé*.

Estimate

\$6,000 — 8,000

[Go to Lot](#)



Provenance

Macklowe Gallery Ltd., New York

Acquired from the above by the present owner, 2006

Literature

Alastair Duncan and Georges de Bartha, *Gallé Lamps*, Suffolk, 2014, pp. 35, 65 for similar examples

Design

New York Auction / 8 June 2023 / 2pm EDT



PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

76

Louis Majorelle

Gueridon

circa 1902

Fruitwood, fruitwood-veneered wood.

30 1/4 x 25 1/2 x 25 1/2 in. (76.8 x 64.8 x 64.8 cm)

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Provenance

Raymond Toupenet, Paris

Acquired from the above by the present owner, 2002

Literature

Alastair Duncan, *Louis Majorelle: Master of Art Nouveau Design*, New York, 1991, p. 31

Alastair Duncan, *The Paris Salon 1895-1914, Volume III: Furniture*, Woodbridge, 1996, p. 391

Design

New York Auction / 8 June 2023 / 2pm EDT



PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

77

Émile Gallé

"Ombelle" table lamp

circa 1903

Overlaid, acid-etched and wheel-polished glass,
patinated wrought iron.

31 in. (78.7 cm) high

Shade cameo signed *Gallé*.

Estimate

\$25,000 — 35,000

[Go to Lot](#)



Provenance

Raymond Toupenet, Paris

Acquired from the above by the present owner, 2002

Literature

Armand Guérinet, ed., *Exposition Lorraine: L'École de Nancy au Musée de l'Union Centrale des Arts Décoratifs*, Paris, 1903, pl. 4 for a similar example

Philippe Garner, *Émile Gallé*, London, 1976, p. 48 for a similar example

Alastair Duncan, *The Paris Salon 1895-1914, Volume IV: Ceramics & Glass*, Woodbridge, 1998, p. 222 for a similar example

Victor Arwas, *Art Nouveau: The French Aesthetic*, London, 2002, p. 285 for a similar example

Alastair Duncan and Georges de Bartha, *Gallé Lamps*, Suffolk, 2014, pp. 28-29, 70-71 for similar examples

Design

New York Auction / 8 June 2023 / 2pm EDT



PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

78 Σ

Louis Majorelle

"La Cascade" cabinet

circa 1899

East Indian rosewood, Macassar ebony, walnut, olive
wood, mahogany, oak, lacewood, and mother of pearl
marquetry-veneered wood, fabric.

66 x 31 1/2 x 15 3/4 in. (167.6 x 80 x 40 cm)

Estimate

\$60,000 — 80,000

[Go to Lot](#)



Provenance

Macklowe Gallery Ltd., New York

Acquired from the above by the present owner, 2004

Literature

"Salon de 1899," *L'Art Décoratif*, June 1899, p. 119

René Dulong, "La Sculpture Décorative aux Salons," *Art et Décoration*, August 1899, p. 44

Roberta Waddell, ed., *The Art Nouveau Style*, New York, 1977, p. 200

Alastair Duncan, *Louis Majorelle: Master of Art Nouveau Design*, New York, 1991, p. 31

Alastair Duncan, *The Paris Salon 1895-1914, Volume III: Furniture*, Woodbridge, 1996, p. 395

Julius Hoffmann Jr., *The Modern Style, 1899-1905: Art Nouveau*, 2006, Bonn, p. 40

Design

New York Auction / 8 June 2023 / 2pm EDT



PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

79

Georges de Feure

Chaise longue

circa 1900

Ash, fabric upholstery.

30 3/4 x 28 1/2 x 76 1/4 in. (78.1 x 72.4 x 193.7 cm)

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Provenance

Raymond Toupenet, Paris

Acquired from the above by the present owner, 2001

Literature

G.M. Jacques, "L'Intérieur Rénové," *L'Art Décoratif*, September 1900, p. 222

Gustave Soulier, "Les Sièges," *Art et Décoration*, November 1901, p. 20

Philippe Jullian, *The Triumph of Art Nouveau: Paris Exhibition 1900*, New York, 1974, p. 119

Roberta Waddell, ed., *The Art Nouveau Style*, New York, 1977, p. 231

Gabriel P. Weisberg, *Art Nouveau Bing: Paris Style 1900*, New York, 1986, p. 188

Ian Millman, *Georges de Feure: Maître du Symbolisme et de l'Art Nouveau*, Paris, 1992, p. 154

Ian Millman, *Georges de Feure, 1986-1943*, Amsterdam, 1993, p. 21

Alastair Duncan, *The Paris Salon 1895-1914, Volume III: Furniture*, Woodbridge, 1996, p. 126

Design

New York Auction / 8 June 2023 / 2pm EDT



PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

80

Daum Frères and Maurice Bouval

"Chardon" table lamp

circa 1903

Acid-etched glass, patinated bronze.

20 3/4 in. (52.7 cm) high

Base incised *M. BOUVAL*.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Provenance

Macklowe Gallery, New York

Acquired from the above by the present owner, 2006

Literature

Armand Guérinet, ed., *L'Art Décoratif aux Expositions des Beaux-Arts*, Paris, 1903, pl. 197

Alastair Duncan, *Art Nouveau and Art Deco Lighting*, London, 1978, p. 133

Alastair Duncan, *The Paris Salon 1895-1914, Volume V: Objets d'Art & Metalware*, Woodbridge, 1999, p. 127

Design

New York Auction / 8 June 2023 / 2pm EDT



PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

81

Georges de Feure

Armchair

circa 1900

Ash, fabric upholstery.

32 1/2 x 24 x 21 1/3 in. (82.6 x 61 x 54.2 cm)

Estimate

\$2,000 — 3,000

[Go to Lot](#)



Provenance

Raymond Toupenet, Paris

Acquired from the above by the present owner, 2001

Literature

G.M. Jacques, "L'Intérieur Rénové," *L'Art Décoratif*, September 1900, p. 223

Gustave Soulier, "Les Sièges," *Art et Décoration*, November 1901, p. 20

Alastair Duncan, *The Paris Salon 1895-1914, Volume III: Furniture*, Woodbridge, 1996, p. 125

Gabriel P. Weisberg, *Art Nouveau Bing: Paris Style 1900*, New York, 1896, p. 189

Design

New York Auction / 8 June 2023 / 2pm EDT



82

Gilbert Poillerat

Firescreen

circa 1929

Wrought iron.

35 3/8 x 29 1/8 x 9 3/4 in. (89.9 x 74 x 24.8 cm)

Produced by Établissements Baudet, Donon et
Roussel, Paris.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Literature

Léon Deshairs, "Le mobilier et les arts décoratifs au Salon d'Automne", *Art et Décoration*,
December 1929, p. 177

Gaston Varenne, "Les ensembles mobiliers au Salon d'Automne", *L'Amour de l'Art*, January 1930, p.
69

François Baudot, *Gilbert Poillerat: Maître Ferronnier*, Paris, 1998, p. 72

Design

New York Auction / 8 June 2023 / 2pm EDT



PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

83

Albert Cheuret

"Heron" console table

circa 1925

Patinated bronze, marble.

38 5/8 x 52 3/4 x 17 3/4 in. (98.1 x 134 x 45.1 cm)

The wing of one bird incised *Albert Cheuret*.

Estimate

\$120,000 — 180,000

[Go to Lot](#)



Provenance

Raymond Toupenet, Paris

Acquired from the above by the present owner, 2007

Literature

René Chavance, "À travers deux Expositions," *Les Échos des Industries d'Art*, July 1926, p. 8

Alastair Duncan, *Art Deco Complete*, New York, 2009, p. 15

Design

New York Auction / 8 June 2023 / 2pm EDT



PROPERTY FROM A MURIEL BRANDOLINI INTERIOR

84

Simonet Frères

Ceiling light

circa 1925

Nickel-plated bronze, glass.

36 1/2 in. (92.7 cm) drop

Estimate

\$15,000 — 20,000

[Go to Lot](#)



Provenance

Galerie Marilhac, Paris

Acquired from the above by the present owner, 2017

Literature

Mobilier et Décoration d'Intérieur, February 1925, p. 39 for an advertisement

Guillaume Janneau, *Le Luminaire*, Paris, 1992, p. 117

Design

New York Auction / 8 June 2023 / 2pm EDT



PROPERTY FROM A MURIEL BRANDOLINI INTERIOR

85

Louis Cane

Pair of "David" table lamps

2014

Patinated bronze, sandblasted glass.

Each: 14 1/2 in. (36.8 cm) high

Base of each impressed *Cane* and 1 / 2 and 2 / 2, respectively, and each further impressed 2014 and *Atelier/XIV/Paris*, partially obscured.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Provenance

Acquired directly from the designer by the present owner, 2014

Design

New York Auction / 8 June 2023 / 2pm EDT



PROPERTY OF A PRIVATE COLLECTOR

86

Attributed to André Arbus

Carpet

1940s

Wool.

126 1/2 x 123 1/2 in. (321.3 x 313.7 cm)

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Attributed to André Arbus

Provenance

Barry Friedman, Ltd., New York

Acquired from the above by the present owner, 2009

Design

New York Auction / 8 June 2023 / 2pm EDT



PROPERTY FROM A MURIEL BRANDOLINI INTERIOR

87

Hervé van der Straeten

Pair of "Pirouette" wall lights

2014

Patinated bronze, alabaster.

Each: 19 x 19 1/4 x 10 in. (48.3 x 48.9 x 25.4 cm)

The side of each bronze mount impressed with the artist's monogram and the reverse of each incised 10/2014 and D1 and G1, respectively.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Provenance

Acquired directly from the designer by the present owner, 2015

Design

New York Auction / 8 June 2023 / 2pm EDT



PROPERTY FROM A PRIVATE INTERNATIONAL
COLLECTION

88

Attributed to André Arbus

Console table

1930s

Glass, brass, painted wood.

25 1/4 x 75 x 18 in. (64.1 x 190.5 x 45.7 cm)

Estimate

\$25,000 — 35,000

[Go to Lot](#)



55 rue de Babylone, located in the center of Paris' fashionable 7th arrondissement, is perhaps best known as the former address of fashion designer Yves Saint Laurent and his partner Pierre Bergé. Before the couple moved in, the apartment belonged to Marie Cuttoli, the august designer widely recognized for reviving the Aubusson tapestry industry in the 1930s and for supporting modern artists such as Fernand Léger, Joan Miró, and Pablo Picasso.



Marie Cuttoli standing in front of a Fernand Léger tapestry, 1926. © Thérèse Bonney/BHVP/The Bancroft Library, University of California, Berkeley.

The present console table originally belonged to Cuttoli and was installed in her rue de Babylone apartment. In 1947, *Art Present* magazine published a photograph showing this table flanked by two Cubist paintings. Though the designer of the table remains unknown, the sleek glass panes and brass details reflect the modernist sensibilities of avant-garde designers working in France during the 1930s. Michel Guy, former Minister of Culture in France, later acquired the table.

Provenance

Marie Cuttoli, Paris

Michel Guy, Paris

Christie's, Paris, "Arts Décoratifs du XXe siècle et Design," November 25, 2013, lot 23

Private collection, France, acquired from the above

Christie's, Paris, "Design," November 14, 2018, lot 30

Acquired from the above by the present owner

Literature

Art Present, Paris, 1947, p. 41

Design

New York Auction / 8 June 2023 / 2pm EDT



PROPERTY FROM A MURIEL BRANDOLINI INTERIOR

89

Claire Cormier-Fauvel

Ceiling light

circa 2014

Patinated bronze, glass, glass beads, quartz, steel,
painted metal.

33 in. (83.8 cm) drop, 41 in. (104.1 cm) diameter

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Provenance

Acquired directly from the designer by the present owner, 2014

Design

New York Auction / 8 June 2023 / 2pm EDT



PROPERTY FROM A MURIEL BRANDOLINI INTERIOR

90

Marc du Plantier

Table lamp

1930s

Glass, nickel-plated metal, fabric shade.

23 in. (58.4 cm) high

Estimate

\$6,000 — 8,000

[Go to Lot](#)



Provenance

Galerie Anne-Sophie Duval, Paris

Acquired from the above by the present owner, 2015

Literature

Yves Badetz, *Marc du Plantier*, Paris, 2010, pp. 60, 102

Design

New York Auction / 8 June 2023 / 2pm EDT



PROPERTY OF A PRIVATE COLLECTOR, NEW YORK

91

Max Lamb

Chair, from the "Delaware Bluestone II" series

2009

Bluestone.

32 3/4 x 16 1/2 x 25 1/2 in. (83.2 x 41.9 x 64.8 cm)

Underside incised *ML/09*.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Provenance

Johnson Trading Gallery, New York
Acquired from the above by the present owner

Literature

Johnson Trading Gallery, *Max Lamb: Delaware Bluestone Project*, New York, 2008, pp. 28-30 for a similar example

Design

New York Auction / 8 June 2023 / 2pm EDT



92

Scott Burton

"Semi-Circle Table"

designed 1988, produced 2006

Stainless steel.

28 1/4 x 54 3/4 x 22 3/8 in. (71.8 x 139.1 x 56.8 cm)

Number 3 from the edition of 5.

Estimate

\$15,000 — 20,000

[Go to Lot](#)



Provenance

Acquired from the artist's estate by the present owner

Literature

Jiri Svestka, ed., *Scott Burton*, Düsseldorf, 1989, pp. 24-25, 96

Design

New York Auction / 8 June 2023 / 2pm EDT



PROPERTY FROM A PRIVATE COLLECTION

93

Scott Burton

"Two-Cube Table"

designed 1985, executed 1986

Verde Ubatuba granite, Sierra Chica granite.

28 1/4 x 23 1/8 x 23 1/8 in. (71.8 x 58.7 x 58.7 cm)

Prototype from the edition of 10 plus 1 prototype.

Estimate

\$18,000 — 24,000

[Go to Lot](#)

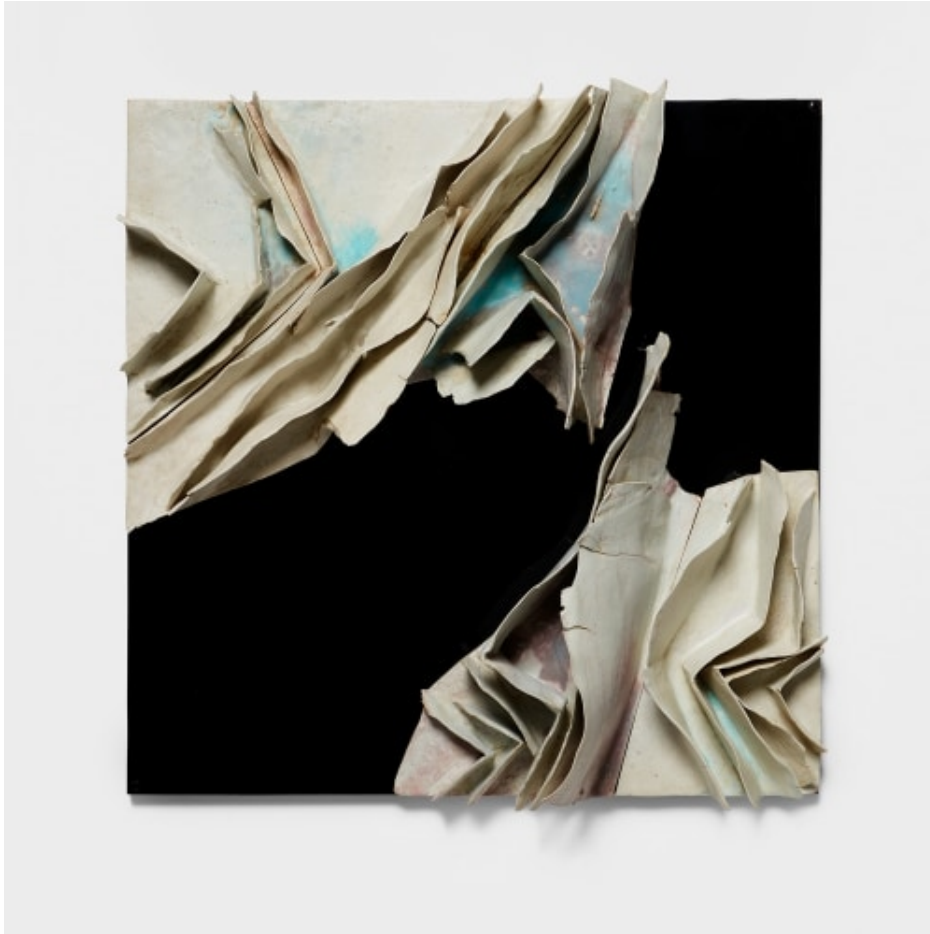


Provenance

Acquired directly from the artist by the present owner, 1986

Literature

Brenda Richardson, *Scott Burton*, exh. cat., Baltimore Museum of Art, 1986, p. 49



94

Ruth Duckworth

Wall-mounted sculpture

circa 1979

Glazed porcelain, acrylic, painted plywood.

34 1/2 x 34 1/2 x 8 in. (87.6 x 87.6 x 20.3 cm)

Estimate

\$15,000 — 20,000

[Go to Lot](#)



Ruth Duckworth

Provenance

Alice Westphal, Evanston, Illinois

Heritage Auctions, Dallas, "Design Signature Auction," April 27, 2021, lot 67051

Acquired from the above by the present owner

Literature

Ruth Duckworth and Alice Westphal, *Ruth Duckworth*, Evanston, 1977, n.p. for similar examples

Alice Westphal, "The Ceramics of Ruth Duckworth," *Craft Horizons*, August 1977, p. 51 for a similar example

Alice Westphal, *The Ceramic Murals of Ruth Duckworth: A Fifteen Year Review*, Chicago, 1984, pp. 5, 7 for a discussion of the present sculpture

Jo Lauria and Tony Birks, *Ruth Duckworth: Modernist Sculptor*, exh. cat., Museum of Arts & Design, New York, 2004, p. 55 for a similar example

Design

New York Auction / 8 June 2023 / 2pm EDT



PROPERTY FROM A MURIEL BRANDOLINI INTERIOR

95

Martin Szekely

Two-part "F.D.G." console table

2006

Woven stainless steel, Vinalmont limestone.

Each: 34 x 23 5/8 x 19 3/8 in. (86.4 x 60 x 49.2 cm)

Estimate

\$25,000 — 35,000

[Go to Lot](#)



Provenance

Galerie kreò, Paris

Acquired from the above by the present owner, 2014

Literature

Martin Szekely, ed., *Martin Szekely*, Zurich, 2010, pp. 208-11 for similar examples

Design

New York Auction / 8 June 2023 / 2pm EDT



96

Scott Burton

"Low Piece"

designed 1985, executed 1988

Carnatic Flame granite.

17 x 48 x 18 in. (43.2 x 121.9 x 45.7 cm)

Number 4 from the edition of 10.

Estimate

\$15,000 — 20,000

[Go to Lot](#)



Provenance

Acquired directly from the artist by the present owner, 1988

Literature

Brenda Richardson, *Scott Burton*, exh. cat., Baltimore Museum of Art, 1986, p. 73

Design

New York Auction / 8 June 2023 / 2pm EDT



97

Zaha Hadid

"Gyre" lounge chair, from the "Seamless" series

2006

Polyester resin, polyurethane lacquer.

25 1/4 x 94 x 72 in. (64.1 x 238.8 x 182.9 cm)

Produced by Established & Sons, London. Number 6 from the edition of 12. Underside with two brass roundels impressed

Designed by/Zaha Hadid/ Seamless/2006/Gyre 6 /12 and Established/& Sons/ British Made.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Provenance

Phillips de Pury & Company, New York

Acquired from the above

Wright, Chicago, "Important Design," May 18, 2008, lot 206

Acquired from the above by the present owner

Literature

Zaha Hadid: Seamless, exh. cat., Phillips de Pury & Company, New York, 2006, n.p.

The Metropolitan Museum of Art Bulletin, New York, Fall 2008, p. 55

Design

New York Auction / 8 June 2023 / 2pm EDT



98

Gaetano Pesce

Set of four "543 Broadway" chairs

circa 1992

Resin, stainless steel, rubber.

Each: 29 3/8 x 22 1/4 x 16 1/2 in. (74.6 x 56.5 x 41.9 cm)

Manufactured by Bernini, Milan, Italy. Underside of each impressed *DES GAETANO PESCE BERNINI S.P.A. ITALY.*

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Provenance

Moss, New York

Private collection, acquired from the above, 1990s

Acquired from the above by the present owner

Literature

"Pesce e le sue genialità," *Domus*, no. 751, July 1993, n.p.

Design

New York Auction / 8 June 2023 / 2pm EDT



PROPERTY FROM A DISTINGUISHED COLLECTION,
CHICAGO

99

Mattia Bonetti

"Miami" coffee table

2010

Nickel-plated bronze, glass.

14 in. (35.6 cm) high, 54 in. (137.2 cm) diameter

Number 3 from the edition of 8 plus 2 artist's proofs
and 2 prototypes. Underside impressed *MB, PKG,*
2010, and *3 / 8.*

Estimate

\$25,000 — 35,000

[Go to Lot](#)



Provenance

Duke & Duke, Los Angeles

Acquired from the above by the present owner, 2012

Literature

Jacqueline du Pasquier and Jean-Jacques Wattel, *Mattia Bonetti, Volume 1*, Paris, 2015, p. 227

Design

New York Auction / 8 June 2023 / 2pm EDT



100

Marcel Wanders

Rare "Henna" side table

2000

Etched stainless steel.

15 x 19 3/8 x 17 3/4 in. (38.1 x 49.2 x 45.1 cm)

Manufactured by Cappellini S.p.A., Arosio, Italy. One leg etched *cappellini*.

Estimate

\$6,000 — 8,000

[Go to Lot](#)



Provenance

Private collection, United States

Sotheby's, New York, "Important 20th Century Design," December 15, 2006, lot 13

Acquired from the above by the present owner

Literature

Robert Thiemann, "Spinner of Tales," *Frame*, November 2000, p. 44

Mel Byars, *Design in Steel*, London, 2003, pp. 150-51

Design

New York Auction / 8 June 2023 / 2pm EDT



PROPERTY FROM A MANHATTAN COLLECTION

101

Studio Wieki Somers

"Jin (Compassion)" floor lamp, from the "Mitate" collection

2013

Nuno fabric, fiberglass, steel, aluminum, cord, tulip wood, feather, plastic fishing lure.

86 in. (218.4 cm) high

Produced by Galerie kreo, Paris. Number 4 from the edition of 6 plus 2 artist's proofs and 1 prototype.

Underside with metal plaque printed *"Jin", 2013/N° 4 / 6/Edition Galerie kreo* and with the artist's facsimile signature.

Estimate

\$15,000 — 20,000

[Go to Lot](#)



101

Studio Wieki Somers

Provenance

Galerie kreò, Paris

Acquired from the above by the present owner, 2013

Design

New York Auction / 8 June 2023 / 2pm EDT



PROPERTY FROM A PRIVATE COLLECTION,
PHILADELPHIA

102

Bodil Manz

"Oval Form with Yellow, Black, Blue, Japanese Red and Green"

2002

Slipcast and transfer-printed porcelain.

8 5/8 x 15 1/8 x 10 1/2 in. (21.9 x 38.4 x 26.7 cm)

Underside painted *BODIL MANZ* and with artist's mark.

Estimate

\$2,000 — 3,000

[Go to Lot](#)



Provenance

Garth Clark Gallery, New York

Acquired from the above by the present owner, 2003

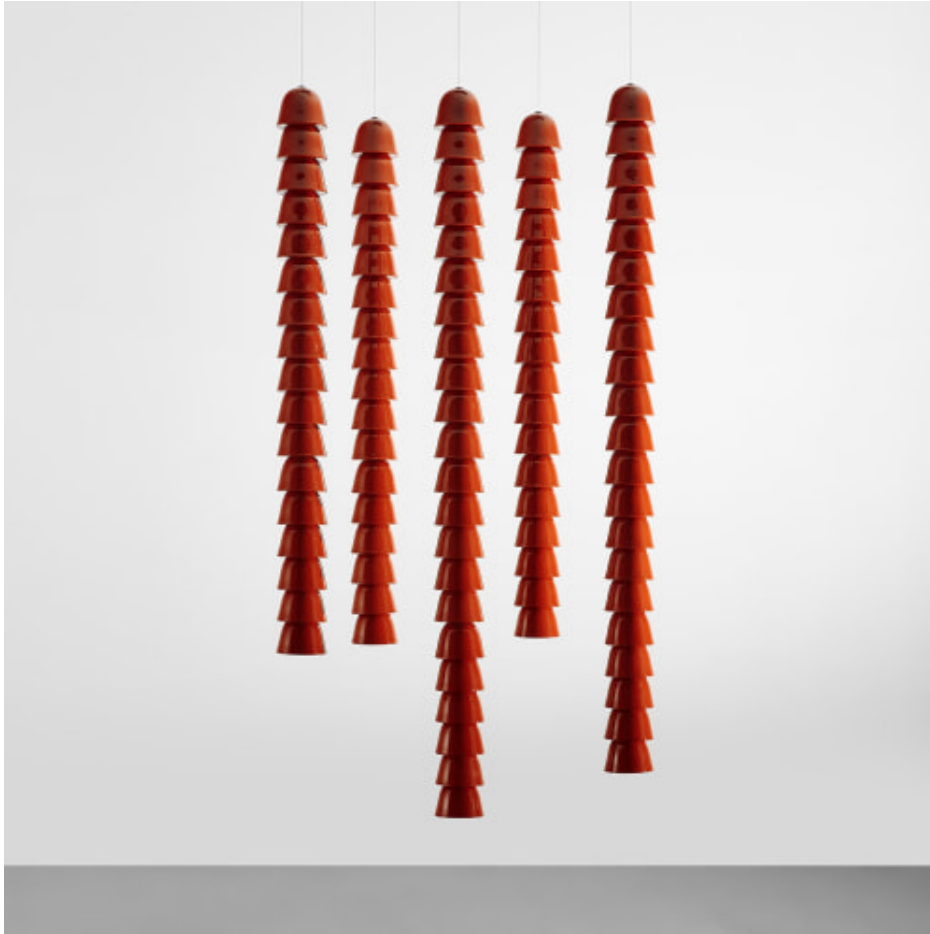
Literature

Deborah Krasner, "Clay in Danish Hands," *American Craft*, August/September 2003, illustrated p.

52

Design

New York Auction / 8 June 2023 / 2pm EDT



PROPERTY FROM A MANHATTAN COLLECTION

103

Ronan and Erwan Bouroullec

"Chaînes Ceramic Multiple"

2016

Glazed ceramic.

Longest: 124 x 6 3/4 x 6 3/4 in. (315 x 17.1 x 17.1 cm)

Produced by Galerie kreo, Paris. Prototype 1 from the edition of 8 plus 2 artist's proofs and 2 prototypes. An internal element of each chain impressed *ERB - 2016 - Chaînes Ceramic Multiple - proto 1/Galerie kreo* and each further impressed *1/5, 2/5, 3/5, 4/5, and 5/5*, respectively.

Estimate

\$70,000 — 90,000

[Go to Lot](#)



Provenance

Galerie kreò, Paris

Acquired from the above by the present owner, 2017

Literature

Galerie Kreo, *Ronan & Erwan Bouroullec: Chaînes*, Paris, 2016, pp. 16-19

Design

New York Auction / 8 June 2023 / 2pm EDT



PROPERTY FROM AN IMPORTANT EUROPEAN
COLLECTION

104

Jeroen Verhoeven

"Cinderella" table

2004

CNC-cut birch plywood.

31 3/4 x 52 1/2 x 39 7/8 in. (80.6 x 133.4 x 101.3 cm)

Produced by Demakersvan, Rotterdam, Netherlands.

Number 8 from the edition of 20 plus 4 artist's proofs
and 1 prototype.

Estimate

\$60,000 — 80,000

[Go to Lot](#)



*"[The Cinderella table is] about attention to detail and the possibility to make something unique with a machine that is normally used for mass production."
—Jeroen Verhoeven*

Now one of the most coveted and collected designers of the twenty-first century, Jeroen Verhoeven became an overnight success with the production of the present model table, which he initially began as a student at the Design Academy, Eindhoven. Just as the Cinderella fairytale is a story of transformation, the table transforms based on the viewer's perspective from different vantage points. To construct the table, Verhoeven began by drawing the silhouettes of a baroque table and a bombé chest, both furniture forms from the seventeenth and eighteenth centuries that he studied in the Stedelijk Museum in Amsterdam. He then used computer software to merge the silhouettes into one three-dimensional form. By combining these two forms, Verhoeven simultaneously injected himself into a centuries-long history of exquisite artistry and craftsmanship while also heralding a new vision for the future of design.



Jeroen Verhoeven in his studio with the present model table.

Verhoeven's interest in history is complicated by his use of plywood. Verhoeven employed the same attention to detail and craftsmanship in his use of this industrial material as an eighteenth-century cabinetmaker. The table consists of 741 layers of plywood that have been machine-cut and meticulously glued together and finished by hand. Discussing the table, the designer has said, "it's about attention to detail and the possibility to make something unique with a machine that is normally used for mass production." The *Cinderella* table's construction, materials, and form are not the only elements that are about transformation. With this table, Verhoeven presciently transformed contemporary notions of design's potential and ushered in a new period of contemporary design. Recognized by institutions internationally, the *Cinderella* table belongs to the permanent collection of museums such as the Museum of Modern Art, New York, the Victoria and Albert Museum, London, and the Centre Pompidou, Paris.

Provenance

Friedman Benda, New York

Acquired from the above by the present owner, 2007

Literature

Sarah D. Coffin, et al., eds., *Rococo: The Continuing Curve, 1730-2008*, exh. cat., Cooper Hewitt, National Design Museum, New York, 2008, p. 237

Gareth Williams, ed., *Telling Tales: Fantasy and Fear in Contemporary Design*, exh. cat., Victoria & Albert Museum, London, 2009, p. 73

Jeroen Verhoeven: Lectori Salutem, London, 2013, p. 12

Design

New York Auction / 8 June 2023 / 2pm EDT



PROPERTY FROM A PRIVATE COLLECTION,
PHILADELPHIA

105

Geert Lap

Vase and bowl

1989 and 1990

Glazed stoneware.

Vase: 16 1/4 in. (41.3 cm) high

Bowl: 4 in. (10.2 cm) high, 10 1/4 in. (26 cm) diameter

Underside of vase incised *LAP/1990* and underside of
bowl incised *LAP/1989*.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Provenance

Garth Clark Gallery, New York

Acquired from the above by the present owner, 1990

Literature

Cigalle Hanaor, ed., *Breaking the Mould: New Approaches to Ceramics*, London, 2007, p. 15 for similar examples

Design

New York Auction / 8 June 2023 / 2pm EDT



106

Studio Job

Floor lamp, from the "Robber Baron" series

designed 2006, produced 2007

Polished and patinated bronze, glass.

63 in. (160 cm) high

Produced by Studio Job, the Netherlands for Moss, New York. Number 2 from the edition of 5. Base impressed *JOB 07 02 / 05*.

Estimate

\$50,000 — 70,000

[Go to Lot](#)



Provenance

Moss, New York

Private collection, United States, acquired from the above, 2007

Phillips, New York, "Design," July 29, 2020, lot 54

Acquired from the above by the present owner

Literature

Mark Wilson and Sue-an van der Zijpp, *Studio Job & the Groninger Museum*, exh. cat., Groninger Museum, Groningen, the Netherlands, 2011, pp. 38, 43, 75

Design

New York Auction / 8 June 2023 / 2pm EDT



107

Studio Job

"Pharmacy" table lamp

2017

Polished, patinated, gilt, and painted bronze.

27 in. (68.6 cm) high, fully extended

Produced by Studio Job, the Netherlands. Number 1 from the edition of 8 plus 2 artist's proofs and 1 prototype. Base impressed *JOB 17 1 / 8 CWG*.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



107

Studio Job

Provenance

Acquired from the artist by the present owner

Design

New York Auction / 8 June 2023 / 2pm EDT



PROPERTY FROM A PRIVATE INTERNATIONAL
COLLECTION

108

Jonas Bohlin

"Concrete" armchair

designed 1980, produced circa 1990

Painted wood, painted steel.

35 1/2 x 19 1/4 x 20 3/4 in. (90.2 x 48.9 x 52.7 cm)

Produced by Källemo, Värnamo, Sweden. Underside
impressed *KÄLLEMO/VARNAMO SWEDEN*.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Jonas Bohlin is recognized as one of the preeminent Swedish architects and designers of his generation. Upon graduating in 1981 from Konstfack, the National College of Arts, Craft, and Design, in Stockholm, Bohlin found notoriety almost instantly. For his graduation show, Bohlin presented the *Concrete* armchair, a work consisting solely of two slabs of concrete and a tubular iron frame, of which approximately 100 examples were made. The chair, which was shortly thereafter exhibited at Möbelmässan in Stockholm, sparked a fervent debate in the Swedish design community. An emblem of post-modernism and counterpoint to the warm materials and subtle curves of Scandinavian design up to that point, the *Concrete* armchair marked a departure. In 1983, Bohlin received the award for “Excellent Swedish Design” given by the Swedish Society of Crafts and Design. The chair went into production with the furniture manufacturer Källemo and quickly became a collector’s item for its instantly recognizable, stark silhouette and its place in Swedish design history. Over the past four decades, Källemo has produced the chair in a variety of mediums—including the original concrete form, a version in iron, and a version made of painted wood and steel. The present chair is an early example of this last version, as indicated by the impressed mark on the underside of the chair, which has been in continual production since the late 1980s.

Provenance

Lief Gallery, Los Angeles

Acquired from the above by the present owner, 2021

Literature

Penny Sparke, "Scandinavia: Not Yet Out of the Wood," *Design*, August 1982, p. 38

Ulf Beckman, *Jonas Bohlin*, Stockholm, 1993, p.7

Design

New York Auction / 8 June 2023 / 2pm EDT



PROPERTY FROM A NEW ENGLAND COLLECTION

109

Marcel Wanders

"Bon Bon Gold" chair, from the "Personal Editions" series

2010

Crocheted rope coated with epoxy resin and gold.

21 3/4 x 41 x 41 in. (55.2 x 104.1 x 104.1 cm)

Artist's proof 1 from the edition of 20 plus 4 artist's proofs. Base with metal label inscribed with designer's signature and *AP 1*.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Provenance

Tajan, Paris, "Art for Ukraine," April 21, 2022, lot 39

Acquired from the above by the present owner