

Design

New York Auction / 7 December 2022 / 2pm EST

Sale Interest: 91 Lots



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PHILLIPS

Design

New York Auction / 7 December 2022 / 2pm EST

Sale Interest: 91 Lots

Auction & Viewing Location

7 December 2022 11am EST
432 Park Avenue, New York, NY, 10022

Design Department

DesignNewYork@phillips.com
212-940-1268

Sale Designation

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Design

New York Auction / 7 December 2022 / 2pm EST

Sale Interest: 91 Lots



1
Max Ingrand
Ceiling light
Estimate \$15,000 — 20,000



2
Gino Sarfatti
Floor lamp, model no. 1034
Estimate \$15,000 — 20,000



3
André Bloc
"Boomerang" desk, designed for...
Estimate \$30,000 — 50,000



4
Fritz Hansen
Pair of armchairs, model no. 1669
Estimate \$10,000 — 15,000



5
Ico Parisi
Table
Estimate \$12,000 — 18,000



6
Venini
Mirror, model no. 74
Estimate \$5,000 — 7,000



7
Napoleone Martinuzzi
Three wall lights
Estimate \$12,000 — 18,000



8
Jean Royère
"Ondulation" table lamp
Estimate \$30,000 — 50,000



9
Jean Royère
"Flaque" coffee table
Estimate \$200,000 — 300,000



10
After Joan Miró
"Mangouste" carpet
Estimate \$4,000 — 6,000

Design

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11
Jean Royère
"Ondulation" ceiling light
Estimate \$100,000 — 150,000



12
Attributed to Carlo Enrie
Pair of benches
Estimate \$4,000 — 6,000



13
Claude Lalanne
Pair of "Crococurules"
Estimate \$400,000 — 600,000



14
François-Xavier Lalanne
"Rhinoceros" five-panelled screen
Estimate \$30,000 — 40,000



15
Marc Lalique
"Cactus" table
Estimate \$20,000 — 30,000



16
Tiffany Studios
Flower-form vase
Estimate \$40,000 — 60,000



17
Émile-Jacques Ruhlmann
"Élégant" guéridon
Estimate \$20,000 — 30,000



18
Jeff Zimmerman
Unique "Vine" ceiling light
Estimate \$20,000 — 30,000



19
Attributed to Jacques-Louis Le Gall
Cabinet
Estimate \$5,000 — 7,000



20
Edmund de Waal
Two tall lidded jars
Estimate \$20,000 — 30,000

Design

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21
Edmund de Waal
Lidded jar
Estimate \$6,000 — 8,000



22
Hans J. Wegner
Set of six "China" armchairs, mo...
Estimate \$20,000 — 30,000



23
Alberto Giacometti
"Étoile" floor lamp
Estimate \$150,000 — 250,000



24
Jean Dunand
Large tray
Estimate \$5,000 — 7,000



25
Lucie Rie
Footed bowl
Estimate \$20,000 — 30,000



26
Ingrid Donat
"Bureau aux Caryatides et Scari..."
Estimate \$20,000 — 30,000



27
Hervé van der Straeten
"Branches" mirror, model no. 210
Estimate \$10,000 — 15,000



28
Flemming Lassen
Pair of armchairs
Estimate \$18,000 — 24,000



29
Flemming Lassen
Sofa
Estimate \$12,000 — 18,000



30
Axel Johann Salto
"The Core of Power" ("Kraftens ...
Estimate \$50,000 — 70,000

Design

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31
Arne Vodder
Chaise longue with integrated s...
Estimate \$15,000 — 20,000



32
Fernando Campana an...
Unique "Esmeralda" ceiling light
Estimate \$15,000 — 20,000



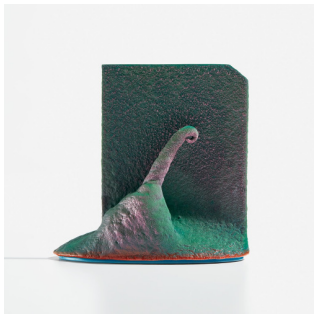
33
Zanini de Zanine Caldas
Pair of "Vazada" chairs
Estimate \$6,000 — 8,000



34
Ron Nagle
"Blue Grady," from the "Thin Fin..."
Estimate \$8,000 — 12,000



35
Ron Nagle
"Blue Fun One"
Estimate \$6,000 — 8,000



36
Ron Nagle
"Muy Shibui," from the "Thin Fin..."
Estimate \$6,000 — 8,000



37
Zaha Hadid
"Serif 4" wall-mounted shelf, fro...
Estimate \$10,000 — 15,000



38
Ken Price
"Siren"
Estimate \$50,000 — 70,000



39
Ettore Sottsass, Jr.
"Murmansk" fruit bowl
Estimate \$10,000 — 15,000



40
Viola Frey
"Untitled"
Estimate \$20,000 — 30,000

Design

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41
Vladimir Kagan
"Unicorn" side table
Estimate \$12,000 — 18,000



42
Vladimir Kagan
"Contour" armchair
Estimate \$7,000 — 9,000



43
Scott Burton
"Five-Part Storage Cubes"
Estimate \$15,000 — 20,000



44
Wendell Castle
Pair of chairs
Estimate \$50,000 — 70,000



45
Ron Arad
"Oh Void 2"
Estimate \$40,000 — 60,000



46
Gerrit Thomas Rietveld
"Beugelstoel"
Estimate \$25,000 — 35,000



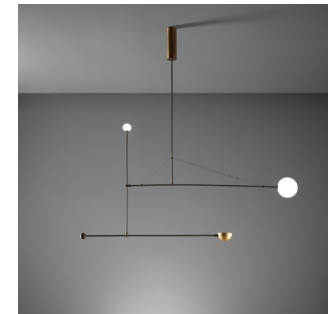
47
Gerrit Thomas Rietveld
"Berlin" armchair
Estimate \$18,000 — 24,000



48
Frank Lloyd Wright
Pair of windows, from the secon...
Estimate \$12,000 — 18,000



49
Frank Lloyd Wright
Pair of chairs, from the C. Leigh ...
Estimate \$10,000 — 15,000



50
Michael Anastassiades
"Mobile Chandelier 1"
Estimate \$7,000 — 9,000

Design

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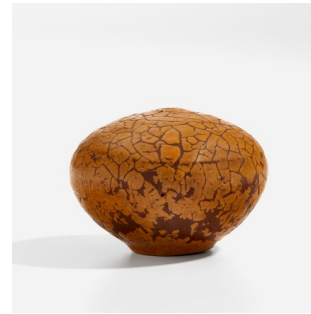
51
Harry Bertoia
Untitled (multi-plane constructi...
Estimate \$70,000 — 100,000



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



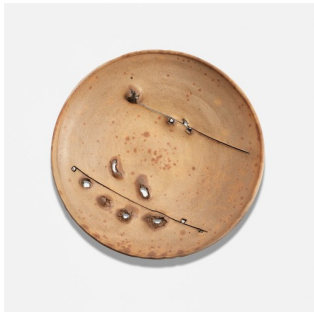
53
Doyle Lane
Weed pot
Estimate \$3,000 — 5,000



54
Doyle Lane
Weed pot
Estimate \$5,000 — 7,000



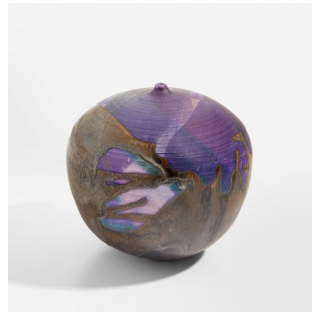
55
T.H. Robsjohn-Gibbings
"Mesa" coffee table, model no. 1...
Estimate \$200,000 — 300,000



56
Peter Voulkos
Plate
Estimate \$5,000 — 7,000



57
Peter Voulkos
Vase
Estimate \$12,000 — 18,000



58
Toshiko Takaezu
"Closed Form" with rattle
Estimate \$4,000 — 6,000



59
Toshiko Takaezu
"Closed Form"
Estimate \$2,500 — 3,500



60
Toshiko Takaezu
"Closed Form"
Estimate \$3,000 — 5,000

Design

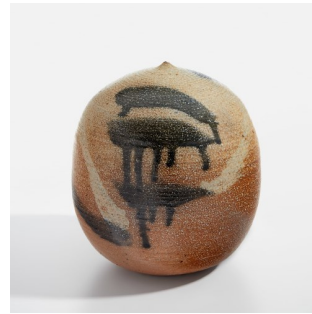
New York Auction / 7 December 2022 / 2pm EST



61
Toshiko Takaezu
"Closed Form"
Estimate \$3,000 — 5,000



62
Toshiko Takaezu
"Closed Form"
Estimate \$6,000 — 8,000



63
Toshiko Takaezu
"Closed Form" with rattle
Estimate \$3,000 — 5,000



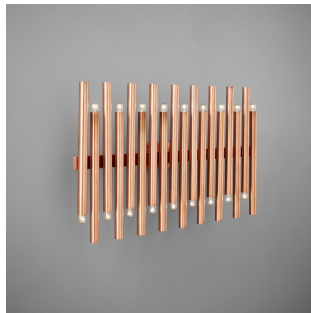
64
George Nakashima
Set of three "Amoeba" nesting t...
Estimate \$12,000 — 18,000



65
George Nakashima
Custom sliding door cabinet
Estimate \$40,000 — 60,000



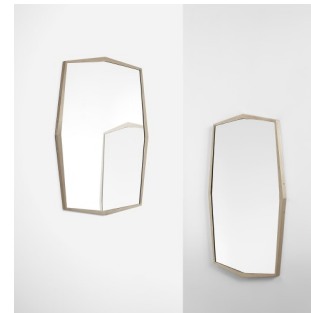
66
George Nakashima
"Slab" coffee table
Estimate \$20,000 — 30,000



67
Gio Ponti
Wall light, designed for the Hote...
Estimate \$8,000 — 12,000



68
George Nakashima
"Cushion" chair and ottoman
Estimate \$8,000 — 12,000



69
Fontana Arte
Pair of mirrors, model no. 2359
Estimate \$7,000 — 9,000



70
Gio Ponti
Coffee table
Estimate \$3,000 — 5,000

Design

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71
Angelo Lelii
Floor lamp, model no. 12829
Estimate \$6,000 — 8,000



72
Finn Juhl
"Chieftain" chair, model no. FJ 4...
Estimate \$30,000 — 50,000



73
Max Ingrand
Pair of wall lights, model no. 1568
Estimate \$8,000 — 12,000



74
Gio Ponti
Side table
Estimate \$5,000 — 7,000



75
Angelo Lelii
Ceiling light
Estimate \$15,000 — 20,000



76
Josef Hoffmann
"Brotkorb," model no. S 4453
Estimate \$8,000 — 12,000



77
Seguso
Four wall lights
Estimate \$7,000 — 9,000



78
Josef Hoffmann
Vase, model no. M 3067/M va 6
Estimate \$4,000 — 6,000



79
Gio Ponti and Emilio ...
Pair of armchairs, from Casa Bo...
Estimate \$6,000 — 8,000



80
Josef Hoffmann
"Aufsatz" centerpiece, model no...
Estimate \$10,000 — 15,000

Design

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81
Gio Ponti and Emilio ...
Pair of stools, from Casa Bonom...
Estimate \$4,000 — 6,000



82
Albert Cheuret
Ceiling light
Estimate \$8,000 — 12,000



83
Gio Ponti and Emilio ...
Chest of drawers
Estimate \$10,000 — 15,000



84
Ingrid Donat
Pair of "Bougeoirs Ekorce Rond...
Estimate \$4,000 — 6,000



85
Ico Parisi
Unique wall-mounted console t...
Estimate \$15,000 — 20,000



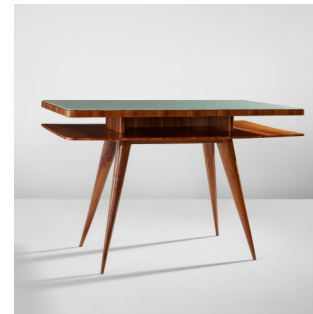
86
Fontana Arte
Pair of wall lights
Estimate \$5,000 — 7,000



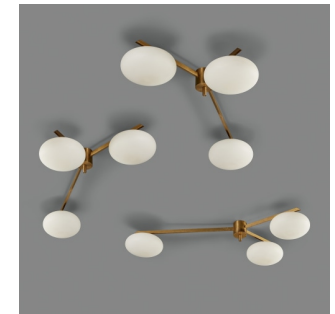
87
Ico Parisi
Side table
Estimate \$4,000 — 6,000



88
Gabriella Crespi
"Caleidoscopio" floor lamp
Estimate \$4,000 — 6,000



89
Gio Ponti
Table
Estimate \$8,000 — 12,000



90
Angelo Lelii
Three "3 Lune" ceiling lights
Estimate \$15,000 — 20,000

Design

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91

Carlo Scarpa

Ceiling light, model no. 5294

Estimate \$10,000 — 15,000

Design

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PROPERTY FROM A LONG ISLAND COLLECTION

1

Max Ingrand

Ceiling light

circa 1953

Glass, brass.

13 in. (33 cm) drop, 30 in. (76.2 cm) diameter

Manufactured by Fontana Arte, Milan, Italy.

Estimate

\$15,000 — 20,000

[Go to Lot](#)



Provenance

Private collection, Plandome, New York

Acquired from the above by the present owner, 2010

Literature

Roberto Aloï, *Esempi di decorazione moderna di tutto il mondo: Illuminazione d'oggi*, Milan, 1956,
p. 151

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

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

Design

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2

Gino Sarfatti

Floor lamp, model no. 1034

circa 1946

Brass, painted aluminum, marble.

81 3/4 in. (207.6 cm) high

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

Estimate

\$15,000 — 20,000

[Go to Lot](#)



Provenance

Private collection, Indianapolis

Thence by descent

Acquired from the above by the present owner

Literature

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

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

Design

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PROPERTY FROM A PRIVATE COLLECTION, NEW
YORK CITY

3

André Bloc

*"Boomerang" desk, designed for the Villa Bellevue,
Meudon, France*

circa 1951

Oak, oak-veneered wood.

27 3/4 x 87 1/8 x 61 in. (70.5 x 221.3 x 154.9 cm)

Estimate

\$30,000 — 50,000

[Go to Lot](#)



Provenance

Private collection, France

Acquired from the above

Phillips, London, "Design," November 9, 2021, lot 202

Acquired from the above by the present owner

Literature

Gilles Quéant, "Tradition et Rupture," *Plaisir de France*, June 1953, pp. 26-29

"Programmes Particuliers," *L'Architecture d'Aujourd'hui*, October 1953, pp. 33, 36

Design

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4

Fritz Hansen

Pair of armchairs, model no. 1669

1940s

Birch, wool upholstery.

Each: 30 x 31 3/4 x 31 3/4 in. (76.2 x 80.6 x 80.6 cm)

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Fritz Hansen

Provenance

Private collection, Copenhagen

Acquired from the above by the present owner

Literature

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

Design

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5

Ico Parisi

Table

circa 1950

Marble, cherry, brass.

29 in. (73.7 cm) high, 46 1/4 in. (117.5 cm) diameter

Manufactured by Fratelli Rizzi, Capiago Intimiano, Italy.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Provenance

Private collection, Milan

Literature

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

Design

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6

Venini

Mirror, model no. 74

circa 1939

Sommerso glass with gold leaf inclusions, mirrored glass, brass.

21 3/4 x 20 x 1 1/2 in. (55.2 x 50.8 x 3.8 cm)

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

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Provenance

Private collection, Milan

Literature

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

Franco Deboni, *Venini Glass: Its history, artists and techniques, Volume 1*, Turin, 2007, pl. 44D

Design

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7

Napoleone Martinuzzi

Three wall lights

circa 1931

Incamiciato glass, brass.

Each: 18 1/4 x 4 1/4 x 3 in. (46.4 x 10.8 x 7.6 cm)

Produced by Venini & C., Murano, Italy.

Estimate

\$12,000 — 18,000

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Napoleone Martinuzzi

Provenance

Private collection, Venice

Literature

Marino Barovier, *Napoleone Martinuzzi, Venini 1925-1931*, exh. cat., Fondazione Giorgio Cini, Venice, 2013, pp. 41, 440 for similar examples

Design

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PROPERTY FROM A NOTABLE NEW YORK
COLLECTION

8

Jean Royère

"Ondulation" table lamp

circa 1942

Patinated iron, brass, Belgian black stone, paper
shade.

16 1/4 in. (41.3 cm) high

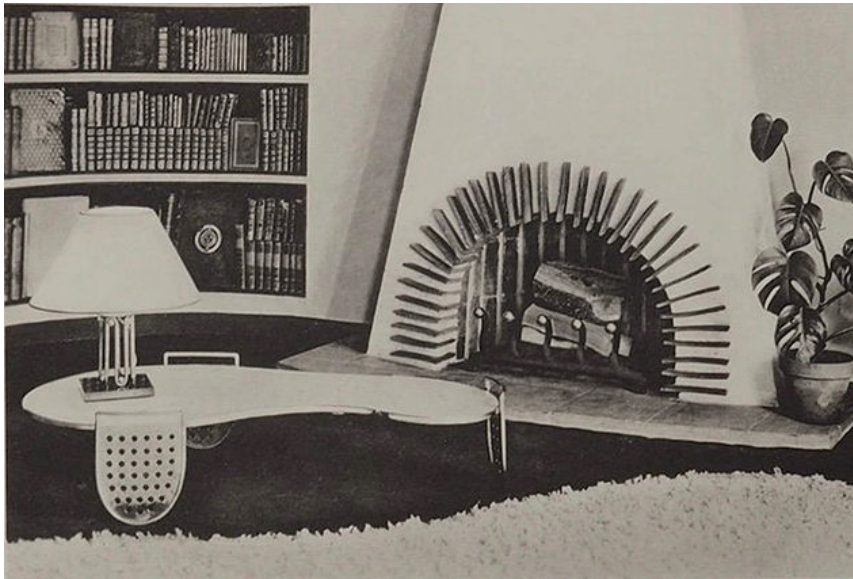
Estimate

\$30,000 — 50,000

[Go to Lot](#)



The sinusoidal metal lines of Jean Royère's *Ondulation* is just one of his famous motifs that helped revolutionize the notions of ornament and purpose in modern design. Entirely self-taught, Royère introduced the idea that ornament could work its way into the very foundation of a piece of furniture, as opposed to existing solely as embellishment, an innovation that would change the trajectory of modern design and position Royère as a leading figure in the field.



Jean Royère's living room on the rue du Faubourg-Saint-Honoré in Paris, 1947. Artwork © 2022 Estate of Jean Royère / Artists Rights Society (ARS), New York / ADAGP, Paris.

Royère's most renowned work came about in response to a break with functionalism. Royère expressed a different kind of modernity, abandoning the coldness and lack of embellishment that was usually associated with the style. It was this deviation that made Royère's work unique and what made it so desirable. Inspired by the work of designers like Gio Ponti and Alvar Aalto, Royère cultivated a warmer, more human kind of modernism. It was probably during a visit to Josef Frank's shop in Stockholm, Svenskt Tenn, where he had been exhibiting his textiles and furniture laden with meandering abstract vegetal patterns, that Royère picked up the inspiration for some of his own treatment of line and form. But despite the influence of his predecessors, Royère developed a personal aesthetic and version of ornament that did not adhere to a particular style or tradition of the past.

Like Frank, Royère played with line and abstraction, developing several recognizable motifs which

he incorporated into almost all aspects of his work. One of Royère's most famous motifs is the *Ondulation*. With its elliptical metal curves, often with spheres that appear to move up and down the lines, the *Ondulation* became a pattern characteristic of Royère's work, but also one that would be replicated by other designers, completely shifting the ways ornament and function intersect.

Provenance

DeLorenzo 1950, New York

Acquired from the above by the present owner, 1989

Literature

Gaston Poulain, "Le Salon d'Automne," *Mobilier et Décoration*, October 1946, p. 31

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

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 1*, Paris, 2012, pp. 37, 142, 169, 241

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 2*, Paris, 2012, pp. 39, 151

Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2017, pp. 110, 167

Design

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PROPERTY FROM A NOTABLE NEW YORK
COLLECTION

9

Jean Royère

"Flaque" coffee table

circa 1948

Patinated steel, mirrored glass.

11 1/4 x 49 3/4 x 26 3/4 in. (28.6 x 126.4 x 67.9 cm)

Estimate

\$200,000 — 300,000

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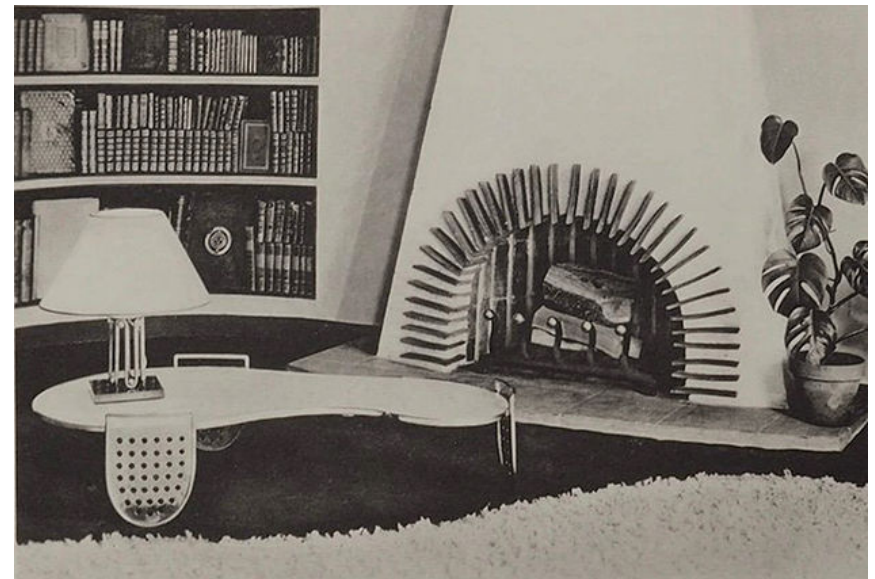
The freeform shape of the *Flaque* table—French for puddle—illustrates the influence of biomorphism introduced by artists such as Hans Arp and Alexander Calder and situates Jean Royère’s design within a larger international discourse. From the 1930s, designers including Frederick Kiesler, Eileen Gray, Charlotte Perriand, and Isamu Noguchi began exploring biomorphism in their work, departing from more traditional furniture forms. In the 1940s and 1950s, Royère would create several variations of the *Flaque* table, incorporating different materials and varied colors and ornamentation.



Hans (Jean) Arp, *Constellation*, 1928. Artwork © 2022 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn. Image © VG Bild-Kunst, Bonn 2016/ Arp Museum Bahnhof Rolandseck, photo: Nic Tenwiggenhorn.

In 1947, for his own residence on the rue du Faubourg-Saint-Honoré in Paris, Royère designed his first pieces of biomorphic furniture, an *Ours Polaire* sofa and a *Flaque* low table similar to the present example. The latter featured an opaline glass top decorated with red stars and supported by three perforated sheet metal legs, positioned in the designer’s living room alongside a carpet whose fluid form echoed that of the low table. He even included the same model *Ondulation* table

lamp as offered in this sale (lot 8 in the present sale). A few years later, Royère presented a version of the table with a blue opaline glass top as part of his design for an office lounge at the 1949 Salon des artistes décorateurs. These versions of Royère’s *Flaque* table from the 1940s illustrate the connection to the biomorphic forms developed by designers during the 1930s, such as the series of coffee tables designed by Gray with irregularly shaped wooden or metal tops on tubular steel frames. During the 1950s Royère developed his repertoire of freeform designs, substituting the use of metal with straw marquetry, thus enabling him to introduce new ornamentation into these works, characterized by supple lines and delicate star motifs.



Jean Royère’s living room on the rue du Faubourg-Saint-Honoré in Paris, 1947. Artwork © 2022 Estate of Jean Royère / Artists Rights Society (ARS), New York / ADAGP, Paris.

Such works, as demonstrated by the present lot, feature pared-down forms given expression and defined within space through their materials, reflecting Royère’s captivation with fluid forms and his enduring independent expression.

Provenance

DeLorenzo 1950, New York

Acquired from the above by the present owner, 1990

Literature

"Sous les tropiques," *Le Décor d'Aujourd'hui*, October 1953, p. 124

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 1*, Paris, 2012, pp. 240, 282, 299

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 2*, Paris, 2012, pp. 6, 58

Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2017, p. 13

Design

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PROPERTY FROM THE COLLECTION OF DAVID NETTO

10

After Joan Miró

"Mangouste" carpet

1960s

Hand-woven wool.

82 1/4 x 59 1/2 in. (208.9 x 151.1 cm)

Produced by Galerie Lucie Weill & Seligmann, Paris, France. Border embroidered *J. MIRO*.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Provenance

Mark Shilen Gallery, New York

Alberto Levi Gallery, Milan, acquired from the above

Acquired from the above by the present owner, 2020

Literature

teppiche: Arp, Klee, Laurens, Leger, Miró, Picasso, Basel, 1961, p. 5

Mildred Constantine, *an exhibition of contemporary french tapestries*, New York, 1965, p. 14

Jacques Dupin and Ariane Lelong-Mainaud, *Joan Miró, Catalogue Raisonné. Paintings, Volume I: 1908-1930*, Paris, 1999, p. 232 for the oil on canvas

Design

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PROPERTY FROM A NOTABLE NEW YORK
COLLECTION

11

Jean Royère

"Ondulation" ceiling light

circa 1939

Painted metal, paper shades.

23 1/2 in. (59.7 cm) drop, 53 in. (134.6 cm) diameter

Estimate

\$100,000 — 150,000

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In an interview with the *Revue de l'Ameublement* in December of 1963, Jean Royère insisted that, "As a decorator I'm against decoration, in the sense that everything that is strictly 'decorative' is what goes out of style the fastest." As a designer who represents a throughline from the restraint of early twentieth century French designers to the eccentricity that came to define the mid-century, it is no surprise that Royère concerned himself with the endurance of his designs. He went on to state, "When you've got a well-designed piece of furniture, the form and volume live on; but in most cases the stuff that's added on is doomed to oblivion." Form, therefore, becomes the key decorative element in Royère's designs. A distinctive vocabulary can be recognized throughout the designer's work; among this family of shapes, the undulating curve as seen in the present ceiling light is used to the greatest effect.



The present model ceiling light in an interior designed by Jean Royère in Lebanon, circa 1949. Artwork ©

2022 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn.

The present model represents the irresistible grace of Royère's work. Tubular metal, a quintessentially modern material, forms the wavy line which is then paired with an unexpected pop of color to create a design that is at once fancifully decorative while maintaining its enduring appeal. In the same 1963 interview, Royère exclaimed, "For me, words like 'functional,' 'style,' 'contemporary' are meaningless. Let it be successful: I don't know of any other imperative!"

Provenance

DeLorenzo 1950, New York

Acquired from the above by the present owner, 2000

Literature

"Jean Royère ou bon sens et fantaisie," *Mobilier et Décoration*, June 1949, p. 6

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 2*, Paris, 2012, p. 38

Design

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12

Attributed to Carlo Enrico Rava

Pair of benches

1950s

Maple, fabric upholstery.

Each: 26 1/2 x 37 1/4 x 16 in. (67.3 x 94.6 x 40.6 cm)

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Attributed to Carlo Enrico Rava

Provenance

Private collection, Bellagio

Literature

Roberto Aloj, *Esempi di Arredamento Moderno di Tutto il Mondo: Sedie, Poltrone, Divani*, Milan, 1950, fig. 217 for a similar example

Design

New York Auction / 7 December 2022 / 2pm EST



PROPERTY OF AN INTERNATIONAL COLLECTOR

13

Claude Lalanne

Pair of "Crococurules"

designed 1992, produced 2009 and 2012

Aluminum.

Each: 21 1/2 x 28 1/4 x 16 1/4 in. (54.6 x 71.8 x 41.3 cm)

Numbers 2A and 8B from the respective editions of 8 plus 4 artist's proofs. Edge of one seat impressed A/2 / 8/CL LALANNE/2009 and edge of other seat impressed B/8 / 8/CL/CLAUDE LALANNE/2012.

Estimate

\$400,000 — 600,000

[Go to Lot](#)



The Whimsical World of Claude Lalanne

Dung Ngo, Editor-in-chief of *AUGUST: A Journal of Travel + Design*, explores the artist's iconic crocodile motif

In the past fifteen years, the work of François-Xavier and Claude Lalanne has gone from the private, cult domains of Yves Saint Laurent and the Agnellis to something akin to maximum exposure, showing up in Marc Jacobs' apartment in the pages of *Architectural Digest* to Tom Ford's boutiques. From major museum retrospectives to full-scale monographs, Les Lalanne are being introduced to a new and young audience, eager to absorb their idiosyncratic visual language. We are having, as they say, a peak Lalanne moment.

"For us classification is of absolutely no interest but if forced to, we would say that, yes, we make sculpture." — Claude Lalanne

Yet, encounters with each Lalanne sculpture — whether it's one of François-Xavier's rhinoceros desks or Claude's apples — cannot but bring a smile to one's face. Their whimsical, Surrealist-tinged sculptures have both universal appeal and conceptual rigor. Despite the fame relatively late in their lives, the Lalannes continued to live modestly and worked continuously until their passing at their workshop/home/garden in Ury, a little more than an hour south of Paris. The few times I met Claude while working on their monograph, *François-Xavier & Claude Lalanne: In the Domain of Dreams*, she wore the traditional *bleu de travail* jacket, even to her own openings.



Claude Lalanne, Pair of "Crococurules", designed 1992, produced 2009 and 2012.

Devoted followers of the Lalannes know that François-Xavier (1927-2008) worked exclusively with animal forms, while Claude (1925-2019) dealt with the flora world. This is mostly, but not entirely, true. Some of Claude's most iconic works incorporated animal parts; her famous *Choupatte* series, a cabbage that was originally cast from her own garden, sports a pair of chicken legs, while the aforementioned apple has a pair of human lips. Claude's crocodile series is another body of work where she ventured into the animal kingdom.

Claude's works are more realistic in appearance than François-Xavier's, partly because many of her pieces are originally cast from live specimens. Claude's first crocodile sculpture was purportedly cast from a small crocodile from the Paris zoo, which was given to her by the zookeeper after it

died of natural causes. This pair of *Crococurules* by Claude is especially unusual in her oeuvre in that they incorporate a classical chair form, rather than imitation of branches or vines, as in her other furniture pieces. Roman in origin, the *curule* was a seat of honor reserved for magistrates and emperors. By replacing the typical fur with a cast of a crocodile skin, Claude rendered an honorific chair into pure sculpture, in the grandest Surrealist tradition.

Provenance

Ben Brown Fine Arts, London

Acquired from the above by the present owner, 2018

Literature

Dung Ngo, ed., *Claude & François-Xavier Lalanne, Art, Work, Life*, New York, 2012, n.p.

Design

New York Auction / 7 December 2022 / 2pm EST



PROPERTY FROM A PRIVATE SOUTHAMPTON
COLLECTION

14

François-Xavier Lalanne and Kazuhide Takahama

*“Rhinoceros” five-panelled screen, from the
“Ultramobile” series*

circa 1976

Lacquered and serigraph-printed plywood, rubber.

Each panel: 86 1/2 x 17 3/4 x 3/4 in. (219.7 x 45.1 x 1.9
cm)

Produced by Gavina for Studio Simon, Bologna, Italy.

Estimate

\$30,000 — 40,000

[Go to Lot](#)



Kazuhide Takahama studied architecture at the Tokyo Institute of Technology and subsequently joined Japanese designer Kazuo Fujioka's architectural practice. In 1957, he oversaw Japan's very first pavilion at the Milan Triennale, and it was there that he first met the Italian designer Dino Gavina, the founder of Simon Internationale, with whom he would collaborate for the rest of his career. Takahama was fascinated by modern art and was especially taken with the Dada movement of the early 20th century, which proved to be a constant source of inspiration in his work. The designer's aesthetic was characterized by a harmonious blend of a classical Japanese style with European artistic influences. This fusion of genres only heightened after Takahama relocated to Bologna in 1963, where he drew upon the European art and design canons to explore new possibilities with traditional Japanese practices such as origami and with mediums like lacquered wood. It was in Italy that Takahama further developed his relationship with Gavina, who propelled the Japanese designer's career.



François-Xavier Lalanne working on *Rhinocéros 1* in his studio, circa 1965. Artwork © 2022 Artists Rights Society (ARS), New York / ADAGP, Paris.

In a 1971 collaboration with renowned French designer François-Xavier Lalanne, who was known for his fantastical and surrealist motifs, the pair developed several pieces including the present model "Rhinocéros" screen. The panels are screen-printed with a colorful illustration of one of Lalanne's iconic animal motifs. The work combines a quintessentially Japanese medium and form with the playful spirit of Lalanne's practice.

Provenance

Acquired in Milan circa 1982

Literature

Simon International, *Ultramobile*, sales catalogue, Italy, 1970s, p. 21

Fondazione Scientifica Querini Stampalia, ed., *Dino Gavina: Collezioni Emblematiche del Moderno dal 1952 al 1992*, Milan, 1992, p. 94

Design

New York Auction / 7 December 2022 / 2pm EST



PROPERTY FROM A PRIVATE NEW YORK
COLLECTION

15

Marc Lalique

“Cactus” table

designed 1951, produced circa 1984

Crystal, glass, chromium-plated steel.

27 7/8 in. (70.8 cm) high, 59 3/4 in. (151.8 cm)
diameter

Two glass elements incised *Lalique France* ®.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Provenance

Lalique, Paris

Acquired from the above by the present owners, circa 1984

Literature

Nicholas M. Dawes, *Lalique Glass*, New York, 1986, p. 131

Marie-Claude Lalique, *Lalique*, Geneva, 1988, pp. 182-83

Lalique: A Century of Glass for a Modern World, exh. cat., The Fashion Institute of Technology, New York, 1989, p. 75

Design

New York Auction / 7 December 2022 / 2pm EST



PROPERTY FROM A PRIVATE INTERNATIONAL
COLLECTION

16

Tiffany Studios

Flower-form vase

circa 1902

Favrile glass.

15 in. (38.1 cm) high

Underside engraved *L.C.T.* and *T5472*.

Estimate

\$40,000 — 60,000

[Go to Lot](#)



Louis Comfort Tiffany excelled at everything he turned his hand to, whether windows, glass, metalwares, enamels, ceramics or jewelry. While his firm's blown glass has long been overshadowed by its more renowned leaded glass lamps and windows, Louis Tiffany was probably most proud of, and best loved, the blown glass vases his glasshouse first produced in late 1893. When museums around the world wanted to acquire an example of the firm's work made during Tiffany's lifetime, they didn't purchase a window or lamp, they invested in a vase. Tiffany's authorized biography, published in 1914, does not have a single mention of leaded glass lamps. There is, however, an entire chapter devoted to his blown glass, and that chapter opens by essentially saying that Tiffany's widest fame was achieved not through his acclaimed windows, but with his vases.



A similar example *Flower-form* vase on display at the Tiffany Furnaces in Corona, New York.

Nothing remotely like Tiffany's glass was being produced in the United States at the turn of the twentieth century. Louis was determined to explore the inherent qualities of glass, and once his firm was making its own glass, he was free to experiment with color, form and technique. His pieces were true examples of art glass, meant to be appreciated for their profound aesthetics rather than function, and his extensive knowledge of botany inspired Tiffany to endow his firm's works with a sense of nature's all-encompassing beauty. Flower-form vases were amongst the earliest and most distinctive blown glass shapes produced by the house, and Louis's passionate affinity for plant life is evident in the exquisite flower-form on offer. While flower-form vessels are all sculptural in design, they vary in shape, size, color, and decoration. The present example exhibits not only an impressive height and classic proportions, but it is further enhanced with an adventurous palette that evokes a highly painterly quality, as well as a splendidly rendered impressionistic interpretation of a lush flower with beautifully stylized overlapping petals, striated threads and radiating feathery leaves. The work marvelously reveals the supreme skill of Tiffany's glassmakers and aptly demonstrates Tiffany's unparalleled artistry in glass.

Provenance

Private collection, Tokyo

Gallery Yaezaki Furukawa, Tokyo

Acquired from the above by the present owner, 2010

Literature

Robert Koch, *Louis C. Tiffany: The Collected Works of Robert Koch*, Atglen, 2001, pp. 172, 211 for a similar example on display at the Tiffany Furnaces in Corona, New York

Martin Eidelberg and Nancy A. McClelland, *Behind the Scenes of Tiffany Glassmaking: The Nash Notebooks*, New York, 2001, p. 82 for a similar example on display at the Tiffany Furnaces in Corona, New York

Design

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PROPERTY OF A LADY

17

Émile-Jacques Ruhlmann

"Élégant" guéridon

circa 1913

Macassar ebony, Macassar ebony-veneered wood.
25 1/2 in. (64.8 cm) high, 19 1/2 in. (49.5 cm) diameter
Underside branded *Ruhlmann* and with Atelier B
medallion mark.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Provenance

Galerie Claude, Cologne

Private collection, Germany, acquired from the above, 1993

Christie's, Paris, "Arts Décoratifs du XXe siècle et Design," November 21, 2012, lot 10

Acquired from the above by the present owner

Literature

"Chambres à coucher et salles de bains," *Art et Industrie*, November 1926, p. 43

Florence Camard, *Ruhlmann*, Paris, 1983, pp. 90, 253, 268

Emmanuel Bréon, *Jacques-Émile Ruhlmann, Interior Design*, Paris, 2004, p. 7

Florence Camard, *Jacques-Émile Ruhlmann*, New York, 2011, p. 115

Design

New York Auction / 7 December 2022 / 2pm EST



PROPERTY FROM A PRIVATE WEST COAST COLLECTION

18

Jeff Zimmerman

Unique "Vine" ceiling light

2011

Patinated brass, hand-blown glass.

50 x 68 x 25 in. (127 x 172.7 x 63.5 cm)

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Provenance

R 20th Century, New York

Private collection, California, acquired from the above, 2011

Acquired from the above by the present owner

Literature

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

Design

New York Auction / 7 December 2022 / 2pm EST



PROPERTY FROM A PRIVATE SOUTH CAROLINA
COLLECTION

19

Attributed to Jacques Adnet

Cabinet

1940s

Oak, oak-veneered wood.

37 5/8 x 60 1/2 x 20 in. (95.6 x 153.7 x 50.8 cm)

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Attributed to Jacques Adnet

Provenance

Maison Gerard, New York

Acquired from the above by the present owner, 2005

Literature

Louis Cheronnet, "Jacques Adnet," *Mobilier et Décoration*, February 1946, p. 16 for a similar example

Louis Cheronnet, *Jacques Adnet*, Paris, 1948, pl. 22 for a similar example

Alain-René Hardy and Gaëlle Millet, *Jacques Adnet*, Paris, 2014, pp. 99, 208 for similar examples

Design

New York Auction / 7 December 2022 / 2pm EST



PROPERTY FROM A PRIVATE COLLECTION,
BROOKLYN

20

Edmund de Waal

Two tall lidded jars

circa 1997

Porcelain, celadon glaze.

Taller: 18 in. (45.7 cm) high

Shorter: 16 3/4 in. (42.5 cm) high

Sides of each impressed with inventory mark under the glaze.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Provenance

Private collection, United Kingdom

Acquired from the above by the present owner, 2011

Literature

Edmund de Waal, *Edmund de Waal*, London, 2014, pp. 30, 65 for similar examples

Design

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PROPERTY FROM A PRIVATE COLLECTION,
BROOKLYN

21

Edmund de Waal

Lidded jar

circa 1997

Porcelain, celadon glaze.

12 1/2 in. (31.8 cm) high

Side impressed with inventory mark under the glaze.

Estimate

\$6,000 — 8,000

[Go to Lot](#)



Provenance

Garth Clark Gallery, New York

Acquired from the above by the present owner, 2001

Literature

Edmund de Waal, *Edmund de Waal*, London, 2014, pp. 30, 106 for similar examples

Design

New York Auction / 7 December 2022 / 2pm EST



PROPERTY FROM AN EAST COAST COLLECTION

22 Σ

Hans J. Wegner

Set of six "China" armchairs, model no. 4283

designed 1944, executed 1969-1970

Brazilian rosewood, vinyl upholstery.

Each: 32 1/2 x 22 1/4 x 21 1/2 in. (82.6 x 56.5 x 54.6 cm)

Manufactured by Fritz Hansen, Copenhagen, Denmark. Underside of each with manufacturer's paper label printed *FH/MADE IN DENMARK/BY FRITZHANSEN/FURNITUREMAKERS/DANISH/CONTROL* and with four-digit date codes.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Provenance

Private collection, New York, circa 1969

Thence by descent to the present owner

Literature

Af Jørn Rubow, "Udstillingen i Kunstindustrimuseet," *Nyt Tidsskrift For Kunstindustri*, no. 6, June 1944, p. 90

Ingvar Bergström, "Dansk i Röhsska Konstslöjdmuseet," *Nyt Tidsskrift For Kunstindustri*, no. 10, October 1945, p. 119

Christian Holmsted Olesen, *Wegner: just one good chair*, exh. cat., Design Museum Denmark, Copenhagen, 2014, pp. 114, 121

Design

New York Auction / 7 December 2022 / 2pm EST



PROPERTY FROM THE COLLECTION OF DAVID NETTO

23

Alberto Giacometti

"Étoile" floor lamp

circa 1936

Patinated bronze, fabric shade.

Height of cast: 57 1/4 in. (145.4 cm)

One leg incised A. *Giacometti* and impressed 049.

Together with a certificate of authenticity from the
Comité Giacometti.

Estimate

\$150,000 — 250,000

[Go to Lot](#)



The present lamp appears at first to be rather straightforward: the ornament—an “Étoile” or star—is simple and the patinated bronze is unassuming. Only with a certain eye does one appreciate the artful irregularity of the material and the proportions calculated to seem perfectly uncontrived. This austerity of ornament and form exemplifies the modern tastes that drove Giacometti’s production, namely through interior designer Jean-Michel Frank’s frequent commissions of his work.



Smoking room for Jorge Born’s villa in Buenos Aires, designed by Jean Michel-Frank, featuring the present model floor lamp, circa 1939. Artwork © Succession Alberto Giacometti / Artists Rights Society (ARS), NY 2022.

Frank was at the forefront of defining luxury through refinement rather than extravagance. As the writer Roger Martin du Gard noted in 1922, “Simplicity was becoming fashionable, but in fact it cost the earth.” Frank’s interiors were radical for their simultaneous opulence and asceticism. Alberto Giacometti’s slender and elegant design perfectly evoke this modern sensibility. As Samuel Beckett, a friend and artistic collaborator of Giacometti once said, “All true grace is in the economical.”

Provenance

L’Arc en Seine/Rainbow Fine Art, New York
Acquired from the above by the present owner, 2006

Literature

Michel Butor, *Diego Giacometti*, Paris, 1985, p. 142
Françoise Francisci, *Diego Giacometti: Catalogue de l’oeuvre, Vol. 1*, Paris, 1986, p. 31
François Baudot, *Diego Giacometti*, Paris, 1998, p. 42
Christian Boutonnet and Rafael Ortiz, *Diego Giacometti*, Paris, 2003, p. 38
Daniel Marchesseau, *Diego Giacometti: sculpteur de meubles*, Paris, 2018, p. 30

Design

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PROPERTY FROM A FLORIDA ESTATE

24

Jean Dunand

Large tray

circa 1915

Patinated nickel silver.

11/4 x 24 5/8 x 24 1/2 in. (32 x 62.5 x 62.2 cm)

Underside impressed with artist's seal.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Literature

Félix Marcilhac, *Jean Dunand: His Life and Works*, New York, 1991, p. 269 for a similar example

Amélie and Félix Marcilhac, *Jean Dunand*, Paris, 2020, p. 323 for a similar example

Design

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PROPERTY FROM THE COLLECTION OF JOHN RIE,
CONNECTICUT

25

Lucie Rie

Footed bowl

circa 1980

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

2 7/8 in. (7.3 cm) high, 3 7/8 in. (9.8 cm) diameter

Underside impressed with artist's seal.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Provenance

Gifted to Hans, Hedi and John Rie by the artist

Literature

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

Design

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PROPERTY FROM A PRIVATE SOUTH CAROLINA
COLLECTION

26

Ingrid Donat

"Bureau aux Caryatides et Scarifications"

2002

Patinated bronze, parchment.

32 1/8 x 61 x 31 1/4 in. (81.6 x 154.9 x 79.4 cm)

Cast by Blanchet-Landowski Foundry, Bagnolet,
France. Number 6 from the edition of 8 plus 4 artist's
proofs. One leg impressed with artist's cipher and 6 /
8/Landowski/Fondeur/2002.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Provenance

Barry Friedman Ltd., New York

Acquired from the above by the present owner, circa 2004

Design

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PROPERTY FROM A PRIVATE SOUTH CAROLINA
COLLECTION

27

Hervé van der Straeten

"Branches" mirror, model no. 210

designed 2003, produced 2006

Patinated bronze, mirrored glass.

54 1/2 x 51 1/2 x 6 in. (138.4 x 130.8 x 15.2 cm)

Reverse with metal plaque impressed with artist's
monogram.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

Maison Gerard, New York

Acquired from the above by the present owner, 2007

Literature

"Master of the Marais," *Architectural Digest*, April 2005, p. 206

Design

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PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

28

Flemming Lassen

Pair of armchairs

circa 1940

Birch, wool upholstery.

Each: 30 x 30 1/2 x 31 1/2 in. (76.2 x 77.5 x 80 cm)

Estimate

\$18,000 — 24,000

[Go to Lot](#)



Provenance

Private collection, Denmark, 1960s

Anders Larsen, Copenhagen

Acquired from the above by the present owner, 2020

Literature

Hans Christian Hansen, "Snedkerlaugets 14. Møbeludstilling," *Nyt Tidsskrift For Kunstindustri*, no. 11, November 1940, p. 171

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 2: 1937-1946*, Copenhagen, 1987, p. 116

Design

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PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

29

Flemming Lassen

Sofa

circa 1940

Birch, wool upholstery.

30 x 62 x 31 in. (76.2 x 157.5 x 78.7 cm)

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Provenance

Private collection, Denmark, 1960s

Anders Larsen, Copenhagen

Acquired from the above by the present owner, 2020

Literature

Hans Christian Hansen, "Snedkerlaugets 14. Møbeludstilling," *Nyt Tidsskrift For Kunstindustri*, no. 11, November 1940, p. 171 for the armchair version of the model

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 2: 1937-1946*, Copenhagen, 1987, p. 116 for the armchair version of the model

Design

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PROPERTY OF A PRIVATE COLLECTOR

30

Axel Johann Salto

“The Core of Power” (“Kraftens Kerne”) sculpture

designed circa 1956, produced 1969-1974

Stoneware with *Sung* glazes.

21 in. (53.3 cm) high

Produced by Royal Copenhagen, Denmark. Underside stamped *ROYAL/COPENHAGEN/DENMARK*, incised *SALTO* and painted *21375* and blue wave mark.

Estimate

\$50,000 — 70,000

[Go to Lot](#)



Though originally trained as a fine artist, Axel Salto began working with clay at an early stage in his artistic career. Beginning in the 1920s, Salto created functional stoneware pieces for Bing & Grøndahl porcelain manufactory; he went on to win a silver medal at the 1925 *Exposition internationale des arts décoratifs et industriels modernes* on the firm's behalf. The artist is best known, though, for the stoneware pieces that he created for the Royal Copenhagen Porcelain Manufactory beginning in 1934 until his death in 1961. Over nearly three decades, Salto created a range of works in a variety of styles and forms which, broadly, can be divided into three primary categories: fluted, budding, and sprouting. Each of these styles point to the artist's interest in movement and stages of growth as expressed through form, color, and decoration.

“The vase is like a living organism; the body buds, the buds develop, and a sprouting—even prickly—vessel results from the urgency of life within.”—Axel Salto

Transformations—and especially those that occur in nature—were central preoccupations in Salto's *œuvre*. Initially he modeled his works after specific biological specimens. His works in the fluted style and budding styles is largely based on real life observations of nature, such as chestnuts and eucalyptus. In these works, glaze beautifully runs around curved forms and raised knobs. His sprouting works, however, do not explicitly reference visual motifs found in the natural world; his sprouting works express, rather than depict, the act of growth and movement. Describing this transition, Salto said, “I went beyond the knobbed form to discover the sprouting, or growth, style. This style also passed through a development that carried my work into demonic pieces of extreme shapes—pieces in which are deposited my feelings both of happiness at being in accord with the creative spirit of Spring and of dread before the intense rage of Nature.”



Left: Cover of the exhibition catalogue from Axel Salto's 1956 one-man show at the Maison du Danemark, Paris, which illustrates the present model sculpture. Right: Axel Salto and a larger version of the present model sculpture. © 2022 Artists Rights Society (ARS), New York / VISDA.

The present work, whose full name is *Den Tingene Iboende Kraft* or *Kraftens Kerne* (which translates to “The Inherent Vigor of Things” or “The Core of Power”), visually straddles the budding and sprouting styles. The base is composed of dozens of knobs over which brown and blue glazes beautifully drip. Above this, three spikes shoot into space, commanding attention. The work is impressive in size, standing at twenty-one inches (53.3 cm) high. The work is a perfect example of the ways in which Salto used clay to expressively depict the growth and energetic forces that occur in the natural world.

“Axel Salto is a man of dreams, having realized his dreams through the art of ceramics.”—Pierre Lübecker, in the introduction to “Salto” (1952)

The present work is an exceptional example of Salto's mastery of stoneware as well as his inimitable artistic approach to design. The work is not only breathtaking for its masterful manipulation of the medium but also for the complex interpretation of the natural world.

Provenance

Antik, New York

Acquired from the above by the present owner, 1998

Literature

Det Braendende Nu - Axel Salto, exh. cat., Kunstindustrimuseet, Copenhagen, 1989, p. 79

Axel Salto: Forces of Nature, Ceramics and Drawings, New York, 1999, p. 7

Design

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PROPERTY OF AN IMPORTANT COLLECTOR

31

Arne Vodder

Chaise longue with integrated swivel tray

circa 1953

Teak, beech, leather, brass.

36 x 27 x 57 3/4 in. (91.4 x 68.6 x 146.7 cm)

Manufactured by Bovirke, Copenhagen, Denmark.

Estimate

\$15,000 — 20,000

[Go to Lot](#)



Provenance

Galerie Eric Philippe, Paris

Acquired from the above by the present owner, 2007

Literature

Cynthia Kellogg, "Chair Designs Star in Furniture Show," *The New York Times*, July 16, 1953, p. 16

Lois Wagner, "Scandinavian Signature: Tanier's Nordic Luminaries," *Interiors*, October 1953, p. 100
for the version without an armrest

Design

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32

Fernando Campana and Humberto Campana

Unique "Esmeralda" ceiling light

2010

Wicker, glass, rope.

104 in. (264.2 cm) drop

Glass produced by Venini, Murano, Italy.

Estimate

\$15,000 — 20,000

[Go to Lot](#)



Provenance

Venini, Murano

Acquired from the above

Literature

Campana Brothers, *Complete Works (So Far)*, New York, 2010, pp. 212-40 for other works cased in wicker

Design

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PROPERTY FROM A PRIVATE WEST COAST
COLLECTION

33

Zanini de Zanine Caldas

Pair of "Vazada" chairs

2014

Reclaimed Ipe.

Each: 27 3/4 x 22 3/4 x 28 1/2 in. (70.5 x 57.8 x 72.4
cm)

Numbers 1 and 2 from the edition of 2. Edge of each
chair impressed 2014/zanini and, respectively, 1 / 2
and 2 / 2.

Estimate

\$6,000 — 8,000

[Go to Lot](#)



Provenance

Espasso, Los Angeles

Acquired from the above by the present owner, 2015

Literature

Maria Cecília Loschiavo dos Santos, *Zanini de Zanine: limited editions*, São Paulo, 2015, pp. 48-49

Design

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PROPERTY FROM A PRIVATE COLLECTION,
PHILADELPHIA

34

Ron Nagle

"Blue Grady," from the "Thin Fin" series

2001

Earthenware, underglaze, glaze, overglaze, epoxy
resin.

4 x 5 5/8 x 2 5/8 in. (10.2 x 14.3 x 6.7 cm)

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Provenance

Garth Clark Gallery, New York

Acquired from the above by the present owner, circa 2001

Design

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PROPERTY FROM A PRIVATE COLLECTION,
PHILADELPHIA

35

Ron Nagle

"Blue Fun One"

2004

Earthenware, underglaze, glaze, overglaze, epoxy
resin.

2 1/2 in. (6.4 cm) high

Estimate

\$6,000 — 8,000

[Go to Lot](#)



Provenance

Garth Clark Gallery, New York

Acquired from the above by the present owner, 2004

Design

New York Auction / 7 December 2022 / 2pm EST



PROPERTY FROM A PRIVATE COLLECTION,
PHILADELPHIA

36

Ron Nagle

"Muy Shibui," from the "Thin Fin" series

2001

Earthenware, underglaze, glaze, overglaze, epoxy
resin.

4 7/8 x 4 7/8 x 2 1/2 in. (12.4 x 12.4 x 6.4 cm)

Estimate

\$6,000 — 8,000

[Go to Lot](#)



Provenance

Garth Clark Gallery, New York

Acquired from the above by the present owner, 2002

Design

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PROPERTY FROM A EUROPEAN COLLECTOR

37

Zaha Hadid

"Serif 4" wall-mounted shelf, from the "Seamless" collection

2006

Polyester resin.

15 x 150 x 16 1/4 in. (38.1 x 381 x 41.3 cm)

Produced by Established & Sons, UK. Number 3 from the edition of 12. Back inset with two brass roundels impressed *Designed by/Zaha Hadid/Seamless / 2006/Serif 4 3 / 12* and *Established/&SONS/British Made*.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

Private collection, New York

Phillips, London, "The Architect, Created by Lee F. Mindel, FAIA," April 29, 2014, lot 398

Acquired from the above by the present owner

Literature

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

Design

New York Auction / 7 December 2022 / 2pm EST



PROPERTY FROM A PRIVATE COLLECTION,
PHILADELPHIA

38

Ken Price

"Siren"

1984

Glazed and painted ceramic.

3 3/4 x 6 x 3 1/4 in. (9.5 x 15.2 x 8.3 cm)

Estimate

\$50,000 — 70,000

[Go to Lot](#)



Ken Price

Ken Price created *Siren* during a pivotal moment in his career, when he ceased glazing and turned entirely to acrylic paints for the decoration of his ceramic sculptures. The idea of using clay as a medium for sculptural expression, as opposed to functional wares, had begun decades earlier when Price had the opportunity to study with Peter Voulkos at the Otis Art Institute in Los Angeles in 1957. Yet while Voulkos created large-scale, expressionist clay sculptures, Price worked a much more intimate scale, creating exquisitely crafted sculptures that could be held and turned in one's hands. Like a scholar's rock, or an item from a curio cabinet, *Siren* may be appreciated from all sides, with rough textures painted in metallics colliding with smooth surfaces covered in rich red and pink jewel tones.

“You can see the whole piece and all of its surface detail in one glance. So it's very easy to visualize those pieces as being any size, especially monumental.” —Ken Price, describing his Specimen Rock series

While *Siren* and the other *Specimen Rock* sculptures Ken Price created in the mid-1980s may appear idiosyncratic, they also relate, on an entirely reverse scale, to his contemporaries in the Earthworks movement, such as Michael Heizer and James Turrell, who similarly explored the juxtaposition of smooth and rough surfaces in their monumental site-specific interventions on the Western landscape.

Provenance

Franklin Parrasch Gallery, New York

Acquired from the above by the present owner, 2002

Design

New York Auction / 7 December 2022 / 2pm EST



PROPERTY FROM A PRIVATE NEW YORK
COLLECTION

39

Ettore Sottsass, Jr.

"Murmansk" fruit bowl

circa 1982

Sterling silver.

11 1/2 in. (29.2 cm) high, 14 1/8 in. (35.9 cm) diameter

Produced by Rossi & Arcandi, Monticello Conte Otto,

Italy for Memphis, Milan, Italy. Top impressed

MEMPHIS/MILANO and with hallmark and 925.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Ettore Sottsass, Jr.

Provenance

Icon 20, New York, "Important Postwar and Contemporary Design," June 6, 2000, lot 164
Acquired from the above by the present owner

Literature

Memphis Furniture Milano, sales catalogue, Milan, 1984, n.p.

Design

New York Auction / 7 December 2022 / 2pm EST



PROPERTY FROM A PRIVATE COLLECTION

40

Viola Frey

"Untitled"

1991

Glazed earthenware.

44 x 23 x 15 1/2 in. (111.8 x 58.4 x 39.4 cm)

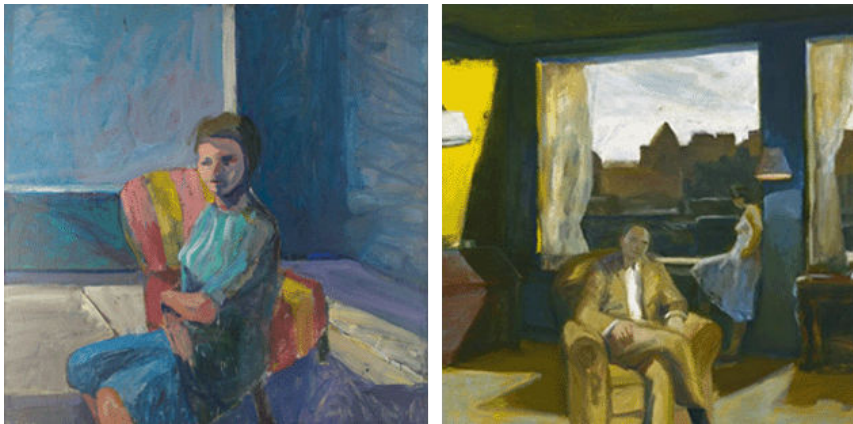
Estimate

\$20,000 — 30,000

[Go to Lot](#)



Ceramic artist Viola Frey was born on a grape farm in Lodi, California during the Great Depression. Though she moved across the United States during her early adult life—from Oakland to New Orleans to New York and back to Oakland—her childhood surroundings left an indelible mark on her work. Describing her initial artistic influences, she said, “I had to make my own culture.” Frey’s work often takes from the everyday; as a figurative artist, her character representations range from figurines found at flea markets to the archetypes of men and women that she encountered in day-to-day life.



Left: Richard Diebenkorn, *Girl with Hand to Her Face*, 1959, oil on canvas. © Richard Diebenkorn Foundation. Right: Elmer Bischoff, *Interior with Two Figures*, 1968.

Frey initially trained as a painter under Richard Diebenkorn at the California College of Arts and was influenced by the Bay Area Figurative Movement artists such as Diebenkorn and Elmer Bischoff. Throughout her career she created works in clay, paintings, and drawings. The visual iconography of her work is largely the same across her mediums, but it is her ceramic pieces which remain her most important artistic contributions. Similar to many of her contemporaries in California during the 1960s and 1970s, she resisted the dichotomy between art and craft and saw herself as an artist who worked with clay.

“[I applied color] as a painter would. Never as decoration. And that had its own interesting story, when you talk about surface not as decoration but as painting.”
—Viola Frey

Explaining her early interest in ceramics, she said, “[Ceramics] had people of all ages in it. It seemed more like the real world. It was a community.” Her works in clay are hand-built and often

monumental in scale and applied with bright, expressive glazes in a painterly fashion. She used the clay surface as a canvas, saying, “[I applied color] as a painter would. Never as decoration. And that had its own interesting story, when you talk about surface not as decoration but as painting.”



Viola Frey in her Third Street studio, Oakland, California, circa 1985. Photography by Chris Felver, image courtesy of Artists' Legacy Foundation.

The present work, though more intimate in scale than many of her works, is an archetypal example of the types of tableaux that she created. A man and woman stand side-by-side—both in suits, which Frey considered to be a symbol of power—and appear in shock or fear. There is a vulnerability to the suited figures that contrasts the powerful and dominant expressions of men

that characterized her earlier works. In front of the two primary figures sits what appears to be the three Graces from ancient Greek mythology as well as a monkey and dog. On the reverse of the sculpture sits a small faceless figure with its arms crossed and hand to its head. Glazed in an expressionist fashion, *Untitled* resists any explicit storyline and instead explores the Everyman and Everywoman as well as the material and aesthetic possibilities of the clay medium.

Provenance

Nancy Hoffman Gallery, New York

Acquired from the above by the present owner, 1992

Literature

Rena Bransten Gallery, *Viola Frey*, San Francisco, 1994, p. 12 for a similar example

Design

New York Auction / 7 December 2022 / 2pm EST



PROPERTY FROM A PRIVATE MANHATTAN
COLLECTION

41

Vladimir Kagan

"Unicorn" side table

circa 1957

Walnut-veneered wood, walnut, brass.

24 1/4 x 31 1/4 x 22 1/8 in. (61.6 x 79.4 x 56.2 cm)

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

Estimate

\$12,000 — 18,000

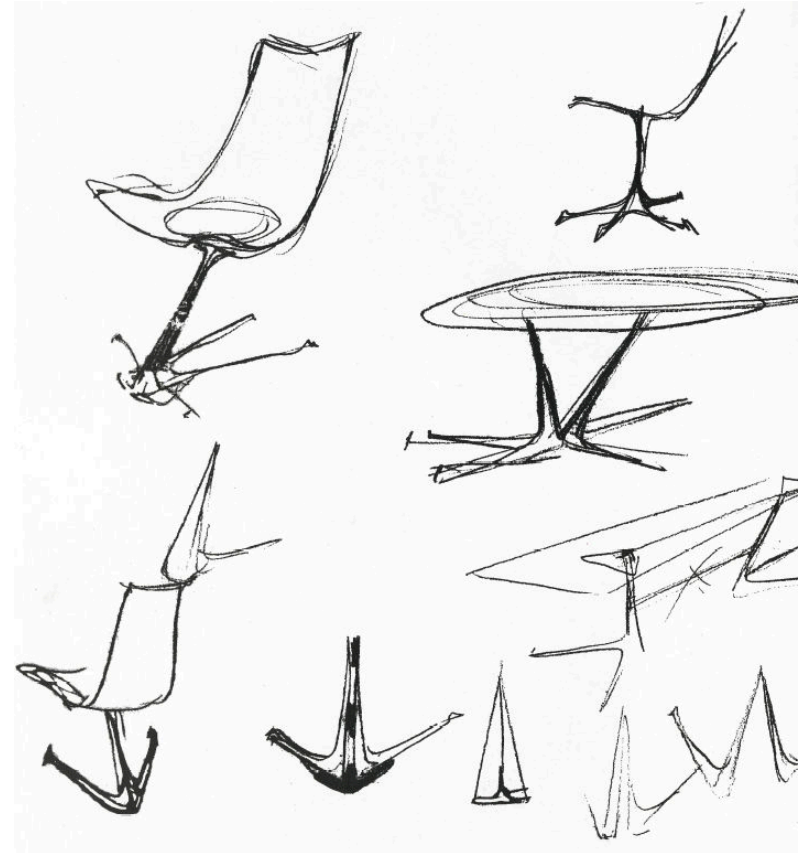
[Go to Lot](#)



After emigrating from his childhood home of Worms-on-Rhine, Germany, Vladimir Kagan soon found himself in bustling 1930s New York among the skilled craftsmen in his father's various Manhattan cabinetmaking shops. It was here—in the city and the workshop—where Kagan honed his style. He learned about quality craftsmanship from his father and his workmen and began to develop his own designs that reflected (and sometimes rejected) the architecture and design principles that he studied at Columbia University's School of Architecture.

Kagan was particularly inspired by Bauhaus design, elements of which can be seen in the artist's clean and minimalistic shapes. But more so than the design school's visual aesthetics, Kagan wished to take after the Bauhaus philosophy that "form follows function." Kagan also took interest in the human form and created furniture that looked like it was intended to simultaneously emulate and accommodate the human body. Kagan's sleek, sculptural lines mimicked the curves of the human spine or the body's "skeletal foundations."

Kagan developed many motifs throughout the duration of his career, such as the "Unicorn" base seen in the present lot. Inspired by Constantin Brancusi's *Bird in Space*, the base assumes a sculptural form with clean, sleek lines. The "Unicorn" form was most frequently constructed out of aluminum, making the present table in walnut a rare and fantastic example of Kagan's wood-working abilities. The "Unicorn" base was one of Kagan's personal favorite designs.



Vladimir Kagan, sketches for furniture designs with "Unicorn" bases, 1960s.

Throughout his career, and up until today, Kagan has celebrity patrons and his designs have become staples for many contemporary interiors. A longtime Kagan collector, fashion designer Tom Ford admired the artist for his ability to produce a clean yet experimental aesthetic, and one whose originality transcended decades. Ford writes, "I'm fascinated that Kagan's sofas, tables, and chairs manage to be so connected to their time and yet so timeless." Kagan has been incredibly lucky, then, that his works have remained original and interesting over the years. But perhaps rather than luck, it is Kagan's active commitment to form and function, combined with a fearless injection of personality and flair, that have kept his pieces so distinctive today.

Provenance

Sollo Rago, Lambertville, New Jersey, "20th Century Modern Weekend," April 21, 2007, lot 464
Acquired from the above by the present owner

Literature

Vladimir Kagan, *Vladimir Kagan: A Lifetime of Avant-Garde Design*, New York, 2015, pp. 13, 122

Design

New York Auction / 7 December 2022 / 2pm EST



PROPERTY FROM A PRIVATE MANHATTAN
COLLECTION

42

Vladimir Kagan

"Contour" armchair

circa 1953

Walnut, leather upholstery.

31 1/2 x 28 3/4 x 35 in. (80 x 73 x 88.9 cm)

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

Underside of backrest branded *KAGAN-DREYFUSS
NEW YORK/A VLADIMIR KAGAN DESIGN.*

Estimate

\$7,000 — 9,000

[Go to Lot](#)



Provenance

Sollo Rago, Lambertville, New Jersey, "20th Century Modern Weekend," April 21, 2007, lot 468
Acquired from the above by the present owner

Literature

Vladimir Kagan, *Vladimir Kagan: A Lifetime of Avant-Garde Design*, New York, 2015, pp. 58, 99,
103-05, 131, 174, 224-25

Design

New York Auction / 7 December 2022 / 2pm EST



PROPERTY FROM A PRIVATE AMERICAN
COLLECTION

43

Scott Burton

“Five-Part Storage Cubes”

1982

Painted wood.

53 x 57 x 43 1/2 in. (134.6 x 144.8 x 110.5 cm)

Number 1 from the edition of 2.

Estimate

\$15,000 — 20,000

[Go to Lot](#)



Scott Burton took an unconventional path to his career in furniture design. First working as a critic for *Art News* and *Art in America*, in the early 1970s he began making performance art that incorporated found objects before finally creating stand-alone furniture in rigorous geometric forms that dissolved the boundaries between art and design. While his contemporary Donald Judd created minimalist furniture outside his sculptural practice, for Burton furniture-making was his sculptural practice.

The present lot, *Five-Part Storage Cubes*, is a departure from Burton's body of work in a number of ways. Whereas the majority of his designs take their color and pattern from the inherent qualities of the material at hand, such as sparkly grey granite, green marble, or striated plywood, Burton crafted *Five-Part Storage Cubes* from painted wood in bold, saturated colors. Burton also primarily focused on table and seating forms, whereas the present work is a storage piece, meant for an interior space as opposed to the public outdoor spaces that informed many of his commissions.



Scott Burton sitting on one of his furniture designs, 1983. Artwork © 2022 Estate of Scott Burton/ Artist Rights Society (ARS), NY.

On the other hand, Burton's fundamental interest in the interaction of art and people – a through-line from his earlier forays in performance art – remains at play with the present work. Burton believed that art should "place itself not in front of, but around, behind, underneath (literally) the audience." Standing nearly five feet tall and finished on all sides with cabinets facing in all directions, *Five Part Storage Cubes* takes up space, inviting the viewer to explore it from all sides. Despite its mass and stature, it also exhibits movement and dynamism, with the cubes seemingly floating upwards.

As an avid student of design history, Burton took inspiration from Constructivism, the Bauhaus, and the De Stijl movement – most notably the furniture of Gerrit Rietveld, whose interest in

intersecting rectilinear planes clearly informed the composition of *Five-Part Storage Cubes*.

Provenance

Daniel Weinberg Gallery, Los Angeles, acquired directly from the artist

Thence by descent to the present owners

Literature

Brenda Richardson, *Scott Burton*, exh. cat., Baltimore Museum of Art, 1986, illustrated p. 58

Jiri Svestka, ed., *Scott Burton: Sculptures, 1980-89*, Düsseldorf, 1989, p. 50

Design

New York Auction / 7 December 2022 / 2pm EST



PROPERTY FROM AN IMPORTANT AMERICAN
COLLECTION

44

Wendell Castle

Pair of chairs

1967

Stack-laminated oak.

Each: 31 1/2 x 19 1/2 x 23 in. (80 x 49.5 x 58.4 cm)

Underside of each incised W.C. 67.

Estimate

\$50,000 — 70,000

[Go to Lot](#)



When asked by a student what his favorite tool was—despite being a woodworker—Wendell Castle answered, “The pencil. The act of drawing is the same as the act of thinking.” For Castle, drawing was the starting point for his designs. He also once said, “I’m not concerned about the practical things that go into most design thinking.” Rather than being burdened with functional considerations, Castle approached furniture design as sculpture; all else could be eliminated in the pursuit of the perfect form. The present chairs perfectly exemplify this approach to furniture design.

“I invent, distort, deform, exaggerate, compound and confuse as I see it.” —Wendell Castle

While working towards his MFA in Sculpture and searching for a technique that would allow him to realize his drawings, Castle recalled an article he read as a child about how to build a duck decoy. The guide showed how wood could be horizontally cut, stacked, and laminated to form a unique shape. Once the wood was laminated, it could be carved and sanded until the only sign of this process that remained was the encircling stripes of the subsections of wood. New shapes could now be almost extracted from the wood to protrude in strange and unpredictable ways. Castle went on to create a number of works, such as the present lot, employing this innovative technique and these masterful chairs truly embody his unique design ethos.

Provenance

Phurniture, Inc., New York

Acquired from the above by the present owner, 2004

Literature

Eleanor Dienstag, “Happy birthday, Shop One,” *Democrat and Chronicle*, Rochester, September 24, 1972, one chair illustrated p. 20

Emily Evans Eerdmans, *Wendell Castle, A Catalogue Raisonné 1958-2012*, New York, 2014, one chair illustrated p. 97

Design

New York Auction / 7 December 2022 / 2pm EST



45

Ron Arad

"Oh Void 2"

2004

Corian.

28 1/2 x 23 5/8 x 46 1/2 in. (72.4 x 60 x 118.1 cm)

Number 3 from the edition of 6 plus 3 artist's proofs.

Edge incised *Ron Arad 3 / 6*.

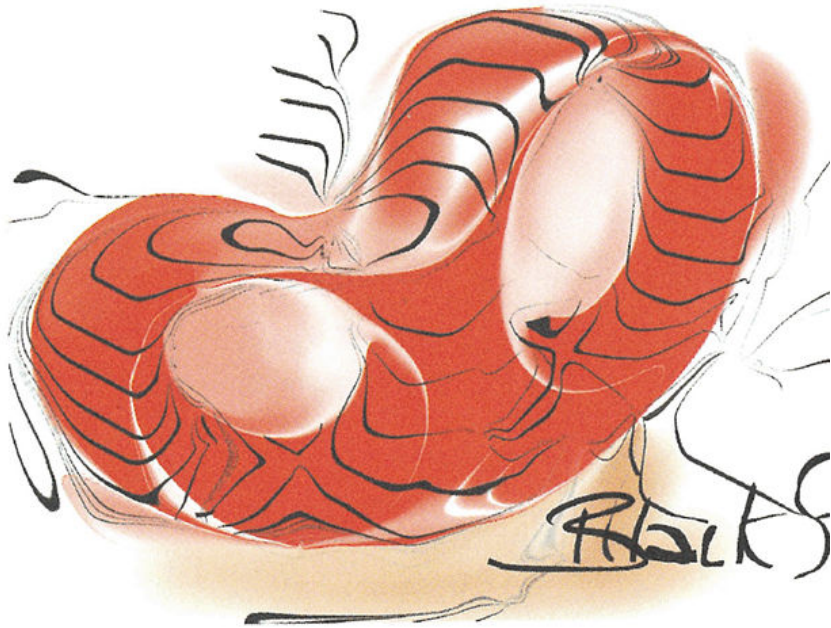
Estimate

\$40,000 — 60,000

[Go to Lot](#)



Ron Arad's *Oh Void 2* belongs to a family of seating in which the London-based, Tel Aviv-born designer explored the design potential of high-tech and unconventional materials. The dimensions and proportions of each version from the group vary but all adhere to the same basic form: that of a rocking chaise longue composed of two joined ellipses. For the first version, created in 2003 as part of the "Paperwork" collection, Arad used carbon fiber.



Ron Arad, sketch of *Oh Void 2*, 2004.

A year later, Arad experimented with Corian, a hard-wearing plastic more often associated with domestic interiors than high-design furniture. Dupont, the manufacturer of Corian, created the material in 1967 by combining fine minerals (aluminum hydroxide) with acrylic (acrylmethyl methacrylate), which was intended for bathroom and kitchen interior surfaces. Later, keen to expand the applications of their material, Dupont contacted Arad to create a number of works in Corian, including the present model chaise. Due to the nature of the material, Arad was able to work with Corian almost as if it were hardwood, carving out a sculptural piece of functional design. Though Dupont marketed the fact that Corian could be invisibly bonded to itself, Arad playfully layered the material with an adhesive tinted in a contrasting color, which, when carved into the chaise form achieved an undulating wood grain pattern not unlike Japanese *mokume*.

"The whole piece is about the layers and the glue. And the glue gives you contours like topographical maps. And I love it when you have a very simple decision and the result you get far exceeds your expectation or far exceeds your design. You get something a lot better." —Ron Arad

Later versions of Arad's *Void* chairs were made using alternating layers of clear and opaque acrylic as well as rotational-molded polyethylene, creating fascinating patterns of light and color. Another example from the present edition belongs to the Stedelijk Museum, Amsterdam.

Provenance

Acquired directly from the artist by the present owner

Literature

Barry Friedman Ltd., *Ron Arad: A Retrospective Exhibition, 1981-2004*, New York, 2005, pp. 43, 100

Ron Arad: No Discipline, exh. cat., Centre Pompidou, Paris, 2008, pp. 122-23

Paola Antonelli et al., *Ron Arad: No Discipline*, exh. cat., The Museum of Modern Art, New York, 2009, p. 110

Design

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PROPERTY FROM A PRIVATE COLLECTION, THE NETHERLANDS

46

Gerrit Thomas Rietveld

"Beugelstoel"

designed 1927, produced 1930-1931

Tubular steel with aluminum-paint, painted birch plywood.

23 1/2 x 15 5/8 x 24 1/4 in. (59.7 x 39.7 x 61.6 cm)

Produced by Metz & Co, Amsterdam, the Netherlands.

Estimate

\$25,000 — 35,000

[Go to Lot](#)



The success of Marcel Breuer's first experiments with tubular steel furniture in 1925-1926 inspired various architect-designers to have a go at this alluring new material. Until then, Gerrit Rietveld had worked almost exclusively with wood. Presumably his first attempt to develop a metal chair was an armchair for Dr. A.M. Hartog which can be dated before 1927 and which shows Rietveld's inexperience with the new material, using gas pipes and T-fittings which mimicked the straight posts and rails and traditional joints found in his wooden chairs. In 1927, Rietveld developed the *Beugel* chair ("beugel" meaning bracket), composed of two bracket-shaped tubular steel frames that supported a fibreboard seating shell. In June of the same year, both Mart Stam and Ludwig Mies van der Rohe showed their first cantilever tubular steel chairs at the now legendary Weissenhof exhibition. It is not known whether Rietveld developed the *Beugel* chair before or after that date, but it is clear that his chair did not exploit the flexible characteristics of tubular steel which made the chair of Mies van der Rohe such an instant success. In October 1927, the *Beugel* chair was exhibited in Rotterdam alongside Mies' chair and a tubular steel armchair by Dutch designer and entrepreneur W.H. Gispen. Rietveld also selected aluminum paint to coat the tubular steel, rather than the high-shine chromium-plating employed by his contemporaries.



Interior for Charely Toorop, Bergen, the Netherlands, including the taller model chair, circa 1931. Artwork © 2022 Artists Rights Society (ARS), New York / c/o Pictoright Amsterdam.

The real innovation in Rietveld's *Beugel* chair however was not found in the frame but in the undulating seat and backrest. Arguably, Rietveld was the first modern designer to develop a one-

piece seating shell, predating Alvar Aalto's experiments. For the initial prototypes of the *Beugel* chair, Rietveld used solid steel rod for the frame and seat sections out of Vulkanfber: an industrial fibreboard that could be shaped after being soaked in water and (more or less) kept its form when dried. Given his interest for unconventional materials in cabinet making, Rietveld immediately saw the potential of this fibre composite that was mainly used for the production of cheap imitation-leather suitcases. In 1928, the *Beugel* chair made its international debut in Stuttgart at the *Der Stuhl* exhibition where it was picked up quickly by the international press, which commented on the groundbreaking seating shells.

However, it is not until 1930-1931 that the *Beugel* chair was taken into production by the avant-garde department store Metz & Co., in a version with tubular steel frames and plywood seat sections. Within the Metz & Co. production there are various iterations of the *Beugel*, with varying seat and back heights, with and without armrests, and seat colors. There are two armless versions with low backs: the higher one (referenced as *Dining Room Beugelstoel* in Vöge) and the lower one, which is more rare, given that the higher version was more frequently sold as a part of dining sets or as a desk chair. The present lot is an example of the lower version and displays the original yellow paint.

Provenance

Willem and Anna Kaas-Buijs, acquired from Metz & Co., The Hague, circa 1930
Thence by descent to Dr. Andries J.W. Kaas, the Netherlands
Thence by descent to Marianne Kaas, the Netherlands

Literature

Peter Vöge, *The Complete Rietveld Furniture*, Rotterdam, 1993, pp. 74-75
Ida van Zijl, *Gerrit Rietveld*, London, 2012, pp. 85, 92, 99

Design

New York Auction / 7 December 2022 / 2pm EST



PROPERTY FROM A PRIVATE COLLECTION, THE
NETHERLANDS

47

Gerrit Thomas Rietveld

"Berlin" armchair

designed 1923, executed circa 1957

Painted elm, painted beechwood.

42 x 29 x 21 1/2 in. (106.7 x 73.7 x 54.6 cm)

Executed by Gerard van de Groenekan, De Bilt, the
Netherlands. Underside with paper label printed G. A.
v. d. GROENEKAN/Utrechtseweg 315, DE BILT and
inscribed in pen NEDERLAND.

Estimate

\$18,000 — 24,000

[Go to Lot](#)



Provenance

Wright, Chicago, "Important 20th Century Design," May 21, 2006, lot 212

Private collection, United States

Phillips, London, "The Architect," April 29, 2014, lot 325

Private collection, New York, acquired from the above

Phillips, New York, "Design," June 6, 2018, lot 115

Acquired from the above by the present owner

Literature

Peter Vöge, *The Complete Rietveld Furniture*, Rotterdam, 1993, p. 61

Ida van Zijl, *Gerrit Rietveld*, London, 2010, pp. 36, 51, 64, 162

Design

New York Auction / 7 December 2022 / 2pm EST



PROPERTY FROM THE ESTATE OF WILLIAM MURPHY,
ARCHITECT

48

Frank Lloyd Wright

*Pair of windows, from the second Francis W. Little
House, "Northome," Wayzata, Minnesota*

1912-1914

Glass, copper-plated zinc came, painted wood.

Each: 58 1/2 x 9 x 1 7/8 in. (148.6 x 22.9 x 4.8 cm)

Executed by the Temple Art Glass Company, Chicago,
Illinois.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Provenance

Francis W. Little, Wayzata, Minnesota

Christie's, New York, "Important 20th Century Design," June 7, 1996, lots 182-83

Acquired from the above by the present owner

Literature

Deborah S. Haight and Peter F. Blume, *Frank Lloyd Wright: The Library from the Francis W. Little House*, exh. cat., Allentown Art Museum, Allentown, Pennsylvania, 1978, cover

Julie L. Sloan, *Light Screens: The Complete Leaded-Glass Windows of Frank Lloyd Wright*, New York, 2001, pp. 220-24 for other windows from the same commission

Design

New York Auction / 7 December 2022 / 2pm EST



PROPERTY FROM THE ESTATE OF WILLIAM MURPHY,
ARCHITECT

49

Frank Lloyd Wright

*Pair of chairs, from the C. Leigh Stevens House,
"Auldbrass" Plantation, Yemassee, South Carolina*

1940s

Cypress, fabric upholstery.

Each: 28 1/2 x 24 1/2 x 25 1/2 in. (72.4 x 62.2 x 64.8
cm)

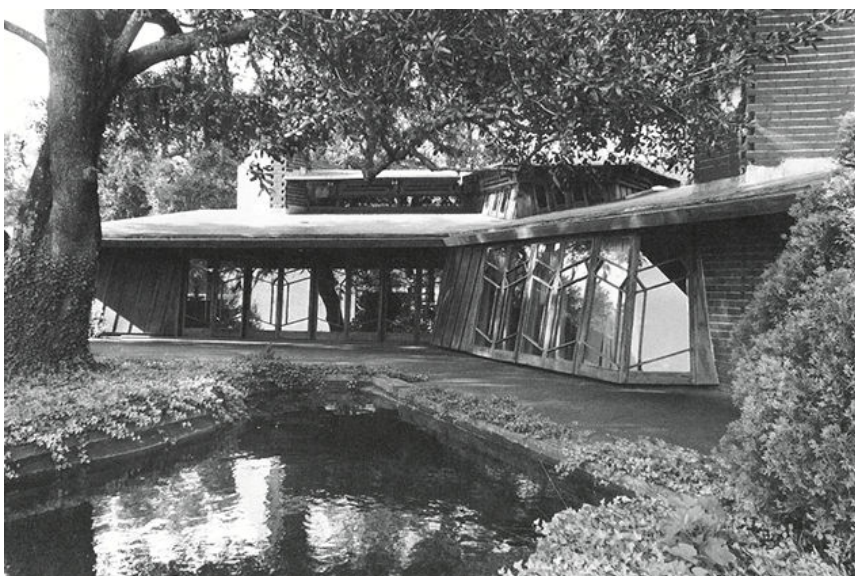
Estimate

\$10,000 — 15,000

[Go to Lot](#)

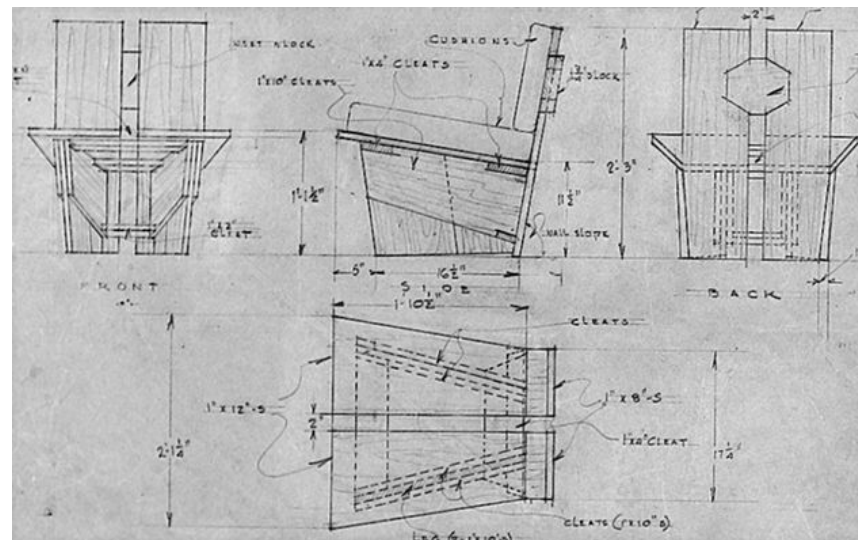


In 1939, C. Leigh Stevens reached out to Frank Lloyd Wright to commission what would become one of the designer's most unique residential projects (and his only southern plantation) which is known as the "Auldbrass Plantation." The compound took on a much different meaning than the traditional plantation house, however, and Wright's novel design certainly reflects this. Stevens intended to use the house in Yemassee, South Carolina as a weekend hunting retreat, as was the fashion among wealthy northerners at the time. Rather than the site of large-scale planting and production, the home was intended to serve as a peaceful getaway and reflected the natural world around it.



Exterior of the C. Leigh Stevens House, "Auldbrass Plantation," Yemassee, South Carolina. © 2022 Frank Lloyd Wright Foundation. All Rights Reserved. Licensed by Artists Rights Society. Photo by S.D. Loring.

Wright's architecture corresponded to the contemporary purpose of the site. Abandoning the typical neoclassical columns and rigid symmetry of the classic plantation house, aspects that were deliberately meant to evoke the authority of the owner, the "Auldbrass Plantation" comprises eighteen interconnected geometric buildings, triangular and circular in form with sloping walls likely inspired by the angularity of the trees on the property. Inside, a combination of built-in and freestanding wooden furniture, such as the present pair of chairs, complement the geometry of the structure.



Drawings of the present model chair by Frank Lloyd Wright, 1941. © 2022 Frank Lloyd Wright Foundation. All Rights Reserved. Licensed by Artists Rights Society. Image: The Frank Lloyd Wright Foundation Archives (The Museum of Modern Art).

Avery Architectural & Fine Arts Library, Columbia University, New York). Credit to come.

Edward J. Wormley, a designer for the Dunbar Furniture Company, worked with Wright and Stevens to create furniture to suit the space. Known for his decorative sofas, Wormley designed two twelve-foot lounge sofas for the home's living room. After Wright's death in 1959, and Stevens' subsequent passing three years later, Auldbrass was left unfinished, and eventually fell into disrepair. The property was finally purchased by American film producer Joel Silver in 1986, who according to Wright's original architectural plans for the house, brought it to its intended state.

Provenance

C. Leigh Stevens, Yemassee, South Carolina
Sotheby's, New York, "American Arts and Crafts," November 19, 1981, lot 275
Acquired from the above by the present owner

Literature

Janet Kardon, ed., *Craft in the Machine Age: The History of Twentieth-Century American Craft*,
exh. cat., American Craft Museum, New York, 1995, p. 212

Design

New York Auction / 7 December 2022 / 2pm EST



PROPERTY FROM A PRIVATE WEST COAST
COLLECTION

50

Michael Anastassiades

"Mobile Chandelier 1"

designed 2008, produced 2015

Satin brass, painted brass, glass, metal wire.

65 x 63 x 6 in. (165.1 x 160 x 15.2 cm)

Estimate

\$7,000 — 9,000

[Go to Lot](#)



Provenance

Ralph Pucci, Los Angeles

Acquired from the above by the present owner, 2015

Literature

Jonathan Shia, "Turn Around Bright Eyes," *Interview*, April 2011, p. 50

Design

New York Auction / 7 December 2022 / 2pm EST



PROPERTY FROM A PRIVATE SOUTH AMERICAN
COLLECTION

51

Harry Bertoia

Untitled (multi-plane construction)

circa 1958

Copper and brass melt-coated steel.

43 5/8 x 18 1/2 x 21 1/2 in. (110.8 x 47 x 54.6 cm)

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

Estimate

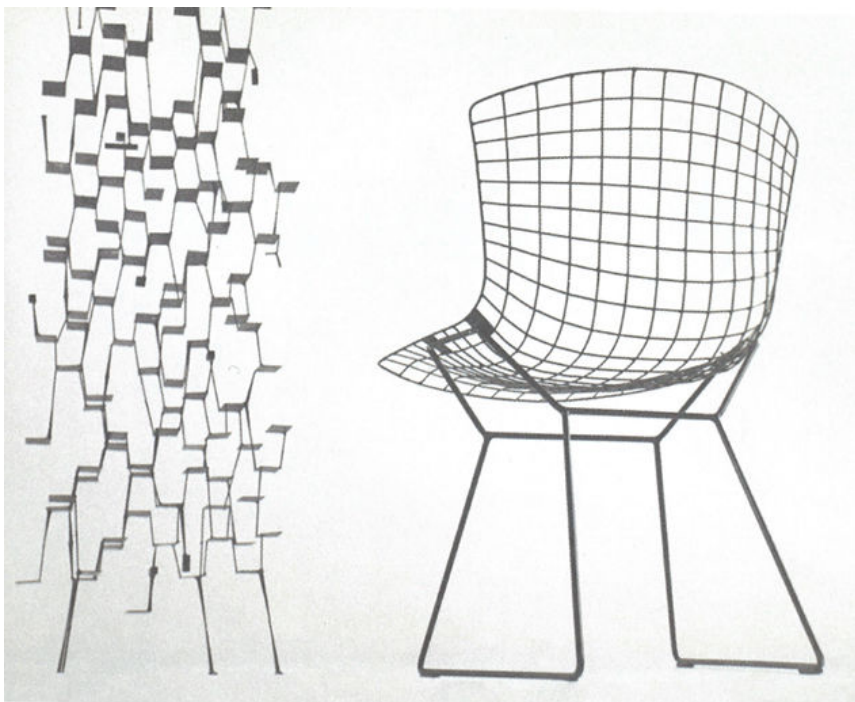
\$70,000 — 100,000

[Go to Lot](#)



“The direction [of my sculpture that] I have been most interested in indicates an assemblage of components held together as if by a magnetic force. It is desirable to leave the equation somewhat incomplete, thereby giving the observer a chance for completion.”—Harry Bertoia, 1955

A 1952 promotional image for Knoll International, Inc. illustrates one of Harry Bertoia’s wire chairs sitting next to a multi-plane sculpture similar to the present lot. The photo, taken during a period of immense production and possibility for Bertoia, captures the worlds that Bertoia simultaneously occupied at this time: the functional and the sculptural; the commercial and the artistic; the rigid and the organic. Throughout the 1950s, Bertoia gained international attention and began to create more purely sculptural and architectonic sculptures such as the present work.



A multi-plane sculpture similar to the present example and a side chair also designed by Harry Bertoia, circa 1952. Artwork © 2022 Estate of Harry Bertoia / Artists Rights Society (ARS), New York. Photography by Herbert Matter.

In 1958, the same year that Bertoia created the present multi-plane sculpture, architect Don Hatch commissioned him to create a monumental screen for the United States Embassy in Caracas, Venezuela. In the late 1940s, Hatch moved to Venezuela to preside as the Chief Architect of International Basic Economy Corporation, a company founded by Nelson Rockefeller with the mission of strengthening the nation’s economy. Such initiatives, paired with the nation’s booming oil economy as well as nationwide modernization projects, allowed the country to be a hotbed for international modern designers such as Hatch and Bertoia. The following decade was not only a fruitful one for Bertoia but also for modern design and architecture in Venezuela. (Only two years before the execution of the present lot had modernist architect Gio Ponti designed Villa Planchart, a masterpiece of modern architecture in Caracas, which interestingly included sculptures by Bertoia in its interior.)



Left: The U.S. Embassy in Caracas, designed by Don Hatch with a monumental screen on the façade designed by Harry Bertoia, 1958. Artwork © 2022 Estate of Harry Bertoia / Artists Rights Society (ARS), New York. Right: Galeria Don Hatch display featuring Knoll furniture designed by Harry Bertoia. Image: *Craft Horizons*, September/October 1958. Artwork © 2022 Estate of Harry Bertoia / Artists Rights Society (ARS), New York.

Hatch also owned a gallery-cum-showroom in Caracas called Galeria Don Hatch which displayed a variety of craft and fine art, ranging from Scandinavian ceramics and glass to Mexican tapestries and Surrealist art. The present sculpture was sold to Don Hatch in 1958—the same year that the gallery mounted a one-man show for Bertoia—and was later acquired by the notable Caracas-based gallery Estudio Actual before being sold in the 1980s to private collectors in South America where it has remained since. The sculpture is not only a representative example of the material and sculptural explorations that Bertoia undertook at the time but it also symbolizes the cusp of Bertoia’s burgeoning career. Using a torch, Bertoia melted copper and brass onto the steel skeleton in a way that was not altogether dissimilar from contemporary Abstract Expressionist artists such as Arshile Gorky and Willem de Kooning’s use of paint on canvas.

Harry Bertoia

Provenance

Don Hatch Galleria, Caracas, acquired directly from the artist, 1958

Estudio Actual, Caracas

Acquired from the above by the present owner, 1980s

Literature

Nancy N. Schiffer and Val O. Bertoia, *The World of Bertoia*, Atglen, 2003, pp. 60, 63, 65-66, 80 for similar examples

Celia Bertoia, *The Life and Work of Harry Bertoia: The Man, the Artist, the Visionary*, Atglen, 2015, p. 78 for a similar example

Beverly H. Twitchell, *Bertoia: The Metalworker*, London, 2019, pp. 152-55 for similar examples

Design

New York Auction / 7 December 2022 / 2pm EST



PROPERTY FROM A PRIVATE COLLECTION,
CALIFORNIA

52

Doyle Lane

Weed pot

circa 1970

Glazed earthenware.

1 3/4 in. (4.4 cm) high

Underside incised *LANE*.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Provenance

Private collection, California

Acquired from the above, 2019

Literature

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

Design

New York Auction / 7 December 2022 / 2pm EST



PROPERTY FROM A PRIVATE COLLECTION,
CALIFORNIA

53

Doyle Lane

Weed pot

circa 1970

Glazed earthenware.

1 3/4 in. (4.4 cm) high

Underside incised *LANE*.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Provenance

Reform Gallery, Los Angeles

Acquired from the above by the present owner, 2016

Literature

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

Design

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PROPERTY FROM A PRIVATE COLLECTION,
CALIFORNIA

54

Doyle Lane

Weed pot

circa 1970

Glazed earthenware.

2 1/2 in. (6.4 cm) high

Underside incised *LANE*.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Provenance

Private collection, California

Acquired from the above, 2019

Literature

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

Design

New York Auction / 7 December 2022 / 2pm EST



PROPERTY FROM A DISTINGUISHED COLLECTION,
CHICAGO

55

T.H. Robsjohn-Gibbings

"Mesa" coffee table, model no. 1760-6

designed 1952, produced 1953

Walnut-veneered wood.

16 x 73 1/2 x 50 in. (40.6 x 186.7 x 127 cm)

Produced by Widdicomb Furniture Company, Grand Rapids, Michigan. Underside with manufacturer's paper label printed *WIDDICOMB/designed by/T.H. ROBSJOHN-GIBBINGS* and ink stamped *2 / 53 / 1760-6*.

Estimate

\$200,000 — 300,000

[Go to Lot](#)



New Domestic Landforms

Luke Baker explores how T.H. Robsjohn-Gibbings redefined the postwar American interior with his iconic Mesa table.

The designer, decorator, and critic Terrence Harold Robsjohn-Gibbings arrived in the United States from England around 1930 to sell European antiques to wealthy Americans as the head of Charles of London's New York flagship store. However, he would soon find himself soured on the fussy historic imports, brought in by the boatload from dusty dynastic estates across the Atlantic and acquired by a clientele eager to adopt the next trendy revival, from Tudor to *tous les Louis*.

What began as an aversion to antiques would become Robsjohn-Gibbings' reformist campaign to develop a true American design idiom for the postwar era, a mission he pursued for the next thirty years through his prolific writings and popular furniture collections for mass manufacturers. Nowhere is this impulse to create a timeless American style more apparent (or successful) than in the spectacular *Mesa* table from 1952, the most significant and rare of Robsjohn-Gibbings' designs.



Promotional image for The Widdicomb Furniture Company, circa 1952.

“America has wasted time, money and effort for the last fifty years wistfully recalling the architecture and furniture of Europe,” Robsjohn-Gibbings tartly opined in *Goodbye Mr. Chippendale*, a 1944 treatise against the devotion to antiques. But contemporary manifestations of European Modernism offered no appealing alternative to such “brown furniture” either. In *Homes of the Brave* from 1954, he disdained the “spidery metallic seating,” and austere interiors that seemed to prize a progressivist ideology over the comfort of the human bodies that would dare to inhabit them.

Rather, Robsjohn-Gibbings saw the end of wartime austerity as an auspicious moment to resurrect the country’s design and manufacturing industries by defining a new domestic aesthetic — one

shaped not by past styles or prescriptive philosophies, but by how people actually wanted to live. “In the post-war years that lie ahead, America will be called upon to rehouse and provide furniture for millions of its people,” he wrote in 1944. “So let’s think over the depressing saga that made us into antique collectors and [...] examine our own good architecture and the possibilities for good contemporary American furniture.”

“The new house and their interiors are the new way of life of a new generation.”
—T.H. Robsjohn-Gibbings

Robsjohn-Gibbings did just that, shuttering his successful high-end furniture and decorating business to become the creative director of Grand Rapids-based manufacturer Widdicomb Furniture Company in the early 1940s. For the next decade, he focused on producing collections of well-designed objects intended for middle-class Americans — furniture that celebrated the American values our GIs had fought to defend: democracy, perpetual self-invention, and the freedom to live however we damn well please.

Even among Robsjohn-Gibbings’ 1952 collection for Widdicomb, the *Mesa* table marks a departure from the norm with its strikingly sculptural form and scale. Many of his furniture designs drew upon the proportions and ancient forms of Antiquity, but *Mesa*’s novel organic shape was said by the designer to be inspired by the distinctive landforms of the American Southwest, as seen from above. Combined with the topographic effect of its graduated stacked slabs, *Mesa* is less a table than a geological formation domesticated for the living room. True to Robsjohn-Gibbings’ trademark subtlety, its surface is smooth and unembellished, deliberately free of reference to style or era, with the figure of its native American walnut veneer as its only decoration. As if to further dismiss any association with its predecessors, the table’s stepped horizontal surface sits on a broad and asymmetrical pedestal foot, foregoing the four slender legs of its platonic archetype.



Portrait of T.H. Robsjohn-Gibbings with a selection of his furniture designs, 1947. Photograph by John Rawlings.

Shortly after its debut, the *Mesa* table was featured on the front of *House Beautiful* magazine, the exemplification of the cover story on “The luxury of informality.” In the ensuing spreads, readers were introduced to numerous Southwest-inflected interior settings Robsjohn-Gibbings designed for the Widdicomb showroom and appointed with a range of pieces from his most recent collection for the company. Each embodied his conception for a new mode of domesticity that eschewed the stuffiness of tradition and embraced casual comfort, ease, and flexibility. As the centerpiece of the living room, the *Mesa* table was styled to display the stuff of life — albeit an aspirational one — from pre-Columbian vessels (a nod to indigenous North American aesthetics), to perfume bottles and abstract objets d’art. “We are discovering the simple but forgotten fact that people are most

themselves and most interesting when they are comfortable,” the article’s author observed. The *Mesa* table’s convenience and versatility were key to the American approach to leisure and entertaining. It was a piece designed for serving highballs, poured promptly at five; for displaying full-color magazines, from *LIFE* to *Art and Architecture*; for conversationalists to gather around, smoking in low-slung chairs; for after-dinner knitting projects or trays of finger sandwiches.

Monumental in scale, assertively horizontal, and exuding a rich and natural warmth, the *Mesa* table is borne of Robsjohn-Gibbings’ humanist ideal for the post-war American home. This wasn’t an object designed for the taught and formal boxes of the Victorian, or the equally constraining and severe “machines for living” espoused by the early 20th century Modernists. “Contemporary houses are the natural development of architecture to meet the changing forms in our social habits and customs,” he noted in *Goodbye Mr. Chippendale*. As such, *Mesa* was conceived for a home that invited relaxation and leisure with sweeping, open living spaces. Our houses should be “projections of human personalities and universal human needs, rather than essays in architectural style or theory,” Robsjohn-Gibbings asserted in *Homes of the Brave*. He went on to praise the “familiarity and architectural unpretentiousness” of the new ranch house typology, that uniquely American vernacular that dominated new home construction after the war, but which traces its lineage to the organic architecture of Frank Lloyd Wright, a designer whom Robsjohn-Gibbings found deeply influential.

The *Mesa* table is Robsjohn-Gibbings’ crowning achievement in his ambition to develop a design vocabulary authentic to the culture, landscapes, and distinctly individual spirit of his adopted homeland. “The new house and their interiors are the new way of life of a new generation,” he pronounced in 1944. By shaking free the yokes of stylistic pedigree, *Mesa* was molded instead by the enduring values of comfort, nature, and craftsmanship, boldly signaling a new era with an appropriately timeless form.

Provenance

Wright, Chicago, "Important Design," June 8, 2010, lot 739

Acquired from the above by the present owner

Literature

House Beautiful, May 1952, cover, pp. 145, 147

"L'Art Décoratif Américain et les Appels du Mexique, Robsjohn Gibbings," *Art et Industrie*, June 1953, p. 25

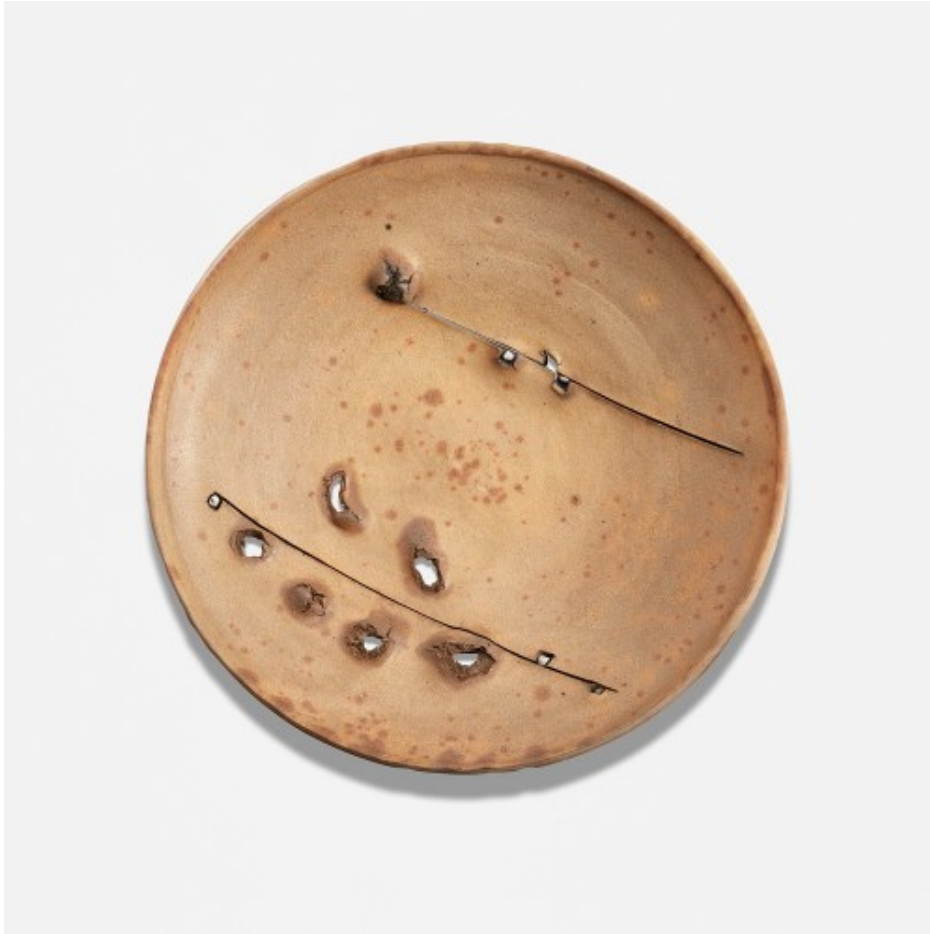
Widdicomb, manufacturer's catalog, Grand Rapids, 1954, n.p.

Brooke Kamin Rapaport and Kevin Stayton, *Vital Forms: American Art and Design in the Atomic Age, 1940-1960*, New York, 2001, p. 31

John Stuart Gordon, *A Modern World: American Design from the Yale University Art Gallery, 1920-1950*, New Haven, 2011, p. 375

Design

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PROPERTY OF A GENTLEMAN

56

Peter Voulkos

Plate

1973

Glazed stoneware with porcelain pass-throughs.

18 1/2 in. (47 cm) diameter

Reverse painted in glaze *VOULKOS 73*.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Provenance

Private collection, California, acquired directly from the artist

Thence by descent

Acquired from the above by the present owner

Literature

Rose Slivka, "The New Clay Drawings of Peter Voulkos," *Crafts Horizons*, October 1974, back cover for a similar example

Rose Slivka, *Peter Voulkos: A Dialogue With Clay*, New York, 1978, pp. 97, 116, 118 for similar examples

Design

New York Auction / 7 December 2022 / 2pm EST



PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES

57

Peter Voulkos

Vase

circa 1957

Glazed stoneware.

11 1/2 in. (29.2 cm) high

Underside painted in glaze *VOULKOS*.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Provenance

Private collection, California

Acquired from the above by the present owner

Exhibited

"Peter Voulkos: Echoes of the Japanese Aesthetic," American Museum of Ceramic Art, Pomona, California, November 12, 2005-February 4, 2006

Literature

Peter Frank, *Image to Gesture, 1945-1969: California Postwar Abstraction*, New York, 2013, illustrated n.p.

Design

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PROPERTY FROM A PRIVATE COLLECTION,
PHILADELPHIA

58

Toshiko Takaezu

"Closed Form" with rattle

1990s

Glazed porcelain.

6 7/8 in. (17.5 cm) high

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Toshiko Takaezu

Ceramic artist Toshiko Takaezu dedicated her five-decade career to abstract expressions of form. Born in Honolulu in 1922 to a family of Japanese émigrés, Takaezu was first introduced to pottery in 1940, at the Hawaii Potter's Guild, where she crafted functional ceramics. She later attended the Honolulu Academy of Arts at the University of Hawaii, studying with ceramist Claude Horan. Seeking to further her education, Takaezu then attended the Cranbrook Academy of Art, training under acclaimed Finnish-American ceramist Maija Grotell. During a formative eight-month trip to Japan between 1955 and 1956, Takaezu encountered the avant-garde Sodeisha group ("Crawling through Mud Association"), a collective of artists that aimed to reorient ceramics from the utilitarian *Mingei* (folk-craft) movement to a means of sculptural expression.

Video: <https://www.youtube.com/watch?v=SWFiDfb-W2M&t=149s>

After this trip, Takaezu created her first *Closed Form*, whose rotund volume and tapered rim would become her signature structure. Takaezu hand-built and threw her *Closed Forms*, creating them in a wide range of proportions. She often glazed them in abstract, gestural strokes, selecting colors that evoked the landscape of her native Hawaii. The present selection of *Closed Form* vessels come from a private collection in Philadelphia and were all acquired directly from the artist in the 1980s and 1990s. Seeking to activate the auditory senses, Takaezu sometimes placed clay beads into the closed forms, allowing them to gently rattle, as seen in lots 58 and 63.

Provenance

Acquired directly from the artist by the present owner, 1990s

Literature

J. Stanley Yake, *Toshiko Takaezu: The Earth in Bloom*, New York, 2005, p. 22 for a similar example

Design

New York Auction / 7 December 2022 / 2pm EST



PROPERTY FROM A PRIVATE COLLECTION,
PHILADELPHIA

59

Toshiko Takaezu

"Closed Form"

1990s

Glazed porcelain.

5 3/4 in. (14.6 cm) high

Underside incised with artist's mark.

Estimate

\$2,500 — 3,500

[Go to Lot](#)



Provenance

Acquired directly from the artist by the present owner, 1990s

Literature

Felice Fischer, Kathleen A. Foster, and Darrel Sewell, *The Poetry of Clay: The Art of Toshiko Takaezu*, Philadelphia, 2005, p. 13 for a similar example

J. Stanley Yake, *Toshiko Takaezu: The Earth in Bloom*, New York, 2005, p. 133 for a similar example

Design

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PROPERTY FROM A PRIVATE COLLECTION,
PHILADELPHIA

60

Toshiko Takaezu

"Closed Form"

1980s

Glazed porcelain.

7 in. (17.8 cm) high

Underside incised with artist's mark.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Provenance

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

Literature

J. Stanley Yake, *Toshiko Takaezu: The Earth in Bloom*, New York, 2005, pp. 132-37 for similar examples

Design

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PROPERTY FROM A PRIVATE COLLECTION,
PHILADELPHIA

61

Toshiko Takaezu

"Closed Form"

1990s

Glazed porcelain.

8 5/8 in. (21.9 cm) high

Underside incised with artist's mark.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Provenance

Acquired directly from the artist by the present owner, 1990s

Literature

J. Stanley Yake, *Toshiko Takaezu: The Earth in Bloom*, New York, 2005, p. 137 for a similar example

Design

New York Auction / 7 December 2022 / 2pm EST



PROPERTY FROM A PRIVATE COLLECTION,
PHILADELPHIA

62

Toshiko Takaezu

"Closed Form"

1990s

Glazed porcelain.

14 1/4 in. (36.2 cm) high

Underside incised with artist's mark.

Estimate

\$6,000 — 8,000

[Go to Lot](#)



Provenance

Acquired directly from the artist by the present owner, 1990s

Literature

Felice Fischer, Kathleen A. Foster, and Darrel Sewell, *The Poetry of Clay: The Art of Toshiko Takaezu*, Philadelphia, 2005, p. 20 for a similar example

Design

New York Auction / 7 December 2022 / 2pm EST



PROPERTY FROM A PRIVATE COLLECTION,
PHILADELPHIA

63

Toshiko Takaezu

"Closed Form" with rattle

1990s

Glazed salt fired stoneware.

8 in. (20.3 cm) high

Underside incised with artist's mark.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Provenance

Acquired directly from the artist by the present owner, 1990s

Literature

J. Stanley Yake, *Toshiko Takaezu: The Earth in Bloom*, New York, 2005, pp. 132-37 for similar examples

Design

New York Auction / 7 December 2022 / 2pm EST



PROPERTY FROM A LONG ISLAND ESTATE

64

George Nakashima

Set of three "Amoeba" nesting tables

1962

Oak burl, oak.

Largest: 21 x 21 1/4 x 21 in. (53.3 x 54 x 53.3 cm)

Executed by George Nakashima Woodworker, New Hope, Pennsylvania. Underside of each inscribed in marker *BERCK*. Together with a copy of the original order card.

Estimate

\$12,000 — 18,000

[Go to Lot](#)



Provenance

Sylvia and Leo Berck, Roslyn, New York, acquired directly from Nakashima Studio, 1962
Thence by descent to the present owners

Literature

Derek E. Ostergard, *George Nakashima: Full Circle*, exh. cat., American Craft Museum, New York, 1989, p. 120 for a similar example

Mira Nakashima, Nature, *Form & Spirit: The Life and Legacy of George Nakashima*, New York, 2003, p. 93 for a similar example

Design

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PROPERTY FROM A LONG ISLAND ESTATE

65

George Nakashima

Custom sliding door cabinet

1961

Laurel, pandanus cloth.

36 x 126 x 22 3/4 in. (91.4 x 320 x 57.8 cm)

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

Estimate

\$40,000 — 60,000

[Go to Lot](#)



Provenance

Sylvia and Leo Berck, Roslyn, New York, acquired directly from Nakashima Studio, 1961
Thence by descent to the present owners

Literature

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

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

Mira Nakashima, *Nature, Form & Spirit: The Life and Legacy of George Nakashima*, New York, 2003, p. 181 for a similar example

Design

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PROPERTY FROM A LONG ISLAND ESTATE

66

George Nakashima

"Slab" coffee table

1962

Oak burl, oak.

13 1/8 x 50 x 27 1/2 in. (33.3 x 127 x 69.9 cm)

Executed by George Nakashima Woodworker, New Hope, Pennsylvania. Underside inscribed in marker *BERCK*. Together with a copy of the original order card.

Estimate

\$20,000 — 30,000

[Go to Lot](#)



Provenance

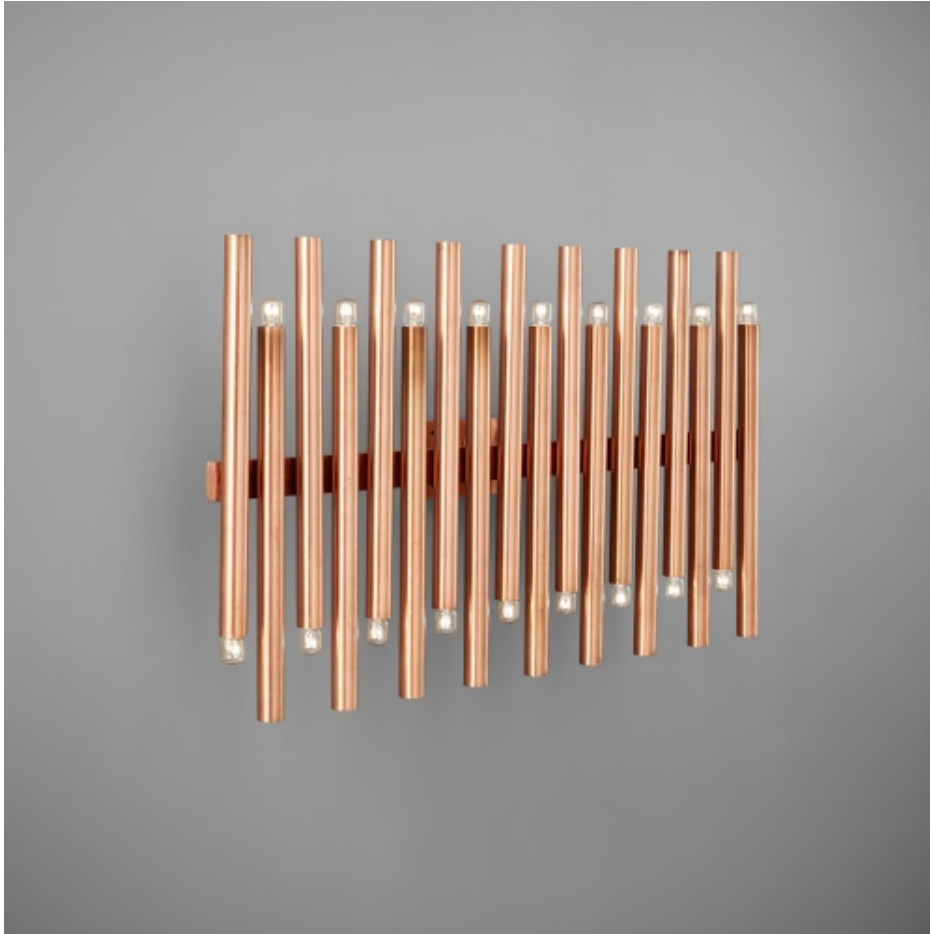
Sylvia and Leo Berck, Roslyn, New York, acquired directly from Nakashima Studio, 1962
Thence by descent to the present owners

Literature

George Nakashima, *The Soul of a Tree, A Woodworker's Reflections*, Tokyo, 1981, p. 188 for a drawing of a similar example
Mira Nakashima, *Nature, Form & Spirit: The Life and Legacy of George Nakashima*, New York, 2003, pp. 83, 106, 151 for similar examples

Design

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67

Gio Ponti

*Wall light, designed for the Hotel Parco dei Principi,
Rome*

circa 1963

Copper-plated metal.

19 3/8 x 33 1/4 x 5 1/2 in. (49.2 x 84.5 x 14 cm)

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

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Provenance

Private collection, Milan

Literature

"Per chi deve scegliere lampada di serie," *Domus*, no. 413, April 1964, p. d/211 for a nine-arm version

Design

New York Auction / 7 December 2022 / 2pm EST



PROPERTY FROM A PRIVATE COLLECTION, TORONTO

68

George Nakashima

"Cushion" chair and ottoman

1954

Walnut, fabric upholstery.

Chair: 30 1/2 x 24 x 30 5/8 in. (77.5 x 61 x 77.8 cm)

Ottoman: 10 1/2 x 24 1/4 x 24 in. (26.7 x 61.6 x 61 cm)

Executed by George Nakashima Woodworker, New Hope, Pennsylvania. Together with a copy of the original invoice.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Provenance

Private collection, Pennsylvania, acquired directly from Nakashima Studio, 1954
Thence by descent to the present owner

Literature

Derek E. Ostergard, *George Nakashima: Full Circle*, exh. cat., American Craft Museum, New York, 1989, pp. 49, 53, 158 for similar examples

Mira Nakashima, *Nature, Form & Spirit: The Life and Legacy of George Nakashima*, New York, 2003, cover, p. 82 for similar examples

Design

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69

Fontana Arte

Pair of mirrors, model no. 2359

circa 1965

Nickel-plated metal, mirrored glass.

Each: 35 1/2 x 23 5/8 x 1 in. (90.2 x 60 x 2.5 cm)

Manufactured by Fontana Arte, Milan, Italy.

Estimate

\$7,000 — 9,000

[Go to Lot](#)



Fontana Arte

Provenance

Private collection, Milan

Literature

Fontana Arte: Bagno, sales catalogue, Milan, 1965, p. 21

Domus, no. 433, December 1965, n.p. for an advertisement

Design

New York Auction / 7 December 2022 / 2pm EST



PROPERTY FROM A PRIVATE COLLECTION, MIAMI

70

Gio Ponti

Coffee table

circa 1937

Oak, glass.

17 3/8 x 37 3/8 x 21 5/8 in. (44.1 x 94.9 x 54.9 cm)

Produced by Casa e Giardino, Milan, Italy. Together with a certificate of expertise from the Gio Ponti Archives.

Estimate

\$3,000 — 5,000

[Go to Lot](#)



Provenance

Phillips, New York, "Saturday @ Phillips," April 25, 2009, lot 74
Acquired from the above by the present owner

Literature

"La canapa tessuto per arredamento," *Domus*, no. 113, May 1937, p. 51

Design

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71

Angelo Lelii

Floor lamp, model no. 12829

circa 1960

Painted metal, brass, glass, black marble.

74 in. (188 cm) high

Manufactured by Arredoluce, Monza, Italy.

Estimate

\$6,000 — 8,000

[Go to Lot](#)



Provenance

Private collection, Milan

Literature

Alessandro Padoan, Alessandro Palmaghini and Anty Pansera, *Arredoluce: Catalogo Ragionato 1943-1987*, Milan, 2018, pp. 224, 334

Design

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PROPERTY FROM A LONG ISLAND ESTATE

72

Finn Juhl

“Chieftain” chair, model no. FJ 49 A

designed 1949, executed 1960s

Teak, original leather upholstery.

36 3/4 x 40 x 29 1/2 in. (93.3 x 101.6 x 74.9 cm)

Executed by master cabinetmaker Niels Vodder, Copenhagen, Denmark. Underside impressed *NIELS VODDER CABINETMAKER/COPENHAGEN*

DENMARK/DESIGN: FINN JUHL and with retailer's paper label.

Estimate

\$30,000 — 50,000

[Go to Lot](#)



Provenance

Georg Jensen, New York

Sylvia and Leo Berck, Roslyn, New York, circa 1960

Thence by descent to the present owners

Literature

Viggo Sten Møller and Svend Erik Møller, *Dansk Møbelkunst: Københavns Snedkerlaugs Møbeludstilling, 1927-1951*, Copenhagen, 1951, p. 82

Esbjørn Hiort, *Modern Danish Furniture*, New York, 1956, pp. 54-55

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 3: 1947-1956*, Copenhagen, 1987, pp. 124-25, 233, 311

Esbjørn Hiort, *Finn Juhl: Furniture, Architecture, Applied Art*, Copenhagen, 1990, front cover, pp. 23, 40-41

Noritsugu Oda, *Danish Chairs*, San Francisco, 1999, pp. 92-93

Design

New York Auction / 7 December 2022 / 2pm EST



73

Max Ingrand

Pair of wall lights, model no. 1568

circa 1956

Glass, brass, nickel-plated brass.

Each: 24 1/4 x 8 1/4 x 7 1/4 in. (61.6 x 21 x 18.4 cm)

Manufactured by Fontana Arte, Milan, Italy.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Provenance

Private collection, Milan

Literature

Fontana Arte: Illuminazione, sales catalogue, Italy, 1960s, p. 55

Pierre-Emmanuel Martin-Vivier, *Max Ingrand: Du Verre à la Lumière*, Paris, 2009, p. 188

Franco Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand*, Turin, 2012, fig. 340

Design

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74

Gio Ponti

Side table

circa 1934

Burl walnut-veneered wood, painted wood.

23 3/4 in. (60.3 cm) high, 23 3/8 in. (59.4 cm)
diameter

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

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Provenance

Private collection, Milan

Literature

"Applicazioni del cristallo nell'arredamento moderno," *Domus*, no. 58, October 1932, p. 603 for a similar example

Roberto Aloï, *L'Arredamento Moderno*, Milan, 1934, fig. 324 for a similar example

Sergio Montefusco, *Fontana Arte: repertorio 1933-1943 dalle immagini dell'epoca*, Genoa, 2012, p. 188 for a similar example

Design

New York Auction / 7 December 2022 / 2pm EST



75

Angelo Lelii

Ceiling light

circa 1960

Brass, painted metal, glass.

34 1/2 in. (87.6 cm) drop, 45 1/2 in. (115.6 cm)
diameter

Manufactured by Arredoluce, Monza, Italy.

Estimate

\$15,000 — 20,000

[Go to Lot](#)



Provenance

Private collection, Milan

Literature

Alessandro Padoan, Alessandro Palmaghini and Anty Pansera, *Arredoluce: Catalogo Ragionato 1943-1987*, Milan, 2018, p. 336

Design

New York Auction / 7 December 2022 / 2pm EST



76

Josef Hoffmann

"Brotkorb," model no. S 4453

circa 1920

Silver.

4 3/4 in. (12.1 cm) high, 10 1/4 in. (26 cm) diameter

Executed by the Wiener Werkstätte, Vienna, Austria.

Underside impressed with artist's monogram, *WIENER WERKSTÄTTE*, *WW*, *900*, flower mark and Austrian assay mark.

Estimate

\$8,000 — 12,000

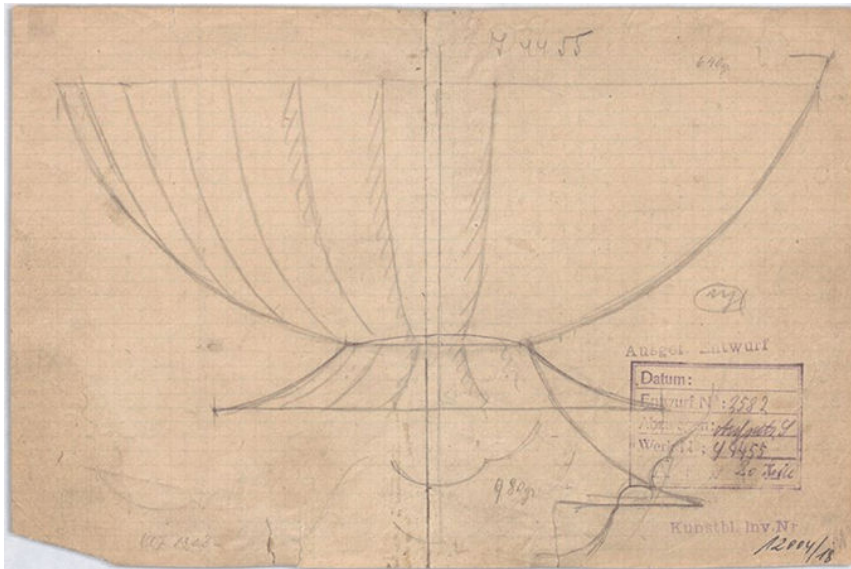
[Go to Lot](#)



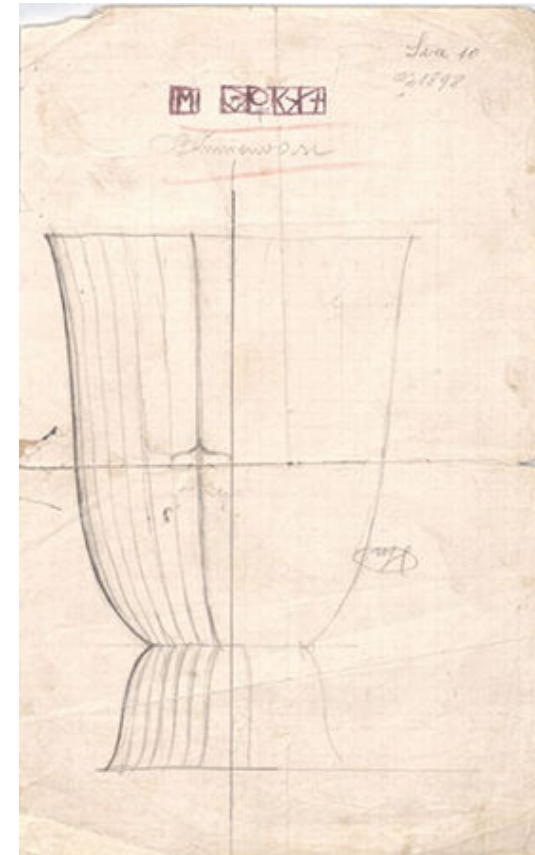
In 1930, just two years before the dissolution of the Wiener Werkstätte, the German design magazine *Deutsche Kunst und Dekoration* published an article titled “New Metalwork by Josef Hoffmann” which included illustrations of works with a similar visual vocabulary to the present selection. Praising Hoffmann’s work, the author said, “[The works] are clear and regular in structure - but without lacking that highly personal grace that was Hoffmann’s touch. This grace is achieved with subtle means: it lies in the proportion, in the slight deviations from symmetry, and the mathematical regularity, as well as in the occasional use of curved profiles.” The present selection of works by Josef Hoffmann illustrate the designer’s expert manipulation of brass and silver as well as his tempered yet expressive style.

“Only that which strives for perfection and eternal beauty can be of estimable duration.” —Josef Hoffmann

Hoffmann designed metalworks for the Wiener Werkstätte since its founding in 1903 and, in fact, the metal workshop was the first division of the workshop to operate. Over the course of nearly three decades, Hoffmann created works in metal including flatware, holloware, and functional pieces with perforated, square-patterned decorations called *gitterwerk* (latticework).



Drawing of "Brotkorb," model no. S 4453, circa 1920.



Drawing of vase, model no. M 3067/M va 6, circa 1923.

Whereas Hoffmann’s earlier works are often rigorously geometric in form and decoration, his works became more expressive and opulent during the 1920s, perhaps due to the influence of designer Dagobert Peche who joined the firm in 1915 and introduced a certain baroque extravagance to the workshop’s aesthetic. During this period, the designs of the workshop were being sold across Europe and the United States, with a showroom on Fifth Avenue in New York that opened in 1921. The present *aufsatz* (centerpiece in German) exemplifies this tendency through the two scroll-shaped handles. These pieces express the glamour and opulence of the period while remaining true to Hoffmann’s rational control of proportion and form.

Provenance

Private collection, Austria

Acquired from the above by the present owner, circa 2003

Design

New York Auction / 7 December 2022 / 2pm EST



77

Seguso

Four wall lights

circa 1948

Glass with gold leaf inclusions, brass.

Each: 10 1/4 x 3 1/2 x 7 1/2 in. (26 x 8.9 x 19.1 cm)

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

Estimate

\$7,000 — 9,000

[Go to Lot](#)



77

Seguso

Provenance

Private collection, Milan

Design

New York Auction / 7 December 2022 / 2pm EST



78

Josef Hoffmann

Vase, model no. M 3067/M va 6

circa 1923

Brass.

7 3/4 in. (19.7 cm) high

Executed by the Wiener Werkstätte, Vienna, Austria.

Underside impressed with artist's monogram,
WIENER/WERK/STÄTTE, and *MADE/IN/AUSTRIA*.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



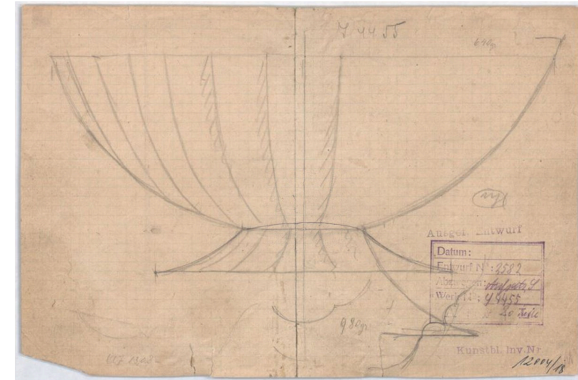
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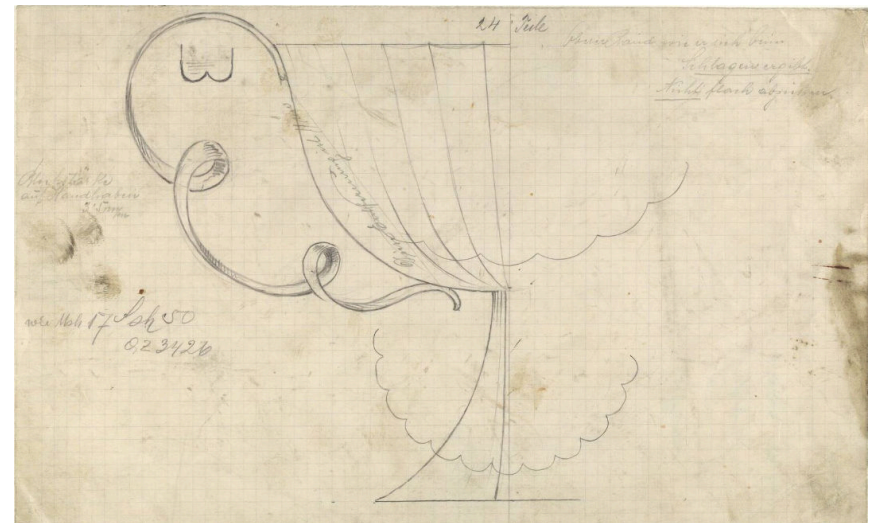
Hoffmann designed metalworks for the Wiener Werkstätte since its founding in 1903 and, in fact, the metal workshop was the first division of the workshop to operate. Over the course of nearly three decades, Hoffmann created works in metal including flatware, holloware, and functional pieces with perforated, square-patterned decorations called *gitterwerk* (lattice-work).



Drawing of vase, model no. M 3067/M va 6, circa 1923.



Drawing of "Brotkorb," model no. S 4453, circa 1920.



Drawing of "Aufsatz" centerpiece, model no. M sh 17, circa 1924.

Josef Hoffmann

Whereas Hoffmann's earlier works are often rigorously geometric in form and decoration, his works became more expressive and opulent during the 1920s, perhaps due to the influence of designer Dagobert Peche who joined the firm in 1915 and introduced a certain baroque extravagance to the workshop's aesthetic. During this period, the designs of the workshop were being sold across Europe and the United States, with a showroom on Fifth Avenue in New York that opened in 1921. The *aufsatz* centerpiece exemplifies this tendency through the two scroll-shaped handles. These pieces express the glamour and opulence of the period while remaining true to Hoffman's rational control of proportion and form.

Provenance

Private collection, New York

Acquired from the above by the present owner, circa 2005

Design

New York Auction / 7 December 2022 / 2pm EST



79

Gio Ponti and Emilio Lancia

Pair of armchairs, from Casa Bonomi, Milan

circa 1928

Walnut, brass, fabric upholstery.

Each: 35 1/2 x 24 x 20 in. (90.2 x 61 x 50.8 cm)

Produced by Paolo Lietti for Il Labirinto, Milan, Italy.

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

Estimate

\$6,000 — 8,000

[Go to Lot](#)



Provenance

Private collection, Milan

Literature

"Psiche," *Domus*, no. 8, August 1928, p. 35 for a similar example

Design

New York Auction / 7 December 2022 / 2pm EST



PROPERTY FROM A PRIVATE SOUTH CAROLINA
COLLECTION

80

Josef Hoffmann

"Aufsatz" centerpiece, model no. M sh 17

designed 1924, executed 1925-1931

Brass.

7 1/2 in. (19.1 cm) high

Executed by the Wiener Werkstätte, Vienna, Austria.

Lip impressed with artist's monogram, *WIENER/
WERK/STÄTTE*, and *MADE/IN/AUSTRIA*.

Estimate

\$10,000 — 15,000

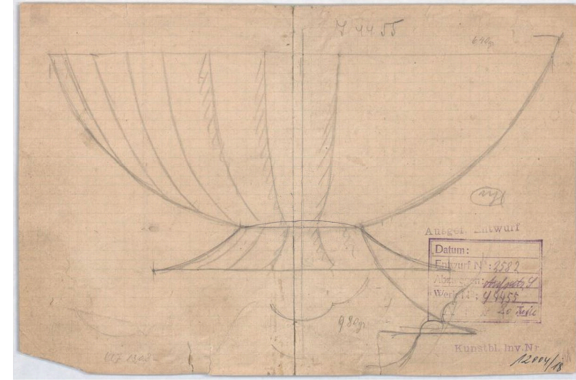
[Go to Lot](#)



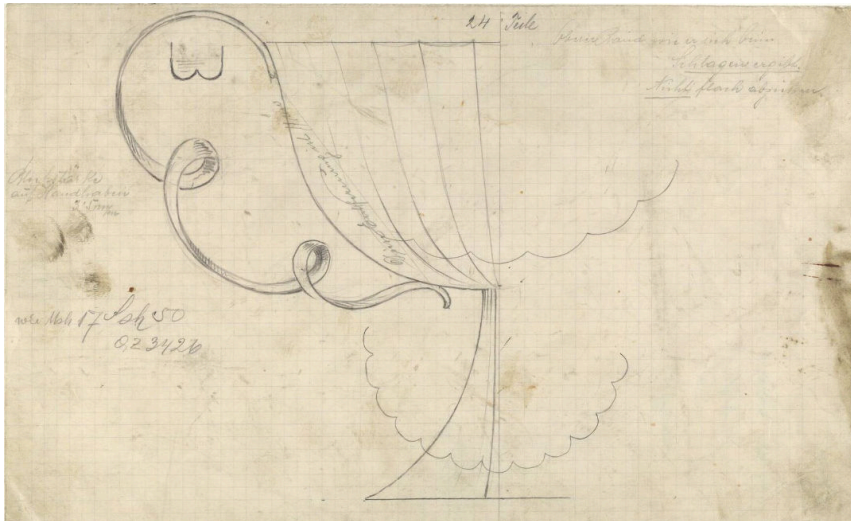
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"Only that which strives for perfection and eternal beauty can be of estimable duration." —Josef Hoffmann

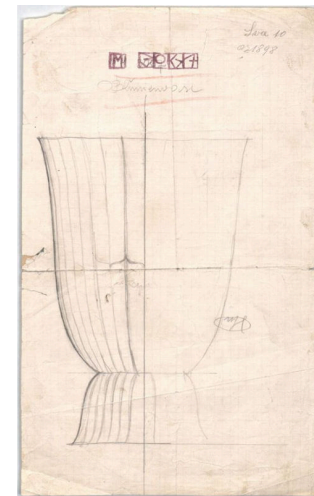
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Drawing of "Brotkorb," model no. S 4453, circa 1920.



Drawing of "Aufsatz" centerpiece, model no. M sh 17, circa 1924.



Drawing of vase, model no. M 3067/M va 6, circa 1923.

Whereas Hoffmann's earlier works are often rigorously geometric in form and decoration, his works became more expressive and opulent during the 1920s, perhaps due to the influence of designer Dagobert Peche who joined the firm in 1915 and introduced a certain baroque extravagance to the workshop's aesthetic. During this period, the designs of the workshop were being sold across Europe and the United States, with a showroom on Fifth Avenue in New York that opened in 1921. The present *aufsatz* (centerpiece in German) exemplifies this tendency through the two scroll-shaped handles. These pieces express the glamour and opulence of the period while remaining true to Hoffman's rational control of proportion and form.

Provenance

Sotheby's, New York, "Important 20th Century Design," December 18, 2004, lot 615

Acquired from the above by the present owner

Literature

Werner J. Schweiger, *Wiener Werkstätte: Design in Vienna, 1903-1932*, New York, 1984, p. 70

Peter Noever ed., *Josef Hoffmann Designs*, exh. cat., Austrian Museum of Applied Arts, Vienna, 1992, pp. 110, 172

Gabriele Fahr-Becker, *Wiener Werkstätte 1903-1932*, Cologne, 2003, p. 165

Peter Noever, ed., *Yearning for Beauty: The Wiener Werkstätte and the Stoclet House*, Ostfildern, 2006, p. 330

Design

New York Auction / 7 December 2022 / 2pm EST



81

Gio Ponti and Emilio Lancia

Pair of stools, from Casa Bonomi, Milan

circa 1928

Walnut, brass, fabric upholstery.

Each: 20 1/4 x 20 1/4 x 16 1/2 in. (51.4 x 51.4 x 41.9 cm)

Produced by Paolo Lietti for Il Labirinto, Milan, Italy.

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

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Provenance

Private collection, Milan

Design

New York Auction / 7 December 2022 / 2pm EST



PROPERTY OF A LADY

82

Albert Cheuret

Ceiling light

circa 1925

Silver-plated brass, alabaster.

22 in. (55.9 cm) drop, 15 in. (38.1 cm) diameter

Lower mount impressed *Albert Cheuret*.

Estimate

\$8,000 — 12,000

[Go to Lot](#)



Provenance

Robert Zehil Gallery, Beverly Hills

Acquired from the above by the present owner, 1987

Literature

Guillaume Janneau, *Le Luminaire et les Moyens d'éclairages Nouveaux*, Paris, 1926, pl. 45 for a similar example

Design

New York Auction / 7 December 2022 / 2pm EST



PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

83

Gio Ponti and Emilio Lancia

Chest of drawers

circa 1928

Burl walnut, burl walnut-veneered wood, brass.

36 1/8 x 45 3/8 x 21 3/4 in. (91.8 x 115.3 x 55.2 cm)

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

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

Jacksons, Stockholm

Acquired from the above by the present owner, 2000

Literature

"Psiche," *Domus*, no. 8, August 1928, p. 35 for a similar example

Design

New York Auction / 7 December 2022 / 2pm EST



PROPERTY OF A LADY

84

Ingrid Donat

Pair of "Bougeoirs Ekorce Rondelles 03"

designed 2018, produced 2021

Polished bronze.

Each: 14 3/4 in. (37.5 cm) high

Cast by Artist Proof, Mitry-Mory, France. Numbers 3 and 4 from the edition of 500 plus 4 artist's proofs.

Underside of one impressed with artist's cipher and 3 / 500/AP 2021 and underside of other impressed with artist's cipher and 4 / 500/AP 2021.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Provenance

Carpenters Workshop Gallery, Paris

Acquired from the above by the present owner, 2021

Design

New York Auction / 7 December 2022 / 2pm EST



85 Σ

Ico Parisi

Unique wall-mounted console table

circa 1952

Brazilian rosewood-veneered wood, rosewood, glass.

37 3/4 x 58 1/2 x 13 in. (95.9 x 148.6 x 33 cm)

Executed by Ariberto Colombo, Cantù, Italy. Together with a certificate of authenticity from the Archivio del Design di Ico Parisi.

Estimate

\$15,000 — 20,000

[Go to Lot](#)



Provenance

Ariberto Colombo, Cantù

Literature

Roberta Lietti, *Ico Parisi Catalogue Raisonné, 1936-1960*, Milan, 2017, illustrated p. 320

Design

New York Auction / 7 December 2022 / 2pm EST



86

Fontana Arte

Pair of wall lights

circa 1958

Glass, brass.

Each: 18 1/4 x 7 1/2 x 3 1/4 in. (46.4 x 19.1 x 8.3 cm)

Manufactured by Fontana Arte, Milan, Italy.

Estimate

\$5,000 — 7,000

[Go to Lot](#)



Provenance

Esempi del 900, Milan

Acquired from the above, 1994

Acquired from the above by the present owner, 2000

Literature

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

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

Design

New York Auction / 7 December 2022 / 2pm EST



87

Ico Parisi

Side table

circa 1950

Marble, painted wood.

21 1/4 in. (54 cm) high, 26 in. (66 cm) diameter

Manufactured by Fratelli Rizzi, Capiago Intimiano, Italy.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Provenance

Private collection, Milan

Literature

Roberta Lietti, *Ico Parisi Catalogue Raisonné, 1936-1960*, Milan, 2017, p. 356

Design

New York Auction / 7 December 2022 / 2pm EST



88

Gabriella Crespi

"Caleidoscopio" floor lamp

circa 1970

Brass.

50 in. (127 cm) high

Edge of base impressed with facsimile signature *Gabriella Crespi* and *BREV.* Together with a certificate of authenticity from the Archivio Gabriella Crespi.

Estimate

\$4,000 — 6,000

[Go to Lot](#)



Provenance

Private collection, Milan

Literature

Gabriella Crespi: The Sign and the Spirit, Multiple Furniture, Sculptures and Jewelry, exh. cat., Palazzo Reale di Milano, Milan, 2011, pp. 14, 39, 94

Design

New York Auction / 7 December 2022 / 2pm EST



89

Gio Ponti

Table

circa 1931

Walnut, walnut-veneered wood, glass.

29 x 47 1/8 x 27 1/2 in. (73.7 x 119.7 x 69.9 cm)

Manufactured by Luigi Fontana & C., Milan, Italy.

Underside of glass top twice ink stamped *L. FONTANA & C./1931*. Together with a certificate of expertise from the Gio Ponti Archives.

Estimate

\$8,000 — 12,000

[Go to Lot](#)

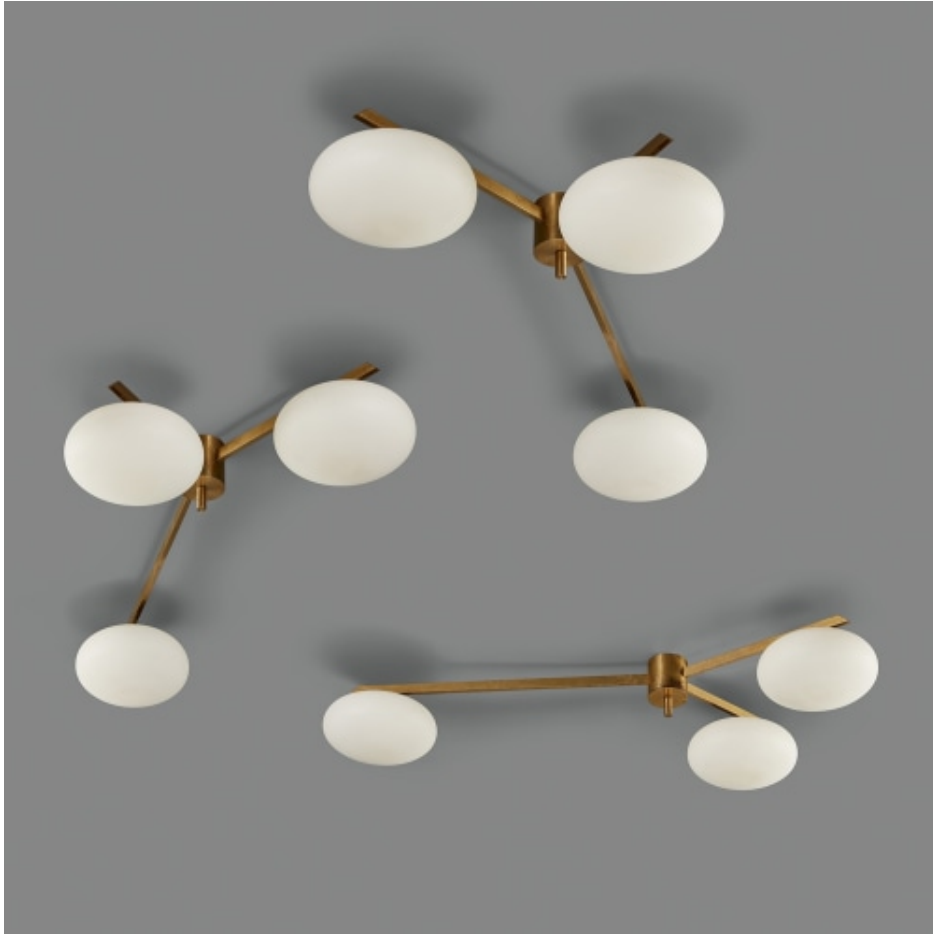


Provenance

Private collection, Milan

Design

New York Auction / 7 December 2022 / 2pm EST



90

Angelo Lelli

Three "3 Lune" ceiling lights

circa 1961

Brass, glass.

Each: 9 x 51 x 24 in. (22.9 x 129.5 x 61 cm)

Manufactured by Arredoluce, Monza, Italy.

Estimate

\$15,000 — 20,000

[Go to Lot](#)



Provenance

Private collection, Milan

Literature

Alessandro Padoan, Alessandro Palmaghini and Anty Pansera, *Arredoluce: Catalogo Ragionato 1943-1987*, Milan, 2018, p. 342



91

Carlo Scarpa

Ceiling light, model no. 5294

circa 1936

Cordonato glass, chromium-plated metal.

39 in. (99.1 cm) drop, 21 in. (53.3 cm) diameter

Produced by Venini & C., Murano, Italy.

Estimate

\$10,000 — 15,000

[Go to Lot](#)



Provenance

Private collection, Sorrento

Literature

Anna Venini Diaz de Santillana, *Venini: Catalogue Raisonne 1921-1986*, Milan, 2000, p. 260

Franco Deboni, *Venini Glass: Its history, artists and techniques, Catalogue 1921-2007*, Vol. 1, Turin, 2007, The Blue Catalogue (appendix), n.p.