

UNIQUE
CUSTOM WRITING DESK
BY GIO PONTI

Designed by Gio Ponti; this desk was made by Fratelli Radice for a private commission in Milan, possibly for an office library, 1946-7 in solid and veneered Italian walnut. The slightly curved structure is optically enhanced by a veneered wood band showing tonal gradations. This is readily visible to the back of this desk. The entire top surface is covered in vinyl with a punched-in polka dot pattern. Specific patterns, particularly polka dots, were already used by Ponti in two other private Milanese commissions; in 1941 and 1942. The tapering legs terminate in brass sabots, in the Pontian manner.

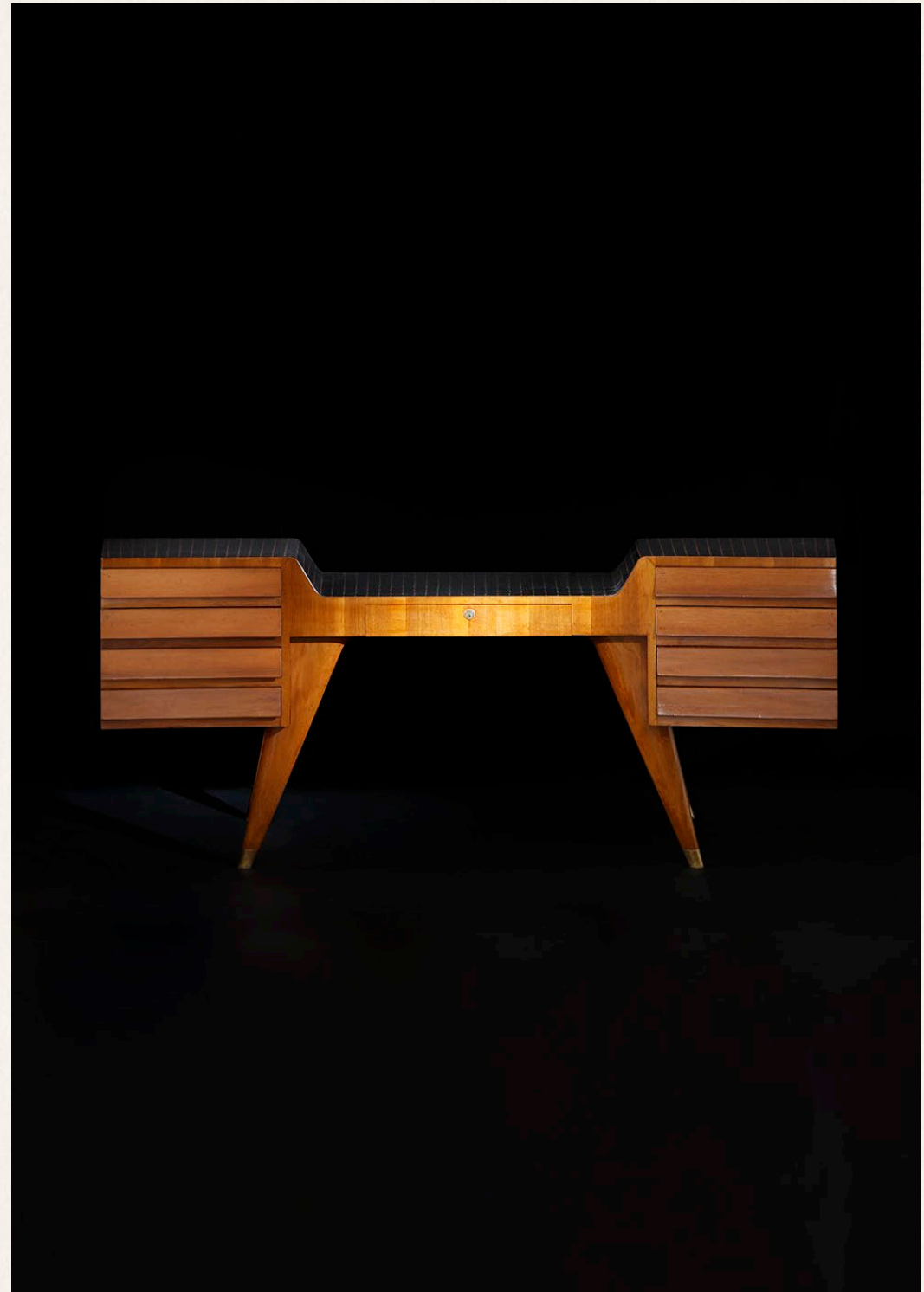
Solid and veneered Italian walnut,
original black vinyl, punched holes in
polka-dot pattern, brass sabots.

Provenance:

Original owners, Milan. Thence by descent,
Milan. Acquired from the above via
estate lawyers, 2007. Acquired by the present
private New York collector, 2009.

Produced by

Fratelli Radice, Milan, Italy, circa 1946-47
Together with a copy of its certificate
of authenticity by the Gio Ponti archives.
H80cm x W190 x D68cm



PAIR OF CONSOLE TABLES BY JEAN-MICHEL FRANK

Despite being coined as a minimalist, Jean-Michel Frank (1895-1941) was surprisingly multidimensional in his work. His simplest of designs were elevated using mica, bleached leather, shagreen, and vellum to give them 'great elegance'. Revered as the undisputed champion of Modernist French Design, Frank is best known for his subtle, refined forms and hallmark non-colours. Over his career, Jean-Michel Frank built up an impressive roster of patrons including Elise Schiaparelli, Nelson A. Rockefeller, and Pierre-François-Pascal Guerlain.

Painted iron, leather.

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

Provenance:

Colombatti, Buenos Aires, Argentina, circa 1940.
Thence by descent.
Private Collection, London.

Circa 1935

H80.7cm × W89.3cm × D29.2cm



PAIR OF GUERIDONS BY JEAN-MICHEL FRANK

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Painted iron.

Produced by Comte, Buenos Aires, Argentina.
Together with a certificate of
authenticity from the Comité Jean-Michel Frank,
dated 23rd February 2024.

Provenance:

Ortiz Basualado Devoto, Mar del Plata,
Argentina, circa 1940. Thence by descent.
Private Collection, London.

Literature:

The Stylemakers, Minimalism and Classic
Modernism, M. A. Teitelbaum,
Philip Wilson Publishers, 2010, similar models
p. 206, 237 Jean-Michel Frank,
P.-E. Martin-Vivier, Éditions Norma, 2006,
similar model p. 216.

Circa 1935

H62.5cm × Dia. 48cm



EBONISED SIDE CHAIR BY EDWARD WILLIAM GODWIN

This ebonised oak chair is a perfect example of Edward William Godwin's (1833-1886) experimentation with convex curvature, seen in the outer side rails of the splat and the seat cushion. Other notable design features are the tapering rectangular legs that gently splay outward, and the Japanese architectural influences in the splat's asymmetrical lattice, a detail frequently documented in Godwin's sketchbooks. This grid-like interplay of solid and void fulfils the intentions Godwin set out for himself in making pieces that were 'more or less founded on Japanese principles' rather than actual furniture forms. This stripped back style is however ironically synchronous with Godwin's earlier interest in furniture that prioritised function over form with 'no mouldings, no ornamental metal work, no carving' but just pieces that were 'suitable to the requirements of the case'.

Aesthetic Movement. Ebonsied Oak.

Provenance: Paul Reeves, UK.

Literature:

William Watt's Art Furniture catalogue
"Dining Room Furniture", from Designs by
E. W. Godwin, published 1876.

Susan Weber Soros, *The Secular Furniture of
E.W. Godwin with Catalogue Raisonné*,
New York, 1999, p.113, cat. no.137 for a similar
example, p.122, cat. no.158 for a design
for a dining room chair, p.266 for
William Watt's Art Furniture catalogue
"Dining Room Furniture".

Produced by William Watt, London
Circa 1875
H83cm



PAIR OF
'POMMEUX DE CANNE'
ARMCHAIRS
BY DIEGO GIACOMETTI

The 'Pommeux de Canne' armchair by Diego Giacometti is a sculptural masterpiece blending function with art. Designed in the 20th century, this chair reflects Giacometti's fascination with nature and organic forms, visible through its slender, cane-like arms adorned with spherical 'apple' motifs. Giacometti, a brother of the famed artist Alberto Giacometti, was known for his furniture and bronze sculptures, often merging rusticity with elegance. The 'Pommeux de Canne' armchair features clean lines and a delicate balance, standing as both a utilitarian object and a striking piece of art.

Patinated bronze,
patinated iron, leather upholstery.

Provenance:
Private Collection, purchase from the
artist 1979. Acquired from the
above 2012. Private collection, London.

Literature:
Diego Giacometti, exh. cat., The Greenberg
Gallery, St. Louis and Marisa del Re Gallery,
New York, 1985, p. 24.

M. Butor, *Diego Giacometti*, Paris, 1985, p. 123.

D. Marchesseau, *Diego Giacometti*, Paris, 1986,
pp. 54-55 (for a related example), 177.

F. Francisci, *Diego Giacometti*,
Catalogue de l'oeuvre, vol. I, Paris, 1986, p. 73.

J. Von Sprecher, *Diego Giacometti*
tritt aus dem Schatten, Zürich, 2007, p. 105.

D. Marchesseau, *Diego Giacometti, Sculpteur*
de meubles, Paris, 2018, pp. 46, 174-175.

Circa 1979
H82cm x W54cm x D48cm



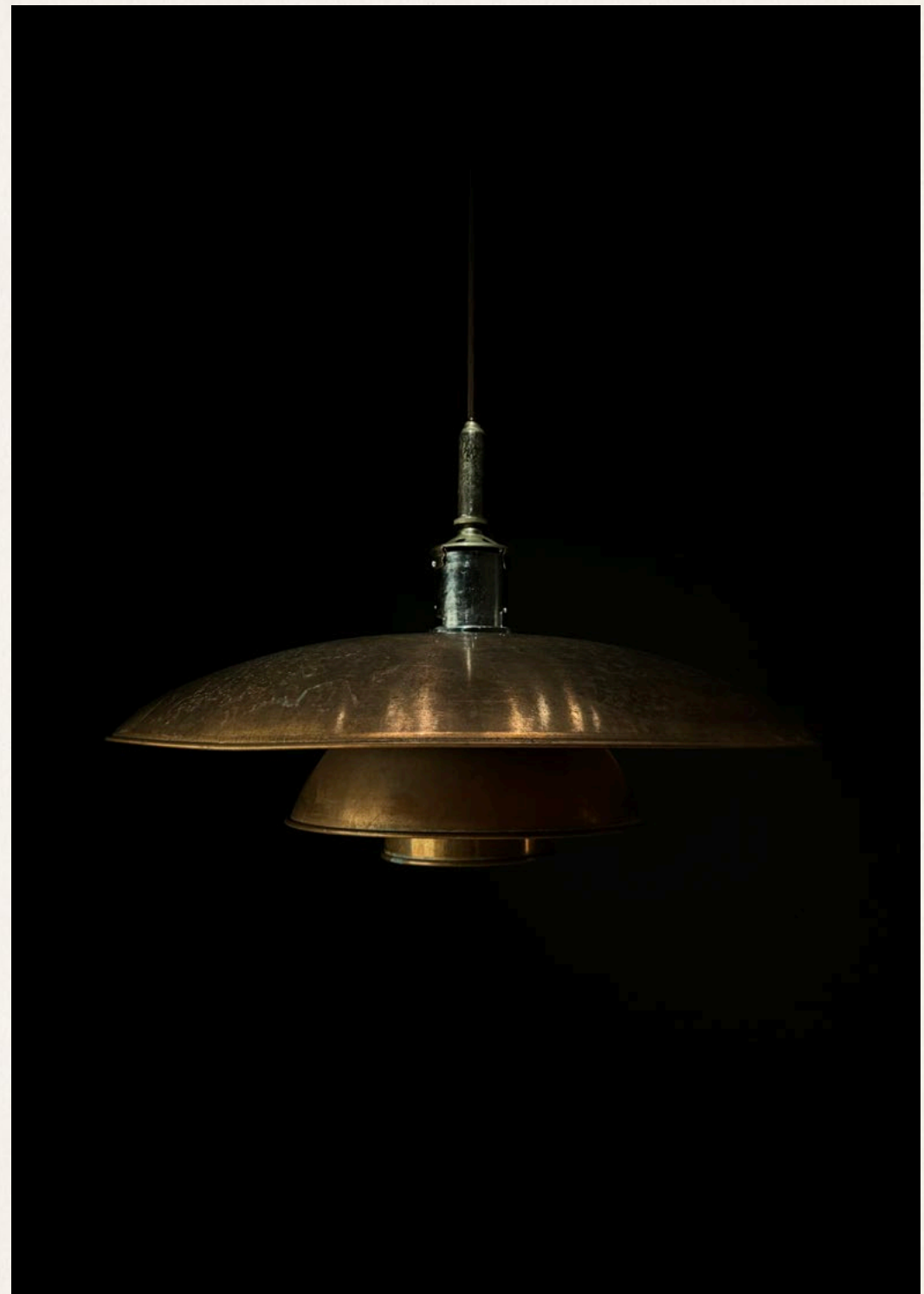
PH 5/4 PENDANT LAMP BY POUL HENNINGSEN

Designed by Poul Henningsen (1894-1967) for Louis Poulsen, the PH series claimed instant success and was sold and used all over the world, including the renowned Bauhaus Dessau building. Henningsen saw electrical light as a vehicle to 'enlighten' the masses by improving their home and work environments, hence the multiple concentric shades designed to emit only reflected light by obscuring the light source, and thus eliminating visual glare.

Copper shades, nickel plated metal.
Produced by Louis Poulsen, Copenhagen,
Denmark. Stamped 'Pat. appl.'

Provenance:
Private collection, Denmark.
Private collection, London.

Designed 1926-7 and produced 1928
H30cm x W50cm



PH TABLE LAMP BY POUL HENNINGSEN

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Brass and copper. Produced by Louis Poulsen.
Stamped 'PH4-3 patented.'

Denmark, designed in 1927, made circa 1930
H53cm x Dia. 40cm



RARE TALL
'SPIRALLED' TABLE LAMP
BY GEORGES JOUVE

Georges Jouve (1910–1964) was a key variable in the innovation, optimism, and synthesis of the arts following the war. Born in France to decorator parents, the arts were engraved in Jouve's conscious from the off, though his primitive years were more theoretical as he studied History of Art and Architecture at university before joining WWII as a soldier.

Following two years detained in a German camp, Jouve escaped to his family home in Dieulefit, a potters village in the South of France. Looking for a way to make money, Jouve learned to make clay from the local soil and began his exploration of ceramics. In 1944, Jouve took his practice to Paris where he perfected his satin-black finish glaze, 'black became (his) signature colour because it allowed him to express the sculptural aspects of his ceramic forms'. Despite his creation of exceedingly functional pieces such as lamps and tables, his works on the whole are objects for aesthetic contemplation and enjoyment. Following the war, Jouve was deeply embedded within the Parisian art scene exhibiting alongside the likes of Jean Prouvé and Charlotte Perriand, retailing at Steph Simon, Paris.

White and black enamelled ceramic.
Very large model. Signed Jouve
and monogrammed AP for Apollon.

Provenance:
Private collection, South of France.
Thence by descent.
Galerie Jacques Lacoste, Paris, France.
Acquired from the
above by the present owner, 2014.

Literature:
Georges Jouve, édition Jousse Entreprise,
Paris, 2005, pp. 287, 288.

Circa 1951
H55.5cm



TALL FLOOR LAMP BY JEAN-MICHEL FRANK

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Over his career, Jean-Michel Frank built up an impressive roster of patrons including Elise Schiaparelli, Nelson A. Rockefeller, and Pierre-François-Pascal Guerlain.

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

Provenance:
Ortiz Basualado Devoto, Mar del Plata,
Argentina, circa 1940. Thence by descent.
Private Collection, London.

Circa 1940
H160cm



WILLIAM AND MARY PIER GLASS MIRROR

Pier Glass Mirrors were initially fixed into the masonry or paneling of a room, rather than being hung like other conventional glass. As exhibited by this piece, it became usual for the cresting to be omitted in favour of the arched upper plate, supported by a below rectangular plate. The Pier Glass differed from other mirrors in that it had an arched headpiece that accentuated the mirror's tall, narrow shape, as well as a straight bottom designed to sit directly on top of a pier table or dado rail.

Japanned and Polychrome-Painted Glass.

The plates and decoration
original. Floral motif in the manner of
Jean-Baptiste Monnoyer.

Provenance:

Probably the Capel-Cure family, Badger Hall,
Shropshire, house sale 1945, lot 682, £40.

Bought on commission by
Clarkson of Wolverhampton for Sir Edward
Thompson, Gatacre Park, Bridgworth,
Shropshire and by descent with the Thompson
family at Gatacre Park.

Christie's London, 'Important English Furniture'
4th July 2002, lot 131.

Christopher Gibbs, London.

Christie's London,
'Christopher Gibbs and Harris Lindsay',
10th May 2006, £31,200.

Circa 1689-1702
H198cm x W75.5cm



UNTITLED
BY BOB LAW

"I have, or I think I have, my perfect work in my mind's eye. To bring that work into reality or existence is another matter—there is always some small flaw. Some improvement to be made. And it is seeking after quality that most interests me. (After all you cannot examine the goods until they are delivered. Which is how one gets into the serial paintings.) The work becomes a very serious trial and examination process in which the artist is solely responsible to himself for the quality and skill within his own mind and correlate the inner spirit with the art he can touch and make." Bob Law, on his Black Paintings, July 1977.

Law moved to St Ives in the 1950s where he became particularly influenced in abstract art after meetings with Peter Lanyon and Ben Nicholson. The New American Painting the seminal Abstract Expressionist show held at the Tate in 1959 was also an important catalyst. Law's creative response to these stimuli was to formulate his own British take on Minimalism and today he is appreciated as the founding father of the movement in the U.K. Particular to his approach to minimalism, and distinct to his US counterparts such as Rothko, Law engaged with and drew on the English landscape as well as his own varied range of idiosyncratic interests. Interests in philosophy, mysticism, alchemy and palaeontology combined with his drive for the reductively essential materialised in the radically monochromatic black canvases that he is most famous for. Rarely ever purely black, these works modulate from blue, to violet and defy photographic reproduction.

Law's series of Black paintings hold a special place within his artistic practice; the series was the focus of his first major solo exhibition '10 Black Paintings 1965-70', held at the Museum of Modern Art, Oxford in 1974.

Black watercolour on paper.

Exhibited:
Paul Kasmin Gallery, New York.
Richard Salmon.

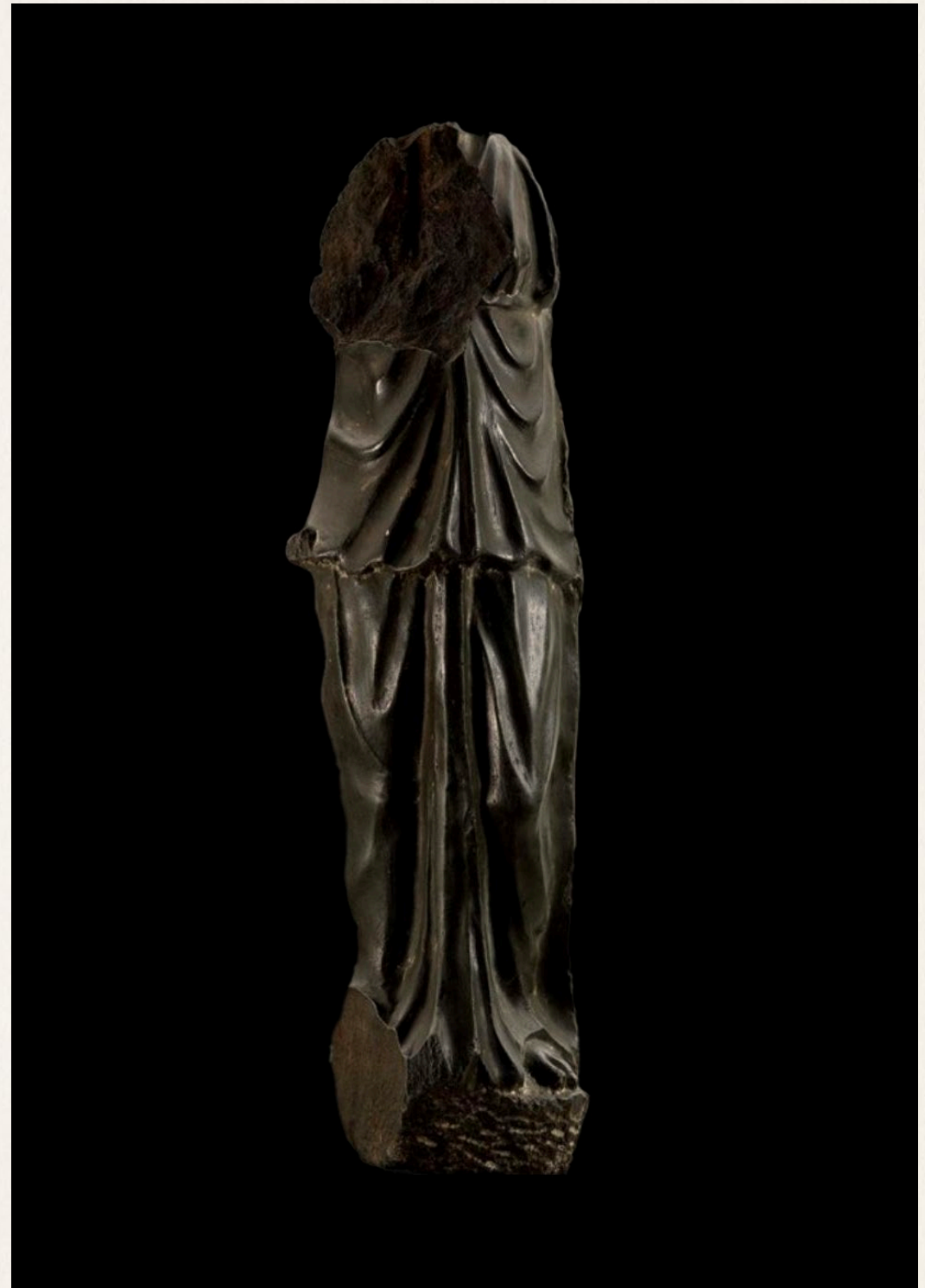
Circa 1987
H56cm x W76cm



ROMANO EGYPTIAN STATUE

2nd century AD. Basanite.

Provenance:
Private collection, France, since 1950s.
Galerie Chenel, until 2016.



LACQUERED BRONZE VASE BY TAIZO KASAI

Taizo Kasai (1915-2007) born in Takaoka in Toyama Prefecture, Japan, where he resided and worked throughout his life. With creativity rooted within the core of Toyama, it is Takaoka city that was the hub of innovative metal working dating back to the Edo period (1600-1868).

In 1950 Kasai was accepted into the Nitten, a collective of exhibitions that has grown into the most popular of the great art organisations in Japan at present. It was notably his 1963 and 1970 Nitten entries that won the Tokusen (Grand Prize) which led to him being commissioned to make a flower vase for the Imperial Household Agency a year later in 1971.

Kasai was also a prominent porcelain artist recognised for his innovative approach to Kutani ware. His distinctive style combined modern sensibilities with traditional craftsmanship, utilising bold colours and abstract designs. Kasai's work revitalised Kutani porcelain, influencing contemporary ceramic art in Japan and gaining international acclaim.

Bronze. Together with
the original signed tomobako storage box.

Toyama Prefecture, Japan, circa 1970
H49.5cm



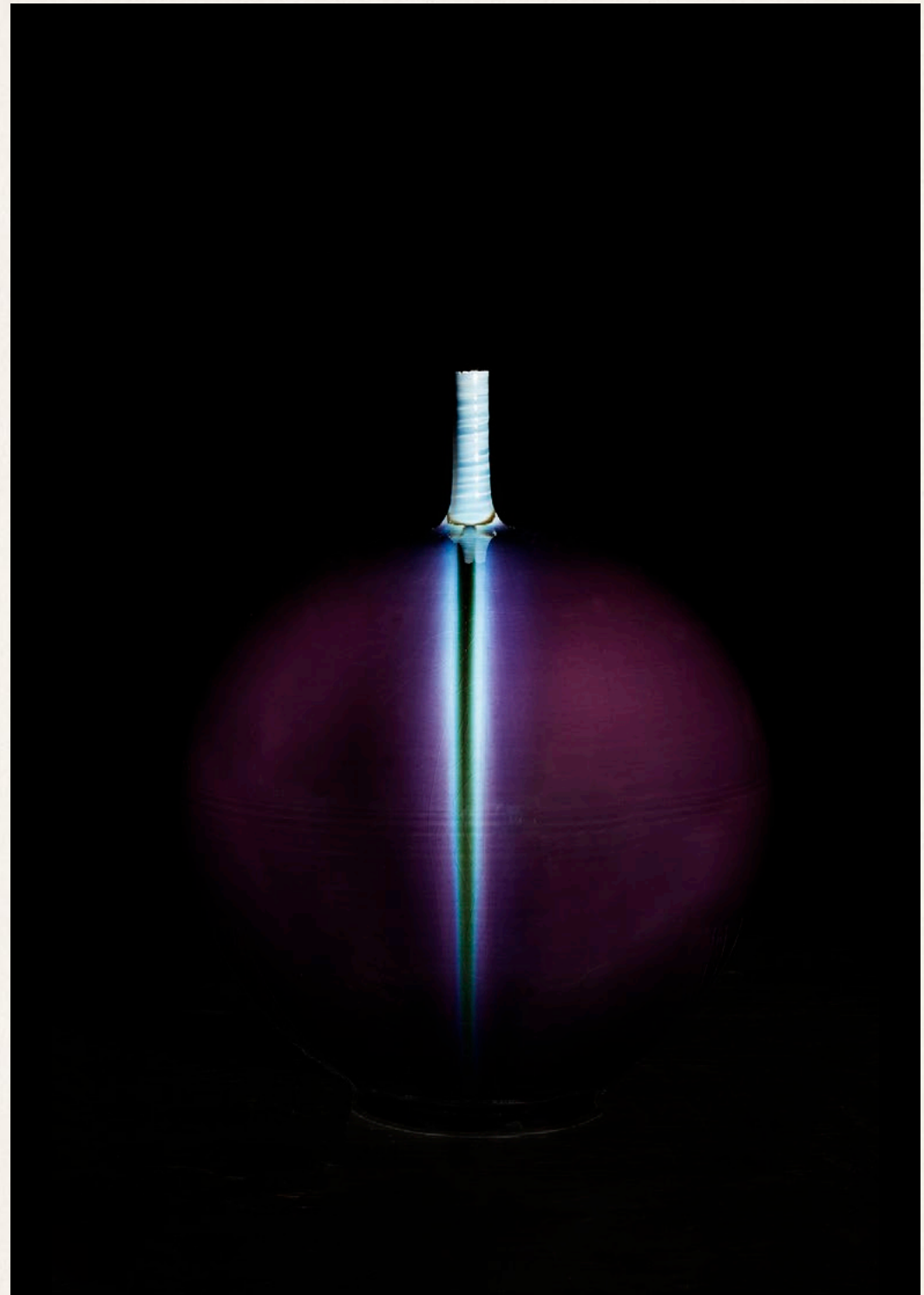
PORCELAIN VASE 1990
BY TOKUDA YASOKICHI III
(MASAHIKO)

Tokuda Yasokichi III (Masahiko) (1933–2009) is one of the world's most famous Kutani Potters. Yasokichi III was born in Ishikawa Prefecture, Japan, where he helped his father Tokuda Yasokichi II pursue the family ceramic business that was established by his grandfather Tokuda Yasokichi I. Adopting traditional Kutani methods handed down from his family, Yasokichi III sought to develop a unique style with his *saiyu* glaze (vivid enamel glaze) technique which allowed him to produce pieces with jewel-like surfaces, decorated with delicate shading and colour contrasts. In 1997, he was designated a Living National Treasure for his contribution to Japanese ceramics and his mastery of the *saiyu* glaze technique.

His honours include the acceptance into the Issui-kai Pottery and Porcelain Exhibition (1958), and multiple prizes such as the Japan Traditional Art Crafts Association Chairman's Award (1977), the Grand Prize of the International Pottery and Porcelain Exhibition (1990), and the Medal with Purple Ribbon given by the Emperor of Japan (1993).

Base signed
KUTANI MASAHIKO below an impressed
foliate design. Together with the
original inscribed tomobako storage box.

Ishikawa Prefecture, Japan
A Kutani Glazed Porcelain Vase, circa 1990
H29.5cm



BACTRIAN BOWL

Carved from a translucent alabaster, with yellow, cream, dark brown, grey and orange striations. Of conical form, with steeply angled sides rising from a small flat base to a wide mouth.

Provenance:

Private collection USA, acquired pre 2000.

Alabaster

Circa 1500 BC

H13.2cm x W20.8cm



BACTRIAN BOWL

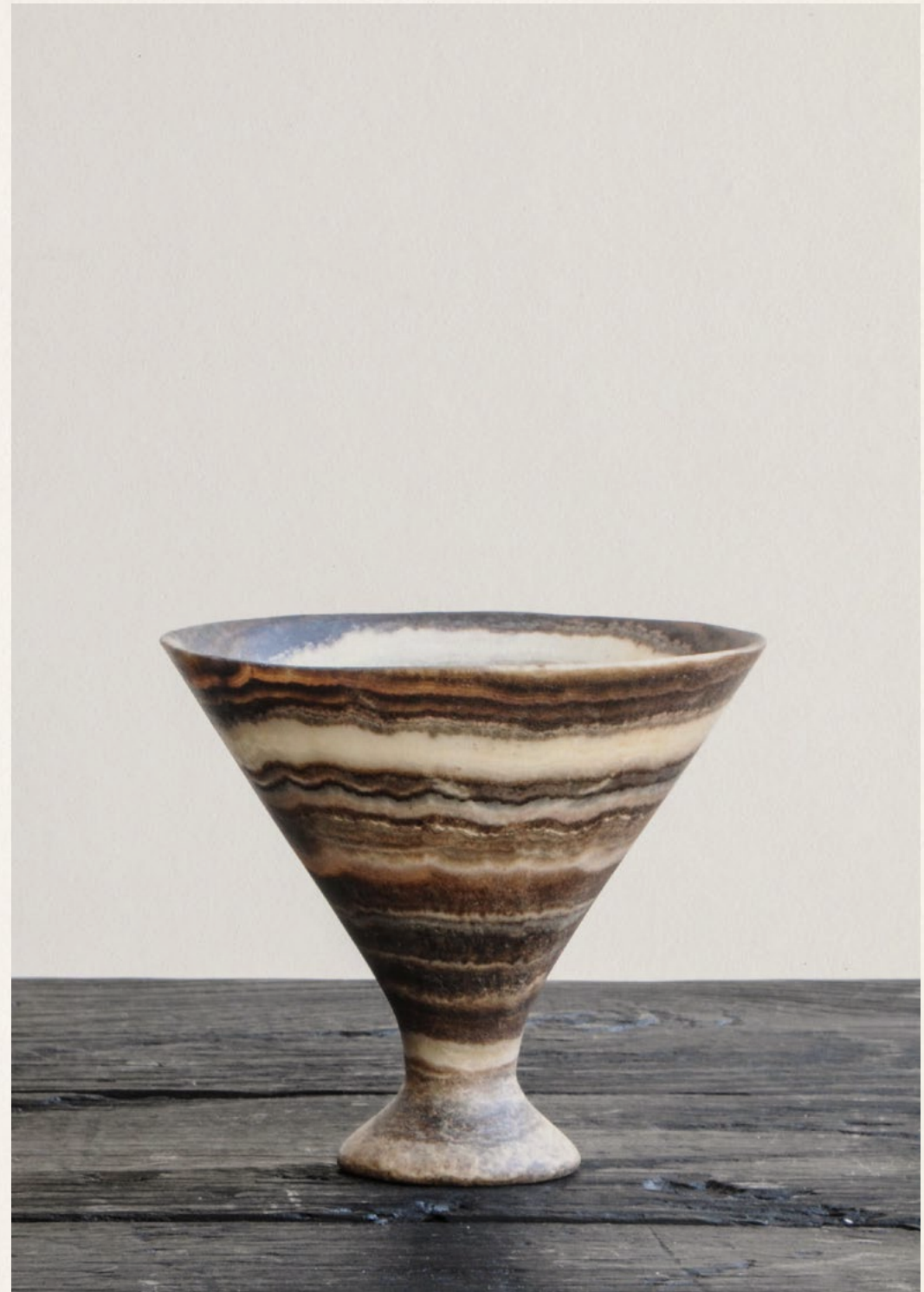
Bactrian stone bowl or goblet carved in a translucent alabaster, banded with white, pale cream, dark brown, grey and pinkish beige striations. Of conical form, with steeply angled sides rising from a small inverted conical base to a wide mouth.

Provenance:

Private collection USA, acquired pre 2000.

Alabaster

Circa 1500 BC



GRECIAN SHELL BOWL

The large bronze bowl moulded in the form of a shell, with gently concave sides flaring to a small flat rim below which, on the exterior, is incised two pairs of concentric lines. The body gadrooned and with a central double 'u' shaped feature creating a scallop like effect, the decoration mirrored on the interior. A shallow ring base corresponding to a circular depression around the inner tondo, fine concentric circles on the bottom inside and out.

Provenance:

Collection of Gert von Hassel (1944-2009),
Germany, formed 1970-1983.

Literature:

See a fine serving dish in the British Museum
(museum no. 1856, 1226.929). The Romans
created many different types of vessel in the form
of shells, for example a glass bowl in the
collection of the Metropolitan Museum of Art,
New York (acc. no. 2007.233).

Bronze

2nd-3rd Century AD



ROMAN CINERARY URN

The collar rim folded outwards, with a pair of vertical 'M' shaped handles of thick trail rising from the shoulder with some encircling tooling mark bands, the piriform body tapering to the narrow splayed hollow foot.

In the early Roman Imperial Period cremation was the preferred method of burial in Italy and the Northwest Provinces where the use of cinerary urns for holding the ashes was common practice. Glass urns excavated from tombs in Italy, Gaul and Britain were sometimes found protected within stone or lead containers, which may explain why so many have survived intact.

Urns with this shape would have had conical lid, some which were pierced at the centre and could have been used as a funnel, so that libations could be neatly poured into the urn, again when the lid was inverted with the point facing downwards.

Provenance:

Private collection USA, formed from the 1980s onwards.

Literature:

Cinerary urns with double arched handles can be seen at the Metropolitan Museum of Art, New York, acc. no.81.10.2a,b and 91.1.1297a, b.

An illustration of an example from Carthage reproduced in F. Baratte, 'La verrerie dans l'afrique romaine: état des questions', *Kölner Jahrbuch für vor-und Frühgeschichte*, vol. 22, 1989, p.147, fig. 7.

For other similar forms of urn in the Louvre cf. V. Arveiller-Dulong & M-D. Nenna, *Les Verres Antiques du Musée du Louvre*, Paris, 2005, p.170, fig. 479, and for the lid p.176, fig. 505.

Glass

Circa 1st-2nd Century AD
H30.5cm x W28cm



EUROPEAN BRONZE AGE SPEAR HEAD

A leaf-shaped blade with rounded mid-rib. A lateral peg hole in the hollow socket would have been used to fasten the spear head to the grip. The central rib and socket with incised decoration: either side a double row of dots emulating the dagger shape; the socket with two bands formed of lines of impressed dots on either side of three incised concentric lines with arched decorative motif between; near the base triangular patterns filled with horizontal lines and finished with a simple singular line of dotted incisions.

Middle to Late Bronze Age. Bronze.

Provenance:

Reputedly found in East Anglia in the 1980s;
Private collection, Hertfordshire, UK.

Literature:

For similar bronze age spearheads, see
'Antiquities from Europe and
the Near East in the Collection of the
Lord McAlpine of West Green'
(Oxford, 1987), Plate 10 and p.107,
particularly no. 11.45.

1200-900 BC
H30cm x W50cm



VASE N°845
BY POL CHAMBOST

On completion of his studies at the School of Applied Arts, Pol Chambost (1906-1983) began his career working for his father's marble factory at Ivry-sur-Seine, while also taking on the family tradition as a funerary sculptor.

By the end of the 1930s Chambost was not only experimenting with but achieved mastery of the ceramic medium to which he based his first solo studio around. Indefatigable in his method, Chambost was at one point producing up to 70 pieces during his first six months, partially down to his own prolific work ethic, but also his pioneering use of the modern equipment which allowed him to sell in greater quantities, especially in the United States.

Aside from his personal pursuits, Chambost was dedicated member of the Chambre Syndicale des Seramistes d'Art and spent much of his time drawing together and facilitating like-minded artists and craftsman. Toward the end of his career Chambost, then living in Paris, longed for nature and retired to the countryside Ivry-sur-Seine where he still remains the focus of public artistic interest.

Black enamelled ceramic. White inside. Signed with the stamp Poterie d'Ivry-stamp made in France.

Literature:

Collective, "Pol Chambost, Sculpteur-Céramiste, 1906-1983", Somogy Art Editions, Paris 2006, similar model reproduced pages 76 (picture 58), 82, 91, 115 and sketches.

Philippe Chambost: "Pol Chambost, Céramiste designer, de la petite série à la pièce unique.", Les Livres de L'Îlot Editions, Neuvic-sur-L'Isle 2018, similar model reproduced page 81.

Provenance:

Private collection - Rouen - France.

1933
H 26cm x Dia. 10.2cm



VASE BY POL CHAMBOST

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Silver Black Enamelled Ceramic.
Signed Poterie, Pol Chambost, Made in France.

Literature:
Collective, "Pol Chambost, Sculpteur-Céramiste,
1906–1983," Somogy Art Editions,
Paris 2006, similar model reproduced page 84.

Provenance:
Private collection, Paris, France.

1960
H22cm × Dia. 28cm



VASE MODEL N°887 BY POL CHAMBOST

On completion of his studies at the School of Applied Arts, Pol Chambost (1906-1983) began his career working for his father's marble factory at Ivry-sur-Seine, while also taking on the family tradition as a funerary sculptor.

By the end of the 1930s Chambost was not only experimenting with but achieved mastery of the ceramic medium to which he based his first solo studio around. Indefatigable in his method, Chambost was at one point producing up to 70 pieces during his first six months, partially down to his own prolific work ethic, but also his pioneering use of the modern equipment which allowed him to sell in greater quantities, especially in the United States.

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White and grey marble enamelled ceramic.
White inside. Signed Poterie-
887-Pol Chambost-made in France.

Literature:
Collective, "Pol Chambost, Sculpteur-
Céramiste, 1906-1983.", Somogy Art Edition,
Paris 2006, model reproduces page 78
and sketches.

1954
H34.5cm × Dia. 20.5cm



'BRIQUE'
VASE MODEL N°2125
BY POL CHAMBOST

On completion of his studies at the School of Applied Arts, Pol Chambost (1906-1983) began his career working for his father's marble factory at Ivry-sur-Seine, while also taking on the family tradition as a funerary sculptor.

By the end of the 1930s Chambost was not only experimenting with but achieved mastery of the ceramic medium to which he based his first solo studio around. Indefatigable in his method, Chambost was at one point producing up to 70 pieces during his first six months, partially down to his own prolific work ethic, but also his pioneering use of the modern equipment which allowed him to sell in greater quantities, especially in the United States.

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Small model. White and grey 'marble' enamelled ceramic. Dark grey inside. Signed 2125 - Poterie Pol Chambost - made in France.

Literature:

Collective, "Pol Chambost, Sculpteur-Céramiste, 1906-1983.", Somogy Art Editions, Paris 2006. Similar model reproduced pages 103, 144 and 145.

P. Chambost - P. Marziano -

A. Serpollet, "1947-2017, 70 ans d'Expression Céramique Française.", Les Livres de L'Îlot Editions, Paris 2020, similar model reproduced pages 18 and 153, piece reproduced page 110.

Provenance:

Private collection - Bordeaux - France.

1959
H34.5cm x Dia. 20.5cm



LARGE 'LUNE' DISH BY GEORGES JOUVE

Georges Jouve (1910-1964) was a key variable in the innovation, optimism, and synthesis of the arts following the war. Born in France to decorator parents, the arts were engraved in Jouve's conscious from the off, though his primitive years were more theoretical as he studied History of Art and Architecture at university before joining WWII as a soldier.

Following two years detained in a German camp, Jouve escaped to his family home in Dieulefit, a potters village in the South of France. Looking for a way to make money, Jouve learned to make clay from the local soil and began his exploration of ceramics. In 1944, Jouve took his practice to Paris where he perfected his satin-black finish glaze, 'black became (his) signature colour because it allowed him to express the sculptural aspects of his ceramic forms'. Despite his creation of exceedingly functional pieces such as lamps and tables, his works on the whole are objects for aesthetic contemplation and enjoyment. Following the war, Jouve was deeply embedded within the Parisian art scene exhibiting alongside the likes of Jean Prouvé and Charlotte Perriand, and trading with important dealers such as Steph Simon.

Silver black enamelled ceramic.
Largest size for this model. Signed Jouve and monogrammed AP for Apollon.

Literature:

Philippe Jousse, "Georges Jouve.", Jousse Entreprise Editions, Paris 2005, similar model reproduced pages 97, 274, 287, 289 and 302 (sketches).

P. Chambost, P. Marziano, A. Serpollet:
"1947-2007, 70 ans d'Expression Céramique Française.", Les Livres de L'Îlot Editions, Paris 2020, similar model reproduced page 110.

Provenance:

Private collection, Paris, France.

1957
H9.5cm x W36.5 x D29.5cm



TALL BOTTLE BY SUZANNE RAMIE

To this day Suzanne Raimé (1905-1974) is still one of the most poignant figures to come out of the potters city of Vallauris, France. After moving to the commune with her husband Georges in 1938, the pair founded studio Madoura, home to artists such as Picasso who created and exhibited almost 3,500 original ceramics in the space over 25 years.

Suzanne's personal works embody a sculptural perception of ceramics, clear in their fantasist forms that broke the orthodox techniques dominant in Vallauris at the time. Despite her innovative aesthetics, Ramié was traditional in her practice, using earthenware clay and a 'Roman Type Kiln' which made for unique individual finishes.

Golden black enamelled ceramic. Large model.
Atelier Madoura. Signed with the small Madoura Plein
Feu stamp. Unique piece. Vallauris, France.

Literature:

Exhibition catalog, "Céramique Française
Contemporaine, Sources et Courants.",
Musée des Arts Décoratifs, Paris 1981. Similar
model reproduced page 35.

Exhibition catalog, "Suzanne Ramié, Atelier Madoura.",
Musée Magnelli, Musée de la Céramique,
Editions Madoura, Vallauris 1998, similar model
reproduced page 26.

Pierre Staudenmeyer, "La Céramique Française
des Années 50.", Norma Editions, Paris
2001, similar model reproduced pages 51 and 262.

Collective, "Création en France Arts
Décoratifs 1945-1965, Répertoire Alphabétique.",
Gourcuff Gradenigo Editions, Paris 2009,
similar model reproduced page 218.

Provenance:

Private Collection, Paris, France.

Circa 1956-1960
H9.5cm x W36.5 x D29.5cm



TALL BOTTLE BY SUZANNE RAMIE

To this day Suzanne Raimé (1905-1974) is still one of the most poignant figures to come out of the potters city of Vallauris, France. After moving to the commune with her husband Georges in 1938, the pair founded studio Madoura, home to artists such as Picasso who created and exhibited almost 3,500 original ceramics in the space over 25 years.

Suzanne's personal works embody a sculptural perception of ceramics, clear in their fantasist forms that broke the orthodox techniques dominant in Vallauris at the time. Despite her innovative aesthetics, Ramié was traditional in her practice, using earthenware clay and a 'Roman Type Kiln' which made for unique individual finishes.

Golden black enamelled ceramic. Large model.
Atelier Madoura. Signed with the small Madoura Plein
Feu stamp. Unique piece. Vallauris, France.

Literature:

Exhibition catalog, "Céramique Française
Contemporaine, Sources et Courants.",
Musée des Arts Décoratifs, Paris 1981. Similar
model reproduced page 35.

Exhibition catalog, "Suzanne Ramié, Atelier Madoura.",
Musée Magnelli, Musée de la Céramique,
Editions Madoura, Vallauris 1998, similar model
reproduced page 26.

Pierre Staudenmeyer, "La Céramique Française
des Années 50.", Norma Editions, Paris
2001, similar model reproduced pages 51 and 262.

Collective, "Création en France Arts
Décoratifs 1945-1965, Répertoire Alphabétique.",
Gourcuff Gradenigo Editions, Paris 2009,
similar model reproduced page 218.

Provenance:

Private Collection, Paris, France.

Circa 1956-1960
H45cm x Dia. 11cm



'HOULE' VASE
BY JACQUES AND DANI
RUELLAND

After meeting in the French Resistance during WWII, Jacques Ruelland (1926-2008) and Dani Ruelland (1933-2010) solidified their love for each other in both marital and creative union. Following the war the pair specialised in contemporary ceramics at the École Nationale Supérieure des Arts Décoratifs in Paris, before retreating to the Cagnes-sur-Mer where they established their own studio.

Over the years the pair fused their talents into a unique style with pieces often enamelled by Jacques and shaped by Dani. The results were amorphous art objects that were often inspired by Japanese ceramics and the biomorphic movement in dance, theatre, and painting.

Black matt enamelled ceramic.
Large model. Signed Ruelland.

Literature:
Jean-Jacques and Bénédicte Wattel,
"Les Ruelland, Céramistes.",
Louvre Victoire Editions, Paris 2014,
similar models with
variant reproduced page 164.

Circa 1970-1980
H12.5cm x Dia. 14.5cm



DISH BY ANDRÉ VERDET

André Verdet (1913–2004) was a polymath to his core, he was a sculptor, a jazz musician, a poet, a painter, and a ceramist. Encouraged by the likes of Jean Giono and Jacques Prévet, literature was his first love, beginning with poetry and later transitioning into essays on art. This transition was inspired by Pablo Picasso who he met in 1951 after many years in captivity at Auschwitz and Buchenwald. At this time Picasso was sculpting and showcasing at the Madoura, during which Verdet would have first met the gallery's patron Suzanne Ramie.

It is undeniable that Verdet's abstract, cut out forms were inspired by the likes of Matisse, Picasso, and Léger who were creating synochronously in the South of France.

White, grey and black enamelled ceramic.
Signed A. Verdet 66, with the small
Madoura Plein Feu stamp. Atelier MADOURA.
Unique piece. Vallauris, France.

Provenance:
Thomas Fritsch collection, Paris, France.
Private collection, Le Mans, France.

Exhibition:
Vallauris la ville atelier, 1938–1962–2021,
Vallauris, France.

Literature:
Exhibition catalogue, "Vallauris la ville atelier,
1938–1962.", Musée Magnelli, Musée de la
Céramique, Silvana Editoriale, Vallauris 2021,
Piece reproduced pages 23 (sketches),
35 (sketches), 41 (sketches) and 128.

Circa 1966
H6.5cm × Dia. 36cm



SET OF TWO 'ROSEAUX'
BY JACQUES AND DANI
RUELLAND

After meeting in the French Resistance during WWII, Jacques Ruelland (1926-2008) and Dani Ruelland (1933-2010) solidified their love for each other in both marital and creative union. Following the war the pair specialised in contemporary ceramics at the École Nationale Supérieure des Arts Décoratifs in Paris, before retreating to the Cagnes-sur-Mer where they established their own studio.

Over the years the pair fused their talents into a unique style with pieces often enamelled by Jacques and shaped by Dani. The results were amorphous art objects that were often inspired by Japanese ceramics and the biomorphic movement in dance, theatre, and painting.

Black enamelled ceramic.
Medium model. Signed Ruelland.

Provenance:
Private collection, Lyon, France.

Literature:
Jean-Jacques and Bénédicte Wattel,
"Les Ruelland, Céramistes"
Louvre Victoire Editions, Paris 2014,
Similar model reproduced pages
176, 189, 192, 196, 200, 233, 243, 247, 248,
276 and A02.

Circa 1980
H39.5cm x Dia. 4cm
H21.5cm x Dia. 4.5cm



'PYRAMIDE'
BY JACQUES AND DANI
RUELLAND

After meeting in the French Resistance during WWII, Jacques Ruelland (1926-2008) and Dani Ruelland (1933-2010) solidified their love for each other in both marital and creative union. Following the war the pair specialised in contemporary ceramics at the École Nationale Supérieure des Arts Décoratifs in Paris, before retreating to the Cagnes-sur-Mer where they established their own studio.

Over the years the pair fused their talents into a unique style with pieces often enamelled by Jacques and shaped by Dani. The results were amorphous art objects that were often inspired by Japanese ceramics and the biomorphic movement in dance, theatre, and painting.

Black enamelled ceramic.
Medium model. Signed Ruelland.

Provenance:
Galerie Thomas Fritsch, Artrium,
Paris, France. Private collection,
Lyon, France.

Literature:
Jean-Jacques and Bénédicte Wattel,
"Les Ruelland, Céramistes.",
Louvre Victoire Editions, Paris 2014,
similar model reproduced pages
278 and 279.

Circa 1980
H13cm x W17,5 x D14,5cm



RARE
FOUR SEATER PK31/4 SOFA
BY POUL KJÆRHOLM

Poul Kjærholm's (1929-1980) designs are marked by understated elegance, clean lines, and meticulous attention to detail. His pieces combine simplicity and visual lightness, reflecting a balance of industrial influences, like Mies van der Rohe and Marcel Breuer, with Danish furniture traditions. Kjærholm treated steel as an artistic material, akin to wood and leather, believing it could develop a patina as beautifully. His PK₃₁ sofa exemplifies this philosophy, designed as a modular system to suit various needs, blending industrial simplicity with the warmth and craftsmanship of Danish design.

Chrome-plated steel
and original black leather. Produced by
E. Kold Christensen, Denmark.

Literature:
Michael Sheridan, *The furniture
of Poul Kjærholm - Catalogue Raisonné*,
Gregory R. Miller & Co., 2007, p.110-113.

Designed in 1958, produced circa 1975
H71cm × W259 × D74cm



LARGE ALABASTER TOP WITH BRONZE FOLIAGE BORDER

A fine late 19th century Alabaster table top with intricately moulded brass banding beautifully detailed with flora and fauna. Alabaster, a fine-grained, translucent stone, has been used for centuries in art and architecture due to its delicate, luminous qualities. Italian artisans, particularly from the regions of Tuscany and Volterra, have honed the craft of working with alabaster, creating stunning pieces that highlight the stone's natural elegance.

*Alabaster Slab with Bronze Border, 19th Century.
Marble and Bronze.*

H5cm x W141.1cm x D62cm



UNIQUE,
MACROGAUZE M.11 NO.62
BY PETER COLLINGWOOD

Peter Collingwood (1922–2008) was described as the pre-eminent British artist weaver; his technical and aesthetic innovations been appreciated across the globe.

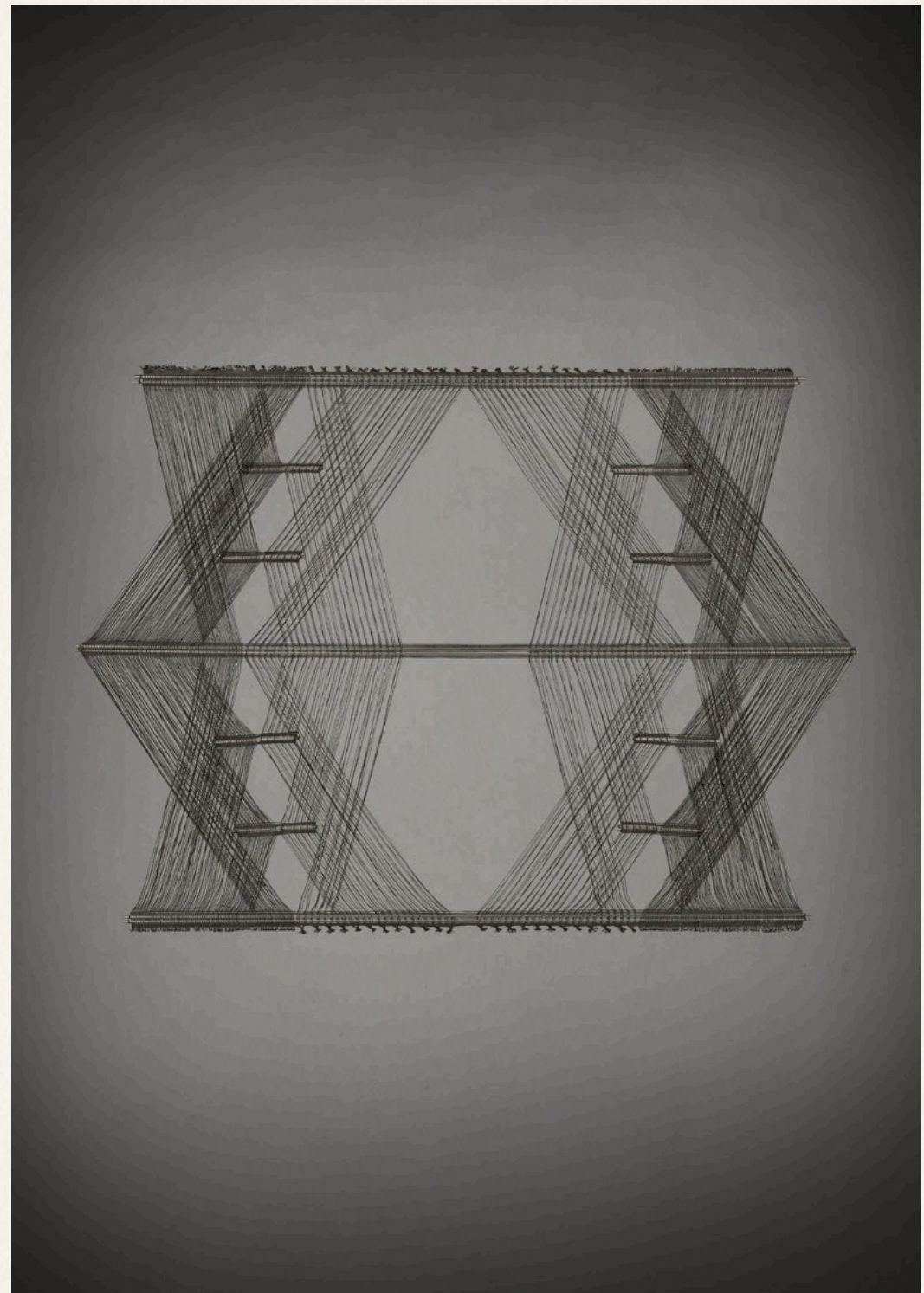
His first 'Macrogauze' was created in 1964, combining steel and brass with linen threadwork. This first 'Macrogauze' generated an ongoing oeuvre in both 2D and 3D based around mathematical sequences.

Collingwood's work has been widely exhibited; the best known being 'Coper/Collingwood' at the V&A in 1969. Here his 'Macrogauges' were shown alongside his fellow 'handworker' (c. Tanya Harrod "The Crafts in Britain in the Twentieth Century" Yale University Press) Hans Coper-Harrod describes their "pots and weavings as (having) a coolly rational look and developed formal ideas in elegant sequences."

Natural linen with steel rods.
Made for his mother, half the original
designs size, hand written
Peter Collingwood description.

Provenance:
From the estate of the artist.

Circa 1962
H72cm x W98cm



MARBLE COLUMN

19th century.
Ashford Marble.



MARBLE COLUMN

19th century.
Ashford Marble.



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