



# IMPORTANT ITALIAN GLASS

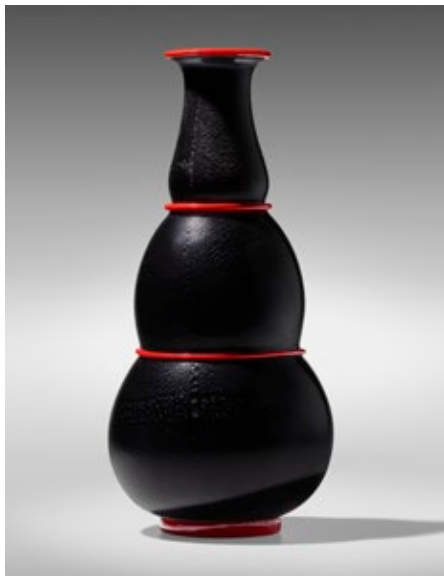
INCLUDING THE COLLECTION OF ROBERT AND LISA KESSLER



# IMPORTANT ITALIAN GLASS

INCLUDING THE COLLECTION OF ROBERT AND LISA KESSLER

Curated by Sara Blumberg and Jim Oliveira



by Sara Blumberg

It is with great pleasure that we present the glass collection of Robert and Lisa Kessler of Colorado. Beginning in the early 1990s, the Kesslers turned their attention to the field of Murano glass and proceeded to build a collection filled with rare and unique examples from the 1930s to the 1960s and beyond. As experienced collectors of art and design, they began their adventure in glass by identifying the best dealers and auction houses in the world. The pair understood the importance of following their own aesthetic path while keeping pace with the then emerging Italian glass market.

This spectacular collection covers many decades and highlights include rare examples by Carlo Scarpa, Napoleone Martinuzzi, Paolo Venini, Fulvio Bianconi, Archimede Seguso and Thomas Stearns. One of the great joys of curating this auction has been the chance to handle pieces not seen since their first appearance—whether in early auctions or in small exhibitions and catalogues. From the landmark sales of the early 1990s at Stadion in Milan to the best dealers in Europe and New York, the Kesslers were committed to acquiring the finest and rarest examples possible while adhering to their love of objects rooted firmly in the history of art and design.

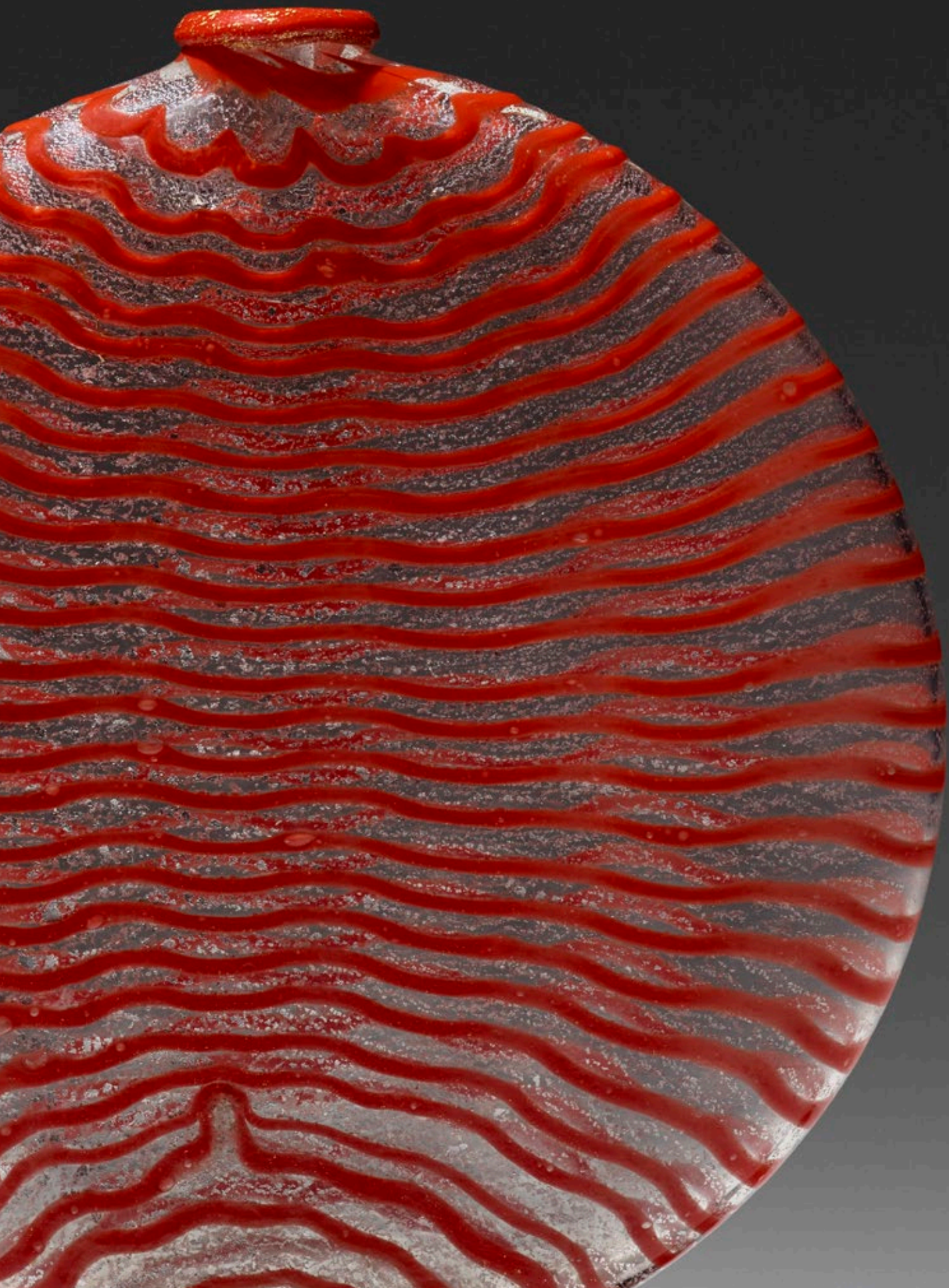
Robert and Lisa Kessler are true collectors and their interests are as far reaching as they are deep. Well-known as connoisseurs of Southeast Asian bronzes and Chinese paintings and scrolls, perhaps their greatest passion is reserved for contemporary

Japanese ceramics. One of the true pleasures of touring the Kessler's various collections was recognizing their passion for art of all periods and origins expressed in sculptural form. It was therefore fascinating to note that most of their Murano glass pieces were chosen for their shapes and techniques as opposed to the transparency generally associated with glass. It is certainly no coincidence that the collection offers so many examples by Carlo Scarpa, whose love of Asian art and history is well known—this fascination is magnificently represented in his work as both a glass designer and architect. Scarpa's work for MVM Cappellin and later for Venini perfectly expresses his desire to explore the medium of glass in new and dynamic ways by honoring the connection between surface (techniques often of his own invention) and form.

The Kessler glass collection is unique in many ways. With keen attention to new applications of ancient techniques, the choices made allow one to trace the most forward thinking efforts on the island of Murano during the 20th century. From delicate *Fenicio* vases to *Bollicine* and *Pulegoso* vessels of the 1930s, one recognizes the intention to redefine the medium and move away from the tradition of transparency. The Postwar period brings more invention, this time a reaction to and reflection of world art expressed through the complex use of canes and internal abstract decoration thus reimagining the vessel as a three dimensional canvas. Yoshi Ohira's inventive works in glass from the 1990s provide the culmination of this sensational collection and reinforce the thread of experimentation connecting all great art and design.



**IMPORTANT ITALIAN GLASS THE COLLECTION  
OF ROBERT AND LISA KESSLER**



## CARLO SCARPA FENICIO

There is perhaps nothing more thrilling for a curator than the discovery of works known but unseen for decades. Such is the case for these rare and magnificent vases designed by Carlo Scarpa for MVM Cappellin. These works were featured prominently in an auction (Stadion, Milan, 1999) orchestrated by the glass scholar Franco Deboni. A series of important sales at Stadion featured masterworks of 20th century Murano glass, but few of these pieces ever resurfaced and the mystery of their location persisted until now.

In the cannon of Carlo Scarpa glass designs, *Fenicio* vessels are especially significant. These elegant works seem to embody everything the artist accomplished as a designer and architect. Scarpa possessed a keen awareness of world art history and contemporary trends, an ability to draw elements from many different cultures, places and eras and combine them using the principals of Minimalism and Rationalism. His desire and extraordinary ability to reframe ideas and materials from the past is perhaps no more evident than in the series referred to as *Fenicio*.

The forms of *Fenicio* vases were often derived from the shapes of ancient Chinese ceramics, and the *Fenicio* decoration itself is based on ancient Phoenician core-formed vessels, the first true vessels made of glass. They were produced by the Egyptians, Mesopotamians and (of course) the Phoenicians beginning in about 1500 BCE.

Vases in glass with a *fenicio* decoration. Period photograph, c. 1929



One of the oldest-known examples is on display at the British Museum and though weathered, bleached by soil chemicals and lumps, one can still recognize an intended form.

*Recipe for a core-formed vessel: Knead together a handful of horse manure with a handful of clay. Carefully form the composite around the end of a long iron rod, then bake in a pottery kiln. When hardened, remove and cool. Wind molten bands of hot colored glass (the consistency of thick honey) around the core. Use a fine metal “comb” or other tool to lightly score the surface with north-and/or-south strokes—this creates the “feathered” effect. Use simple tools to define the neck, lip, and base, and add handles as desired. Cool slowly in an annealing oven. When completely cool, strike the metal rod to loosen from the crumbly core material. Scoop out the core and polish the interior of the vessel as desired.*

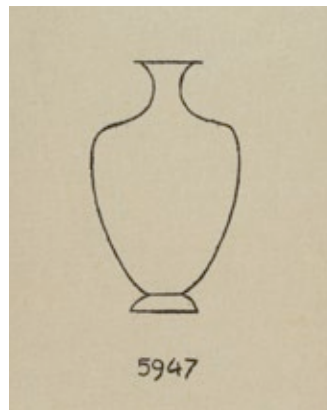
The core-form process was difficult, time consuming, and expensive. With the advent of glassblowing in the 1st century BCE, core forming was largely abandoned as blowing made the production of glass vessels less expensive and hence available to almost everyone.

Scarpa's *Fenicio* vases were made from numerous layers of thin opaque and transparent glass. Glassblowers from the ancient world, the Renaissance and Murano from the 19th century employed these techniques, but Scarpa took them much further creating unusual color combinations and textures, adding silver and gold leaf along with other metallic inclusions. His intention was to produce luminous glass vessels which had the opaque optics of ceramics at a time when Murano glass was valued for its lightness and transparency above all. These glass experiments were costly and took a great deal of patience from master blowers who were unaccustomed to taking direction from young designers, especially when attempting new techniques. Apparently, the young Carlo Scarpa was charming and endearing, and ultimately able to win the confidence of Cappellin's masters, inspiring them to attempt his designs.

As for the cost, Giacomo Cappellin was more than willing to underwrite Scarpa's experiments. Known for his excellent taste and uncompromising technical and aesthetic standards, Cappellin's dynamic, larger-than-life personality carried him through Venetian and Milanese society in great, operatic style. One of the original founding partners of the Venini firm (1921), Cappellin left to form his own company, MVM Cappellin, in 1925. He secured significant loans in order to purchase and restore the famous Palazzo de Mula on Murano where the original Salviati furnace had been established in the 1860s. Renovation of the furnace and grounds was carried out by young Carlo Scarpa, who was still a student of architecture. Most of Venini's original master blowers and technicians followed Cappellin from Venini to his new venture, bringing their full repertoire of skills.

Between 1925 and 1931, Cappellin would support Scarpa and his craftsmen in their bold experimentation, and within the first years of operation MVM Cappellin would become known as Murano's most inventive and fashionable glasshouse. By 1929, Murano could boast three world-class glass firms: MVM Cappellin, Venini and Artistica Barovier. All three companies would struggle to survive in the wake of the great depression, with Cappellin finally declaring bankruptcy in 1931. Although Giacomo Cappellin's business ultimately failed, the quality and variety of glass designed by Scarpa at Cappellin set a new standard for fine Murano glass production in the 20th century, and by 1934 Carlo Scarpa would become principal designer at Venini.

essays by Jim Oliveira



100 **CARLO SCARPA** Important Decoro Fenicio vase, model 5947  
Italy, 1928–29 | MVM Cappellin | 7¾ h × 5 dia in (20 × 13 cm)

**internally decorated glass with gold leaf**  
\$ 30,000–50,000

Literature: *The M.V.M. Cappellin Glassworks and the Young Carlo Scarpa: 1925–1931*,  
Barovier and Sonigo, pg. 253 illustrates model

Provenance: MVM Cappellin Shop, Lugano, Switzerland | Stadion Casa d'Aste,  
*Vetri Italiani*, 18 March 1999, Lot 100 | Collection of Robert and Lisa Kessler





101 **CARLO SCARPA** Rare Decoro Fenicio vase, model 2948  
Italy, 1928–29 | MVM Cappellin | 8 h × 5 dia in (20 × 13 cm)

**lattimo glass with iridized surface**  
Remnants of paper label to underside. \$20,000–30,000

Literature: *The M.V.M. Cappellin Glassworks and the Young Carlo Scarpa: 1925–1931*,  
Barovier and Sonigo, pg. 254 illustrates technique

Provenance: MVM Cappellin Shop, Lugano, Switzerland | Stadion Casa d'Aste,  
*Vetri Italiani*, 18 March 1999, Lot 99 | Collection of Robert and Lisa Kessler



102 **COMPAGNIA VENEZIA E MURANO** Incamiciato footed bowl  
Italy, c. 1932 | 3¼ h x 10 dia in (8 x 25 cm)

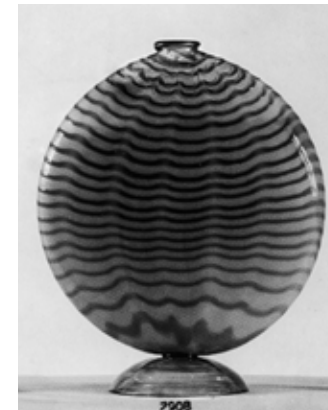
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**internally decorated glass with murrine**  
Signed with acid stamp to underside 'C.V.M.' with crown. \$10,000–15,000

Provenance: Galleria Marina Barovier, Venice | Acquired from the previous in 2002,  
Collection of Robert and Lisa Kessler







103 **FRATELLI TOSO** A Trina vase, model 7908  
Italy, c. 1931 | 9½ h × 8 w × 4¼ d in (24 × 20 × 11 cm)

**internally decorated glass with silver leaf**  
\$20,000–30,000

Literature: *20th Century Murano Glass*, Heiremans, pg. 36, no. 29 illustrates this example  
*Fratelli Toso Murano: 1902–1980*, Heiremans, pg. 55 illustrates this example

Provenance: Barry Friedman Ltd., New York | Acquired from the previous in 2001,  
Collection of Robert and Lisa Kessler

104 **NAPOLEONE MARTINUZZI** Velato Serpentina vase  
Italy, 1933 | Zecchin-Martinuzzi | 10¾ h x 7¾ dia in (27 x 20 cm)

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**incamiciato vase with applied handles**  
\$ 15,000–20,000

Literature: *Napoleone Martinuzzi Vertraio del Novecento*, Barovier Mentasti, pg. 106 illustrates this example *L'Arte del Vetro a Murano*, Dorigato, pg. 226–227, 279 illustrate this example

Provenance: Barry Friedman Ltd., New York | Acquired from the previous in 2000, Collection of Robert and Lisa Kessler





105 **NAPOLEONE MARTINUZZI** Rosso e Nero vase  
Italy, c. 1933 | Zecchin-Martinuzzi | 13¾ h × 6½ dia in (35 × 17 cm)

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**deep amethyst glass with silver leaf and red pasta di vetro applications**  
\$ 10,000–15,000

Literature: *Napoleone Martinuzzi Vertraio del Novecento*, Barovier Mentasti,  
pg. 115 illustrates form

Provenance: Barry Friedman Ltd., New York | Acquired from the previous in 2001,  
Collection of Robert and Lisa Kessler

106 **NAPOLEONE MARTINUZZI** Pulegoso vase, model 1892  
Italy, c. 1930 | Venini | 10¼ h x 12¼ dia in (26 x 31 cm)

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**pulegoso glass**  
\$20,000–30,000

Literature: *Napoleone Martinuzzi: Venini 1925–1931*, Barovier, ppg. 223 illustrates similar example *Vittorio Zecchin: Transparent Glass for Cappellin and Venini*, Barovier and Sonogo, pg. 286 illustrates model

Provenance: Barry Friedman Ltd., New York | Acquired from the previous in 2001, Collection of Robert and Lisa Kessler





107 **CARLO SCARPA** Sommerso a Bollicine vase, model 3539  
Italy, c. 1934–36 | Venini | 6¾ h × 7¼ dia in (17 × 18 cm)

**bollicine glass**

Signed with four-line acid stamp to underside 'Venini Murano Made in Italy'. \$10,000–15,000

Literature: *Carlo Scarpa: Venini 1932–1947*, Barovier, pg. 136 illustrates model

Provenance: Galleria Marina Barovier, Venice | Acquired from the previous in 2005,  
Collection of Robert and Lisa Kessler



108 **CARLO SCARPA** Rare Bollicine vase, model 2702  
Italy, 1934–36 | Venini | 9½ h x 9 dia in (24 x 23 cm)

**sommerso glass with gold leaf**

Signed with two-line acid stamp to underside 'Venini Murano'. \$15,000–20,000

Literature: *Carlo Scarpa: Venini 1932–1947*, Barovier, pg. 143 illustrates this example

Provenance: Collection of Ruth Hine, New York | Franco Semenzato, Milan, *Importanti vetri di venini della collezione di madame Ruth Hine e ceramiche del novecento, provenienti da collezioni private*, 6 May 1993, Lot 113 | Private Collection | Stadion Casa d'Aste, *Vetri Italiani*, 18 March 1999, Lot 158 | Collection of Robert and Lisa Kessler





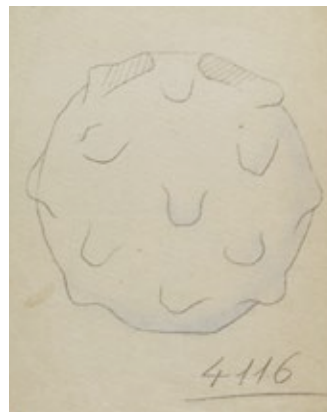
109 **CARLO SCARPA** Mezza Filigrana vanity set  
Italy, 1934 | Venini | 2½ h × 4¼ dia in (6 × 11 cm)  
18 h × 17¾ w × 1¼ d in (46 × 45 × 3 cm)

**glass with filigree, brass, mirrored glass**

Impressed signature to top and verso of mirror 'Venini Murano'. Signed with two-line acid stamp to underside of three examples 'Venini Murano'. Set is comprised of a mirror, one covered bowl, and three stoppered bottles. \$20,000–30,000

Provenance: Wedding gift to the original owner, Private Collection, Venice | Galleria Marina Barovier, Venice | Acquired from the previous in 1998, Collection of Robert and Lisa Kessler





110 **CARLO SCARPA** A Bugne vase, model 4116  
Italy, c. 1936 | Venini | 7¾ h x 8 dia in (20 x 20 cm)

**iridized corroso glass**

Signed with two-line acid stamp to underside 'Venini Murano'. Foil distributor's label to underside 'Fuselli e Profumo Genova via Roma 36 R'. \$10,000–15,000

Literature: *Carlo Scarpa: Venini 1932–1947*, Barovier, pg. 215 illustrates model *Gli Artisti Di Venini Per Una Storia Del Vetro D'Arte Veneziano*, Bettagno, pg. 94, no. 84 illustrates this example *Carlo Scarpa: I Vetri di un Architetto*, Barovier, pg. 211 illustrates similar example

Exhibited: *Gli artisti di Venini*, 1996, Fondazione Giorgio Cini, Venice

Provenance: Galleria Marina Barovier, Venice | Acquired from the previous in 1998, Collection of Robert and Lisa Kessler





111 **CARLO SCARPA** Corroso bowl, model 4102  
Italy, c. 1936 | Venini | 5¼ h x 12¼ dia in (13 x 31 cm)

**iridized corroso glass**

Signed with four-line acid stamp to underside 'Venini Murano Made in Italy'. \$7,000–9,000

Literature: *Carlo Scarpa: Venini 1932–1947*, Barovier, pg. 213 illustrates model

Provenance: Private Collection, Toronto | Christie's, New York, 19 December 2013, *Important 20th Century Decorative Art & Design*, Lot 95 | Collection of Robert and Lisa Kessler



112 **CARLO SCARPA** Corroso bowl, model 4110  
Italy, 1936 | Venini | 3 h x 5 w x 4¾ d in (8 x 13 x 12 cm)

**iridized corroso glass**

Signed with two-line acid stamp to underside 'Venini Murano'. \$2,000–3,000

Literature: *Carlo Scarpa: Venini 1932–1947*, Barovier, pg. 213 illustrates model

Provenance: Galleria Marina Barovier, Venice | Acquired from the previous in 1998, Collection of Robert and Lisa Kessler



113 **CARLO SCARPA** Corroso bowl, model 4113  
Italy, c. 1936 | Venini | 4¼ h x 4¼ dia in (11 x 11 cm)

**iridized corroso glass**

Signed with two-line acid stamp to underside 'Venini Murano'. \$3,000–5,000

Literature: *Carlo Scarpa: Venini 1932–1947*, Barovier, pg. 215 illustrates model

Provenance: Private Collection, Italy | Galleria Marina Barovier, Venice  
Acquired from the previous in 1998, Collection of Robert and Lisa Kessler



**CARLO SCARPA BATTUTO**

Taking inspiration from hammered silver and ancient stone carving techniques, *Battuto* was one of Carlo Scarpa's most innovative designs. With *Battuto*, Scarpa envisioned something that no one on Murano had previously attempted: the use of cutting and faceting to create fine, overall surface patterning. While various glass-carving techniques were practiced in ancient times, Scarpa's application of the *Battuto* surface to vessels with elegant shapes and in rich monochrome colors redefined what was possible. The green *Battuto* vase presented here is truly a masterwork, and is perhaps the most refined and accomplished example in existence.



114 **CARLO SCARPA** Unique Battuto vase, model 3951  
Italy, c. 1942 | Venini | 9¾ h x 5¾ dia in (25 x 15 cm)

**wheel-carved glass**

This work is unique. Signed with four-line acid stamp to underside  
'Venini Murano Made in Italy'. \$30,000–50,000

Literature: *Carlo Scarpa: Venini 1932–1947*, Barovier, pg. 376 illustrates model

Provenance: Barry Friedman Ltd., New York | Acquired from the previous in 2002,  
Collection of Robert and Lisa Kessler





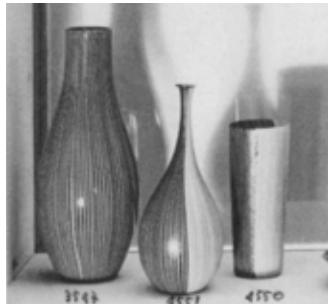
115 **CARLO SCARPA** Battuto vase, model 4810  
Italy, c. 1950 | Venini | 13½ h x 7¾ w x 6¼ d in (34 x 20 x 16 cm)

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**wheel-carved glass**  
\$15,000–20,000

Literature: *Venini Glass: Catalogue 1921–2007*, Deboni, pg. 282 illustrates form

Provenance: Fifty/50 Gallery, New York | Acquired from the previous in 1993,  
Collection of Robert and Lisa Kessler



116 **CARLO SCARPA** Rare Tessuto Battuto vase, model 3900  
Italy, 1938–1940 | Venini | 13¼ h × 5½ dia in (34 × 14 cm)

**vertical amethyst, yellow and lattimo glass canes with battuto surface carving**  
Signed with three-line acid stamp to underside 'Venini Murano Italia'. \$20,000–30,000

Literature: *Carlo Scarpa: Venini 1932–1947*, Barovier, pg. 267 illustrates model

Provenance: Collection of Robert and Lisa Kessler





117 **CARLO SCARPA** Murrine Opache bowl, model 4014  
Italy, c. 1940 | Venini | 2½ h × 10¾ dia in (6 × 27 cm)

**fused glass murrine with wheel-carved surface**  
Partial paper label to underside 'Venini'. \$40,000–60,000

Literature: *Carlo Scarpa: Venini 1932–1947*, Barovier, pg. 324 illustrates model

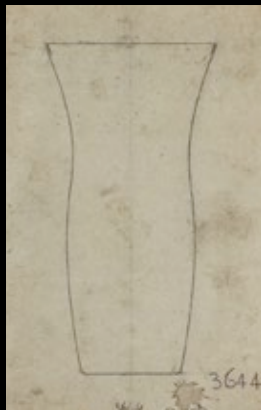
Provenance: Galleria Marina Barovier, Venice | Collection of Robert and Lisa Kessler



By the early 1950s, Paolo Venini was planning a new group of murrine vessels. Drawing inspiration from his collaborations with Carlo Scarpa in the 1930s, Venini would design three distinct series (*A Dame*, 1953, *Mezzaluna*, 1954, *A Puntini*, 1957) all executed in reduced forms and composed of densely packed murrines. This juxtaposition of simplicity and complexity was enhanced by the use of rich, contrasting colors which served to amplify the overall visual patterning and would become the signature of these series. Although murrines had been used in glass design since ancient times, Venini's conception was something new and could only have been realized in the dynamic period of reinvention which took place in Italy during the postwar years.

*A Dame* means checkered in the Venetian dialect, and in this series we see vessels composed of tiny squares of contrasting color. Checkered patterns have always played a part in traditional Venetian design, often in reference to the costumes worn by harlequins in the *Commedia dell'Arte* tradition, and *A Dame* is certainly a nod to Venetian Culture. Venini exhibited a group of *A Dame* vases in the Biennale of 1954, and although they created a sensation, ultimately very few examples were made, likely due to the technical difficulty and high cost of their production. Today *A Dame* vessels have become icons of postwar Italian design. With sober forms and dynamic patterning they capture the exuberance and enthusiasm of the postwar years, both referencing the past and offering something new and visually exciting. The black and red vase presented here may be unique, and is one of the finest examples of *A Dame* known.

## PAOLO VENINI *A DAME* AND MURRINE



118 **PAOLO VENINI** Important A Dame vase, model 3644  
Italy, 1953 | Venini | 9½ h x 4¾ dia in (24 x 12 cm)

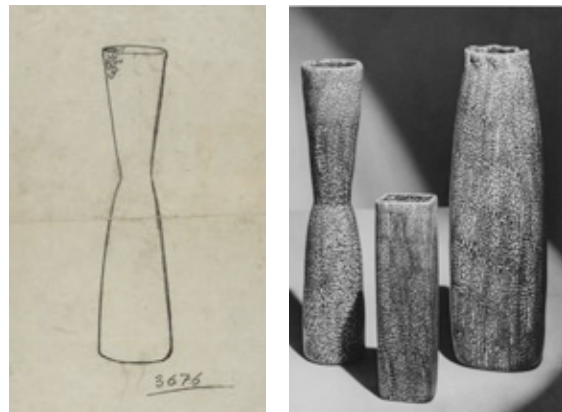
**fused glass murrine**  
\$50,000–70,000

Literature: *Paolo Venini and his Furnace*, Barovier and Sonigo, pg. 165 illustrates model  
*Domus*, no. 289, December 1953, pg. 71 illustrates series

Provenance: Stadion Casa d'Aste, *Vetri di Murano del '900*, 20 October 1995, Lot 101  
Collection of Robert and Lisa Kessler







119 **PAOLO VENINI** Rare Mezzaluna vase, model 3676  
Italy, 1954 | Venini | 13¼ h x 2¾ dia in (34 x 7 cm)

**fused glass murrine**  
\$30,000–50,000

Literature: *Paolo Venini and his Furnace*, Barovier and Sonigo, pg. 176 illustrates model

Provenance: Stadion Casa d'Aste, *Vetri Italiani*, 18 March 1999, Lot 224  
Collection of Robert and Lisa Kessler



120 **PAOLO VENINI** A Puntini bowl  
Italy, c. 1965 | Venini | 5 h x 7¾ dia in (13 x 20 cm)

**fused glass murrine**

Etched signature to underside 'Venini Italia'. \$7,000–9,000

Literature: *Murano '900*, Deboni, no. 152 illustrates similar example *Italian Glass: Murano-Milan 1930–1970*, Ricke and Schmitt, pg. 143, no. 124 illustrates similar example *Esempi Di Decorazione Moderna Di Tutto Il Mondo*, Aloï, pg. 22 illustrates similar example

Provenance: Barry Friedman Ltd., New York | Acquired from the previous in 1997, Collection of Robert and Lisa Kessler



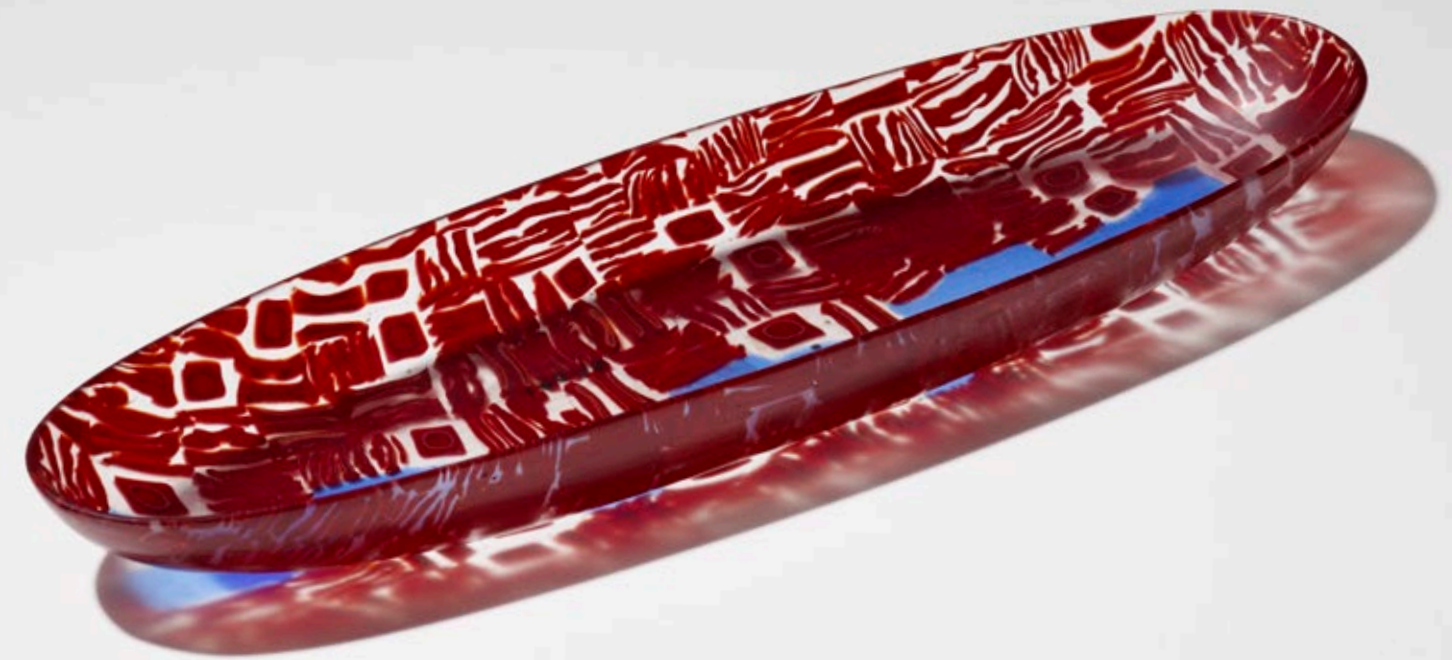


121 **PAOLO VENINI** Canoa bowl, model 4884  
Italy, c. 1959 | Venini | 1¼ h x 9¾ w x 2¾ d in (3 x 25 x 7 cm)

**fused glass murrine with wheel-carved surface**  
\$8,000–10,000

Literature: *Paolo Venini and his Furnace*, Barovier and Sonego, pg. 203 illustrates model *20th Century Murano Glass*, Heiremans, pg. 145, no. 186 illustrates this example  
*Italian Glass: Murano-Milan 1930–1970*, Ricke and Schmitt, no. 145 illustrates similar example

Provenance: Gallery Novecento, Antwerp | Barry Friedman Ltd., New York  
Acquired from the previous in 1997, Collection of Robert and Lisa Kessler



## A FILI

Until very recently, it was believed that this vase and others of its type were designed by Carlo Scarpa for Venini in the early 1940s. At the Biennale of 1942, various *A Fili* models were exhibited and logic dictated that these asymmetrical forms, though not published in period photos, must have been Scarpa designs as well. In essence, the technique is the same—colored canes following the form of the vessel in a painterly fashion. All works from the *A Fili* series have been highly sought after as so few examples, in any form, are known to exist.

The discussion of authorship changed abruptly with the discovery of photographs from the Venini archive. While Marino Barovier and his team were researching the work of Thomas Stearns for their seminal exhibition at Le Stanze del Vetro in 2019, a series of photographs were unearthed which showed the asymmetrical *A Fili* vases along with other Thomas Stearns vessels from his tenure at Venini (1960-1962). This evidence along with the understanding that Scarpa did not generally design asymmetrical vessels made the reversal of authorship necessary—a bold move indeed after decades of attributing this design to Carlo Scarpa. The presentation of several models at the Stearns retrospective in 2019 affirmed that these designs do indeed belong to the brilliant mind of Thomas Stearns and are among the rare and coveted works produced during his all too brief tenure at Venini.

122 **THOMAS STEARNS** Rare *A Fili* vase, model 8611  
1961–62/Italy | Venini | 7¼ h × 7¼ w × 7 d in (18 × 18 × 18 cm)

glass with overlapping canes  
\$40,000–60,000

Literature: *Thomas Stearns at Venini*, Barovier and Sonigo, pg. 165 illustrates model

Provenance: Barry Friedman Ltd., New York | Acquired from the previous in 1997,  
Collection of Robert and Lisa Kessler



123 **FULVIO BIANCONI** Pezzato bottle, model 4319  
Italy, c. 1950 | Venini | 14¼ h × 5½ w × 4 d in (36 × 14 × 10 cm)

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**polychrome patchwork glass**  
\$ 10,000–15,000

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonigo, pg. 181 illustrates model

Provenance: Collection of Robert and Lisa Kessler





124 **FULVIO BIANCONI** Pezzato Americano vase, model 13929  
Italy, c. 1951 | Venini | 8½ h x 4¾ w x 4½ d in (22 x 12 x 11 cm)

**polychrome patchwork glass**  
Signed with three-line acid stamp to underside 'Venini Murano Italia'. \$8,000–10,000

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonogo, pg. 187 illustrates model  
*La Verrerie européenne des années 50*, Marsiglia, pg. 93, pl. 3 illustrates similar example

Provenance: Stadion Casa d'Aste, *Vetri di Murano del '900*, 20 October 1995, Lot 102  
Collection of Robert and Lisa Kessler





125 **FULVIO BIANCONI** A Fasce Orizzontali bottle with stopper  
Italy, c. 1951 | Venini | 11½ h × 4 dia in (29 × 10 cm)

**glass with polychrome bands**

Signed with three-line acid stamp to underside 'Venini Murano Italia'. \$3,000–5,000

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonigo, pg. 202 illustrates similar examples

Provenance: Treadway Gallery, Inc. / John Toomey Gallery, *Twentieth Century Sale*, 21 May 1995, Lot 761 | Collection of Robert and Lisa Kessler

126 **FULVIO BIANCONI** A Fasce Orizzontali bottle with stopper, model 4581  
Italy, c. 1953–56 | Venini | 16¼ h × 3¼ dia in (41 × 8 cm)

**glass with polychrome bands**

Signed with three-line acid stamp to underside 'Venini Murano Italia'. \$3,000–5,000

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonogo, pg. 202 illustrates model  
*Vetri Venini*, Deboni, pl. 122 illustrates similar example

Provenance: Treadway Gallery, Inc. / John Toomey Gallery, *Twentieth Century Sale*, 21 May 1995,  
Lot 1074 | Collection of Robert and Lisa Kessler

127 **FULVIO BIANCONI** A Fasce Orizzontali bottle with stopper, model 4581  
Italy, c. 1953–56 | Venini | 16½ h × 3¼ dia in (42 × 8 cm)

**glass with white band**

Signed with two-line acid stamp to underside 'Venini Murano'. \$3,000–5,000

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonogo, pg. 202 illustrates model  
*Vetri Venini*, Deboni, pl. 122 illustrates similar example

Provenance: Treadway Gallery, Inc. / John Toomey Gallery, *20th Century Auction*, 21 May 1995,  
Lot 1081 | Collection of Robert and Lisa Kessler

128 **FULVIO BIANCONI** A Fasce Orizzontali bottle with stopper, model 4581  
Italy, c. 1953–56 | Venini | 16¾ h × 3½ dia in (43 × 9 cm)

**glass with polychrome bands**

\$3,000–5,000

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonogo, pg. 202 illustrates model  
*Vetri Venini*, Deboni, pl. 122 illustrates similar example

Provenance: Stadion Casa d'Aste, *Vetri di Murano del '900*, 20 October 1995,  
Lot 134 | Collection of Robert and Lisa Kessler





129 **RICCARDO LICATA** Doppio Incalmo vase, model 3858  
Italy, 1956 | Venini | 9¾ h × 5½ w × 3¾ d in (25 × 14 × 10 cm)

**fused glass with murrine band**

Signed with three-line acid stamp to underside 'Venini Murano Italia'. \$10,000–15,000

Literature: *Paolo Venini and his Furnace*, Barovier and Sonigo, pg. 439 illustrates model *Murano Glas 1945–1970*, Heiremans, fig 97 illustrates similar example // *Vetro Veneziano*, Barovier Mentasti, pg. 111 illustrates similar example

Provenance: Stadion Casa d'Aste, *Vetri di Murano del '900*, 20 October 1995, Lot 98  
Collection of Robert and Lisa Kessler





130 **PAOLO VENINI** Monumental Inciso vase, model 4836  
Italy, 1956 | Venini | 19¾ h x 4¾ dia in (50 x 12 cm)

**wheel-carved glass**

Signed with three-line acid stamp to underside 'Venini Murano Italia'. \$5,000–7,000

Literature: *Paolo Venini and his Furnace*, Barovier and Sonigo, pg. 258 illustrates model  
*Venini: Glass Catalogue 1921–2007*, Deboni, pl. 141 illustrates similar example

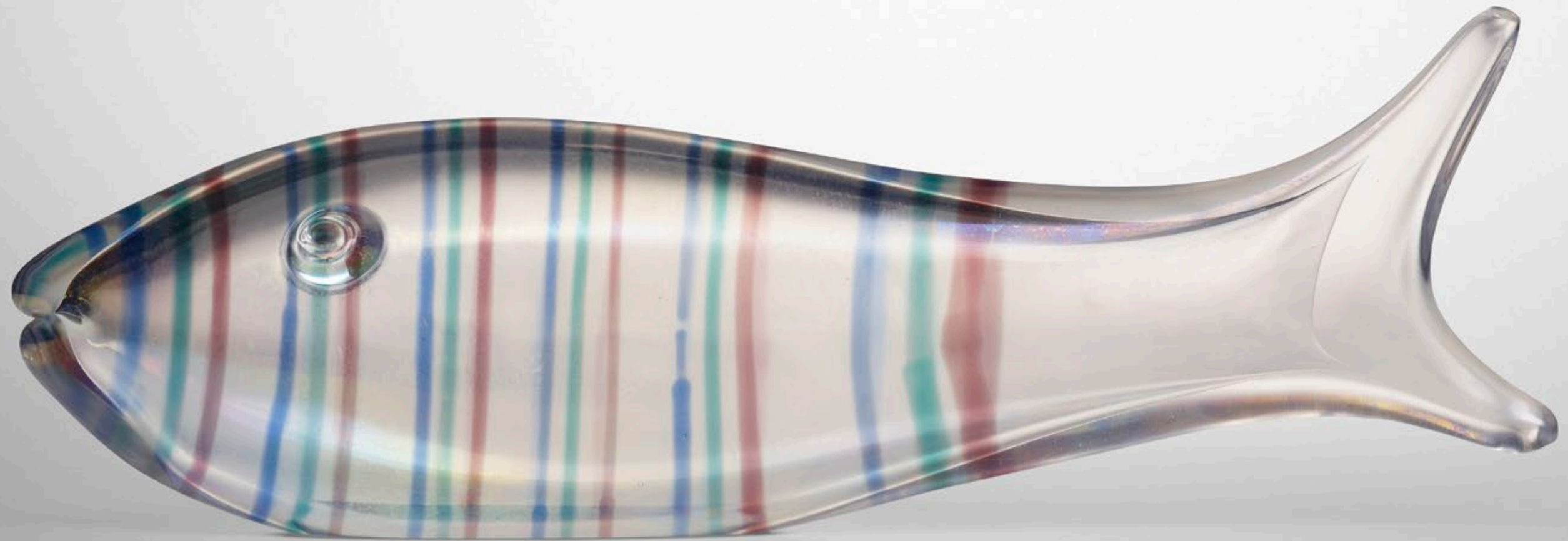
Provenance: Treadway Gallery, Inc. / John Toomey Gallery, *Twentieth Century Sale*,  
21 May 1995, Lot 1080 | Collection of Robert and Lisa Kessler

131 **TYRA LUNDGREN** Fish  
c. 1940/Italy | Venini | 4¼ h × 12¼ w × 2½ d in (11 × 31 × 6 cm)

**iridized clear glass with polychrome threads**  
\$3,000–5,000

Literature: *Paolo Venini and his Furnace*, Barovier and Sonigo, pg. 359 illustrates technique

Provenance: Galleria Marina Barovier, Venice | Acquired from the previous in 2002,  
Collection of Robert and Lisa Kessler



132 **TIMO SARPANEVA** Monumental vase from the Kukinto series  
1997/Italy | Venini | 19¼ h × 14¼ w × 14½ d in (49 × 36 × 37 cm)

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**glass with polychrome bands**

Etched signature and date to underside 'Venini 97 Sarpaneva'. \$4,000–6,000

Literature: *Venini Glass: Catalogue 1921–2007*, Deboni, pl. 330 illustrates similar form

Provenance: Collection of Robert and Lisa Kessler





133 **ARCHIMEDE SEGUSO** Rare Merletto vase  
Italy, c. 1953 | Vetreria Archimede Seguso | 8¾ h × 10½ w × 10 d in (22 × 27 × 25 cm)

**internally decorated glass**

Etched signature to underside 'Archimede Seguso Murano'. \$ 30,000–50,000

Literature: *Art Glass by Archimede Seguso*, Franzoi, pg. 97 illustrates technique  
*Murano Glass: Themes and Variations 1910–1970*, Heiremans, pg. 88 illustrates similar  
example *Archimede Seguso Historical Archive*, unpaginated, illustrates related models

Provenance: Barry Friedman Ltd., New York | Acquired from the previous in 2000,  
Collection of Robert and Lisa Kessler



134 **ARCHIMEDE SEGUSO** Rare Zig-Zag vase  
Italy, 1951 | Vetreria Archimede Seguso | 6¼ h × 6½ dia in (17 × 17 cm)

glass with sections of lattimo canes and gold leaf  
\$50,000–70,000

Literature: *Art Glass by Archimede Seguso*, Franzoi, pg. 80 illustrates similar example  
*Murano: Glass from the Olnick Spanu Collection*, Olnick and Spanu, pl. 156 illustrates series

Provenance: Galleria Marina Barovier, Venice | Acquired from the previous in 2002,  
Collection of Robert and Lisa Kessler



## MILLERIGHE

The Biennale exhibitions in Venice presented glass houses with the opportunity to demonstrate their prowess in the arenas of design and technical mastery. It is often the case that period photos from these exhibits feature pieces which were never put into production. These *Filigrana* or *Millerighe* vases fall perfectly into this category. Inspired by Carlo Scarpa's *Tessuto* vessels, and exhibited by Fratelli Toso at the Biennale of 1954, every vase made in this technique is unique. While these works were well received by critics and the public alike they were never put into production, presumably because the technique was too costly or difficult to repeat. The remaining examples, like the two presented here, are among the rarest of all Fratelli Toso works made during the postwar years.

135 **ERMANNIO TOSO** Unique Millerighe vase  
Italy, c. 1954 | Fratelli Toso | 11¼ h × 4 dia in (30 × 10 cm)

glass with polychrome canes  
\$ 15,000–20,000

Literature: *Murano Glas 1945–1970*, Heiremans, fig. 156 illustrates this example *Il Vetro di Murano alle Biennali 1895–1972*, Barovier, Barovier Mentasti and Dorigato, pg. 83 illustrates similar example

Provenance: Jean Claude Bester | Barry Friedman Ltd., New York | Acquired from the previous in 2000, Collection of Robert and Lisa Kessler





136 **ERMANNIO TOSO** Unique Millerighe vase  
Italy, c. 1954 | Fratelli Toso | 12½ h x 3¼ dia in (32 x 8 cm)

**glass with polychrome canes**  
\$15,000–20,000

Literature: *Murano Glas 1945–1970*, Heiremans, unpaginated, illustrates this example *Il Vetro di Murano alle Biennali 1895–1972*, Barovier, Barovier Mentasti and Dorigato, pg. 83 illustrates similar example *Fratelli Toso Murano: 1902–1980*, Heiremans, pg. 89 illustrates model, pg. 366 illustrates similar example

Provenance: Jean Claude Bester | Barry Friedman Ltd., New York | Acquired from the previous in 2000, Collection of Robert and Lisa Kessler





## VETRO VULCANO

Although Dino Martens designed hundreds of vessels for Aureliano Toso, there are certain models which merit special attention. The rare and unique *Vetro Vulcano* vessels presented here possess the creative vitality of Abstract Expressionist painting, and as such represent the artistic aspirations of Murano furnaces in the 1950s. Fulvio Bianconi's work at Venini is generally viewed as the premier example of glass influenced by postwar art, but Dino Martens' best work was just as artistically driven. The *Vetro Vulcano* vase and charger are exceedingly dynamic and refined and were likely made as unique examples for exhibition.

137 **DINO MARTENS** Rare Vetro Vulcano vase, model 5879  
Italy, c. 1955/56 | Aureliano Toso | 13 h x 4½ dia in (33 x 11 cm)

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**internally decorated glass**  
\$30,000–50,000

Literature: *Art Glass from Murano: 1910–1970*, Heiremans, pg. 207, no. 168 illustrates this example  
*Vetzeria Aureliano Toso, Murano 1938–1968: Designs by Dino Martens, Enrico Potz and Gino Poli*,  
Heiremans, pg. 119 illustrates technique

Provenance: Collection Novecento, Antwerp | Barry Friedman Ltd., New York  
Acquired from the previous in 1997, Collection of Robert and Lisa Kessler



138 **DINO MARTENS** Vetro Vulcano charger  
Italy, c. 1954 | Aureliano Toso | 1¾ h × 16 w × 16½ d in (4 × 41 × 42 cm)

internally decorated glass  
\$15,000–20,000

Provenance: Galleria Marina Barovier, Venice | Acquired from the previous in 1998,  
Collection of Robert and Lisa Kessler





139 **W MARTENS** Pulegoso vase, model 5228 from the Arlecchino series  
Italy, c. 1954 | Aureliano Toso | 11¼ h × 5¼ dia in (30 × 13 cm)

**white pulegoso glass with polychrome inclusions**  
\$7,000–9,000

Literature: *20th Century Murano Glass*, Heiremans, pg. 124, no. 156 illustrates this example

Exhibited: *XXth Century Murano Glass: From Craft to Design*, May 1996, Gallery Novecento, Hasselt, Belgium

Provenance: Makoto Saito, Japan | Barry Friedman Ltd., New York | Acquired from the previous in 1997, Collection of Robert and Lisa Kessler

140 **DINO MARTENS** Oriente bowl  
Italy, c. 1950 | Aureliano Toso | 5 h × 10¾ w × 10¼ d in (13 × 27 × 26 cm)

**internally decorated polychrome patchwork glass with copper inclusions, pinwheel and filigrana**  
\$10,000–15,000

Literature: *Dino Martens: Muranese Glass Designer*, Heiremans, ppg. 70–81 illustrate series

Provenance: Fifty/50 Gallery, New York | Acquired from the previous in 1993, Collection of Robert and Lisa Kessler



141 **GIORGIO FERRO** Anse Volante vase  
Italy, c. 1952 | A.V.E.M. | 10¼ h × 7½ w × 3¼ d in (26 × 19 × 8 cm)

**iridized glass**  
\$5,000–7,000

Literature: *Murano Glas 1945–1970*, Heiremans, figs. 3–5 illustrate series *Murano '900*, Deboni, pg. 88 illustrates similar example

Provenance: Collection of Robert and Lisa Kessler

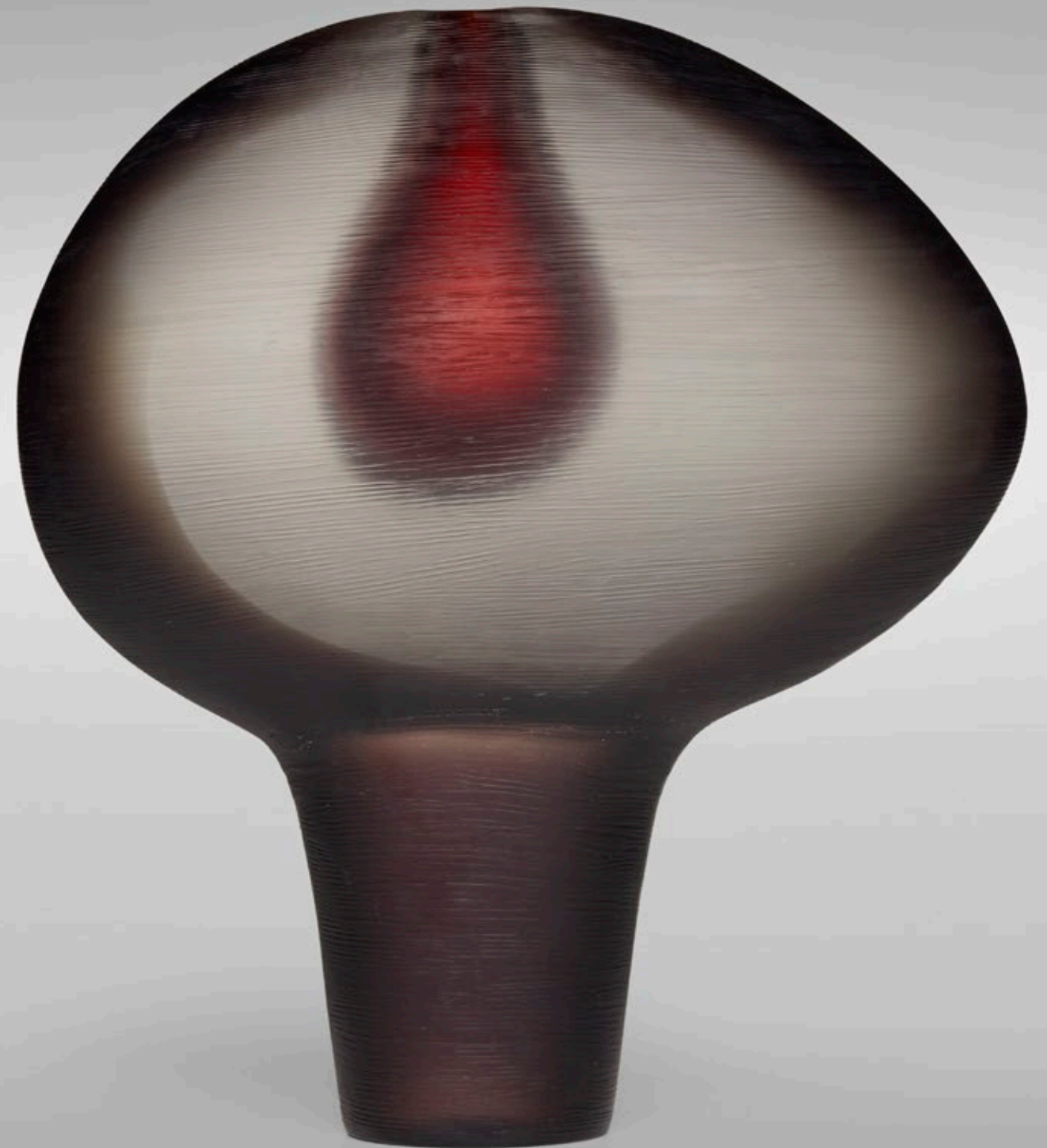


142 **ALFREDO BARBINI** Vetro Pesante Sasso vase  
Italy, 1962 | Vetreria Alfredo Barbini | 10 h × 9 w × 4 d in (25 × 23 × 10 cm)

**wheel-carved glass**  
Etched signature to underside 'A Barbini'. \$8,000–10,000

Literature: *Murano Glas 1945–1970*, Heiremans, pg. 25 illustrates this example

Provenance: Liliane Fawcett, *Themes and Variations*, London | Fifty/50 Gallery, New York  
Acquired from the previous in 1992, Collection of Robert and Lisa Kessler



143 **ETTORE SOTTASS** Desk set  
Italy, 1997 | Venini | 2 h x 4½ dia in (5 x 11 cm)  
5½ h x 4½ dia in (14 x 11 cm)  
4¾ h x 4¼ dia in (12 x 11 cm)

**opaque glass**

Etched signature and date to underside of each example 'Venini 97 Ettore Sottsass 2/97' with decal label 'Venini Murano Made in Italy'. Plastic tag to one example 'Venini'. Set includes letter holder, pen holder and dish. \$6,000–8,000

Literature: *Sottsass: Glass Works*, Barovier, ppg. 110–111 illustrate series

Provenance: Galleria Marina Barovier, Venice | Collection of Robert and Lisa Kessler



144 **ETTORE SOTTASS** Aulica bowl  
Italy, c. 19778 | Vistosi | 8 h x 8½ dia in (20 x 22 cm)

**incalmo glass**

Etched signature and number to underside 'E. Sottsass 248/250 Vistosi'. This work is number 248 from the edition of 250. Sold with a certificate of guarantee issued by Vetreteria Vistosi and signed by the artist. \$3,000–5,000

Literature: *Ettore Sottsass Jun.: Designer, Artist, Architect*, Höger, ppg. 186–187

Provenance: Wolfgang F. Maurer, Munich | Acquired from the previous in 1994, Collection of Robert and Lisa Kessler



145 **ETTORE SOTTASS** Basilissa vase  
Italy, 1972 | Vistosi | 9½ h x 8½ dia in (24 x 22 cm)

**incalmo glass**

Etched signature and number to underside 'E. Sottsass 191/250 Vistosi'. This work is number 191 from the edition of 250. \$2,000–3,000

Literature: *Ettore Sottsass Jun.: Designer, Artist, Architect*, Høger, ppg. 186–187

Provenance: Treadway Gallery, Inc. / John Toomey Gallery, 20th Century Auction, 6 December 1998, Lot 776 | Collection of Robert and Lisa Kessler



146 **YOICHI OHIRA** Cristallo Sommerso vase  
Italy, 2008 | 6 h x 11½ w x 3½ d in (15 x 29 x 9 cm)

**clear glass with opaque lip wrap**

This unique work was executed by Maestro Andrea Zilio and Maestro Giacomo Barbini. Etched signature, date and number to underside 'Yoichi Ohira 1/1 Unico Mo A. Zilio Mo L. Barbini Friday 16-5-2008 Murano' with artist's cipher. \$ 10,000–15,000

Provenance: The Artist | Barry Friedman Ltd., New York | Collection of Robert and Lisa Kessler



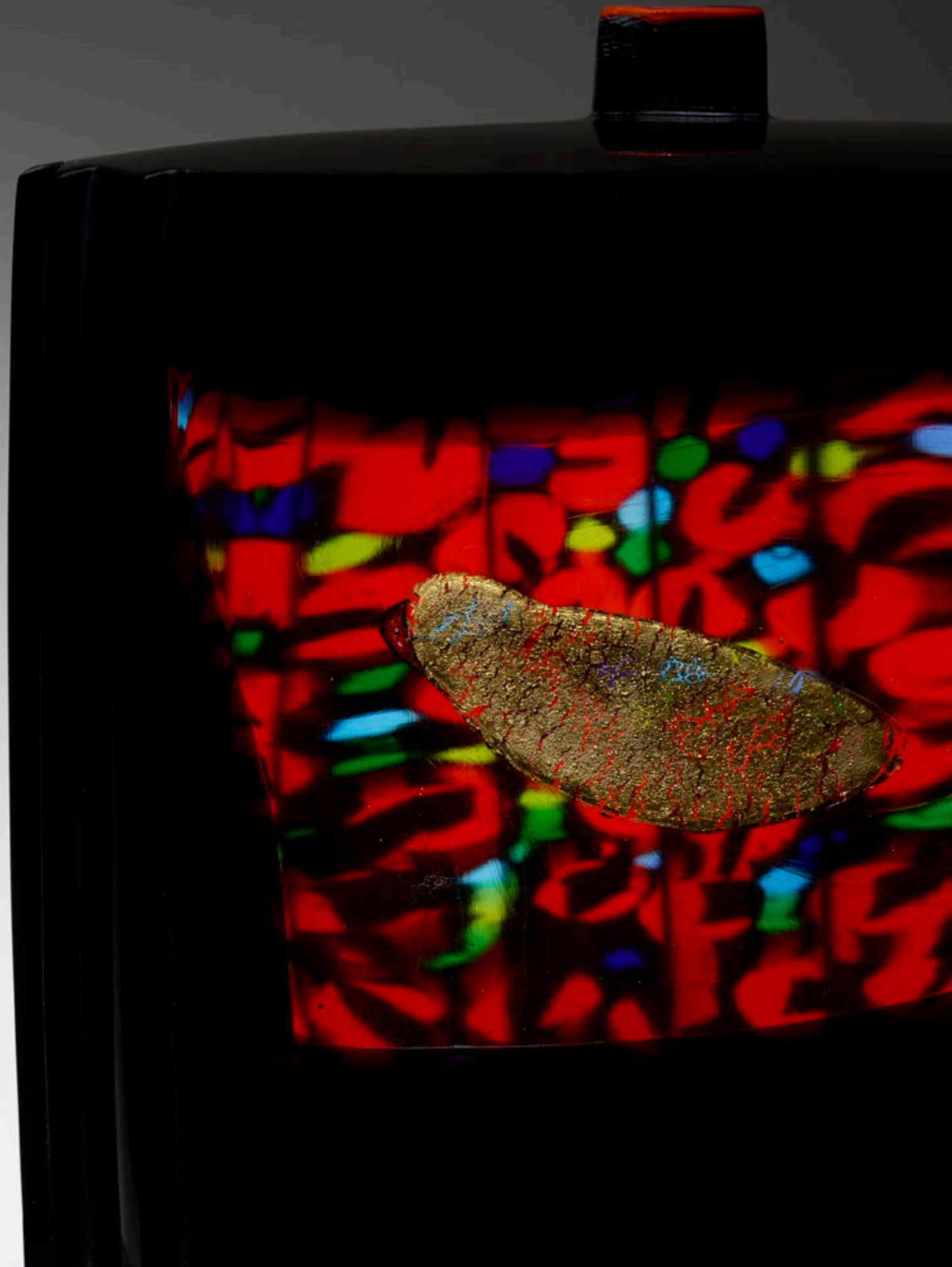


147 **YOICHI OHIRA** Finestre vase  
Italy, 2007 | 7½ h x 7½ w x 6 d in (19 x 19 x 15 cm)

**glass with murrine, gold leaf inclusions**

This unique work was executed by Maestro Andrea Zilio and Maestro Giacomo Barbini.  
Etched signature, date and number to underside 'Yoichi Ohira Mo A. Zilio Mo L. Barbini 1/1 Unico  
Friday 16-3-2007 Murano' with artist's cipher. \$ 15,000–20,000

Provenance: The Artist | Barry Friedman Ltd., New York | Collection of Robert and Lisa Kessler



148 **YOICHI OHIRA** Movimento dell'Acqua di Mr. Giacomo vase  
Italy, 2002 | 5¾ h x 7 dia in (15 x 18 cm)

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**glass canes with battuto surface**

This unique work was executed by Maestro Livio Serena and Maestro Giacomo Barbini. Etched signature, title, date and number to underside 'Yoichi Ohira Mo. L. Serena - Mo. L. Barbini 1/1 Unico Thursday 21-2-2002 Murano Movimento della Acqua di Mr. Giacomo' with artist's cipher. \$ 10,000–15,000

Literature: *Yoichi Ohira: A Phenomenon in Glass*, Friedman, ppg. 346, 392 illustrates this example

Provenance: The Artist | Barry Friedman Ltd., New York | Acquired from the previous in 2002, Collection of Robert and Lisa Kessler



149 **YOICHI OHIRA** Gocce di Murrine vase from the Rosso Veneziano series  
Italy, 1999 | 8¼ h x 5½ dia in (21 x 14 cm)

**polished and ground glass canes with murrine**

This unique work was executed with Maestro Livio Serena. Etched signature, date and number to underside 'Yoichi Ohira Mo L. Serena 1/1 Unico Friday 14 May 1999 Murano' with artist's cipher. \$10,000–15,000

Literature: *Yoichi Ohira: A Phenomenon in Glass*, Friedman, ppg. 207, 209, 381 illustrate this example

Provenance: The Artist | Barry Friedman Ltd., New York | Collection of Robert and Lisa Kessler



150 **YOICHI OHIRA** Gioco del Fuoco vase  
Italy, 1999 | 7 h x 6 dia in (18 x 15 cm)

**polished and ground glass canes with murrine**

This unique work was executed with Maestro Livio Serena. Etched signature, date and number to underside 'Yoichi Ohira Mo L. Serena 1/1 Unico Friday 2 April 1999 Murano' with artist's cipher. \$10,000–15,000

Provenance: The Artist | Barry Friedman Ltd., New York | Acquired from the previous in 2000, Collection of Robert and Lisa Kessler





151 **YOICHI OHIRA** Silenzio vase  
Italy, 1999 | 7 h x 8 dia in (18 x 20 cm)

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**polished and ground glass canes with murrine**

This unique work was executed with Maestro Livio Serena. Etched signature, date and number to underside 'Yoichi Ohira Mo L. Serena 1/1 Unico Thursday 10 June 1999 Murano' with artist's cipher. \$10,000–15,000

Literature: *Yoichi Ohira: A Phenomenon in Glass*, Friedman, ppg. 202, 381 illustrate this example

Provenance: The Artist | Barry Friedman Ltd., New York | Acquired from the previous in 2000, Collection of Robert and Lisa Kessler

152 **YOICHI OHIRA** Laguna vase  
Italy, 1999 | 11 h x 7½ dia in (28 x 19 cm)

**glass canes with powder inserts**

This unique work was executed with Maestro Livio Serena. Etched signature, date and number to underside 'Yoichi Ohira Mo L. Serena 1/1 Unico Tuesday 1 December 1999 Murano' with artist's cipher. \$15,000–20,000

Literature: *Yoichi Ohira: A Phenomenon in Glass*, Friedman, ppg. 179, 379 illustrate this example  
*Vetri Veneziani: Ohira*, Dorigato, unpaginated

Exhibited: *Vetri Veneziani: Ohira*, 25 March–30 April 1999, Caffè Florian, Venice | Isetan, Tokyo, 1999

Provenance: The Artist | Barry Friedman Ltd., New York | Acquired from the previous in 2000, Collection of Robert and Lisa Kessler





**IMPORTANT ITALIAN GLASS**

**FROM THE NINETEENTH AND TWENTIETH CENTURY**

## NINETEENTH CENTURY VENETIAN GLASS



Right: Corinthian glass vases by Francesco Ferro & Figlio, c. 1880 at the Museo Vetrario, Murano

Venetian glass of the 19th century can be a challenge to the modernist mind. Vessels, compotes and wine stems dripping with grotesque fantasy animals and wilted swans seem in utter contradiction with the modern masterworks that were to come from Murano's most well-known 20th century furnaces. But the wide range of artistic glass produced on the island of Murano between 1860-1900 actually has a lot to offer, even though its aim was to re-envision the past rather than to create something entirely new.

In order to appreciate Venetian glass from the 19th century it helps to understand life in Venice during this period. The Venetian Republic was finally conquered in 1797 (it stood for 1100 years) when Napoleon Bonaparte sailed into the Venetian lagoon, looted the city and took Venice for the French. In 1815, after much intrigue, the French ceded Venice to its hereditary enemy, the Austrians, who occupied Venice until 1866. Occupied? That's right—Venice was overrun by Austrian soldiers and bureaucrats who entrenched themselves in the city and enacted a series of laws, policies and tariffs designed to cripple the Venetian economy.

After centuries of war, the Austrians also sought to “modernize” Venice, which meant dismantling Venetian infrastructure and culture at every level. For example, after the Doge was driven from power, the Austrians painted the Palazzo Ducale in garnish tones of yellow and black—the Austrian national colors—but this was only the beginning. Many of Venice's most famous architectural monuments were literally whitewashed, the economy was bled dry, and except for the construction of an iron train bridge that connected Venice to the mainland, it was in no way modernized. In fact, the opposite took place—while the rest of the world was reaping the benefits of the Industrial Revolution, Venice was under house arrest and became an impoverished backwater.

Meanwhile, the once great art glass culture of Murano was reduced to the production of simple utilitarian objects and glass trade beads (the Austrians controlled the Bohemian glass industry, so shutting down Murano was good for business). However, this oppression backfired—fine art glass blowing continued in secret, and the survival of Murano glass became synonymous with resistance to the occupation as Venetians fought to reclaim their culture.



Into the teeth of this conflict stepped a young lawyer from nearby Vicenza. Dr. Antonio Salviati, a budding entrepreneur obsessed with traditional Venetian culture, was appalled by the condition of St. Mark's Cathedral whose ancient glass mosaics were literally falling off the walls. With the support of a group of powerful local citizens, Salviati established a new glassworks on Murano capable of producing high quality glass tesserae for the restoration of the cathedral, along with fine blown glass. By 1859 Salviati had gathered a talented group of glassblowers and technicians culled from Murano's ancient families, and with the departure of the Austrians in 1866, foreign investment capital flowed into his fledgling company allowing it to grow and flourish. Over the next two decades not only did Salviati become famous for his large scale architectural mosaics, his talented craftsmen were able to recreate all the known glassblowing techniques from the renaissance and the ancient world—a truly amazing accomplishment.

This obsession with masterworks from the past is key to understanding Murano glass of the 19th century; the moment when skilled craftsmanship became a point of civic pride, and reinforced the idea that Venice was becoming a new kind of city, one which ignored the modern world and kept alive traditions and fantasies of the past. During the last decades of the century, Venice became something like the world's first theme park. Dedicated to the glory of its own past, tourists and money flowed into the city and Venetian glass became lavish, ornate, and even garish.

Perhaps it was the rise of Art Nouveau which forced things to change. Venice was not paying attention to international art and design trends, and culturally and artistically it was being left behind. It was not until the 1890s when forward thinking Venetians realized that their city was failing to attract the kind of well-heeled tourists it needed in order to survive. With this in mind, the first Biennale of Venice was organized in 1895 and everything, including Murano glass, began to change.

153 **SALVIATI & C.** Screziato ewer  
Italy, c. 1878 | 9¼ h x 3½ w x 3¼ d in (23 x 9 x 8 cm)

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**polychrome glass with gold inclusions and applied handle**  
\$2,000–3,000

Literature: *Venetian Glass: Confections in Glass, 1855–1914*, Barr, ppg. 49, 72 illustrate similar forms *L'Arte Del Vetro A Murano*, Dorigato, ppg. 216–217 illustrate similar examples

Provenance: Private Collection, New York







154 **SALVIATI & C.** Opalino vase with handles  
Italy, c. 1878 | 11¼ h × 5½ w × 3½ d in (29 × 14 × 9 cm)

opaline glass  
\$3,000–5,000

Literature: *The Colours of Murano in the XIX Century*, Bova, Junck and Puccio, pg. 199 illustrates model

Provenance: Private Collection, New York



155 **FRANCESCO FERRO E FIGLIO** Monumental vase  
Italy, c. 1880 | 15½ h x 4¾ dia in (39 x 12 cm)

**internally decorated glass with gold leaf**  
\$20,000–30,000

Literature: *L'Arte Del Vetro A Murano*, Dorigato, pg. 217 illustrates related form *L'Arte del Vetro, Silice e Fuoco: Vetri del XIX e XX Secolo*, Quesada, ppg. 104–105 illustrate related form

Provenance: Private Collection, New York





156 **SALVIATI & C.** Inghistera vase  
Italy, c. 1876 | 11¾ h × 5¾ dia in (30 × 15 cm)

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**glass with aventurine inclusions and applied details**  
\$4,000–6,000

Literature: *The Colors of Murano in the 19th Century*, Junck, pl. 35 illustrates technique *Venetian Glass of the 1890s: Salviati at Stanford University*, Osborne, pg. 66 illustrates similar examples

Provenance: Collection of Gardner & Barr, New York | Wright, *Important Italian Glass*, 13 June 2015, Lot 107 | Private Collection, New York



157 **SALVIATI & C.** Aventurine pitcher  
Italy, c. 1890 | 8 h x 8 w x 6½ d in (20 x 20 x 17 cm)

**glass with metallic inclusions**  
\$4,000–6,000

Literature: *The Colours of Murano in the XIX Century*, Bova, Junck and Puccio, pg. 199 illustrates model

Provenance: Private Collection, New York





## BLOWN MURRINE VESSELS

Today vessels composed of blown murrine are often taken for granted, but this technique took nearly two thousand years to perfect. First mastered by members of the Barovier family working for Antonio Salviati at the end of the 19th century, blown murrine were the ultimate expression of a century of experimentation, with Murano glass blowers attempting to equal and surpass everything made before them. Among these masters, Giuseppe Barovier stood out. His command of the blown murrine technique brought art glass of the modern era to a new level.

By the 1890s, Murano glassmakers began to realize that they had fallen behind the times and decided to attempt glass made in the Art Nouveau style. This is the moment when Giuseppe Barovier's vibrant, experimental murrine vessels made their debut. Naturalistically rendered flowers, creeping tendrils, branches and leaves suspended in monochrome, sometimes opaque or semitransparent glass spoke to the influence of the international Art Nouveau style. Other companies, especially Fratelli Toso, emulated and became proficient in the blown murrine technique, but seldom equaled the work of the Baroviers. The Mostre dei Fiori show of 1914 (held beneath the arches of the Palazzo Ducale in the Piazza San Marco) was a watershed moment in the history of this style, and Giuseppe himself was present at the show, selling his own work. After the imposed cessation of glass making during World War I, Giuseppe began making murrine vessels on an even more ambitious scale and his work is considered the most important in the history of the technique.

158 **GIUSEPPE BAROVIER** Floreali vase  
Italy, 1914 | Artisti Barovier | 5¼ h × 3¼ dia in (13 × 8 cm)

**internally decorated glass with rose and leaf murrine and polychrome threads**  
Signed and dated with murrina to side 'AMF 1914'. \$8,000–10,000

Literature: *Art of the Barovier: Glassmakers in Murano 1866–1972*, Barovier, pg. 47 illustrates similar example *Venetian Glass: Confections in Glass, 1855–1914*, Barr, pg. 47 illustrates similar example and discusses exhibition

Provenance: Private Collection, Milan | Wright, *Important Italian Glass*, 24 January 2019, Lot 125 | Private Collection, New York



159 **GIUSEPPE BAROVIER** Floreali vase  
Italy, c. 1914 | Artisti Barovier | 5½ h x 2½ dia in (14 x 6 cm)

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**internally decorated glass with rose and leaf murrine**  
\$ 10,000–15,000

Literature: *Art of the Barovier: Glassmakers in Murano 1866–1972*, Barovier, pg. 50 illustrates similar example *L'Arte del Vetro a Murano*, Dorigato, pg. 238 illustrates similar examples

Provenance: Private Collection, New York

160 **GIUSEPPE BAROVIER** Floreali vase  
Italy, c. 1914 | Artisti Barovier | 2½ h x 1¾ dia in (6 x 4 cm)

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**internally decorated glass with rose and leaf murrine**  
\$ 4,000–6,000

Literature: *Art of the Barovier: Glassmakers in Murano 1866–1972*, Barovier, pg. 47 illustrates similar example *L'Arte del Vetro a Murano*, Dorigato, pg. 238 illustrates similar examples

Provenance: Private Collection, New York



161 **GIUSEPPE BAROVIER** A Murrine Floreali vase  
Italy, c. 1920 | Artisti Barovier | 4½ h × 2½ dia in (11 × 6 cm)

internally decorated glass with murrine  
\$2,000–3,000

Literature: *Art of the Barovier: Glassmakers in Murano 1866–1972*, Barovier, pg. 47  
illustrates similar examples

Provenance: Private Collection, Sweden

162 **ARTISTICA BAROVIER** A Murrine Floreali amphora  
Italy, 1920 | 9 h × 4¼ dia in (23 × 11 cm)

internally decorated glass with rose and leaf murrine  
\$5,000–7,000

Literature: *Venetian Art Glass: An American Collection 1840–1970*, Barovier, pg. 82 illustrates this  
example *Art of the Barovier: Glassmakers in Murano 1866–1972*, Barovier, pg. 85 illustrates this example

Provenance: Private Collection, Padua | Private Collection, New York





163 **FRATELLI TOSO** A Murrine Floreali vase  
Italy, 1920 | 9½ h × 4½ w × 4¼ d in (24 × 11 × 11 cm)

internally decorated glass with floral murrine and applied details  
\$4,000–6,000

Literature: *Venetian Art Glass: An American Collection 1840–1970*, Barovier, pg. 192 illustrates this example *L'Arte del Vetro a Murano*, Dorigato, pg. 240 illustrates this example

Provenance: Collection of Odetto Lastra, Union City, NJ | Private Collection, New York

164 **FRATELLI TOSO** Murrine vessel  
Italy, c. 1910 | 5¼ h × 5½ dia in (13 × 14 cm)

internally decorated glass with floral murrine and applied details  
\$2,000–3,000

Literature: *Murrine and Millefiori 1830–1930*, Galleria Rosella Junck, pg. 91 illustrates related murrine





165 **FRATELLI TOSO** Murrine Triangolari vase  
Italy, c. 1920 | 5½ h x 4 w x 3¼ d in (14 x 10 x 8 cm)

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**polychrome murrine with applied cane decoration**  
\$3,000–5,000

Provenance: Private Collection, New York



166 Soffiato vase  
Italy, c. 1925 | 11 h x 5½ dia in (28 x 14 cm)

**iridized glass with applications**  
\$2,000–3,000

Provenance: Private Collection, Sweden



167 **VITTORIO ZECCHIN** Soffiato vase, model 5086  
Italy, 1921–23 | MVM Cappellin | 9½ h × 6½ w × 4 d in (24 × 17 × 10 cm)

**soffiato glass with applied details**

Signed with three-line acid stamp to underside 'MVM Cappellin Murano'. \$4,000–6,000

Literature: *Vittorio Zecchin: Transparent Glass for Cappellin and Venini*, Barovier and Sonego, pg. 196 illustrates model



168 **VITTORIO ZECCHIN, ATTRIBUTION** Soffiato vase  
c. 1923 | Venini/MVM Cappellin | 3 h × 5½ dia in (8 × 14 cm)

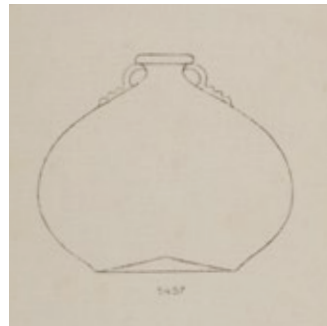
**soffiato glass**  
\$3,000–5,000



169 **VITTORIO ZECCHIN** Soffiato vase, model 5457  
Italy, 1925–26 | MVM Cappellin | 8 h × 8½ w × 5½ d in (20 × 22 × 14 cm)

**soffiato glass**  
\$4,000–6,000

Literature: *Vittorio Zecchin: Transparent Glass for Cappellin and Venini*,  
Barovier and Sonogo, pg. 193 illustrates model



170 **ANDREA RIODA, ATTRIBUTION** Soffiato vase  
Italy, c. 1915 | 18¾ h x 4¾ dia in (48 x 12 cm)

soffiato glass with applied handles  
\$1,500–2,000

Provenance: Private Collection, Sweden



171 **VITTORIO ZECCHIN** Soffiato bowl, model 1462 V / 5018 MVM  
Italy, 1921–22 | Venini/MVM Cappellin | 5¼ h × 8 dia in (13 × 20 cm)

soffiato glass  
\$ 3,000–5,000

Literature: *Vittorio Zecchin: Transparent Glass for Cappellin and Venini*,  
Barovier and Sonogo, pg. 108 illustrates this example

Provenance: Private Collection



172 **CARLO SCARPA** Soffiato vase, model 5631  
Italy, c. 1925 | MVM Cappellin | 4 h × 6¾ dia in (10 × 17 cm)

soffiato glass  
Signed with acid stamp to underside 'MVM Cappellin Murano'. \$ 2,000–3,000

Literature: *The M.V.M. Cappellin Glassworks and the Young Carlo Scarpa: 1925–1931*,  
Barovier and Sonogo, pg. 537 *Vittorio Zecchin: Transparent Glass for Cappellin and Venini*,  
Barovier and Sonogo, pg. 275 illustrates model

Provenance: Private Collection, New York





173 **VITTORIO ZECCHIN** Rare Soffiato bowl, model 1852  
Italy, 1921–25 | Venini | 6½ h × 11½ dia in (17 × 29 cm)

**soffiato glass**  
\$3,000–5,000

Literature: *Vittorio Zecchin: Transparent Glass for Cappellin and Venini*,  
Barovier and Sonogo, pg. 115 illustrates this example

Provenance: Private Collection



174 **NAPOLEONE MARTINUZZI** Soffiato vase, model 3255  
Italy, 1930 | Venini | 11¾ h x 8¾ dia in (30 x 22 cm)

**soffiato glass**

Signed with four-line acid stamp to underside 'Venini Murano Made in Italy'. \$4,000–6,000

Literature: *Napoleone Martinuzzi: Venini 1925–1931*, Barovier, pg. 159 illustrates model



175 **VITTORIO ZECCHIN** Soffiato bowl, model 1941 V / 5351 MVM  
Italy, 1924–25 | Venini/MVM Cappellin | 6¼ h x 11¼ dia in (16 x 29 cm)

**soffiato glass**

\$3,000–5,000

Literature: *Vittorio Zecchin: Transparent Glass for Cappellin and Venini*, Barovier and Sonego, pg. 36i illustrates this example *L'Arte del Vetro a Murano*, Dorigato, ppg. 250–251 illustrate this example

Provenance: Private Collection





176 **VITTORIO ZECCHIN** Tintoretto-type glass service, model 9  
Italy, 1921–23 | MVM Cappellin | smallest: 3 h × 2½ dia in (8 × 6 cm)  
largest: 3 h × 12½ dia in (8 × 32 cm)

**soffiato glass**

Set is comprised of seven glasses, four coupes, two medium coupes, nine small coupes, and five cordial glasses; twenty-seven pieces total. Signed with three-line acid stamp to underside of seventeen examples 'MVM Cappellin Murano'. \$5,000–7,000

Literature: *Vittorio Zecchin: Transparent Glass for Cappellin and Venini*, Barovier and Sonogo, pg. 444 illustrates model

Provenance: Estate of Marvin Oleshansky



177 **ERCOLE BAROVIER** Vetro Incolore vase  
Italy, c. 1927 | Artistica Barovier | 9¾ h x 10½ dia in (25 x 27 cm)

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**internally decorated glass**  
\$3,000–5,000

Literature: *Ercole Barovier 1889–1974: Vetraio Muranese*, Dorigato, pg. 42 illustrates similar examples





178 **NAPOLEONE MARTINUZZI** Rare table lamp, model 9003  
Italy, c. 1929 | Venini | 14¼ h x 8 dia in (36 x 20 cm)

**pulegoso glass with green transparent glass applications, enameled aluminum**  
\$3,000–5,000

Literature: *Napoleone Martinuzzi: Venini 1925–1931*, Barovier, ppg. 395, 398–399 illustrate this example

Exhibited: *Napoleone Martinuzzi: Venini 1925–1931*, 8 September 2013–6 January 2014,  
Le Stanze del Vetro, Venice

Provenance: Private Collection, New York

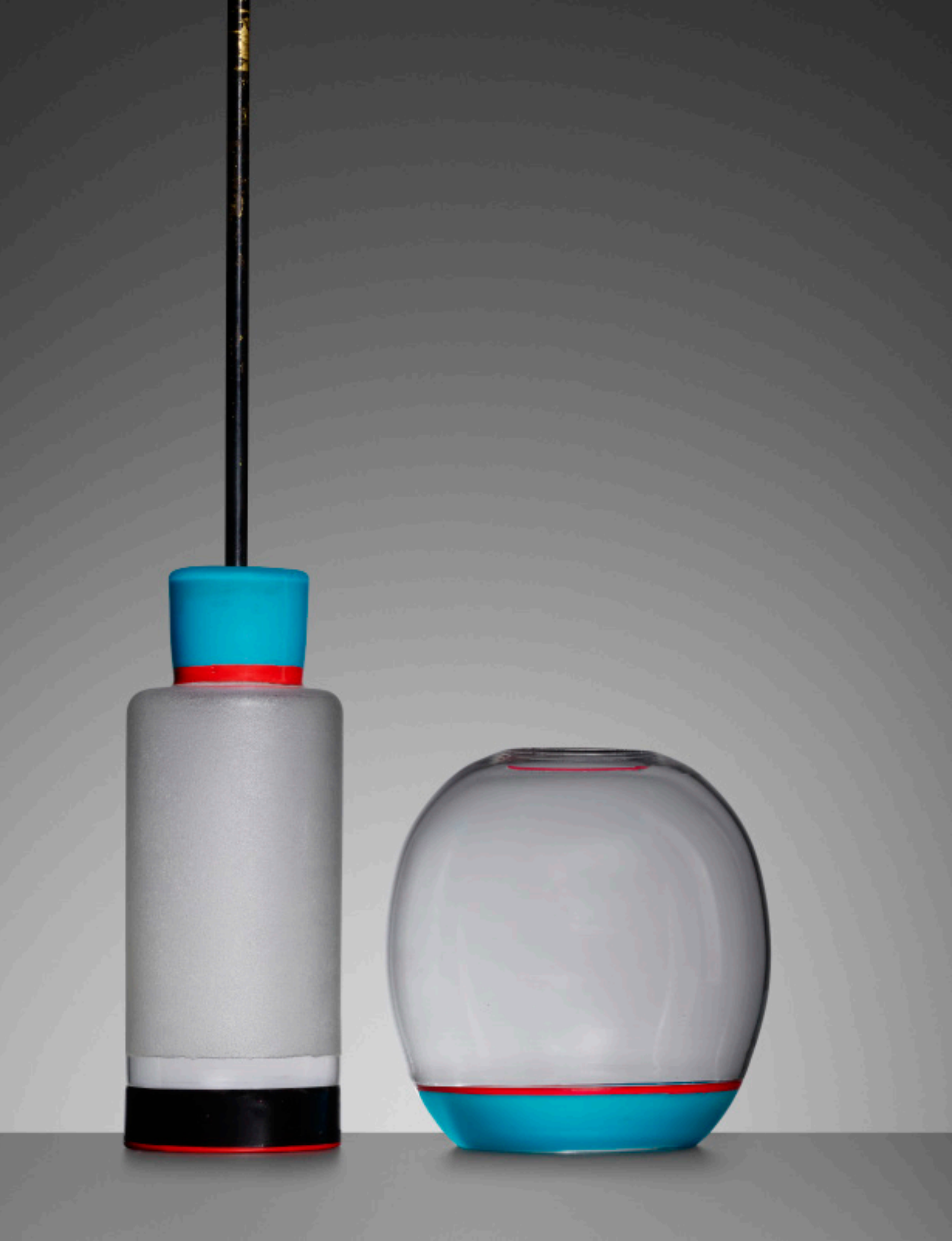


## A NOTE FROM THE CURATORS

New information has come to light regarding the authorship of this rare lamp. Initially we believed it had been designed by Carlo Scarpa for MVM Cappellin in the 1930s. We based this assessment on several factors: The materials, colors and form are in line with the drawings published in the catalogue *MVM Cappellin Glassworks and the Young Carlo Scarpa* which accompanied the exhibition in 2018. The materials, quality and colors perfectly align with the works produced at Cappellin in the 1930s. Finally, the fixture was discovered in a private home in Venice and the owner believed it to be by Carlo Scarpa.

Upon further research, and with the aid of the archivists at Le Stanze del Vetro in Venice, we have discovered that the lamp was actually designed by Flavio Poli for Seguso Vetri d'Arte in 1957-58 (model number 1452 in the company records). This lamp was part of a limited series of very sophisticated lighting fixtures designed by Poli (inspired by the work of Carlo Scarpa at MVM Cappellin) in which numerous opaque and transparent glass blowing materials and techniques were used to create compact, elegant forms. This series was designed by Poli in anticipation of the Biennale of 1958. All of the physical elements present in this lamp correspond to elements present in Scarpa's drawings for Cappellin, and these were masterfully reinterpreted by Flavio Poli.



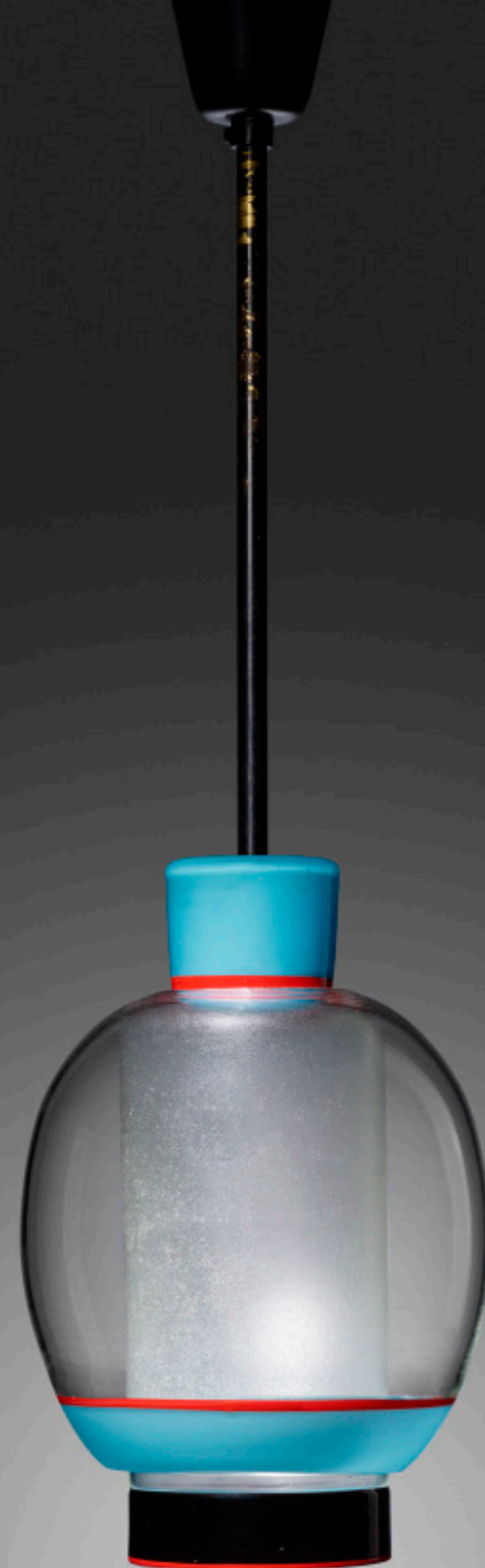


179 **FLAVIO POLI** Rare Pendant lamp, model 1452  
Italy, 1957–58 | Seguso Vetri d'Arte | 10 h × 6¼ dia in (25 × 17 cm)

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**incalmo and corroso glass**  
\$20,000–30,000

Provenance: Private Collection





180 **CARLO SCARPA** Mezza Filigrana vase, model 3663  
Italy, c. 1946–48 | Venini | 11¾ h × 6½ dia in (30 × 17 cm)

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**glass with white filigree**  
Signed with two-line acid stamp to underside 'Venini Murano'. \$3,000–5,000

Literature: *Carlo Scarpa: Venini 1932–1947*, Barovier, pg. 158 illustrates model

Provenance: Private Collection, Sweden



181 **CARLO SCARPA** Decoro Fenicio vase, model 5932  
Italy, 1928–29 | MVM Cappellin | 5 h × 5 dia in (13 × 13 cm)

**Iattimo glass with gold leaf**  
\$ 15,000–20,000

Literature: *The M.V.M. Cappellin Glassworks and the Young Carlo Scarpa: 1925–1931*,  
Barovier and Sonigo, pg. 247 illustrates model

Provenance: Private Collection





182 **CARLO SCARPA** Mezza Filigrana bottle, model 656  
Italy, c. 1936 | Venini | 6¾ h × 4 w × 2¾ d in (17 × 10 × 7 cm)

**glass with red filigree**

Signed with two-line acid stamp to underside 'Venini Murano'. \$3,000–5,000

Literature: *Carlo Scarpa: Venini 1932–1947*, Barovier, pg. 160 illustrates model

Provenance: Collection of Robert and Lisa Kessler



183 **CARLO SCARPA** Bollicine vase, model 11009  
Italy, c. 1934 | Venini | 7¼ h × 5¼ w × 4 d in (18 × 13 × 10 cm)

**bollicine glass with gold leaf**

Signed with four-line acid stamp to underside 'Venini Murano Made in Italy'. \$7,000–9,000

Literature: *Carlo Scarpa: Venini 1932–1947*, Barovier, pg. 143 illustrates model *Carlo Scarpa: I Vetri di un Architetto*, Barovier, pg. 206 illustrates similar example



184 **TOMASO BUZZI** Lattimo Oro Duck, model 2584  
Italy, 1933 | Venini | 5¼ h × 5¾ w × 4 d in (13 × 15 × 10 cm)

**lattimo glass with gold leaf and applied details**

Signed with two-line acid stamp near tail 'Venini Murano'. \$4,000–6,000

Literature: *Tomaso Buzzzi at Venini*, Barovier, pg. 302 illustrates model



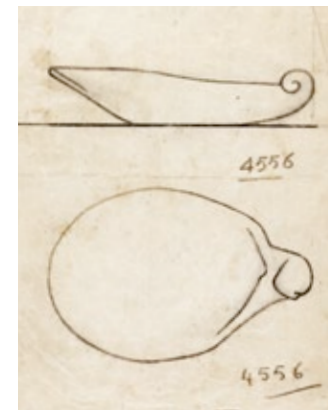
185 **TOMASO BUZZI** Alba vase, model 3619  
Italy, c. 1933 | Venini | 7¾ h × 4¾ dia in (20 × 12 cm)

**incamiciato glass with gold leaf**

Signed with four-line acid stamp to underside 'Venini Murano Made in Italy'. \$4,000–6,000

Literature: *Tomaso Buzzzi at Venini*, Barovier, pg. 145–155 illustrate technique





186 **CARLO SCARPA** Shell, model 4556  
Italy, 1942–47 | Venini | 2 h x 9 w x 6¼ d in (5 x 23 x 16 cm)

**internally decorated glass**  
\$4,000–6,000

Literature: *Carlo Scarpa: Venini 1932–1947*, Barovier, pg. 46i illustrates model

Provenance: Estate of Marvin Oleshansky

187 **FULVIO BIANCONI** Cornucopias model 4257, pair  
Italy, c. 1950 | Venini | 8½ h × 13 w × 5 d in (22 × 33 × 13 cm)  
9 h × 13 w × 5½ d in (23 × 33 × 14 cm)

**iridized glass**

Signed with three-line acid stamp to underside of each example 'Venini Murano Italia'. \$2,000–3,000

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonigo, pg. 317 illustrates model

Provenance: Private Collection, Sweden





188 **FULVIO BIANCONI** Head vase, model 2984  
Italy, c. 1950 | Venini | 10¾ h × 8 w × 4¾ d in (27 × 20 × 12 cm)

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**iridized red glass with pasta vitrea applications**  
\$3,000–5,000

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonigo, pg. 480 illustrates model

189 **FULVIO BIANCONI** Rare Pezzato Stoccolma vase, model 4319  
Italy, c. 1950 | Venini | 14 h x 5¼ w x 3¼ d in (36 x 13 x 8 cm)

**polychrome patchwork glass**

Signed with three-line acid stamp to underside "Venini Murano Italia". \$10,000–15,000

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonago, pg. 181 illustrates model

Provenance: Private Collection, San Francisco



190 **FULVIO BIANCONI** Con Macchie vase, model 4325  
Italy, c. 1950 | Venini | 9¼ h × 7¾ dia in (23 × 20 cm)

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**internally decorated glass**

Signed with three-line acid stamp to underside 'Venini Murano Italia'. \$40,000–60,000

Literature: *Italian Glass: Murano-Milan 1930–1970*, Ricke and Schmitt, pg. 102, no. 73 illustrates similar example *Fulvio Bianconi at Venini*, Barovier and Sonigo, pg. 188 illustrates model

Provenance: Private Collection, San Francisco





191 **FULVIO BIANCONI** A Fasce Orizzontali vase, model 4226  
Italy, c. 1953 | Venini | 13¾ h × 6½ dia in (35 × 17 cm)

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**glass with polychrome bands**

Signed with three-line acid stamp to underside 'Venini Murano Italia'. \$ 10,000–15,000

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonigo, ppg. 259, 261 illustrate similar example

Provenance: Private Collection, San Francisco



192 **FULVIO BIANCONI** Monumental A Fasce Verticale bottle, model 4404  
Italy, 1951 | Venini | 17 h x 5 w x 3½ d in (43 x 13 x 9 cm)

**glass with polychrome canes**

Signed with three-line acid stamp to underside 'Venini Murano Italia'. \$20,000–30,000

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonigo, pg. 207 illustrates model  
*Art Glass from Murano: 1910–1970*, Heiremans, pg. 264, fig. 215 illustrates similar example

Provenance: Private Collection, San Francisco



193 **GIO PONTI** A Canne table service, model 915  
Italy, 1946–47 | Venini | 6 h × 3 dia in (15 × 8 cm)  
9¾ h × 4¾ dia in (25 × 12 cm)

**glass with polychrome canes**

Set includes carafe and six glasses. Decal foil label to underside of pitcher  
'Venini S A Murano'. \$6,000–8,000

Literature: *Paolo Venini and his Furnace*, Barovier and Sonago, pg. 393 illustrates model



194 **FULVIO BIANCONI** A Fasce Ritorte vase, model 4410  
Italy, 1951 | Venini | 9 h x 5½ dia in (23 x 14 cm)

**glass with twisted polychrome canes**

Paper label to underside 'Venini Murano Venezia 8510 Made in Italy'. \$3,000–5,000

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonego, pg. 280 illustrates model  
*I Vetri di Fulvio Bianconi*, Bossaglia, fig. 57 illustrates similar example



195 **FULVIO BIANCONI** A Fasce Orizzontali vase, model 4515  
Italy, 1951 | Venini | 8 h x 3¼ w x 2½ d in (20 x 8 x 6 cm)

**ruby-colored iridized glass with spiral amethyst bands**

Signed with three-line acid stamp to underside 'Venini Murano Italia'. \$3,000–5,000

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonego, pg. 246 illustrates similar example  
*Murano '900*, Deboni, pg. 293 illustrates similar example

Provenance: Private Collection, San Francisco



196 **FULVIO BIANCONI** Doppio Incalmo vase, model 4396  
Italy, c. 1951 | Venini | 6¾ h x 4½ dia in (17 x 11 cm)

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**incalmo glass bands**

Signed with three-line acid stamp to underside 'Venini Murano Italia'. \$3,000–5,000

Literature: *Fulvio Bianconi at Venini*, Barovier and Sonigo, pg. 228 illustrates model

Provenance: Private Collection, Sweden



197 **FULVIO BIANCONI** Colpo di Vento goblets, set of three  
Italy, 1983 | Toso Vetri d'Arte | 11¼ h × 4½ dia in (29 × 11 cm)

transparent glass with applied lattimo details  
\$2,000–4,000

Literature: *I Vetri di Fulvio Bianconi*, Bossaglia, fig. 119 illustrates similar examples  
*Fulvio Bianconi at Venini*, Barovier and Sonigo, pg. 63 illustrates series



198 **TOBIA SCARPA** Occhi vase  
Italy, c. 1960 | Venini | 9 h x 5 dia in (23 x 13 cm)

**fused glass murrine**

Signed with three-line acid stamp to underside 'Venini Murano Italia'. \$3,000–5,000

Literature: *Venini Glass: Catalogue 1921–2007*, Deboni, figs. 160–163

Provenance: Private Collection, Sweden



199 **LUDOVICO DIAZ DE SANTILLANA** Murrine eggs with glass stands, set of two  
Italy, 1964 | 6½ h x 3 dia in (17 x 8 cm)  
8 h x 4¼ dia in (20 x 11 cm)

**glass with murrine**

Etched signature to underside of each stand and largest egg 'Venini Italia'. \$3,000–5,000

Literature: *Venini Catalogue Raisonné 1921–1986*, Diaz de Santillana, fig. 209 illustrates model

Provenance: Private Collection, Milan



The Norwegian jewelry designer Grete Korsmo was well known for her work with enamel and silver and won several medals of honor in the Milan Triennale exhibitions of 1954 and 1957. As a freelance journalist writing about art and design, Korsmo encountered Paolo Venini and a fruitful, but sadly short-lived collaboration began. Working closely with the master blowers at Venini, Korsmo created works composed of murrine and sliced canes. The glass elements were assembled at the important Norwegian goldsmith firm, J. Tostrup. Necklaces and pendants of various forms were to be exhibited in 1959, however the untimely death of Paolo Venini that year put an end to the project. While never shown, the series was illustrated in *Domus*, October, 1959.

200 **GRETE KORSMO** Necklace  
1958–59/Italy | Venini | 18½ in (47 cm)

**lattimo and transparent glass, silver**  
\$ 3,000–5,000

Literature: *Paolo Venini and his Furnace*, Barovier and Sonigo, pg. 525 illustrates similar example

Provenance: Private Collection, Sweden



201 **PAOLO VENINI** A Dame Murrine plate  
Italy, c. 1953 | Venini | 1¼ h x 11¼ w x 11¼ d in (4 x 29 x 30 cm)

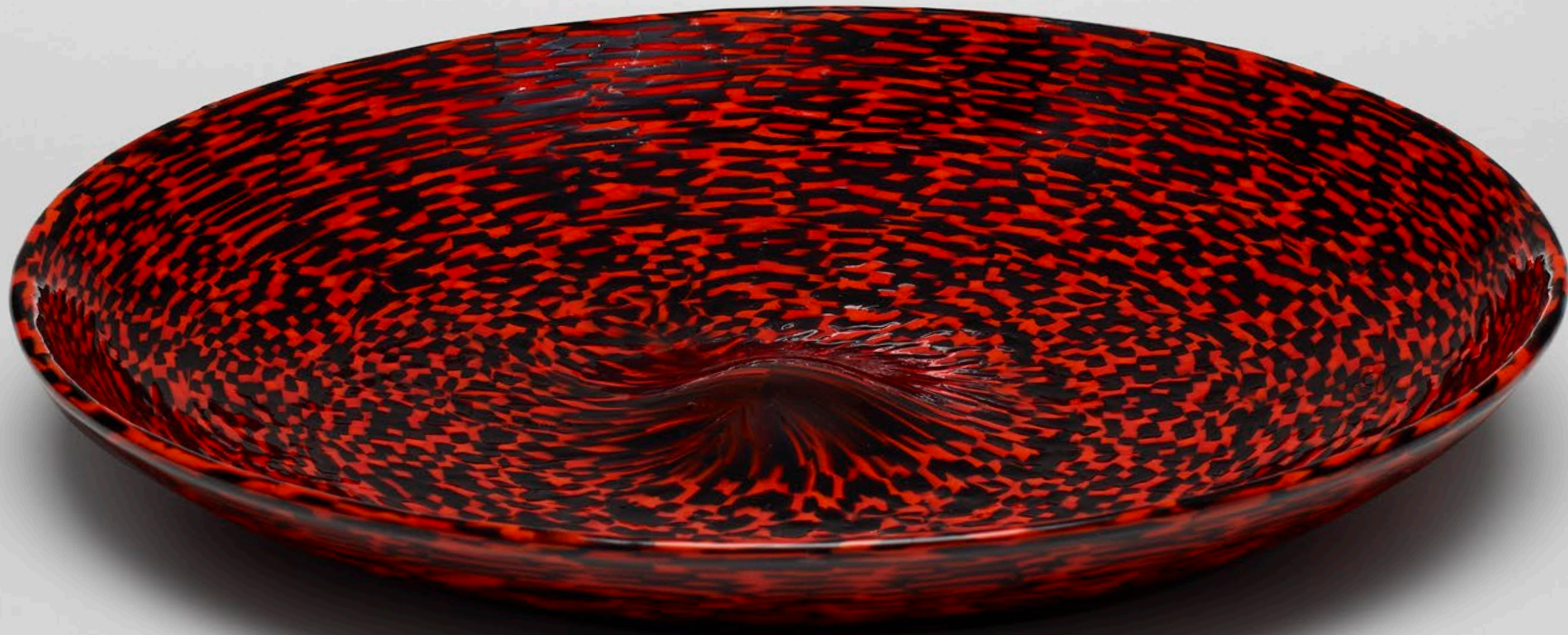
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**fused glass murrine**

Signed with three-line acid stamp to underside 'Venini Murano Italia'. \$7,000–9,000

Literature: *I Vetri Venini*, Deboni, pl. 155 illustrates model

Provenance: Private Collection, Sweden







202 **RICCARDO LICATA** Doppio Incalmo vase, model 3517  
Italy, 1956 | Venini | 5¼ h × 5 w × 4½ d in (13 × 13 × 11 cm)

**lattimo glass with murrine band**

Signed with three-line acid stamp to underside 'Venini Murano Italia'. \$3,000–5,000

Literature: *Paolo Venini and his Furnace*, Barovier and Sonigo, pg. 439 illustrates model

Provenance: Private Collection, Sweden

203 **PAOLO VENINI** Inciso vase, model 4807  
Italy, 1956 | Venini | 8 h x 3¼ dia in (20 x 9 cm)

**wheel-carved glass**

Signed with three-line acid stamp to underside 'Venini Murano Italia'. \$1,500–2,000

Literature: *Paolo Venini and his Furnace*, Barovier and Sonogo, pg. 251 illustrates model

Provenance: Private Collection



204 **TOBIA SCARPA** Battuto bowl, model 8504  
Italy, 1959–60 | Venini | 2½ h x 6 w x 5¼ d in (6 x 15 x 13 cm)

**wheel-carved glass**

Signed with circular three-line acid stamp to underside 'Venini Italy Murano'. \$3,000–5,000

Literature: *Paolo Venini and his Furnace*, Barovier and Sonogo, pg. 503 illustrates model

Provenance: Treadway Gallery, Inc. / John Toomey Gallery, *20th Century Auction*, 6 December 1998, Lot 776 | Collection of Robert and Lisa Kessler



205 **SERGIO ASTI** Vases, set of two  
Italy, c. 1968 | Venini for Knoll International | 4¾ h × 4½ dia in (12 × 11 cm)

**iridized glass, internally decorated glass**

Etched signature to underside of each example 'Asti Venini Murano'. \$2,000–3,000

Literature: *Venini Glass: Catalogue 1921–2007*, Deboni, fig. 291 illustrates form

Provenance: Estate of Marvin Oleshansky



206 **TONI ZUCCHERI** Prototype I Falconi per Giò Caroli box  
Italy, 1979 | Venini | 9¼ h x 4¾ dia in (23 x 12 cm)

**overlapping ground polychrome canes, ground black glass, bronze**

This work was created for the Valenza goldsmith Giò Caroli. Etched signature to underside 'T.Z p.a. '79 x Gio Caroli/Venini'. \$3,000–5,000

Literature: *Toni Zuccheri: Poet of Nature and Glass*, Chiesa and Pezzoli, ppg. 132–133, illustrate series *Toni Zuccheri at Venini*, Barovier and Sonogo, ppg. 140–141 illustrate series

Provenance: Private Collection, Milan

207 **TONI ZUCCHERI** Prototype I Falconi per Giò Caroli box  
Italy, 1979 | Venini | 10½ h x 3¾ dia in (27 x 10 cm)

**overlapping ground polychrome canes, ground black glass, 18k yellow gold**

This work was created for the Valenza goldsmith Giò Caroli. Etched signature and date to underside 'Gio Caroli/Venini p.d.p T.Z '79' with decal label 'Venini Murano'. Impressed metal mark to bands '750'. \$3,000–5,000

Literature: *Toni Zuccheri: Poet of Nature and Glass*, Chiesa and Pezzoli, unpaginated, illustrates similar example *Toni Zuccheri at Venini*, Barovier and Sonogo, ppg. 140–141 illustrate series

Provenance: Private Collection, Milan



208 **TONI ZUCCHERI** Prototype I Falconi per Giò Caroli box  
Italy, 1979 | Venini | 6½ h x 4½ dia in (17 x 11 cm)

**ground black glass, silver**

This work was created for the Valenza goldsmith Giò Caroli. Etched signature to underside 'T.Z p.a. '79 x Gio Caroli/Venini'. \$2,000–3,000

Literature: *Toni Zuccheri: Poet of Nature and Glass*, Chiesa and Pezzoli, ppg. 132–133, illustrate series *Toni Zuccheri at Venini*, Barovier and Sonogo, ppg. 140–141 illustrate series

Provenance: Private Collection, Milan



209 **TONI ZUCCHERI** Scolpito vase, model 717.3  
Italy, 1967 | Venini | 13¾ h x 3 dia in (35 x 8 cm)

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**internally decorated glass**

Etched signature to underside 'Venini Italia'. \$2,000–3,000

Literature: *Toni Zuccheri at Venini*, Barovier and Sonigo, pg. 126 illustrates model

Provenance: Private Collection, Milan



## TONI ZUCCHERI



Toni Zuccheri began designing glass for Venini in the 1960s. The son of a painter of animals, Zuccheri inherited his father's love of nature and the natural world and he would go on to create vessels and sculptures unlike anything seen before. His elaborate glass birds, wildlife and plant forms are recognized as high design, but his impact on Venini and on the world of glassmaking is perhaps under appreciated. Zuccheri's devotion to nature was profound and his use of glass as a medium to express this connection seems to have broadened the potential of the material itself. The vases and sculptures here perfectly express Zuccheri's unique understanding of glass as a tool for sculpture—his chosen forms make the most of opacity, denying all of the usual properties of glass save its plasticity. Zuccheri's alluring tree trunk vases, with gold leaf and attached bronze bees, take glassmaking to new heights and exemplify the artist's passion for nature above all else.

210 **TONI ZUCCHERI** Prototype Tronchi vase  
Italy, 1980 | Venini | 15¼ h x 7½ w x 7¼ d in (39 x 19 x 18 cm)

**multilayered glass with applied gold leaf**

Etched signature to underside 'Toni Zuccheri Venini 1980' with decal label 'Venini Murano Venezia Made in Italy'. \$15,000–20,000

Literature: *Toni Zuccheri: Poet of Nature and Glass*, Chiesa and Pezzoli, pg. 68 illustrates this example *Toni Zuccheri at Venini*, Barovier and Sonogo, pg. 150 illustrates similar example

Provenance: Private Collection, Milan



211 **TONI ZUCCHERI** Prototype Tronchi vase  
Italy, 1980 | Venini | 12½ h x 6 w x 5 d in (32 x 15 x 13 cm)

**multilayered glass with applied gold leaf and bronze**  
Etched signature to underside 'T.Z. pv Venini 1980' with decal label  
'Venini Made in Italy'. \$ 10,000–15,000

Literature: *Toni Zuccheri: Poet of Nature and Glass*, Chiesa and Pezzoli,  
pg. 69 illustrates this example *Toni Zuccheri at Venini*, Barovier and Sonogo,  
pg. 150 illustrates similar example

Provenance: Private Collection, Milan





212 **TONI ZUCCHERI** Prototype Tronchi vase  
Italy, 1985–86 | Venini | 12¼ h × 6 w × 5 d in (31 × 15 × 13 cm)

**multilayered glass**  
\$ 10,000–15,000

Literature: *Toni Zuccheri: Poet of Nature and Glass*, Chiesa and Pezzoli, pg. 68 illustrates this example *Toni Zuccheri at Venini*, Barovier and Sonogo, pg. 150 illustrates similar example

Provenance: Private Collection, Milan





213 **TONI ZUCCHERI** Prototype Tronchi vase  
Italy, 1980 | Venini | 12 h x 7½ w x 6¾ d in (30 x 19 x 17 cm)

**multilayered glass**  
\$ 10,000–15,000

Literature: *Toni Zuccheri: Poet of Nature and Glass*, Chiesa and Pezzoli, pg. 69 illustrates this example *Toni Zuccheri at Venini*, Barovier and Sonogo, pg. 150 illustrates this example

Provenance: Zuccheri Collection | Private Collection, Milan

214 **TONI ZUCCHERI** Prototype Anitra (Duck)  
Italy, 1997 | Venini | 6¼ h × 14 w × 5¼ d in (16 × 36 × 13 cm)

**glass, bronze**

Etched signature to underside 'T.Z 97 Venini'. \$3,000–5,000

Literature: *Toni Zuccheri: Poet of Nature and Glass*, Chiesa and Pezzoli, pg. 43 illustrates similar example

Provenance: Private Collection, Milan

215 **TONI ZUCCHERI** Prototype Anitra (Duck), model 410.05 D  
Italy, 1980 | Venini | 5¼ h × 12 w × 4¾ d in (13 × 30 × 12 cm)

**clear glass, black and white opaque glass**

Etched signature and date to underside 'T.Z. p.a. 80 × Venini'. \$3,000–5,000

Literature: *Toni Zuccheri at Venini*, Barovier and Sonogo, pg. 198 illustrates model

Provenance: Private Collection, Milan



216 **TONI ZUCCHERI** Pianta sculpture  
Italy, 1983 | Barovier & Toso | 15½ h x 12 w x 10 d in (39 x 30 x 25 cm)

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**internally decorated glass**

Etched signature to underside 'Barovier & Toso Murano tz 83'. \$5,000–7,000

Provenance: Private Collection, Milan



217 **TONI ZUCCHERI** Pianta candlesticks, pair  
Italy, 1983 | Barovier & Toso | 11¼ h × 9¾ w × 6¼ d in (29 × 25 × 16 cm)  
11¼ h × 10 w × 6¾ d in (29 × 25 × 17 cm)

**internally decorated glass**

Etched signature to underside of each example 'Barovier & Toso Murano tz 83'  
with decal label near rim 'Vetri Murano 007'. \$7,000–9,000

Provenance: Private Collection, Milan



218 **TONI ZUCCHERI** Prototype Formichiere (Anteater) from the Il Bosco series  
Italy, 1984 | Barovier & Toso | 6¾ h x 8¾ w x 3¾ d in (17 x 22 x 10 cm)

**glass with applied pasta vitrea details**

Etched signature to underside 'Barovier & Toso Murano tz 84 Prova D'artisti'. \$8,000–10,000

Literature: *Toni Zuccheri: Poet of Nature and Glass*, Chiesa and Pezzoli, ppg. 188–189  
illustrate this example

Provenance: Private Collection, Milan



219 **ERCOLE BAROVIER** Medusa vase  
Italy, 1938 | Ferro Toso Barovier | 16 h x 14¼ dia in (41 x 36 cm)

**iridized glass with applied details**

Partial paper label to lower edge 'Barovier Murano Italy'. \$5,000–7,000

Literature: *Venetian Art Glass: An American Collection 1840–1970*, Barovier, pg. 126 illustrates this example *Ercole Barovier 1889–1974: Vetraio Muranese*, Dorigato, pg. 67 illustrates similar example

Provenance: Private Collection, New York





220 **ERCOLE BAROVIER** Con Applicazioni vase  
Italy, 1937 | Ferro Toso Barovier | 14 h x 9½ w x 9 d in (36 x 24 x 23 cm)

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**crystallo glass with applications**  
\$6,000–8,000

Literature: *Venetian Art Glass: An American Collection 1840–1970*, Barovier, pg. 117 illustrates this example *Ercole Barovier 1889–1974: Vetraio Muranese*, Dorigato, pg. 65 illustrates similar example

Provenance: Private Collection, New York



221 **ERCOLE BAROVIER** A Lenti vase  
Italy, 1940 | Barovier & Toso | 8¼ h × 9¾ w × 6¼ d in (21 × 25 × 16 cm)

glass with gold inclusions  
\$5,000–7,000

Literature: *Venetian Art Glass: An American Collection 1840–1970*, Barovier, pg. 130 illustrates similar example *Il Vetro di Murano alle Biennali 1895–1972*, Barovier, Barovier Mentasti and Dorigato, pg. 147 illustrates similar example



222 **ERCOLE BAROVIER** A Base Gemmata vase  
Italy, 1940 | Barovier & Toso | 12¼ h × 7¾ w × 3½ d in (31 × 20 × 9 cm)

iridized bollicine glass, glass with gold leaf and applications  
\$4,000–6,000

Literature: *Venetian Art Glass: An American Collection 1840–1970*, Barovier, pg. 132 illustrates this example

Provenance: Private Collection, New York



223 **ERCOLE BAROVIER** Rujadoso shells, set of three  
Italy, 1940 | Barovier & Toso | 2½ h × 5½ w × 6¼ d in (6 × 14 × 16 cm)  
6 h × 11 w × 5¼ d in (15 × 28 × 13 cm)  
6¾ h × 6¾ w × 7 d in (17 × 17 × 18 cm)

**iridized glass with gold leaf inclusions**

Signed with two-line acid stamp to underside of each 'Barovier-Toso Murano'. \$3,000–5,000

Literature: *Art of the Barovier: Glassmakers in Murano 1866–1972*,  
Barovier, pg. 144 illustrates similar examples

Provenance: Private Collection, Milan



224

**ERCOLE BAROVIER** A Stelle vase  
Italy, 1942 | Barovier & Toso | 16¼ h × 8 dia in (41 × 20 cm)

**crystallo glass with applications**  
\$6,000–8,000

Literature: *Venetian Art Glass: An American Collection 1840–1970*, Barovier, pg. 141 illustrates this example *Ercole Barovier 1889–1974: Vetraio Muranese*, Dorigato, pg. 79 illustrates similar example

Provenance: Private Collection, New York





225 **ERCOLE BAROVIER** Piumato vase  
Italy, 1942 | Barovier & Toso | 11½ h × 8½ w × 8¼ d in (29 × 22 × 21 cm)

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**crystallo glass with applications**  
\$4,000–6,000

Literature: *Venetian Art Glass: An American Collection 1840–1970*, Barovier, pg. 142 illustrates this example *Ercole Barovier 1889–1974: Vetraio Muranese*, Dorigato, pg. 79 illustrates similar example

Provenance: Private Collection, New York

226 **ERCOLE BAROVIER** Monumental Graffito vase  
Italy, 1969 | 14 h × 11½ dia in (36 × 29 cm)

internally decorated glass with gold inclusions  
\$5,000–7,000

Literature: *Ercole Barovier 1889–1974: Vetroio Muranese*, Dorigato, pg. 121, pl. 114 illustrates technique  
Provenance: Private Collection, Sweden



227 **ERCOLE BAROVIER** Neolitico vase  
Italy, 1954/1980 | Barovier & Toso | 8½ h × 6½ w × 5½ d in (22 × 17 × 14 cm)

internally decorated glass with festoons  
Incised signature to underside 'Barovier & Toso Murano'. \$1,500–2,000

Literature: *Ercole Barovier 1889–1974: Vetroio Muranese*, Dorigato, ppg. 98–99 illustrate series  
Provenance: Private Collection, Sweden



228 **ERCOLE BAROVIER** Ambrati ducks, pair  
Italy, 1956 | Barovier & Toso | 8¼ h × 7½ w × 2¾ d in (21 × 19 × 7 cm)  
8½ h × 7½ w × 2¾ d in (22 × 19 × 7 cm)

**internally decorated glass**

Paper label to underside of each example '21747 Made in Italy'. \$6,000–8,000

Literature: *Venetian Art Glass: An American Collection 1840–1970*, Barovier, pg. 152 illustrates these examples *Art Glass from Murano: 1910–1970*, Heiremans, pg. 53 illustrates these examples

Provenance: Fifty/50 Gallery, New York | Private Collection, New York



229 **ERCOLE BAROVIER** Pezzato vase  
Italy, 1956 | Barovier & Toso | 10½ h x 5½ dia in (27 x 14 cm)

glass with amethyst and white lattimo tesserae  
\$4,000–6,000

Literature: *Venetian Art Glass: An American Collection 1840–1970*, Barovier, pg. 155 illustrates this example  
*Murano Glass: Themes and Variations 1910–1970*, Heiremans, pg. 51 illustrates series

Provenance: Private Collection, New York



230 **ERCOLE BAROVIER** Decorato Argento vase  
Italy, 1966 | Barovier & Toso | 11¾ h x 6½ dia in (30 x 17 cm)

glass with yellow and opaline tesserae  
\$3,000–5,000

Literature: *Art of the Barovier: Glassmakers in Murano 1866–1972*, Barovier, pg. 200 illustrates similar example

Provenance: Private Collection, New York



231 **ERCOLE BAROVIER** Zanfirico vase  
Italy, c. 1980 | Barovier & Toso | 10 h x 5¼ dia in (25 x 13 cm)

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**fused zanfirico glass canes**  
Etched signature to underside 'Barovier + Toso Murano'. \$2,000–3,000  
Provenance: Estate of Marvin Oleshansky





232 **RENATO TOSO** Sassi, set of six  
1969/Italy | Fratelli Toso | smallest: 1¾ h x 4½ dia in (4 x 11 cm)  
largest: 4¾ h x 3 dia in (12 x 8 cm)

**internally decorated glass**

Decal label to near base of one example 'Made in Italy Fratelli Toso Vetreria Murano'. \$ 2,000–3,000

Literature: *Fratelli Toso Murano: 1902–1980*, Heiremans, pg. 425 illustrates series

Provenance: Private Collection, Milan



233 **DINO MARTENS** Vase  
Italy, 1949 | Aureliano Toso | 9½ h x 5½ dia in (24 x 14 cm)

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**internally decorated glass**  
\$5,000–7,000

Literature: *Venetian Art Glass: An American Collection 1840–1970*,  
Barovier, pg. 275 illustrates this example

Provenance: Private Collection, New York



234 **DINO MARTENS** Frammentati vase  
Italy, 1954 | Aureliano Toso | 8 h x 4 dia in (20 x 10 cm)

internally decorated glass  
\$4,000–6,000

Literature: *Venetian Art Glass: An American Collection 1840–1970*, Barovier, pg. 283 illustrates this example  
*Dino Martens: Muranese Glass Designer*, Heiremans, pg. 109 illustrates this example

Provenance: Private Collection, New York



235 **DINO MARTENS** Frammentati vase  
Italy, 1954 | Aureliano Toso | 11¼ h x 5¾ dia in (30 x 15 cm)

internally decorated glass  
\$4,000–6,000

Literature: *Venetian Art Glass: An American Collection 1840–1970*, Barovier, pg. 282 illustrates this example

Provenance: Private Collection, New York



236 **DINO MARTENS** Monumental A Canne vase  
Italy, c. 1955 | Aureliano Toso | 21 h x 8¾ dia in (53 x 22 cm)

internally decorated glass with white and blue threads  
\$4,000–6,000

Literature: *Dino Martens: Muranese Glass Designer*, Heiremans, pg. 156 illustrates technique



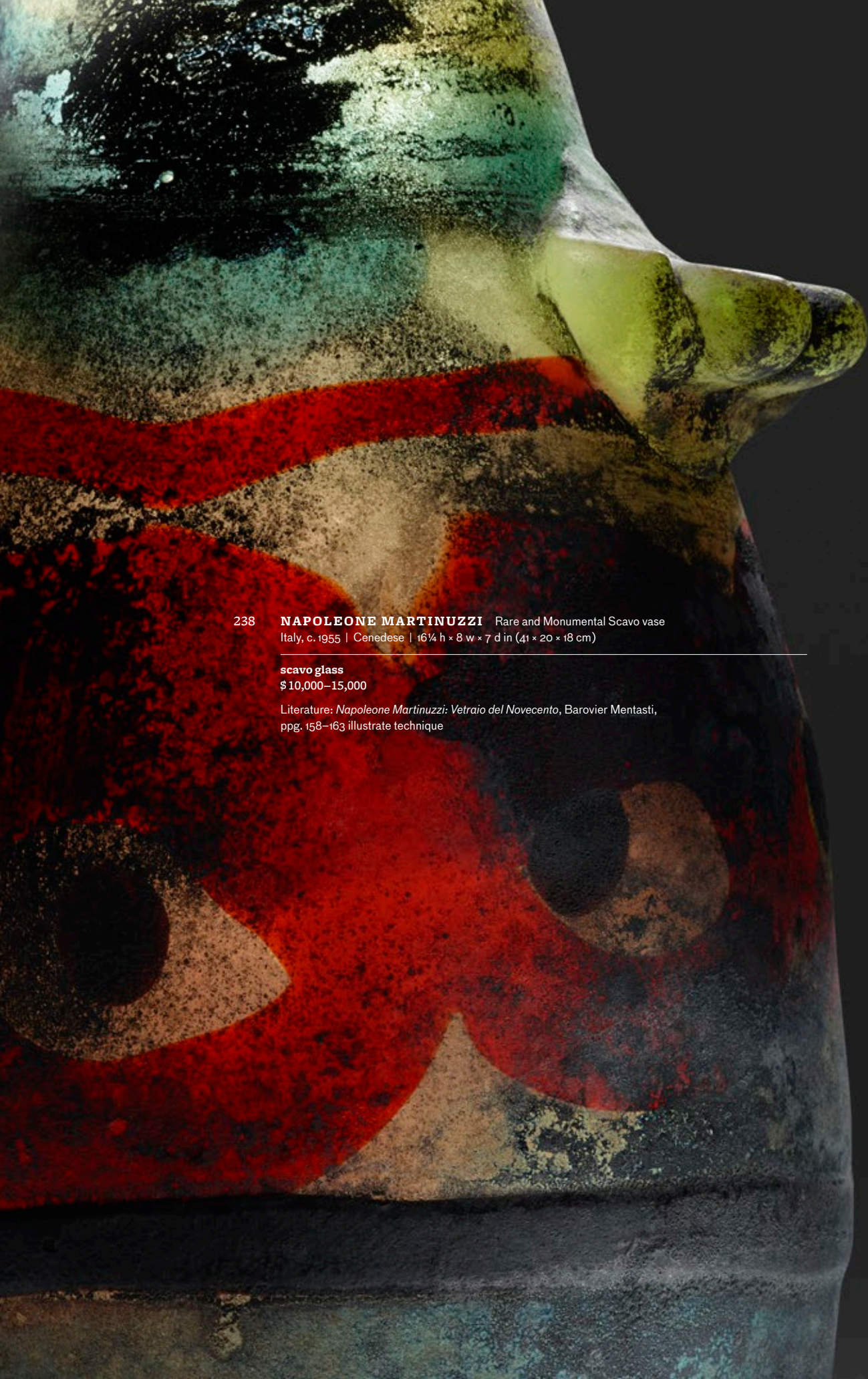


237 **DINO MARTENS** Reticello vase  
Italy, c. 1955 | Aureliano Toso | 12½ h x 4¼ dia in (32 x 11 cm)

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**reticello glass**  
\$ 1,000–1,500

Provenance: Private Collection, Sweden



238 **NAPOLEONE MARTINUZZI** Rare and Monumental Scavo vase  
Italy, c. 1955 | Cenedese | 16¼ h × 8 w × 7 d in (41 × 20 × 18 cm)

scavo glass  
\$ 10,000–15,000

Literature: *Napoleone Martinuzzi: Vetraio del Novecento*, Barovier Mentasti,  
ppg. 158–163 illustrate technique



239 **ERMANNON NASON** Scavo vase  
Italy, c. 1965 | Cenedese | 9 h x 7½ dia in (23 x 19 cm)

scavo glass  
\$ 3,000–5,000

Provenance: Private Collection, San Francisco

240 **ANTONIO DA ROS** Murrine vase  
Italy, c. 1960 | Cenedese | 16¾ h x 6¼ dia in (43 x 16 cm)

internally decorated glass with murrine  
\$3,000–5,000

Provenance: Estate of Marvin Oleshansky





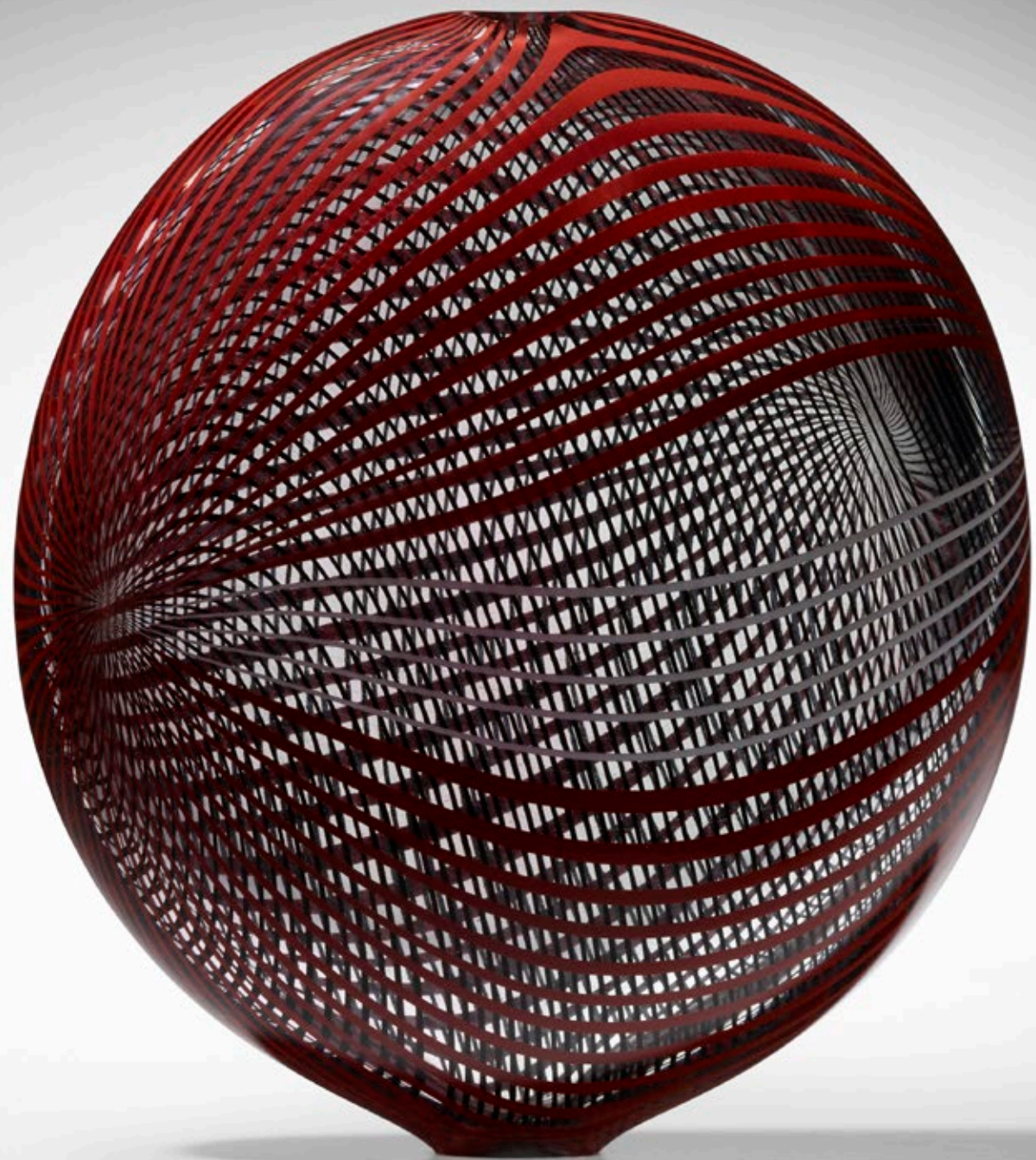
241 **ARCHIMEDE SEGUSO** *Composizione Lattimo vase*  
Italy, 1954 | Vetreria Archimede Seguso | 6½ h x 3¾ dia in (17 x 10 cm)

**internally decorated glass with undulating white canes**  
Partial decal label to underside 'Archimede Seguso Murano Made in Italy'. \$2,000–3,000

Literature: *20th Century Murano Glass*, Heiremans, pg. 118, pl. 147 illustrates similar example  
*Art Glass from Murano: 1910–1970*, Heiremans, ppg. 130, 138–139 illustrate similar examples







242 **LINO TAGLIAPIETRA** Merletto vase  
Italy, c. 1980 | 10 h x 8¾ w x 3 d in (25 x 22 x 8 cm)

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**internally decorated glass**  
Etched signature to underside 'Lino Tagliapietra'. \$3,000–5,000

Provenance: Private Collection, Milan



243 **LINO TAGLIAPIETRA** Unique Merletto vase  
Italy, 2007 | 10 h x 7½ w x 5 d in (25 x 19 x 13 cm)

**internally decorated glass**  
Etched signature to underside 'Lino Tagliapietra'. \$4,000–6,000

Provenance: Private Collection, Milan





244 **LINO TAGLIAPIETRA** Cogolo vase  
Italy, 1988 | Effetre International | 17¼ h x 5½ dia in (44 x 14 cm)

**glass decorated with filigree zanfirico**

Etched signature and date to underside 'Lino Tagliapietra Effetre International Murano 1988'. \$4,000–6,000

Literature: *Lino Tagliapietra: Vetri, Glass, Verres, Glas*, Sarpellon, ppg. 100–101 illustrates series

Provenance: Private Collection, Milan

245 **LINO TAGLIAPIETRA** Merletto vase  
Italy, 1990 | Effetre International | 12½ h × 5 w × 3¼ d in (32 × 13 × 8 cm)

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**internally decorated glass**

Etched signature and date to underside 'Lino Tagliapietra 90'. \$2,000–3,000

Provenance: Private Collection, Milan



**LINO TAGLIAPIETRA** Flattened bottles, set of three  
Italy, 1987–1988 | Effetre International | 10¾ h × 9 w × 2¾ d in (27 × 23 × 7 cm)  
11¾ h × 9¼ w × 3¼ d in (30 × 23 × 8 cm)  
12½ h × 10 w × 3¼ d in (32 × 25 × 8 cm)

**internally decorated glass**

Etched signature and date to underside of two examples 'Lino Tagliapietra Effetre International Murano 1988'. Etched signature and date to underside of tallest example 'Lino Tagliapietra Effetre International Murano 1987'. Decal label to shortest example 'Effetre International Lavorato a Mano - Murano Italy' and 'Vetri Murano'. \$3,000–5,000

Provenance: Private Collection, Milan



247 **MALVINO PAVANELLO & FIGLI** Unique vase  
Italy, c. 1970 | 12½ h x 8½ dia in (32 x 22 cm)

**internally decorated glass**

Etched signature to underside 'Opera Unica M Pavanello Murano'. \$4,000–6,000

Provenance: Private Collection, Milan



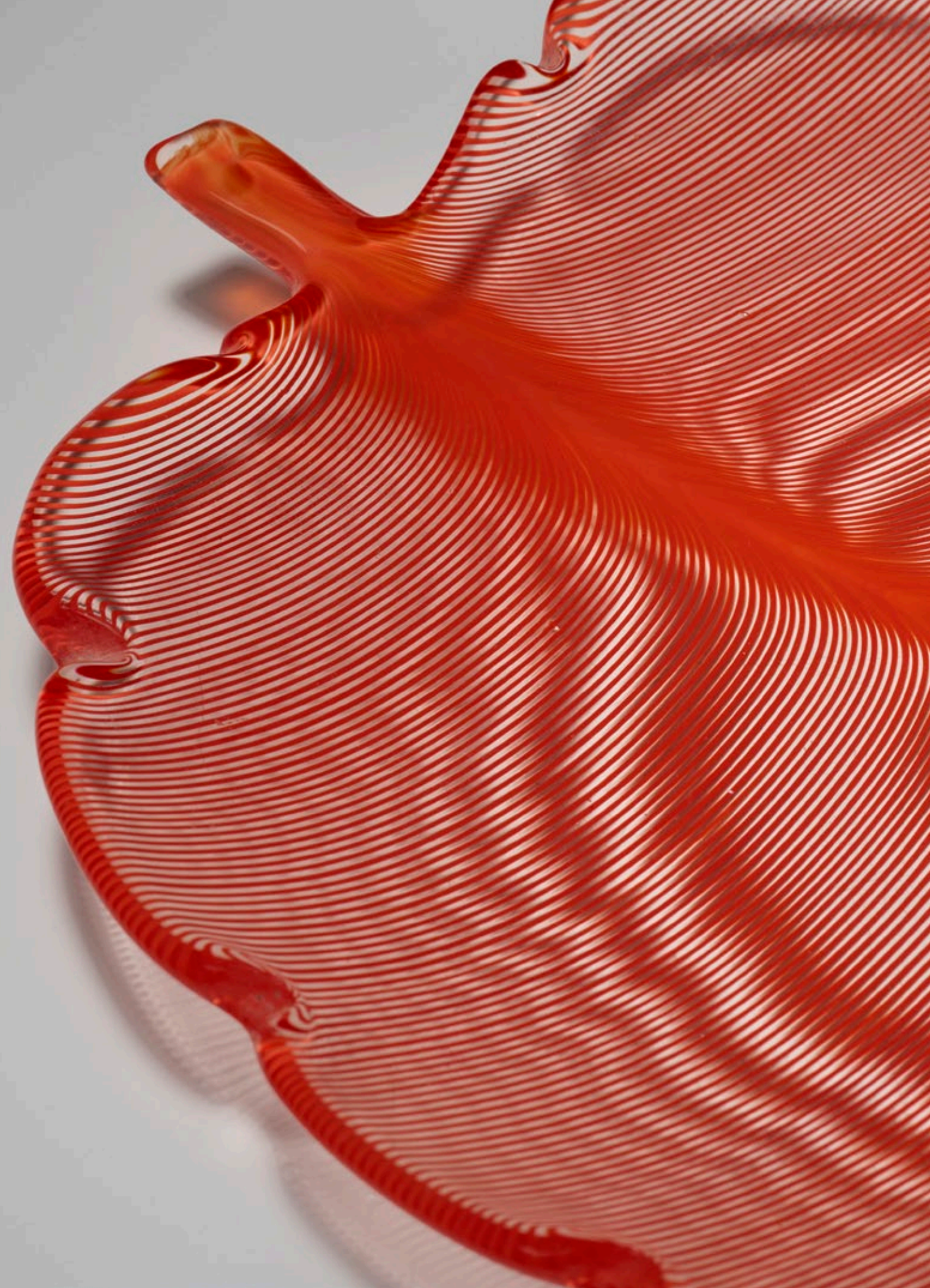
248 **TYRA LUNDGREN** Leaf dish, model 2695  
Italy, 1938/1995 | Venini | 1 h × 10 w × 8 d in (3 × 25 × 20 cm)

**internally decorated glass**

Etched signature to underside 'Venini 95' with decal label 'Venini Murano Made in Italy'. \$1,000–2,000

Literature: *Paolo Venini and his Furnace*, Barovier and Sonogo, pg. 374 illustrates model

Provenance: Collection of Robert and Lisa Kessler





249 **ALESSANDRO DE SANTILLANA** Akab footed bowl  
Italy, 1987 | Eos | 6¼ h x 11¾ dia in (16 x 30 cm)

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**fused glass murrine**

Etched signature to underside 'EOS 8g AS Made in Murano'. \$3,000–5,000

Literature: *Eos*, studio catalog, unpaginated illustrates model

Provenance: Private Collection, Milan





# IMPORTANT ITALIAN GLASS

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