unforget. XXth century decorative arts



Sirena by Fulvio Bianconi

Fulvio Bianconi

MANUFACTURER :
Venini Murano

PERIOD :
Circa 1950

DIMENSIONS :
Height: 12 1/64 in. (30.5 cm)| Width: 7 7/8 in. (20 cm)| Depth: 3 15/16 in. (10 cm)

REFERENCE :
B10_69

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About Sirena by Fulvio Bianconi

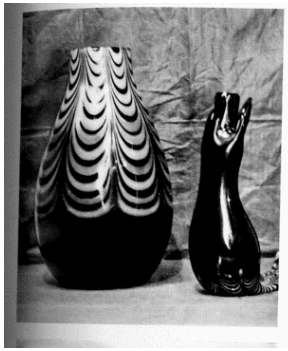
“Sirena” vase model 4201 by Fulvio Bianconi, Venini Murano Italy. Blown glass in amber color, iridescent, decoration in white glass called lattimo. In 1950, Bianconi created a series of glass sculptures, some representing marine subjects (mermaids and fish) in a playful manner, and others exploring the theme of the female body. Several of these pieces were successfully exhibited at the major traveling exhibition Italy at Work, organized in the United States between 1950 and 1953. Many of these sculptures are characterized by a technique of applying “lattimo” threads that stand out on a transparent surface. Other sculptures feature Phoenician decorations which, like “lattimo” decorations, are also used on vases with soft baselines.

You should know

Provenance : Sothebys London, Design, 16 October 2018. Lot 88. | Lit. : Marc Heiremans, Art Glass from Murano 1910-1970, Stuttgart, 1993, p. 270, fig. 223 - Franco Deboni, VENINI GLASS: Its history, artists and techniques, Volume I, Turin, 2007, n.p. for a drawing of the model in the Venini 'Red' catalogue - Franco Deboni, VENINI GLASS: Catalogue 1921-2007, Volume II, Turin, 2007, pl. 193 - Marino Barovier, ed., FULVIO BIANCONI AT VENINI, exh. cat., Le Stanze del Vetro, San Giorgio Maggiore, Venice, 2015, p. 16 for a sketch from the Venini 'Black' notebook, p. 25 possibly illustrates the present lot, pp. 130, 144, 156. | Acid Signed on the reverse on 4 lines venini murano MADE IN ITALY. | Very good original condition.







a technique made of an applied network of *lattimo* threads in relief on a transparent surface, usually in greenish glass. [12]

The netted decoration also characterises some vases with soft basic lines and others with anthropomorphic female shapes of which Bianconi designed various models, also without decoration or embellished with *Phoenician* festoons (Nos. 4421, 4333), these too produced thanks to the ability of Ermete Toso, who excelled in the execution of 'torsos of women'.[21] The theme of the female body returns several times in the artist's work. In this latter series (Nudes) and in the two models of bathers shown in the American exhibition, it is tackled openly, while in other productions it emerges through details such as little relief effects suggesting breasts (see *pezzati a tessere triangolari* — patchwork with triangular tesserae — and *merletti* — lace work) or with forms suggesting the pelvis and legs (see *merletti*).

Significant examples of Bianconi's artistic research could also be appreciated on the occasion of the 25th Venice Biennale (1950) in which the Venini glassworks participated with, among other things, a 'group of glass pieces based on the chromatic fantasies of Fulvio Bianconi', which once again elicited the enthusiastic appreciation of Giuseppe Dell'Oro and contributed to the winning of the diploma of honour by the firm.[22] [13]

Among these works, the series of vases with *macchie* (patches) is characterised by the abstract dec-

