unforget. XXth century decorative arts



Sirena par Fulvio Bianconi

Fulvio Bianconi

MANUFACTURE :
Venini Murano

PÉRIODE :
Circa 1950

DIMENSIONS :
Hauteur : 12 1/64 in. (30.5 cm)| Largeur : 7 7/8 in. (20 cm)|
Profondeur : 3 15/16 in. (10 cm)

REFERENCE :
B10_69

À propos Sirena par Fulvio Bianconi

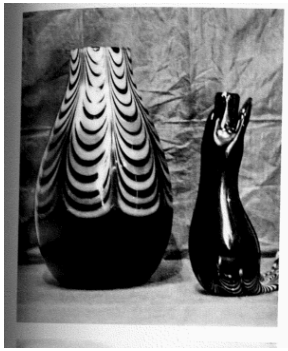
Vase Sirene model 4201 par Fulvio Bianconi, Venini Murano Italie. Verre soufflé de couleur ambre, irisé, décoration en verre blanc dit lattimo. En 1950, Bianconi réalise une série de sculptures en verre, certaines représentant des sujets marins (sirènes et poissons) de manière ludique, et d'autres explorant le thème du corps féminin. Plusieurs de ces pièces ont été exposées avec succès lors de la grande exposition itinérante Italy at Work, organisée aux États-Unis entre 1950 et 1953. Beaucoup de ces sculptures se caractérisent par une technique d'application de fils « lattimo » qui se détachent sur une surface transparente. D'autres sculptures présentent des décorations phéniciennes qui, comme les décorations « lattimo », sont également utilisées sur des vases aux lignes de base douces.

À savoir

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. | Signé au revers à l'acide sur 4 lignes venini murano MADE IN ITALY | Très bon état d'origine.







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-

