



Moustache
Collectible



Moustache Collectible

Moustache Collectible is a curatorial project bringing together remarkable vintage and contemporary objects.

In dialogue with pieces from the Moustache collection, a selection of furniture, objects and lighting drawn from across the history of design unfolds according to a single principle: the relevance these creations held at the time of their emergence, and the echoes they continue to generate within contemporary design.

Rather than being defined by a particular period, style or provenance, the selection is shaped by objects whose ideas, forms and attitudes still retain a singular presence today.

It brings together designers from different generations, geographies and approaches, revealing unexpected continuities across more than half a century of design history.

Historical figures such as Enzo Mari, Shiro Kuramata, Ettore Sottsass, Gianfranco Frattini, Afra and Tobia Scarpa, Carlo Nason, Sergio Asti and Cini Boeri enter into dialogue with more recent voices including Ronan and Erwan Bouroullec, Maarten Van Severen, Greg Lynn, Formafantasma and Wieki Somers. Their works reflect radically different ways of considering the object: as an industrial archetype, a constructive experiment, a domestic presence, a field for exploring materials and techniques, or an almost autonomous sculptural form.

From Mari's uncompromising transformation of industrial materials to Kuramata's pursuit of immateriality, from the constructive precision of Frattini and Van Severen to Greg Lynn's formal experiments and Formafantasma's investigations into materials, the selection traces a history of design driven more by ideas than by styles. Lighting, seating, tables and objects coexist without hierarchy, connected by the singularity of their conception and by their ability to remain relevant far beyond the context in which they were created.

Some pieces have become recognised landmarks in the history of design; others belong to rarer, more discreet forms of experimentation. Together, they form an open constellation of objects whose presence, intelligence and sometimes strangeness continue to question the way we live with things.

The selection currently comprises around fifty pieces. Conceived as an evolving collection, it will be regularly enriched with new acquisitions, while remaining on view and available for purchase at the Moustache showroom and on www.moustache.fr



Designer / Artist / Sculptor / Architect / Craftperson

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Seating

Shiro Kuramata

Sing Sing Sing armchair



Ref : COL SK or
Materials : bent and welded steel-tube frame; expanded-metal seat and backrest with a diamond-patterned mesh; chrome-plated finish
Dimensions : L. 54 cm x H. 89 cm x W. 59 cm
Year of production : 1985
Manufacturer : Terada Tekkojo, distributed in France by X.O.
Country of production : Japan

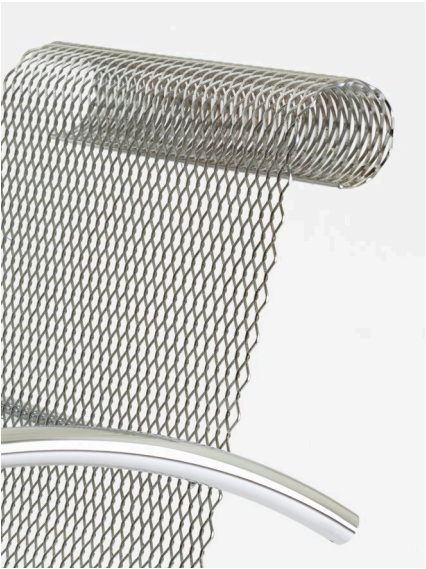
Price on request



Designed in 1985 by Shiro Kuramata, the Sing Sing Sing armchair reduces seating to a composition of metal and void. Two bent steel tubes form the base, uprights and armrests, while a sheet of expanded metal shapes the seat and backrest. Rolled at both ends, this mesh visually lightens the structure and gives the chair an almost immaterial transparency, characteristic of Kuramata's work.

Shiro Kuramata

Sing Sing Sing armchair



I2

I3

Its manufacture combines the bending of steel tubing with the shaping of a sheet of metal that is slit and stretched to create a diamond-patterned mesh. Curved, tensioned and fixed to the frame, the expanded metal becomes both the supporting surface and the outer skin. The polished finish heightens the play of light and the optical dissolution of the volume.

Price on request,
more information and photos on demand

Niels van Eijk

Cow Chair



Ref : COL NVE 01
Materials : raw, untreated cowhide, without a frame, stitching or added reinforcement
Dimensions : L. 40,5 cm x H. 69 cm x W. 37 cm
Year of production : 1996
Manufacturer : Experimental design by Niels van Eijk, originally created as a graduation project; promoted by Droog Design
Country of production : The Netherlands

Price on request

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Designed in 1996–1997 by Dutch designer Niels van Eijk and promoted by Droog, the Cow Chair questions the traditional distinction between structure, upholstery and decoration. Its massive, almost archaic silhouette is formed from a single cowhide, whose folds directly shape the backrest, seat, armrests and legs. The animal is no longer merely the source of a material used to cover the furniture: its skin becomes the furniture itself. The manufacturing process requires no frame, stitching or added reinforcement. The raw, untreated hide is soaked in water, stretched around a mould and left to dry for approximately one week.

Niels van Eijk

Cow Chair



As it contracts, it hardens and becomes sufficiently rigid to form a self-supporting shell.
Folds, variations in colour and surface irregularities remain visible, making every chair necessarily unique.

Price on request,
more information and photos on demand

Ronan and Erwan Bouroullec

Hole chair



Ref : COL REB 04
Materials : cut, pressed, folded and assembled aluminium; polychrome lacquered and enamelled finish, with a turquoise-to-ultramarine blue gradient over a pale ground. The Centre Pompidou records the technique as “enamelled aluminium”
Dimensions : L. 48 cm x H. 78 cm x W. 46 cm
Year of production : 1996
Manufacturer : Cappellini
Country of production : Italy

Price on request

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Designed in 1996 by Ronan and Erwan Bouroullec and produced by Cappellini, the Hole chair is defined by a deliberately elemental geometry. Its seat, backrest and frame form a continuous silhouette, while a single rectangular opening in the backrest lightens the structure. This void, which gives the model its name, is the chair’s principal architectural feature.
The chair is made from aluminium that is cut, pressed, folded and assembled.
The pressing process gives the metal its rigidity and subtle modelling while preserving a visually slender profile.

Ronan and Erwan Bouroullec

Hole chair



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The surface is enamelled. On this example, a gradation from turquoise to ultramarine blue crosses the backrest and continues onto the seat, creating the effect of a coloured shadow or luminous reflection.

Price on request,
more information and photos on demand

Greg Lynn

Ravioli armchair and ottoman



Ref : COL GL 01
Materials : fibreglass-reinforced polyester shell; integrated polyurethane foam seat and padding; three-dimensionally knitted textile mesh upholstery
Dimensions : Armchair : L. 87 cm x H. 82 cm x W. 87 cm ;
Ottoman : L. 87 cm x H. 53 cm x W. 87 cm
Year of production : 2005, presented as part of the second Vitra Edition in 2007
Manufacturer : Vitra AG
Country of production : Switzerland

Price on request

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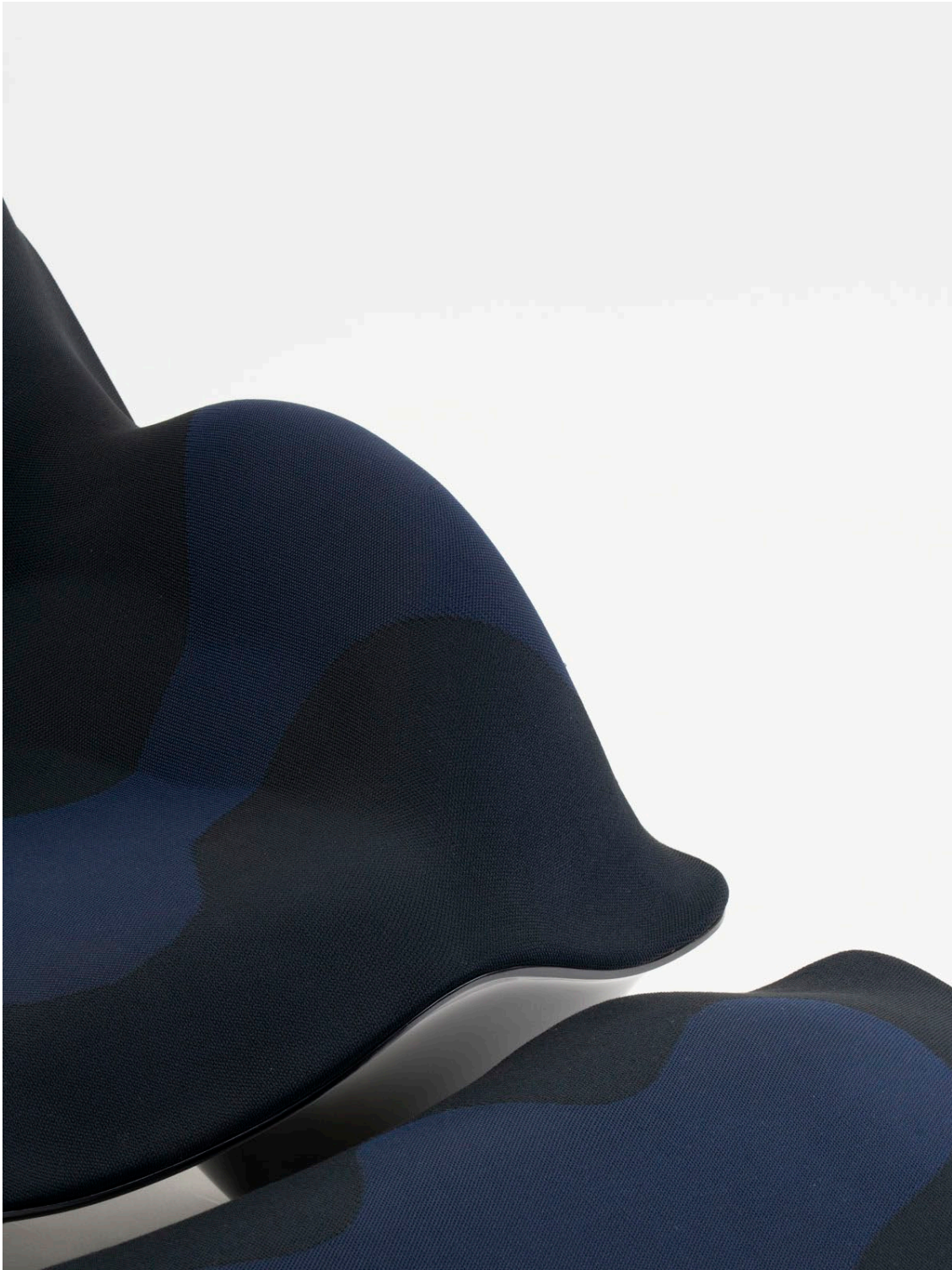
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Designed in 2005 by American architect Greg Lynn for Vitra, the Ravioli ensemble translates the designer's research into digital modelling and continuous forms into furniture. The armchair brings the backrest, armrests, seat and base together within a single undulating volume, while the ottoman extends its formal language and can be combined with it to create a modular domestic landscape.

Greg Lynn

Ravioli armchair and ottoman



The structure consists of a polyester shell reinforced with fibreglass, covered with polyurethane foam and a three-dimensional textile mesh mechanically knitted to follow the complex curves without visible seams. Its production combines computer-aided design, composite moulding and techniques derived from upholstered furniture.



Price on request,
more information and photos on demand

Maarten van Severen

CN 2 / Chair No.2



Ref : COL MVS 02
Materials : cut, folded and sanded aluminium sheet, supported by a frame made of aluminium; hand-finished surface retaining the subtle tonal variations and marks of the manufacturing process
Dimensions : L. 42 cm x H. 76 cm x W. 38 cm
Year of production : 1992
Manufacturer : Van Severen Meubelen, Maarten Van Severen's workshop in Ghent
Country of production : Belgium

Price on request

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Designed in 1992 by Maarten Van Severen and manufactured in his Ghent workshop, Van Severen Meubelen, Chair No. 2, or CN° II, reduces seating to a structure of remarkable formal economy. A thin sheet of aluminium is folded to form the seat and backrest in a continuous surface, while a frame made from the same metal extends its geometric rigour. The slight curvature of the sheet supports the body while giving the chair an almost graphic silhouette.

Maarten van Severen

CN 2 / Chair No.2



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The aluminium elements are cut, folded, assembled and sanded by hand, preserving subtle traces of the making process. Left entirely uncovered, the metal reveals its natural tonal variations and gradually acquires a patina through use.

Price on request,
more information and photos on demand

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Kubbstol armchair



Ref : COL AN 02
Materials : hollowed, carved, sanded and varnished solid pine trunk; fitted solid pine seat
Dimensions : L. 53 cm x H. 86 cm x W. 63 cm
Year of production : 1960's
Manufacturer : Swedish artisanal production; unidentified cabinetmaker-sculptor
Country of production : Sweden

Price on request

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This trunk chair of the kubbestol type, made in Sweden during the 1960s, translates an ancient form of Scandinavian vernacular furniture into a sculptural language. Carved from a substantial section of softwood, probably pine, it preserves the irregularities of the trunk, its knots, natural protrusions and expressive variations of grain. Deeply hollowed and shaped, the trunk forms the base, sides, armrests and outer shell of the backrest. A fitted seat and inner back panel introduce a more regular geometry within this organic structure. The oblong opening cut into the back visually lightens the mass while also serving as a handle for moving

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Kubbstol armchair



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the chair. Its enveloping, monumental silhouette results from a direct dialogue between the natural growth of the tree and the intervention of the cabinetmaker-sculptor. Carefully sanded, softened and varnished surfaces reveal a warm amber tone and the concentric pattern of the growth rings, particularly striking across the backrest. Rather than being concealed, the knots and natural imperfections of the wood become graphic elements that make the piece entirely individual. Through its restraint, lack of folkloric ornament and precisely defined profile, this chair represents a modernist interpretation of the traditional kubbestol, in keeping with Swedish

explorations of organic and brutalist furniture during the 1960s. Such chairs remain rare: their production required a trunk of exceptional dimensions, extensive hollowing and a largely handcrafted process. Since every example depended on the original form of the tree, each piece was unique standing at the intersection of functional furniture, folk art and wood sculpture.

Price on request,
more informations and photos on demand

François Azambourg

Very Nice Cuivre chair



Ref : COL FA 01
Materials : triangulated birch plywood structure; 0.3 mm red copper sheet covering, embossed and formed directly over the frame, then joined by tin soldering
Dimensions : L. 49 cm x H. 83 cm x W. 36 cm
Year of production : 2007
Manufacturer : François Azambourg
Country of production : France

Price on request,
more information
and photos on demand

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Designed in 2007 by François Azambourg, the Very Nice Copper chair extends his research into economy of material and structural lightness. Its triangulated birch plywood frame is wrapped in an extremely thin sheet of red copper, embossed and formed directly over the wooden skeleton, then joined by tin soldering. Rather than concealing the chair's construction, the metal skin reveals it, transforming the structural reinforcements into a graphic network.

Maarten van Severen

LCP chair



Ref : COL MVS 03
Materials : transparent, mass-coloured pink-red PMMA, heated, bent and thermoformed; reinforcing plates, spacers and fastening elements in stainless steel
Dimensions : L. 96 cm x H. 65 cm x W. 48,5 cm
Year of production : 2000
Manufacturer : Kartell
Country of production : Italy

Price on request



Designed around 2000 by Maarten Van Severen for Kartell, the LCP – Low Chair Plastic pushes the designer’s exploration of reducing a chair to a continuous form to its extreme. A single strip of transparent, mass-coloured PMMA successively defines the backrest, seat and base in a fluid, almost calligraphic movement. Seen in profile, the structure appears to be nothing more than a single line folded back on itself.

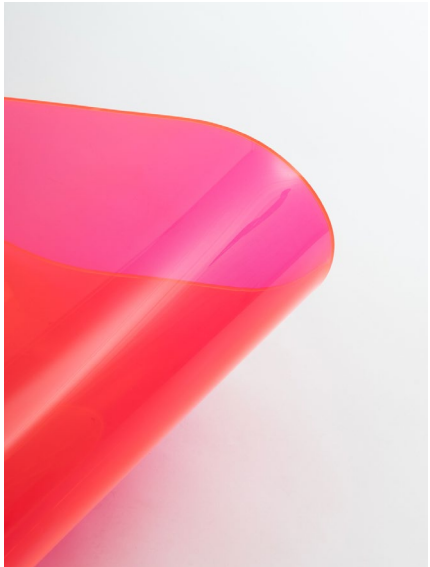
Maarten van Severen

LCP chair



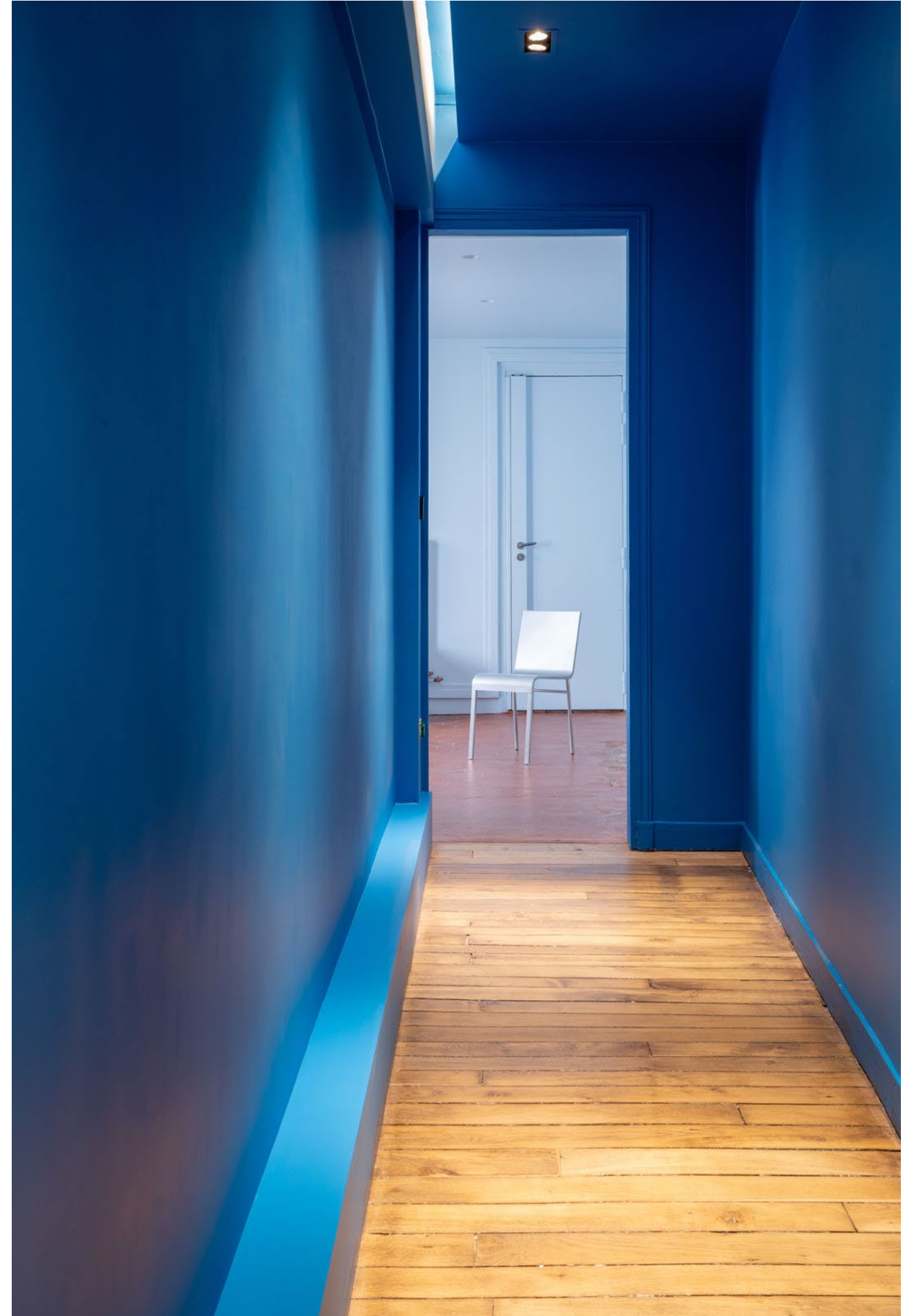
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This visual simplicity relies on a demanding manufacturing process : a thick sheet of PMMA is heated, bent and thermoformed into highly pronounced curves, while reinforcing plates, spacers and metal fittings stabilize the area beneath the seat. The material retains a slight flexibility that contributes to the comfort of the chair. In this fluorescent pink-red version, transparency heightens the sculptural effect : light gathers along the polished edges and casts colour into the space around the chair.

Price on request,
more information and photos on demand





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Lighting

Carlo Nason

LT 316 floor lamp



Ref : COL CN 01
Materials : mouth-blown Murano glass (multilayer glass combining opaline and translucent glass), lacquered metal structure and base
Dimensions : L. 35 cm x H. 166 cm x W. 35 cm
Year of creation : circa 1969
Manufacturer : A.V. Mazzega
Country of production : Italy (Murano, Venice)

Price on request



Designed by Carlo Nason for A.V. Mazzega in the late 1960s, the LT 316 floor lamp exemplifies the renewal of Murano glass in postwar Italian design. Breaking with traditional ornamentation, Nason developed a vocabulary based on geometry, modular repetition, and the optical qualities of glass. The lamp is composed of a stack of mouth-blown Murano glass cylinders, made in multilayer glass combining opaline and translucent glass. The sfumato gradients, achieved during the blowing process, diffuse a soft light that reveals the depth of the material and gives the whole piece a sculptural presence.

Carlo Nason

LT 316 floor lamp



Each element, handcrafted and then assembled on a metal structure, requires great precision, making production particularly complex. Produced in limited quantities, the LT 316 is now one of Carlo Nason's most sought-after models. Its rarity, the quality of its craftsmanship, and its role in the evolution of Italian lighting design in the 1960s and 1970s make it a major work of twentieth-century design.

Price on request,
more information and photos on demand

Cini Boeri

Brontes table lamp



Ref : COL CB or
Materials : cylindrical body in red-enamelled ; adjustable diffuser in pressed, ribbed and partially reflective glass ; black rubber protective rim ; metal tilting mechanism
Dimensions : L. 22 cm x H. 43 cm x W. 28 cm
Year of design : 1981
Manufacturer : Artemide
Country of production : Italy

Price on request

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Designed in 1981 by Cini Boeri for Artemide, the Brontes lamp combines a cylindrical base to the organic form of an inclined diffuser. The compact column in red-lacquered metal supports a ribbed glass screen whose profile recalls a shell or a car headlight. Mounted on a joint, the head can be tilted to adjust the direction of the light and alter the object's silhouette. The diffuser is made by pressing glass into a mould, which creates a succession of concentric reliefs across its surface. Its partially reflective inner face directs the luminous flux, while the translucent areas soften its intensity.

Cini Boeri

Brontes table lamp



A thick black rubber rim protects the edge of the glass and graphically emphasises its outline. The lacquered metal base houses the light source and tilting mechanism, combining industrial processes, mechanical precision and formal experimentation.



Price on request,
more information and photos on demand

Tobia Scarpa

Celestia ceiling light



Ref : COL TS 01
Materials : white linen fabric edged with contrasting piping; white-lacquered aluminum frame and ceiling mount; chrome-plated steel tension rods; diffuser secured with snap fasteners
Dimensions : L. 120 cm x H. 40 cm x W. 120 cm
Year of creation : 1982
Manufacturer : Flos, model 1130
Country of production : Italy

Price on request

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Designed in 1982 by Tobia Scarpa for Flos, the Celestia suspension, model 1130, is distinguished by its generous textile diffuser, whose form evokes a corolla or a floating cloud. A white linen fabric, edged with contrasting piping, is stretched over a structure composed of slender steel rods and elements in stamped and powder-coated aluminum. Secured with snap fasteners, the textile takes on a supple, architectural volume, while the light passing through its weave produces a soft, diffuse and atmospheric glow.

Tobia Scarpa

Celestia ceiling light



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The value of Celestia lies less in the luxury of its materials than in the subtlety of its construction, based on the balance between textile lightness and metallic precision. Now out of production, it has become rare, notably because its original diffuser is fragile and often altered.

Price on request,
more information and photos on demand

Gae Aulenti & Livio Castiglioni

Trepiù floor lamp model 6102



Ref : COL GA 01
Materials : brushed aluminium upright; four adjustable reflectors in pressed, polished and chrome-plated metal; black-lacquered metal joints; weighted base in black-painted cast iron
Dimensions : L. 45 cm x H. 190 cm x W. 45 cm
Year of creation : 1972
Manufacturer : Stilnovo
Country of production : Italy

Price on request

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Designed in 1972 by Gae Aulenti and Livio Castiglioni for Stilnovo, the Sistema Trepiù floor lamp, model 6102, belongs to a family of lights based on the repetition and adjustability of hemispherical reflectors. A slender rectangular column rises from a black hemispherical base and supports a compact cluster of four chrome-plated spotlights. Each can be rotated independently, allowing the light to be directed in several directions and continually altering the silhouette of the object. The contrast between the aluminium upright, the substantial cast-iron base and the mirror-like brilliance of the reflectors gives the lamp a presence that is both technical

Gae Aulenti & Livio Castiglioni

Trepiù floor lamp model 6102



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and sculptural. The black joints and visible cables form an integral part of the design, transforming the floor lamp into a mobile architecture of light.

Price on request,
more information and photos on demand

Ronan and Erwan Bouroullec

Caillou lamp



Ref : COL REB 06
Materials : transparent Swarovski crystal, precision-cut into facets and polished; internal chrome-plated metal base with a mirror finish; integrated LED light sources, rechargeable battery, touch-sensitive control and concealed electronic components
Dimensions : L. 10,2 cm x H. 6,4 cm x W. 10,2 cm
Year of creation : 2007
Manufacturer : Swarovski Crystal Palace
Country of production : Austria

Price on request,
more information
and photos on demand

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Designed in 2007 by Ronan and Erwan Bouroullec for Swarovski Crystal Palace, the Caillou lamp takes the form of a dense, perfectly polished transparent pebble. Its faceted volume breaks the light into prismatic reflections while almost entirely concealing the light source. When switched off, it appears as an autonomous mineral object; when illuminated, it seems to radiate from within the crystal itself. The piece is cut and polished from a substantial block of Swarovski crystal. An LED, integrated into a chrome-plated reflective device, visually merges with the material. A touch-sensitive system controls the light, while a concealed rechargeable battery allows cordless use.

Maarten van Severen

U-Line STII floor lamp



Ref : COL MVS 01
Materials : anodised aluminium
Dimensions : L. 78 cm x H. 122 cm x W. 23,5 cm
Year of creation : 1966
Manufacturer : Light
Country of production : Belgium

Price on request

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Designed in 1996–1997 by Maarten Van Severen for the Belgian manufacturer Light, the U-Line STII floor lamp reduces lighting to a functional line of remarkable simplicity. A slender stem, mounted on a circular base, curves to support a long horizontal reflector concealing the light source. Its adjustable arm and 360-degree rotation allow the even illumination to be directed with precision without compromising the purity of the silhouette.

Maarten van Severen

U-Line ST11 floor lamp



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Made from anodised aluminium, precisely formed and assembled, the lamp has a matt finish that visually unifies the structure while discreetly integrating its joints and electrical components. Van Severen thus transforms a technical object into an almost immaterial drawing in space.

Price on request,
more information and photos on demand

Ishii Motoko

Polyhedral ceiling light



Ref : COL IM or
Materials : faceted moulded clear-glass polyhedral diffusers; chrome-plated metal structural elements
Dimensions : L. 48 cm x H. 37 cm x W. 48 cm
Year of creation : 1974
Manufacturer : Staff KG, also known as Staff Leuchten, Lemgo
Country of production : West Germany

Price on request,
more information
and photos on demand

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Designed in the early 1970s by Motoko Ishii for Staff Leuchten, the polyhedral ceiling light, model 6647, transforms illumination into a sculptural composition with a distinctly futuristic character. Its faceted moulded-glass diffusers, arranged around octagonal bases in chromed metal, evoke projecting crystals. The reflective finish of the structure multiplies the play of light. Designed for installation on either a ceiling or a wall.

Sergio Asti

Trifoglio floor lamp



Ref : COL SA 01
Materials : structure made of cut, formed and assembled metal tubing and sheet metal, with a glossy black lacquered finish; moulded opaline white methacrylate diffuser
Dimensions : L. 66 cm x H. 199 cm x W. 66 cm
Year of creation : 1969
Manufacturer : Bilumen, Milan
Country of production : Italy

Price on request

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Designed in 1969 by Sergio Asti for the Milanese manufacturer Bilumen, the Trifoglio floor lamp develops a composition based on the repetition of the number three. Three vertical uprights come together to form a fluted stem, extended at floor level by a clover-shaped base and crowned by three hemispherical diffusers. The lamp thus combines the rigour of an architectural column with the more organic image of a flower in bloom. The structure is made of metal tubing and sheet metal, cut, formed and assembled before receiving a glossy black lacquered finish.

Sergio Asti

Trifoglio floor lamp



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The diffuser is made of opaline white methacrylate, industrially moulded to create a regular, translucent shell.

Price on request,
more information and photos on demand

Giusto Toso

Panta wall light



Ref : COL GT 01
Materials : blown Murano glass diffuser, transparent and opalescent; central mount and structure in aluminium
Dimensions : L. 18 cm x H. 36 cm x W. 36 cm
Year of creation : 1970
Manufacturer : Leucos
Country of production : Italy (Veneto region)

Price on request

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Designed by Giusto Toso for Leucos in the late 1960s, the Panta wall light takes the form of a luminous sculpture reduced to an essential geometry. Its large circular diffuser in blown Murano glass, transparent and subtly opalescent, has the profile of a lens with gently irregular contours. Held in place by a central mount in aluminium, the glass modulates the light through its varying thicknesses, creating concentric halos and almost aquatic reflections on the wall.

Giusto Toso

Panta wall light



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Price on request,
more information and photos on demand

Carlo Nason

LT 354 table lamp



Ref : COL CN 02
Materials : hand-blown transparent Murano glass hemispherical diffuser and cylindrical stem and diffuser supports in patinated metal
Dimensions : L. 40 cm x H. 47 cm x W. 40 cm
Year of creation : Designed in the 1960s and produced mainly during the 1970s
Manufacturer : A.V. Mazzega, Murano
Country of production : Italy

Price on request

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Designed by Carlo Nason for A.V. Mazzega in the late 1960s and produced around 1970, the LT 354 adopts the archetypal form of the mushroom lamp. A broad hemispherical dome appears to float above a cylindrical stem, while the circular base repeats the same glass decoration. Based on a balance of elementary forms, the composition contrasts the visual lightness of the glass with the rigorous, dark presence of the metal column. The diffuser and base were blown in Murano from transparent glass incorporating a white glass merletto pattern. Opaque filaments were arranged in a network within the molten material, then stretched and shaped while hot.

Carlo Nason

LT 354 table lamp



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This slightly textured lattice produces an optical vibration that becomes especially animated when the lamp is illuminated. The dome is held in place by small metal fittings connected to a central stem, probably made of nickel-plated or chrome-plated metal. Each blown-glass element displays subtle variations in pattern, thickness and transparency, reflecting its semi-artisanal manufacture.

Price on request,
more information and photos on demand

Sergio Moscheni

Calle floor lamp



Ref : COL SM 01
Materials : black lacquered metal and chrome-plated metal; slender conductive metal rods; transparent reflectors with black edging; circular base and separate power/dimmer unit in lacquered metal with chrome-plated details
Dimensions : L. 170 cm x H. 240 cm x W. 150 cm
Year of production : circa 1960
Manufacturer : Selenova
Country of production : Italy

Price on request



Designed around 1970 by Sergio Moscheni for Selenova, the Calle floor lamp is distinguished by a composition that is both graphic and ethereal. Six long metal rods rise from a black circular base and unfold at different heights, each ending in a thin, flared reflector. The ensemble evokes an abstract bouquet, in reference to the calla lilies suggested by the model's name. Its construction combines painted metal and chrome-plated metal. The base and cylindrical supports are lacquered, while the rods and lamp-holder elements are chrome-plated.

Sergio Moscheni

Calle floor lamp



Powered by low voltage, the rods serve both as structural elements and electrical conductors, eliminating visible wiring and reinforcing the purity of the design. A separate box completes this particularly inventive electrical system. Rare on the market, Calle reflects the experimental research carried out in Italy around light and the integration of technology into form in the early 1970s.



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Price on request,
more information and photos on demand





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Vases

Ronan and Erwan Bouroullec

Torique vase



Ref : COL REB 05
Materials : double-walled, wheel-thrown and assembled earthenware, then glazed and fired; white body with a matt finish and a glossy orange inner ring
Dimensions : L. 59 cm x H. 12 cm x W. 59 cm
Year of design : 1999
Manufacturer : Claude Aïello in his Vallauris workshop
Country of production : France

Price on request

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Designed in 1999 by Ronan Bouroullec this vase belongs to the Torique collection, produced in Vallauris. Its low, circular form is based on two concentric walls: one defines the outer volume, while the other encloses a central cavity. The white body contrasts with a vivid orange inner ring, whose glossy glaze emphasises the object's thickness and depth.

Erwan & Ronan Bouroullec

Torique vase



Made by master potter Claude Aiello, the piece was hand-thrown in white clay. The separate elements were assembled, dried, fired and then partially glazed. The double-wall construction required considerable technical skill to preserve the regularity of the forms.

Price on request,
more information and photos on demand

Shiro Kuramata

Flower Vase #2

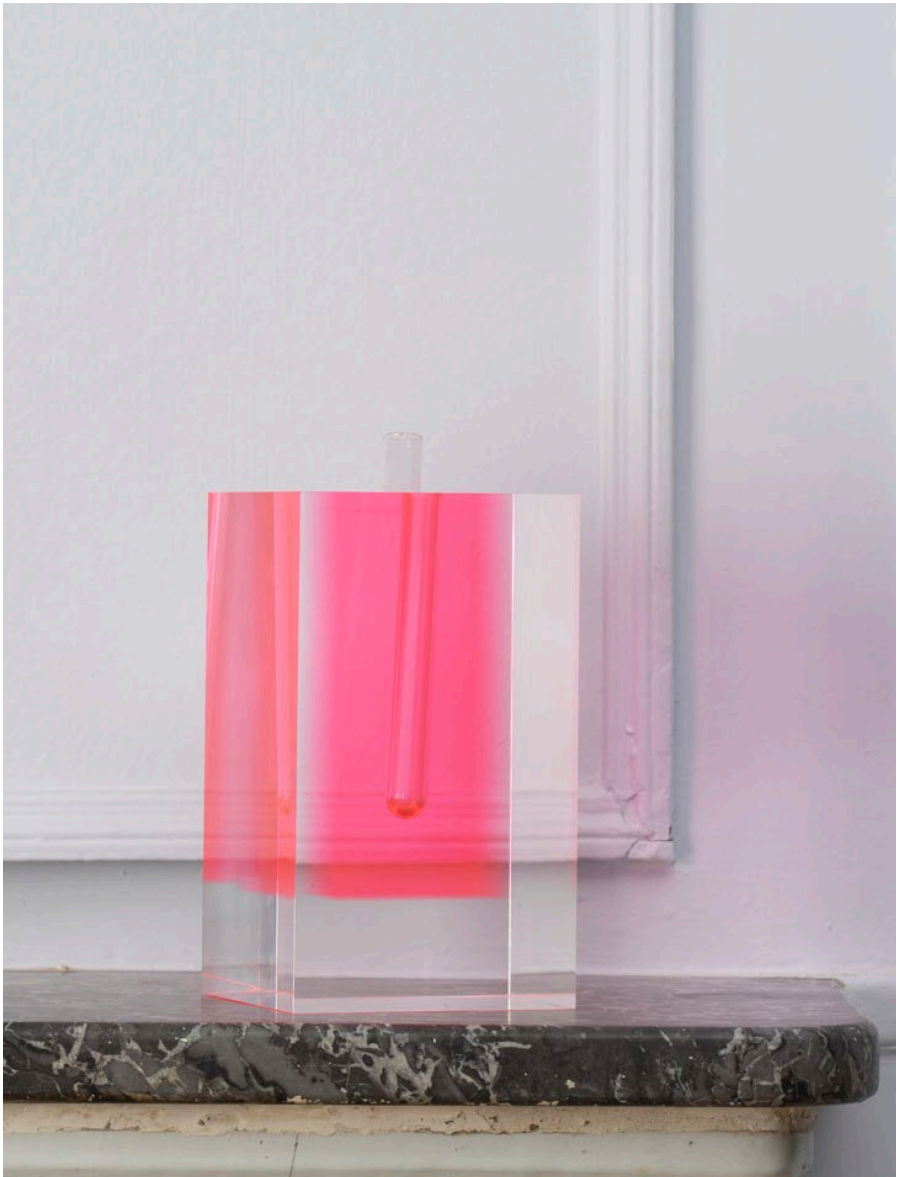


Ref : COL SK 02
Materials : transparent fluorescent-pink resin, cast, cut and polished; removable glass flower tube
Dimensions : L. 11 cm x H. 21 cm x W. 11 cm
Year of design : 1989
Manufacturer : Ishimaru Co., Ltd.
Country of production : Japan

Price on request,
more information
and photos on demand

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Designed in 1989 by Shiro Kuramata and manufactured in Japan by Ishimaru, Flower Vase #2 transforms the vase into an exploration of transparency and light. A glass tube intended to hold a single flower passes diagonally through a block of acrylic resin, whose fluorescent pink colour appears to gather along the edges and float within the material. The body is made from cast methacrylate, then cut, surfaced and carefully polished to achieve perfectly smooth, transparent faces. The interplay of internal reflections, refraction and colour visually dissolves the mass of the volume : Kuramata thus replaces the traditional vessel with an almost immaterial optical space.

Ronan and Erwan Bouroullec

Vase Lumineux



Ref : COL REB 01
Materials : moulded fibreglass-reinforced polyester shell with a metallic lacquered finish; integrated fluorescent light source with dimmer
Dimensions : L. 66 cm x H. 52 cm x W. 15 cm
Year of production : 2001
Manufacturer : Galerie kreO, Paris; limited edition of eight signed, dated and numbered examples, together with two artist's proofs
Country of production : France

Price on request

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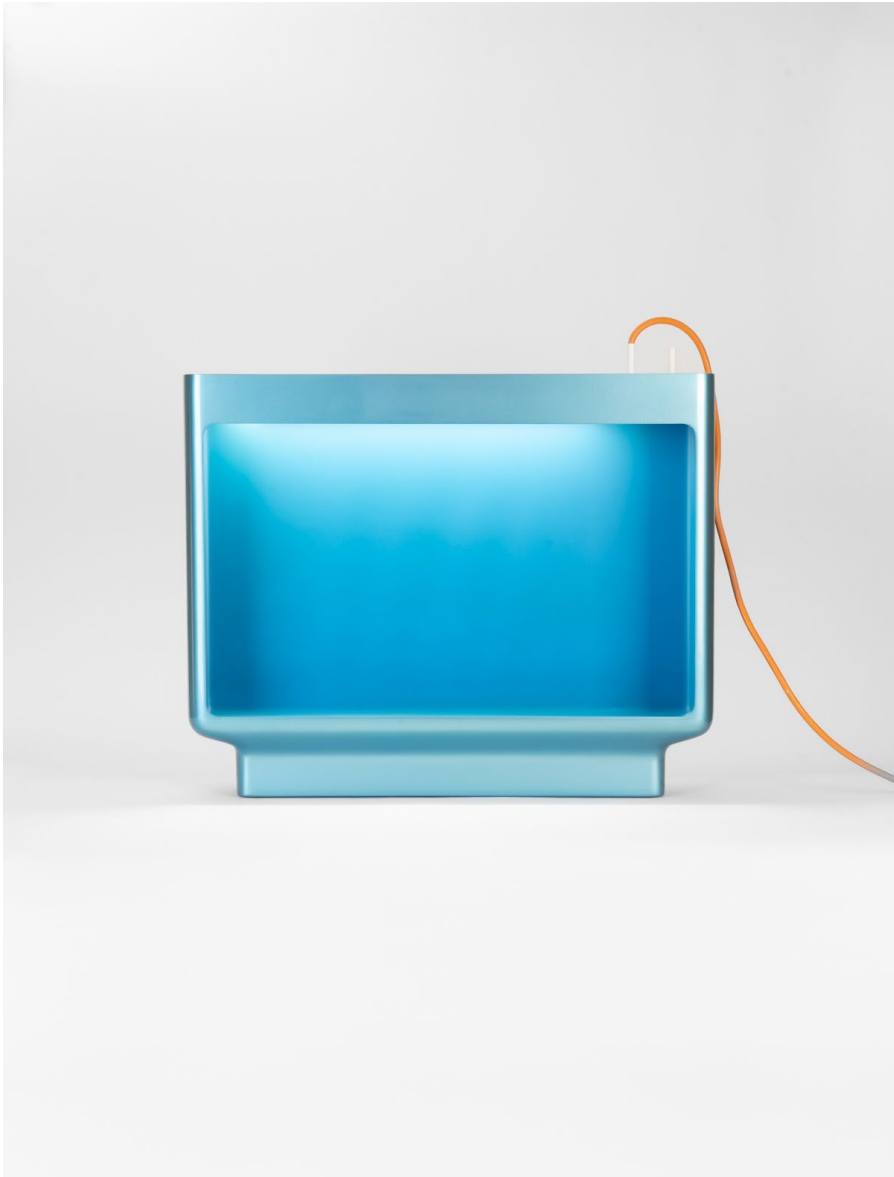
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Designed in 2001 by Ronan and Erwan Bouroullec and produced by Galerie kreO, the Vase Lumineux, also known as the TV Vase or Télé-vase, combines the functions of vase, light and image. Its rectangular shell with rounded corners recalls a television screen, while the illuminated blue background forms a stage for a small arrangement of flowers. The orange electrical cable, deliberately left visible, extends the object as a graphic line.

Erwan & Ronan Bouroullec

Vase Lumineux



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The structure is made from fibreglass-reinforced polyester, moulded and finished with metallic lacquer. An integrated fluorescent tube, controlled by a dimmer, produces an even light that transforms the bouquet into a composition of shadows and colours.

Price on request,
more information and photos on demand

Wieki Somers

Blossoms vase



Ref : COL WS 01
Materials : earthenware with a matt pearl-green finish; floral motifs; hand-shaped, fired and decorated
Dimensions : L. 17 cm x H. 53 cm x W. 27 cm
Year of production : 2005
Manufacturer : Cor Unum, 's-Hertogenbosch
Country of production : The Netherlands

Price on request

98

99



Designed in 2005 by Wieki Somers, the Blossoms vase transforms the archetype of the vessel into an autonomous vegetal form. From an ovoid base, reminiscent of the silhouette of a traditional vase, rises a network of branches, buds and protuberances with deliberately indeterminate contours. The object seems intended less to contain nature than to embody its image: branch, flower and vase merge into a single organic sculpture. The piece is made of earthenware and handcrafted in the Cor Unum workshops in 's-Hertogenbosch. Once formed and fired, it is given a matt pearl-green finish.

Wieki Somers

Blossoms vase



100

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The delicately realistic floral motifs contrast with the abstract, almost biomorphic character of the volume, creating a tension between botanical representation and formal metamorphosis.

Price on request,
more information and photos on demand

Enzo Mari

Bambù vase 3084C



Ref : COL EM 01
Materials : moulded PVC, mass-coloured in a beige or straw shade
Dimensions : L. 12,5 cm x H. 37 cm x W. 12,5 cm
Year of design : 1968
Manufacturer : Danese Milano
Country of production : Italy

Price on request,
more information
and photos on demand

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103



Designed in 1969 by Enzo Mari for Danese Milano, the Bambù vase, model 3084C, takes the form of a cylinder articulated by deep vertical ribs. These converge towards an annular base and evoke the clustered growth of bamboo stems. Mari does not, however, seek to imitate the plant: he extracts from it a structural principle based on repetition, transforming a simple form into a sculptural volume. The vase is made from pressure-moulded PVC. This process allows the walls, fluting and thickened sections around the base and opening to be formed in a single operation. This economy of means exemplifies Mari's investigation into a legible industrial form, determined by manufacture rather than ornament.

Enzo Mari

Bambù vase 3084



Ref : COL EM 02
Materials : mass-coloured orange PVC, industrially moulded
Dimensions : L. 12,5 cm x H. 40 cm x W. 12,5 cm
Year of design : 1968
Manufacturer : Danese Milano
Country of production : Italy

Price on request,
more information
and photos on demand

104

105



Designed by Enzo Mari in 1969 and produced by Danese Milano, the Bambù vase, series 3084, reflects the designer's investigations into the rationalisation of form and the possibilities of industrial production. Its tall cylindrical silhouette, articulated by deep vertical ribs, evokes at once a plant stem, a fluted column and an architectural fragment. This early example is made of PVC, shaped through an industrial moulding process. The technique makes it possible to produce the body, thickened rim, annular base and long recessed sections with softened edges as a single piece. Beyond their graphic quality, the ribs reinforce the walls and transform an economy of material into a distinctive formal feature.

Enzo Mari

Trifoglio vase 3085



Ref : COL EM 03
Materials : mass-coloured dark brown PVC, heated and vacuum-thermoformed
Dimensions : L. 12,5 cm x H. 18,5 cm x W. 12,5 cm
Year of design : 1968, first produced in 1969
Manufacturer : Danese Milano
Country of production : Italy

Price on request,
more information
and photos on demand

106

107



Designed by Enzo Mari in 1968 and produced by Danese Milano from 1969 onwards, the Trifoglio vase, model 3085, reflects the designer's exploration of the formal possibilities offered by industrial plastics. Its cylindrical body rises towards a trilobed opening reminiscent of a clover leaf, while a fluid transition connects the regular base to this organic termination. This early example is made of mass-coloured dark brown PVC. An industrial tube is heated and then vacuum-thermoformed to create the three lobes and the concave curves connecting them to the cylinder. Mari directly exploits the plasticity of the material: a limited manufacturing operation and a minimal quantity of material are sufficient to produce a structure that is rigid, complex and functional.

Enzo Mari

Pago Pago 3087



Ref : COL EM 06
Materials : mass-coloured ABS injection-moulded
Dimensions : L. 15,2 cm x H. 30,2 cm x W. 19,7 cm
Year of design : 1969
Manufacturer : Danese Milano, model 3087
Country of production : Italy

Price on request

108

109



Designed in 1969 by Enzo Mari for Danese Milano, the Pago-Pago vase is one of the most concise expressions of the Italian designer's thinking. Its sculptural silhouette results from the interlocking of two vessels oriented in opposite directions. When turned upside down, the object presents either a wide opening or a narrower neck, thus offering two distinct uses and profiles within a single form. The vase is made of mass-coloured ABS and formed in a single piece by injection moulding.

Enzo Mari

Pago Pago 3087



Here, Enzo Mari exploits the specific qualities of plastic to create a form that could not be achieved using traditional ceramic or glassmaking techniques.

Price on request,
more information and photos on demand

Ettore Sottsass

Fischietto vase



Ref : COL ES 01
Materials : slip-cast earthenware, glazed pale blue with a dark blue border; glossy finish
Dimensions : L. 17 cm x H. 12 cm x W. 17 cm
Year of design : Original model 1962; Habitat reissue produced around 2000
Manufacturer : Habitat, low version related to model no. 594 from the Ceramiche a Fischietto series
Country of production : Italy

Price on request,
more information
and photos on demand

112

113



Published by Habitat in 2000, the Whistle Vase, or Fischietto, revisits a form first conceived by Ettore Sottsass in the early 1960s. Its slightly flattened cylindrical body terminates in a rectangular opening preceded by a curved indentation recalling the mouthpiece of a whistle. Through this geometric, archaic and playful silhouette, Sottsass transforms an everyday vessel into an almost symbolic presence. The vase is made from slip-cast earthenware: liquid clay is poured into a mould, dried and fired before receiving a glossy glaze. The pale blue body contrasts with a dark blue band around the base, emphasising the construction of the volume.





116

117

Furniture

Vittorio Introini

Pellicano chest of drawers



Ref : COL VI 01
Materials : solid wood structure and veneered panels; red lacquered finish allowing the wood grain to remain visible; handles composed of chrome-plated metal plates and rings
Dimensions : L. 120 cm x H. 68 cm x W. 50 cm
Year of production : circa 1960
Manufacturer : Saporiti Italia
Country of production : Italy

Price on request

118

119



Designed in the early 1960s by Vittorio Introini for Saporiti Italia, this chest of drawers belongs to the Pellicano series, characterised by its enveloping volumes and broadly rounded corners. Three horizontal drawers are set within a continuous carcass, raised on a recessed base that visually lightens the composition. The chrome-plated metal handles, composed of vertical plates and rings, punctuate the façade like graphic signs.

Vittorio Introini

Pellicano chest of drawers



I20

I21

The structure combines solid wood, veneered panels and curved or assembled elements to form the rounded sides and substantial mouldings of the top and base. The red lacquered finish allows the grain of the wood to remain visible. Applied in successive layers, it gives the piece a luminous depth that contrasts with the cool brilliance of the metal fittings.

Price on request,
more information and photos on demand

Emile Gallé

Orchid tea table



Ref : COL EG 01
Materials : frame in moulded and carved walnut; veneered tops decorated with marquetry in various types of wood; incised and engraved details
Dimensions : L. 58 cm x H. 73 cm x W. 36 cm
Year of production : circa 1900
Manufacturer : Emile Gallé workshop, Nancy
Country of production : France

Price on request



Made around 1900 in Émile Gallé's workshops in Nancy, this two-tier tea table illustrates the renewal of furniture design promoted by the École de Nancy. Its slender structure, articulated by four cabriole legs with plant-like contours, replaces traditional geometry with an organic continuity linking the legs, apron and table surfaces. The upper top, signed "E. Gallé" within the marquetry, features a composition of orchids whose stems, petals and foliage appear to extend the flowing curves of the furniture.

Emile Gallé

Orchid tea table



The table most likely combines a moulded and carved walnut structure with veneered panels and marquetry in various wood species. The pieces of veneer, precisely cut and fitted together, exploit the natural variations in colour and grain to create a botanical image. Incised and engraved details complete the design, making the wood itself the principal means of expression.

I24

I25



Price on request,
more information and photos on demand

Gianfranco Frattini

Nested coffee tables 780



Ref : COL GF 01
Materials : bent, profiled, stained and varnished beechwood structures; removable panel tops faced with reversible melamine, black on one side and white on the other
Dimensions : L.42 cm x H. 25 ; 29 ; 34 ; 39 cm x W. 42 cm
Year of production : 1966; this very early edition set was most likely produced between 1967 and 1969
Manufacturer : Cassina
Country of production : Italy

Price on request



Designed in 1966 by Gianfranco Frattini for Cassina, model 780 represents a particularly accomplished exploration of modularity. Four circular tables of identical diameter but decreasing heights can be used separately or nested together to form a compact cylindrical volume reminiscent of a drum. The transition from a closed form to a constellation of independent surfaces transforms an occasional table into a mobile spatial system. Cassina now regards this design as an emblem of 1960s design.

Gianfranco Frattini

Nested coffee tables 780



128

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The structures are made of stained and varnished beechwood. The circular frames are bent, profiled and then joined to three broad legs, whose gentle curvature follows the shape of the top. Their positioning and the carefully calibrated progression of heights allow the four elements to nest together with precision. The removable, reversible tops consist of panels faced with black melamine on one side and white melamine on the other, enabling a variety of chromatic compositions. The set thus combines traditional woodworking techniques—cutting, bending, joining, staining and varnishing—with the use of an industrial surface material.

Price on request,
more information and photos on demand

George Nelson

Action Office desk



Ref : COL GN 01
Materials : cast and polished aluminium; veneered wood panels; melamine laminate worktop; three moulded ABS plastic drawers; vinyl finishing elements
Dimensions : L. 126 cm x H. 72 cm x W. 81 cm
Year of production : 1964
Manufacturer : Herman Miller
Country of production : United States

Price on request,
more information
and photos on demand



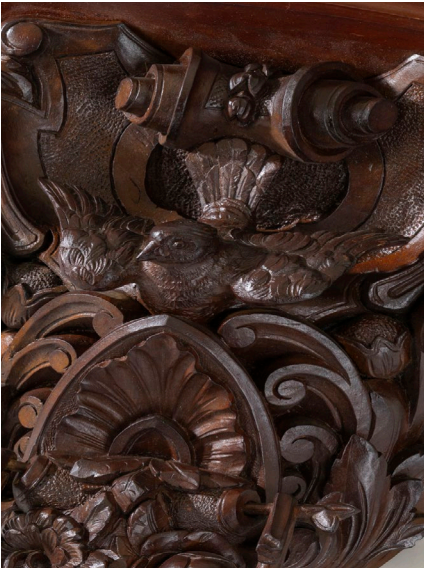
Designed in the early 1960s as part of Herman Miller's Action Office program, this desk by George Nelson reflects a new approach to the workplace, based on flexibility, ergonomics and adaptability to changing uses. It broke with traditional office furniture through its light, distinctly industrial construction. Its broad rectangular top rests on a cast and polished aluminium base, linked by a low stretcher that leaves the space beneath the desk largely open. Storage is integrated into the structure in order to preserve the continuity of the work surface. Its construction combines aluminium, veneered wood panels, plastic laminate and moulded components, expressing Herman Miller's ambition to unite high-quality craftsmanship with modern industrial processes.

Neo-Renaissance wall-mounted console table



Ref : COL AN 01
Materials : solid walnut, carved, moulded and pierced; decoration executed with chisels and gouges, with punched backgrounds, deeply recessed reliefs and elements carved almost in the round; patinated finish, probably waxed or varnished
Dimensions : L. 65 cm x H. 45 cm x W. 35 cm
Year of creation : circa 1870–1880
Manufacturer : Florentine workshop, in the circle of Luigi Frullini
Country of production : Italy

Price on request,
more information
and photos on demand



This Neo-Renaissance wall console in carved walnut, Florentine and dating from circa 1870–1880, is distinguished by the exceptional richness of its ornament. Its naturalistic vocabulary, deeply modelled carving and a bird closely relate it to the work of Luigi Frullini and his circle, although no definitive attribution can be made in the absence of a signature. Combining scrolls, acanthus leaves, flowers, palmettes and ribbons in a highly sculptural composition, the console exemplifies the 19th-century revival of Florentine Renaissance woodcarving. The virtuosity and exceptional preservation of its carving make it a rare work, closer to the art of a sculptor-ornamentist than to ordinary decorative furniture.

Frank Lloyd Wright

Allen table



Ref : COL FLW 01
Materials : tabletop made from a sandwich panel with a solid fir frame and honeycomb core, edged in solid wood and veneered in American walnut; legs in poplar plywood clad in solid wood; bases, vertical slats and lower crosspiece in solid American walnut; transparent semi-gloss finish with semi-open pores
Dimensions : L. 257 cm x H. 70 cm x W. 106 cm
Year of creation : 1917
Manufacturer : Cassina
Country of production : Italy

Price on request



Designed in 1917 by Frank Lloyd Wright for the home of Henry J. and Elsie Allen in Wichita, the Allen 605 table translates the architectural principles of the Prairie School into furniture. Its long rectangular top, emphasised by an orthogonal structure of crosspieces, substantial legs and slender vertical slats, creates a monumental sense of horizontality while introducing a subtle interplay of solids and voids.

Frank Lloyd Wright

Allen table



I36

I37

Published by Cassina as part of the I Maestri collection, this walnut version combines an American walnut-veneered top with solid and laminated wood structural elements. The precision of the joinery, the regular rhythm of the slats and the transparent finish highlight both the grain of the wood and the rigour of the composition.

Price on request,
more information and photos on demand

I38

I39





I40

I41

Centrepieces

René Herbst

Pouring vessel



Ref : COL RH 01
Materials : polychrome glazed earthenware with a green and reddish-brown geometric decoration; both the pouring vessel and presentation dish are marked “Cusenier” and bear the “RH” monogram on the underside
Dimensions : L. 30 cm x H. 28 cm x W. 30 cm
Year of production : circa 1925
Manufacturer : Cusenier compagny
Country of production : France

Price on request

I42

I43



Designed around 1925 by René Herbst for the Cusenier company, this earthenware ensemble comprises an ovoid pouring vessel and a broad presentation dish. The compact form of the vessel, its flat handle and the geometric organisation of the decoration anticipate the modernist vocabulary that Herbst would soon develop within the Union des Artistes Modernes. Green and reddish-brown enamels, applied in symmetrical areas of colour, stylise vines and grapes while evoking the wines and spirits produced by the commissioning company.

René Herbst

Pouring vessel



I44

I45

Both elements were formed in earthenware, fired and coated with a glossy polychrome glaze. Slight variations in the enamel reveal the ceramic production process, while the Cusenier marks and RH monogram confirm the attribution.

Price on request,
more information and photos on demand

Ronan and Erwan Bouroullec

Table Centrepiece

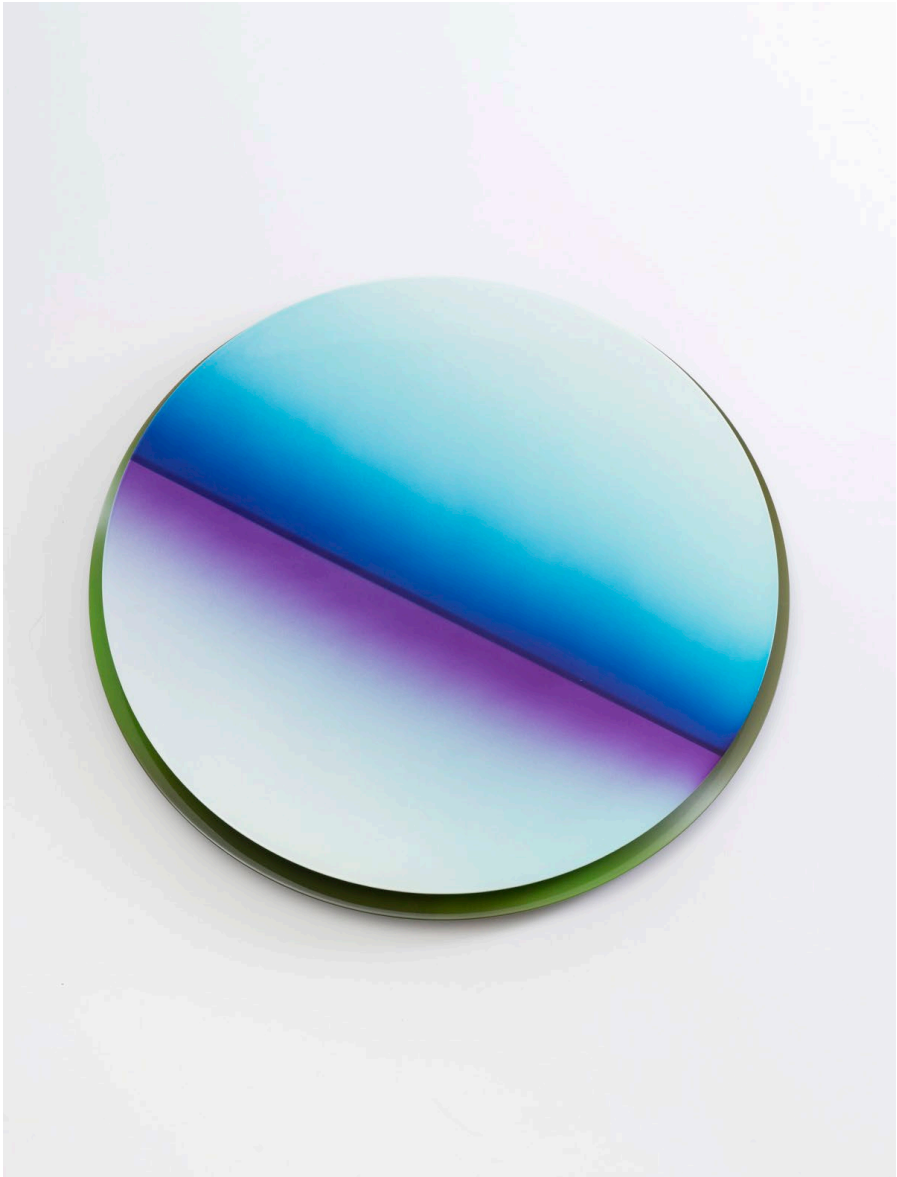


Ref : COL REB 02
Materials : two superimposed trays made from sheet steel, cut, shaped and painted with chromatic gradations
Dimensions : L. 40 cm x H. 4 cm x W. 40 cm
Year of design : 2001
Manufacturer : Coromandel; limited edition of 20 examples, together with one artist's proof
Country of production : France

Price on request,
more information
and photos on demand

I46

I47



Designed in 2001 by Ronan and Erwan Bouroullec and made in France by Coromandel, Centerpiece consists of two circular steel trays, superimposed and slightly offset. Their shallow profile and subtle curvature create the impression of a floating disc. Gradations of blue, violet and green animate the surface and alter the perception of depth according to the viewing angle and the light. The automotive steel is cut, shaped and then coated with paint applied in progressive transitions, using a process related to car-body finishing techniques. The smooth, luminous surface transforms a functional object into an almost immaterial chromatic composition.

Alan Fletcher

Clam tray / ashtray

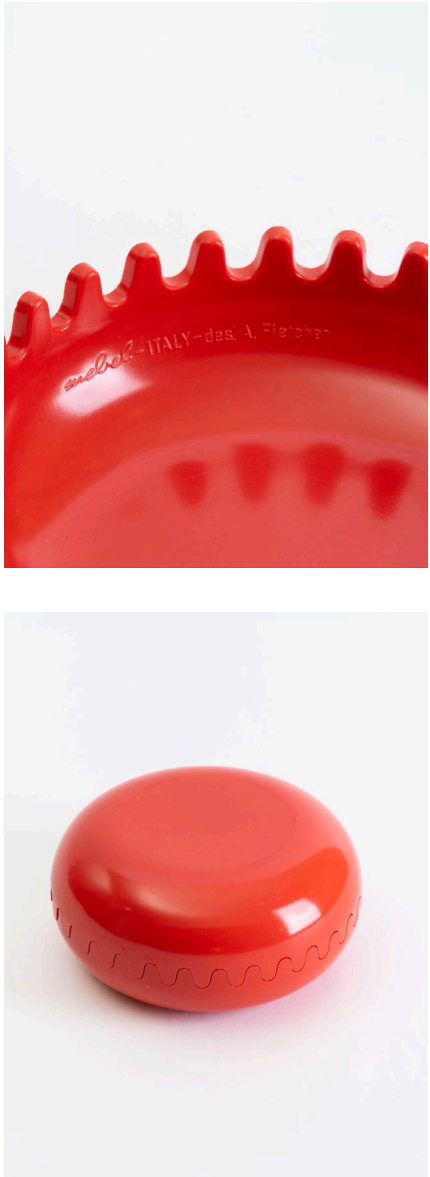


Ref : COL AF 01
Materials : mass-coloured melamine resin, industrially moulded; two identical shells with notched, interlocking rims
Dimensions : L. 16 cm x H. 8 cm x W. 16 cm
Year of design : 1969
Manufacturer : Mebel
Country of production : Italy

Price on request,
more information
and photos on demand

I48

I49



Designed in 1968 by Alan Fletcher and produced by Mebel from the early 1970s, the Clam catch-all or ashtray brings the British designer's playful graphic approach to a domestic object. Two circular, domed shells with notched rims fit together to form a closed container resembling a seashell. When separated, each half may be used as an ashtray or catch-all, with the peripheral notches serving as cigarette rests. Industrially moulded from coloured melamine resin, Clam has a smooth, glossy surface and was produced in monochrome or contrasting colour combinations. Its apparent simplicity depends on the precision of its interlocking elements, which provide closure, function and a distinctive visual identity.

Alan Fletcher

Clam tray / ashtray



Ref : COL AF 01
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Dimensions : L. 16 cm x H. 8 cm x W. 16 cm
Year of design : 1969
Manufacturer : Mebel
Country of production : Italy

Price on request,
more information
and photos on demand

150

151



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Formafantasma

Autarchy collection



Ref : COL FF 01
Materials : biomaterial composed of approximately 70% flour, 20% agricultural waste and 10% natural limestone; vegetal pigments, roots and spices; various natural finishes. The pieces were formed in plaster moulds, then air-dried or dried at low temperature
Dimensions : variable
Year of production : 2010
Manufacturer : Studio Formafantasma; experimental studio production
Country of production : The Netherlands

Price on request

152

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Designed in 2010 by Formafantasma, the Autarchy collection imagines a community capable of producing both food and objects locally from simple resources. Presented as a domestic installation combining a table, tools and vessels, it evokes the mill, the drying rack, the oven and the gestures of rural traditions. The pieces are made from a biological paste composed mainly of flour, agricultural waste and natural limestone. Moulded and then air-dried or dried at low temperature, they require no conventional ceramic firing.

Formafantasma

Autarchy collection



I54

I55



Their colours are obtained from vegetables, roots and spices transformed into natural dyes. The matt, granular surfaces retain traces of the making process, bringing the production of an object close to that of bread.

Price on request,
more information and photos on demand

Ronan Bouroullec

Wooden Tray



Ref : COL REB 03
Materials : solid beech, bleached, cut and milled
Dimensions : L. 65 cm x H. 4 cm x W. 29 cm
Year of design : 2001
Manufacturer : Cappellini
Country of production : Italy

Price on request,
more information
and photos on demand

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Designed in 2001 by Ronan Bouroullec this centrepiece was produced by Cappellini as part of the Progetto Oggetto collection. Its elongated form is cut from solid bleached beech. Long parallel slots, created by milling transform the mass of the wood into a network of slender, flexible-looking ribs. Their progressive curvature creates two shallow depressions and gives the object the appearance of a light, almost textile basket.

Enzo Mari

Putrella tray



Ref : COL EM 05
Materials : industrial I-section iron profile, protected by a clear varnish; cut and bent using machinery
Dimensions : L. 49 cm x H. 9 cm x W. 12 cm
Year of production : 2008 (designed in 1958)
Manufacturer : Danese Milano, model : DE3013A
Country of production : Italy

Price on request,
more information
and photos on demand

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Designed in 1958 by Enzo Mari for Danese Milano, the Putrella transforms an emblematic element of industrial architecture into a domestic object. Using a length of double-T metal section, normally employed to bear the structural loads of a building, Mari created a centrepiece whose raised ends form a gently curved receptacle. The intervention is deliberately minimal: the object's new function arises less from the addition of a form than from the shift in meaning imposed upon a pre-existing product. Mari thus described the Putrella as an "allegory of design", capable of revealing the formal qualities of an industrial material through a simple gesture. The material is neither concealed nor ennobled: it becomes the very subject of the object.





I62

I63

Sculptures

Karl Gerstner

Color Sound Blue 2



Ref : COL KG 01
Materials : colour screen-print on wove paper, with cut and collaged paper elements, presented in a Plexiglas display box
Dimensions : L. 23 cm x H. 21 cm x W. 3,8 cm
Year of production : 1973
Manufacturer : Galerie Denise René, New York edition
Country of production : United States

Price on request,
more information
and photos on demand

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Created in 1973 by Karl Gerstner and published by Galerie Denise René, Color Sound 2 Blue is a multiple presented in a 23 × 21 cm Plexiglas display box. The work combines colour screen-printing on wove paper with cutting and collage. Several coloured geometric forms, superimposed at varying depths, create a chromatic relief whose appearance changes according to the viewer's position and variations in light. The Plexiglas protects the paper elements while enhancing their spatial character, placing the work at the intersection of printmaking, collage and kinetic art.

Raffaele Monti (after)

The Veiled Bride



Ref : COL RM 01
Materials : ivory- and honey-toned calcite onyx, carved and polished
Dimensions : L. 29 cm x H. 56 cm x W. 24 cm
Year of production : circa 1900
Manufacturer : Unidentified Italian workshop, after The Bride, a model associated with Raffaello Monti and produced from 1861 onwards
Country of production : Italy

Price on request

166

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Created in the late nineteenth or early twentieth century by an Italian workshop, this sculpture reprises the model of The Bride, derived from the veiled figures popularised by Raffaello Monti. The young woman's face disappears beneath a veil held in place by a wreath of flowers, probably orange blossoms, traditionally associated with marriage. Vertical folds descend across the forehead and features before continuing around the neck, creating the illusion of translucent fabric.

Raffaele Monti (after)

The Veiled Bride



168

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The work is carved from ivory- and honey-toned calcite onyx, a material prized for its translucency, veining and natural variations. The block was first roughly shaped, then carved with chisels, a claw chisel and drill; the flowers were deeply undercut, while meticulous polishing reveals the luminosity of the stone.

Price on request,
more information and photos on demand

Enzo Mari

Ecolo box



Ref : COL EM 04
Materials : compartmentalised light-coloured plywood case; metal hinges, retaining chains and hardware; wooden and string closure; printed paper panel and labels; repurposed plastic household containers, hand-cut and transformed
Dimensions : L. 50,6 cm x H. 11 cm x W. 29,5 cm
Year of creation : designed in 1992; case and manual distributed in 1995
Manufacturer : Officina Alessi / Alessi
Country of production : Italy

Price on request

I70

I71



Designed by Enzo Mari in 1992 for Officina Alessi, and subsequently distributed as part of the Ecolo project in 1995, this demonstration case transforms a group of discarded plastic containers into a critical statement on production and consumption. The case brings together several bottles cut according to the designer's instructions and converted into vases, accompanied by illustrated labels and a panel showing the different possible transformations. Mari therefore does not design a new object to be manufactured, but proposes a method for extending the life of an existing industrial product.

Enzo Mari

Ecolo box



I72

I73



The case is made of wood, plastic and paper. Its compartmentalised structure, assembled from light-coloured wooden panels, is fitted with a hinged lid, retaining chains and a closure using wooden buttons and string. The inner panel carries a photographic and typographic print, while the polyethylene containers are cut by hand to create openings capable of holding flowers and stems. The contrast between the almost scientific precision of the presentation and the ordinariness of the recycled materials is one of the project's defining features.

Price on request,
more information and photos on demand

Pierre Chenet

Large Polar Bear



Ref : COL PC 01
Materials : bronze cast using the lost-wax process, then chased and finished with an acid-applied ochre-brown patina; signed “P. Chenet” and bearing the crown-shaped foundry mark beneath the sculpture
Dimensions : L. 46 cm x H. 20,5 cm x W. 14 cm
Year of production : circa 1980
Manufacturer : Pierre Chenet Art Foundry; cast in the artist’s workshop and identifiable by the three-pronged crown foundry mark
Country of production : France

Price on request

I74

I75



Created by Pierre Chenet in the second half of the twentieth century, the Large Polar Bear belongs to the sculptor’s emblematic body of animal works. Treated through simplified volumes, the animal’s massive body extends in a slow forward movement towards a slightly raised head. This stylisation is less concerned with naturalistic accuracy than with conveying a sense of restrained, silent power.
The sculpture is cast in bronze using the lost-wax process, then chased and finished with an ochre-brown patina.

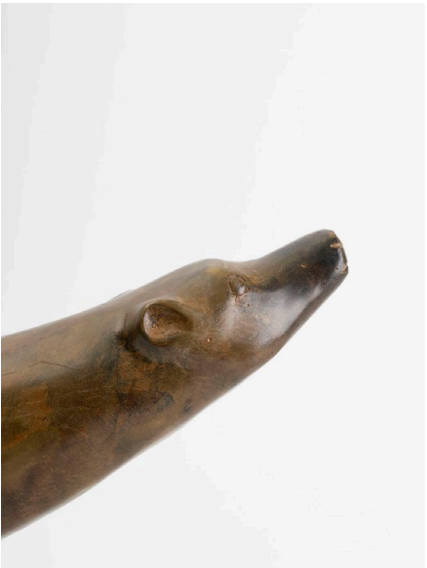
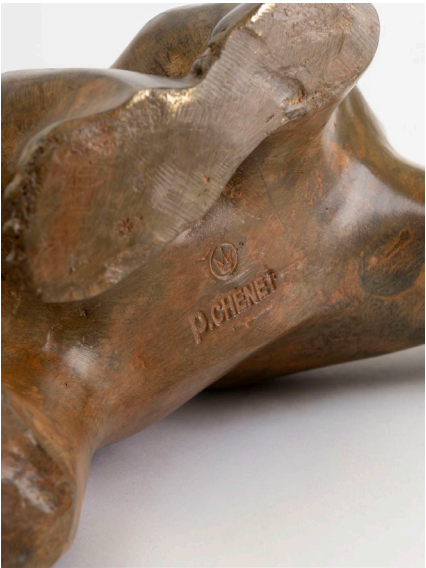
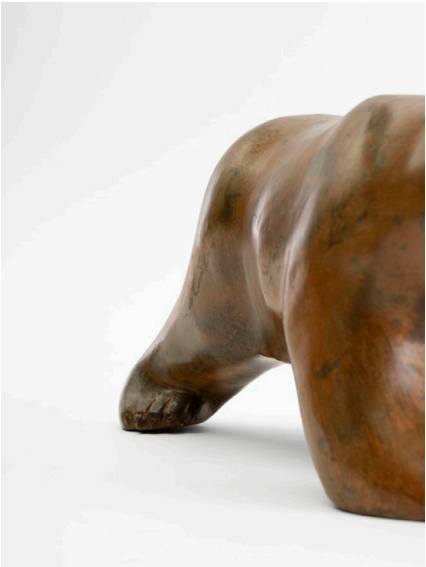
Pierre Chenet

Large Polar Bear



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This warm colouring emphasises the modelling of the back, shoulders and limbs while reinforcing the mineral quality of the surface. The signature “P. Chenet” and the three-pronged crown foundry mark identify the sculptor’s workshop, where he supervised the casting of his own works.

Price on request,
more information and photos on demand

Riccardo Aurili

Bust of a young woman



Ref : COL RA 01
Materials : carved and polished alabaster; veined polychrome marbles in grey, pink and brown; applied gilt-metal ornaments; base in veined grey marble
Dimensions : L. 12 cm x H. 43 cm x W. 29 cm
Year of production : 1900
Manufacturer : Riccardo Aurili's workshop
Country of production : France

Price on request

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Created around 1900 and attributed to Riccardo Aurili, this bust of a young woman reflects the late nineteenth-century taste for idealised historical figures and the decorative effects of polychrome sculpture. Carved from pale marble, the face is distinguished by its smooth, restrained modelling: the lowered eyelids, closed lips and slight inclination of the head lend the figure an expression of quiet contemplation. The headdress and costume, freely inspired by the Middle Ages, combine several marbles with contrasting veining.

Riccardo Aurili

Bust of a young woman



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The grey-black cloak frames the whiteness of the neck and bodice, while the pink tones of the headband and neckline subtly enliven the composition. Applied gilt-metal ornaments—the fleur-de-lis, clasps and fastenings—heighten its precious character and introduce a play of light across the surface of the stone. Carved separately, polished and then assembled with precision, these different elements demonstrate a virtuosic command of polychrome marble. Poised between an idealised portrait and a historical evocation, the work transforms an anonymous figure into a timeless image of nobility and melancholy.

Price on request,
more information and photos on demand

Adriaen van Wesel (after)

Saint Joseph with Three Musical Angels



Ref : COL AVW 01
Materials : carved, patinated and varnished oak; worked with chisels and gouges
Dimensions : L. 23,5 cm x H. 45,3 cm x W. 37,5 cm
Year of production : 19th century
Manufacturer : After Adriaen van Wesel's group Saint Joseph with Three Musical Angels, created circa 1475–1477
Country of production : The Netherlands

Price on request

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183



This carved wooden sculpture reprises the group of Saint Joseph with Three Musical Angels, after a model attributed to Adriaen van Wesel. The composition is organised around the monumental figure of Joseph, leaning forward with one hand raised to his forehead in a gesture of contemplation or weariness. At his feet, three angels form a lively ensemble: one plays a keyboard string instrument, another holds a vielle, while the third accompanies the scene on a lute. Their broadly spread wings structure the space and link the figures in an upward movement. Carved from a single block of wood, the work combines sculpture in the round with deeply cut relief.

Adriaen van Wesel (after)



Saint Joseph with Three Musical Angels



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The figures were shaped with chisels and gouges, then refined in details such as the locks of hair, folds of drapery, feathers of the wings and strings of the instruments. Visible tool marks on the reverse contrast with the smoother, varnished finish of the front, whose brown patina emphasises the relief and heightens the play of light and shadow. The sculpture's value lies in the density of its composition, the variety of its poses and the richness of its musical iconography. It should not, however, be regarded as the original medieval work, but as a carved interpretation of a model now held by the Rijksmuseum in Amsterdam. Its maker remains unidentified, despite the presence of an incised inscription at the base.

Price on request,
more information and photos on demand



Contacts

Moustache Collectible

All items in the collection can be viewed
at the showroom by appointment and online at
www.moustache.fr

Please do not hesitate to ask us for further
information about the items

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