



Ettore Sottsass, "deneb" Glass



1 900 EUR

Signature : Ettore SOTTSASS

Period : 20th century

Condition : Bon état

Material : Glass

Diameter : 13 cm

Height : 21 cm

Description

Ettore SOTTSASS (1917-2007), Deneb Cup Model created in 1982. Memphis Edition, Milan - Toso Vetri d'Arte execution, Murano. Transparent cobalt blue, colorless, green, yellow, amethyst-red and black polychrome blown glass. Signature engraved at the tip on the base "Memphis by Toso Vetri d'Arte". Dimensions: H 21 x D 13 cm Polychrome blown glass bowl consisting of a large oval receptacle in cobalt blue glass resting on a cylindrical element in colorless glass, the whole being supported by a circular domed base in black glass. Three tubular elements of coloured glass, bent in an arc and arranged around the central axis, connect the receptacle to the base. Respectively tinted with green, yellow and amethyst-red, they are fixed at the ends by

Dealer

Impossible Gallery

General Antique dealer and Expert in Furniture and Objects of Art (CECOA)

Mobile : +33 663 62 70 81

Saint-Cyr-au-Mont-d'Or 69450

ring-shaped fasteners made of colourless glass. The transparency of the different elements, combined with the intensity of blue and black, creates a particularly graphic interplay of superimposed volumes and bold colours.

Analysis and comment : Designed in 1982, the "Deneb" cup belongs to the first glass creations designed by Ettore SOTTASS for Memphis, a movement of which he is the founding figure.

The adventure began in Milan at the end of 1980

around Ettore SOTTASS, surrounded by

Martine BEDIN, Aldo CIBIC, Michele DE

LUCCHI, Nathalie DU PASQUIER, Matteo

THUN and George J. SOWDEN. From the first

collection presented in September 1981, the

group opened up to other personalities of

international design and architecture, including

Andrea BRANZI, Shiro KURAMATA, Peter

SHIRE, Michael GRAVES, Hans HOLLEIN,

Arata ISOZAKI and Masanori UMEDA. Barbara

RADICE, design critic and theorist, accompanies

the adventure and plays an essential role in its

formulation and diffusion. Memphis sought to

break away from the rationalist and functionalist

principles that had dominated much of modern

design. To formal unity and discretion, its

creators oppose readily dissonant assemblages,

frank colors, bold decorative patterns and

materials hitherto considered incompatible. The

object is no longer thought only according to its

use: it becomes a carrier of an image, of a

narrative and emotional dimension. It is in this

context that Ettore SOTTASS draws "Deneb".

The model belongs to a set of glassworks created

in 1982 and executed by Toso Vetri d'Arte in

Murano, alongside notably "Altair", "Mizar" and

"Sirio". The use of master glassmakers from

Murano allows the designer to confront the

radical language of Memphis with a centuries-old

artisanal tradition, making blown glass a true

plastic building material. The historical Memphis

catalog documents "Deneb" as early as 1982 and

specifically identifies Toso Vetri d'Arte as the

manufacturer. The uniqueness of "Deneb" lies

precisely in this conception of the object as an assembly. Rather than seeking the unity and continuity of a traditional form, Ettore SOTTASS juxtaposes elements of different geometries, dimensions and colors. Their balance seems almost improbable, as if the cut resulted from a temporary construction. This visual tension, skillfully controlled, is characteristic of his work in the early 1980s. Polychromy fully participates in this architecture. Colored masses, transparent elements and contrasting tones do not constitute a decoration applied to the form: color itself becomes a constructive element. The transparency of glass also allows the different parts to visually overlap and constantly renews the perception of the object according to its orientation and the light passing through it. The name "Deneb" is taken from the main star in the constellation of Cygnus, one of the brightest stars in the night sky. It is part of the celestial nomenclature adopted by Ettore SOTTASS for several Memphis glassworks from 1982, including "Altair", "Mizar" and "Sirio". This poetic dimension offers a subtle counterpoint to the formal radicalness of these objects. On the border between a use object, sculpture and design manifesto, "Deneb" thus summarizes several of the essential principles of Memphis: freedom of composition, expressive primacy of color, questioning of traditional hierarchies between decorative arts and fine arts, and a meeting between contemporary creation and artisanal know-how. By its immediately identifiable design, it is today one of the characteristic glassworks of the Memphis period of Ettore SOTTASS.

Bibliography: Barbara Radice, *Memphis: Research, Experiences, Results, Failures and Successes of New Design*, Rizzoli, NY 1984; Milco Carboni, *Ettore Sottsass Jr. '60-'70*, Hyx, Orléans, 2006; AA.VV., *Memphis Milano*. Thanksgiving official 1982-1983, Milan, 1983.

DIANE CHATELET - IMPOSSIBLE GALLERY

General antique dealer
Expert in Furniture and Objets d'art with the European

Chamber of Art Consultants (CECOA) FREE
EXPERTISE - PURCHASE - SALE