



ESTATE MEDITERRANEA

Mediterranean Summer - Estate Mediterranea

Mediterranean summer
by Gio Ponti

*Fifty years of Italian history throughout masterpieces of design and art
including artworks by Lucio Fontana, Leoncillo and Fausto Melotti*

curated by
Marco Arosio

27th June - 15th September 2017
Repetto Gallery
23 Bruton Street, W1J 6QF, London



LONDON

repettogallery.com

Riuscire a condensare quello che è stato il lavoro di un architetto come Gio Ponti è un'impresa ardua se non impossibile.

Il suo ruolo in Italia a partire dagli anni '20 e poi allargato al mondo intero negli anni a seguire, ha una portata ciclopica che non ha paragoni con altri architetti del Novecento.

Gio Ponti semplicemente non dormiva perché era tempo sprecato. Da una conversazione con le figlie Lisa e Titta ho scoperto che la madre Giulia non era tanto gelosa delle avvenenti signore che circondavano suo marito, ma proprio del lavoro che occupava interamente la sua vita. Una mattina si svegliò e si trovò il letto letteralmente invaso da disegni e progetti che Gio aveva prodotto nell'ennesima notte insonne. Chissà cosa, un vaso, una scala, un grattacielo o un'intera città. Tutto finito in pattumiera per la rabbia della consorte.

Il suo ruolo come architetto e designer è fondamentale nello sviluppo dell'Italia nuova che si modernizzava dopo il disastro della prima guerra mondiale ma la sua grandezza fu anche di averla promossa nel mondo anche prima della creazione di Domus. Quando divenne direttore artistico alla Ginori (a trent'anni!!) portò a Firenze la macchina fotografica per cominciare a pubblicizzare le nuove porcellane soprattutto negli Stati Uniti. Successo clamoroso.

Lui nato artista, ma poi caduto in mezzo agli architetti, produsse una serie infinita di disegni e di idee realizzate dagli artigiani disseminati per tutta Italia e da lui scelti negli innumerevoli viaggi per Domus o conosciuti alle Triennali e che riteneva meritevoli per la grande perizia tecnica: Le Mani Abili, come amava chiamarle.

Quello che trovo strepitoso e ancora adesso è un modello da copiare, è la fascinazione che provava per il lavoro degli esecutori a cui spesso andava il merito della bellezza degli oggetti pensati da lui.

Le inarrivabili porcellane del '30 della Ginori non sarebbero state tali se a Firenze non ci fossero stati modellatori come Italo Griselli, Salvatore Saponaro e i decoratori della Pittoria dei quali purtroppo si è persa memoria.

La sedia Superleggera è uno dei pezzi più famosi del design italiano ma aver saputo incrociare le traverse con i montanti in una sezione triangolare, come voleva Ponti, è merito di uno degli operai della Cassina.

La rinascita di un grande marchio storico dell'argento francese come Christofle negli anni '70 fu dovuta a un geniale artigiano italiano di nome Sabbatini che il Gio presentò ai proprietari suoi cugini Bouilhet.

Il suo desiderio di creare il nuovo pur nella tradizione artigianale, fu motore di un incredibile sviluppo che spinsero molti altri architetti a copiarlo o a imitarne lo stile. Ma anche di questo Gio Ponti non avevo tempo per dolersene.

Il suo desiderio è che vincessero sempre la modernità per smuovere un'Italia che era rimasta ancora legata a un classicismo condito di troppi eclettismi.

Se io penso ai transatlantici varati nell'immediato dopoguerra a volte riadattando vecchie navi e riarredati da Ponti o dagli altri architetti a lui vicini solcando gli oceani portarono in Argentina, America, Brasile, Giappone, l'immagine di un'Italia che risorgeva dalla guerra con una forza propulsiva di idee strepitose.

Nello spazio piccolo ma intimo della Repetto Gallery ho voluto raccogliere una serie di oggetti che testimonia la sua vitalità creativa ricollegandomi a quello che lui aveva già esposto in vita e che gli era di più caro.

Nella settimana del solstizio d'estate è poi un'occasione desiderare anche in Inghilterra la sua legge mediterranea: *tutto, al mare, deve essere coloratissimo.*

Marco Arosio

Summing up what the work was of an architect like Gio Ponti is an arduous if not impossible task. His role in Italy, starting from the '20s before spreading throughout the world over years to come, was of such monumental importance as to have no comparison with that of other 20th-century architects.

Gio Ponti simply did not sleep because it was time wasted. From a conversation with his daughters Lisa and Titta, I discovered that their mother Giulia was jealous not so much of the charming ladies that surrounded her husband as of his work, which occupied his life entirely. One morning she woke up to find the bed literally strewn with drawings and designs that Gio had produced during his umpteenth sleepless night. Who knows what they were for: a vase, a stairway, a skyscraper or an entire city. It all ended up in the waste paper basket to his wife's great dismay.

His role as an architect and designer was fundamental in the development of the new Italy, one which became ever more modern after the disaster of the First World War, yet his greatness also lay in his having promoted it around the world even prior to the founding of Domus. When he became artistic director at Ginori (at the age of thirty!!) he took his camera to Florence to start publicising the new porcelains, most of all in the United States. It was a runaway success.

He was born an artist, but then he fell in with the architects, only to produce a never-ending series of drawings and ideas then brought to life by craftsmen throughout Italy, all selected by him on his countless trips for Domus or encountered at the Triennale events, and whom he believed worthy by virtue of their great technical skill: 'Le Mani Abili', as he loved to call them.

What I find marvellous and a model to imitate to this day is the fascination he felt for the work of these artisans, many of whom could be credited for much of the beauty of the objects he designed.

His incomparable porcelains of '30 under Ginori would not have been such if in Florence there had not been modellers like Italo Griselli, Salvatore Saponaro and the decorators of Pittoria, whose names have unfortunately been lost over time.

The 'Superleggera' chair is one of the most famous items of Italian design but knowing how to bring together the crosspieces with the uprights in a triangular cross section, just as Ponti wanted, was the merit of one of the workers at the Cassina factory.

The rebirth of a great historical brand in the field of French silver such as Christofle in the '70s was all thanks to a brilliant Italian craftsman called Sabbatini, whom Gio introduced to the owners, his cousins the Bouilhets.

His desire to create novelties from within the crafts tradition was the driving force behind an incredible development which led many other architects to copy him or imitate his style. But even in this case, Gio Ponti had no time to kick up a fuss about it.

His desire was that modernity should always triumph in the face of an Italy which had remained morbidly attached to a form of classicism dressed up in all too many eclecticism.

If I think of the ocean liners launched just after the war, at times readapting old ships refurbished by Ponti or by other architects close to him, as they sailed the seas, they took with them to Argentina, America, Brazil and Japan the image of an Italy rising up from the war years propelled by brilliant ideas.

In the small yet intimate space of the Repetto Gallery, I wanted to bring together a series of objects testifying to his creative vitality, drawing on what he himself put on show when alive and what was dearest to him.

In the week of the summer solstice, also in England there is chance to desire his Mediterranean law: *everything, at sea, must be extremely colourful.*

Marco Arosio

GIO PONTI AND RICHARD GINORI
(1922-1930)





Pair of earthenware vases with decoration of landscapes with reclining women, made for Domus Nova
 San Cristoforo, Milan, 1928 ca
 h. 21,5 cm

For a short period of time (1927-1929), to incentivize the renewal of Italians houses, Gio Ponti designed a collection of furniture and objects, among which the above vases, intended for an extended public and produced by and for La Rinascente Milan.



Earthenware black cachepot with decoration in gold with doves
 San Cristoforo, Milan, 1930's
 h. 16 cm, Ø 17 cm
 Original catalogue of production Richard Ginori, Ceramiche Moderne d'Arte, 1935(?), p. 103 and p. 120

Earthenware black vase with decoration in gold of the Four Seasons in the feature of sirens
 San Cristoforo, Milan, 1930's
 h. 22 cm
 Original catalogue of production Richard Ginori, Ceramiche Moderne d'Arte, 1935(?), p. 102



I putti con la serpe

Oval majolica bowls with polychrome decoration of puttos and snake

Pittoria di Doccia, Sesto Fiorentino, 1925 ca

32 x 26 cm, h. 15,4 cm

L. Manna, *Gio Ponti: le maioliche*, Milan 2000, pp. 136-141

Gio Ponti: ceramiche 1923-1930: le opere del Museo Ginori di Doccia, exhibition catalogue (Florence, Sala d'Arme di Palazzo Vecchio, 19th March – 30th April 1983), Florence 1983, pp. 96-97



Il Flacone

Pair of majolica square vases decorated with classical patterns

Pittoria di Doccia, Sesto Fiorentino, 1929 ca

13 x 13 cm, h. 14,5 cm / 18 x 18 cm, h. 19,7 cm

L. Manna, *Gio Ponti: le maioliche*, Milan 2000, pp. 208-209



Il Raccolto
Il Trasporto
La Pigiatura
La Bevuta
 Four earthenware large plates with polychrome decoration of grape harvest
 San Cristoforo, Milan, 1930 ca
 Ø 31,5 cm
 Original catalogue of Richard Ginori 1930



Tabacco
 Earthenware decorative plaque with monochrome decoration
 San Cristoforo, Milan, 1930 ca
 27,9 x 43,5 cm
 Original catalogue of production Richard Ginori, Ceramiche Moderne d'Arte, 1935(?), p. 128



La lettura
 Earthenware square tile with monochrome decoration
 San Cristoforo, Milan, 1930 ca
 24,3 x 24,8 cm
 Original catalogue of production Richard Ginori, Ceramiche Moderne d'Arte, 1935(?), p. 127



Porcelain potiche with weaving decoration in purple and gold
Pittoria di Doccia, Sesto Fiorentino, 1930 ca
h. 17 cm

Porcelain potiche with decoration in gold
Pittoria di Doccia, Sesto Fiorentino, 1930 ca
h. 17 cm

Gio Ponti: ceramiche 1923-1930: le opere del Museo Ginori di Doccia, exhibition catalogue (Florence, Sala d'Arme di Palazzo Vecchio, 19th March – 30th April 1983), Florence 1983, p. 126
Gio Ponti: ceramica e architettura, exhibition catalogue by G. C. Bojani, C. Piersanti, R. Rava (Faenza, Museo Internazionale delle Ceramiche, 1987), Florence 1987, p. 29



Little porcelain vase with decoration of women in blue and gold
Pittoria di Doccia, Sesto Fiorentino, 1927 ca
h. 18 cm

Gio Ponti: ceramiche 1923-1930: le opere del Museo Ginori di Doccia, exhibition catalogue (Florence, Sala d'Arme di Palazzo Vecchio, 19th March – 30th April 1983), Florence 1983, p. 94
Gio Ponti: ceramica e architettura, exhibition catalogue by G. C. Bojani, C. Piersanti, R. Rava (Faenza, Museo Internazionale delle Ceramiche, 1987), Florence 1987, p. 25

Little advertising ashtray
Pittoria di Doccia, Sesto Fiorentino, 1930 ca
7,3 x 7,3 cm



Earthenware oxblood large vase with reliefs

San Cristoforo, Milan, 1930's

h. 56 cm

Original catalogue of production Richard Ginori, Ceramiche Moderne d'Arte, 1935(?), p. 96



Earthenware dinner service with green decoration (Pioma-Feather). 61 pieces

San Cristoforo, Milan, 1930 ca

30 dinner and 11 soup plates, Ø 25 cm

10 dessert plates, Ø 22,5 cm

6 oval serving platters (from 24 cm to 38 cm)

1 round serving platter, Ø 36 cm

2 fruit stands

Two-handled tureen and cover

Original catalogue of production Richard Ginori, Ceramiche Moderne d'Arte, 1935(?), p. 146



Large porcelain plate from the dinner service of Villa Planchart in Caracas
Pittoria di Doccia, Sesto Fiorentino, 1956 ca
Ø 36 cm
M. Porcu, A. Stocchi, *Gio Ponti: tre ville inventate: Planchart, Arreazea, Nemazee*,
Milan 2003, p. 28
This plate is one of the original pieces designed by Gio Ponti for the owners of Villa Planchart (A as Anala P.) and never put in production.



Red lacquered armchair with rope seat.
Originary from the studio of Gio Ponti at Richard Ginori ceramic factory at San Cristoforo,
Milan 1928

GIO PONTI AND FONTANA ARTE
(1931 c.)

Early ceiling chandelier in chromium-plated metal and opaque glass discs

Luigi Fontana & C., Milan, 1931 ca

Ø 45 cm

"Domus", n. 80, august 1934, p. 40

L. Licitra Ponti, *Gio Ponti: l'opera*, Milan 1990, pp. 48-49

Gio Ponti, by U. La Pietra, Milan 1995, p. 70

L. Falconi, *Gio Ponti: Interni, Oggetti, Disegni, 1920-1976*, Milan 2010, pp. 64-65

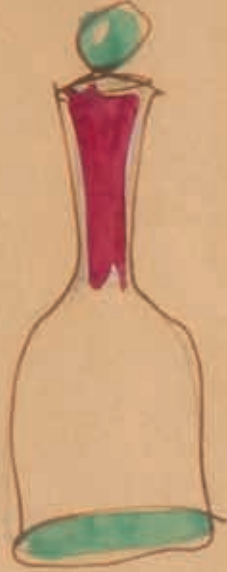


GIO PONTI AND VENINI
(1946-1950)



manifatto a
Venini 2
167
46
sempre "pezzente"

4000



sempre Aperto.



9865



Blown purple glass bottle with red neck and blue and yellow applications
Venini, Murano, 1948 ca
Acid stamped Venini Murano Italy
h. 30 cm
L. Licitra Ponti, *Gio Ponti: l'opera*, Milan 1990, pp. 130-131
Paolo Venini e la sua fornace, exhibition catalogue (Venice, Fondazione Giorgio Cini, 2016-2017)
by M. Barovier e C. Sonigo, Milan-Venice 2016, p. 395



Blown glass chandelier with eight arms, various colours, transparent glass cups and applications.
Gilt brass mounting
Venini, Murano, 1950 ca
h. 75 cm, Ø 75 cm
L. Licitra Ponti, *Gio Ponti: l'opera*, Milan 1990, p. 130
Paolo Venini e la sua fornace, exhibition catalogue (Venice, Fondazione Giorgio Cini, 2016-2017)
by M. Barovier e C. Sonogo, Milan-Venice 2016, p. 400
Gio Ponti, a cura di U. La Pietra, Milan 1995, p. 155



Two cone blown glass vases and four glasses with vertical canes of different colours.
Venini, Murano, 1950 ca
vases h. 29 cm and 23 cm; glasses h. 10 cm and 11 cm
Paolo Venini e la sua fornace, exhibition catalogue (Venice, Fondazione Giorgio Cini, 2016-2017)
by M. Barovier e C. Sonogo, Milan-Venice 2016, p. 393

GIO PONTI WITH PAOLO DE POLI
(1956 c.)



Famiglia (six objects), 1964 ca
Enameled copper
Turquoise vases, h. 24 cm and 26 cm
Rose vase, h. 16 cm
Bowls, Ø 12 cm and 15 cm
Three colours centerpiece, 16 x 14 cm

All items published
Gio Ponti, a cura di U. La Pietra, Milan 1995, pp. 314-315
L'arte dello smalto: Paolo De Poli, exhibition catalogue
(Padua, Palazzo della Ragione, 13th October – 20th November 1984),
Padua 1984, pp. 82-83
Gio Ponti, by U. La Pietra, Milan 1995, pp. 314-315



Gatto rosso, 1956 ca
Enameled copper
35 cm
Scretched signature and old label

Gatto blu, 1956 ca
Enameled copper
35 cm
Scretched signature and old label



Diavolo, 1956 ca
Enameled copper
Scretched signature and old label
22 x 16 cm

Diavoletti, 1956 ca
Enameled copper
14 x 15 cm / 10,5 x 13 cm
Scretched signature and old label

Uccellino, 1956 ca
Enameled copper, red and pink
8 x 8 cm
Scretched signature

GIO PONTI AND REED & BARTON
(1958 c.)



The Diamond
Silver coffee service
Reed & Barton, Massachusetts, USA, 1958 ca

The Diamond
Silver flatware service (89 pieces)
Reed & Barton, Massachusetts, USA, 1958 ca



**GIO PONTI FOR CASSINA
(1950-1970)**

Pair of armchairs, 1954 ca
Vinyl upholstery, walnut
U. La Pietra, Gio Ponti: l'Arte si innamora dell'industria, Milan 2009, p. 232





Leggera chair, model 646, 1952 ca
Black laquered ash tree wood, red upholstery
Leggera chair, model 646, 1952 ca
Natural beech wood, black upholstery
Made in Cassina, exhibition catalogue (Milan, Triennale, 16th April – 7th September 2008) by G. Bosoni, Milano 2008, p. 149



Superleggera chair, model 699, 1957 ca
Black laquered ash tree wood, red upholstery
Made in Cassina, exhibition catalogue (Milan, Triennale, 16th April – 7th September 2008) by G. Bosoni, Milan 2008, pp. 148-151
Gio Ponti, by U. La Pietra, Milan 1995, pp. 244-247
L. Licitra Ponti, Gio Ponti: l'opera, Milan 1990, pp. 174-175



Pair of prototype chairs, 1970's.
Laquered wood in white and black with opposite colours upholstery
Realised as prototype, these chairs feature a lyrical scroll back detail similar to an early Ponti design for Casa e Giardino in 1942, while the seat and legs were designed in 1957 for the famous Superleggera chair.

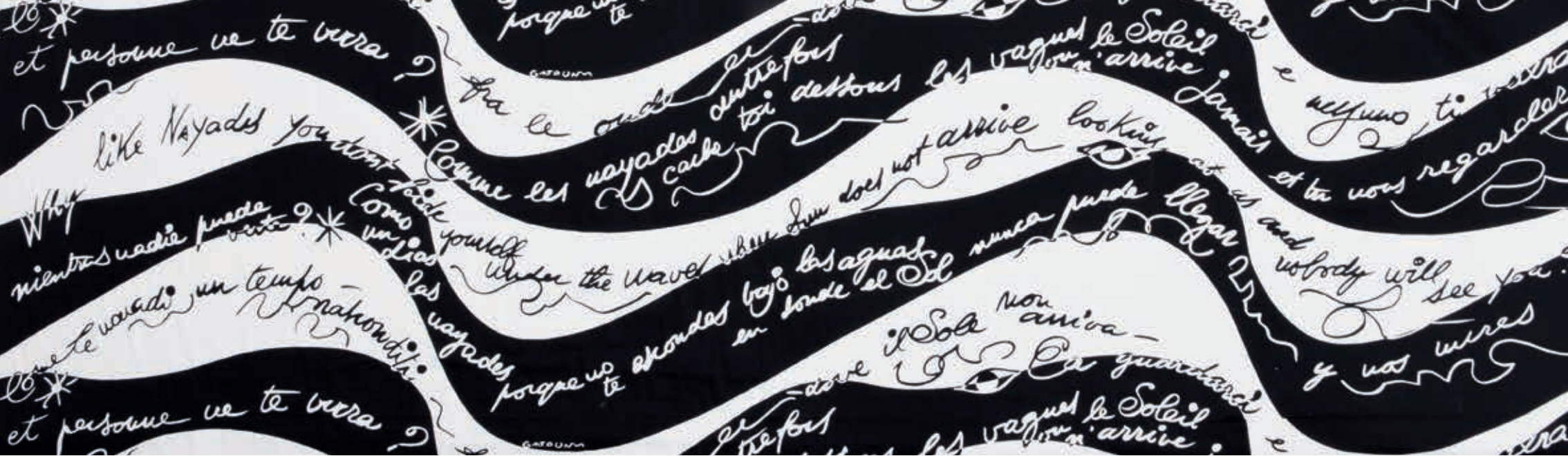


Pair of armchairs from the Hotel Parco dei Principi in Rome, 1964 ca
Vinyl upholstery, laquered walnut
Gio Ponti: Arte applicata. Centro internazionale di Brera, Milan 1987, p. 168
These armchairs were made for Hotel Parco dei Principi bedrooms in a limited edition of 50.

"I was carried away with the process my friends Greppi use, simultaneously they enlarge a drawing and they cut it on tick iron. This is an element of grating, but this procedure is so marvellous that other ideas start flowing in my imagination." G. P.

*Gio Ponti for Fratelli Greppi, 1967
Exceptional decorative element in iron plate cut to the pantograph, unique piece
205 x 70 x 3 cm
L. Licitra Ponti, *Gio Ponti: l'opera*, Milan 1990, p. 229*





Le Naiadi, 1970

Cotton fabric

h. 140 cm

Blue/turquoise waves pattern (29 m available)

Black/white waves pattern (50 m available)

Originally designed for Jsa, Busto Arsizio and Avigdor (1992)

Gio Ponti, a cura di U. La Pietra, Milan 1995, pp. 392-393

L. Licitra Ponti, Gio Ponti: l'opera, Milan 1990, p. 244





Gio Ponti for Cooperativa Ceramica Imola, 1993 ca

Le bottiglie abitate

Unique set of five earthenware bottles platinum enameled

h. 36 cm

Cari amici: Gio Ponti alla Cooperativa ceramica d'Imola, Castel Bolognese 2002, pp. 42-55; p. 72

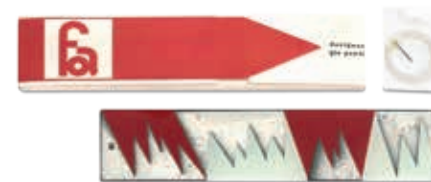
Gio Ponti for Cooperativa Ceramica Imola, 1993 ca

Le bottiglie abitate

Six earthenware bottles with different decoration

h. 36 cm

Cari amici: Gio Ponti alla Cooperativa ceramica d'Imola, Castel Bolognese 2002, pp. 42-55; p. 72



Part of "VI Triennale" set comprising five nickel silver pieces

Arthur Krupp, Milan, 1936 ca.

Mark "Jolly Hotels"

"Domus", n. 143, November 1939, p. 3

Mirror with geometric decorations

Fontana Arte, Milan, 1960's

30 x 8 cm

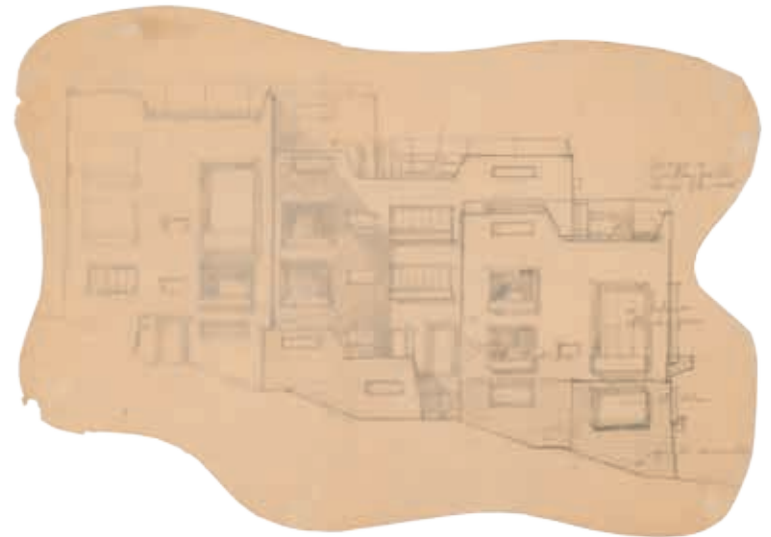
Gio Ponti, by U. La Pietra, Milan 1995, p. 342



d1



d2



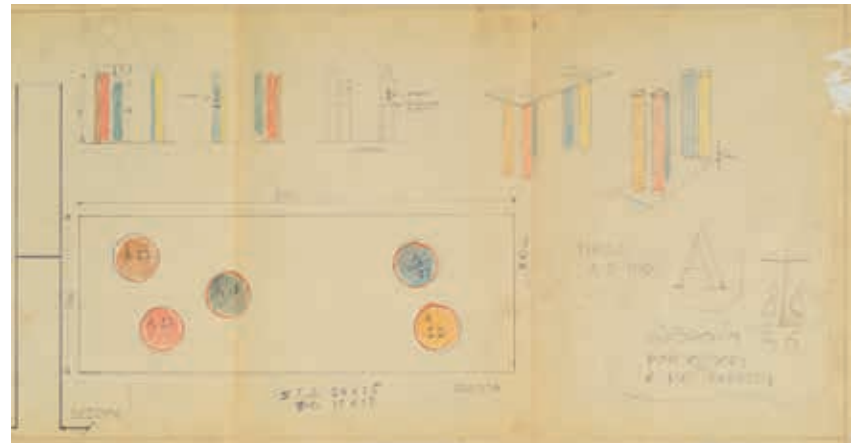
d5



d3



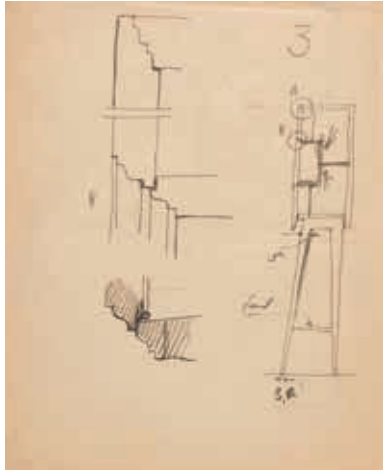
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d6



d7



d8



d11



d12



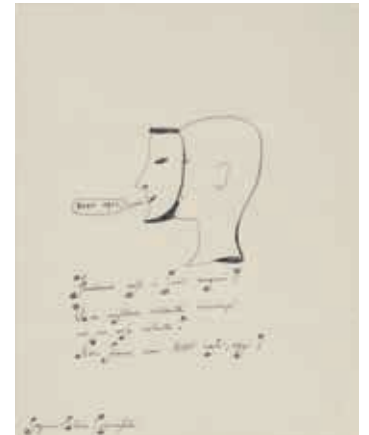
d9



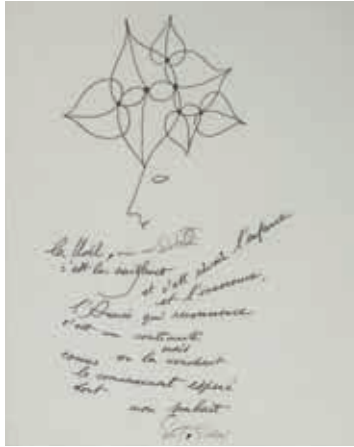
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d13



d14



d15



d16



d19



d20



d17



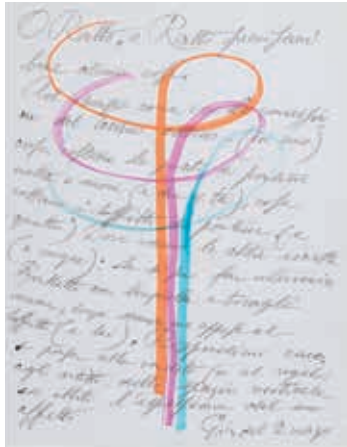
d18



d21



d22



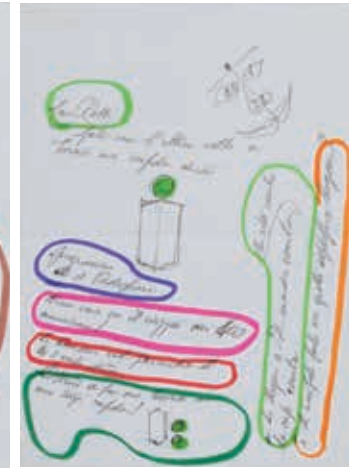
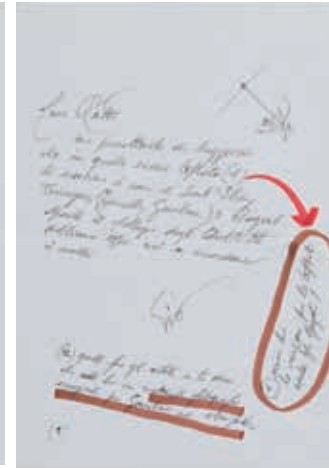
d23



d24



d27



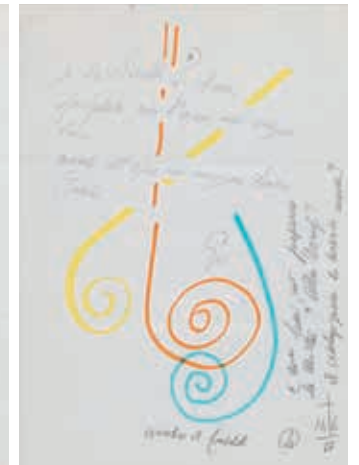
d25



d26



d28



- d1 *Pencil drawing, 1941 ca*
31,2 x 27,2 cm
Preparatory drawing for fresco painted by Gio Ponti in Palazzo della Stampa in Milan and now destroyed
- d2 *Portatrice d'acqua, 1940 ca*
Mixed media
20,5 x 15 cm
- d3 *Mixed media drawing, 1940 ca*
25,5 x 16,5 cm
Preparatory drawing for fresco painted by Gio Ponti in Rettorato room of Padua University
- d4 *Project for interior design, coloured pencils, 1940 ca*
22,5 x 19 cm
- d5 *Project for an apartment building's façade, 1950 ca*
Pencil on glossy paper
45 x 30 cm
- d6 *Project for Paolo De Poli, 1956*
Two-effect flowerpot vase
Hand-colored heliographic copy with descriptive notes
28 x 54 cm
- d7 *Project for an armchair, 1954 ca*
29,5 x 21 cm
First project of armchair model 852 Round produced by Cassina in a few specimens.
- d8 *Project for a cabinet, 1941 ca*
28,5 x 23 cm
The furniture was designed by Ponti and decorated with enamel plates by Paolo de Poli.
- d9 *Design for Paolo De Poli, 1956*
28 x 21,5 cm
- d10 *Project for a box, 1955 ca*
29 x 23 cm
This project was made for Paolo de Poli or Fontana Arte
- d11 *Letter, 1950*
28 x 22 cm
- d12 *Greeting card, 1951*
15 x 10,5 cm
- d13 *Little portrait, 1950 ca*
15 x 10,5 cm
- d14 *Greeting card for Mrs Cremaschi, 1951*
28 x 22 cm
- d15 *Greetings to Paolo De Poli, 1965 ca*
28 x 22 cm

- d16 *Christmas greeting card, 1964*
29,5 x 21 cm
- d17 *Letter to Cesare Casati, 1965 ca*
28 x 22 cm
- d18 *Letter from Vesuvio hotel in Naples, 1960 ca*
18,5 x 17 cm
- d19 *Greeting card, 1960 ca*
28 x 22 cm
- d20 *Letter to Paolo de Poli, 1968*
28 x 22 cm
- d21 *Greeting card, 1973*
Mixed media
29,5 x 21 cm
- Epistolary with Giovanni Ratto (1970-1977)
In the last part of his life Gio Ponti never stopped working: the following lots are part of a coloured epistolary with Giovanni Ratto who was editor at Domus and worked with Ponti for the biennial exposition Eurodomus in 1970 and 1972.
- d22 *Letter of 3rd March 1970*
Mixed media
28 x 21 cm
- d23 *Letter of 2nd March 1970*
Mixed media
28 x 21,5 cm
- d24 *Letter of 7th October 1970*
Mixed media
31,5 x 18 cm
- d25 *Letter 1970 ca*
Mixed media
28 x 22 cm
- d26 *Letter of 19th January 1972*
Mixed media
29,5 x 21 cm
- d27 *Letter of 25th January 1972 (in three sheets)*
Mixed media
29,5 x 21 cm cad.
- d28 *Letter of 14th June 1977 (in three sheets)*
Mixed media
29,5 x 21 cm cad.

Ponti at the 9th edition of the Triennale pays tribute to: "that worthy host of sculptors and painters who have celebrated the wedding between ceramics and artists. They have fallen in love with ceramics and honoured it with wonderful works, first and foremost Lucio Fontana the sculptor, full of spatial impetus, Fausto Melotti, another sculptor who has become a master also in this art (...) and then close behind them comes Leoncillo Leonardi (...)."



LUCIO FONTANA



Concetto Spaziale, 1960-65. Gashes and graffito on terracotta (black), 21 x 45 x 21 cm.



Natura morta, 1957. Painted and glazed ceramic. Ø 32 cm



Natura morta, 1957. Painted and glazed ceramic. Ø 32 cm



Concetto Spaziale, 1952. Painted ceramic. Ø 39 cm



Concetto spaziale, 1960. Ceramic (black). Ø 50 cm

Concetto Spaziale, 1966-68. Tears and ballpoint pen on cardboard, 31.8 x 46.6 cm
Realized by Rosenthal (edition of 75). The hole is done by Fontana.
H. Ruhé, C. Rigo, *Lucio Fontana graphics, multiples and more...*, p. 144, n. C-2.



Guerrieri, 1957. Painted terracotta. Ø 47 cm

LEONCILLO



Taglio bianco, 1963-1965. Painted and glazed terracotta, 26 x 15 x 7 cm.



San Sebastiano, 1960-1962. Glazed terracotta, 46 x 10 cm



Vase, end of 50s. Enameled terracotta, H 29 cm

FAUSTO MELOTTI



Vaso, 1950 ca. Polychrome glazed ceramic, 37 x 11 cm

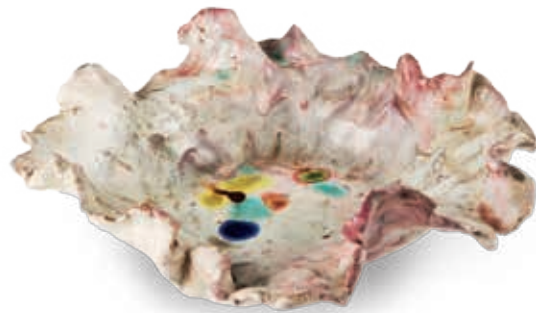
Cavallino blu, 1955 ca. Glazed ceramic, 19 x 17 x 4 cm
A. Commellato, M. Melotti, *Fausto Melotti, L'opera in ceramica*, 2003, p. 365, n. 52.



Vaso Pavone, 1955. Polychrome glazed ceramic, 43 x 45 x 18.1 cm
A. Commellato, M. Melotti, *Fausto Melotti. L'opera in ceramica*, 2003, p. 204, n.13.



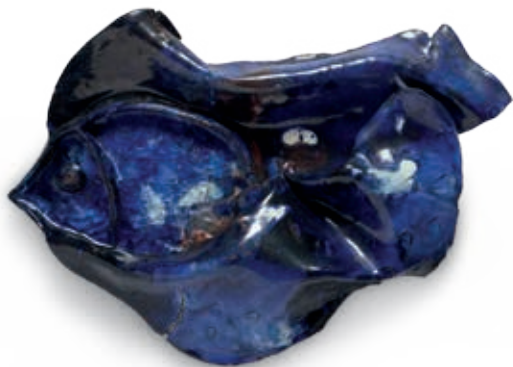
Vaso, 1969 ca. Polychrome glazed ceramic, H. 72.8 cm



Piatto, 1955 ca. Polychrome glazed ceramic, 8 x 26 cm
A. Commellato, M. Melotti, *Fausto Melotti. L'opera in ceramica*, 2003, p. 340, n. 26.



Cartoccio 1950-1960 ca. Polychrome glazed ceramic, 30 x 45 cm
A. Commellato, M. Melotti, *Fausto Melotti. L'opera in ceramica*, 2003, p. 323, n.19.



Pesce, 1958, Polychrome glazed ceramic, 32 x 23 cm



Vaso, 1960 circa, Polychrome glazed ceramic, 26 x 18 cm
A. Commellato, M. Melotti, *Fausto Melotti. L'opera in ceramica*, 2003, p. 269, n. 230.



Coppetta, 1960 ca. Polychrome glazed ceramic, 6.3 x 13 cm



Coppetta, 1963 ca. Polychrome glazed ceramic, 5.5 x 13.6 cm

Vaso c, 1950 ca. Polychrome glazed ceramic, 56.5 x 12.5 cm
A. Commellato, M. Melotti, *Fausto Melotti. L'opera in ceramica*, 2003, p. 269, n. 230.



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