

NARRATIVES

DESIGN
VOCABULARY

MARCH 2018

DEMISCH DANANT



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Jacques Dumond, Pierre Paulin, Joseph-André Motte

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This is the year of Narratives, telling stories about the works themselves and why they are important to us. In this next chapter, we weave together works by Jacques Dumond, Pierre Paulin, and Joseph-André Motte, each pioneering an unique approach to French Modernity.

Jacques Dumond mostly worked on private commissions rather than mass production. Pierre Paulin's process intimately linked technique and aesthetics, industry and art. Joseph-André Motte's work represents the intersection of beauty and functionality in the face of an industrial society.

Very Best, Suzanne and Stephane



JACQUES DUMOND

Jacques Dumond mostly worked on private commissions rather than mass production. He was both enraptured by luxury, seeking to revive French design through an upscale aesthetic that he believed to be particularly French, while also committed to design as a means towards reconstruction.

Dumond promoted the idea that “new materials + new techniques = new forms,” a philosophy expressed through his experimentation with Formica, rattan, glass, and steel. Dumond's expressions exemplified minimalism, functionalism, and a reductive approach towards ornamentation.



top
Jacques Dumond
Low Table, 1952
Oak
15.75 H x 37.8 x 31.89 inches
40 H x 96 x 81 cm



bottom
Jacques Dumond
Low Table, c. 1966
Original glass top, cherry wood
7.87 H x 31.5 x 31.5 inches
20 H x 80 x 80 cm



JOSEPH-ANDRÉ MOTTE

Motte's work represents the intersection of beauty and functionality in the face of an industrial society. Motte experimented widely with wood, stainless steel, Formica, and plastics. The variety of these materials reflected a desire to humanize the spaces he worked in, particularly as the use of concrete and other typically cold substances became fashionable in architecture. He once explained, "material is in charge, then imagination."

Moreover, Motte's choice of otherwise overlooked materials contributed to cost-effective production. His desire to be economical existed in tandem with his belief that large-scale manufacture of works offered consumers a means to personalize their living environments.



top
Joseph-André Motte
Vanity, c. 1958
 Metal legs, wood
 31.1 H x 70.87 x 20.08 inches
 79 H x 180 x 51 cm

bottom left
Joseph-André Motte
Tripod Chair, 1949
 Rattan, enameled metal
 29.13 H x 30.31 x 31.5 inches
 74 H x 77 x 80 cm
 Seat height: 14.96 inches (38 cm)
 Edition Rougier

bottom right
Joseph-André Motte
Pair of Armchairs, Model 770, c. 1958
 Nickeled metal legs, upholstery
 36.61 H x 33.46 x 36.61 inches
 93 H x 85 x 93 cm
 Seat height: 17.5 inches (44.5 cm)



PIERRE PAULIN

Technique and aesthetics, industry and art, are intimately linked in Paulin's process. Paulin developed a new vocabulary and method for architecture which in fact derived from his furniture designs.

By 1967, Pierre Paulin had begun to focus on flexible worlds and gentle atmospheres for living and working environments. Paulin's work on space and his seat designs is intrinsically connected: a simple domestic object, a seat, is related to the space it inhabits, conveying the fact that the chairs and the room's architectural volumes are spaces experienced both from inside and outside, creating an enveloping structure for the body.



top
Pierre Paulin
Desk, 1984
 Bird's eye maple, walnut, leather
 28.82 H x 72.05 x 36.02 inches
 73.2 H x 183 x 91.5 cm
 Edition Baker

bottom left
Pierre Paulin
Pacha Loveseat, Low Back, 1975
 Structure in molded plywood, foam
 stuffing, fabric
 26.75 H x 74 x 35 inches
 67.9 H x 188 x 88.9 cm
 Seat height: 14.5 inches (36.83 cm)
 Edition Mobilier International

bottom right
Pierre Paulin
Chaise à Palmette, 1981
 Amaranth wood, caned seat
 48.43 H x 22.68 x 10.04 inches
 123 H x 57.6 x 25.5 cm
 Seat height: 17.9 inches (45.5 cm)
 Edition of 30
 Mobilier National A.R.C. / Pierre Paulin
 Signed "Pierre Paulin"

ABOUT DEMISCH DANANT

Demisch Danant was founded in 2005 by Suzanne Demisch and Stephane Danant. The gallery specializes in twentieth century French design with an emphasis on the late 1950s through the 1970s and represents the work of Maria Pergay, Pierre Paulin, Joseph-André Motte, Pierre Guariche, Michel Boyer, Philippon & Lecoq and René-Jean Caillette. Curated exhibitions on historical work are presented within environments that reference architecture and interiors of the era.

The gallery also features exhibitions concerning the intersection of architecture, design and art, including the work of Sheila Hicks, Felice Varini, Krijn de Koning, and César.

Demisch Danant is dedicated to research and scholarship on French design and has published and authored monographs including *Antoine Philippon and Jacqueline Lecoq*, *Maria Pergay: Complete Works 1957-2010* and *Maria Pergay: Sketch Book*. Current projects include a comprehensive monograph on seminal designer Joseph-André Motte and a new book about the architectural commission works of artist Sheila Hicks.

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