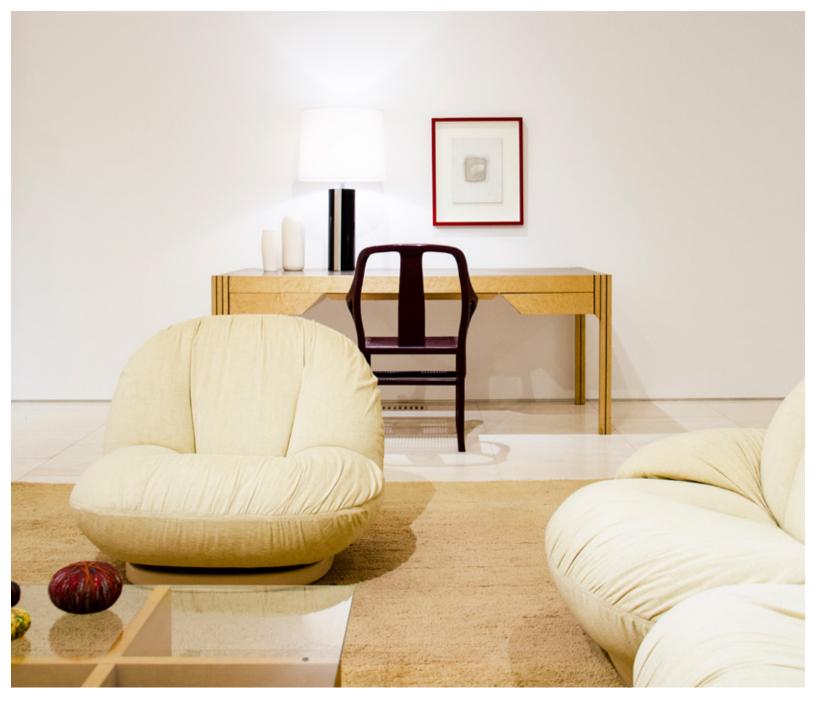
NARRATIVES

DESIGN VOCABULARY

MARCH 2018

DEMISCH DANANT



NARRATIVES | DESIGN VOCABULARY Jacques Dumond, Pierre Paulin, Joseph-André Motte

March 2018

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 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

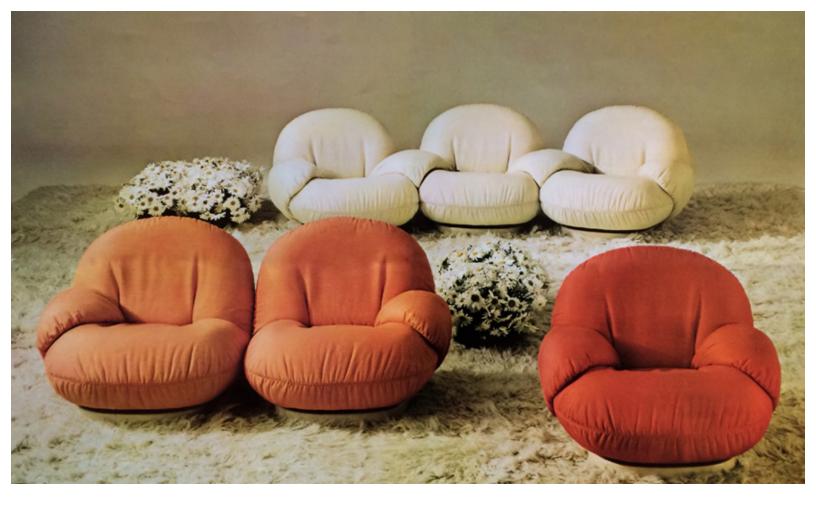
Pair of Armchairs, Model 770, c. 1958

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.

www.demischdanant.com

DEMISCH DANANT

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