



Albert Féraud

January 24 –
March 12, 2022

Albert Féraud: The poetry of metal

Son of a Nobel Prize-winner in medicine and an opera singer, Albert Féraud arrived in Paris just before the Second World War to finish his secondary education. During the War he left for Nîmes to pursue his art-school training at the École des Beaux-Arts in Montpellier and then Marseille, where he became friends with César, with whom he would later meet again at the Beaux-Arts in Paris, in Alfred Janniot's studio.

In 1951, Féraud won the Grand Prix de Rome for sculpture. He spent three years in residence at the Villa Medici, pursuing his training in classical sculpture. On his return to France, Féraud found himself floundering in self-doubt, which gradually drove him to abandon the figurative style he had adopted from his student days. He developed a new sculptural vocabulary, experimenting with materials such as molten lead under the influence of Giacometti, who he knew and admired. In the late 1950s, his college friends César and Michel Guino started experimenting with iron and welding, inspired by the work of Óscar Domínguez and Pablo Gargallo. Féraud embarked on this path as well, joining the generation of 'scrap merchants' and 'salvagers' that went looking for material for their sculptures in the industrial dumps and scrap yards around Paris.

Starting in the 1960s, Féraud's work increasingly moved towards abstraction. Féraud became passionate about casting lines, curves, volutes, and arabesques. The remarkable sculptural quality and density of his work allows for a sense of harmony and balance. He progressively abandoned salvaged materials and iron to concentrate on stainless steel, a material that offers all the qualities required for being cut, folded into shape and welded together. Steel enabled Féraud to give full and free reign of his poetic expression. The reflective surface of stainless steel distributes light, prompting Raoul-Jean Moulin to



say, “Féraud’s metal sculpture is an explosion of form into light, an illumination of fire in the jungle of steel.” (Catalogue of the exhibition *Albert Féraud: Selected works, 1956-1976*, Musée des Beaux-Arts, Le Havre, 1976.) Steel, a new material in the 1960s, was used by many creators in diverse fields such as architecture, decorative arts, design and sculpture, and it also became the material that would come to define Féraud’s work.

Albert Féraud
Untitled, 1958

Welded iron, paint

27.95 H × 7.87 × 7.48 inches
71 H × 20 × 19 cm

Signed on base
Unique work



Albert Féraud

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Albert Féraud
Untitled, 1960

Welded cast iron,
enameled burst

22.83 H × 12.99
× 5.12 inches
58 H × 33 × 13 cm

Signed on base:
A. FERAUD



Albert Féraud

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Albert Féraud
Untitled, c. 1961

Welded steel

28.74 H × 29.53
× 15.75 inches
73 H × 75 × 40 cm

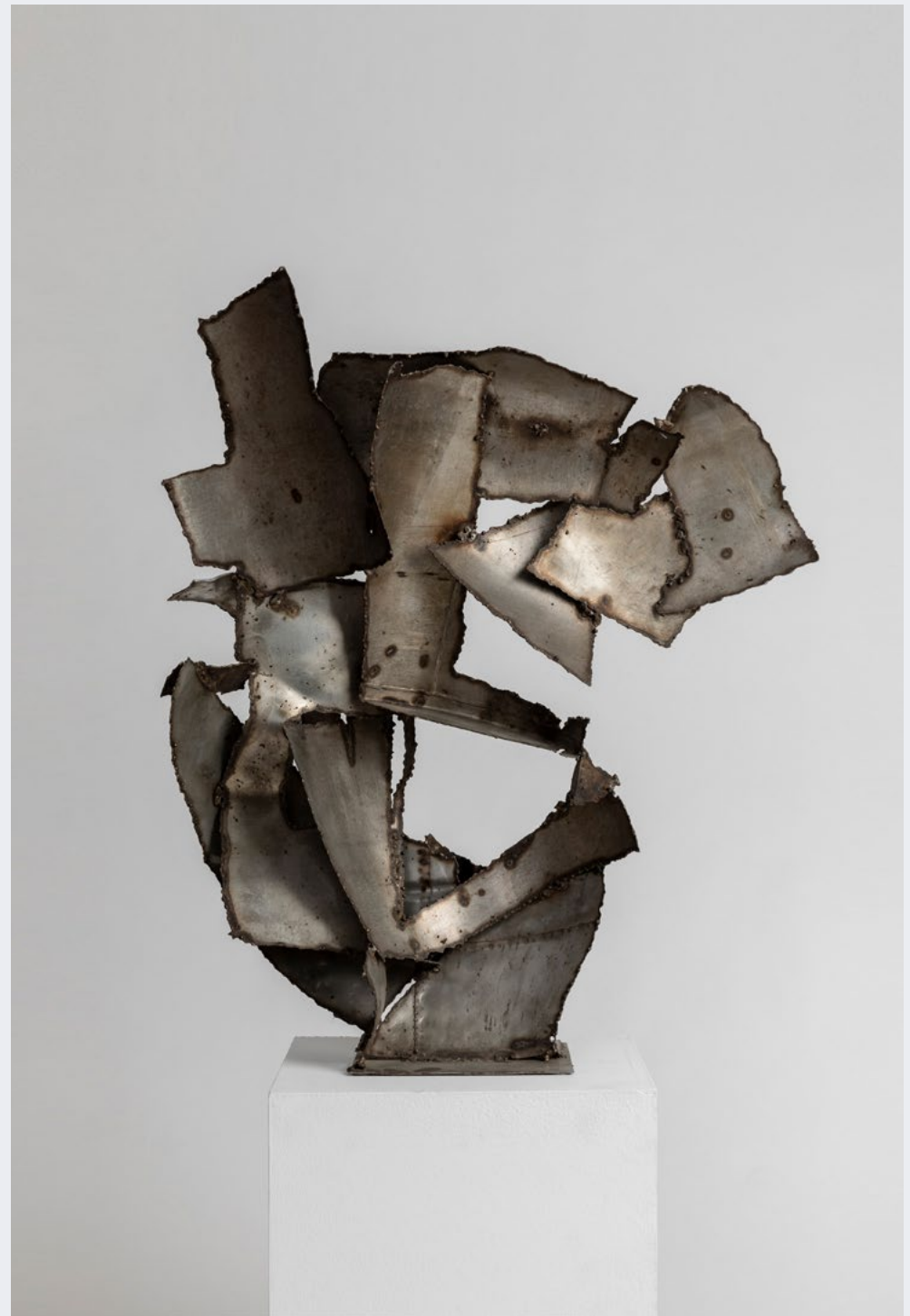


Albert Féraud
Composition, 1962

Welded steel

38.19 H × 31 × 10.04 inches
97 H × 78 × 25.5 cm

Signed and dated on
the base: '62 FÉRAUD
Award plaque on base
from ASSINTHA



Albert Féraud

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Albert Féraud
Untitled, c. 1965

Welded steel, stone

25.2 H × 28.74
× 19.69 inches
64 H × 73 × 50 cm



Albert Féraud
Coffee Table, c. 1970

Metal

14 H×35×16 inches

35.6 H×88.9×40.6 cm



Albert Féraud
Sculpture, c. 1968

Metal

30 H×33×18 inches
76.2 H×83.8×45.7 cm



Albert Féraud

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Albert Féraud
Sculpture, c. 1969

Metal

22 H×18 D inches
55.9 H×45.7 D cm



Albert Féraud

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Albert Féraud
Sculpture, c. 1970

Welded steel, glass

26.77 H × 16.14
× 19.69 inches

68 H × 41 × 50 cm

Signed A. Féraud
at the bottom



Albert Féraud
Untitled, 1973

Welded steel

35.04 H × 33.07
× 13.78 inches
89 H × 84 × 35 cm

Signed on base:
A. FÉRAUD



Albert Féraud
Untitled, 1977

Welded steel

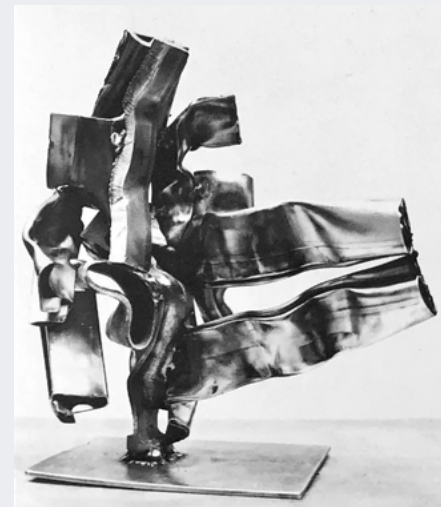
19.69 H × 35.43
× 11.81 inches
50 H × 90 × 30 cm

Signed and dated on base:
'77 A. FÉRAUD





Albert Féraud



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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, Jacques Dumond, 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 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*, *Maria Pergay by François Halard*, and *Maria Pergay: Sketch Book*. Current projects include a comprehensive monograph on seminal designer Joseph-André Motte and a new book about works by Sheila Hicks commissioned for architectural projects.

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