



JACQUES DUMOND
JOSEPH-ANDRÉ MOTTE
MASTERS OF FRENCH MODERNITY

DEMISCH DANANT
TEFAF MAASTRICHT
10-19 MARCH 2017



Jacques Dumond

Glass Desk, 1953

Glass, lacquered pear wood, bronze

30.31 H x 54.33 x 31.3 inches

77 H x 138 x 79.5 cm

Manufactured by Ets Maurice Rinck

Private Commission

(A larger version of this desk was exhibited at the first Triennale d'art français contemporain, 1956)



clockwise, from top left:

Jacques Dumond
Square Low Table, c. 1956
Formica, lacquered metal
19.69 H x 25.59 x 25.59 inches
50 H x 65 x 65 cm
Private Commission

Jacques Dumond
Sconce, 1958
Painted metal
7.09 H x 23.62 x 5.35 inches
18 H x 60 x 13.6 cm
Edition Disderot

Jacques Dumond
Chair, 1951
Ash, lacquered molded plywood
29.53 H x 15.75 x 16.14 inches
75 H x 40 x 41 cm
Seat height: 17.72 inches (45 cm)

Jacques Dumond
Low Chair, 1954
Upholstery over wood structure,
cherry wood legs
29.53 H x 23.23 x 28.74 inches
75 H x 59 x 73 cm
Seat height: 17.32 inches (44 cm)
French Embassy of Saarbrücken,
Germany



Jacques Dumond

Chair, 1956

Molded plywood, foam and fabric,
nickel iron

31.89 H x 20.47 x 23.62 inches

81 H x 52 x 60 cm

Seat height: 17.72 inches (45 cm)

Private commission



Jacques Dumond

Dining Chair, 1956

Molded wood seat, cotton velvet
cushion, lacquered metal legs

30.71 H x 19.69 x 21.65 inches

78 H x 50 x 55 cm



clockwise, from top left:

Jacques Dumond & Philippe Leloup

Low Chair, 1961

Polished steel, rubber straps, fabric

30.71 H x 22.44 x 24.8 inches

78 H x 57 x 63 cm

Manufactured by Dennerly

SS France, Salon Saint-Tropez, 1961

Jacques Dumond & Philippe Leloup

Pair of Stools, 1961

Polished steel, leather

35.43 H x 13.78 D inches

90 H x 35 D cm

Manufactured by Dennerly

SS France, Salon Saint-Tropez, 1961

Jacques Dumond & Philippe Leloup

Pair of Bridge Chairs, 1961

Polished steel, painted aluminum,

foam, vinyl

31.89 H x 24.02 x 21.65 inches

81 H x 61 x 55 cm

Manufactured by Dennerly

SS France, Salon Saint-Tropez, 1961





Jacques Dumond

Wall Hanging Bookcase, c. 1966

Aluminum, glass

62.99 H x 34.65 x 9.84 inches

160 H x 88 x 25 cm

From the Estate of Jacques Dumond
(Designed for Dumond's private
residence)



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



Joseph-André Motte
Chair, 1957
Chromed steel, original vinyl
27.95 H x 25.98 x 31.5 inches
71 H x 66 x 80 cm
Edition Charron



clockwise, from far left:

Joseph-André Motte
J-14 Floor Lamp, 1958
Opaline glass, brass, marble base
65.35 H x 11.81 D inches
166 H x 30 D cm
Edition Disderot

Joseph-André Motte
Unicorn Sconces, 1958
Plexiglas
30.71 H x 3.35 x 2.56 D inches
78 H x 8.5 x 6.5 D cm
Edition Les Huchers-Minvielle

Joseph-André Motte
Plexi Floor Lamp, 1958
Plexiglas, brass, wood
48 H x 12 D inches
122 H x 30 D cm
Edition Les Huchers-Minvielle

Joseph-André Motte
J-13 Lamp, 1958
Opaline glass, painted brass
17.72 H x 11.81 inches
45 H x 30 cm
Edition Disderot



Joseph-André Motte
Light Table, 1959
Opaline glass top, lacquered
wood, palissander
12.99 H x 55.12 x 27.56 inches
33 H x 140 x 70 cm
Edition Charron



Joseph-André Motte
The Elements 80 Bookcase, 1960
Palissander, Securit glass
62.99 H x 65.35 x 12.99 inches
160 H x 166 x 33 cm
Edition Oscar
(First prize at the Concours des Glaces,
Boussois, 1960)



Joseph-André Motte
Desk, 1963
Glass, palissander
29.53 H x 90.55 x 35.43 inches
75 H x 230 x 90 cm
Edition Charron



Joseph-André Motte
Rigel Chair, 1965
Chromed steel, original vinyl
30.71 H x 24.8 x 21.65 inches
78 H x 63 x 55 cm
Edition Steiner



left to right:

Alain Richard
A4 Table Lamp, 1958
Steel and chromed metal
24.41 H x 6.3 inches
62 H x 16 cm
Edition Disderot

Jean Pierre Mignon
Table Lamp, 1968
Stainless steel, aluminum
25.2 x 6.69 x 8.27 inches
64 x 17 x 21 cm
Edition Disderot



Étienne Fermigier

F170 Table Lamp, c. 1965

Aluminum, Perspex lampshade

14.76 H x 16.14 x 8.27 inches

37.5 H x 41 x 21 cm

Edition Monix



Roger Fatus
Cigarette Box, 1966
Aluminum
4.72 H x 4.72 x .98 inches
12 H x 12 x 2.5 cm
Edition Disderot



Roger Fatus
Ashtray, 1966
Aluminum
4.72 H x 4.72 x 4.72 inches
12 H x 12 x 12 cm
Edition Disderot



César
Arrachage, 1962
Ink on paper
25.75 x 19.69 inches
65.4 x 50 cm
Signed and dedicated
to Dédé

JACQUES DUMOND
(French, 1906–1988)

In many senses, Jacques Dumond can be considered a leader of the French modernist movement—exemplifying minimalism, functionalism, and a reductive approach towards ornamentation. As an educator he exerted a tremendous influence on the next generation of young designers. Dumond served as a liaison between an older movement of traditional interior designers and those exploring new materials and technologies, his legacy articulated as the ‘missing link’ between the two. Working often for private clients, Dumond’s deep knowledge of fine craftsmanship, elegant understanding of color and proportion, and experimentation with material are signature elements of his originality.

Jacques Dumond mostly worked on private commissions rather than mass production, so examples of his work are rare. Dumond 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. He influenced a generation of young designers, cultivating their talents by employing them in his studio, provoking them as a professor at École Camondo and the École Nationale Supérieure des Arts Décoratifs, and serving as vice president of Société des Artistes Décorateurs. Dumond propelled the evolution of industrial design in France, disseminating its significance by promoting various exhibitions and consistently participating in the *Formes Utiles* section of the Salon des Arts Ménagers.

Dumond also joined the Union des Artistes Modernes in 1945, and was commissioned for other substantial projects including interiors for the French Embassy in Saarbrücken, Germany, 1954 and *Maison de la Radio*, Paris, 1962. In 1961, Dumond designed, in conjunction with his former student, Philippe Leloup, the “Salon Saint-Tropez,” the largest public lounge aboard the SS *France* cruise liner, the international symbol of French luxury. As was typical of his designs, Dumond prioritized the use of innovative and new materials. The seating that Dumond designed for the *France* was described as some of the most emblematic aboard the ship, contemporary in style, while still referencing French design of the past.

Dumond influenced an entire post-war generation of designers with his vision of modernity and emphasis on experimentation with material. These included André Monpoix, Janine Abraham and Dirk Jan Rol, Roger Fatus, Étienne Fermigier, and Philippe Leloup, with whom he collaborated often in the 1960s. Dumond promoted the idea that “new materials + new techniques = new forms,” a philosophy expressed through his experimentation with Formica, rattan, glass, and steel. This generation of designers benefited from Dumond’s enthusiasm for modernism and his collaborative approach.

JOSEPH-ANDRÉ MOTTE
(French, 1925–2013)

Joseph-André Motte is one of the most substantial post-war French modern designers. Reflecting a commitment to the idea that modern design could resolutely improve society, Motte remains a feature of everyday French life through his large-scale designs of public spaces throughout the country. His works cascade through venues as regal as the Louvre and as quotidian as the Parisian metro, testing material and announcing the significance of affordable design in a changing world.

Born in Saint-Bonnet, a village in the Hautes-Alpes of France, Joseph-André Motte studied applied arts in Paris as a student of René Gabriel, Louis Sognot, and Albert Guénot. By 1954, Motte had founded his own design agency and created the *Atelier de Recherche Plastique* (ARP) with prominent designers Pierre Guariche and Michel Mortier—both of whom he met while studying in Marcel Gascoin’s workshop.

A figurehead of the French modern movement, Motte was frequently commissioned by the French administration to participate in grand public projects including the interiors of hundreds of metro stations in Paris—his chairs remaining functional pinnacles of Parisian life throughout the subway stations. Additionally, Motte conceived of the design for the Orly, 1954; Roissy, 1970; and Lyon, 1975 airports. In particular, his work with architect Henri Vicariot for the Orly Airport represented the marriage of structural and interior elements in living spaces. This genre of collaborative work between architects and interior designers rejuvenated the role of designers like Motte.

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.

Motte’s work represents the intersection of beauty and functionality in the face of an industrial society. Motte’s work is in the collection of the Musée des Arts Décoratifs, Paris; Musée du Louvre, Paris; and a number of public forums including the Hôtel de Ville, Grenoble, France, 1968 and the Council of Europe’s building, Strasbourg, France, 1973. Motte earned the René Gabriel Prize in 1957, the Grand Prize of the International Exposition, Brussels, 1958, and was honored as a *Commandeur des Arts et des Lettres*, the highest distinction awarded by the French Ministry of Culture.

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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