

MASTERWORKS

CÉSAR

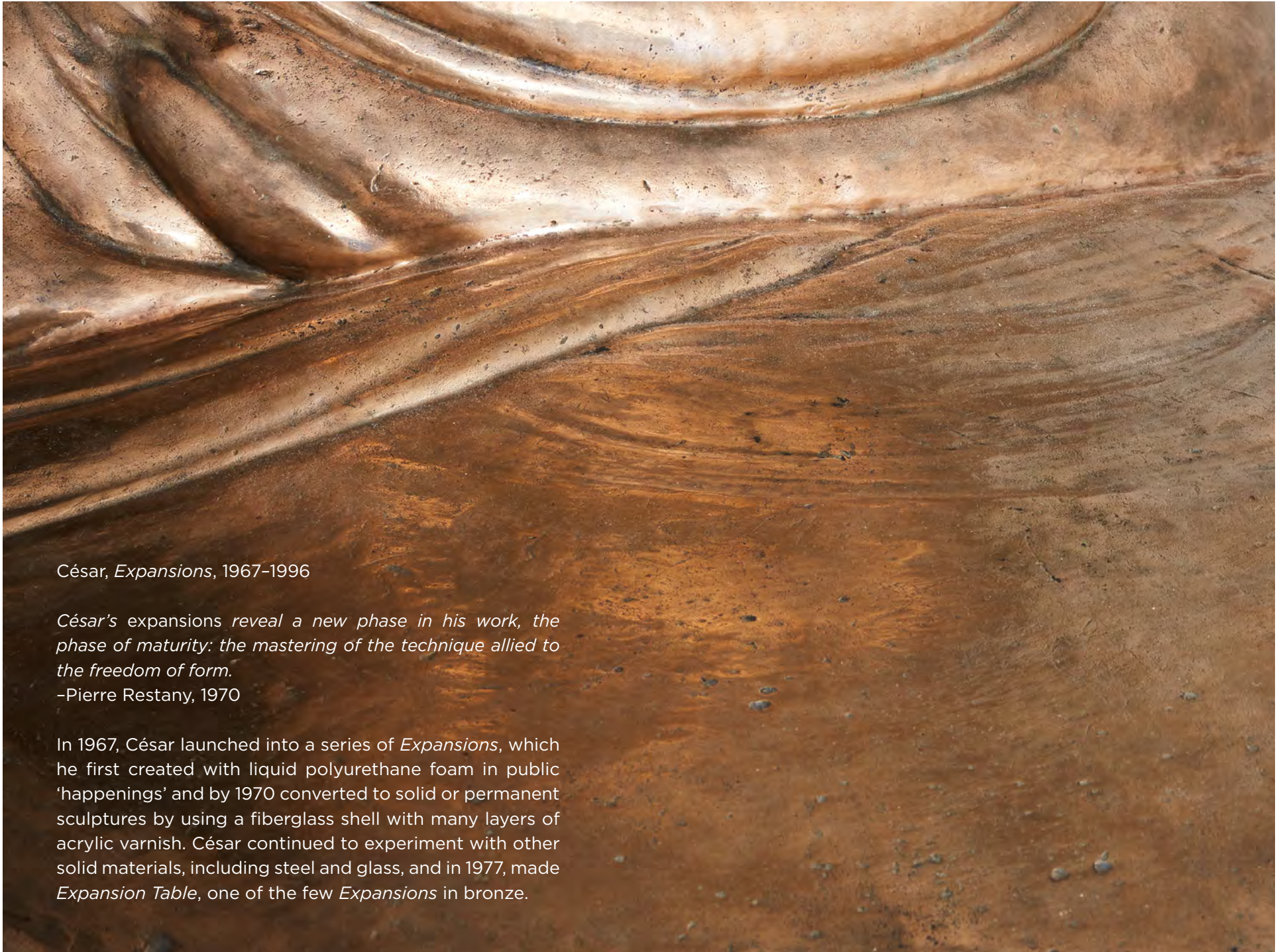
MARIA PERGAY

JOSEPH-ANDRÉ MOTTE

JANUARY 8-29, 2018

DEMISCH DANANT





César, *Expansions*, 1967-1996

César's expansions reveal a new phase in his work, the phase of maturity: the mastering of the technique allied to the freedom of form.

-Pierre Restany, 1970

In 1967, César launched into a series of *Expansions*, which he first created with liquid polyurethane foam in public 'happenings' and by 1970 converted to solid or permanent sculptures by using a fiberglass shell with many layers of acrylic varnish. César continued to experiment with other solid materials, including steel and glass, and in 1977, made *Expansion Table*, one of the few *Expansions* in bronze.

César

Expansion Table, 1977

Bronze, glass

Base: 28.35 H x 40.16 x 86.61 inches

72 H x 102 x 220 cm

Glass top: 102 x 59 inches

259.08 x 149.86 cm

Edition 4 of 8, with 4 APs

Valsuani Fonderie, signed







César

Compression, 1994

Glass crystal

16.93 H x 8.46 x 7.28 inches

43 H x 21.5 x 18.5 cm

Unique work. Signed center left.



César

Bread Head (Self-portrait), 1973

Bread mounted on iron rod, concrete,

plaster, Plexiglas box

21.85 H x 10.24 x 11.02 inches

55.5 H x 26 x 28 cm

Unique work



César

Arrachage, 1962

Ink on paper glued on canvas


Framed Dimensions:

36.61 H x 52.36 inches

93 H x 133 cm

Signed lower right





Maria Pergay, Flying Carpet Daybed, 1968

The Flying Carpet Daybed ... I've got no idea where it came from. I had a dream and when I woke up I remembered the object clearly. When I told my assistants I wanted a flying carpet, they thought I was mad. I drew a flowing, undulating, 3 meters long line in chalk on the wall.

—Maria Pergay

The *Flying Carpet Daybed* was the first the piece of furniture that Pergay made out of stainless steel and has since become one of the most iconic pieces of the 20th century. Pergay continued to design in metal—and other materials—passionately bending and welding into shapely submission. Despite the absence of a formal artistic agenda, Pergay has maintained a consistent core vision throughout her career. She works in broad strokes, concentrating on the physicality of ideas rather than details and having pioneered the use of stainless steel in furniture, she ceaselessly challenges the inherent limitations of her primary material. Moreover, Pergay introduces and re-introduces the same themes and motifs as though they are part of her creative process that has not been concluded.



Maria Pergay

Lit Tapis Volant/Flying Carpet Daybed,

1968

Stainless steel, foam, fabric, castors

11.81 H x 117.32 x 39.76 inches

30 H x 298 x 101 cm





Maria Pergay

Table Galet, 2016

Organic shaped top in stainless steel
(brushed, Ti-black, mirrored) with
inlaid river stones, stone of fire,
ammonite, amethyst, fossilized
wood, Plexiglas base

14.37 H x 66.93 x 46.85 inches

36.5 H x 170 x 119 cm

Edition 1 of 8



Maria Pergay, *Cabinet with Marble Disc*, c. 1974

This cabinet, likely unique, is a part of series of lacquer works designed in the early 1970s. Incorporating her tendency for natural specimens, the cabinet exhibits a key element of her oeuvre: an intense engagement with the exotic and the baroque.



Maria Pergay

Cabinet with Marble Disc, c. 1974

Black lacquered wood, marble

25.59 H x 62.99 x 23.62 inches

65 H x 160 x 60 cm



Maria Pergay

Table Lamp, 1970

Brushed steel, bronze


18.11 H x 14.57 x 8.27 inches

46 H x 37 x 21 cm

Lamp shade: 9.84 H x 14.56 x 5.9 inches

25 H x 37 x 15 cm





Joseph-Andre Motte, *The Elements 80 Bookcase*, 1960 and *Desk*, 1965

Material is in charge, then imagination.

-Joseph-Andre Motte

Motte's work represents the intersection of beauty and functionality in the face of an industrial society. A figurehead of the French modern movement, Motte was instrumental in the start of furniture production in series in the early 1950s, and Motte's choice of otherwise overlooked materials contributed to the program's success. *The Elements 80 Bookcase* represents Motte's early inventive use of glass and wood to create elegant but functional piece.

In the 1960s, Motte was frequently commissioned by the French administration to design grand public projects, including the interiors of hundreds of metro stations in Paris and lounges of the major Paris airports. In 1965, Motte was commissioned to design the offices of the newly built Grand Port Maritime of Dunkirk. This desk was designed for the General Director.



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



Joseph-André Motte

Desk, 1965

Aluminum legs, formica,
rosewood top

29.53 H x 98.43 x 31.5 inches

75 H x 250 x 80 cm

Unique work

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

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