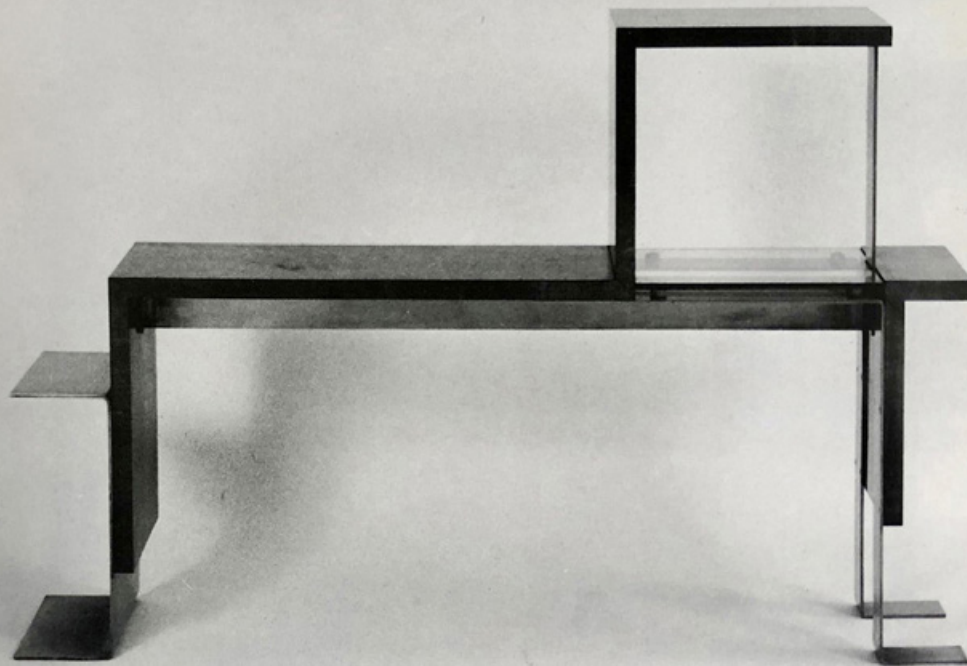


TEFAF Maastricht

March 7–15, 2020 Stand #606

DEMISCH DANANT



The Modernists

Jourdain | Sognot | Old | Caillette | Philippon & Lecoq

Eugène Leroy

«Les années 50»



THE MODERNISTS

EUGÈNE LEROY «LES ANNÉES 50»

March 7-15, 2020
TEFAF Maastricht Stand #606
Maastricht Exhibition & Congress Center, Forum 100
Maastricht, Netherlands

For TEFAF Maastricht 2020, Demisch Danant presents *The Modernists*, a selection of important French furniture conceived by three generations of designers of the 20th century. This group all shared the same principles of modernity—simplicity and functionality—and were considered radicals in their time.

In addition to French furniture from the early 1920s through the late 1960s, Demisch Danant also presents *Eugène Leroy: Les années 50*, featuring paintings by **Eugène Leroy**. Although not widely recognized in his earlier periods of the 1950s and 1960s because of a more traditional style, Leroy's genius and talent were acutely articulated at this early stage.

Exhibition highlights include an *Asymmetric and Stepped Modernist Console* (c. 1928) by **Francis Jourdain**, commissioned for a prestigious client's 600-square-meter Parisian living room, originally from a pair among a larger group of furniture that Jourdain designed for its interior. The pair of asymmetrical consoles were considered a part of the architecture to divide and structure the oversized space. The stepped shape of the console is characteristic of Jourdain's "repertoire of shapes," emphasizing the idea that exhibiting objects in a room and using the furniture to display them is essential. Designed during the period of creation when the Union des Artistes Moderne (UAM) was established in 1929, the console is historically and aesthetically important in Jourdain's creative development.

Antoine Philippon and Jacqueline Lecoq were brilliant exemplars of the intellectual rigor, lucidity and balance that characterized French furniture production in the 1950s and 1960s. Another important highlight, Philippon and Lecoq's *Desk* (1967), is a pure piece of architecture, structured by three pieces of glass—legs and top—supporting the body of the desk made of wood. The use of glass in furniture design started in the 1930s; although production was extremely limited at that time. Twenty years later in 1956, **Jacques Dumond**, an important interior designer with great influence on the next generation, exhibited a new concept of a desk made

of glass. This had a powerful impact on the young designers of this period, who began to design furniture in glass—desks, low tables and bookcases—in the late 50s and early 60s.

In 1959, Philippon and Lecoq designed a glass desk in a simpler configuration and won second prize in the "use of glass products in furniture" competition in 1960. In 1967, the couple reinterpreted the design of their desk for Mobilier National. The first models made by the Mobilier National furnished the offices of the French Pavilion of the International Exhibition of Montreal in 1967. The desk presented here at TEFAF came from this commission which had remained in Montreal since 1967.

Other examples of prestigious commissions on view include a rare *Chair* (1947) by **Colette Gueden** commissioned by the Mobilier National in 1947 for the Élysée Palace children's room and a *Pair of Armchairs* (c. 1962) and a *Low Table* (c. 1962) designed by **Maxime Old** for the original interior of the "Grand Salon des première classes" also called "Salon Fontainebleau," the most illustrious living space on the *SS France*.

The Modernists is part of a series entitled *Sources of Modernity* that seeks to establish relationships and links between the former generation of pioneers of the Union des Artistes Modernes (UAM) including **Francis Jourdain, Pierre Chareau, René Herbst**, and the following generation active in the 40s and 50s, like **Louis Sognot, Maxime Old, Jacques Dumond and Marcel Gascoin**, inspired by the research and accomplishments of their mentors, trained the young emerging designers of the early 50s and 60s, including **Antoine Philippon and Jacqueline Lecoq, René-Jean Caillette and Joseph-André Motte**, as teachers and employers. Dumond and others, inspired the younger designers to lead the way in creating modern furniture for a larger audience. Finally, the industry harnessed a way to translate UAM concepts of mass productions to a "modernist" utopia.

The Modernists

Jourdain | Sognot | Old | Caillette | Philippon & Lecoq





Francis Jourdain

Asymmetric and Stepped

Modernist Console, c. 1928

Nickeled copper, Norwegian birch veneer, glass

42.13 H x 63.78 x 15.75 inches

107 H x 162 x 40 cm

Provenance:

Collection Jacques De Vos, Paris

Sale Art Nouveau Art Déco. Mes Audap, Godeau & Solanet, Hôtel Drouot, Room 15, 12 Mar. 1986. Expert: Mr. Felix Marilhac Number 146 of the catalog, described as a pair, from an important group of pieces by Francis Jourdain, lots 143 to 148. Private commission from a pair, Paris





Francis Jourdain (1876-1958) is deemed to be the pioneer of the French modernist movement and the inventor of the concept of furniture in series in the 20s. He created his own manufacturing company; but unfortunately, it was not successful.

Most likely ahead of his time, Jourdain's socially minded ambition of creating modern and simplified furniture at lower cost for working class did not become a reality until 30 years later in the 50s when a larger industry with new machines and larger access to modern material finally made it possible to produce furniture in series.

Like many of his contemporaries, Jourdain was obliged to spend much of his time working on private commissions for a more affluent clientele, creating sophisticated furniture using luxurious materials. However, the extravagant character of these projects from the late 20s didn't conflict with Jourdain's social principles; these projects still allowed him to translate his concepts of simplicity and function both in architecture and furniture, always rejecting the ornamental.

From a prestigious private commission, we present this impressive example of French modernist furniture. A distinct piece by Jourdain, exhibited at the Centre Pompidou's *U.A.M. Une Aventure Moderne* in 2018, unified Jourdain's architectural and design concepts and demonstrated his ability to integrate new material like metal.

Designed during the period of creation when the Union des Artistes Moderne (UAM) was established in 1929, the console is historically and aesthetically important in Jourdain's creative development.



Francis Jourdain

Armchair, c. 1920

Ash and cherry woods, foam, fabric

32.68 H x 23.23 x 21.26 inches

83 H x 59 x 54 cm

Seat height: 15.75 inches (40 cm)



Interior by Francis Jourdain, c. 1920



Louis Sognot
Sofa, c. 1954
Rattan, foam, fabric
28.94 H x 62.6 x 31.89 inches
73.5 H x 159 x 81 cm
Seat height: 13.4 inches (34 cm)
Edition Chevallier





Rattan furniture by Louis Sognot, 1954

Louis Sognot (1892-1970) was an interior designer with an extremely long and productive career starting in the 1920s up to the 1960s. Mostly known for his innovative design using new material during his collaboration with Charlotte Alix in the 1930s, Sognot was deeply involved in the UAM and became a strong mentor for the next generation.

Later, Sognot would shift from the functionalist movement's radical views and establish his production in a comfortable and sophisticated manner, more connected to his own interior design concepts.

Along with the new materials of glass and metal, rattan started to be incorporated in furniture because of its ease of use and ability to translate organic and complex shapes into sculptural design. After WWII, Sognot started to use rattan intensively and continued up until the mid-60s.

The combination of a post-war economic state, when wood and rattan were more obtainable than metal, along with Sognot's natural expressions, resulted in a more poetical vocabulary of shapes in Sognot's work.



Maxime Old

Low Table, c. 1962

Chromed steel, lacquered
wood with silver and gold
17.6 H x 66.93 x 23.23 inches
44.7 H x 170 x 59 cm

Maxime Old

Pair of Armchairs, c. 1962

Aluminum, foam, fabric
33.86 H x 26.77 x 33.46 inches
86 H x 68 x 85 cm

Models designed for Salon Fontainebleau
(le Grand Salon des premières classes),
SS France (1961)







Interior of the Grand Salon des premières classes from the luxury liner *SS France*, 1961

Maxime Old (1910-1991) was a French interior architect and furniture designer and the grandson and son of fine cabinetmakers. He received his formal training at École Boulle in Paris and after worked as an apprentice for Ruhlmann.

Old was widely recognized by his innovative techniques and use of new materials to achieve creative functional designs.

In 1961, Old designed the interior of the “Grand Salon des premières classes” also called “Salon Fontainebleau,” the most prestigious living space of the *SS France*. He designed various models of chairs, armchairs and low tables for this environment.

Like other furniture designed for the *SS France*, only very few survived from the various renovations in the last decades of the ocean liner’s history.



Colette Gueden

Chair, c. 1948

Oak, rope, foam, fabric

34.25 H x 20.87 x 20.47 inches

87 H x 53 x 52 cm

Seat height: 19.3 inches (49 cm)

Produced by Atelier Primavera



Interior photograph and illustration of the Children's room of the Élysée Palace commissioned by President Vincent Auriol in 1948



René-Jean Caillette
Martine Vanity, 1962
Chromed metal, palisander,
mirrors
27.17 H x 70.87 x 24.41 inches
69 H x 180 x 62 cm
Mirrors: 30 H x 18 x 2.4 inches
(76 H x 46 x 6 cm)
Edition Charron



René-Jean Caillette presentation at Salon des Arts Ménagers, 1962

René-Jean Caillette (1919–2005) always intended to follow in his father's footsteps, a woodworker, but not in exactly the same way. For him, the beauty of furniture came from functionality and simplicity of line. George Charron, a French furniture manufacturer, discovered Caillette's work in 1950. This led to the creation of Group 4, a collaboration among Caillette, Alain Richard, Geneviève Dangles and Joseph-André Motte. Caillette went on to design for Charron until 1972.

Caillette received the René Gabriel prize in 1952 and the silver medal at the Milan Triennale in 1962. The *Diamond Chair*, designed in 1958 and editioned by Steiner, remains one of the most signature chairs of this period. "It is," he said, "the purest and the easiest to fabricate of my models in molded plywood. I designed it with a piece of cardboard, telling myself that if the cardboard could fold, then so could wood." (From Favardin, Patrick, *Les Décorateurs des Années 50*, 2002.)

This is one of the most beautiful designs by RJ Caillette for Charron.

The extraordinary size of this vanity, the three large round mirrors, the lighting integrated in the front, the mix of palisander and chrome metal of the geometrical base are the elements of one of the most elegant and modern pieces of furniture of the early 60s in France.

The model of the executed piece presented here is part of the permanent collection of the Musée des Arts Décoratifs in Paris.



Similar model presented for "Charron Bedroom," 33rd Salon des Arts Ménagers, 1964

Joseph-André Motte
Prototype Stool, c. 1963
Steel wire, foam, fabric
15.35 H x 18.11 x 18.11 inches
39 H x 46 x 46 cm

Provenance:
Charron Family country house, France



René-Jean Caillette
Cabinet, 1956
Painted metal, ash, Formica
39.37 H x 78.74 x 17.72 inches
100 H x 200 x 45 cm
Edition Charron
Label inside "Charron,
René-Jean Caillette"





**Antoine Philippon and
Jacqueline Lecoq**

Desk, 1967

Walnut, tempered glass,
aluminum

29.53 H x 74.41 x 31.5 inches

75 H x 189 x 80 cm





Desk by Antoine Philippon and Jacqueline Lecoq commissioned by Mobilier National and presented at the French Pavilion of the International Exposition of Montreal in 1967.

Reclaiming the values of the UAM, **Antoine Philippon** (1930–1995) and **Jacqueline Lecoq** (b. 1932) set out to create functional furniture in great numbers, without compromising aesthetics or function. Philippon began as a student of the École Boulle and Lecoq attended L'École Nationale Supérieure des Arts Décoratifs. They first met in 1954 and their extraordinary collaboration would last until Philippon's death in 1995.

Through the 1950s and 60s they presented regularly at the Salon des Arts Ménagers and the Salon des Artistes Décorateurs of which Philippon was president from 1970–72. They participated at the Expositions Universelles de Bruxelles in 1958 and Montreal 1967, and collaborated on numerous commissions for the Mobilier National. The *President Desk* is among their most well-known pieces.

Renowned for their stylistic purity, respect for material took the highest priority in Philippon and Lecoq's work.

The Philippon and Lecoq glass desk was originally designed in 1959 in a simpler configuration. In 1967, the Mobilier National under Atelier de Recherche et de Création, commissioned Philippon and Lecoq to design a desk series using the same technical principal and material. The first models, made by the Mobilier National, furnished the offices of the French Pavilion of the international exhibition of Montreal in 1967.

The desk presented came from this commission, which had remained in Montreal since 1967.



left

**Antoine Philippon and
Jacqueline Lecoq**

'Confort' Desk Chair, Model 3001 T8, 1964

Cast aluminum, molded plywood, veneer,
foam, fabric

30.31 H x 20.87 x 24.8 inches

77 H x 53 x 63 cm

Seat height: 18.5 inches (47 cm)

Edition Les Huchers-Minvielle

above

**Antoine Philippon and
Jacqueline Lecoq**

Wall Mounted Chest with 2 Doors, 1958

Cherry wood, laminate

22.44 H x 47.24 x 17.72 inches

57 H x 120 x 45 cm

Edition Bofinger



Michel Boyer
Screen Lamp, 1975
Chromed metal, opaline glass
24.02 H x 15.75 x 11.81 inches
61 H x 40 x 30 cm
Edition Verre Lumiere, 10561 B



Jean-Pierre Vitrac
Éventail Lamp, c. 1972
Brass, opaline glass
11.81 H x 31.5 D inches
30 H x 80 D cm
Edition Verre Lumiere, 10481



François Arnal - Atelier A
Elice Console, 1968
Smoked Plexiglas
27.95 H x 51.18 x 23.23 inches
71 H x 130 x 59 cm



Claude de Muzac

Lamp, c. 1970s

Steel, Plexiglas, antique sculpture,
fabric shade

32.68 H x 9.06 x 5.91 inches

83 H x 23 x 15 cm

Shade: 13.8 D inches (35 D cm)



Claude de Muzac
Table Easel, c. 1970
Gilt and nickelled brass
31.89 H inches
81 H cm



César
Combustion d'Allumettes, c. 1970
Burned matches on cardboard
17.32 H x 11.81 inches
44 H x 30 cm
Signed lower right "César, Nice"

Provenance:
Galerie Ferrero, Nice
Private collection, Paris



César

Masque Perforation / Masque XXVI,

1968

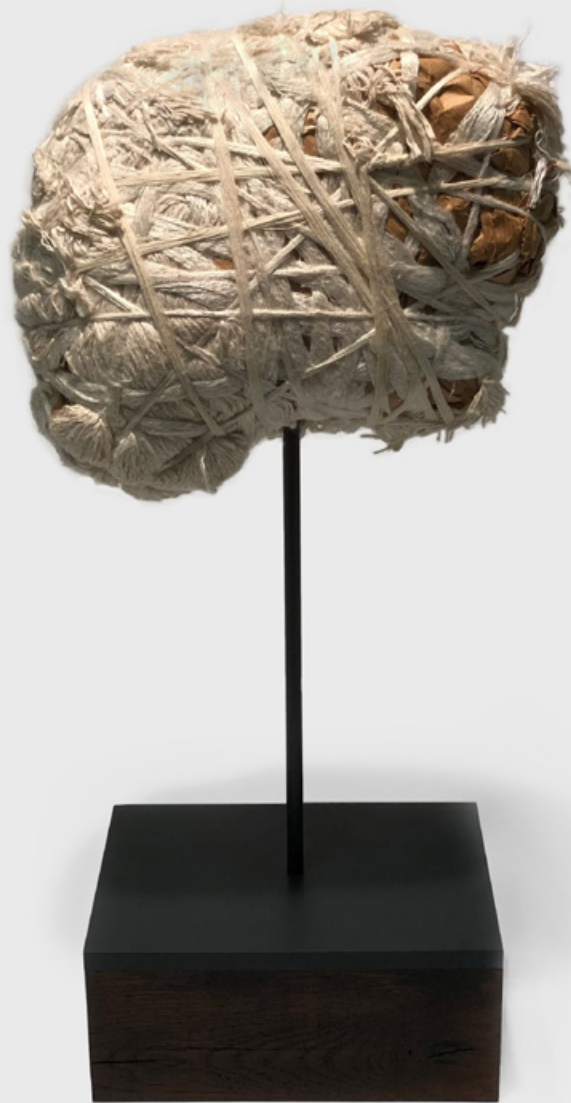
Thermoformed PVC, plaster, nails

18.11 H x 17.91 x 5.51 inches

46 H x 45.5 x 14 cm

Provenance:

Collection Colette Creuzevault, Paris



Sheila Hicks

Tapestry Volume, c. 1976

Wool, thread, twine, paper

8.66 H x 10.24 x 5.12 inches

22 H x 26 x 13 cm

Height with stand: 21.7 inches
(55 cm)

Provenance:

Private collection, Glencoe, Illinois



Sheila Hicks
Very Silk Bas-Relief, 1976
Silk
10 H x 4.5 x 4 inches
25.4 H x 11.4 x 10.2 cm

Jean-Pierre Raynaud

Carrelage 19, 1974

Tiling on panel, painted metal
frame, metal plate

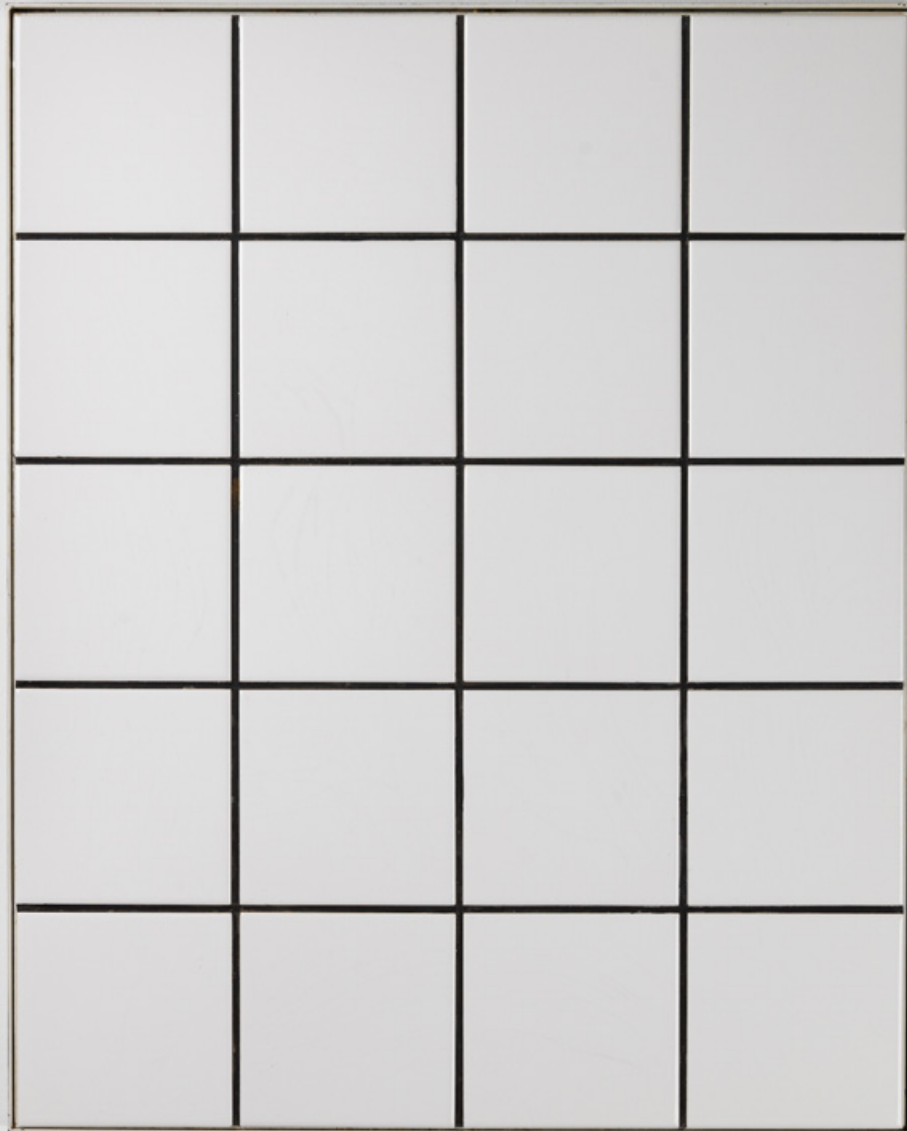
31.1 H x 25 x 1.18 inches

79 H x 63.5 x 3 cm

Signed and dated on verso

Provenance:

Private collection, Paris



Eugène Leroy

«Les années 50»



Eugène Leroy (1910–2000) is an important French painter of the second half of the 20th century who lived and worked in northern France.

His work remained largely unknown up to the early 80s when the German Art dealer Michael Werner who, influenced by Baselitz, who had discovered Leroy's works in Paris in the 60s, started to exhibit him internationally.

Leroy's paintings have been unjustly associated with Expressionism or Neo-Expressionism, mostly recognizable by his consistent use of the impasto technique. Often, Leroy worked for years on several works, covering the canvas with countless layers of paint.

Leroy's earlier periods of the 1950s and 1960s haven't been widely recognized because of a more traditional style; but even so, his genius and talent were acutely articulated at this early stage, moving naturally and constantly from figuration to abstraction.

In 1996, Leroy was awarded the Grand Prix Nationale de la Peinture.

In 1992, when Leroy was 82 years of age, art critic Roberta Smith declared *"Mr. Leroy's extravagantly paint-laden canvases are engrossing in the way a glowing, slow-burning log might be: they are mesmerizing in their flickering details of texture and color, and so impacted with paint that they almost seem to give off their own heat."*



Eugène Leroy

Autoportrait, 1955

Oil on canvas

28.74 H x 23.62 inches

73 H x 60 cm

Signed and dated lower right

Written on verso "Eugène Leroy,
170 rue J. Jaures, Croix (Nord)"

Provenance:

Private collection, France



Eugène Leroy

Autoportrait, 1959

Oil on canvas

21.65 H x 14.96 inches

55 H x 38 cm

Provenance:

Collection Eugène Dodeigne, France



Eugène Leroy

Autoportrait, c. 1960

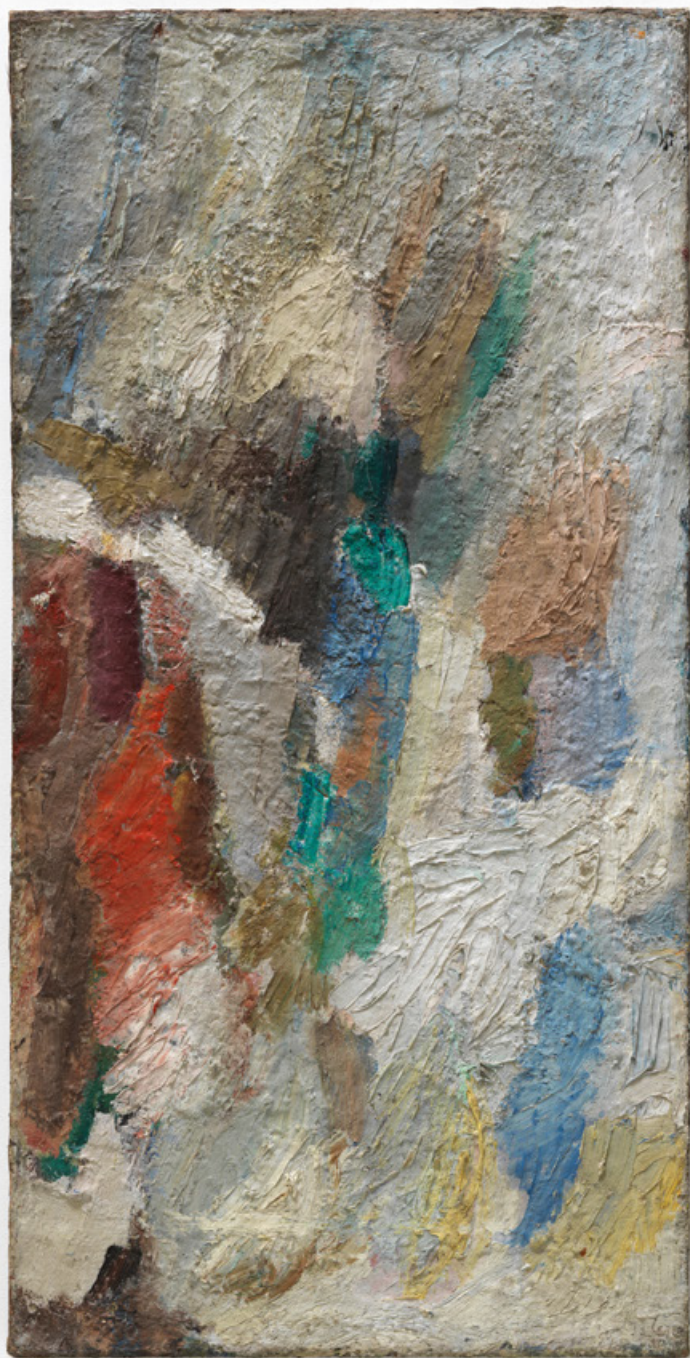
Oil on canvas

28.74 H x 23.62 inches

73 H x 60 cm

Provenance:

Collection Eugène Dodeigne, France



Eugène Leroy

Neiges, 1957

Oil on canvas

51.97 H x 26.38 inches

132 H x 67 cm

Signed lower right

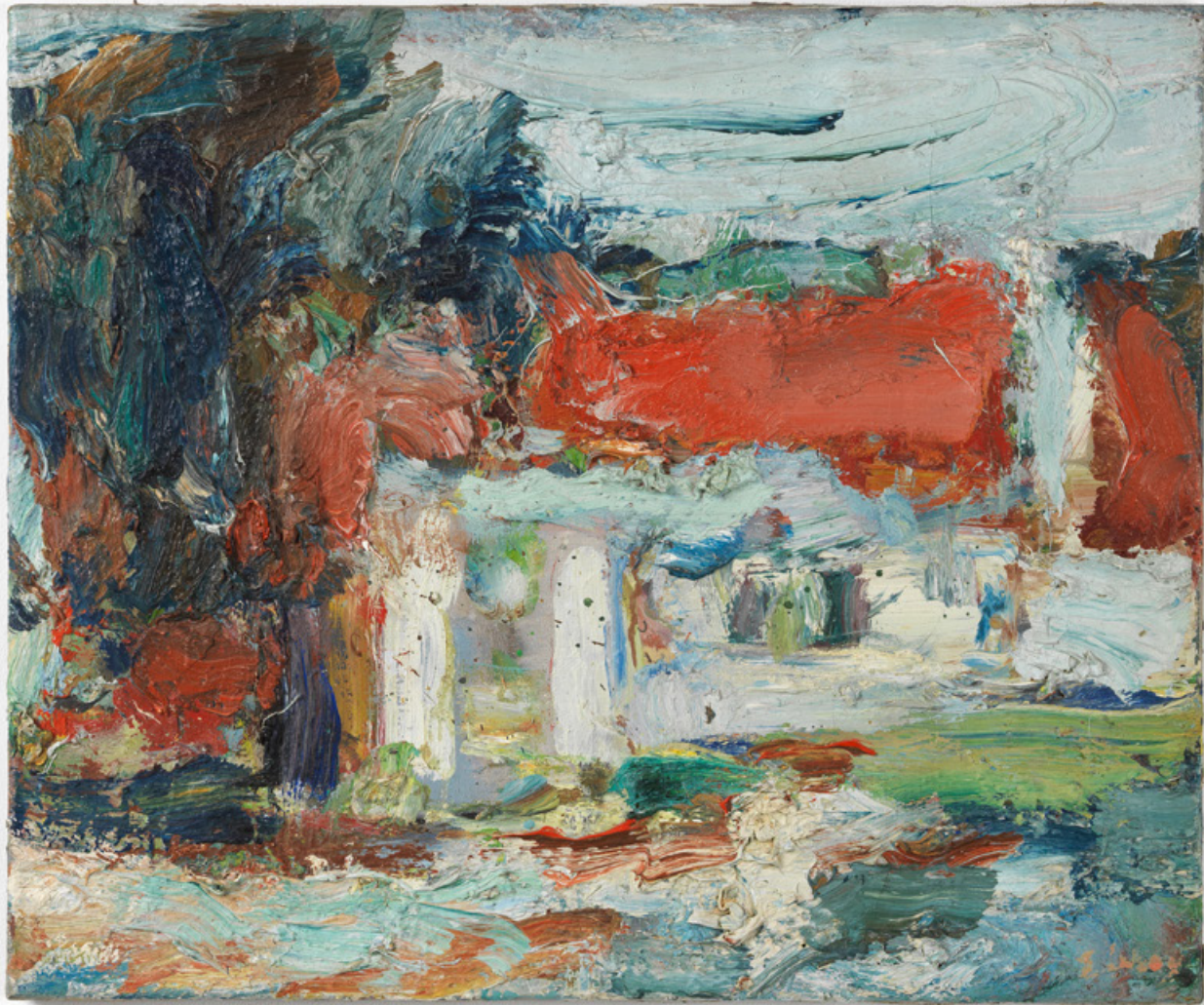
Signed, titled, dated, measured
on verso

Provenance:

Private collection, France



Eugène Leroy exhibition Musée des Beaux-Arts de Tourcoing, 1957 (shown, *Nieges*, 1957)



Eugène Leroy

Maison au Toit Rouge, c. 1950

Oil on canvas

19.69 H x 23.62 inches

50 H x 60 cm

Signed lower right

Provenance:

Private collection, Belgium



Eugène Leroy

Deux Nus, c. 1960

Oil on canvas

57.5 H x 38.2 inches

146 H x 97 cm

Signed lower right

Provenance:

Private collection, USA



Eugène Leroy

Trois Nus, c. 1960

Charcoal on paper

24.02 H x 19.69 inches

61 H x 50 cm

Signed lower right

Provenance:

Collection Philippe Leclercq-Lestienne,

Roubaix



Eugène Leroy

Paysage à Wasquehal, 1961

Oil on cardboard

19.69 H x 25.59 inches

50 H x 65 cm

Signed lower right

Provenance:

Private collection, France

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