

DEMISCH DANANT

PROVENANCE

MICHEL BOYER
CÉSAR
SHEILA HICKS
CLAUDE DE MUZAC
PIERRE PAULIN
MARIA PERGAY

TEFAF Maastricht

March 11-20, 2016

Stand 610

610 DEMISCH DANANT





About the Exhibition

Demisch Danant presents **Provenance**, an exhibition reflecting upon the special relationships between artists and collectors that influenced connoisseurship in the field of French design of the 1970s. This exhibition includes rare furniture and functional objects of the period by **Michel Boyer, César, Claude de Muzac, Pierre Paulin, and Maria Pergay**, along with artworks by celebrated artists **Arman, César, and Sheila Hicks**.

On view from March 11th through 20th, **Provenance** is the latest in an ongoing series of exhibitions curated by Demisch Danant to explore innovation and influences in French post-war design of the 1950s through 1980s.

“In simple terms, the provenance of an object provides a documented history that helps prove ownership, assigns the work to a known artist, and establishes authenticity,” said gallery principal Stephane Danant. “But beyond these basics, provenance is actually a repository of deeper meaning. It contextualizes an object within its era and beyond, and it enriches our understanding of design breakthroughs that have been encouraged by personal relationships. For passionate experts and for collectors who aspire to true connoisseurship, provenance is deeply significant as a means to measure value.”

Most of the works on view in **Provenance** were commissioned directly from the artists and designers who created them, revealing histories that include personal narratives, important information about the unique processes of their making, and facts about the steps of acquisition. These objects also reflect the evolution of French taste in the second half of the 20th century: Between the late 1960s and mid-1970s, France witnessed the emergence of a new era of artistic energy, marked by leaps of creative daring, which included forms of expression and mediums that challenged previously accepted boundaries.

Cesar’s rare and highly baroque bronze *Expansion Table* (1977), one of the highlights of **Provenance**, exemplifies the bold experiments artists undertook in the 1970s, to push beyond the confines of ‘fine art,’ express themselves through functional objects, and introduce their most radical ideas to the realm of domestic design. Furthermore, the excitement of the 1970s in particular encouraged formative new relationships between artists and collectors.

A stainless steel and walnut desk (1970) is a unique piece created by **Michel Boyer** for Élie de Rothschild's personal office at Rothschild Banque in Paris – a legendary interior that stands as an enduring representation of 20th century French style. As part of his collaboration with Boyer, Rothschild also commissioned acclaimed American-born, Paris-based artist Sheila Hicks to make several architectural installations for the private salons in the bank, as well as Hicks' *Prayer Rug* (1969), on view in **Provenance**, for his private collection.

Sheila Hicks' Textile Fresco (1969) in the exhibition was commissioned for the Paris apartment of Mr. Rotcajg, designed by internationally admired decorator and tastemaker Alberto Pinto. *Tapisserie* (1980), a blue fiber sculpture by Hicks, was made for the personal collection of French designer Claude de Muzac, creator of three sculptural lamps on view that come from her personal collection. Each lamp is a unique work of functional design that achieves the authority of sculpture.

A low table (1985) by **Pierre Paulin** is a treasure from the collection of Marc le Bailly, Paulin's long time friend and director of workshop Segransan, which produced the designer's pieces in the 1980s.

Works by **Maria Pergay** find a designer channeling the spirit of her relationships with clients and friends. The designer's *Sofa* (2009) was commissioned by Adam Lindemann, a noted collector, for the interior of his New York townhouse, designed by architect David Adjaye. Lindemann is a longtime collector of Pergay's work and a host of the designer in New York. The sofa is juxtaposed in **Provenance** with Pergay *Side Tables* (1970) from the collection of Odette and Lino Ventura.

One of the exhibition's most personal and unexpected objects is Pergay's ebullient *Oursin/Sea Urchin* (1970) created for the Baron Gourgaud to present his prized collection of important minerals at his residence in Porto Vecchio, Corsica. Studded with glimmering specimens, this steel sea urchin gives form to the spirit of collaboration between a visionary designer and a connoisseur that is the very essence of Provenance.



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Hilbert Seiler
Casper
Zsuzsanna Horváth
Claude de Prost
Dorothea Schlegel
Hilma Persson

PROVENANCE



MARIA PERGAY
STUDIO ESTABLISHED BY ANTONIA BERTZ
STUDIO ESTABLISHED BY ANTONIA BERTZ
STUDIO ESTABLISHED BY ANTONIA BERTZ



César

Expansion Table, 1977

Bronze

28.35 H x 40.16 x 86.61 inches

72 H x 102 x 220 cm

Glass top: 106.30 x 62.99 inches

270 x 160 cm

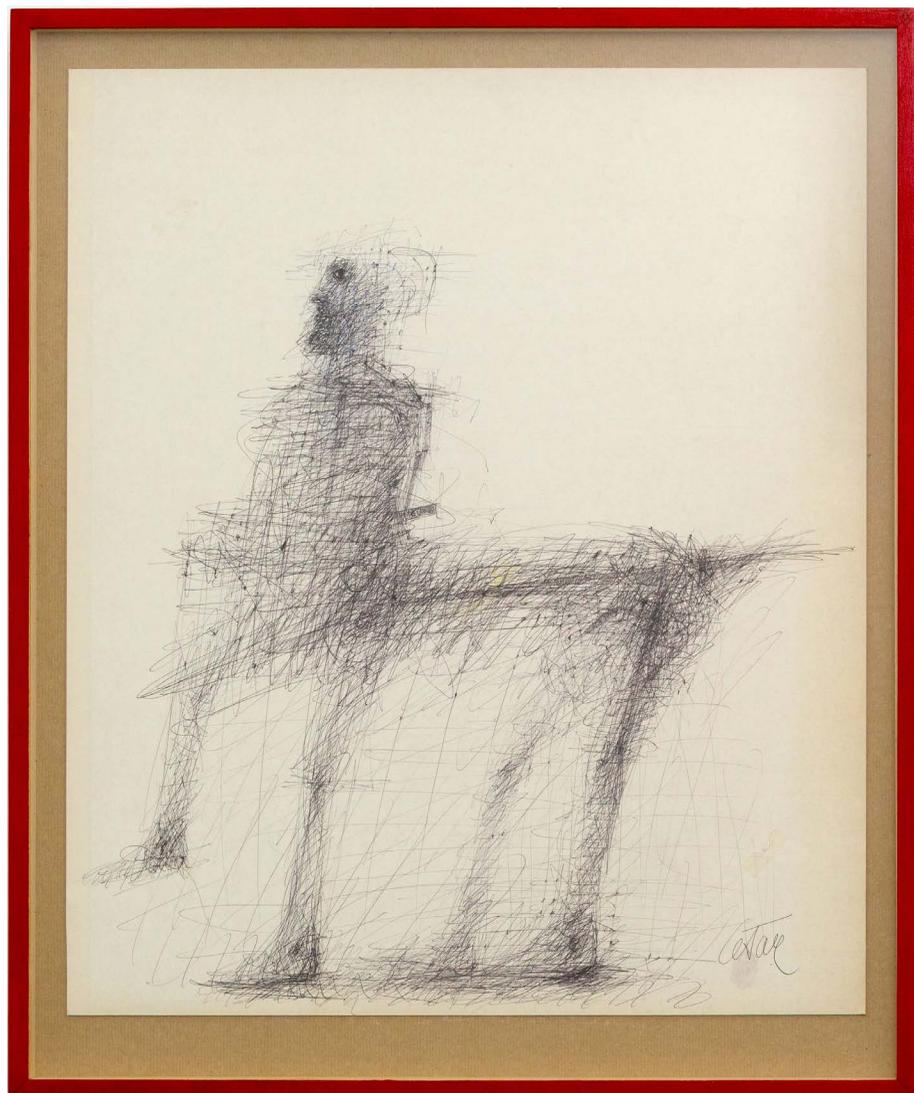
Edition 4 of 8, with 4 APs

Valsuani Fonderie

César
Compression Murale, c. 1975
Tow on panel in Plexiglas box
33.5 H x 26 x 6 inches
122 H x 99.5 x 20 cm
Signed and dedicated, on the back:
"César, Mr. Ferreo, mai"

Provenance:
Jean Ferrero, Nice





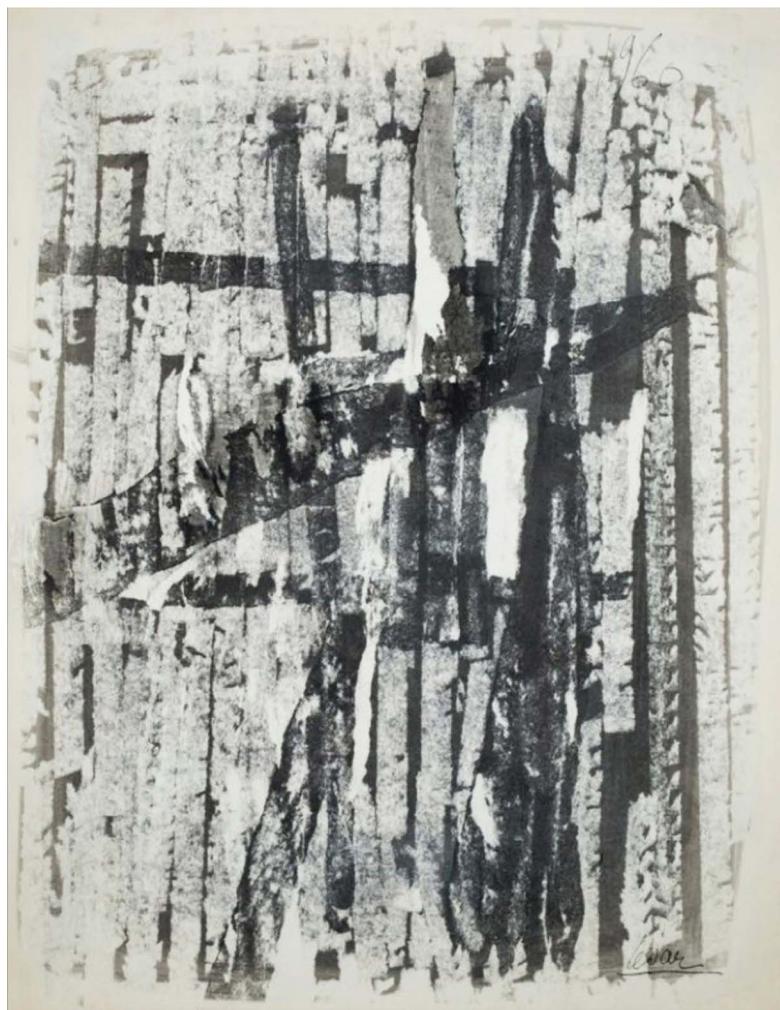
César
Centaure, 1991
Ballpoint pen on paper
25.98 H x 21.65 inches
66 H x 55 cm
Signed and the artist's thumbprint, lower right:
"César"; dated on the back: "nice, 1991"

Provenance:
Jean Ferrero, Nice



César
Centaure, 1992
Oil and oilstick on cardboard
15.75 H x 12.2 inches
40 H x 31 cm
Signed twice, lower right: "César";
dated on the back: "21 mars 92"

Provenance:
Jean Ferrero, Nice



César
Arrachage, 1960
India ink on paper
27.17 H x 19.69 inches
69 H x 50 cm
Signed lower right and dated in the
upper right

Provenance:
Michael and Claudine Patout, Paris



Arman
Une Empreinte de Glace, 1960
Oil on canvas
29.53 H x 29.72 inches
75 H x 75.5 cm
Signed and dated lower right

Provenance:
Private Collection, Geneva
Mourtala Diop, Paris
Private collection, Paris

Michel Boyer

Desk, 1970

Brushed stainless steel, walnut

29.13 H x 94.49 x 39.37 inches

74 H x 240 x 100 cm

Unique work

Provenance:

Designed for the office of Élie de Rothschild; Rothschild Bank, Paris.





Sheila Hicks

Prayer Rug, 1969

Wool, mohair, gold thread

94.49 H x 59.06 inches

240 H x 150 cm

Signed and dated "Sheila Hicks, 1969,
Paris" on verso

Provenance:

Commissioned by Élie de Rothschild
(Michel Boyer, Decorator), 1969



Sheila Hicks

Tapisserie, 1980

Cotton, silk and Plexiglas

12.99 H x 10.24 x 3.94 inches

33 H x 26 x 10 cm

Provenance:

Claude de Muzac, Paris



Sheila Hicks

Textile Fresco, c. 1969

Five panels formed from twisted

skeins of linen, silk and cotton

118.11 H x 133.86 inches

300 H x 340 cm

Provenance:

Commissioned by Mr Rotcajg, Paris
(Alberto Pinto, Decorator), 1970



Claude de Muzac
Lamp, 1975
Bronze, Plexiglas and silk
18.5 H x 13.39 D inches
47 H x 34 D cm

Provenance:
Claude de Muzac, Paris



Claude de Muzac
Lamp, 1980
Leather, metal and fabric
22.05 H x 13.58 x 8.66 inches
56 H x 34.5 x 22 cm

Provenance:
Claude de Muzac, Paris



Claude de Muzac
Lamp, 2005
Copper and stainless steel
22.05 H x 12.2 x 5.51 inches
56 H x 31 x 14 cm

Provenance:
Claude de Muzac, Paris



Claude de Muzac
Mangosteen, 1970
Patinated bronze
2.36 H x 2.95 D inches
6 H x 7.5 D cm

Provenance:
Claude de Muzac, Paris



Paul Oudet
Femme
Polished bronze
4.53 inches
11.5 cm

Provenance:
Odette and Lino
Ventura, Paris



Pierre Paulin

Pair of Pacha Chairs, 1975

Structure in molded plywood with
foam, fabric

27.56 H x 31.5 x 35.43 inches

70 H x 80 x 90 cm

Edition Mobilier International



Pierre Paulin

Low Table, 1985

Amaranth wood marquetrie, lacquered wood

19.09 H x 14.57 x 52.76 inches

48.5 H x 37 x 134 cm

Unvique work manufactured by Segransan

Provenance:
Marc le Bailly, Paris





Maria Pergay

Sofa, 2009

T-black stainless steel, marquetry of polished steel, bone and straw, tassels, cushions

33 H x 118.25 x 33 inches

83.8 H x 300.4 x 83.8 cm

Provenance:

Commissioned by Amalia Dayan and Adam Lindemann, New York, 2009



Maria Pergay
Table Tambour Deux Sièges/
Tambour Table with Two Seats, c. 1968
Stainless steel, foam, fabric
18.5 H x 39.5 D inches
47 H x 100.3 D cm



Maria Pergay
Pair of Coffee Tables, 1970
Stainless steel, pyrite inlay
13.78 H x 23.62 x 23.62 inches
35 H x 60 x 60 cm

Provenance:
Odette and Lino Ventura, Paris



Maria Pergay

Lampe Totem / Totem lamp, c. 1974

Stainless steel, polished bronze

79.75 H x 16.875 inches

202.6 H x 42.9 cm

Maria Pergay

Lampe Cerf / Deer Lamp, 1965

Silver-plated bronze

15.35 H x 11.81 inches

39 H x 30 cm





Maria Pergay

Oursin / Sea Urchin, 1972

Stainless steel, rock specimens

53.15 H x 47.24 inches

135 H x 120 cm

Provenance:

Commissioned by Baron and Baronne Gourgaud, Corsica



Maria Pergay
Boite a Cigarettes Mais / Corn Cigarette Box, 1960
 Silver-plated brass
 3.54 H x 2.76 D inches ; 9 H x 7 D cm
 Silver stamped "8 M.P." underneath

Provenance:
 Commission for a corporate gift



Maria Pergay
Vide Poche Ceinture / Belt Coin Tray, c. 1960
 Silver-plated brass
 5.51 x 5.12 inches
 14 x 13 cm



Maria Pergay
Boite Noeud Ruban / Ribbon Bow Box, c. 1958
 Silver-plated brass, enamel
 .39 H x 5.12 x 3.15 inches
 1 H x 13 x 8 cm
 Stamped "43 interior"



Maria Pergay
Coupe Pompom / Tassel Bowl, 1957
 Silver-plated metal



Maria Pergay
Boite Medaillon Wedgwood / Box with Wedgwood Medallion, 1960
 Silver-plated brass, wedgwood porcelain
 .79 H x 3.15 x 9.84 inches
 2 H x 8 x 25 cm



Maria Pergay
Bloc-Note Ceinture / Belt Pad, 1957
 Silver-plated brass
 9.25 x 5.51 inches
 23.5 x 14 cm



Maria Pergay
Loupe Antilope / Antelope Magnifying Glass, c. 1960
 Silver-plated bronze
 15.35 inches
 39 cm



Maria Pergay
Picture Frame, 2005
 Steel and glass
 9.45 H x 10.63 inches
 24 H x 27 cm
 Edition 100 of 100



Ben Swildens
Floor Lamp, 1969
Chromed steel
36.61 H x 47.64 inches
93 H x 121 cm
Edition Verre Lumiere

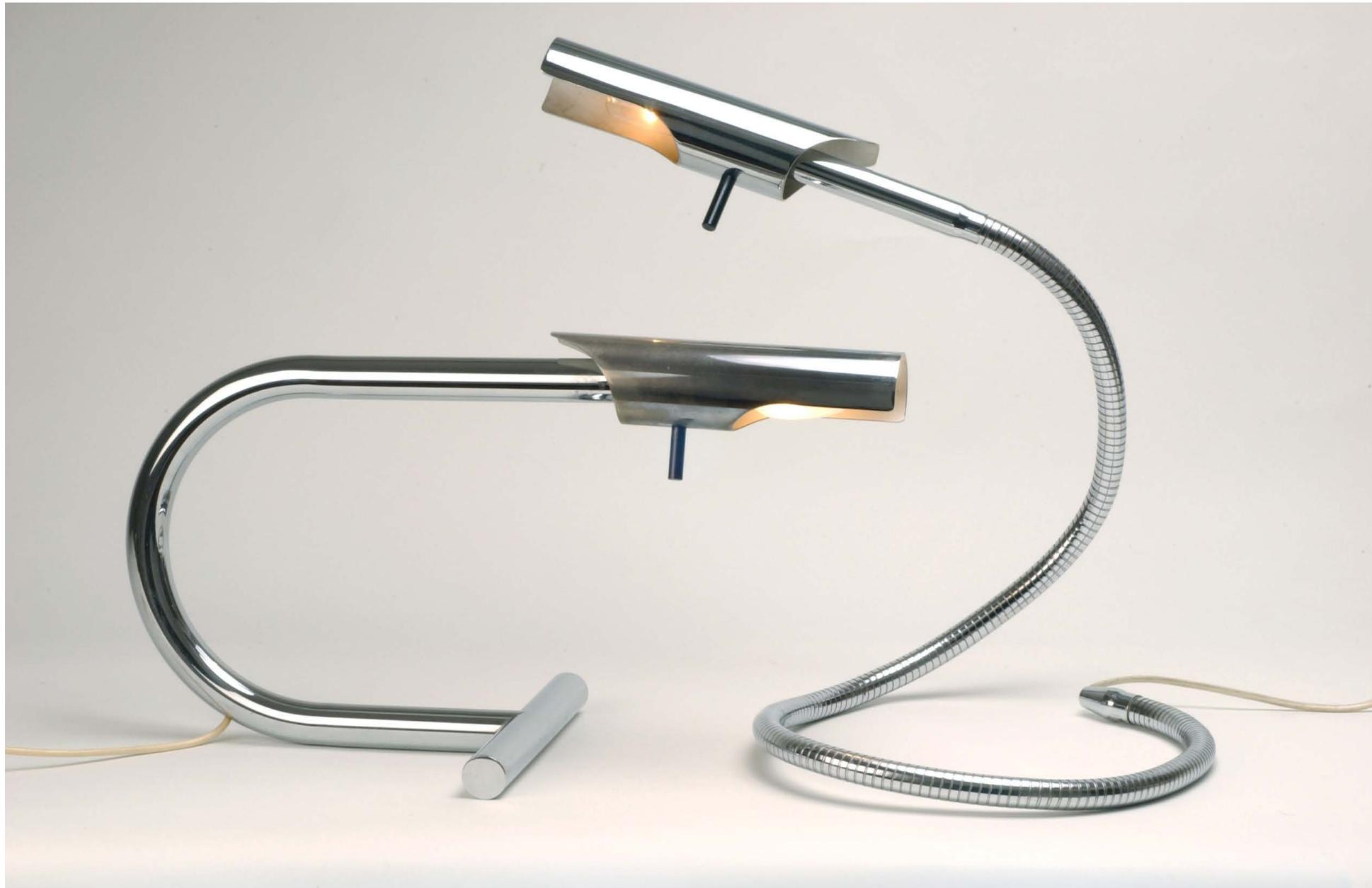


Verre Lumiere Studio
Desk Lamp, c. 1970s
Brass, bronze, metal and opal glass shade
25.2 H x 4.92 inches
64 H x 12.5 cm
Edition Verre Lumiere



Pierre Soulié
Table Lamp, 1970
Chromed metal
23.62 H x 15.75 D inches
60 H x 40 D cm
Edition Verre Lumiere





Etienne Fermigier
Desk Lamp F232, c. 1970
Chromed metal
12.6 H x 21.65 x 9.84 inches
32 H x 55 x 25 cm
Edition Monix

Etienne Fermigier
Desk Lamp F233, 1971
Flexible stem, chromed metal
17.13 H x 11.81 D inches
43.5 H x 30 D cm
Edition Monix



Alain Richard

Desk Chair, Series A.R., 1972

Cast aluminum legs and armrests, brown suede

29.92 H x 21.65 x 22.05 inches

76 H x 55 x 56 cm

Edition TFM

Mobilier National



Pierre Guariche
4 Faces Chairs, 1960
Chromed metal structure, foam and fabric
31.5 H x 20.87 x 21.65 inches
80 H x 53 x 55 cm
Edition Les Huchers Minvielle

About the Artists

After studying under renowned decorator André Arbus, **Michel Boyer** (1935 – 2011) began his career specializing in office furniture, corporate offices and banks. Boyer utilized the materials of his era and privileged architectural forms, often playing with solids and voids. Boyer established certain standards of 1970s style with designs such as the foam-covered linear chauffeuse — a chair made of metal tubes and rolls of leather — and is well known for his stools in stainless steel and lighting designs of great simplicity. Boyer received many significant commissions of the 1970s, including the Rothschild Bank in Paris (1970), the Hotel PLM Saint-Jacques (1972), the French Embassies in Brasilia and Washington (1975), and a number of corporate offices. He worked with fashion designers including Lanvin, Dior and Balmain. His private clients included Élie de Rothschild, Lilliane Bettencourt and Karim Aga Khan.

Known universally as simply **César**, the artist César Baldaccini (1921 - 1998) was an internationally celebrated French artist who achieved acclaim for his truly radical approach to sculpture in the years following World War II. Less known for his imaginative and expressive furniture designs, César nevertheless applied the same passion for new materials and forms to his furniture and objects. Indeed, the artist considered his functional objects and jewelry to be sculptures — extensions of his art practice.

Born in Hastings, Nebraska, **Sheila Hicks** (b. 1934) has lived and worked in Paris since 1964. After studying fine art at Yale under the tutelage of Josef Albers, Sheila Hicks established herself as one of the most innovative textile artists of the 20th century. Hicks is renowned for her painterly approach to textile design and an ability to craft environments through the unlikely medium of fiber. She has collaborated with prominent architects including Luis Barragán, Ricardo Legorreta and SOM. Her work defies categorization, simultaneously addressing several related mediums including painting, sculpture, design and installation. Hicks' work is included in such collections as the Metropolitan Museum of Art, New York; Museum of Modern Art, New York; Centre George Pompidou, Paris; and the Art Institute of Chicago.

Claude de Muzac (b. 1935), also known as Princesse de Broglie, is perhaps best known for her legendary galleries in Saint-Germain-des-Prés, where she sold her exquisite lamps, frames, pedestals, jewelry, and objects d'art alongside antiquities and found objects. In addition, de Muzac collaborated with such noted designers and artists as Maria Pergay, Sheila Hicks, Serge Poliakoff, Max Ernst, and Arman. De Muzac's shops, filled with fantastical curiosities, were frequented by top collectors and discerning aristocrats, including President George Pompidou and Edmond de Rothschild. De Muzac closed her shops in 1997. She still lives in Paris.

Pierre Paulin (1927 - 2009) is perhaps best known for his innovative designs for Artifort of the 1960s — the famed *Mushroom Chair* (1959), the *Ribbon Chair* (1965) and the *Tongue Chair* (1968). He is widely regarded as one of the most significant designers of the 20th century. Though clearly influenced by his German roots as well as the work of early modernists, Paulin has said he was greatly inspired by the work of George Nelson and Charles Eames and the significance of the social component of modern design. In 1970, Paulin was invited by the Mobilier National to decorate the private apartments of George Pompidou in the Palais de l'Élysée, and to furnish the office of Francois Mitterrand in 1984. Today, Paulin's designs are found in the collections of major museums across the world such as Museum of Modern Art, New York; the Musée des Arts Décoratifs, Paris; and Victoria and Albert Museum, London.

Born in Moldavia, **Maria Pergay** (b. 1930) opened her first shop in the Place des Vosges in 1960 and designed small objects in silver and special pieces on commission for fashion houses including Christian Dior and Jacques Heim. In 1968, Maria Pergay presented her first collection of stainless steel furniture at Galerie Maison et Jardin, including the now-iconic *Flying Carpet Daybed* (1968) and *Tambour Table* (1968). This seminal exhibition established Pergay as one of the most innovative French furniture designers of her time, a visionary who almost single-handedly transformed stainless steel from a commercial industrial material into a principal component of modern furniture. Pergay has exhibited internationally and has embarked upon significant commissions for Pierre Cardin, the World Trade Center in Brussels, the Royal Family of Saudi Arabia, and other esteemed clients. In her 85th year, after a half-century of creation, Pergay continues to surprise both herself and her collectors.



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.

Demisch Danant is dedicated to research and scholarship on French design and has published and authored monographs including *Antoine Philippon and Jacqueline Lecoq* and *Maria Pergay: Complete Works 1957-2010*. Current projects include a compilation of sketches by Maria Pergay and a comprehensive monograph on seminal designer Joseph André Motte.

Additional information about the gallery and its programs is available online at www.demischdanant.com.

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