

*THE WAY OF THE  
ESSENTIAL*

SEPTEMBER 14 –  
OCTOBER 20, 2017

DEMISCH DANANT

JACQUES DUMOND  
JOSEPH-ANDRÉ MOTTE  
ANTOINE PHILIPPON &  
JACQUELINE LECOQ  
JANINE ABRAHAM &  
DIRK JAN ROL



Beginning September 14, 2017, Demisch Danant will present *The Way of the Essential*, an exhibition that unfolds across three sections, each offering a distinct perspective on French minimalist design developed from the 1950s to early 1960s—a period marked by a harmonious melding of form, function and materials.

Modernity in France was promoted by a generation of designers through minimalist style; ornaments were rejected in order to support the most simple and efficient concepts in furniture. Jacques Dumond was one of the pioneers of this movement and served as a liaison between an older generation of traditional interior designers and those exploring new materials and technologies post-war. Joseph-André Motte continued Dumond's concepts and remains a feature of everyday life through his large-scale designs of public spaces throughout France. Another wave of young designers like Antoine Philippon & Jacqueline Lecoq and Janine Abraham & Dirk Jan Rol followed, creating some of the most elegant and functional models of that era. Through this exhibition, connections and influences between the key figures and the younger generation that followed will emerge.



## AN APARTMENT BY JACQUES DUMOND

Jacques Dumond was one of the leading figures of the French modernist movement, exemplifying minimalism, functionalism, and a reductive approach towards ornamentation. The exhibition recreates a 1960s living room designed by Dumond with most of the furniture having the same provenance, an extraordinary find. Highlights include a pair of chairs that Dumond designed in 1961 for the Maison de la Radio (O.R.T.F.) and produced later by him for one of his private residence projects. A unique cabinet in Formica, two glass tables, sconces and a wall desk designed for the same residence will be presented as well. In a living setting, the simplicity of forms and elegant lines convey Dumond's minimalist approach to modernity in this period.



**Jacques Dumond**

*Pair of Armchairs, 1962*

Avodiré wood, steel, foam, fabric

35.04 H x 33.46 x 31.89 inches

89 H x 85 x 81 cm

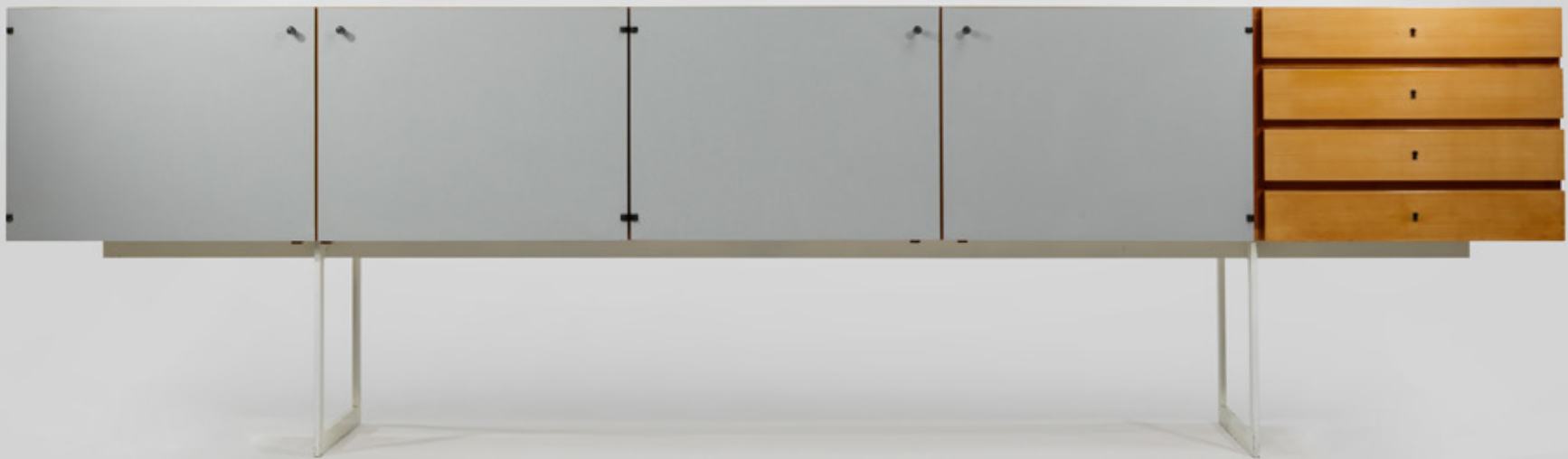
Seat height: 13.77 inches (35 cm)

(JD3164)





Foyer des Artistes, Maison de la Radio(O.R.T.F.), 1961



**Jacques Dumond**

*Credenza*, c. 1960s

Formica, cherry wood, painted steel  
base, felt-lined interior

34.25 H x 118.5 x 20.47 inches

87 H x 301 x 52 cm

Unique piece

(JD3171)





left

**Jacques Dumond**

*Low Table*, 1960

Tempered glass, chromed steel

13.78 H x 37.4 D inches

35 H x 95 D cm

(JD3170)

right

**Jacques Dumond**

*Console*, c. 1960s

Tempered glass, chromed steel

28.74 H x 26.38 x 15.75 inches

73 H x 67 x 40 cm

(JD3169)





**Jacques Dumond**  
*Wall Desk*, c. 1960s  
Wood, formica  
(JD3176)



**Jacques Dumond**

*Two-Seater Sofa*, 1956

Painted metal, wood structure,  
foam, fabric

29.92 H x 58.27 x 35.43 inches

76 H x 148 x 90 cm

Seat height: 15.75 inches (40 cm)



Dining room by Jacques Dumond, 1952

**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)

(JD3142)





left

**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

(JD3153)

above

**Jacques Dumond**

*Sconce*, 1958

Painted metal

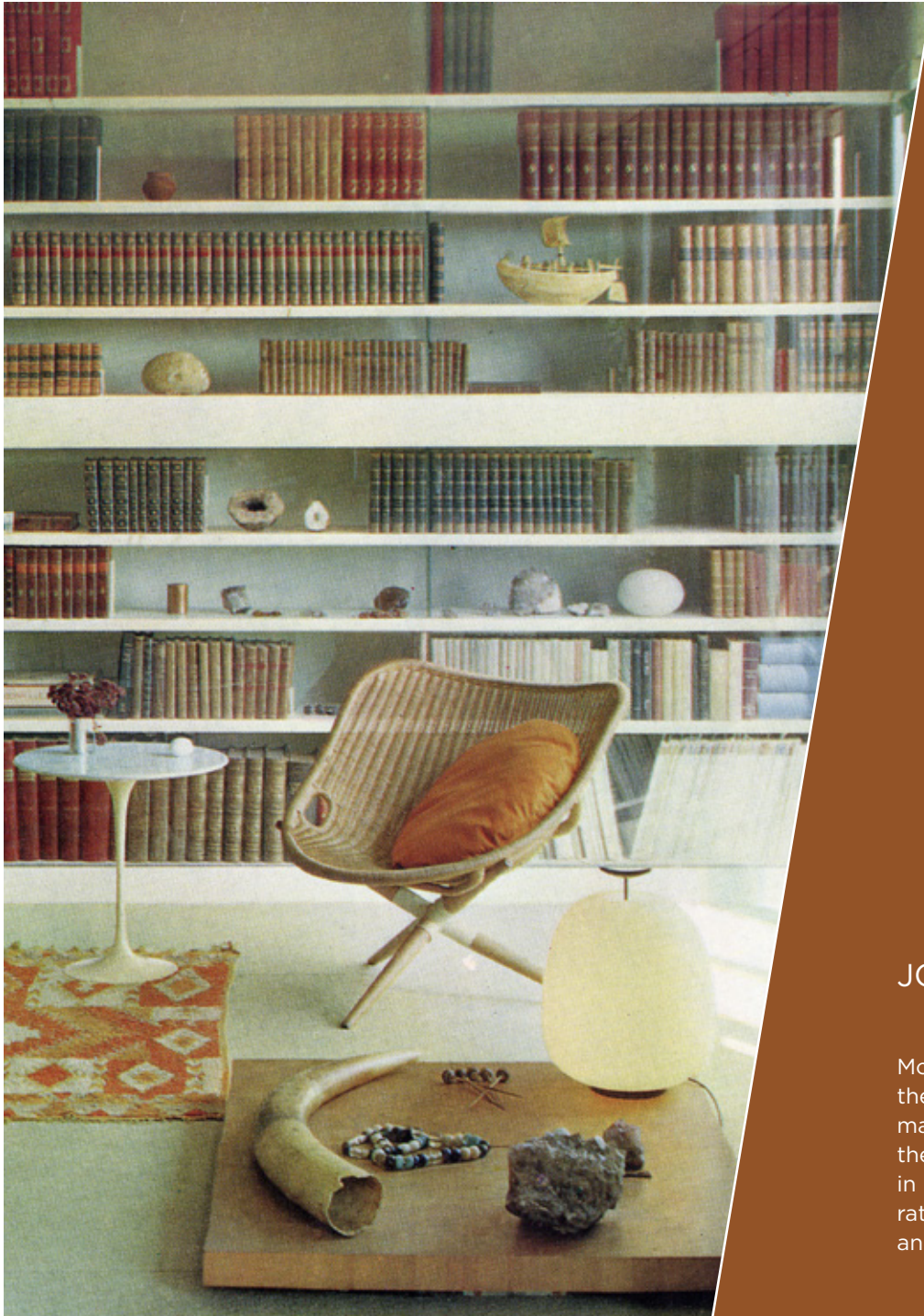
7.28 H x 31.5 x 5.35 inches

18.5 H x 80 x 13.6 cm

Edition Disderot

(JD3151)





## JOSEPH-ANDRÉ MOTTE

Motte's work represents the intersection of beauty and functionality in the face of an industrial society. He experimented widely with overlooked materials, including rattan. Motte once explained, "material is in charge, then imagination." The gallery will present a selection of Motte's designs in rattan, glass and plywood. The *Tripod Chair* (1949) was an early use of rattan for production furniture, followed by modular elements in rattan and glass.



**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

(JM3194)



**Joseph-André Motte**

*Tripod Low Table*, c. 1950

Oak, lacquered metal, rattan

15.75 H x 35.83 D inches

40 H x 91 D cm

Edition Rougier

(JM3205)





left

**Joseph-André Motte**

*Commode/Chest of Four Drawers*, 1954

Ash, mahogany

33.46 H x 43.31 x 17.52 inches

85 H x 110 x 44.5 cm

Edition Charron

(JM2611)

below

**Joseph-André Motte**

*Daybed*, 1954

Ash, mahogany, cushion

20.08 H x 77.17 x 37.6 inches

51 H x 196 x 95.5 cm

Seat height: 17.72 inches (45 cm)

Edition Charron

(JM3209)

right

**Joseph-André Motte**

*Stool*, 1954

Rattan, lacquered metal legs

17.72 H x 20.08 x 14.96 inches

45 H x 51 x 38 cm

Edition Rougier

(JM3155)





Salon des arts ménagers, 1954



**Joseph-André Motte**

*Dining Table, 1954*

Ash, mahogany

31.3 H x 47.24 x 29.13 inches

79.5 H x 120 x 74 cm

With Extension:

31.3 H x 63.58 x 28.33 inches

79.5 H x 161.5 x 72 cm

Edition Charron

(JM3085)



**Joseph-André Motte**

*Dining Table with Extension, 1956*

Ash, mahogany

28.35 H x 39 x 38.5 inches

72 H x 99.06 x 97.79 cm

Extension: 11.81 x 39.125 inches

(30 x 99.3775 cm)

Edition Charron

(JAM0161)



**Joseph-André Motte**  
*Sabre Chair*, 1954  
Rattan  
27.17 H x 29.13 x 25.2 inches  
69 H x 74 x 64 cm  
Seat height: 11.81 inches (30 cm)  
Two available  
(JAM0162, JM 3203)



**Joseph-André Motte**  
*Rattan Low Table*, 1952  
Rattan  
15.75 H x 31.5 x 16.54 inches  
40 H x 80 x 42 cm  
Edition Rougier  
(JM3207)



**Joseph-André Motte**  
*Modular Ottoman*, 1963  
Rattan  
11.81 H x 27.76 x 27.36 inches  
30 H x 70.5 x 69.5 cm  
(JM3151)









Salon des arts ménagers, 1963



**Joseph-André Motte**

*Credenza*, 1958

Ash, lacquered metal

32.28 H x 100.39 x 21.65 inches

82 H x 255 x 55 cm

Edition Charron

(JAM0094)



**Joseph-André Motte**

*Prestige Cabinet*, 1958

Mahogany

30 H x 67.5 x 17.75 inches

76.2 H x 171.5 x 45.1 cm

Edition Les Huchers-Minvielle

(JM2692)



**Joseph-André Motte**  
*Pair of 790 Chairs*, c. 1960  
Wood, upholstery  
27.56 H x 23.62 x 31.89 inches  
70 H x 60 x 81 cm  
Seat height: 15.35 inches (39 cm)  
Edition Steiner  
(JM2264)



far left  
**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  
(JM3202)

above  
**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  
(JM3191)

left  
**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  
(JM3208)





ANTOINE PHILIPPON & JACQUELINE LECOQ  
JANINE ABRAHAM & DIRK JAN ROL

In this section, the gallery presents works by the younger generation of the French modernists, including husband and wife collaborators Antoine Philippon & Jacqueline Lecoq and Janine Abraham & Dirk Jan Rol, who were influenced by Dumond and Motte, taking their principles steps further. Philippon and Lecoq designed with almost a puritanical sense of functionalism but always still with a human accessible quality that was achieved through the elegant handling of volume and lines, as well as a polychrome color scheme. Abraham and Rol, students of Jacques Dumond, had a more decorative flair, combining a tradition of craftsmanship with a decidedly contemporary approach—a blending of absolute precision with an almost quirky fantasy. In this, Abraham and Rol embody the best of the modernist spirit.



**Janine Abraham & Dirk Jan Rol**

*Lounge Chair*, 1956 (first model)

Lacquered tubular metal structure, molded plywood

26.38 H x 24.02 x 23.62 inches

67 H x 61 x 60 cm

Edition Témoin, 1960

(JR2182)



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**Janine Abraham & Dirk Jan Rol**  
*Desk*, 1974  
Leather-wrapped wood, glass,  
chromed metal, aluminium  
30.31 H x 82.68 x 37.4 inches  
77 H x 210 x 95 cm  
Unique Piece  
(JR2180)

Modernity in France was promoted by a generation of designers through a minimalist style. Attention was focused on order in order to support the most simple and efficient concepts of furniture. Jacques Duchamp was one of the pioneers of this movement and served as a liaison between old and new materials and techniques used in design. These modernist ideas continued through the work of other designers, such as Jean Prouvé, who designed large-scale designs of public spaces throughout France. Another wave of young designers led by Antoine Pugin and Jacques-Louis Lenoir and Jeanne Abraham and Dirk Jan Bak followed, creating some of the most elegant and functional models of that era. Through this exhibition, connections and influences between the key figures and the younger generation that followed will emerge.

This exhibition article, across three sections, each offering a distinct perspective on French minimalist design developed from the 1950s to early 1980s—a period marked by a harmonious meeting of form, function and materials.

## WAY OF THE ESSENTIAL

S. DUMOND  
-ANDRÉ MOTTE  
-PHILIPPON & J.  
-ABRAHAM & DIRK

15 - OCTOBER 2017





**Antoine Philippon & Jacqueline Lecoq**

*Cabinet, 1307 Series, c. 1962*

Mahogany, lacquered doors, steel base

61.81 H x 47.24 x 20.87 inches

157 H x 120 x 53 cm

Stamped EBW Etiquette Behr Möbel

(AP2130)



International Fair Crafts and Trades, Munich 1964  
Architecture and selection by Antoine Philippon & Jacqueline Lecoq



**Antoine Philippon & Jacqueline Lecoq**

*Wall Cabinet*, 1958

Laminate doors, Indian rosewood

22.44 H x 70.87 x 17.72 inches

57 H x 180 x 45 cm

Edition Bofinger, GDR

(AL1612)



**Antoine Philippon & Jacqueline Lecoq**

*Coiffeuse*, 1962

Laminate, aluminum, smoked glass, leather,  
cherry wood interior

27.56 H x 61.02 x 20.08 inches

70 H x 155 x 51 cm

Unique Piece

(AP3137)



**André Simard**

*Table Lamp*, c. 1964  
Aluminum, Plexiglas, teak  
12.8 H x 10.43 x 10.43 inches  
32.5 H x 26.5 x 26.5 cm  
Edition Disderot  
(AS0002)



**Étienne Fermigier**

*Pair of F6 Lamps*, 1960  
Nickel matte brass, opaline  
glass, shade  
20.67 H x 17.72 inches  
52.5 H x 45 cm  
Shade: 11.02 H x 17.72 D inches  
(28 x 45 cm)  
Edition Disderot  
(ÉF3145)





left to right:

**René-Jean Caillette**

*B1 Floor Lamp*, 1956

Brass frame, shade, wood base

44.88 H x 9.45 inches

114 H x 24 cm

Edition Disderot

(RC2973)

**Roger Fatus**

*Model 6110 Floor Lamp*, 1960

Bronze with matte brass finish,

opaline glass, shade

64.57 H x 20.87 inches

164 H x 53 D cm

Edition Disderot

(RF3097)

## ABOUT THE DESIGNERS

**Jacques Dumond** (1906–1988) was one of the first French modernists advocating pragmatism. He wanted to renew the means of expression of design in making "sensitive and humane, useful and beautiful, with what the industry had to offer." Dumond joined the Union des Artistes Modernes (U.A.M.) 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. 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.

Born in Saint Bonnet in the Haut-Alpes, **Joseph-André Motte** (1925–2013) studied applied arts in Paris under René Gabriel, Louis Sognot and Albert Guenot. By 1954, he founded the Atelier de recherche plastique (A.R.P.) with colleagues Pierre Guariche and Michel Mortier, as well as his own agency. Motte was later asked by the French administration to participate in grand public projects such as the interiors of airports at Orly, Roissy, and Lyon. He also participated in the renovation of the Grand Gallery at the Louvre and designed Presidents' desks under the demand of the Mobilier National. Still, Motte was even more renowned for his modern furniture designs. The *Tripod Chair* (1949), edited by Rougier, won the silver medal at the Milan Triennale and possessed a perfect simplicity of lines while still maintaining comfort. In 1963 for Uguine Gueugnon, Motte produced several prototypes in stainless steel as one of the first users in this material.

Inspired by the teachings of the modernist masters of the Union des Artistes Modernes (U.A.M.), **Antoine Philippon** (1930–1995) and **Jacqueline Lecoq** (b. 1932) employed modern materials and techniques to improve the daily life of French citizens in the challenging post-war climate. Their furniture combines minimalism with a pervasive sense of architectural refinement and elegance. The couple approached interiors with an almost puritanical sense of functionalism, but succeeded in creating extremely efficient environments that were still comfortable and inviting. They received numerous prestigious awards during their career including the 'René Gabriel' prize in 1961.

French artist **Janine Abraham** (1929–2005) met Dutch-born **Dirk Jan Rol** (b.1929) at the studio of Jacques Dumond in 1955, and they immediately "clicked," both personally and professionally. By 1956 they had showed their collaborative work, and in 1957 they opened their own firm, designing furniture in rattan, wood and metal. Rol provided the structural and architectural know-how, while Abraham contributed imagination. They realized the importance of mass produced modern furniture, but they were not willing to sacrifice solid workmanship. Their beautiful pieces incorporate a strong sense of line and space with a characteristic elegance.

## 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](http://www.demischdanant.com)

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