The image is a high-contrast, black and white photograph of a heavily textured surface. The texture is complex and irregular, with dark, almost black areas interspersed with lighter, greyish-white patches. The overall appearance is reminiscent of a rough, fibrous material like paper or fabric, possibly showing signs of wear or damage. The lighting is dramatic, creating deep shadows and bright highlights that emphasize the surface irregularities. In the center of the image, the text "DEMISCH DANANT" is overlaid in a clean, white, sans-serif font. The text is centered horizontally and vertically, standing out sharply against the dark background.

DEMISCH DANANT

THE SALON ART+DESIGN  
NOVEMBER 10-13, 2017  
BOOTH A6

CÉSAR *ARRACHAGES*  
WORKS ON PAPER 1959-1962

MARIA PERGAY

ANTOINE PHILIPPON &  
JACQUELINE LECOQ

PIERRE PAULIN

JACQUES DUMOND

CLAUDE DE MUZAC

## CÉSAR, *ARRACHAGES*

From 1959 to 1962, César made a series of works on paper he termed *Arrachages* (Tear-Offs). During a short hospital stay in the late 1950s, confined to his bed, he drew to occupy his time. He experimented with the materials at hand—in this case, adhesive bandages, which he would apply to sheets of paper covered in ink and then tear off. The tape partially lifted away the inked paper, leaving a characteristic elongated, mottled “touch.”

In their technique, the *Arrachages* remain within sculpture’s universe. César was not, strictly speaking, drawing, but instead modeling the shallow space of the paper’s surface. Their investigation of the two-dimensional relates to an earlier series of sculptures, the *Plaques* (1959-60), which consist of elongated pieces of sheet metal that have been welded into a vertical plane. Where the *Plaques* seek flatness through the apparently three-dimensional, the *Arrachages* find depth in the apparently flat. These are not sketches or works made in preparation for sculpture, but truly original attempts at the pictorial through the methods of sculpture.

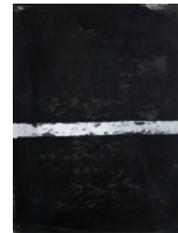
Like all of César’s artistic practice, the *Arrachages* are about experimentation with techniques and materials. Whether expanding, compressing, tearing, or welding... César was developing his own practice, his own techniques, and always managed to create something new.



César  
*Arrachage*, 1961  
Ink on paper  
Framed Dimensions:  
49.21 H x 35.24 inches  
125 H x 89.5 cm  
Signed and dated “César, 1961”  
in pencil bottom right  
(C2995)



César  
*Arrachage*, 1961  
China ink on cardboard  
Framed Dimensions:  
30.31 H x 24.41 inches  
77 H x 62 cm  
Signed lower right  
(C3000)



César  
*Arrachage*, 1961  
Ink on cardboard  
Framed Dimensions:  
30.31 H x 24.41 inches  
77 H x 62 cm  
Signed bottom right  
(C3003)



César  
*Arrachage*, 1962  
Ink on paper  
Framed Dimensions:  
30 H x 24.25 inches  
76.2 H x 61.6 cm  
Signed and dedicated to Dédé  
(C2969)



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  
(C2971)



César  
*Untitled*, 1960  
India ink on paper  
Framed Dimensions:  
27.56 H x 34.65 inches  
70 H x 88 cm  
Signed and dated "18.1.1960" on lower right  
(C2994)



César  
*Centaure*, 1992  
Oil, oilstick on cardboard  
Framed Dimensions:  
20 H x 16.14 x 2.24 inches  
50.8 H x 41 x 5.7 cm  
Signed twice, lower right: "César";  
dated on the back: "21 mars 92"  
(C2953)



César  
*Expansion Book*, 1970  
Bronze  
8.66 H x 5.31 inches  
22 H x 13.5 cm  
Edition of 20  
Signature and engraved "EP.ART"  
(C3001)



César  
*Bread Head (Self-portrait)*, 1973  
Bread mounted on iron rod, concrete,  
plaster  
21.85 H x 10.24 x 11.02 inches  
55.5 H x 26 x 28 cm  
Unique work  
(C2996)



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"  
(C2950)



Maria Pergay  
*Chaise Anneaux / Ring Chair*, 1968  
Stainless steel  
33.46 H x 23.62 x 29.13 inches  
85 H x 60 x 74 cm  
(MP3227)



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  
(MP3141)



Maria Pergay  
*Table Lamp*, 1970  
Brushed, bronze steel  
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)  
(MP3220)



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  
(MP3228)



Maria Pergay  
*Pouf Colonne / Column Seat*, 2012  
Stainless steel, oak  
18.6 H x 19.5 x 19.5 inches  
47.2 H x 49.5 x 49.5 cm  
Seat height: 13 inches (33 cm)  
Edition of 12  
(MP2549)



Antoine Philippon & Jacqueline Lecoq  
*Desk*, 1960  
Glass, palissander  
29.53 H x 62.99 x 31.5 inches  
75 H x 160 x 80 cm  
Edition Jules Degorre  
(AP3140)



Antoine Philippon & Jacqueline Lecoq  
*Sofa*, c. 1967  
Wood structure, fabric, foam  
29.53 H x 72.83 x 36.22 inches  
75 H x 185 x 92 cm  
Edition Les Huchers-Minvielle  
(AP3142)



Antoine Philippon & Jacqueline Lecoq  
*Armchair*, c. 1967  
Wood structure, fabric, foam  
28.35 H x 33.86 x 35.83 inches  
72 H x 86 x 91 cm  
Edition Les Huchers-Minvielle  
(AP3143)



Pierre Paulin  
*Armchair*, c. 1982  
Stained wood, leather, cane, enameled  
steel, plastic, brass  
46 H x 30 x 31 inches  
116.8 H x 76.2 x 78.7 cm  
Edition Baker  
(PP3262)



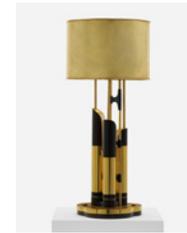
Jacques Dumond  
*Low Table*, 1960  
Tempered glass, chromed steel  
13.78 H x 37.4 D inches  
35 H x 95 D cm  
Unique work  
(JD3170)



Michel Boyer  
*Screen Lamp*, 1975  
Gilded brass, opaline glass  
24.02 H x 15.75 x 11.81 inches  
61 H x 40 x 30 cm  
Edition Verre Lumiere  
(MB3171)



Claude de Muzac  
*Lamp*, 2005  
Copper, stainless steel  
22.05 H x 12.2 x 5.51 inches  
56 H x 31 x 14 cm  
(CM0003)



Claude de Muzac  
*Table Lamp*, c. 1970  
Brass, rosewood, ebony  
29.13 H x 9.45 x 9.45 inches  
74 H x 24 x 24 cm  
Signed, base  
(Cd0008)



Jacques Grange  
*Desk Lamp*, 1978  
Patinated steel, brass  
15.16 H x 14.96 x 3.1 inches  
38.5 H x 38 x 7.9 cm  
Edition Maison Meilleur  
(JG1674)



Kim Moltzer and Jean-Paul Barry  
*Prismatic Lamp*, 1968  
Anodized aluminum  
23.23 H x 9.06 x 9.06 inches  
59 H x 23 x 23 cm  
Number E, distributed by Verre Lumiere  
(KM0069)



Jens Peter Schmid  
*Concrete Table*, 1986  
Concrete, tree trunk  
28.35 H x 70.87 x 35.43 inches  
72 H x 180 x 90 cm  
(JS1635)



François Sée  
*Console*, 1971  
Stone, stainless steel  
29.53 H x 32.28 x 15.75 inches  
75 H x 82 x 40 cm  
Edition Ramsay  
(FS116)



Verre Lumiere Studio  
*Table Lamp*, 1969  
Brushed nickel  
16.54 H x 9.06 x 9.06 inches  
42 H x 23 x 23 cm  
Edition Verre Lumiere  
(Ve0005)

## 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, Antoine Philippon & Jacqueline 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 authored and published monographs including *Antoine Philippon and Jacqueline Lecoq* and *Maria Pergay: Complete Works 1957-2010*. 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.



DEMISCH DANANT

30 W 12TH ST NEW YORK

+1 212 989 5750

INFO@DEMISCHDANANT.COM