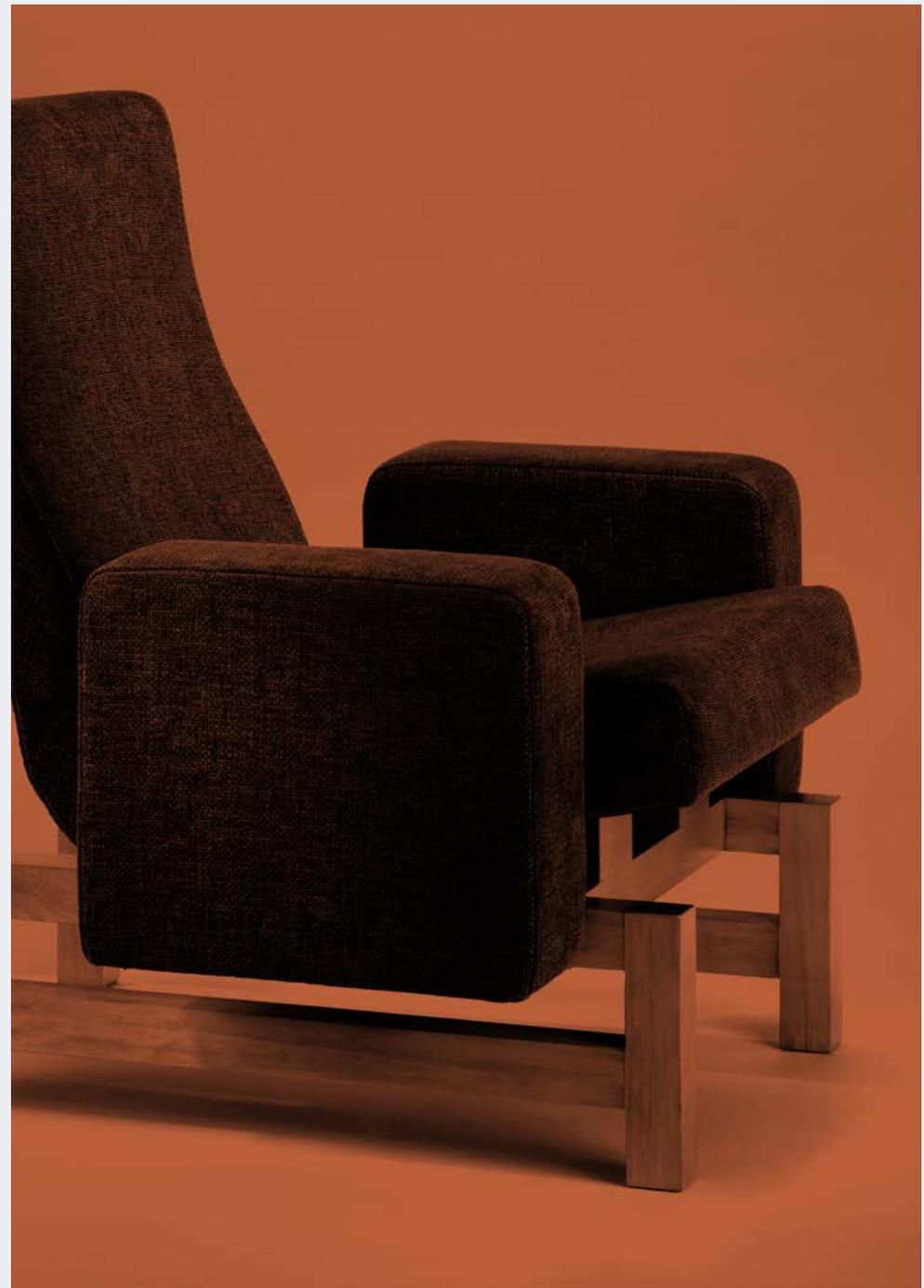


# TEFAF Online



DEMISCH DANANT

09.09—09.13.21

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Demisch Danant is presenting two rare and important works by the seminal French designer Jacques Dumond (1906-1991). *The Low Table* (1961) in aluminum and glass was commissioned for the SS France, and the *Armchair* in the same year, for the Maison de la Radio. These public commissions were two of the more ambitious and important projects undertaken by France in the early 1960's, and celebrate the technical and industrial revolution occurring during the 'Trentes Glorieuses' era of economic prosperity and social change.

Jacques Dumond was a pivotal and prolific member of the post-war generation of designers who entirely re-invented the 'canon' of environmental living they had inherited from the modernist designers of the Union des artistes modernes (UAM). Actively involved as well in the industrial design movement, Dumond was the first to translate its materials into furniture construction. While his armchair uses traditional materials with a unique architectural profile, the low table designed for the SS France is a prime example of his novel investigation into the use of new materials. Integrating aluminum with stainless steel and glass was not only innovative but its lightness was uniquely suited to the requirements of a ship.

Dumond's innate fluency in the use of these new materials as well as traditional craftsmanship was to have a profound effect on the next generation of designers. His teaching and active participation as vice president of the Salon des artistes décorateurs (SAD) ensured that his explorations were well disseminated.



Our third selection, the *Deux Arbres* (1962) by Eugène Leroy (1910-2000), is part of the ongoing dialogue between art and design that has become a more active part of the current Demisch Danant program. While Leroy was not actually involved with the decoration of design commissions, the painting is exactly contemporary with the Dumond pieces. It was originally exhibited in Paris at the Galerie Claude Bernard in 1963.

At a time when abstraction was more mainstream for painters and sculptors, Leroy pursued his own unique vision driven by figural inspiration. While economic and technological changes impacted design movements and innovation in France, there has always been a consistent and non-categorical aspect to art and design emanating from individual inspiration and genius. Painting, while decorative and functional, also exists as pure creation. There have always been those contemporaries working outside the prevalent 'box'. Nevertheless, looking back, these are very much integral to interior

# Jacques Dumond, *Armchair*, 1961

In 1961, Jacques Dumond was invited to propose his designs for architect Henri Bernard's new "Maison de la Radio" building in Paris. Of the 16 interior designers and teams invited to compete, only the following candidates were selected: Joseph-André Motte, Antoine Philippon and Jacqueline Lecoq, René-Jean Caillette, Pierre Paulin, Mathieu Mategot, Jacques Thual, Jacques Dumond and Philippe Leloup.

Dumond and his partner Leloup were tasked with designing two large "artists foyers," which included a large-scale tapestry by Alfred Manessier and a wall mosaic by Gustave Singier. The chairs and large smoked glass low tables were designed specifically for these spaces.

The Armchair was originally designed for the "Maison de la Radio" project, although this particular example was commissioned for a private client's nearby apartment in Paris, 16th Arrondissement, shortly after the important public commission. We are not aware of any other examples of this design being produced. This model is quite impressive because of the combination of its architectural base in African Avodiré wood and its experimentation with newly available techniques for foam and elastic fabrics.

In all of Dumond's designs, there is a smart balance between comfort, functionality, elegance, and a dynamic tension evident in his drawings. Each chair that he designed is always the pure translation of its purpose for a specific place.



Foyers des Artistes des Studios des Théâtre, La Maison de l'O.R.T.F. à Paris, 1963

# Jacques Dumond, *Armchair, 1961*

Aluminum, polished steel, glass  
35.04 H × 33.46 × 31.89 inches  
89 H × 85 × 81 cm  
Seat height: 13.77 inches (35 cm)



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# Jacques Dumond, *Low Table*, 1961

In 1961, Jacques Dumond and Philippe Leloup were commissioned to design the interior and furniture for the largest room of the new SS France – the “Salon Saint-Tropez” tourist class lounge. The *Low Table* that we are presenting was one of around 10 such models designed for this room. It is constructed of aluminum, polished steel and glass, and is one of the few commissioned pieces to survive the various renovations of the SS France (1960), an iconic ship that was the longest passenger vessel in the world until 2004.

Dumond was among the first to design furniture using aluminum in the 1950s. This material was ideal for the SS France ocean liner, which required that all furnishings be fireproof and non-flammable. Its light weight, as compared to steel, helped to keep the overall weight of the decorative materials down to 500 tons for the entire ship. This included the chairs, sofas and other coffee table models that Dumond and Leloup designed for the Salon Saint-Tropez.

A designer and innovator at the forefront of promoting new materials and techniques, Jacques Dumond influenced a new generation of designers through his roles as teacher, employer, and vice president of the Société des Artistes Décorateurs.



Salon Saint-Tropez, SS France, c. 1962

Jacques Dumond,  
*Low Table*, 1961

Aluminum, polished steel, glass  
15.83 H x 59.06 x 17.72 inches  
40.2 H x 150 x 45 cm



Jacques Dumond, *Low Table*, 1961

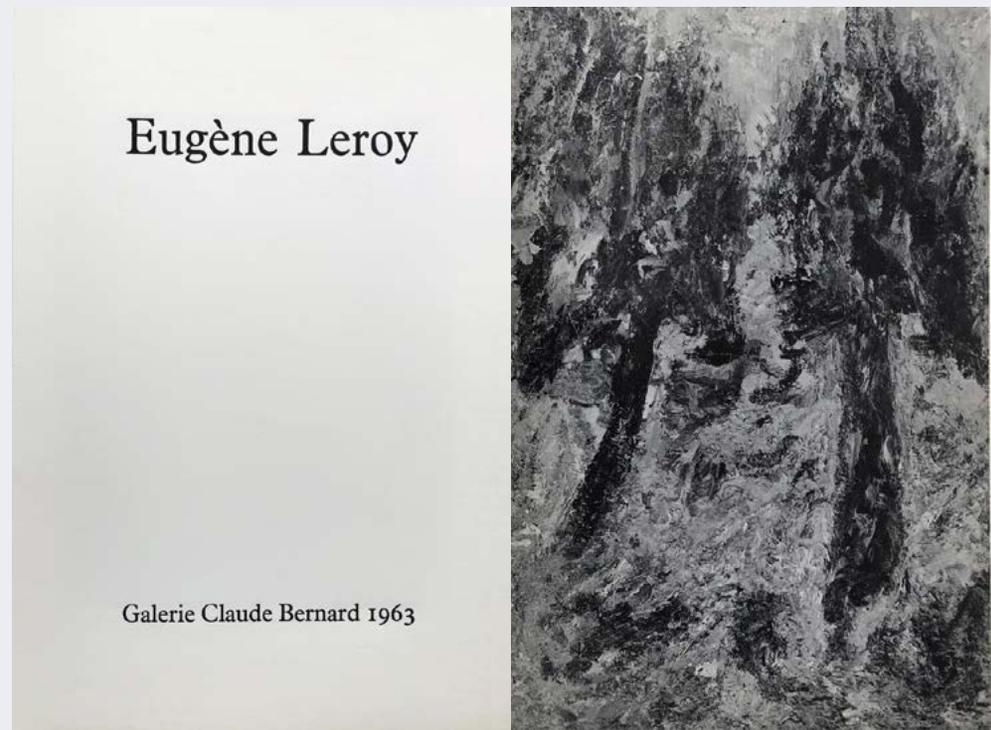


# Eugène Leroy

## *Deux Arbres*, 1962

Considered reclusive as a painter, Eugène Leroy was unaffected by mainstream art trends and movements, instead finding inspiration in his surroundings. Repeatedly painting his house and garden as well as the human figure, he developed a signature style employing layer upon layer of paint to create a thick impasto surface. *Deux Arbres* from 1962 is a prime example of the work from Leroy's early period. Shown at the Claude Bernard Gallery in Paris and Galerie Droulez in Reims, where it was purchased in 1963, it remained with the original owner until now. By its sheer size, we know Leroy considered this a major work, and a subject he explored over and over. Like the Impressionists before him, he begins with a figural idea, but transitions beyond into a painterly tour de force. With painstaking technique, he creates a sense of spontaneity and movement, masterfully taking the surface to a point just short of chaos.

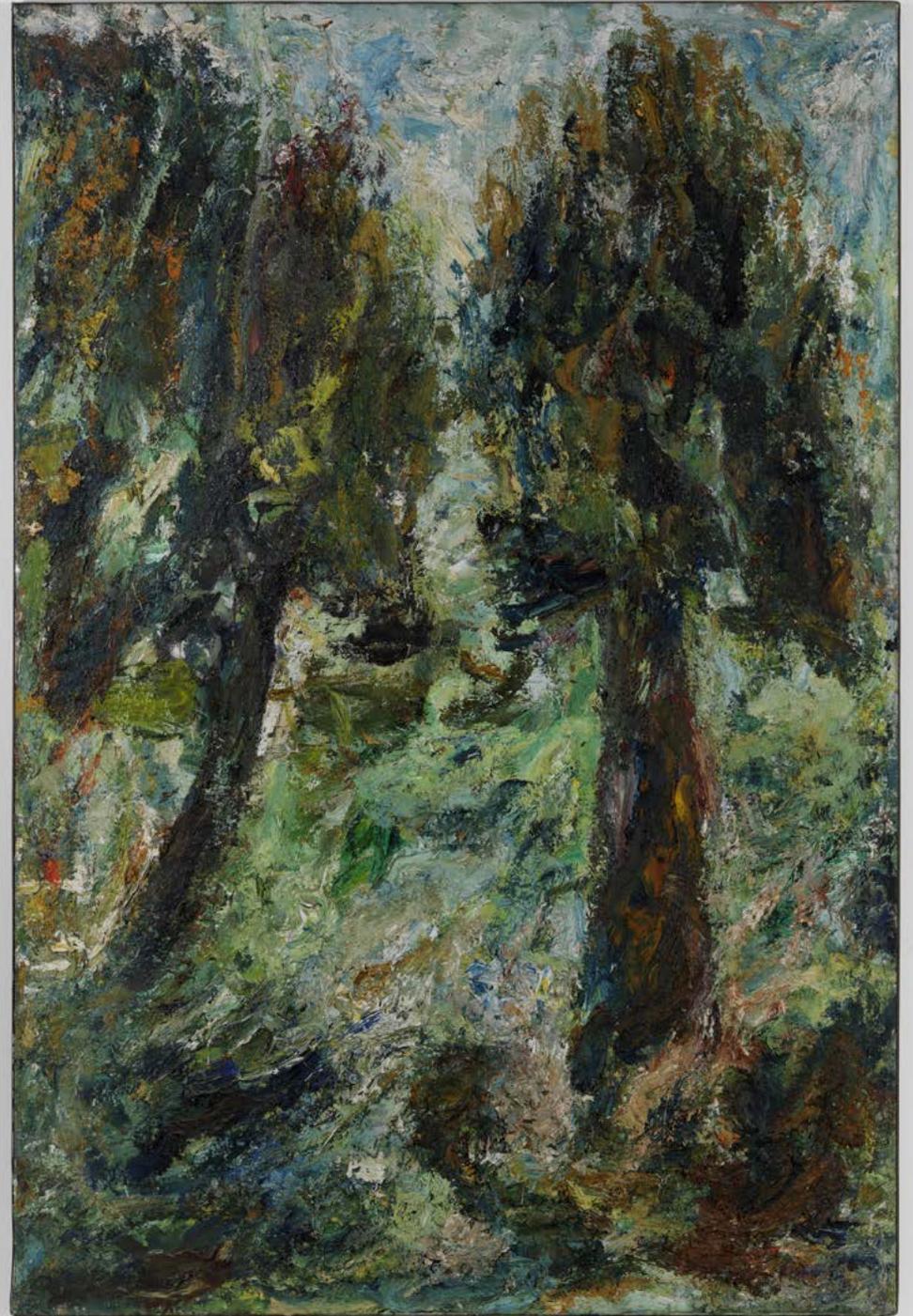
In 1983, on the enthusiastic recommendation of a young Georg Baselitz, Galerie Michael Werner began to exhibit Leroy's works internationally. While gallery showings of the later work were well reviewed and embraced, especially by the younger so-called neo-expressionists, Leroy still considered himself something of a classicist. It was the 'grande tradition de la peinture' that compelled him, and he was awarded the French Grand Prix Nationale de la Peinture in 1996. While his unique vision straddles a line between traditionalism and expressionism, to us the painting speaks the language of modernity. In 2010, the Musée des Beaux-Arts in Leroy's hometown of Tourcoing in Northern France was renamed "MUba Eugène Leroy" in his honor.



Exhibition Catalogue, Galerie Claude Bernard, 1963, Paris.

Eugène Leroy  
*Deux Arbres*, 1962

Oil on canvas  
76.77 H x 51.18 inches  
195 H x 130 cm



# 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, Jacques Dumond, 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 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*, *Maria Pergay by François Halard*, and *Maria Pergay: Sketch Book*. Current projects include a comprehensive monograph on seminal designer Joseph-André Motte and a new book about works by Sheila Hicks commissioned for architectural projects.

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