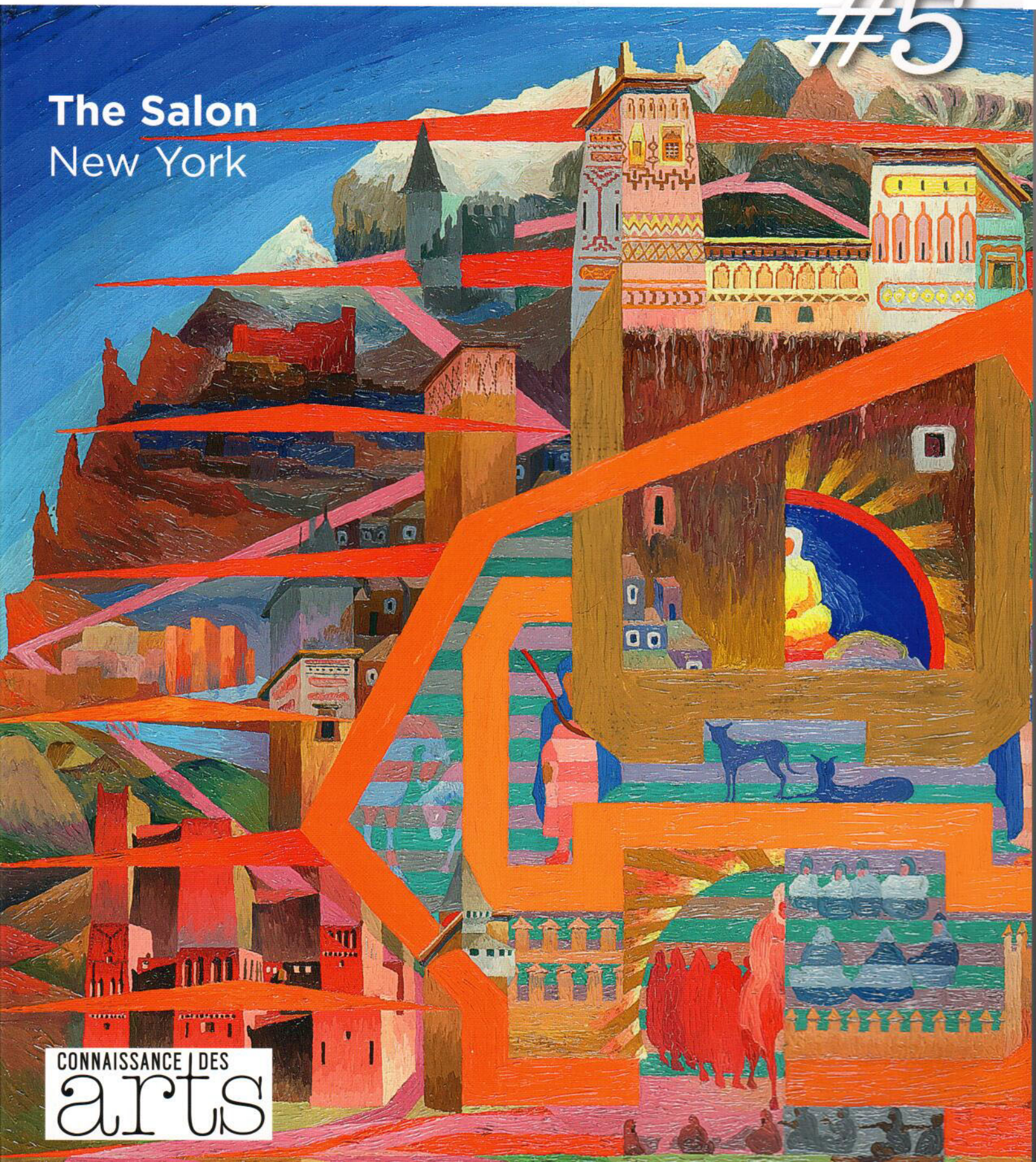


FRENCH ART DE VIVRE

#5

The Salon
New York



CONNAISSANCE DES
arts



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Art Deco still riding high

Art Deco and the great furniture designers of the 1950s are still in demand overseas, not least in New York, as can be seen in the choice of the Parisian galleries.

She insists that it has nothing to do with the fact that her husband is the organiser, but still, Cheska Vallois is full of praise for The Salon: "It's fantastic. American collectors love this joyous, light-hearted atmosphere which is so very French!" The gallery is presenting a selection of its heavy-hitters, with names like Jean Dunand and Jean-Michel Frank, "in order to give an idea of Art Deco at its most sumptuous." But for the occasion the celebrated gallerist on Rue de Seine is also letting out a dozen pieces by Eileen Gray, whom she considers the most important of all. The Anglo-Irish designer can also be found at New York dealer DeLorenzo, inaugurating his first participation at the fair, even though he has been around since 1980. Today, the gallery is also hosting eight contemporary designers and the booth is setting up a dialogue between generations, through the creative visions of Emile-Jacques Ruhlmann and Isamu Noguchi, but also Fernando Mastrangelo, born in 1978.

At the Dutko gallery they are sticking with the classics, with a desk by Paul Dupré-Lafon from 1935. As Guillaume Savin remarks, "We noticed that in New York the younger generation of designers and collectors still has a strong interest in Art Deco, especially in this new age of mixing periods. With its perfect, timeless lines, this desk is both a functional object and a piece of sculpture, by an author who is of course much sought-after." The same is true of the designers represented at L'Arc en Seine, which has built up a strong network of local collectors whom it provides with pieces by Jean-Michel Frank and Alberto Giacometti, whose creations

1. Alberto Giacometti, Pair of silvered-bronze *Dompteuse* table lamps (©DeLorenzo Gallery) 2. Jean Royère, *Ours polaire* armchair, 1947, wool, oak wood, H. 70 cm (©Galerie Chastel-Maréchal) 3. Jean E. Puiforcat, *Art Deco* centerpiece, Paris, c. 1930, silver and glass (©JVDM Fine Art Silver) 4. Paul Dupré-Lafon, *Desk*, (© Galerie Dutko)

THE SALON ART DECO



1. Jean-Michel Frank, *Quartz Lamp* (©Galerie L'Arc en Seine) 2. Alvar Aalto, *Pair of armchairs*, 1930's (©Modernity) 3. Eileen Gray, *Cup in black and silver lacquer*, 1920 (©Vallois-Paris/Photo Arnaud Carpentier) 4. Jean-Michel Frank, *Inverted U-shaped table sheathed in parchment*, 1930 (©Vallois-Paris/Photo Arnaud Carpentier)

are extraordinarily modern, yet date from the 1920s and 30s. But let us not forget the *Ours polaire* by Jean Royère, with their original velvet, hair and legs, acquired by the Chastel-Maréchal gallery from the family who commissioned the pieces and had kept them since 1952. This is also the vintage of the *Présidence* desk, one of Jean Prouvé's most accomplished pieces in terms of its concept, its use and its design, displayed here by the Downtown Gallery. The first version was created for the director of the Chèques Postaux office in Brussels, but the model was developed and enriched by different ranges of colour, just as the architect and designer did with his buildings. "The Americans," Hélin Serre points out, "were the first to appreciate this aesthetic. It goes well with minimal art while echoing the heritage of the industrial era, which remains important in the United States." M.M.