

Solo Show
Tribute to Joseph-André Motte

26 June - 30 August 2014

PARIS



Catherine Chair, Joseph-André Motte. Designed for Rougier, 1950.
Photograph courtesy of Galerie Pascal Cuisinier

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Press release

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Following Design Miami/ Basel, the '**Tribute to Joseph-André Motte**' exhibition will move to **Galerie Pascal Cuisinier's** exhibition space in Paris, from 26th June to 30th August 2014.

Conceived by Pascal Cuisinier as a heartfelt homage to the designer on the first anniversary of his death in June 2013, this solo show will exhibit around fifty Joseph-André Motte creations, amongst which will be some of his most innovative and rare designs. These include the superb **Evelyne sideboard**, the rosewood **Prestige desk created for Dassas**, a pair of **low tables with built-in lights** crafted from rosewood and white opaline glass and the extremely scarce **Catherine and Tripod rattan chairs**. A wide selection of lights designed by Joseph-André Motte will be brought together for the very first time: Perspex model **M4 floor lamps**, model **J14 lamps** designed for les Huchers made from marble, metal and opaline, not to mention the Perspex '**Licorne**'(unicorn) **wall lamps** which are on public display for the first time ever.

Joseph-André Motte (1925 – 2013) was a French interior designer. His extensive body of work made use of the full range of innovative materials that were being developed by the manufacturing sector at that time. He was a trail-blazer in many different fields. His brilliant career was noteworthy for a number of prestigious projects, such as the interior design and furnishings of Orly and Roissy-Charles de Gaulle airports, the complete overhaul of around one hundred metro stations, and, in the area of decorative arts, furniture designs commissioned by the Mobilier National (a state body in charge of supplying furniture to official state residences, embassies etc). His design, extremely elegant, is very characteristic of french chic which was typical of this first generation of French designers.



Evelyne sideboard, Joseph-André Motte, Designed for Charron, 1959.
Photograph courtesy of Pascal Cuisinier

Galerie Pascal Cuisinier Championing the first modern French designers



The Galerie Pascal Cuisinier stand at PAD Paris 2013.
Courtesy Galerie Pascal Cuisinier

Since 2006, Galerie Pascal Cuisinier has strongly promoted the first generation of modern French designers. These individuals epitomized the ultra-modern character of 20th century design in their works. Their furniture, produced between 1951 and 1961 with a view to being mass-produced, are characterized by an emphasis on functionality, technical innovation and elegance.

Pascal Cuisinier's motto is 'expect excellence'. This can be seen in the painstaking care he takes to select only the best works from this period, the catalogue raisonnés he has produced and the meticulously-crafted displays on show in the gallery and at the biggest art fairs around the world.

Located on the Rue de Seine, Galerie Pascal Cuisinier is the gallery in which to find the works of the first modern French designers. Its founder has made a significant contribution to research into both the historical and aesthetic aspects of French furniture design between 1951 and 1961. He has helped shed light on the avant-garde spirit behind the designs of J. Abraham and D. Rol, R.J. Caillette, G. Dangles and C. Defrance, P. Guariche, A. Monpoix, M. Mortier, J.A. Motte, P. Paulin, A. Philippon, J. Lecoq and A. Richard, as well as on the work of key light fitting designers J. Biny, P. Disderot and R. Mathieu.

Practical information

Solo show 'Tribute to Joseph-André Motte' at Design Miami/ Basel from 17th June to 22nd June 2014.
The exhibition will also be on display at Galerie Pascal Cuisinier in Paris, from 26th June to 30th August 2014.

Galerie Pascal Cuisinier

13 rue de Seine, 75006 Paris
Opening hours: Monday to Saturday, 10am to 7pm

Joseph-André Motte (January 1925 – June 2013) A portrait



Portrait of Joseph-André Motte.
Courtesy Galerie Pascal Cuisinier

Joseph-André Motte received multiple awards for his work

- *The silver medal at the 10th and 11th Milan Triennial Exhibition of Decorative Arts and Modern Architecture.
- *The Grand Prix at the Brussels World Fair Expo 1958
- *The silver medal of the Société d'Encouragement à l'Art et à l'Industrie (The Association for the advancement of Arts and Industry) (1957).
- *The René Gabriel Award (1957).
- *The gold medal of the Société d'Encouragement à l'Art et à l'Industrie (1958).
- *The French Academy of Architecture Award (1982)
- *The special award (médaillon d'honneur) of the Société d'Encouragement à l'Art et à l'Industrie (1965).
- *The Premio Compasso d'Ora Adi, awarded by the Associazione per il Disegno Industriale (the Italian Association for Industrial Design)
- *The French Academy of Architecture's Médaille d'architecture award (1982)

Joseph-André Motte, childhood and education

Joseph-André Motte was born on January 6th 1925 in Saint-Bonnet, in the département of the Haute Alpes. After having finished his secondary level studies, he went to Paris, where he studied at the Ecole des Arts Appliqués à l'Industrie (the School for Applied Arts and Industrial Design). He graduated 'magna cum laude' in 1948 and received a special commendation from the Jury. He immediately joined the Bon Marché's Pomone art and design workshop as an interior designer.

In 1952 he joined Marcel Gascoin's team. Working alongside this interior designer, he met other young, recently-qualified designers such as Michel Mortier and Pierre Guariche who shared his desire for a new approach to mass-produced furniture.

Encounters and partnerships with the other young designers of his generation

In 1953, Joseph-André Motte joined the Association des Créateurs de Modèles de Série (the Association of Designers for Mass Production design), which had been founded by Marcel Gascoin and René-Jean Caillette. This body brought together talented young designers of that period. It was created with a view to providing legal protection for the designs of its members and to set prices for their work, which was to be sold at the same price throughout the country. The group's ultimate goal was to make mass-produced furniture even more accessible.

After setting up his own design agency, Joseph-André Motte joined forces with Michel Mortier and Pierre Guariche to found the Atelier de Recherche Plastique (ARP). This agency aimed to design innovative furniture that would be suitable for mass-production, with their target markets being French manufacturers and buyers. After a few hiccups, the ARP proved that hopes that it would be a success were well-founded when the Charles Minvielle chain began stocking its furniture range.

In 1954, Georges Charron, CEO of the Charron furniture company, founded Groupe 4, together with Joseph-André Motte, Geneviève Dangles, Alain Richard and René-Jean Caillette. These interior designers made innovative materials an integral part of their designs, thus helping to create a whole new range of furniture that was perfectly-tailored to 1950s homes.

Motte the interior designer

In addition to his career as a furniture designer, Joseph-André Motte started to take an active interest in interior design from 1954 onwards. In an interview with Pascal Renous, a journalist working for the Revue de l'Ameublement interior design magazine, he explained the importance of the role played by interior design in improving ordinary people's living environments. He clearly saw himself as being just as much an interior designer as a designer of furniture.



Maison Française, march 1954

Key projects

- 1954 – 1961:** Orly airport
- 1962:** The interiors of the Maison de la Radio
- 1965 - 1966:** The interiors of the préfecture de la Seine
- 1967:** The creation of furniture for the Mobilier National and the refurbishment of the Louvre's galleries (exhibition space for paintings)
- 1968:** The interiors of the offices of the Paris Airports Authority's senior management and the préfecture du Val d'Oise
- 1970 - 1976:** The interiors of Roissy Charles de Gaulle airport
- 1971 - 1972:** The interiors of the offices of the RATP's senior management (the Paris public transport operator) and Orly Ouest airport
- 1973 - 1974:** The Council of Europe in Strasbourg
- 1973 - 1983:** Refurbishment of RATP stations
- 1973 - 1977:** The new Council of Europe building in Strasbourg
- 1976 - 1978:** Bab Ezzouar university in Algiers, in partnership with Oscar Niemeyer
- 1979:** The refurbishment of the Louvre's galleries (exhibition space for French paintings)

Major projects directed by Joseph-André Motte

With the proclamation of the Fifth Republic, France, with General de Gaulle at its head, embarked on a major program of public works. ZUP (priority housing areas) were established with a view to constructing public housing, shopping centres and administrative buildings.

Joseph-André Motte designed the interiors of these new buildings, including that of the Val d'Oise Préfecture (the main administrative building for the département), located in Cergy Pontoise (1968). He personally designed the Préfet's office furniture, which was then made by the Atelier de Recherche et de Création (ARC) in the workshops of the Mobilier National.

One of Joseph-André Motte's most celebrated projects involved the refurbishment of a hundred or so of Paris' underground stations, a task carried out between 1973 and 1983. Under the leadership of architect Paul Andreu, he introduced a new look, a style which is now known as 'Andreu-Motte'. This revolves around the use of white, especially in the shape of the famous white bevelled-edge tiles.

He brought colour back into metro stations in two places – light housings and seats. The seats took the form of a simple, single-piece enamelled metal 'shell' shape, attached to a masonry ledge. This 'bucket' style seat has come to symbolize the metro station and is now viewed as being a landmark in the history of urban infrastructure design

Joseph-André Motte, contributor to the specialist press and lecturer

Alongside his occupation of designer and interior designer, Joseph-André Motte also contributed to a number of interior design publications like the magazine Arts Ménagers.

He also taught in several tertiary-level educational establishments like the Ecole Nationale Supérieure des Arts Décoratifs, the Ecole Nissim de Camondo and the Ecole Boule.

Joseph-André Motte's legacy

Joseph-André Motte died on June 1st 2013. In the public consciousness, he is destined to remain an iconic figure, a symbol of modernity in the field of decorative arts and French design.

Together with other members of the first generation of modern French designers, he played an important part in developing the distinctive style that was to characterize mass-produced French furniture of the 1950s and 60s.

Motte was definitely the most prolific designer of his day, masterfully combining the development of new creations destined for industrial mass production with interior design projects tailored to a France that was undergoing rapid modernization.

Interview with Pascal Cuisinier Founder of Galerie Pascal Cuisinier

“Along with Pierre Paulin and Pierre Guariche, of all the designers whose work I promote, the name of Joseph-André Motte is one that really stands out, both due to his high public profile and because of the wider impact his body of work has had.”



Pascal Cuisinier, portrait.
Courtesy Galerie Pascal Cuisinier.

Pascal Cuisinier, expert in the first generation of modern French designers

Pascal Cuisinier studied architecture before gravitating towards a career as an art dealer specialising in 1930s French Decorative Arts. After six years working in the Antica market in Saint-Ouen, he threw himself into tertiary-level research into visual art and philosophy. He is recognized as being the leading expert on French furniture design between 1951 and 1961. He opened his own gallery in 2006.

Pascal Cuisinier, why are you putting on a solo show dedicated to the interior and furniture designer Joseph-André Motte at Design Miami/ Basel?

The solo show devoted to Joseph-André Motte will take place from 17th June to 22nd June 2014 at Design Miami/ Basel and is designed to pay heartfelt tribute to the designer on the first anniversary of his death in June 2013. His family contacted me some months ago in order to organize a tribute in honour of this iconic designer, whose work has had a major impact on both the decorative arts and the field of design from the 1950s to the 1970s.

Along with Pierre Paulin and Pierre Guariche, of all the designers whose work I promote, the name of Joseph-André Motte is one that really stands out, both due to his high public profile and because of the wider impact his body of work has had.

What are the centrepieces of the Joseph-André Motte solo show at Design Miami/ Basel?

The Model J1 floor lamp, the Tripod and Catherine chairs, the very large desk created for Dassas, chairs made for Steiner and furniture designed for Charron, along with the range of Perspex lamps created for les Huchers Minvielle (a furniture manufacturer) are undoubtedly the most iconic designs by Joseph-André Motte that will be on display at Design Miami/ Basel.

What kind of lasting impact has the work of Joseph-André Motte had upon French decorative arts and contemporary design?

Joseph-André Motte's work was very cutting-edge, both from a technical point of view and for its sheer inventiveness. From a very early stage, he made use of the full range of new materials that were coming onto the market at that time. In his choice of forms for his designs - which are carefully thought-out and boast a characteristically French elegance - he was consistently driven by a desire for functionality. Nowadays there is a growing recognition in both institutional and artistic circles of the important role played by Joseph-André Motte in the development of the decorative arts and design in France. Once a serious analysis of his legacy has been undertaken in the shape of a monograph examining his entire body of work, a thesis or the inventorying of his archives, Joseph-André Motte will finally emerge as one of the most important French designers of the second half of the twentieth century.

What is your assessment of the position occupied by Joseph-André Motte on today's art market?

The art market has a complex relationship with Joseph-André Motte's work. Some people talk about there being a two-tier market, with a small group of extremely rare, top of the range pieces that hardly ever come onto the market on one hand and on the other, a larger number of items which are more affordable because they were originally mass-produced.



View of the Galerie Pascal Cuisinier.
Courtesy Galerie Pascal Cuisinier



The Galerie Pascal Cuisinier's stand at PAD Paris 2013.
Courtesy Galerie Pascal Cuisinier



View of the Galerie Pascal Cuisinier.
Courtesy Galerie Pascal Cuisinier

Pascal Cuisinier, you spent six years working on a thesis on visual art and philosophy. What impact have these years of research had on your current career as a gallery owner?

I believe that research, documentation, exhibitions and the publishing of research findings are an integral part of what it means to be a gallery owner. I select each artwork on the basis of originality, back-story and provenance. I also pick works that are significant because they are especially representative of a certain stage in the creative development of these designers. The works I choose are always very carefully-documented. My exhibitions aim to educate collectors and raise their awareness of the aesthetic appeal of French design between 1951 and 1961.

Your gallery specializes in the first generation of modern French designers. Could you tell us exactly which designers this label refers to? Why do you use this expression, 'the first modern French designers'?

Since 2006 I've promoted the generation of modern French designers born between 1925 and 1930 such as J. Abraham and D. Rol, R.J. Caillette, G. Dangles and C. Defrance, P. Guariche, A. Monpoix, M. Mortier, J.A. Motte, P. Paulin, A. Philippon, J. Lecoq and A. Richard.

I feel that they can be regarded as the first modern French designers because they were the first to open their own design agencies and to create designs with a view to be mass-produced. They took a long-established tradition of decorative arts in France and the elegance of French design and adapted them to create these ultra-modern furniture designs.

Why did you choose to confine yourself to collecting work from these designers from the period 1951 to 1961?

The 1951 to 1961 period wasn't an arbitrary choice. I think that both 1951 and 1961 are milestones in the history of French design. 1951 is the year in which these young designers finished their studies and set up their own agencies or join major, established design agencies such as that belonging to Marcel Gascoïn. From 1961 on, the Salon des Arts Ménagers (similar to the Ideal Home Exhibition) heralded a fundamental aesthetic shift in French design, offering a clear demarcation between the designs of the 1950s and those of the 1960s.

Above all, the works of these young designers between 1951 and 1961 was profoundly influenced by the intellectual and creative dynamism that marked the world of French art, literature and fashion, not to mention the scientific sphere, industry and France's relationships with the rest of the world – a period that is known as the 'Trente Glorieuses' (The thirty glorious years - 1946 to 1975).

Apart from the fact they were active during the same time period, what do the first modern French designers have in common?

These young designers definitely had a shared vision. Although they weren't a group or movement as such, they knew each other well, were on friendly terms and were confronted with the same issues with regard to the production of their designs, their form and their function. They sometimes worked together, for example, through the Atelier de Recherche Plastique (ARP), the Association des Créateurs de Modèles de Série (ACMS) or at Charron's Groupe 4. Some also worked in pairs, for instance, J. Abraham and D. Rol, G. Dangles and C. Defrance and A. Philippon and J. Lecoq. They had similar ideas about what constituted elegance, not just visually-speaking, but also from a philosophical point of view. These young designers had developed the idea of 'moral elegance', the aim of which was to design aesthetically-pleasing furniture that would be accessible to the masses.

Moreover, their designs epitomized French 'chic'. The idea of a consciously French kind of elegance, of French 'chic', so characteristic of the proud tradition of French decorative arts over the centuries, continued into the 1950s and 60s and was an integral part of the work produced by the first generation of modern French designers.

Visuals available for use by the press



Catherine Chair, Joseph-André Motte.
Designed for Rougier, 1950.
Courtesy Galerie Pascal Cuisinier



Catherine Chair, Joseph-André Motte.
Designed for Rougier, 1950.
Courtesy Galerie Pascal Cuisinier



Tripod Chair, Joseph-André Motte.
Designed for Rougier, 1949.
Courtesy Galerie Pascal Cuisinier



Tripod Chair, Joseph-André Motte.
Designed for Rougier, 1949.
Courtesy Galerie Pascal Cuisinier



Model M4 floor lamp, Joseph-André Motte.
Designed for les Huchers, 1958.
Courtesy Galerie Pascal Cuisinier



Model M5 floor lamp, Joseph-André Motte.
Designed for les Huchers, 1958.
Courtesy Galerie Pascal Cuisinier



Amphore floor lamp, Joseph-André Motte,
Designed for Rotaflex 1963
Courtesy Galerie Pascal Cuisinier



Model J13 light, Joseph-André Motte.
Designed for Disderot, 1957.
Courtesy Galerie Pascal Cuisinier



Model J10 light, Joseph-André Motte.
Designed for Verre Lumière, 1972.
Courtesy Galerie Pascal Cuisinier



Model M1 light, Joseph-André Motte.
Designed for les Huchers, 1958.
Courtesy Galerie Pascal Cuisinier



Model 770 armchair. Joseph-André Motte.
Designed for Steiner, 1958.
Courtesy Galerie Pascal Cuisinier



Model 770 armchair. Joseph-André Motte.
Designed for Steiner, 1958.
Courtesy Galerie Pascal Cuisinier



Model 770 armchair. Joseph-André Motte.
Designed for Steiner, 1958.
Courtesy Galerie Pascal Cuisinier



Model 771 chair (blue). Joseph-André Motte.
Designed for Steiner, 1957/1958.
Courtesy Galerie Pascal Cuisinier



Model 771 chair (blue). Joseph-André Motte.
Designed for Steiner, 1957/1958.
Courtesy Galerie Pascal Cuisinier



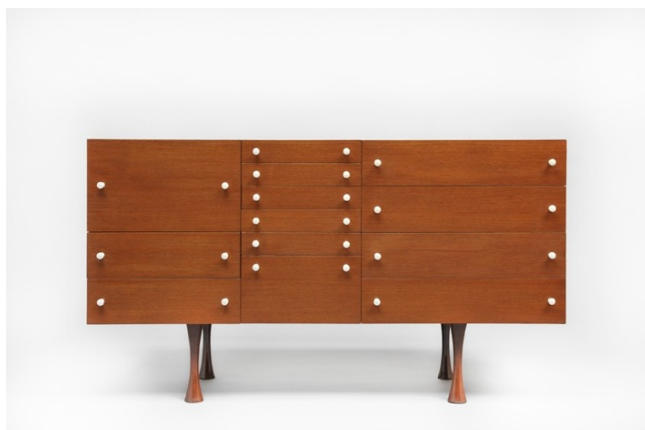
Model 771 chair (blue). Joseph-André Motte.
Designed for Steiner, 1957/1958.
Courtesy Galerie Pascal Cuisinier



Low table with built-in light, Joseph-André Motte. Designed for Charron, 1959.
Courtesy Galerie Pascal Cuisinier



Low table with built-in light, Joseph-André Motte. Designed for Charron, 1959.
Courtesy Galerie Pascal Cuisinier



Evelyne sideboard, Joseph-André Motte, Designed for Charron, 1959.
Courtesy Galerie Pascal Cuisinier



Evelyne sideboard, Joseph-André Motte, Designed for Charron, 1959.
Courtesy Galerie Pascal Cuisinier



Model 900 sofa. Joseph-André Motte. Designed for Steiner, 1960.
Courtesy Galerie Pascal Cuisinier



Model 900 sofa. Joseph-André Motte. Designed for Steiner, 1960.
Courtesy Galerie Pascal Cuisinier



Banquette 772, Joseph-André Motte. Edition Steiner 1958.
Courtesy Galerie Pascal Cuisinier



Banquette 772, Joseph-André Motte. Edition Steiner 1958.
Courtesy Galerie Pascal Cuisinier



Banquette 772, Joseph-André Motte. Edition Steiner 1958.
Courtesy Galerie Pascal Cuisinier



Banquette 772, Joseph-André Motte. Edition Steiner 1958.
Courtesy Galerie Pascal Cuisinier



Joseph-André Motte, portrait.
Courtesy Galerie Pascal Cuisinier.



Pascal Cuisinier, portrait.
Courtesy Galerie Pascal Cuisinier.

Practical information

Solo show 'Tribute to Joseph-André Motte' at Design Miami/ Basel
from 17th June to 22nd June 2014

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