

**galerie
pascal
cuisinier**
design
historique
français



BRAFA
ART FAIR

Brafa press kit
Galerie Pascal Cuisinier



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The exhibition

BRAFA 2022
23 > 30 JANUARY 2022
TOUR & TAXIS
BRUSSELS
BOOTH/STAND 88D

A manifesto exhibition

For its first participation in the Brafa, the Pascal Cuisinier gallery wished to show a representative ensemble of its work on the beginning of French design in the 1950s.

Indeed, for many years, Pascal Cuisinier has been bringing to light in France and around the world another look at the French design of the 50s. Until then confined to individual phenomena whose careers were already well established at that time - such as Prouvé, Perriand, Mouille, Royère - the work of the gallery discovered a generation of young designers from the great French schools of decorative arts who transformed the decorative arts into design during the Trentes Glorieuses.

This concept, put forward by the economist Jean Fourastié, helps to understand that, only 5 years after the war, France has regained its pre-war level and that from then on it will take advantage of this economic boom to develop an international leadership on many levels, scientific, technical, philosophical, artistic and of course also in the decorative arts hence the title of the founding exhibition of the Museum of Decorative Arts in 2010-2011: *Mobi boom* the explosion of design in France 1945-1975.



Robert Mathieu, Floor lamp 361
R. Mathieu edition c. 1955
Lacquered metal and brass
Courtesy Galerie Pascal Cuisinier



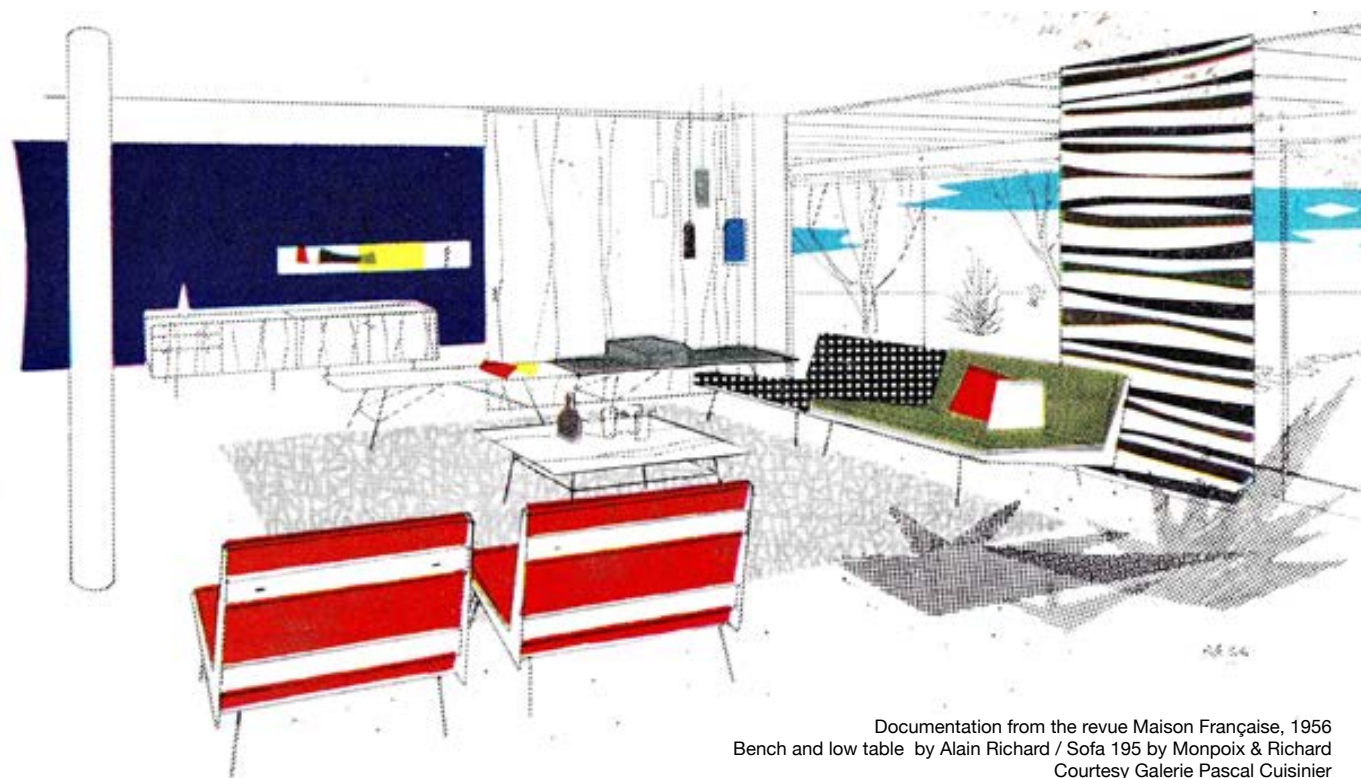
André Monpoix & Alain Richard, Sofa 195
Meubles TV edition - 1953/1954
Elm, lacquered metal, foam and fabric
Courtesy Galerie Pascal Cuisinier

A generation, the first French designers:

From 1949 to 1951, thirty or so young people graduated from the Camondo School of Applied Arts, a dozen of whom would occupy the forefront of the French and international scene for nearly three decades. They will realize all the great public projects - numerous and luxurious at that time-, they will have all the titles, the prices and the honors and especially they will invent what we call the design today and that they named, them, at the time «creation of model in series ».

It's around this definition of design that Pascal Cuisinier's academic research was built (the passage from autographic decorative arts to allographic design) and later the gallery's theoretical project around these «first French designers». Without going into too much detail, Pascal Cuisinier identified the most important creators of this period around a dozen names and then undertook a long documentary research

work to identify their most interesting production. When they left school, they designed seats, furniture and lighting for the modern apartment of their time. Their inventions have left a lasting mark on production to the point that today we still create chairs with the same techniques, the same shapes and the same comfort as theirs, we light our homes with the same direct, indirect and reflected lighting as they did and their furniture is still and more than ever the basis of most contemporary production. Pascal Cuisinier has also been collecting these pieces for twenty years because most of them are rare, or even very rare on the market and has thus built up a collection that is unique in the world. For the past fifteen years, he has been able to present new exhibitions on each of these creators in a monographic or thematic way and to show them at international fairs.



Documentation from the revue Maison Française, 1956
Bench and low table by Alain Richard / Sofa 195 by Monpoix & Richard
Courtesy Galerie Pascal Cuisinier

Documentation from the Revue Maison Française, 1956
Chest of drawers 219 by Richard / Chair 145 by Pierre Paulin
Courtesy Galerie Pascal Cuisinier



He was thus at the origin of the identification of all the luminaries of Pierre Guariche then of an exhibition with exhaustive aim in 2012 and continues to work on the book of his luminaries. He did the same for those of Jacques Biny and today of Robert Mathieu with an exceptional exhibition of 100 of his lights on the occasion of the centenary of his birth. This creator is probably in the process of imposing himself as the most important creator of French luminaries of the time, which should be confirmed by the book that the gallery is preparing. The gallery has also presented retrospective exhibitions on Joseph André Motte, Michel Mortier, René Jean Caillette and Alain Richard, and there is more to come!

A rigor and an aesthetic :

In sum, the gallery provides a work of historical research on the one hand, theoretical on the other and also aesthetic because Pascal Cuisinier, whose primary training is that of architect, attaches particular care to remount the pieces of his creators in a contemporary light because in their time they were an aesthetic revolution. Indeed, this young avant-garde generation, trained in the great tradition of French elegance and know-how, invented a rigorous aesthetic of proportion, minimalism, and detail that still influences much of international design today. If these French creators/decorators/designers had a dazzling career, they did not neglect the transmission of their experience and their talent through teaching. And if the generation of before, that of Prouvé, Perriand, Mouille, Royère, remained in the state of individual phenomena, that of Guariche, Motte, Richard, Mortier, Caillette, themselves trained by their illustrious predecessors (Paul Dupré Lafon, Jacques Dumond, Jacques Adnet, Marcel Gascoin or René Gabriel among others) have generated a whole lineage of creators by their teaching in the great schools, which themselves, teachers in their turn, still form today the decorators and designers who occupy the French and international scene. It's this great school of early French avant-garde design that the gallery supports and that it wishes to show in this first participation in the Brafa.

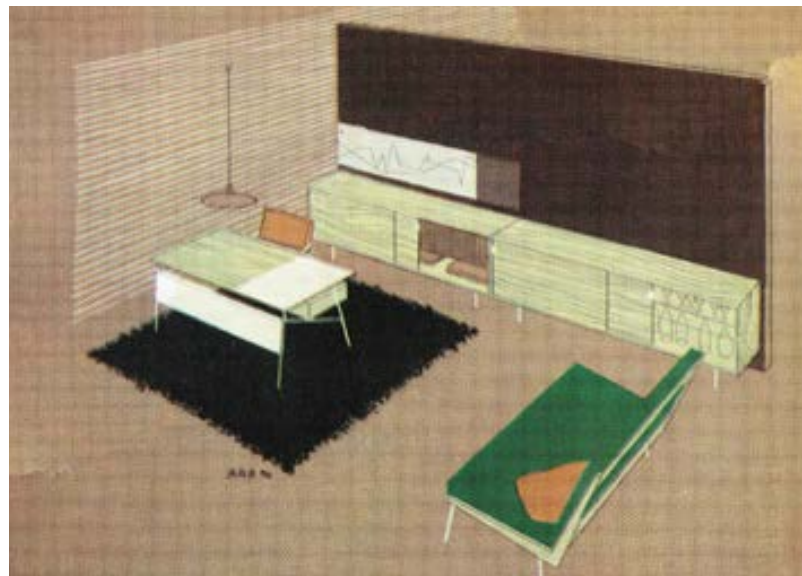


Joseph-André Motte, Armchair «Catherine»
Rougier edition - 1952
Lacquered metal and rattan
Courtesy Galerie Pascal Cuisinier



Robert Mathieu, Floor lamp 381
Edition R. Mathieu - c. 1960
Lacquered metal, brass and plexiglass
Courtesy Galerie Pascal Cuisinier

Brafa 2022 : The collection



Documentation from the revue Maison Française, 1956
Desk 204 by Monpoix / Sofas 195 by Monpoix & Richard
Courtesy Galerie Pascal Cuisinier

A certain French elegance

For this first year at BRAFA, the Pascal Cuisinier gallery wanted to show a kind of manifesto representative of its work for many years.

The aim is to stage plays, mainly from the first part of the 50's, around a common aesthetic. The furniture is mostly in varnished elm, the legs are in black lacquered metal, the proportions are perfect and the design minimal. They are at the same time of a great sobriety and typical of a certain French elegance, refined but without ostentation which is a fundamental characteristic of the design of this time. They are at the same time of a great sobriety and typical of a certain French elegance, refined but without ostentation which is a fundamental characteristic of the design of this time. Nothing is useless, free or superfluous, everything is necessary and aesthetically obvious to the point that, even if these pieces of furniture are very rare, one has the impression of having always seen them.

Of course, the gallery has taken care to select rare pieces since the production of this period is very low, so much so that only a few examples of this furniture are known today.

Thus, the minimalist bench seat, co-designed by Alain Richard and André Monpoix, has only appeared three times on the market in the last fifteen years in its three-seat version and less than ten examples have been counted for the two-seat version. Several other pieces by André Monpoix will be unveiled to the BRAFA public because he is one of Pascal Cuisinier's favorite creators and one of the most creative of his generation, unfortunately little known because he died too early and produced little. The gallery will also show a pair of his beautiful coffee table and his very rare desk for the French publisher Meubles T.V., both inspired by neoplasticism and by the emergence of a new material very avant-garde at the time and treated as a precious veneer; laminate.



Pierre Guariche, floor lamp G23
Pierre Disderot edition - 1951
Lacquered metal and brass
Courtesy Galerie Pascal Cuisinier

From the same period, the gallery will present two pairs of radical chairs :

The Catherine armchairs of Joseph André Motte which, since 1952, reverse the codes of the use of the rattan by a radically modern hape and the 645 of the trio A.R.P. (Atelier de Recherche Plastique, the association of Pierre Guariche, Joseph André Motte and Michel Mortier from 1954 to 1957, one of the first experiences of collective signature in France) who invented modernity in the seat, as much by the new techniques as by their combination which gives rise to a complete range from a single common element.

Finally, and of course, Pascal Cuisinier will show a selection of his most beautiful lights !

Indeed, this «French 50» that he defends, and in any case his market, is pulled forward by the fame of his luminaries among the most interesting in the world. Pierre Guariche's most important lighting fixtures will be present: a very beautiful original white G1 wall lamp, a pair of G25s known as « Kite» and of course the iconic G23, the only known double-balanced floor lamp in the world. For Robert Mathieu, it will be for example three of his most beautiful floor lamps with multiple arms and articulated all more rare than the others!

But also the rarest luminous table by Michel Mortier, the only double chest of drawers by Alain Richard in original white lacquer, a secretary by Raphael, the only one known today etc.

This ensemble will be presented in a collector's universe, reflecting this famous French chic: sober and refined colors, beautiful materials (wood and thick carpet), careful lighting, warm and cultured atmosphere. In this intimate salon, works by Sonia Delaunay, pieces of primitive art, tapestries by Mathieu Matégot, ceramics and particularly stoneware, of which France was a major creative center from the 1950s to the 1970s, will be on display. Their earthy colors that vary from blue-gray to brown ochre, their material that is both raw and refined and their shapes of great sobriety harmonize perfectly with this French avant-garde design that the Gallery defends and that it wishes to show to Belgian collectors for the first time.

The designers

A.R.P. (Plastic Research Studio)

The Plastic Research Studio – A.R.P. – is an association between three talented designers: Pierre Guariche, Joseph-André Motte and Michel Mortier.

They all met during their experience at the agency A.R.H.E.C of Marcel Gascoin, at the same time a meeting point place but above all a training place of the first French designers. If Pierre Guariche leaves the agency in 1952 to open his own studio, Michel Mortier and Joseph-André Motte continue to work at the agency, and with the support of Marcel Gascoin, they decide to collaborate together. The two friends then share a booth at Salondes Arts Ménagers in February 1954 where they both presented their own creations.

The principle of a collective signature is born. The status registered on October 1954, the trio quickly settles in the area of the Faubourg Saint-Antoine, already preparing their participation to the contest of the Centre Technique du Bois (Technical center of wood) organized a year after at Salon des Arts Ménagers in 1955. Prizewinner of the contest, they received the first prize for the living room and child bedroom, and the second prize for the parents one. Their collaboration receives a great success and the year 1955 is considered in many aspects as “the A.R.P. year”.



Pierre Guariche, Joseph-André Motte & Michel Mortier
Courtesy Galerie Pascal Cuisinier

Their presence on the specialized shows brings them a great visibility and enables them to collaborate with the most specialized producers and makers in the field: Steiner, Airborne, Disderot.

Although of a short time period, the A.R.P. group inaugurates a new type of collaboration under a working group of the same vision, common aesthetic and aiming to champion a democratic contemporary furniture, uncluttered and functional, adapted to the new post-war way of life.

Focus on the armchairs 643

If the A.R.P. presents at Steiner, from the beginning of its collaboration, a very beautiful model of round iron easy chair, full of finesse which reminds the office range for Minvielle, it is a complete range that it will then tackle for the same publisher.

These chairs, in a range that we could name « 600 », are designed on a common basis: their seat. This structure is designed around its ergonomics, comfort, and its ability to be produced and declined in serial production.

It consists of a high backrest (although a low version also exists) which is quite wide and whose curve supports the back and a seat made of elastic straps and a removable foam cushion (removable and reversible for easy cleaning).

This base is then adapted to all possible bases and armrests, thus creating one of the very first complete ranges of seats from a single module. Such as an easy chair with a square wooden base; the same in black or white lacquered metallic square tube; it can also be a large armchair with upholstered armrests; transformable in a bench when assembled or a very beautiful very modernist version in square tube and metal armrests. Comfortable and adaptable but very aesthetic. Its modern conception for serial production have made this chair one of the greatest success of the Steiner brand, with the Amsterdam chair that the A.R.P. picks up from Pierre Guariche's « Tonneau » chair.

In this range, the most beautiful but also rare model is the « 643 » with a very minimalist and elegant black lacquered structure but the comfort of a large armchair.



A.R.P. Pair of armchairs 643
Steiner edition – 1955
Lacquered metal, foam and fabric
Courtesy Galerie Pascal Cuisinier



Documentation from Pierre Guariche's archives // Commercial Catalogue Steiner c. 1955

Pierre Guariche (1926-1995)

Probably one of the best known French designers thanks to his range of lights for Pierre Disderot.

He was taught by René Gabriel at the Ecole des Arts Décoratifs and, after graduating in 1949, worked with Marcel Gascoin at his ARHEC agency. He took part in the «La Cité Modèle» exhibition in 1954, where he presented his first chairs.

He designed models for Airborne, Charron, Galerie MAI, Les Huchers Minvielle, Meubles TV and Steiner. He opened his agency in 1952, then founded ARP with Joseph-André Motte and Michel Mortier (1954 - 1957) to enter the Centre Technique du Bois competition in 1955.

A talented interior designer, he was awarded major projects which led to the dissolution of ARP in 1957. He was contracted many times by Mobilier National.



- Bronze medal of the Société d'encouragement à l'art et l'industrie - 1957
- Silver medal Société d'encouragement à l'art et l'industrie - 1959
- Gold medal Société d'encouragement à l'art et l'industrie - 1962
- The René Gabriel Award - 1965



Pierre Guariche, Portrait
Courtesy Galerie Pascal Cuisinier

Focus on the floor lamp G23

The floor lamp G23, as the word list of the produceur Pierre Disderot names it, one of the greatest French light producutor who has edited all the lights by Pierre Guariche, is the most well-known and spectacular light by this designer. Pierre Guariche is probably the most important creator of French lights in the 1950s (he designed more than 45 different models).

This one is unique in the world for its design with a system where the second arm works as a counterweight for the first one, which creates a very astounding balance ; it stays in any position, kind of like the movable sculpture by Calder, and it is from the same period.

It was designed to answer the new needs of the living-room ; from one side to give an indirect background light turned to the ceiling, and on the other side, a directional light dedicated to the reading, positionned next to an armchair. The one on the upper part is widely opened, the one near the face is very closed so the light source doesn't reach the eyes. In any of the lights by Pierre Guariche, the eye has direct access to the bulb. If this floor lamp is not the most rare, because we can find some one or twice a year at public auction sales in the world, it is nowadays the most recognized and the one with the higher quotation.



Pierre Guariche, Floorlamp G23
Pierre Disderot edition - 1951
Brass and lacquered metal
Courtesy Galerie Pascal Cuisinier



Pierre Guariche, Pair of floor lamps G54
Pierre Disderot edition - 1959
Lacquered metal, nickel platted metal and plexiglas
Courtesy Galerie Pascal Cuisinier



Documentation from the review Maison Française, 1953, Paris
Courtesy Galerie Pascal Cuisinier



Pierre Guariche, Sconce G1
Pierre Disderot edition - 1951
Lacquered metal and aluminium and brass
Courtesy Galerie Pascal Cuisinier



Pierre Guariche, pair of sconces G25
Pierre Disderot edition - 1952
Brass and lacquered metal
Courtesy Galerie Pascal Cuisinier



Pierre Guariche, Sconce G1
Pierre Disderot edition - 1951
Lacquered metal and aluminium and brass
Courtesy Galerie Pascal Cuisinier



Pierre Guariche, Chair «Tonneau»
Steiner edition - 1951
Lacquered metal, plywood and leather cushion
Courtesy Galerie Pascal Cuisinier

Geneviève Dangles & Christian Defrance (1929-)

They met whilst studying at the Ecole des Arts Décoratifs in 1946 and became the emblematic couple of this generation of designers. They did their apprenticeships at A. Arbus and Marcel Gascoin. G. Dangles and Ch. Defrance are known for their furniture lines for children produced by ABC and more importantly for their range of beautiful chairs produced by Burov, from 1955. G. Dangles wrote many articles, reviews and analyses about different interior design issues for Maison Française magazine.

Still today, they represent an excellent source of information. Whilst working at the Marcel Gascoin agency, in 1950 she founded Groupe IV at Charron with Alain Richard, René Jean Caillette and Joseph André Motte. The couple opened their agency in 1953 and worked on a large number of interior design projects.



- Primary schools in Sedan and Annecy - 1954
- U.A.T. (airline) head office in Paris, offices in Le Bourget and Dakar -
- Interior design of planes for the airline Sud Aviation - 1960
- Interior design of caravelle planes - Portugal - 1962



Geneviève Dangles & Christian Defrance, Portait
Courtesy Galerie Pascal Cuisinier



Geneviève Dangles & Christian Defrance, Pair of armchairs 44
Burov edition - 1957
Lacquered metal, foam and fabric
Courtesy Galerie Pascal Cuisinier

Jean-Boris Lacroix (1902-1984)

Jean Boris Lacroix appears since 1927 at Salon des Artistes Décorateurs and Salon d'automne, after a long apprenticeship with the cabinetmaker Paul Dumas that he began in 1920. He is mostly known for his metal modernists lights realized by the firm Damon while he was at the same time designer, architect and artistic director of the fashion house Madeleine Vionnet between 1934 and 1937.

After the war, he joins l'Union des Artistes Modernes in 1945 and continues his researches in the possibilities of the rational light. Since the beginning of the 1950s, he goes into partnership with the craftsman in wrought iron Robert Caillat who gets specialized in the making of light systems that constitutes an interesting transition by mixing conservative decorative elements from the Forties and a modernity of the material use such as the stamp reflectors, which announce the serial production and the research of new forms of modern light.

In 1955, for the same manufacturer, this designer realizes models with cast and lacquered aluminium reflectors in primary colours and creates a strong graphic identity such as the second collection designed at the same time by the designer and producer Robert Mathieu. In 1958/1959, he decides to participate to Luminale and his association with Jacques Biny offers one of the most beautiful light collection in which the Perspex is taken, in the form research, to the extreme. He exploits the metal and Perspex in the aim of highlighting his researches in the drawing radicalism and the renewal of the forms to develop some spectacular models such as the Sconce 302 or floor lamp 315.

Renowned design critic at the time, he collaborates as a co-chief editor of the review Art et Décoration and signs the first technical articles concerning the light control in the housing environment and its revolution in the conception of models intended for series.



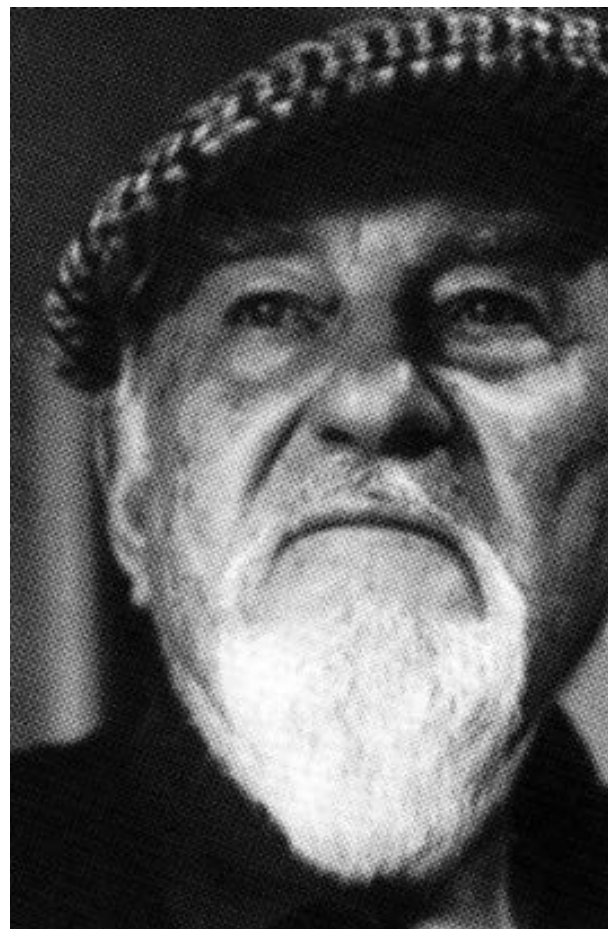
Jean-Boris Lacroix, floor lamp 315
Jacques Biny/Luminale edition -1958
Lacquered metal, perspex brass
Courtesy Galerie Pascal Cuisinier

Mathieu Matégot (1910-2001)

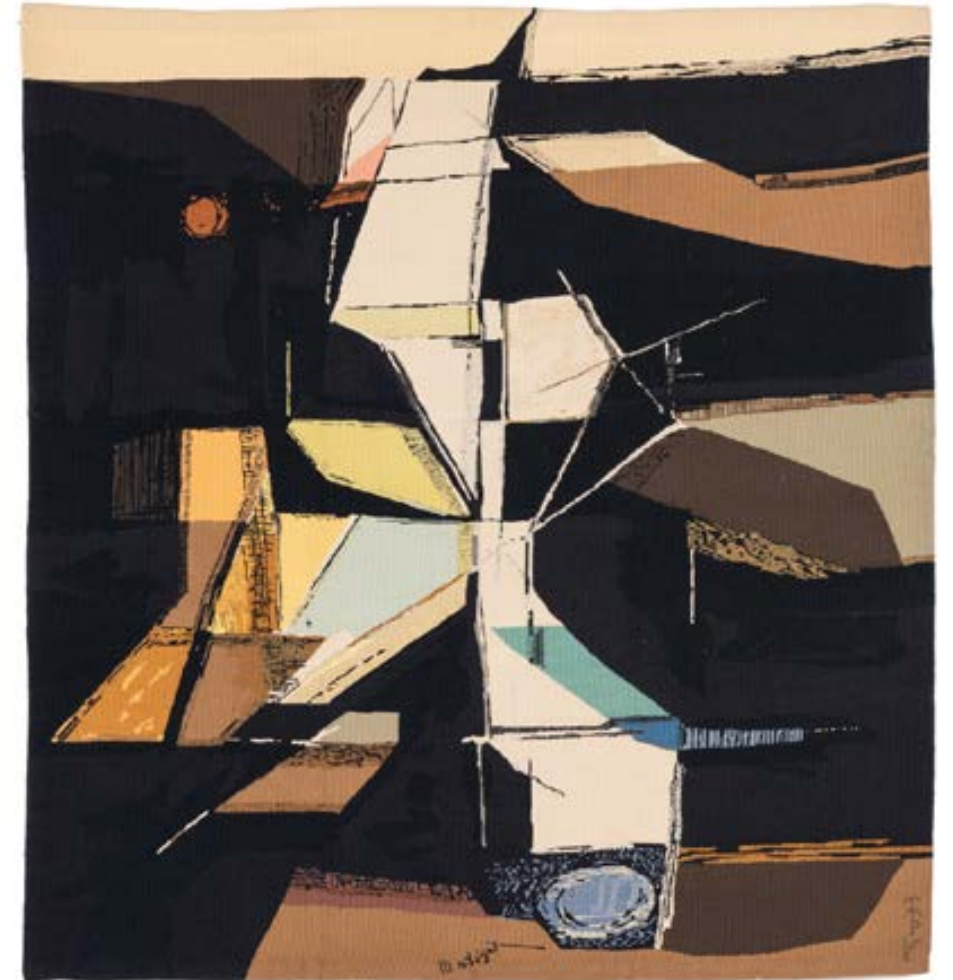
Mathieu Matégot was born on 4 April 1910 at Tápió-Sully, a village about 20 kilometres from Budapest in Hungary. He studied at the school of fine arts and architecture in Budapest between 1925 and 1929.

Following the world war II, Matégot established a workshop for making handcrafted furniture using a variety of materials such as metal, rattan, glass, formica, and perforated sheet metal. At first based in Paris, the workshop later moved to Casablanca. All the furniture and other objects had clever, practical and amusing designs. Distributed to decoration shops in editions of 200, his work was extremely successful.

Matégot designed the three-legged «Nagasaki» chair in 1954 and the «Copacabana» armchair (1955/1956), both made of steel tube and perforated sheet metal, characteristic materials whose use Matégot pioneered. The Nagasaki chair is now held in the design collection at the Musée des Arts Décoratifs, Paris. The Copacabana armchair is in the design collection at the Centre Georges Pompidou in Paris. Matégot furnished or decorated buildings such as the Hotel de France in Conakry, Guinea, the Drugstore Publicis in Paris and the Maison de l'ORTF in Paris (1962).



Mathieu Matégot, Portrait
Courtesy Galerie Pascal Cuisinier



Mathieu Matégot, Tapestry Estruturas
Manufactura de Tapeçarias de Portalegre
Wool tapestry, signed and numbered 2/6.
Courtesy Galerie Pascal Cuisinier

Matégot continued to work on tapestry while engaged in other design activities, and a 1962 book *La Demeure et les Éditions des deux mondes* présentent les tapisseries de Mathieu Matégot documented some of his more important works to that date. In early 1960s, Matégot left furniture design to devote himself full-time to tapestry work, becoming one of leaders of the modern movement in French tapestry.

His tapestries today hang in many major buildings.

For example, three of his works are in the National Library of Australia. When the building was opened, the «three remarkable tapestries glowing like jewels in the marble-clad foyer». He was a friend of Jean Lurçat. His work used a restrained range of colors in rigorously abstract designs. Mathieu Matégot died at Angers, France in February 2001.



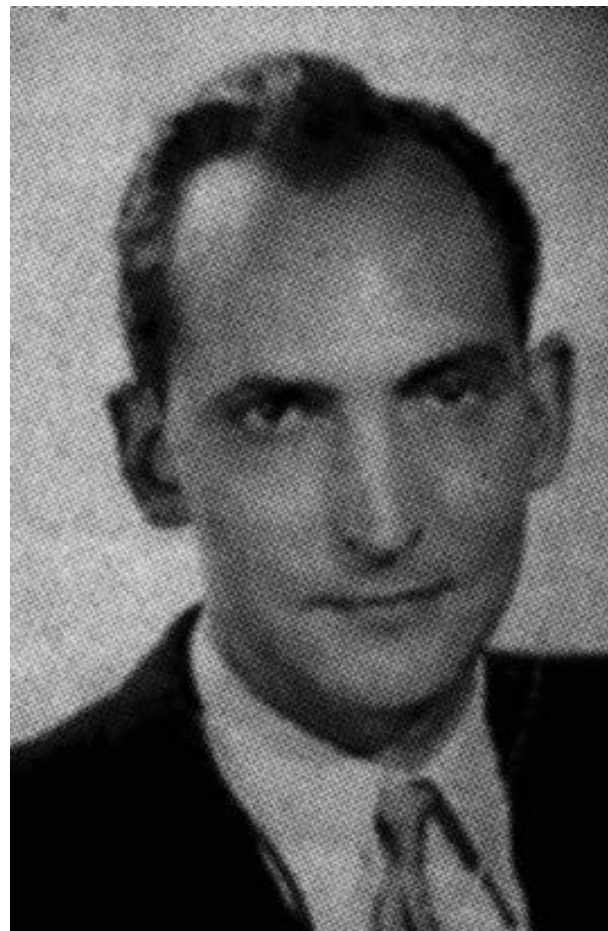
Mathieu Matégot, Tapestry Sirius
Manufactura de Tapeçarias de Portalegre
Wool tapestry, signed and numbered 3/6.
Courtesy Galerie Pascal Cuisinier

Robert Mathieu (1921-2002)

Graduating from Ecole Boulle in 1938, Robert Mathieu was one of the best lighting designers and producers in France in the 1950s. He set up at number 98, boulevard Charonne as a manufacturer of clocks and began designing lighting in 1949. He also produced a little with, for example, a few sublime pieces by Michel Buffet from 1950. Under the name «R. Mathieu Luminaires Rationnels» he developed three main ranges of lights: The first was produced from 1950/1951 around a double lampshade system (the diabolos) in gilded brass. The second, from 1953, used lacquered aluminium reflectors on ceiling lights, lamps and wall lights. In 1956-1958, he invented a complete range of wall and ceiling lights and lamps with lacquered grey metal counterweights, and white Perspex cone reflectors. Other less upscale series followed in the 1960s in glass and teak, in line with the trend for mass-produced Scandinavian furniture. A large part of his production resources was dedicated to special orders. He stopped producing in 1978.



- Gold medal from the Société d'Encouragement à l'Art et à l'Industrie - Paris
- Silver medal from the Société d'Encouragement à l'Art et à l'Industrie - Paris



Pierre Guariche, Portrait
Courtesy Galerie Pascal Cuisinier



Robert Mathieu, floor lamp 381
R. Mathieu edition - c. 1960
Lacquered metal, brass and plexiglas
Courtesy Galerie Pascal Cuisinier



Joseph-André Motte, armchair «Catherine»
Rougier edition – 1952
Lacquered metal and rattan
Courtesy Galerie Pascal Cuisinier

Robert Mathieu, Floor lamp 361
R. Mathieu edition c. 1955
Lacquered metal and brass
Courtesy Galerie Pascal Cuisinier



Robert Mathieu, ceiling light with 6 arms
R. Mathieu edition - c. 1954
Lacquered metal and fabric lampshades
Courtesy Galerie Pascal Cuisinier

Robert Mathieu, Clamp lamp
R. Mathieu edition - c. 1955
Lacquered metal and brass
Courtesy Galerie Pascal Cuisinier



André Monpoix (1925-1976)

A gifted artist, he graduated from the Ecole des Arts Décoratifs in 1949 and joined René Gabriel's atelier where he stayed until 1950. He joined Jacques Dumond in 1951. After exhibiting at Les Arts Ménagers in 1951, he opened his agency in 1952. In 1955 he joined the Meubles TV adventure with Robert Vecchione and his old friend Alain Richard. He remained a faithful Meubles TV producer until the 1960s. Monpoix was awarded several projects with Mobilier National in 1967 and worked with Negroni designing a collection in Douglas fir and another in white laminate. In 1971, he designed the interior of the new buildings for the Ministry of Social Affairs in Paris. His early death at the age of 51 unfortunately marked the end of the promising career of one of the most creative designers of an entire generation.



- Gold medal at the Brussels World Fair - 1958 (French pavilion)
- René Gabriel Award in 1962
- Interior designer of the Salon des Artistes Décorateurs with Pierre Paulin and Jeanne Couturier (1963)
- Interior design of the Grenoble Maison de la Culture Grenoble with Alain Richard in 1967



André Monpoix, Portrait
Courtesy Galerie Pascal Cuisinier

Focus on the low table 132

By the accuracy of its proportion, its minimalist and Japanese-inspired drawing and the quality of its execution, this low table by André Monpoix is without a doubt one of the favorite of Pascal Cuisinier.

The elm is warm. The use of the laminate is very new in the 1950s and the proportion of the feet, thin and high, gives to the table an ultra-refined form. But it is probably the little perfect detail of the return of the board with its refined side that endows this rare table with its unique charm to this rare objet, today unobtainable.

André Monpoix, one of the most radical designer of his generation, was too ahead at the time. His pieces have been very few produced. This low table only appeared four or five times on the market and was probably produced in twenty or thirty exemplaries! It is yet one of the most beautiful French low table in the 1950s...



André Monpoix, pair of low tables 132
Meubles TV edition - 1953
Elm, lacquered metal and black laminate
Courtesy Galerie Pascal Cuisinier



André Monpoix & Alain Richard, Sofa 195
Edition Meubles TV - 1953/1954
Lacquered metal, elm and laminate
Courtesy Galerie Pascal Cuisinier



André Monpoix, Desk 204
Edition Meubles TV - 1954
Lacquered metal, elm and laminate
Courtesy Galerie Pascal Cuisinier



André Monpoix & Alain Richard, Sofa 195
Edition Meubles TV - 1953/1954
Lacquered metal, elm and laminate



André Monpoix, pair of low tables 132
Meubles TV edition - 1953
Elm, lacquered metal and black laminate
Courtesy Galerie Pascal Cuisinier

Michel Mortier (1925-2015)

He initially wanted to be an architect and studied under René Gabriel, Etienne Henri Martin and Louis Sognot at the Institut des Arts Appliqués. In 1944, Mortier was taken on by Etienne Henri Martin at the Studium des Magasins du Louvre.

Head of Marcel Gascoin's design office from 1949 to 1953, he became a member of the ARP (1954 to 1957) and then took over the creative direction of the boutique La Maison Français 55.

He designed many models of chairs for Steiner and lights for Disderot and Verre Lumière before opening his own agency «Habitation Esthétique Industrielle Mobilier» in 1959. In the 1970s, he received his architect's degree from the Regional Council of Ile de France and designed several beautiful homes. He also taught at the Ecole Camondo and ENSAD.



- Silver medal at the Triennale di Milano - 1951
- Gold medal at the Triennale di Milano - 1954
- Silver medal from the Société d'Encouragement à l'Art et à l'Industrie - Paris - 1954
- 1st and 2nd prize at the Centre Technique du Bois competition - 1955
- Silver medal at the 11th Triennale di Milano with ARP - 1957
- Brussels World Fair - 1958
- René Gabriel Award - 1963
- Montreal World Fair in 1967
- Maxim's restaurants for the Aéroports de Paris (Orly and Roissy)



Michel Mortier, Portrait
Courtesy Galerie Pascal Cuisinier



Michel Mortier, low table TG100
HEIM edition - 1957
Opaline glass and walnut wood
Courtesy Galerie Pascal Cuisinier



Michel Mortier, low table TG100
HEIM edition - 1957
Opaline glass and walnut wood
Courtesy Galerie Pascal Cuisinier



Michel Mortier, low table TG100
HEIM edition - 1957
Opaline glass and walnut wood
Courtesy Galerie Pascal Cuisinier

Joseph-André Motte (1925-2013)

Graduating valedictorian from the Ecole des Arts Appliqués in 1948, after studying under René Gabriel and Louis Sognot, he joined Marcel Gascoin's atelier in 1952. He was a member of Groupe IV working with Charron in 1953 and ARP from 1954 to 1957.

Motte contributed to Steiner's success by designing models such as the «770» series, big «flower» armchairs with zip covers, even before the invention of Jersey. He was one of the most articulate designers of his generation, certainly one of the most innovative and some say the best...

From the mid-1950s, he was awarded the most fantastic projects of that time. He created the most emblematic designs for them and worked with Mobilier National from 1967. He began using stainless steel in the 1950s and further developed his designs with this material in the 1960s. In charge of the ENSAD conferences in 1959, he was Chairman of the SAD from 1966 to 1968.



- Grand Prize at the Triennale di Milano for his chair produced by Meubles TV - 1954 - Grand Prize - Brussels World Fair - 1958
- Gold Medal - Deutsche Handwerks Messe in Munich - 1960
- Interior design projects at Orly airport, Crédit Agricole, Banque de France, RATP, Hauts-de-Seine Prefecture, French Embassy in Moscow; Crown Courts at Nanterre and at Annecy, Musée du Petit Palais in Avignon, Ministry of Water and Energy in Gabon and the State Bank in Cameroon.
- René Gabriel Award in 1964



Joseph-André Motte, Portrait
Courtesy Galerie Pascal Cuisinier



Joseph-André Motte, Lamp J13
Pierre Disderot edition - 1959
Opaline and lacquered metal
Courtesy Galerie Pascal Cuisinier



This lamp is one of the rarest and most wanted creations of J-A Motte. He is one of the most important French creator from the 2nd half of the 20th century. He was in charge of the interior refit of the Louvre museum, of the Parisian subway as well as the most important French airports.

This lamp is made of an ovoidal-shaped double layer glassware, put on a patinated bronze base. The form of its handle and its gentle light are somewhat reminiscent of a Japanese lantern or Noguchi's paper lamp, but in a more contemporary version.

As it was breakable and produced in small quantities, this model has become extremely rare and wanted by international collectors.



Joseph-André Motte, Pair of armchairs «Catherine»
Rougier edition – 1952
Lacquered metal and rattan
Courtesy Galerie Pascal Cuisinier

Raphaël (Raphaël Raffel)

(1912-2000)

Raphaël Raffel, known as Raphaël, apprenticed at Jansen between 1929 and 1934.

His style flourished after the war and evolved according to the new materials used such as lacquer or, from 1953, glass as a base following the Securit contest. He mixes materials whose luxury and beautiful cabinetry workmanship are linked to the function, comfortable and even ergonomic.

Raphaël took part in the Salon des arts menagers from 1939 and in the Salon des artistes décorateurs from 1955.

The Brussels International Exhibition of 1958 invited him alongside Dumond, Arbus, Adnet, Sognot, Richard, Leleu, Motte, Old.

In the 1960s, Raphaël worked more for large administrations. His very personal style slowly evolves. The wall lights are then in gilded bronze by Agostini or Durantet. The veneer completely disappears, leaving room for glass almost systematically for the furniture base, when it does not use metal or Beka lacquer.



Raphaël, Portrait
Courtesy Galerie Pascal Cuisinier



Raphaël, Secrétaire
1954
Ash tree, mahogany, brass and laminate
Courtesy Galerie Pascal Cuisinier



Alain Richard (1926-2017)

Having studied under René Gabriel, he graduated valedictorian from ENSAD in 1949 and opened his agency in 1952. He met Robert Vecchione at Meubles TV in 1954 and became the producer's star designer with the 800 series in 1958.

He produced plastic home furniture designed by Schein and Coulon at the Salon des Arts Ménagers in 1956.

He joined the Espace group founded by André Bloc and took part in Groupe IV with Caillette, Dangles and Motte before designing a range of innovative lighting for Pierre Disderot.

He was one of the very first to have a graphic design department at his agency. His prizes and recognition opened the doors to important public projects, with Mobilier National for example. After his design work, he taught at ENSAD with his wife Jacqueline Iribe.

He is one of the era's most radical and most artistically precise designers in France. His agency employed up to 40 people and had a broad scope, even working on RER train stations.



Grand prix Triennale de Milan - 1954
Grand prix French pavilion Universal Exhibition of Brussels - 1958
Gold medal Deutsche Handwerks Messe of Munich - 1960
The René Gabriel Award - 1964



Alain Richard, Portrait
Courtesy Galerie Pascal Cuisinier



Alain Richard double chest of drawers 220
Meubles TV edition - 1954/1955
Lacquered metal, ash tree and lacquered wood
Courtesy Galerie Pascal Cuisinier

André Simard (1926-2021)

1949 / Ecole Nationale Supérieure des Arts Décoratifs, promotion René Prou
Réalise avec Louis Bruillard le graphisme de la revue Meubles et Décors
1953 / Dessine plusieurs modèles pour les établissements Simard et Meubles TV
1953 / Expose ses créations dans les salons parisiens tels Les Arts Ménagers section Foyer d'Aujourd'hui et La Foire de Paris
Chambre de jeune homme - Salon des Arts Ménagers
1954 / décorateur d'intérieur - pavillon en Ile de France
1956 / Participation à la Première Triennale d'Art Français Contemporain
1957 / Edité par Airborne et Lavrilleux
Enseigne à l'ESAG de Penninghen
Gamme mobilière dessinée avec Alain Richards pour Lavrilleux
1976 / Collaboration avec Pierre Paulin pour Roche et Bobois
- catalogues commerciaux Bobois d'aujourd'hui - Roche Bobois
- mises en page du magazine spécialisée Meubles et Décors



André Simard, Portrait
Courtesy Galerie Pascal Cuisinier



André Simard, Cabinet
Meubles TV edition - 1955
Lacquered metal and elm
Courtesy Galerie Pascal Cuisinier

About the Galerie Pascal Cuisinier



Pascal Cuisinier champions the first generation of French designers

Mostly born between 1925 and 1930, these first designers mainly followed similar studies at the Ecole Nationale des Arts Décoratifs [National School of Decorative Arts] or the Ecole des Arts Appliqués à l'Industrie [School of Arts Applied to Industry]. They shared the same views concerning choices of form and function in their production furniture. Their creations are characterised by their functionality, their technical innovation and the elegance of their design. Each piece is the achievement of a conceptual research on furniture and lighting.

Galerie Pascal Cuisinier specializes in the generation of the first French designers. They include P. Guariche, J.A. Motte, M. Mortier, G. Dangles and Ch. Defrance, A. Philippon and J. Lecoq, J. Abraham and D. Rol, A. Monpoix, A. Richard, R.J. Caillette, and P. Paulin.

Since 2006, it has championed their creations designed between 1950 and 1961 as well as those of the best French designers and producers of lamps of the period (P. Disderot, R. Mathieu, J. Biny).

Located in the rue de Seine, at the heart of the Saint-Germain-des-Prés district, the gallery is a hybrid space, both exhibition area and laboratory of documentary research.

Its founder, Pascal Cuisinier, architect by background and art philosopher, contributes to the discovery of the avant-garde spirit of these young designers and their importance in the history of French decorative arts, through important exhibitions in Paris or at the major international exhibition locations such as Design Miami, Design Miami/Basel, PAD London or The Salon Art + Design in New York.



Previous exhibitions



Robert Mathieu / Part 2 : 1955 -1965
28.10>12.12.2021

To celebrate the tenth anniversary of its installation on rue de Seine and the centenary of Robert Mathieu's birth, the gallery is dedicating the year 2021 to a major retrospective exhibition in two parts, bringing together the fruits of nearly 15 years of collecting his luminaires. After the success of the first part (1950-1955) in the spring, the gallery presented the second part (1955-1965) in the fall.

The greatest French lighting designer was still unknown!

Robert Mathieu, the lighting designer with more than 150 models, is still little known to the general public because of the rarity of his pieces on the market, but is highly sought after by specialized collectors. Contrary to a traditional designer, Robert Mathieu did not only conceive his luminaires but he realized them, like an artist, in his workshop in the rue de Charenton. What is remarkable about Robert Mathieu is his creativity, unique in France and with which only the Italian Gino Sarfatti could compete, but also the very high quality of execution of his pieces which are still in perfect condition today.

An unseen exhibition after 15 years of collection

Pascal Cuisinier has been collecting all of Robert

Mathieu's lighting fixtures for fifteen years. It has taken all this time to see the rarest and most exceptional pieces come onto the market, amassing more than a hundred of them, including about 80 different models, presented to the public for the first time!

This second exhibition, presenting pieces from 1955, the pivotal year of his production, showed the transformation of forms, more and more minimal and radical, with, little by little, the colored lacquered metal disappearing in favor of the very graphic black and white, and the appearance of metallic gray lacquers and a brand new material at that time in France: Plexiglas, which was called perspex. This material allowed the design of atmospheric lighting fixtures, with a diffuse and elegant light. This almost exhaustive exhibition demonstrates Robert Mathieu's ability to constantly reinvent himself, to experiment with new shapes and lights, to master new materials and the inspirations of his time, which makes him without a doubt the most creative of French luminaires.

One of the most exceptional pieces presented in this second part is a double pendulum ceiling light which is probably the only one known in the world today !



Robert Mathieu / Part 1 : 1950 -1955
02.04 > 29.05. 2021

The year 2021 marked the tenth anniversary of the gallery's installation on rue de Seine. For this occasion, Pascal Cuisinier presented his most important exhibition after 15 years of collecting: Robert Mathieu 100 years / 100 luminaires. This coincides with the centenary of the birth of this major creator of lighting fixtures of the French scene of the 1950s.

Robert Mathieu, the designer of more than 150 models of lighting fixtures is still little known, except by a few collectors, aficionados of the lighting fixtures of the period. Contrary to a traditional designer, Robert Mathieu did not only conceive his luminaires but he realized them, like an artist, in his workshop of the street of Charenton. Here, there was no publisher or distributor, but a production in dribs and drabs close to that of a work of art, sometimes less than 8 copies.

What is remarkable about Robert Mathieu is, on the one hand, his creativity, for he probably invented more than one hundred

and fifty completely different models, which is unique in France, but also the very high quality of execution of his pieces, which are still in perfect working order today.

For example, he is the only known creator to have designed a sconce and a ceiling lamp with a double pendulum that work like a Calder mobile and that were presented in these two exhibitions. However, these marvels were expensive and were rarely produced, some less than ten pieces, so they have become extremely rare for the most part.

Pascal Cuisinier has been collecting Robert Mathieu's lighting fixtures for fifteen years and it has taken all this time to see the rarest and most exceptional ones come onto the market and amass more than a hundred of them, including about 80 different models! The gallery presented in the spring of 2021, the first part of the work of this creator from 1950 to 1955 and the second in the fall with his lights from 1955 to 1975, along with a catalog raisonné of lights listing all his known models.



Pierre Guariche, Early Design
23.10.2020 > 15.02.2021

On the occasion of the release of his catalog raisonné of Pierre Guariche's lighting fixtures, the Pascal Cuisinier gallery presented a monographic exhibition on the design of this creator from October 22 to December 5, 2020.

25 years after his death, Pierre Guariche became one of the most famous names in French design. With Joseph André Motte and Pierre Paulin he took the lead of the young generation of the 1950s who renewed the offer of Prouvé, Perriand, Royère etc. On the occasion of his numerous and prestigious projects, this young decorator full of talent and ambition will mark his time by his inventiveness, his rigor and his sense of proportion. With him, nothing is gratuitous and each form, each detail is justified; then comes an aesthetic. With Pierre Disderot he revolutionized domestic lighting in France by inventing the subtle interplay of direct, indirect and reflected light that is still used today.

Pascal Cuisinier has been collecting original documentation and pieces of Guariche for more than 20

years and was thus able to present as early as 2012 a complete exhibition of his lights, a feat impossible to repeat today! Finally, he puts this research into a catalog raisonné of light fixtures that will make it possible to identify those that are truly his. Guariche was also an idealist because even if he was one of the best of his time to whom the mayor of Firminy entrusted the continuity of Le Corbusier's work, he always wished to offer the best to the greatest number of people and devoted himself, among the first, to serial publishing, an indispensable condition of design.

The gallery presented about fifty of his pieces, some of which were extremely rare, in a retrospective of his «designed» work. The scenography highlighted his collaborations with the best publishers of his time; Meuble T.V. Minvielle, the Gallery M.A.I., Steiner and of course Disderot but also with his friends Joseph André Motte and Michel Mortier to the seing of the A.R.P.



Paris-Basel / French design collection
18.09 > 17.10.2020

For the «Paris-Basel» exhibition, the gallery has taken the most beautiful pieces collected during the year for the international fair in Basel (Design/Miami Basel), which was first postponed in September but finally cancelled.

Faithful to the French avant-garde design of the 1950s, the gallery showed some of the most sought-after and rare pieces of this period, such as the twelve-drawer «Evelyne» chest of drawers by Joseph-André Motte, of which only three pieces are known today and whose handles are exceptionally made of ivory, while the others were made of Bakelite.

The public could also see a beautiful coffee table by René Jean Caillette in original St Gobain glass, a piece of furniture by

Alain Richard, unknown until now, entirely dressed in white laminate, a selection of the three most beautiful French armchairs in rattan as well as, as always, the most beautiful light fixtures of this period.

An exceptional selection of tapestries by Mathieu Matégot completed the set. Finally Pascal Cuisinier unveiled for the first time one of his most incredible pieces; perhaps the rarest piece of Pierre Paulin's work, his famous carpet seat made in three copies of which only two remain, the second one being part of the collections of the Centre Georges Pompidou.

Practical informations

BRAFA 2022
23 > 30 JANUARY 2022
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