

François Cante-Pacos
Press kit

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François Cante-Pacos, «Cabinet Carapace», Ivory lacquer, oak interior, Dim 150 x 85 x 45,5 cm, 8 Ex. + 4 Ea, 2006

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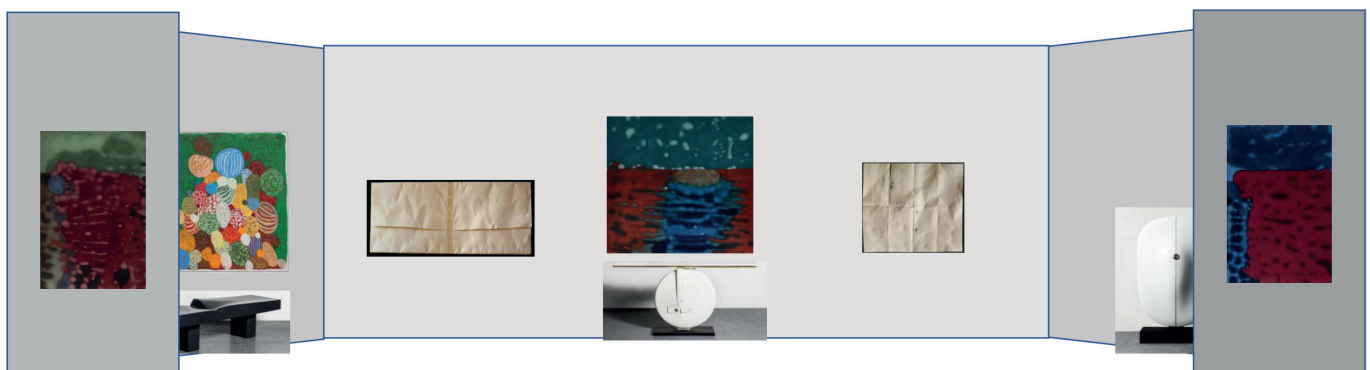
CONTENT

1.	Foreword	p. 1
2.	François Cante-Pacos	p. 2
3.	Exhibited pieces selection	p. 5
4.	Biography	p. 8
5.	Galerie La Forest Divonne	p. 10
6.	Contact	p. 12

1. FOREWORD

For BRAFA 2023, Galerie Forest Divonne will show masterpieces in painting by Jeff Kowatch (America 1965), in sculpture by Christian Renonciat (France 1947) and for the first time, futuristic furniture by François Cante-Pacos (France 1946).

François Cante-Pacos, French artist and designer, born in 1946, is the creator of the Pierre Cardin logo and furniture in the 1970s. At the same time, he created a series of futuristic furniture, revealed with resounding success at PAD 2018 by Galerie Gastou. These pieces of furniture, halfway between jewelry and sculpture, are now highly sought after by collectors (Price range: 15 to 90,000€).



Simulation of the Galerie La Forest Divonne stand at BRAFA 2023

2. FRANCOIS CANTE-PACOS

Texts and photos from the catalog *François Cante-Pacos, Mobilier Futuriste*, Galerie Yves Gastou, 2018

When I met François Cante-Pacos in the early 1970s at a preview, I had just announced my intention of purchasing the Théâtre des Ambassadeurs. In order to give my future “Espace” an identity of its own, I had been looking for a powerful symbol that could honour creation: a kind of logo easy to recognize and remember.

With this new theatre, I wished to put my personal stamp on my time. The thermoformed plastic poster suggested by François Cante-Pacos appealed to me at first glance since it definitely fulfilled my purpose: to astonish people!

*This emblem – so different from the others – which was intended for the show I wanted to stage, *Je fus cet enfant-là*, set the tone of the musical celebration. Not only did I decide to keep the print, but I made up my mind to use it afterwards as a symbolic reference for my future theatre.*

*As I was aware of Cante-Pacos’s talent, I very quickly offered him to think about designing a new line of furniture I was willing to launch... Two years later, the very first “sculpture piece of furniture” in my collection was born. A little thanks to him, I designed “*Homme et Femme*”, a line of furniture with a black gloss finish, inventing, thereby, tomorrow’s furniture.*

Today, I am delighted to sign the preface of this catalogue and to pay homage to the work and amazing creativity of this visionary artist whom Yves Gastou is absolutely right to promote and introduce to the young generation!

Pierre Cardin, Member of the *Institut de France*



Portrait of Pierre Cardin with two models dressed by the couturier, in the background a prototype by François Cante-Pacos, 1975

[...]

When meeting François Cante-Pacos's protean work for the very first time, one cannot remain indifferent. Indeed, there is no denying the profound and lasting impact of all the artist's works: his wide and somewhat melancholy canvasses on which multiple strata are superimposed as well as his furniture with futuristic overtones. His jewellery cabinets resemble the artist. They express a lot with very little, they strike one's imagination and eyes with few means, as Morandi's paintings or Brancusi's sculptures do. Their sobriety coupled with the technical challenge are the hallmark of a great artist. It is this efficiency of the line which led him to something quite rare: style. And such skill had not been lost on the expert eye – if any – of Pierre Cardin who he was to collaborate with in the 1970s. The master had immediately discerned his promising talent at the *Europlastique* exhibition in 1970 for which he had developed an innovative technique, half way between engraving and sculpture, thanks to which he created the very first plastic poster, already recognizable by the spatial and organic style of free shapes that he would develop later on. Thus, following the example of the French creators of the seventies, from Klein to Arman, César, Fahri, Rougemont, Pergay or Calka, François Cante-Pacos made his own contribution to the development of plastic in art.

From 1970 to 1978, Cante-Pacos was encouraged by the famous couturier to draw and conceive “utilitarian sculptures” – which were to be sold by Pierre Cardin Évolution – as well as the poster of his *Espace*, another thermally moulded print. He then shared the limelight with other avant-garde designers such as Serge Manzoni, Giacomo Passera, Yonel Lebovici or Christian Adam. The *Secrétaire* and the *Chaise Espace*, pieces of lacquerware or wood, are among his iconic works. So, this “haute couture” furniture – as Cardin referred to it – signed and produced in eight pieces like sculptures were presented in the prestigious 1000-squaremetre space, in the heart of Paris, rue du Faubourg Saint-Honoré.

These useful and functional works of art reveal exceptional workmanship and choice of materials that can compare with the works of the major cabinet-makers of the eighteenth century. They are sculptures meant to be placed in the middle of a room, to be contemplated, to be looked at from all sides with eyes admiring the beauty of their shapes and proportions. By appealing to these young talented artists, not only was Pierre Cardin willing to revive the great tradition of cabinetwork but he also wanted to put forward a type of furniture representative of an era, his own, the one of the *Trente Glorieuses*¹: hedonistic, bold, joyful and passionately contradictory with, on the one hand, the race to verticality boosted by space exploration and on the other, the quest for a more intimate home that would be actually favourable to inner life. However, since all that emerges converges, it was no coincidence that this age generated one driving principle: freedom. Perceptible through forms born from unhindered imagination, it expressed both an initiation quest for the Freudian unconscious mind which was similar to the one shown by Art Nouveau, whose works Cardin was a fervent collector, and, a definitive break with the stilted and solemn total look period interior of the previous generation. Following his own logic of futuristic anticipation – as powerful in his fashion as in his choices in decoration – Cardin made “the future that had never happened” emerge in a manner of re-enchanting the world that was inextricably bound to this surge of absolute freedom which had seized the seventies and swept away all the traditional landmarks of pseudo good taste. And this was exactly what he was able to find in Cante-Pacos's works: a classical future, a period modern style capable of producing unheard-of forms breaking with all that had been created before. Without giving up – for all that – the use of made-to-order furniture or luxury arts and crafts, he drew on the traditional techniques of prestigious Art Deco designers such as André Groult, Eileen Gray, Jacques-Émile Ruhlmann, who were fond of lacquer, ivory, shagreen, precious woods, bronze...

Science-fiction objects like in Kubrick's *A Space Odyssey*, this furniture naturally finds its place in sumptuous flats or in ultramodern architect houses. These pieces become the cells of

a body: a rediscovered Eden, standard bearer of a new conception of living environment which is no longer rigid but protective, open to the perception of the world, a source of poetic emotion, an invitation to a motionless voyage.

More widely, Cante-Pacos's work is akin to Cardin's heritage: the one of anti-design, in the sense of an original and really limited creation supplanting mass production. As a perfect iconoclast, Cardin loathed the hierarchy of genres. He would not make any difference between decorative and fine arts: "When you like creating forms, you are most likely to become interested in furniture one day or another." A piece of furniture is a fully-fledged sculpture. François Cante-Pacos will not deny it.

From the mid-seventies, François Cante-Pacos's career acquired a new dimension due to the increase of both public and private orders: Troyes (1975); Saint-Jean d'Angely (1977); Bordeaux (1978 and 1983); La Rochelle (1985); the headquarters of the SPIE2 in the Batignolles district of Paris (1999). These numerous sculptural creations obviously crowned him as a notable figure in the French artistic landscape. Among them was, for instance, the singular white marble altarsculpture ordered by Cardinal Lustigier for Notre-Dame d'Espérance, rue de la Roquette in Paris, which was consecrated in 1997. Vertical and horizontal, split in its centre while forming an inextricable object closed upon itself, its shape evokes the Cross as much as the Chartres labyrinth. In other words, duality. The progress of the soul to faith and to the light revealed. The simplicity of ornament echoes the unadorned chancel and the architecture imagined by Bruno Legrand. The model of this altar was used again by the artist for his console-sculptures – as powerful and sober – in ivory lacquered wood or in black-stained oak. [...]

[...]

From the Carapace cabinet to his Chrysalide jewel box – a nod in the direction of the fencer's helmet – to the Cyclades piece whose projections evoke the full hips of mother goddesses, his furniture with its large and smooth surfaces, polished and undulating, his round big structures with their supple volumes... All of them remind one of ship hulls, tortoise shells, or racing cars bodyworks. Whether a quest for perfection as an antidote or protective totems, Cante-Pacos's furniture sets itself up as a rampart of the interior against the exterior. Mask-furniture, tribal artefact or manifestation of the ancient theatre, it moves as a necessary ally for the artist's freedom to express itself, the same freedom which, jealously watched over, conditions the continuity of his creative vein.

[...]

Delphine Antoine



Espace sculpture-cabinet by François Cante-Pacos
for Pierre Cardin, circa 1973

3. PIECES EXHIBITED AT THE BRAFA - SELECTION



François Cante-Pacos, «Cabinet Carapace», Ivory lacquer, oak interior, Dim 150 x 85 x 45,5 cm, 8 Ex. + 4 Ea, 2006

François Cante-Pacos
Cabinet Carapace
Lacquer, ivory, oak interior
Dimension 150 x 85 x 45,5 cm
Limited edition of 8 copies and 4 EA prints
From a model designed in the 70's and edited by the artist in 2006



François Cante-Pacos, Bench in ivory lacquer, black, Dim 45 x 185 x 51 cm, 8 Ex. + 4 Ea





François Cante-Pacos, Ivory lacquer and oak console with small drawer, Dim 84 x 150 x 30 cm, 8 Ex. + 4 Ea



4. BIOGRAPHY



- 1962-1966 Ecole des Arts Appliqués de Paris
- 1967 2eme année Ecoles des Arts Décoratifs de Paris
- 1967-1968 Ecole des Beaux Arts de Paris, Atelier Etienne Martin
- 1969 Salon d'Automne, Paris
Salon d'Europlastique , première affiche en volume pour le salon « EuroPlastiques »
- 1970 **Réalisation en volume du Sigle de l'Espace Pierre Cardin**
C.E.S. de Pierre Bénite, Sculpture en résine, Lyon
- 1970-1977 Salon de la jeune sculpture
- 1971 C.E.S. de Marlioz, Sculpture résine, Aix les Bains
Salon Arts contacts, Paris
- 1972-1977 Salon Grands et Jeunes d'Aujourd'hui
- 1972-1975 Salon des réalités nouvelles, Galerie de l'Université de Paris
- 1972 Sculpture Galerie de l'Université, Paris
Exposition de Sculpture Française contemporaine en Nouvelle-Zélande, Australie, et Mexique
Musée d'Art Moderne, Sculpture 2 X 1,20 m, Paris , Prix de la Jeune Sculpture, acquisition du musée d'art moderne de Paris
Sculpture Girouette, Saint Quentin en Yvelines
Mur de Caudéran
- 1973-1976 Salon de Mai, Paris
- 1973 Sculpture girouette 1973, Saint Médard en Jales
Salon Formes Nouvelles, Lyon
Foire de l'Estampe et du multiple, Villeparisis
Mur en relief en polyester, C.E.S. à REIMS
Sculpture Ecole maternelle, Neuilly sur Marne
Mur Pessac
- 1970- 1974 **Sculptures-Meubles pour Pierre Cardin**
- 1974 Invité à la Triennale de Medellin en Colombie
Sculpture labyrinthe, C.E.S. de Saint Marcellin
Symposium de Lindau, Allemagne.
Ecole polytechnique de Palaiseau, Mur de l'amphithéâtre
- 1975 Sculpture de la Chrysalide, C.E.S. Oyonnax
Sculpture girouette, Troyes
Première exposition personnelle, Galerie La pochade
Exposition personnelle Espace Pierre Cardin, Paris
- 1976 Sculpture, lycée de Blaye
Foire de l'Art, Washington
Mur avec Pierre Damville, Hôpital d'Aulnay sous bois
- 1977 **Espace Cardin, « Couleur dans la ville »**
Sculptures pour le collège de Saint Jean d'Angély
Sculpture en Bronze, CÉS, Rennes

- 1977-78 Faculté des Sciences de Nancy, Sculpture et aménagement
du jardin en brique en collaboration avec J.A. CANTÉ le sculpteur MIZUI
- 1978 **Art SUIVRE, Espace Cardin**
Réalisation de la sculpture monumentale primée pour l'Hôtel de la Communauté
Urbaine à Mériadec Bordeaux
- 1980 **le F.R.A.C.-Aquitaine fait l'acquisition d'un secrétaire et d'un siège, prototype
diffusé par Pierre Cardin**
Sculpture en bronze, CES de Pauillac
- 1981 Sculpture en bronze, CES de Rennes
- 1982 Sculpture en bronze devant le lycée technique Saint louis de Bordeaux
Façade de la Tour H.M.C, Architecte Jean Willerval, La Défense.
- 1983 I.N.S.E.E., Sculpture en bronze. Bordeaux
Exposition à La Rochelle, La Nature à l'huile, Chapelle Fromentin
- 1984 Sculpture en béton, Lycée de Clermont-Ferrand
Christ de la Cathédrale de Douala
Sculpture-Autel en Bronze doré, Eglise de Blanquefort
- 1985 Mur-relief en résine, Ecole des Fourrier, Rochefort
Lauréat du concours pour l'aménagement du parc de Javel-André Citroën avec l'équipe
d'architectes paysagistes A. Provost-A.Cousserau.
- 1986 Exposition Atelier 80, Bordeaux
- 1986-87 Nouveau siège de SPIE-Batignolles à Cergy-Pontoise, Sculptures en bronze
pour le parc Saint -Christophe
- 1987 Caillou paysage en bronze devant lycée à Villenave d'Ornon, 33.
Lycée hôtelier, sculpture béton granité, Port des minimes, La Rochelle
- 1987-1992 Exposition Galerie Carlhian, Paris
- 1989 Sculpture dans le Hall de la Direction Regionale de l'Economie, du Travail et de
l'Emploi,
Rue Chasseloup-Laubat, La Rochelle
- 1990 Fontaine, sur la place de Beauvais, Sculpture sur Pierre, 20 X 20 m
Foire de Hambourg, Allemagne, Galerie Carlhian
Réalisation d'une étiquette pour l'eau de BADOIT
- 1991 Salon de La Défense, Galerie Carlhian,
Salon « Découvertes », Galerie Carlhian
« Divergences » Bratislava, Prague, Tchécoslovaquie
« Figures » Brive, carte blanche à P. Bonafoux
COGEDIM, Front de Seine, Sculpture sur Pierre 4 X 4 m, Suresnes La Défense
- 1992 Exposition personnelle dans l'Eglise de Poitiers
Réalisation de 22 stèles en granit, dalle Montparnasse, Paris
Relief en Pierre, CES de Pessac
- 1993 Exposé à la F.I.A.C. Grand Palais, Paris, par la galerie Carlhian
Aménagement paysagé, Futuroscope, Poitiers
Exposition personnelle à Archipel, La Rochelle
- 1994 « Du mur de l'Atlantique au mur de Berlin », Caen
Exposé par la Galerie Protée, Toulouse

- 1995 Exposé par la Galerie Protée, Paris
Salon de Mars, Exposé par la Galerie Protée, Paris
Sculpture en granit : Lycée de Chelles
Exposition de Sculptures au musée d'Art et d'Histoire de la Ville de Meudon « La collection Eva et Denys Chevalier »
- 1996 Exposition à l'Assemblée Nationale Paris
Exposition par la galerie Horizon, Marseille
Foire de La Haye, Hollande, Galerie Château Bussière
Tour Fiat, Sculpture béton de résine 2 X 2 m, La Défense,
Exposition de peintures Musée Ingres, Montauban : La lisère du trouble
- 1997 Exposition de peintures par la galerie Horizon de Marseille à San Francisco et Oakland,
Exposition de peintures SAGA à Paris avec la Galerie Protée
Sculpture fontaine, Pierre 4 X 2m, Maubourguet
Sculpture Autel, Eglise en marbre blanc de Carrare de la Roquette, Paris
Exposition par la Galerie Château Bussière, Macon
- 1998 Musée de Sarrelouis, Allemagne et Galerie Arrêt sur Image, Bordeaux
Foire internationale de Strasbourg, Galerie Protée
- 2001 Exposition par la galerie Horizon, Marseille
Prix international d'Art Contemporain de Monte-Carlo
- 2001 / 2002 Galerie Le Coustérol, Entrecasteaux, Var
- 2004 Exposition au Conseil Général d'Eure et Loir, Chartres
- 2006 Exposition personnelle de peintures à la Communauté Urbaine de Brest
- 2008 Publication d'un Livre « A fleur d'Iles », Textes de mer de Jean Glavany, illustration François Cante-Pacos
- 2008-2010 Sculpture « Crépeau, L'humaniste », Bronze 4X4m, La Rochelle
- 2010 Galerie Atelier 83, La Rochelle
- 2013 Exposé à Art Elysée Paris par la galerie Protée
- 2016, 2017, 2018, 2019 Galerie Protée : Paris Art Design
- 2018, 2019 **Galerie Gastou : Paris Art Design : Mobilier Futuriste**
- 2019 **Paris Art Design à Londres par la galerie Gastou**
- 2019 à ce jour, exposé par la galerie Thierry Bertrand à Ars en Ré
- 2023 BRAFA 2023, Galerie La Forest Divonne

PUBLIC COLLECTIONS

FRAC Aquitaine
Musée d'Art Moderne de Paris

5. GALERIE LA FOREST DIVONNE



Galerie La Forest Divonne Bruxelles

An exceptional Art Deco glass roof in the creative and trendy district of Saint-Gilles

Galerie La Forest Divonne is a contemporary art gallery founded in Paris in 1988 by Marie-Hélène de La Forest Divonne. In 2016 a second space was opened in Brussels by her son, Jean de Malherbe, under a spectacular Art Deco glass-ceiling, behind an iconic Victor Horta building. It is now two generations of gallerists who build an independent line of international artists, whose practices cover all plastic expressions: from historical figures such as Lucien Hervé for photography, Vincent Bioulès or Alexandre Hollan for painting, to mid-career artists such as Jeff Kowatch, Guy de Malherbe and Catherine François. The work of younger artists such as Tinka Pittoors, David Décamp or the photographic duo Elsa & Johanna is also promoted by the gallery. Since 1988, Galerie La Forest Divonne has produced over 300 exhibitions. It has also participated in major art fairs around the world, such as BRAFA, The Biennale des Antiquaires, Art Brussels, Art Paris, Paris Photo or Expo Chicago.

Artists exhibited by the gallery:

Bruno Albizzati
Arthur Aillaud
Vincent Bioulès
Philippe Borderieux
François Cante-Pacos
Caribaï
Bernadette Chéné
David Décamp
Elsa & Johanna
Catherine François
Lucien Hervé
Alexandre Hollan
Jeff Kowatch

Rachel Labastie
Denis Laget
Guy De Malherbe
Anna Mark
Jean-Bernard Métais
Jean-Michel Meurice
Tinka Pittoors
Christian Renonciat
Illés Sarkantyu
Valérie Novello
Alain Veinstein
Samuel Yal

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