



PROANTIC
LE PLUS BEAU CATALOGUE D'ANTIQUITES

A French Pair Of Side-tables Attributed To André Arbus (1903-1969), Circa 1920

2 500 EUR



Signature : André Arbus (1903-1969)

Period : 20th century

Condition : Bon état

Material : Wood marquetry

Width : 49 cm

Height : 54,5 cm

Depth : 28,5 cm

| Description |
|-------------|
|-------------|

Pair of Art Deco Side-Tables Resting on 4 feet in X shape, joined together with a horizontal gilt brass brace entretoise. Opening with a drawer. Bronze ornamentation such as drawer pulls, brace and sabots. Circa 1920. André Arbus (1903-1969). André Arbus has a real sense of the aestheticism that he wants to give each of his furniture objects. It is purely material, yet also a spiritual search, achieved by adding charm and a humanistic touch to all of his executions. Arbus' fashion of conceiving furniture won over the public because the arguments for soul comforting pieces completed the actual physical comfort of the works. Rapidly, the Arbus models gave birth to a style that a number of young decorators contributed by their variations to expand this style. The mix of logic and delicacy put Arbus in

| Dealer |
|--------|
|--------|

DS Arts et Antiquités

Mobilier et Objets d'Art 1850-1920

Mobile : 0642939532

114 Avenue Michelet

Saint-Ouen 93400

the family of the classiques francais. André Arbus was born in 1903, Toulouse, France. Arbus received an apprenticeship in cabinetry in Toulouse, in the atelier of his father and his grandfather. He then establishes himself in Paris in 1932. In 1933, Arbus obtained the Prix Blumenthal de la decoration and created some invaluable, robust furniture pieces. As if established by an architect, they are logically equipped with bases, facades, entablatures, sculptural ornaments and painting all of which heighten the eloquence of his vast selection of cabinetry. In Arbus' furniture design, he doesn't wish for a tactical return to the Decorative era of the XVIII century, but rather to inherit some of the virtues from this illustrious lineage. Arbus' furniture tempts, with his original thought and the means that become available to mankind in the 20th century, to perpetuate their work and their savoir-faire. Having thought about structure and furniture in architecture, Arbus must adapt his dominating ability to larger plans and manage these, all while continuing his efforts in cabinetry. He advances in the art of construction with the Maison de la famille francaise at the Exposition of 1937 and also at the Palais au Salon des Artistes Decorateurs (1939). In 1942, he constructs many farmhouses in the prairies of Crau with the collaboration of Lucien Rollin. And on the Ilot du Planier, near Marseille, he becomes the designer of the most powerful lighthouse on the Mediterranean. Then Arbus is hired as the architect and decorator for a large ocean liner that is constructed in Newcastle and becomes the South American line. The extent of Arbus' creative register shows us in this circumstance that various elements of the decoration will be like furniture (illustrious glass from Venice, wrought-iron ramps, brackets, etc.), conceived by Arbus in view of the harmony that they present together. It is always on a spiritual basis that Andre Arbus, who was led by classical reasoning and architectural sense, undertakes his work up to the point where function becomes the glance at a

refined and agreeable object. He died in 1969, in Paris.