



Large Floor Lamp From Accolay



1 800 EUR

Period : 20th century

Condition : Parfait état

Material : Ceramic

Height : 108 cm.

Description

Lamp base in white glazed ceramic, piqueted with vertical drips and an openwork decoration of three tiger tulips inlaid with cepamine. an openwork decoration of three tiger tulips inlaid with cepamine. Orange-colored cepamine truncated light with coiled black wool rope inclusions. Four-pronged metal stand. Two light sources: the first in the shade and the second in the ceramic in the ceramic base. The period electrical system is functional. Manufacture des Potiers d'Accolay. Hand-signed "Accolay" and numbered "323" under the base. Early 1970s. Height of lamp base: 47 cm. Maximum diameter of lamp base: 30 cm. Height of lampshade: 60 cm. Maximum diameter of lampshade: 41 cm. Total height: 108cm. The ceramics of Accolay represent an important chapter in the History of

Dealer

Propos d'Art

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the Art of Ceramics Ceramics in France. Their unique aesthetic and popular success make them incontrovertible pieces for collectors and design enthusiasts. They can also be found in many museums. It all began after the Second World War, when four friends friends André Boutaud, Slavik Paley, Rodet and Louis Dagon, all trained ceramists (they were students of Alexandre Kostanda during the war), decided to settle in Accolay to freely express their art. Elie Barachant, also a student of Kostanda, soon joined them followed by Daniel Auger, Hubert Guy, and Fédor Iodtschine. Inspired by the great masters of ceramics, they quickly developed their own distinctive style, blending tradition and modernity. Pure, organic shapes inspired by nature. Bright often applied in large solid colors. Graphic designs with geometric motifs, simple lines and ethnic inspirations to enrich the pieces. One-of-a-kind Provins white clay with the addition of finely ground lead-rich glass or classic chamotte. The product range extends to a variety of models, many of them light fixtures: sconces, floor lamps, lamp bases often very high. The artists Accolay invent and patent a new material: Cepamine, a sort of thick resin including glass, in which they inlaid leaves, flowers, insects ... very fashionable at the time. Translucent lampshades were created in this material, which gave off a beautiful luminosity. The success of Accolay ceramics was not long in coming. The Accolay style became a symbol of French design in the 1950s and 1960s. After the death of André Boutaud, ceramics lost their originality, as competition from Italy, Spain and Asia and then Asian competition became increasingly prevalent and the company ceased production for good in 1989.