Cesar Compression Of Garden Chairs Unique Metal Proof Signed N°d'archives Durand Ruel



95 000 EUR

Signature : César BALDACCINI dit CESAR (1921 / 1998)

Period : 20th century

Condition : Parfait état

Width : 42 cm

Height : 60 cm

Depth : 18 cm

Description

César BALDACCINI known as CESAR (1921 / 1998)
Compression of garden chairs.
Unique proof in metal signed.
Altobianchi Collection
Height : 23,62 in
Width : 16,53 in
Depth : 7,08 in
Work listed in 1990 in the Archives of Mrs. Denyse Durand Ruel under the number 7192.
This compression was realized on the occasion of the exhibition - event "Etats de Sièges" of July 20, 1990 in the domain La Vallada in l'Escarène.
"Interior architects and antique dealers, specialized in furniture, Gérard and Françoise Altobianchi have chosen the seat as the theme of the very first of a series of artistic events that will

Dealer

Violon d'Ingres

19Th / 20Th Century Paintings ,Impressionist ,Furniture, Art and Decoration

Tel : (Samedi / Dimanche / Lundi sur rendez-vous)

Mobile : 06 20 61 75 97

Marché Biron Allée 1 Stands 11 et 121 / 85 rue des Rosiers 93400 St Ouen / 22 Rue de Miromesnil 75008 PARIS

Saint-Ouen 93400

take place in the "César de Peluet" Antiques and Decoration Space that they have created in l'Escarène.
Seduced by their idea, many contemporary artists, and among them, Altman, Arman, César, Boisgontier, Charvolen, Eppelé, Li-Mir, Nivèse, Serge III, Sosno, Villers, decided to play the game and to mix their works, pre-existing or realized especially for the occasion, with the ancient and modern seats, decorative or functional, gathered by Gérard and Françoise Altobianchi.
Gérard and Françoise Altobianchi, found in the organization of a very specific event around the theme of the seat, a natural extension to the profession which is also their passion.
It is not a question for them of realizing a retrospective of the seat, but quite simply of gathering around a certain number of works of contemporary artists, enough old or recent pieces, always interesting, and to unite through them in an ephemeral accumulation, the past, the present, the function and the form, the craftsman and the artist.
The seat is the most "stable" element in furniture: a seat, three or four legs, determine its form in an absolute way; stuck to the man in all his functions, hygiene, rest, idleness, work, it is essential.
Originally, the shape of the seat is born from the function, it responds to a need.
Then comes the ornamentation, the creation does not have only a functional goal: research of the forms by the draftsman, materialized by the cabinetmaker, reworked by the sculptor, the painter, the upholsterer, the whole conditioned by the fashion, the air of time...
Finally here is the ultimate stage, the intellectual reflection of the artist on the seat: it loses its function to become an object, a surface to look at, a work of art."
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