

Galerie
Laurent Dubois

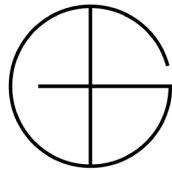
20TH CENTURY FRENCH DESIGN
GRAFFITI US

Pure Neutrals

The Autumn Show

presented by

Galerie Laurent Dubois



Galerie Laurent Dubois is pleased to present you *Pure Neutrals: The Autumn Show*, an exhibition which highlights pieces in neutral tones. A pared down colour palette permits the beauty of raw materials and the ingenuity of design to take centre stage. The following selection spans the 20th century, presenting work from some of its most remarkable designers, whether it be Raymond Subes or the iconic collaboration between Elizabeth Garouste and Mattia Bonetti. In particular, we have explored how themes such as texture, silhouette and patina come into play when designers employ a neutral colour palette. We hope you enjoy!

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SILHOUETTE

As masterpieces of minimalism, many of the objects exhibited in 'Pure Neutrals' put an emphasis on silhouette. Legendary creations, such as Garouste and Bonetti's 'Kokala' set or Pol Chambost's 'Ceramic Eggs' have become symbols in the design world for their form. The neutral colour palette chosen by these designers, whether it be an artistic choice or as an echo to nature, allow the pieces to fit seamlessly into any interior.

ELIZABETH GAROUSTE
& MATTIA BONETTI





Koala Club Chairs

Bronze feet, Circa 1985

Stamped 'BG'

H : 81.5, D : 78.5, W from arm to arm : 76 cm



JACQUES ADNET

Opaline Table Lamp

Glass, Circa 1940

48.5 × 26 × 13 cm

POL CHAMBOST

Ivory Ceramic Egg

Ceramic, 1977

Signed under the base

28 × 19 × 9 cm

Brown Ceramic Egg

Ceramic, 1974

Signed under the base

33 × 23 × 11 cm





ROGER CAPRON

Inlay 'Toro' Plate

Ceramic, circa 1957

Stamped by the Artist's Estate

18 × 18 × 6.5 cm

PATINA

The designs showcased in 'Pure Neutrals' are, in many cases, antiques. Their patina has evolved, taking on the lustre of time and rarity. Raymond Sube's 'Console' features a magnificent iron base, which emphasizes the brush strokes applied to the object. On the other hand, the sheen of Jacques Adnet's 'Opaline Cabinet' gives a mirror-like effect thanks to its lacquer-like opaline door, a technique rarely practised today.



RAYMOND SUBES

Console

Marble and Brushed Iron, Circa 1950

82 × 173 × 50 cm



LOUIS LOURIOUX

Striped Art Deco Vase

Ceramic, circa 1910

Signed under the base

20 × 13 × 6.5 cm

JACQUES ADNET

Opaline Cabinet

Wood and Opaline, Circa 1940

100 × 190 × 56 cm







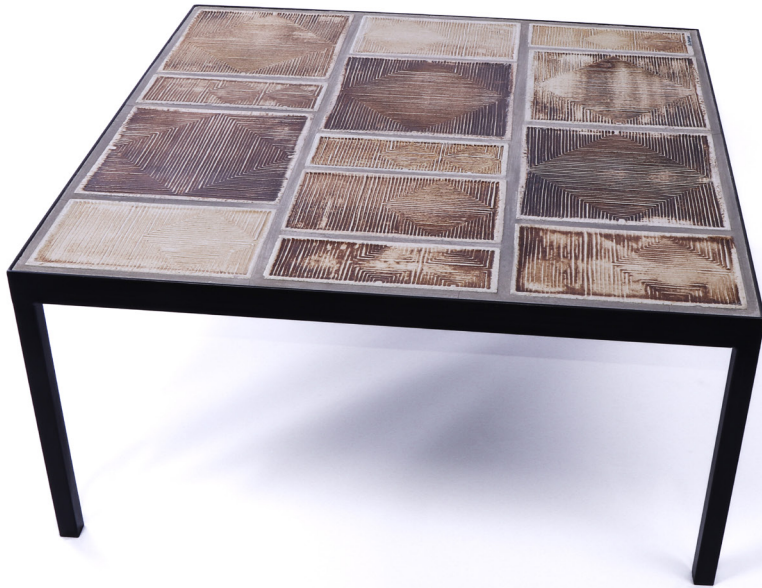
TEXTURE

Our selection features works who emphasise texture, whether it be natural aspect of the raw material, such as in Noll's 'Rosewood Bowl' and 'Oak Tray', or through Capron's textured ceramic tiles that make up his tabletop. Texture gives a dimensionality to our design masterpieces, enhancing the craftsmanship that went into their creation; the intensity of Hambleton's Marlboro Country is evoked through his heavily textured application of paint.

RICHARD HAMBLETON

Marlboro Country
Acrylic on Marlboro advertisement mounted
on canvas board, 1984
Signed on the back
35.5 × 45.7 × 3 cm





ROGER CAPRON

Coffee Table

Ceramic, circa 1960

Signed on top of table

39.5 × 82 × 82 cm

SERGE MOUILLE

Table Lamp N. 400

Glass and metal, circa 1963

21.5 × 19.5 × 14 cm



GEORGES JOUVE

Coffee Table Model 'Serrure'

Metal / Terracotta / Cement, 1955

Signed under the base

39 × 183.8 × 50.9 cm





ALEXANDRE NOLL



Rosewood Bowl

Rosewood, circa 1950

Signed under the base

3 × 23 × 24.5 cm

Oak Tray

Oak, circa 1950

Signed under the base

4 × 34 × 38 cm

PRIMAVERA



Large Decorative Plate

Ceramic, circa 1930

Stamped under base

5 × 43 × 43 cm

