

PRESS RELEASE -

Magnificence of Art Deco (II)

-
**GASTON SUISSE:
MASTER OF LACQUER**

5 December, 2017



Widows, garrulax and Chinese swallows in tiger orchids
Engraved lacquered panel, cloudy buff lacquer background, gold leaf orchids and highlighted with green lacquer, signed
44.5 x 67 in. 113 x 170.5 cm

Exhibition: 16 December 2017 — 10 January, 2018

Opening : 16 December 2017, 5-8 pm

Address: Galerie Dumonteil (Shanghai), Bldg 105, 199 Hengshan Road, 200031 Shanghai China

PRESS RELEASE - IMMEDIATE RELEASE

Shanghai... Beginning December 16, 2017, Galerie Dumonteil will present the exhibition *Gaston Suisse: Master of Lacquer*, as the second part of *Magnificence of Art Deco*, devoted to the oeuvres of seminal Art Deco French artist Gaston Suisse (1896-1988) for the first time in China.

On view at the gallery space at 199 Hengshan Road, **Gaston Suisse: Master of Lacquer** will present thirty-eight important lacquered paintings and drawings from animal theme to abstract and geometric style, that won the artist international recognition in the 1930s at the World's fair and International Exhibition of 1937. This exhibition traces the evolution of the founding artist of the so-called Art Deco period whose life was imprinted indelibly by two World Wars; who learned lacquering from *Ecole Nationale Supérieure des Arts Decoratifs* and experimented various innovative techniques; who devoted his life to celebrating the animal world and left a vivid mark in the history of 20th century Animal art.

Indifferent to the upheavals and deconstructions that characterized the art in the 20th century, and far from the fascination of the avant-garde artists due to intellectual speculation and refusing to innovate for the sake of innovation or generally any art where the surprising prevails over the beautiful, Gaston Suisse, throughout his life interpreted nature by focusing on its essential in an incomparable style of his own, which, although often copied, has never been equaled.

An inexhaustible worker and, at the same time, a craftsman, engraver and lacquerer, he managed to use his perfect technique for the service of his art. His drawings express not only power but also a purity of line that, for the artist, canonizes beauty.

Unlike many artist of the 1930s, the works by Gaston Suisse were not completely forgotten during the Post-War period. Rediscovery of the Art Deco's creations and productions in 1970s, thanks to the efforts of some merchants and visionary forefront of the artistic scene. Since then, numerous exhibitions of his artworks have taken place around the world in galleries, museums, public and private institutions. The monumental work commissioned in 1937 by Museum of Modern Art of the city of Paris, currently loaned to the Peabody Essex Museum in Salem, USA, will be housed in the Victoria & Albert Museum in London in 2018.



Gaston Suisse ©Studio Harcourt雅顾工作室

Born in 1896 and died in December 1988 in Paris, Gaston Suisse was the son of a private banker, and collector who had keen interests in oriental culture. In a wealthy family with access to thousands of books, Suisse nurtured an understanding and interests in oriental culture from a young age through his family's art and oriental book collection. As an animator, he drew a part of his inspiration from the works that reproduced the masterpieces of Japanese ancestral arts such as Hokusai or Hiroshige, as well as books published more recently such as those of Eugène Grasset, Maurice Pillard-Verneuil or Mathurin Méheut. For his birds and fishes series, themes dear to the Japanese Art, Gaston Suisse respected tradition while followed the canons coming from the Far East. His world is close to the last of the Japanese naturalists and master of the print, Ohara Kozon. With a graphic line that belonged only to him and a technique of lacquer at odds with "special effects", Gaston Suisse obtained the same freshness of feelings. From these achievements comes the feeling of an absolute understanding of tradition in a salutary renewal of a contemporary know-how. For his mammals, the artist represented them with a candor that could almost be compared to that of the animals of Douanier-Rousseau or Aloys Zötl, all standing out an structured and sometimes geometric backgrounds.

During World War I, the young Suisse was mobilised and brought back numerous landscapes drawings from his tours. Demobilized in 1919, he finished his course at the Arts Décoratifs and perfected his lacquering skills starting with a vegetal based lacquer that he improved with a new synthetic varnish process allowing him to widen his chromatic range and effects such as the use of golden leaves or eggshells inlay.

His decors on panels, windscreens, pedestal and regular tables, objects or other stylised pieces of furniture were represented on the occasion of exhibitions or Parisian salons and was a great success with the art collectors of the time. His participation to the Exposition Coloniale of 1931 was also much noted. During the 1937

Exhibition, he was awarded the gold medal for a magnificent monumental lacquered décor created for the Palais de Tokyo in Paris.

After devoting himself to fabricating boxes or small furniture inspired by Chinese art, Gaston Suisse started designing furniture that represented contemporary aesthetics. Gaston Suisse executed, for Maurice Dufresne, the decoration for the main pavilion of Galeries Lafayette. While continuing his production of lacquerware, he created fabric projects for Mrs. Duchesne, made stained-glass boxes for Jacques Grüber and his friend Jean Perzel. He also designed sets for the Paris Opera and costumes for the Comédie Française. He participated in the International Exhibition of Decorative Arts in 1925 and received a silver medal. For interior designers such as Jansen, Straub, Brandt, Ruhlmann and Boyer, he made furniture and decorated lacquer panels. For Hermès, he designed and made around a hundred lacquered boxes intended for sale in the United States.

He was named member of the *Salon d'Automne* from his first exhibition. The critiques that he received were positive: as M. Tisserand put in the journal *L'Art Vivant*, "We are paying particular attention to the lacquerware of Gaston Suisse. In his works, his inventiveness unfolded magically. We have noticed with pleasure his lacquerware is very successful with visitors of the show. Nothing is more charming than lacquerware which is handled with a mind eager for discoveries"; M. Derys, in the magazine *Mobilier et Décoration*, wrote, "Suisse's lacquer panels unite sumptuousness in the most open and free sense of the decorative composition"; "Jean Dunand made lacquers of which we have repeatedly vented the noble merits, those of Suisse have brilliance and rhythm" Gaston Deyris wrote in December 1936 about Suisse's work.

Thanks to the protective and friendly wing of his elder Paul Jouve, another master of the period, Gaston Suisse made his way as an artist free of any affiliation to a group except that of the anomalies tradition which hardly stood as a constraint. This exhibition will introduce Chinese audiences to the excellence and passion of a man who remains one of the major Art Deco artists.

The work of Gaston Suisse is represented in numerous public collections including Musée d'art Moderne de la Ville de Paris; Musée de la Chasse et de la Nature, Paris; Musée de l'Armée (Hôtel des Invalides), Paris; Musée des années trente, Boulogne-Billancourt, France; Musée d'Art et d'Industrie-Roubaix, France; Musée des Beaux Arts de Bruxelles, Belgium; Musée national d'Histoire et d'Art de Luxembourg; Maharaja's Palace, India and Dallas Museum of Art, USA.

Gaston Suisse: Master of Lacquer has been organized with the support of the artist's son, Dominique Suisse. In addition to works coming from the Gaston Suisse Estate, loans from important European private collections will contribute to an in-depth examination of Suisse's works. This museum quality ensemble is emblematic of the oeuvres by the artist that perfectly demonstrate a great variety aspects of creation of Gaston Suisse. This exhibition travels from New York, to Shanghai and then Paris. These three major cities carry magnificent testimonies of the art from this Interwar period and are full of the 30s spirit.

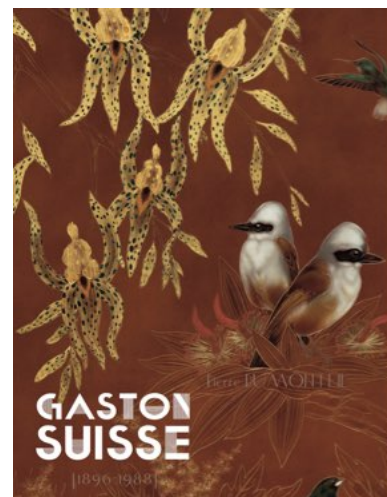
On view through 10 January 2018, this exhibition is complemented by a richly illustrated publication in French, English and Chinese, "**Gaston Suisse (1896-1988)**", from *Dumonteil éditions*, as one of the first scholarly study of the artist's work ever published in China. The book features commissioned contributions by Emmanuel Bréon, chief Curator at the *Musée national des Monuments Français*, Paris.

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Gaston Suisse (1896-1988)

Publisher: Dumonteil Edition

Publish date: November 2017

ISBN: 978-2-9560965-1-1

Page numbers: 217

Languages: French, English, Chinese

SELECTED **ARTWORKS**



Bobwhite Quails and Chinese Swallows

Engraved lacquered diptych, on ivory lacquer background, gold leaf blooming ophrys, signed
35.6 x 37.4 in.

山齿鹑与中国燕子

双联幅漆画，刻漆，象牙色漆底，蜂兰上嵌金，艺术家署名
90.5 x 95 cm

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Waxbills in Vanilla Flowers

Panel in enamelled celadon green lacquer with engraved decoration, polychrome lacquer and vanilla flowers in Coromandel lacquer; signed, circa 1935

17 x 27 in.

With its original frame in brown torn lacquer: 24 x 33.5 in.

香子兰间的梅花雀

彩绘漆画，青瓷色漆底，刻漆，香子兰以款彩技法绘制，艺术家署名，约1935年

44 x 68 cm

含棕色犀皮纹原框: 61 x 85 cm



African Blackbirds

Engraved polychrome lacquer, background of cloudy bronze green lacquer. Incisions made with gold dust in engraving, signed
26.4 x 27.8 in.

With its original frame in brown torn lacquer

非洲乌鸫

彩绘漆画，刻漆，深铜绿色漆底，戗金，艺术家署名

67 x 70.5 cm

含棕色犀皮纹原框



Japanese Fishes

Engraved polychrome lacquer, dark cloudy green lacquer background, gorgone enhanced with silver powder, signed
30.3 x 18 in.

With its original frame in brown torn lacquer

金鱼

彩绘漆画，刻漆，暗绿色漆底，柳珊瑚以银粉润色高光，艺术家署名

77 x 46 cm

含棕色犀皮纹原框



Red Bishops in Blooming Cacti

Engraved polychrome lacquer, cacti in flowers made with gold leaf, signed
16 x 23.6 in.

With its aventurine lacquered frame: 20.5 x 28 in.

花红巧织鸟与开花的仙人掌

彩绘漆画，刻漆，仙人掌花贴金，艺术家署名

41 x 60 cm

含砂金石漆边框：52 x 71 cm



Malaysian Squirrels in Elm Leaves

Engraved lacquer on a background of black lacquer, foliage made with gold leaf, squirrels worked with aluminum powder, signed
27.4 x 16.5 in.

With its original frame in torn lacquer

榆树叶中的马来西亚松鼠

彩绘漆画，刻漆，黑漆底，树叶贴金，松鼠以铝粉修饰，艺术家署名

69.5 x 42 cm

含棕色犀皮纹原框



Garrulax

Oil pastel on gold background, signed
22 x 12 in.

噪鹛

油粉彩，金底，艺术家署名
55 x 30 cm



Bobwhite Quails, Japanese Nightingales and Sparrows

Plantains and tetragones

Chalk and oil pastel on paper, signed

20 x 39.5 in.

山齿鹑、相思鸟与麻雀

植被：车前草与番杏

纸上粉笔与油画棒，艺术家署名

50 x 100 cm



Robins

Oil pastel on gold background, signed
14 x 12 in.

红喉雀

油画棒，金底，艺术家署名
34.5 x 32.5 cm



Black Panther in Bamboo I

Wood engraving, Japanese paper, highlighted with Chinese ink wash, signed and dated 1927
9.4 x 17 in.

竹林中的黑豹 I

木雕板，和纸，以中国水墨高光，艺术家署名，标注创作年份，1927年
24 x 44 cm

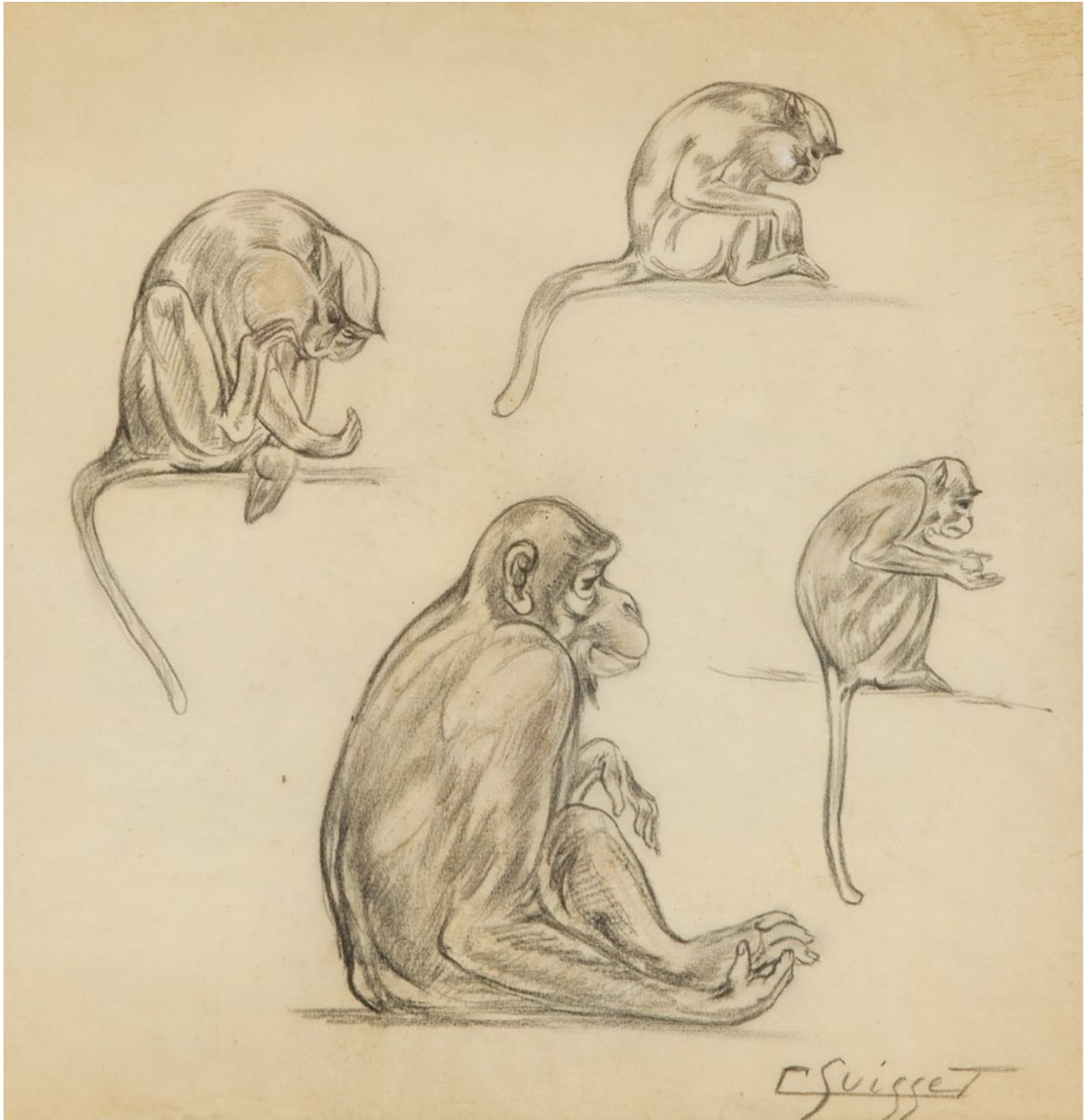


Coiled Black Panther

Charcoal and Chinese ink on Van Gelder vellum paper, ink wash and highlighted with white gouache, signed and dated 1926
16 x 20 in.

盘做一团的黑豹

炭笔，中国水墨，范·盖尔仿羊皮纸，以白色水粉高光，艺术家署名，标注创作年份，1926年
40 x 50 cm



Cercopithecus

Pencil on cream paper; highlighted with pastel, signed
11.4 x 11 in.

长尾猴

铅笔，以粉彩高光，乳白色纸，艺术家署名
56 x 16 cm



Panther

Wood engraving, Japanese paper, highlighted with gold, yellow green and pink, Chinese ink wash, signed and dated 1926
9 x 8.6 in.

豹

木板雕刻版画，和纸，以金色、黄绿色、粉色与中国水墨润色高光，艺术家署名，1926年
23 x 22 cm

ABOUT GALERIE DUMONTEIL



Founded in Paris in 1982 by Pierre and Dothi Dumonteil, the connoisseur and art expert in 20th and 21st century sculpture and painting, Galerie Dumonteil is regarded as one of the leading forces in the art market of twentieth century's figurative sculpture by representing several modern artists' estates while collaborating with a group of living artists.

The first location of the gallery is established in 1982 at 38 rue de l'Université on the left bank of Paris, this venue is still the headquarter of the gallery until today. In 2008, Pierre and Dothi Dumonteil opened its first international space in Shanghai. After more than 20 years of involvement in the North American art market, the gallery inaugurated an expanded New York space located at 475 Park Avenue in November 2012.

Regularly collaborating with museums and organizing solo exhibitions featuring artists who were active between the 1930s and 1970s, Galerie Dumonteil dedicates itself to the discovery and rediscovery of artists working in the theme of animal and nature. The gallery works closely with artists' families and estates, with some of the collaborations lasting over 30 years. The gallery has featured artists such as François Pompon, Georges-Lucien Guyot, Rembrandt Bugatti, Diego Giacometti, Charles Artus, Marcel Deryn, Pablo Picasso, Armand Petersen and Joseph Czaky.

Over the past twenty years, the gallery has gradually involved itself in contemporary art and design. The visionary founders, Pierre and Dothi Dumonteil, have fostered talents among contemporary artists by supporting and encouraging them to fulfill their ambitious projects. Today, Daniel Daviau, Jean-Marie Fiori, Eric Pillot, Jean-Claude Meynard, Rubén Fuentes, Hubert le Gall and Wang Keping, with their roster of artists, share the three gallery spaces in Paris, Shanghai and New York.

Galerie Dumonteil is a member of the Carré Rive Gauche, Compagnie Nationale des Experts and Syndicat National des Antiquaires. Furthermore, Galerie Dumonteil participates in the significant international art fairs each year: La Biennale des Antiquaires (Paris) since 1992, the PAD (Paris, London, Geneva) since 1998 and the Fine Art Asia Hong Kong since 2010 among others.

The new gallery space in Shanghai will reinforce the relationship between European and the Asian art scene. A program of thematic and academic exhibitions featuring both modern and contemporary art will start from this September in order to promote artworks executed by phenomenal artists from the dawn of the 20th Century up to today. Galerie Dumonteil Shanghai also works closely with in-house research team to publish and translate artists' catalogue raisonné in China.