



Unique Design Shanghai 2019
上海国际收藏级设计展

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TANK Shanghai
上海油罐藝術中心

GALERIE DUMONTEIL 杜夢堂

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Hubert LE GALL
休伯特·勒加尔





Hubert Le Gall, Born in 1961, is a French designer and sculptor who creates poetic and functional furniture.

He plays on shapes, light and colours by combining unusual ideas and working with various materials such as wood, glass, resin or ceramics. Bronze remains his favourite material.

Since 2002, Hubert le Gall has been working as a scenographer for France's largest museums in parallel with his work as a plastic artist. He is responsible for the "Claude Monet" exhibition at the Grand Palais and the "Pierre Bonnard" exhibition at the Musée d'Orsay.

He also works with many interior designers including Jacques Garcia, Caroline Sarkozy and Peter Marino for whom he has created several pieces to decorate Dior boutiques and collaborates with some of the biggest names in luxury goods as artistic director.

Many of his creations are present in the permanent collections of French and international museums such as the Musée des Beaux-Arts de Montréal (Quebec) and the Musée "La piscine" in Roubaix.

休伯特·勒加尔 (Hubert Le Gall), 出生于1961年, 是一位法国设计师与雕塑家。他所创作的家具兼具功能性与诗意的特征。

结合他俏皮怪诞的灵感, 以及多变的材质 (木材、玻璃、陶瓷、树脂等, 青铜是艺术家偏爱的材料), 形状、光线、色彩在艺术家的手中幻化出了充满想象力的作品。

2002年开始, 休伯特·勒加尔又多了一个与造型设计师平行的身份: 法国各大博物馆的布展设计师。在大皇宫举办的展览《克洛德·莫奈》与在奥赛宫举办的展览《皮耶·波纳尔》都将布展设计这一工作交给了休伯特。

休伯特曾与众多的装饰设计师 (Jacques Garcia、Caroline Sarkozy、Peter Marino) 合作, 为Dior的精品店设计创作了多件作品。他也与一线奢侈品品牌合作, 出任爱艺术总监。

休伯特的作品许多已经成为了法国乃至世界各国博物馆的永久馆藏, 如魁北克的蒙特利尔美术馆, 法国鲁贝“泳池”博物馆等。

Hubert LE GALL | 休伯特·勒加尔
Placid Rabbit Hugs | 兔子的温柔怀抱

Chair and Footstool 沙发椅和脚凳
Wool and fake fur 羊毛与仿兔毛皮
115 x 80 x 90 cm
Limited Edition of 99





Hubert LE GALL | 休伯特·勒加尔
Odilon | 欧迪龙

Floor Lamp 落地灯
Bronze 铜雕
No. 3/8
185 x 60 x 60 cm

Lucien
N° 12/25

35 x 55 x 25 cm

Olympia
N° 5/8

34 x 40 x 26 cm

Odilon
N° 8/8

47 x 48 x 25 cm

Hubert LE GALL | 休伯特·勒加尔

Chandelier - Lucien(left), Odilon(right), Olympia(middle)
兔形烛台 - Lucien (左), Odilon (右), Olympia (中)

Bronze 铜雕





Hubert LE GALL | 休伯特·勒加尔
Two Rabbit-Shape Wall Decoration | 双兔壁灯

Bronze 铜雕
N° 3/8
90 x 55 x 35 cm x 2

#HGL002

Jean-Marie FIORI
尚-马理 · 费欧理





Born in 1952 in Limoges, France, Jean Marie FIORI, graduated from the National School of Fine Arts (École Nationale des Beaux-arts) in Paris, devoted to Sculpture, and more specifically to the representation of animals. Before that, he was a painter and realized numerous projects of decoration.

During the years, he improved his mastery of bronze and enriched his imaginary bestiary of designed furniture and monumental installations.

In 1997, he was the architect of "The Passage of Animals (Tour aux bêtes)" in Majorque, Spain; and in 1999, "The Dolmen of Serris (Dolmen de Serris)" for Marne-la-Vallée. In 2000, he conceived a zodiac for La Monnaie de Paris (Hotel des Monnaies de Paris).

In 2010, Jean-Marie FIORI was selected by the Chinese Official Committee of World Expo in Shanghai to create a set of urban furniture consisting of five benches. Inspired by traditional Chinese symbols, he reinterpreted turtle, bull, tiger, buffalo and duck. This commission gave a new breath to his art, offering him the opportunity to combine the nobility of bronze to the strength of lacquer for the first time.

In October 2014, a retrospective exhibition of the sculptor's works is dedicated to him at Galerie DUMONTEIL in New York.

尚 - 马理·费欧理 (Jean-Marie FIORI) , 1952 年生于法国利摩日, 毕业于巴黎国家高等美术学院 (l' École Nationale des Beaux-arts) 。早期, 作为画家的他实现了众多装饰艺术项目, 其后, 艺术家全情投入雕塑领域的专研, 对于动物的再现尤有造诣。

近年来, 费欧理不断完善对于青铜的处理技术, 并通过设计实用艺术品与大型纪念性装置来丰富他充满想象的寓言式的动物形象创作。 1997年, 他被任命为西班牙马略卡岛 “动物之道 (Tour aux bêtes) ” 的建筑师; 1999年, 为马恩山谷建造 “Serris支石墓 (Dolmen de Serris) ” ; 2000年, 为巴黎钱币博物馆 (La Monnaie de Paris) 构建了12星座主题创作。

鉴于他作品丰富的形式、蕴藏的力量以及他精湛的着色技巧, 他在2009年荣获了法国动物雕塑最高荣誉大奖 (le Prix Edouard-Marcel Sandoz) , 并于2012年在布洛涅的20世纪30年代博物馆 (le Musée des Années 30) 举办了作品展览。2010年, 尚 - 马理·费欧理应上海世博会中国官方委员会之邀, 创作了一套由五个长椅组成的城市装置作品。受到中国传统文化符号的启发, 他重新诠释了乌龟、公牛、老虎、水牛和鸭子这五个动物。这次的创作为他的艺术生涯带来了新的气息, 让他有机会首次将青铜的高贵和漆器的力量结合起来。

2014年十月, 纽约杜梦堂为艺术家举办了一场个人作品回顾展。



Jean-Marie FIORI | 尚 - 马理 · 费欧理
Stag's Tables (pair) | 雄鹿矮桌 (一对)

Bronze 铜雕
2003, No. 5A/35 & No. 5B/35
46 x 32 x 32 cm x 2

Jean-Marie FIORI | 尚 - 马理 · 费欧理
Beasts Tall Vase | 兽首罗马瓶

Lacquered bronze, signed | 上漆铜雕, 艺术家署名
Deroyaume Foundry | Deroyaume 铸造厂
2013, N° 1/8
82 x 78 cm





Jean LURÇAT
尚·吕尔萨



Jean LURÇAT (1892-1966) is frequently called the most instrumental figure in reviving the art of designing and weaving tapestries in the 20th century. Lurçat started his artistic career in Paris in 1912 where he frequented the circles of Picasso and Marcoussis. Influenced by Cubism and as a founder of the art review *Les Feuilles de Mai*, in which essays of painting doctrine were published, he spoke up for the avant-garde movement. A trip to Berlin and Munich in 1920 turned Lurçat's eye to Expressionism. His extensive travels, to Spain in 1923 and to the Middle East, North Africa and the Sahara from 1924 to 1929, left another important and lasting influence on his painted work.

Jean Lurçat became world-renowned as an innovator of the medium and singlehandedly revived tapestry-making as an art form during the 1930's. Although his first tapestries were executed and exhibited in 1917, it was not until 1936 that Lurçat turned from being primarily a painter to designing tapestries. In 1937, Lurçat turned his interest in tapestry-making into a professional business after signing contracts with the Beauvais weaving factories. In 1939 he and the painters Toussaint Dubreuil and Marcel Gromaire went to Aubusson, a French town historically associated with tapestry weaving since at least the 16th century, and established a centre for the making of modern tapestries in cooperation with the master weaver François Tabard.

尚·吕尔萨 (1892-1966) 常被认为是20世纪挂毯艺术的复兴活动中最有影响力的人物。吕尔萨于1912年在巴黎开始他的艺术生涯, 并混迹在与毕加索和马库西斯同一个社交圈中。受到立体主义的影响, 作为发表绘画学术论文的文学杂志《Les Feuilles de Mai》的创刊者, 他表达了对先驱运动的支持。1920年, 在德国慕尼黑的旅行让吕尔萨对印象派产生了兴趣。吕尔萨广泛的旅行经历, 包括1923年前往西班牙和中东, 1924年到1929年间在北非与撒哈拉沙漠的旅行都对他的绘画创作产生了深远的影响。

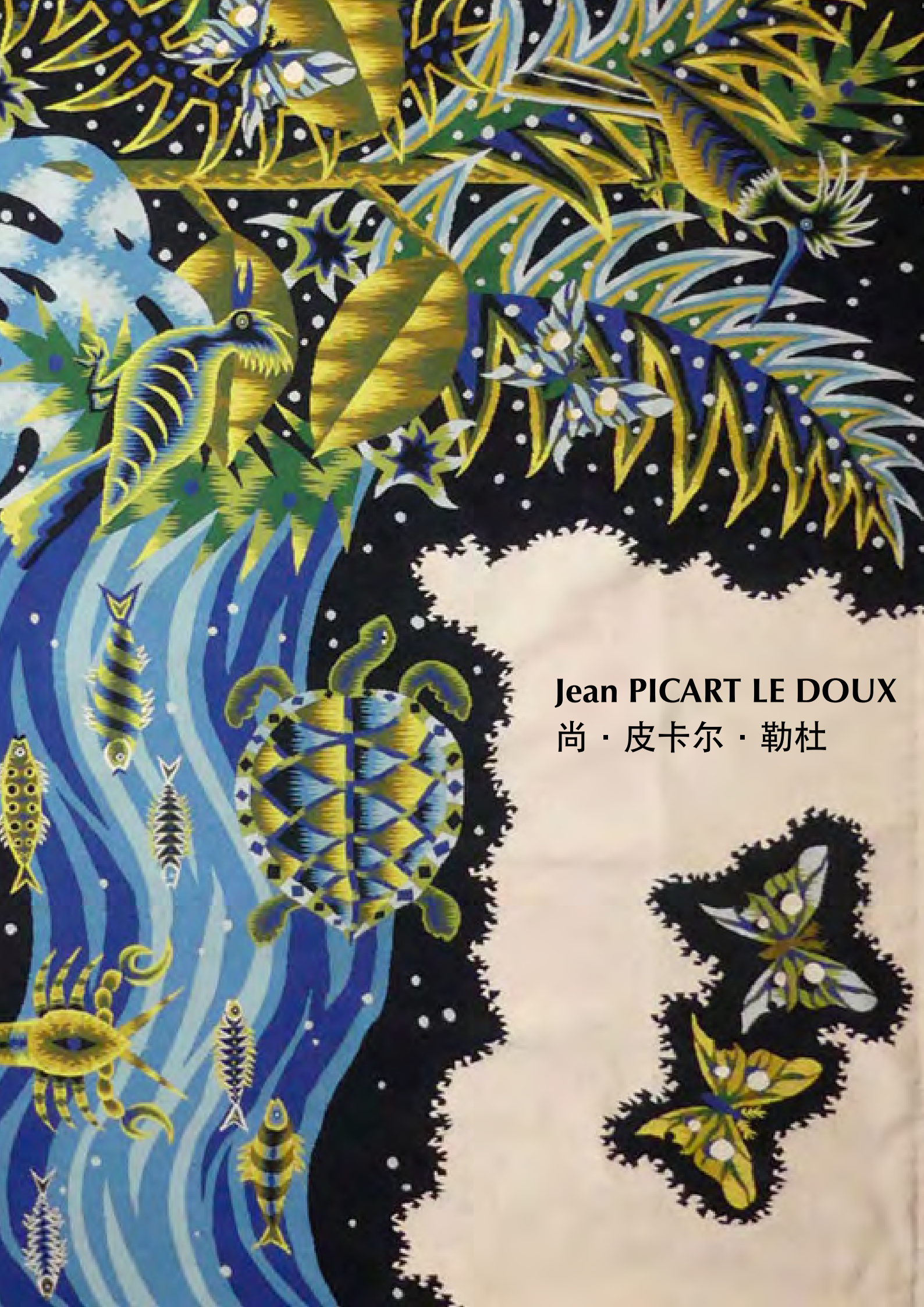
尚·吕尔萨因在1930年代只身一人复兴并创新了挂毯艺术而世界知名。虽然1917年时吕尔萨已创作了最初的挂毯作品并举办了展览, 但直到1936年他才从以绘画为主业转向设计挂毯。在1937年, 在与法国北部城市博韦的数家地毯公司签订了合同后, 吕尔萨将对挂毯的兴趣转化成了事业。1939年, 吕尔萨与艺术家Toussaint Dubreuil和Marcel Gromaire 前往自16世纪发展挂毯工业的法国城市奥布松, 并和编织大师François Tabard合作, 让奥布松成为了现代挂毯艺术制作的中心。



Jean LURÇAT | 尚·吕尔萨
The Basset Hound | 巴吉度猎犬

Aubusson tapestry woven by l'atelier Tabard.
奥比松挂毯，Tabard 工作室编织
With its bolduc. Bolduc 标识
Circa 约 1950

154 x 190 cm



Jean PICART LE DOUX
尚·皮卡尔·勒杜



Jean Picart le Doux (1902-1982) was a French painter, textile artist and upholsterer who is credited with reviving the contemporary interest in tapestries. Born in 1902 in Paris, France, he was the son of the painter Charles Alexandre Picart le Doux. He began his career in bookbinding and publishing before moving into graphic arts and in 1947, he founded the Association of Tapestry-Cartonniers with Jean Lurçat and Marc Saint-Saëns. Le Doux's most famous works are the richly colored playing cards which he designed for Aubusson & Gobelins in 1952.

让·皮卡尔·勒杜 (1902-1982) 是一位法国画家，纺织艺术家和家具商，并对复兴当代艺术中对挂毯的兴趣起到了重要的作用。勒杜于1902年在法国巴黎出生，是画家查理·安德烈·皮卡尔·勒杜的儿子。他从装订与出版开始自己的事业，而之后则转向平面设计并在1947年与尚·吕尔萨 (1892-1966) 和马克·圣桑创立了挂毯与纸箱协会。勒杜最出名的作品是他于1952年为奥布松与哥白林公司设计的具有丰富色彩的游戏纸牌。



Jean PICART LE DOUX | 尚·皮卡尔·勒杜

Amazon | 亚马逊

Aubusson tapestry woven by l'atelier HamotAubusson

挂毯，Hamot 工作室编织

With its bolducand artist signature.

Bolduc 标识，艺术家署名

1962 , N°4/8

200 x 296 cm



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