

ECART



PIERRE CHAREAU
(1888-1950)

FAN TABLE
(c. 1930)

Lacquered steel.

CM	IN
H. 65	H. 25.5
L. 58	W. 22.75
P. 62	D. 24.5

PIERRE CHAREAU (1888-1950)

A furniture designer, decorator, and architect, Pierre Chareau created a distinctive and concentrated body of work, marked by strength and rare tension, in less than ten years, from 1925 to 1932.

Born on August 4, 1883, in Bordeaux, Chareau displayed an artistic sensibility for music, painting, and drawing. In 1900, he moved to Paris, where he unsuccessfully attempted the entrance exam for the École des Beaux-Arts and, in 1903, joined Waring and Gillow, where he trained as a draftsman, a precise trade. He also taught himself architecture. In July 1904, he married an Englishwoman, Louise Dyte, known as «Dollie.» Through her, he secured his first commission in 1919: the renovation of the Parisian apartment of Annie Bernheim and Dr. Jean Dalsace, who would become close friends. This original and minimalist interior earned him recognition at the Salon d'Automne. His renown grew further in 1924 with his set design for Marcel L'Herbier's film *L'Inhumaine*. His shop at 3 Rue du Cherche-Midi became a showcase for his creations as well as those of artist friends such as Hélène Henry, Jean Lurçat, Jean Burkhalter, Georges Braque, Juan Gris, Masson, and Max Ernst.

For his furniture, Chareau relied on the expertise of high-quality craftsmen, beginning a collaboration with ironworker Dalbet in 1924. He excelled at contrasting materials, inventing intricate details, and analyzing functionality. Starting in 1927, Chareau developed so-called «structural» furniture for his interiors, including fan partitions, movable walls, a kind of variable geometry that introduced a kinetic aspect into architecture. His lamps, like his furniture, reflected a minimalist yet sculptural aesthetic.

He received numerous interior design commissions from a primarily elite clientele. Notable projects include commissions for Mrs. Hélène Bernheim in Paris (1925), the Noailles family in Hyères (1925), Mrs. Jacques Errera in Brussels (1926), Dr. Robert Dalsace (1926-1927), and Mr. Reifenberg (1927). As a result of his exceptional inventiveness, his circle of friends and clients expanded to include figures such as Georgette Lévy, Edmond Fleg, Teplansky, Daniel Dreyfus, the Grumbach family, Thérèse Bonney, Lise Deharme, Octave Homberg, and many others.

Though discreet, Chareau was deeply engaged in architectural debates. He presented a library-office for a French embassy at the 1925 International Exhibition of Decorative Arts. He also built the clubhouse for the Beauvallon Golf Course, the Villa Vent d'Aval in Beauvallon (1927), and the reception rooms of the Grand-Hôtel de Tours (1928). In June 1930, he participated in the first exhibition of the U.A.M. (Union of Modern Artists), designed the entrance hall of La Semaine à Paris (1930), and furnished the offices of the L.T.T. (Telegraph and Telephone Lines) company (1932).

His masterpiece, created in collaboration with Bernard Bijvoët, is the *Maison de Verre* (1928-1931) on Rue Saint-Guillaume in Paris, built for Dr. Dalsace and his wife—a house of exemplary modernity and ingenuity.

Facing economic recession and the challenge of having his avant-garde creations accepted, Chareau moved to the United States in 1940 with Dollie. His most important American project was the studio-home of American painter Robert Motherwell in East Hampton, Long Island (1947). Pierre Chareau passed away in the summer of 1950.

Chareau was naturally modern.



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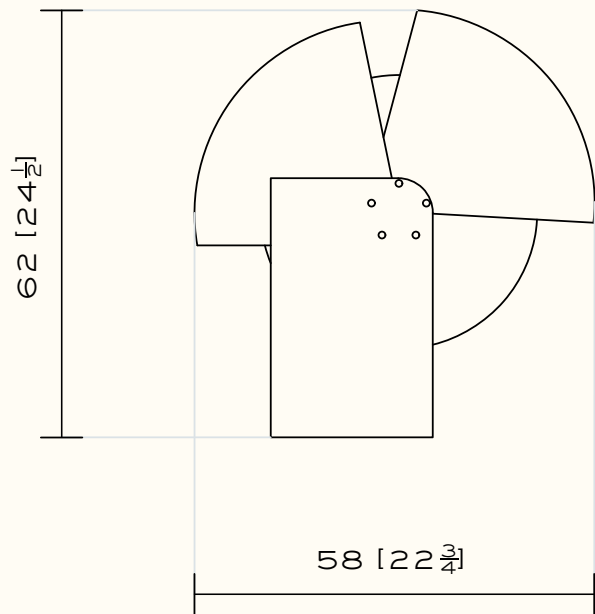
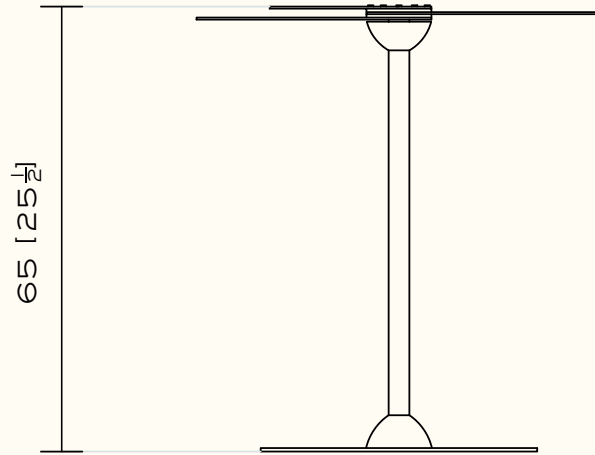
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Side table made with two pivoting shelves and a fixed shelf resting on a tubular structure.

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