

CHRISTIE'S

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ANNIE AND JEAN DALSACE THE COLLECTIONS OF « LA MAISON DE VERRE » Paris - 7 October 2021



Annie and Jean Dalsace
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Paris - On October 7th, Christie's Paris will have the privilege of presenting the extraordinary collection of Annie Bernheim-Dalsace and Jean Dalsace at auction.

In 1918, Annie and Jean Dalsace commissioned Pierre Chareau to design his first major project, thus marking the beginning of his career: the furnishings for their flat on Boulevard Saint-Germain, including the office of the young doctor who was then Jean Dalsace. Their collection was to grow steadily over the years and was completed by numerous other creations for the various properties of the Bernheim-Dalsace family. It is a close friendship, a true intellectual and emotional affinity, an unwavering trust that links the Bernheim-Dalsace family and Dollie and Pierre Chareau.

The two couples frequented the same artistic, literary, musical and intellectual avant-garde milieu. They supported their artist friends with enthusiasm and loyalty, remaining engaged in all avant-garde enterprises. They lived surrounded by painters, sculptors, writers, poets, musicians and dancers, and cultivated an art of living based on friendship, high standards and quality. They share with Dollie & Pierre Chareau a common interest in the work of Pablo Picasso, Juan Gris, Georges Braque, Max Ernst, Jean Lurçat, Max Jacob and Jacques Lipchitz. The Dalsace and Chareau collections are similar and yet distinct. Their boundaries are permeable and over the years, works pass from one to the other. Through Jean Lurçat, they are close to Jeanne Bucher. The latter was next door to Chareau in La Boutique de la rue du Cherche-midi. The Dalsaces financed the first steps of the gallery, followed its programming and assiduously supported its artists' book editions, a selection of which were part of the collections on sale. And it was again to a friend, Rose Adler, that they ordered frames and bindings.

Unfailing admirers of Pierre Chareau's work, Jean & Annie Dalsace remained faithful to the Chareau couple, beyond the exile and death of Pierre Chareau in 1950. They passed on their admiration to their children and grandchildren, who worked for more than forty years, with perseverance and respect, to preserve a unique work within the history of Modernity.

"It is an extraordinary collection, an absolute point of reference for all connoisseurs and lovers of Art Deco. It is the only one that perfectly represents the work of Pierre Chareau and offers his vision of Modernity. It is a great privilege for Christie's to organise the sale of this collection, which will enable us to celebrate this artist in his own right, and we are very honoured to have been entrusted by their children." **Cécile Verdier, President of Christie's France**

Among the artists in this collection, which bears witness to Annie and Jean Dalsace's artistic commitment, are **Georges Braque's 'Nature morte au verre'** (€300,000-500,000), **Giorgio de Chirico's 'Chevaux sur la plage'** (€200,000-300,000), **'Composition aux oiseaux'** (€70,000-100,000) by Max Ernst and his ex-libris **'Annae Alsatia'** inscribed in a frame by **Rose Adler** (€30,000-50,000), **Picasso's 'Nature morte à la guitare'** (€60,000-80,000), watercolours and tapestries by **Jean Lurçat** including the screen **'Les Constellations'** (€50,000-70,000).

Pierre Chareau's exceptional furniture collection fully illustrates his absolute singularity among the designers of this period and is a beautiful tribute to his creative genius. Preserved in the Dalsace family from the outset, this corpus of around sixty pieces of furniture and furnishings offers a complete overview of his stylistic approach, his conception of the layout of space, and his highly architectural vision of furniture, conceived as an elegant, powerful and functional construction with a solid, pure line. The selection of armchairs, chairs, stools, desks - including **the wood and metal desk 'MB405'** (€200,000-300,000), and **the typist desk**, a unique piece in metal and leather upholstery (€200,000-300,000), tables such as **the 'Mouchoir' game table** (€80,000-120,000), or the three variations of **the table MB106** with 4 elements (€60,000-80,000), 3 elements (€40,000-60,000) and 2 elements (€25,000-30,000), pedestal tables, or **the 'SN39' coat rack** (€40,000-60,000), a model designed specifically for the Maison de Verre, the **'Masque - LP180' lamp** (€40,000-60,000), and other furniture pieces are all iconic creations.

We recall previous sales at Christie's that have helped celebrate Chareau's work. Following the sale of the Simone and Claude Dray Collections, 2006, the original set from the [Simon Collection](#), 2008, the sale of the [Château de Gourdon Collections](#), 2011, focusing on Modernity of the 1920s and 1930s, already celebrated the work of Pierre Chareau in terms of the number and quality of the pieces brought together. More recently, in June 2018, we had the pleasure of selling in New York a very rare metal example of the ['Religieuse SN 31' floor lamp](#), a sculpture as well as a light fixture, which fetched \$2.1 million, setting a new record for the artist and confirming his rightful place as one of the 20th century's greatest creators.

Although Pierre Chareau was still largely unknown at the beginning of his career in 1918, he gained real critical, peer and public recognition in 1925 when Annie and Jean Dalsace asked him to design their future home, the Maison de Verre (1928-1932), today considered one of the most iconic and extraordinary examples of 20th century architecture. Within only a decade the architect proved his singular genius. In 1925 he was awarded the Légion d'Honneur for his 'Bureau d'une Ambassade Française', which was presented at the International Exhibition and is now part of the collections of the Musée National d'Art Moderne and on deposit at the MAD in Paris, before taking an active part in the foundation of the C.I.A.M. (Congrès Internationaux d'Architecture Moderne) in 1928, then joining the U.A.M. in 1929.



The interior of 'la Maison de Verre'
©Estate of Evelyn Hofer

The 'Maison de Verre' (1928-1932) was the topic of numerous publications upon its completion, including an article by the architect Paul Nelson in the magazine *Architecture d'Aujourd'hui* in 1933. It was then forgotten for 35 years before being rediscovered in 1966 by a small group of young English architects, including Richard Rogers, who wrote an article about it in the magazine *Domus*. Today it is a true architectural icon, still fascinating, internationally admired, and a source of inspiration, questioning and interpretation for architects. It is also an opportunity to recall the friendship and admiration of the architect Bernard Bijvoet, who has been a partner in Pierre Chareau's architectural creations since their meeting in 1925, as well

as his invaluable collaboration with the genius ironmonger Louis Dalbet, who allowed him to fully express his ideas in terms of both furniture and architecture.

"It is a great pleasure and emotion to organise the sale of this group of furniture by Pierre Chareau from the collections of the Maison de Verre. While a number of models have been published several times, the pieces from the Dalsace family collections have remained unattainable from the market until now. This sale will be a real event for Pierre Chareau enthusiasts and collectors, but also a rare opportunity to discover his work in the context of a historic commission that was essential for his entire career," adds **Sonja Ganne, Chairwoman of the Design Department**.

The sale of this ensemble will be an opportunity to once again highlight the work of Pierre Chareau, following the celebration organised by the Jewish Museum in New York a few years ago with its very fine monographic exhibition, *Pierre Chareau: Modern Architecture and Design*, November 2016 - March 2017.

The history of the Bernheim-Dalsace family is a deeply human story, one that bears witness not only to the artistic and cultural context of the first half of the 20th century in France, but also to its political and social history. Modern and progressive at heart, the Dalsace were committed all their lives and showed great political and social activism. From the 1930s onwards, Jean Dalsace campaigned in favour of family planning and contraception, a fight he continued after the war and which he shared with his son-in-law Pierre Vellay, he himself a gynecologist and midwife. They participated in the great political debates and actions of post-war France, promoting the values of humanism and social progress.

The sale of the Collections of the 'Maison de Verre' will be a real event on the art market and will not fail to leave its mark. The sale, which will take place in Paris on October 7th, will be one of the highlights of the second half of the year. Collectors from all over the world are sure to respond enthusiastically to this exceptional group of works, in a fitting tribute to Annie and Jean Dalsace and their friend Pierre Chareau.

Preview on Tuesday 22 June at 10 am at Christie's in Paris - 9 avenue Matignon
RSVP - Beverly Bueninck - + 33 6 77 85 16 81 - bbueninck@christies.com

Sale : Thursday 7 October 2021 at 3pm

Exhibition: From 1st to 7th October from 10am to 6pm. Open on Sunday 3 October from 2pm to 6pm
Christie's : 9 avenue Matignon, 75008 Paris

Notes to Editors

LA MAISON DE VERRE, DALSACE /CHAREAU...

PORTRAITS CROISES – Editions du Regard

Marc Vellay



The first book on Pierre Chareau and *Maison de Verre* was authored by Marc Vellay and published by Editions du Regard in 1983. Since then, Vellay has delved further in his research, bringing to light the archive on the Chareau family history and *Maison de Verre*, as well as the relationships between Architect Pierre Chareau and his wife, Dollie, with his patrons: Vellay's grandparents Annie and Jean Dalsace, Jean Lurçat, Jeanne Bucher, Jacques Litpchitz, Darius and Madeleine Milhaud, and many more artists and writers of the time. This constellation of friends were all driven by the same artistic passion, the same desire to be a part of modernity, all of them inspired by an *art de vivre* that was first and foremost an ethic.

The unpublished texts, letters, and photographs included in the book reveal a window of time between the two wars when a highly cultivated society blossomed in Paris until the

unthinkable fracture of the 20th Century, the Holocaust. This historical epic is related by Vellay with utmost precision, extreme rigor, and the most vivid impression, belonging to a history that will end with him and to which he gives a most poignant testimony.

His story reveals and interlaces many circumstances, transactions, and people worthy of interest connecting in a world of intellectual, cultural, and artistic diversity. These fascinating interactions, as well as strength of the characters, continuously surprises and dazzles the readers.

Through these crossed portraits, the reader is thoroughly engaged in the whirlwind of great history and art, architecture, music and literature history, while discovering families who share an equal quest of perfection.

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Christie's [auctions](#) span more than [80 art and luxury categories](#), at price points ranging from \$200 to over \$100 million. In recent years, Christie's has achieved the world record price for an artwork at auction (Leonardo da Vinci's *Salvador Mundi*, 2017), for a single collection sale (the Collection of Peggy and David Rockefeller, 2018), and for a work by a living artist (Jeff Koons' *Rabbit*, 2019).

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