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Yves Badetz

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Yves Badetz : Marc Du Plantier (French Edition) before purchasing it in order to gage whether or not it would be worth my time, and all praised Marc Du Plantier (French Edition):

0 of 0 people found the following review helpful. A MUST HAVE For Design Addicts And CollectorsBy Attila The SubExquisite tome on an almost forgotten master of furniture and interiors.How thrilled I was when I opened this book to see the beautiful design that Marc Du Plantier gave the world. Du Plantier was a contemporary of Andre Arbus and a host of other 1930s French designers who traveled in the upper echelons of society. Working in a modernist idiom, Marc Du Plantier's work has never before been seen in such detail and discussed with fine precision.This book should be in every library on design.

Creator of exceptional interiors in Europe and the world, from 1928 to the end of the 1960s, Marc du Plantier was one of the leading decorators of the 20th centuryThe only monograph on Marc Du Plantier; the book covers the entire

body of his workThe first monograph dedicated to Marc du Plantier (1901-1975), allows the reader to rediscover one of the major decorators of the 20th century. Marc du Plantier began his career in 1928. From his earliest projects he began to implement his architectural vocabulary, characterized by precision of line, working with color, indirect light and the interplay of mirrors. His art reached its apogee in the rue du Belvedere, where Anne and Marc du Plantier welcomed the Parisian set of the 1930s. This was followed by the apartment overlooking the Bay of Algiers, considered to be one of the high points of interior decoration of its time, the palaces in Madrid where, from 1938 to 1949, he developed a remarkable form of neoclassicism, his Parisian apartments of the 1950s, and the drawing room of the French embassy in Ottawa. In the 1960s, the disappearance of private commissions drove the designer to settle in Mexico, where he founded the Artedecor Company, and then in Los Angeles, before returning to Paris via the Orient. His contact with American Pop Art inspired the work he developed in 1968, creating models with new materials edited by the Lacloche gallery and for the dining room of Maurice Rheims, still hewing to the precision of his classical aesthetic.Text in French.

About the AuthorYves Badetz is chief curator at the muse d'Orsay, Paris.