



# TEFAF

ART FAIR

**GALERIE MARCILHAC**  
PARIS

NEW YORK 2026  
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# TEFAF NEW YORK 2026

## GALERIE MARCILHAC

### The Figure in Tension: Toward Another Modernity (1920–1940)

For TEFAF New York 2026, Galerie Marcilhac presents a focused selection centered on key figures of French and Parisian design from the first half of the 20th century, at the precise moment when the decorative arts evolved from a domain of ornament into one of genuine formal thought. Beyond assembling major names of Art Deco, the presentation seeks to show how, between the 1920s and 1940s, another form of modernity emerged—more architectural, more synthetic, more rigorous, yet never stripped of material richness. This modernity reflects a decisive shift, perceptible in the works on view. Lines are simplified, volumes ordered, and forms tend toward a nearly constructive clarity; yet materials—parchment, lacquer, bronze, and precious woods—retain a central role, lending the objects a dense and embodied presence.

This balance is exemplified in an exceptional group by Paul Dupré-Lafon, including wall lights, a desk, and an armchair. The desk, formerly in the collection of André Citroën, and the armchair, preserved in the designer's own collection, reflect a practice in which architectural rigor and material intensity are closely intertwined. These works are complemented by pieces from Pierre Chareau—a lamp and a low bookcase—in dialogue with a carpet by Ivan da Silva Bruhns, extending this search for structural clarity, where abstraction and organic rhythm coexist. A selection of vases by Jean Dunand further develops this tension at the level of surface, where decoration becomes an integral part of formal construction.

The notion of the “figure” runs throughout the presentation, unfolding both in the identity of the creators—architects, designers, ensemblier—and in the forms themselves.

An armchair and a Head of a Woman, exhibited by Seizo Sugawara at the 1928 Salon, allow us to trace, over more than a decade, the development of a consistent approach to material. A key figure in the exchange between Japan and Europe, Sugawara played a central role in the

transmission of lacquer techniques, notably to figures of modernity such as Eileen Gray and Jean Dunand. The armchair, created around 1915 and inspired by ancient Chinese models, reflects this singular position: lacquer is worked with exceptional mastery, revealing a material that is both technically refined and sensorially rich. A few years later, in a more personal direction, Sugawara shifts his focus toward the figure. With the Head of a Woman (1928), he no longer constructs an object but condenses a presence: the elongated, ethereal face appears to emerge from the material itself. Lacquer is no longer merely surface or ornament, but becomes the site of an interiorized figure, where subtle exchanges between Asian traditions and Western modernist language unfold.

By contrast, the works of Gustave Miklos and Joseph Csáky reflect a constructive approach to the figure. In Miklos's work, the body is synthesized into solid, rhythmic volumes, still rooted in figuration yet already tending toward a monumental simplification. In Csáky's sculptures, this process intensifies: the figure is fragmented, geometrized, and absorbed into an architectonic logic derived from Cubism.

Through this ensemble, Galerie Marcilhac proposes a traversal of modernity understood not as rupture, but as reformulation: not the disappearance of the figure, but its reduction, condensation, and tension. The modern object thus becomes a site of convergence between function, architecture, material, and image.

Founded in 1969 by Félix Marcilhac Sr., Galerie Marcilhac is today an international reference in 20th-century French decorative arts. A recognized specialist in Art Nouveau and Art Deco, the gallery works closely with collectors, interior designers, and museums worldwide, offering rare, distinctive, and exceptional works.

**SEIZŌ SUGAWARA** (1884-1937)  
**HEAD OF A WOMAN**, c. 1928

High-relief sculpture depicting a female head, in carved and lacquered wood. The hair, finished in black lacquer, is cut short in a garçon style on one side, while the other side is left longer and gently curves around the neck, creating a subtle sense of movement.

The elongated face is coated in a rich, deep chocolate-brown lacquer and is defined by an ethereal expression, half-closed eyes, and finely shaped lips, lending the work a sense of softness and a nearly meditative presence.

The wood, previously worked with a gouge, has not been fully smoothed, allowing a slight relief to remain visible beneath the lacquer. This texture, perceptible through the surface, enriches the material and enhances the way light animates the piece.

The base, conceived as an integral part of the sculpture, is finished in a matte light-brown lacquer that contrasts with the glossy surface above.

H 22 1/2 - W 6 7/8 - L 5 3/8 in.

H 57.2 - W 17.5 - L 13.7 cm.





**SEIZŌ SUGAWARA** (1884-1937)  
THE ARDENT ARMCHAIR, c. 1915

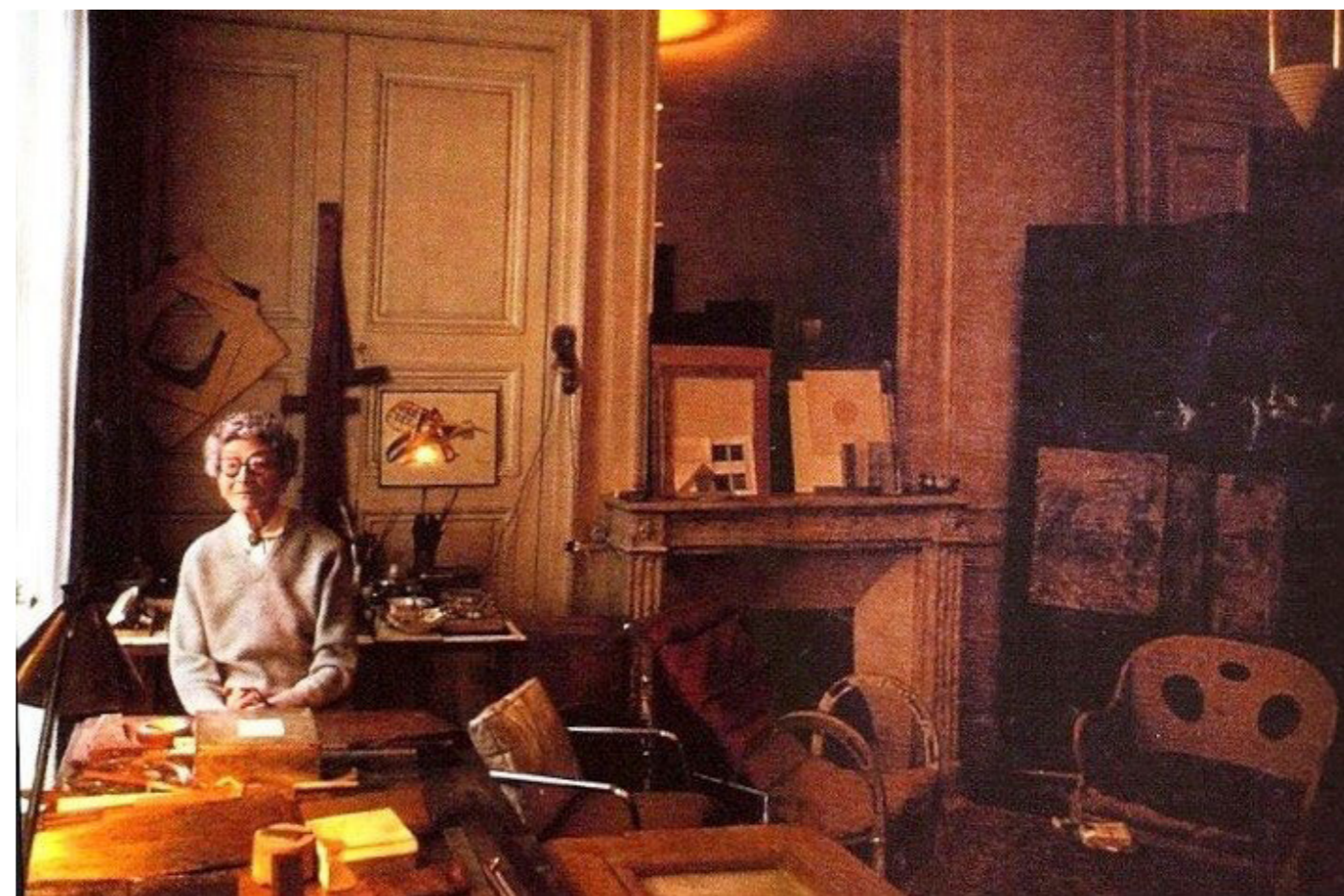
H 93 - W 73 - L 62 cm.  
(H 36 5/8 - W 28 3/4 - L 24 3/8 in).

Armchair with pierced backrest in the shape of a gondola, whose structure draws inspiration from traditional Chinese rootwood chairs, such as the example held in the collections of the Musée des Arts Asiatiques in Nice. Lacquer technique known as maki-e with silver powder. Original horsehair cushion preserved.

The virtuoso joinery of the asymmetrical backrest, with its sculpted and moulded openwork, evokes the hand of Kichizo Inagaki. As revealed in a letter from Mrs. Inagaki to Eileen Gray — preserved in the archives of the Victoria & Albert Museum — Inagaki worked exclusively with solid wood.

As in the Sirène armchair, the base— independent from the backrest frame — demonstrates a stylistic approach shaped by talent, thought, and analytical precision. The stop carved into the irregularly shaped seat to accommodate the cushion reflects the confidence of a design free from chance, unlike any known works by Sugawara. It is precisely this understanding of a deeply personal and sculptural language that supports a possible attribution to Eileen Gray.





*Eileen Gray in her apartment on 21 rue Bonaparte, Paris, France, 1975 - in The Sunday Times Magazine.*

In July 1927, an article in the Chicago Tribune and the Daily News New York, devoted to the gallery "Jean Désert" of Eileen Gray, described creations that were "superlatively modern," freed from any established tradition, featuring "chairs oddly shaped for sitting (...) in forms hitherto unguessed." Within her own collection, Gray kept throughout her life a white-painted wooden armchair, condensing in a near-radical abstraction the very investigations that Sugawara's armchair here unfolds through material. Where one tends toward line and clarity, the other explores depth and density—two complementary expressions of the same underlying vision.

Through the creation of this armchair, Seizo Sugawara conveys a living memory, in which form becomes the site of a turning point—where craftsmanship, material, and thought converge to transform furniture into a true experience.



**JEAN DUNAND** (1877-1942)  
 'TWO FIGURES', c. 1928

H 147 - W 252 - L 2 cm. (H 57 7/8 - W 99 1/4 - L 3/4 in.)

Black lacquered wood inlaid with silver and filings, decorated in the centre with two slender kneeling figures. Signed Jean Dunand to bottom left corner.

Exhibitions : «Le groupe Dunand, Goulden, Jouve, Schmied», Galerie Georges Petit, Paris, December 15-29th 1928, n.14. ; Galerie du Luxembourg, Paris, 1973, #111.



PAUL DUPRÉ-LAFON (1900-1971)  
DESK, c. 1935-1940

Modernist desk in rosewood and walnut veneer. The rectangular top, subtly curved and bevelled, features a hinged Havana leather writing surface. It rests on two pedestal bases, each with five stacked drawers fitted with sculpted ebony handles framed by tubular gilt brass. A steel stretcher forming a footrest is embellished with a gilt-bronze cylinder. An additional suspended compartment with a steel frame reveals pull-out trays lined in Havana leather with resin handles.

Provenance : André Citroën's Personal Collection.

H 70 - W 143 - L 59 cm  
(H 27 1/2 - W 56 1/4 - L 23 1/4 in.)



**TRAVAIL FRANÇAIS**  
SIDE TABLE, c. 1930

Stamped 'Mioland & Lelogeais Paris' on the underside of the tray.  
Side table with a circular tray covered in beige shagreen featuring a radiant motif, framed in brass, resting on a cruciform black lacquered wood base with bronze sabots.

H 55,5 - L 59 cm.  
(H 21 7/8 - L 23 1/4 in.)



**PAUL DUPRÉ-LAFON** (1900-1971), ARMCHAIR, c. 1935 ;  
**TRAVAIL FRANÇAIS**, SIDE TABLE, c. 1930 ;  
Selection of vases and sculpture by **JEAN DUNAND**,  
**FERDINAND GRANGE**, **JOSEPH CSAKY**.



**PAUL DUPRÉ-LAFON (1900-1971)**  
ARMCHAIR, c. 1935

Modernist armchair with adjustable inclination in stained and varnished beech. The seat and backrest are upholstered in beige Hermès canvas, enhanced with brown leather piping. On the back of the seat, an inclination device made up of a rack and a nickel-plated metal bar allows the position to be adjusted.

Provenance :

From the personal collection of Paul Dupré-Lafon, then by descent. The armchair is accompanied by a certificate issued by the estate of Paul Dupré-Lafon.

H 85 cm - L 95 cm - D 68 cm.  
(H 33 1/2 - L 37 1/2 - D 26 3/4 in.)



**PAUL DUPRÉ-LAFON (1900-1971)**  
PAIR OF WALL LIGHTS, c. 1948

Interlaced nickel-plated aluminum structure with four superimposed U-shaped steel blades, lacquered white. Vertical brass mounting rods with exposed screws. Wall-mount attachment with a vertical lacquered metal and steel strip. Lampshade cover in parchment paper.

Each: H 20.6 - W 20 D 31.1 cm.  
(H 8 1/8 - W 7 7/8 - D 12 1/4 in.)





This female nude study relates to Jean Dupas's grand decorative cycle *La Gloire de Bordeaux*, painted in 1937 for the apse of the conference hall at the Bourse du Travail in Bordeaux. The monumental composition, still in situ today, celebrates the city's vitality and prosperity through allegorical figures representing the river Garonne, and various Olympic gods such as Neptune, Bacchus and Ceres, as well as several Muses of the Arts, all surrounding the city's coat of arms. Likely depicting the Allegory of History and Tragedy, as a nod to the city's important contribution to French theater, the present drawing exemplifies Dupas's refined synthesis of classical tradition and modern form. A leading exponent of modern classicism, Dupas here combines the precision of an Ingresque line with elongated proportions, a subtle cubist stylization through the mastery

use of charcoal, which is characteristic of his mature style. The figure's sculptural modeling and sensual contours only reveal his exceptional draughtsmanship, which shouldn't come as a surprise for an artist who won the famous Grand Prix de Rome in 1910, allowing him to study the work of many Renaissance masters, especially Michelangelo, in Rome.

Dupas achieved national and international renown through major decorative commissions, from the *Tour des Vins de France* at the 1925 Exposition Internationale des Arts Décoratifs to the celebrated Art Deco interiors of the ocean liner *Normandie*. With the *Bourse du Travail* project — commissioned by Bordeaux's visionary mayor Adrien Marquet — Dupas affirmed both his artistic stature and the civic ambition of a city eager to combine beauty with progress.

**JEAN DUPAS** (1882-1964)  
'CLIO', c. 1939

Charcoal and collage with pastel highlights on paper. Preparatory study for the fresco 'La Gloire de Bordeaux', Bourse du Travail, Bordeaux.

H 52.4 - L 52.4 cm (H 20 5/8 - L 20 5/8 in.)  
With frame: H 65 - L 65 cm  
(H 25 5/8 - L 25 5/8 in.)

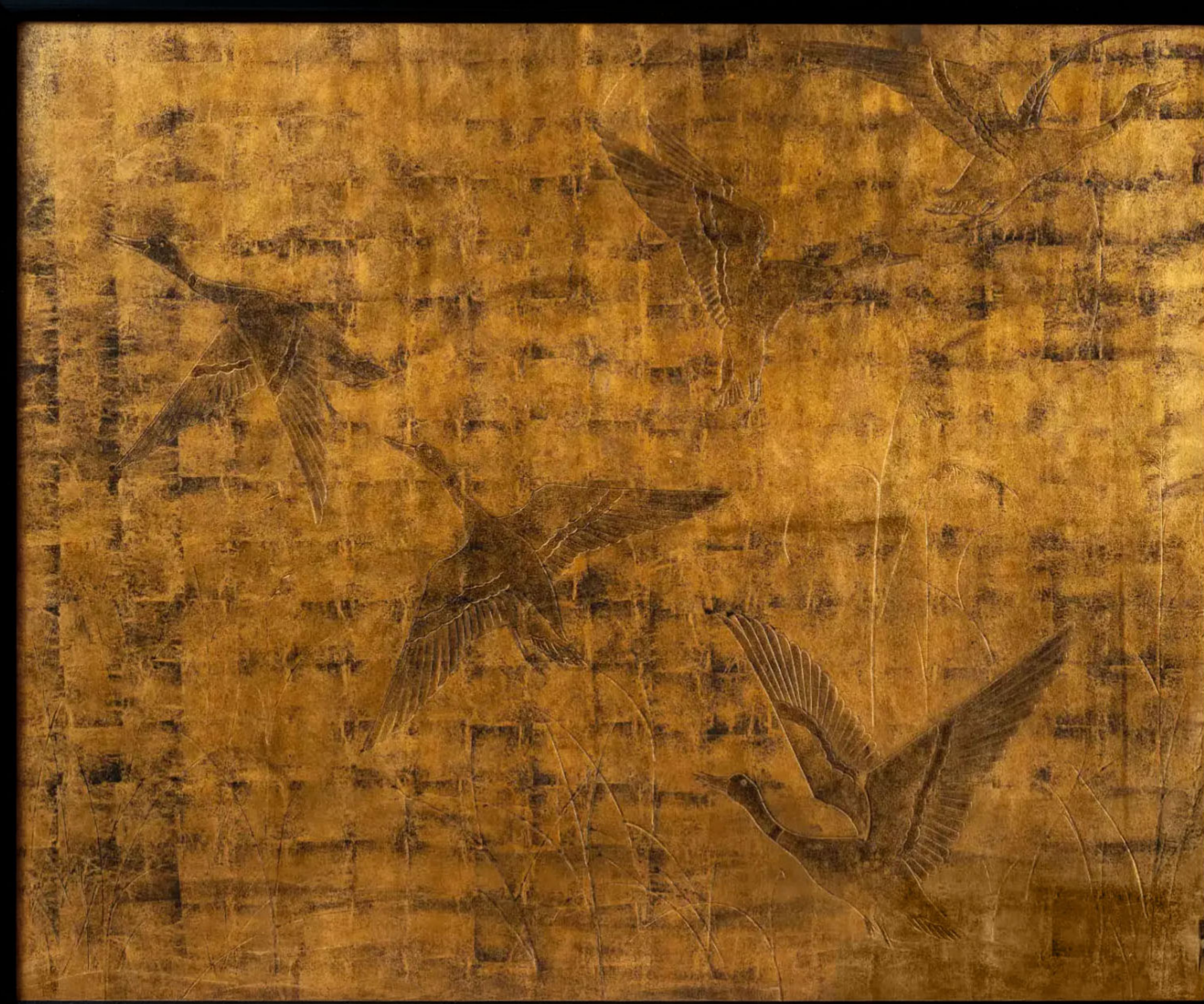


**EUGÈNE PRINTZ** (1879-1948)  
PAIR OF GEOMETRICAL ARMCHAIRS,  
c. 1928

A pair of cherry wood armchairs with a slightly inclined backrest and detached carved and wavy armrests ending in a slant, covered with brown fabric.

H 88 - W 63 - L 62,5 cm.  
(34 5/8 - W 24 3/4 - L 24 5/8 in.)





**BERNARD DUNAND**  
(1908-1998)  
'L'ENVOL DES  
CANARDS  
SAUVAGES',  
c. 1950

Etched and gilded  
with gold leaves  
wood panel.

H 162 - W 198 cm.  
(H 63,78 - W 77,95 in.)

**PIERRE CHAREAU (1883-1950)**  
 'MU265' BOOKCASE, c. 1923

Low bookcase in walnut veneer and burr walnut, featuring a central closed compartment flanked by open shelving on either side.



H 69 - W 200 - D 33 cm.  
 (H 27 1/8 - W 78 3/4 - D 13 in.)



**PIERRE CHAREAU (1883-1950)**  
 'LP180' OR 'MASQUE' LAMP, c. 1922

Patinated wrought-iron lamp composed of two adjustable reflectors.  
 The shade is formed by two original quarter-circle alabaster panels.

H 29 - W 27 - L 22,5 cm.  
 (H 11 3/8 - W 10 5/8 - L 8 5/8 in.)



**JOSEPH CSAKY** (1888-1971)  
'FIGURE ABSTRAITE', 1921

Sculpture in stone presenting a figure in abstract style with geometric pattern.  
Unique piece.  
Base in black marble. Signed.

Provenance :

Former Collection Léonce Rosenberg ; Collection Galerie Brockstedt, Hambourg, Germany ;  
collection Galerie Vallois ; Private Collection.

Exhibition :

Ungarische Avant-Garde, Galerie del Levante, Munich, 1971, n°86  
Dépôt 15, Csaky, oeuvres choisies, Paris, 1973, n°8 (1922), rep. p. 85  
Musée Bourdelle, Trois sculptures des années trente, Gargallo, Csaky, Lambert-Rucki,  
Paris, 1977, n°22.

Sculpture : H 79 - W 12 - D 12 cm. (H 31 1/8 - W 4 3/4 - D 4 3/4 in.)





**IVAN DA SILVA BRUHNS** (1877-1942)  
 'MOTIFS GEOMETRIQUES' RUG, C. 1935-1940

Large rectangular knotted rug of brown and yellow wool.  
 Made by the Savigny Rug Factory.  
 Monogrammed S.B at the center of one of the borders.

W 345 - L 253 cm.  
 (W 135 7/8 - L 99 5/8 in.)

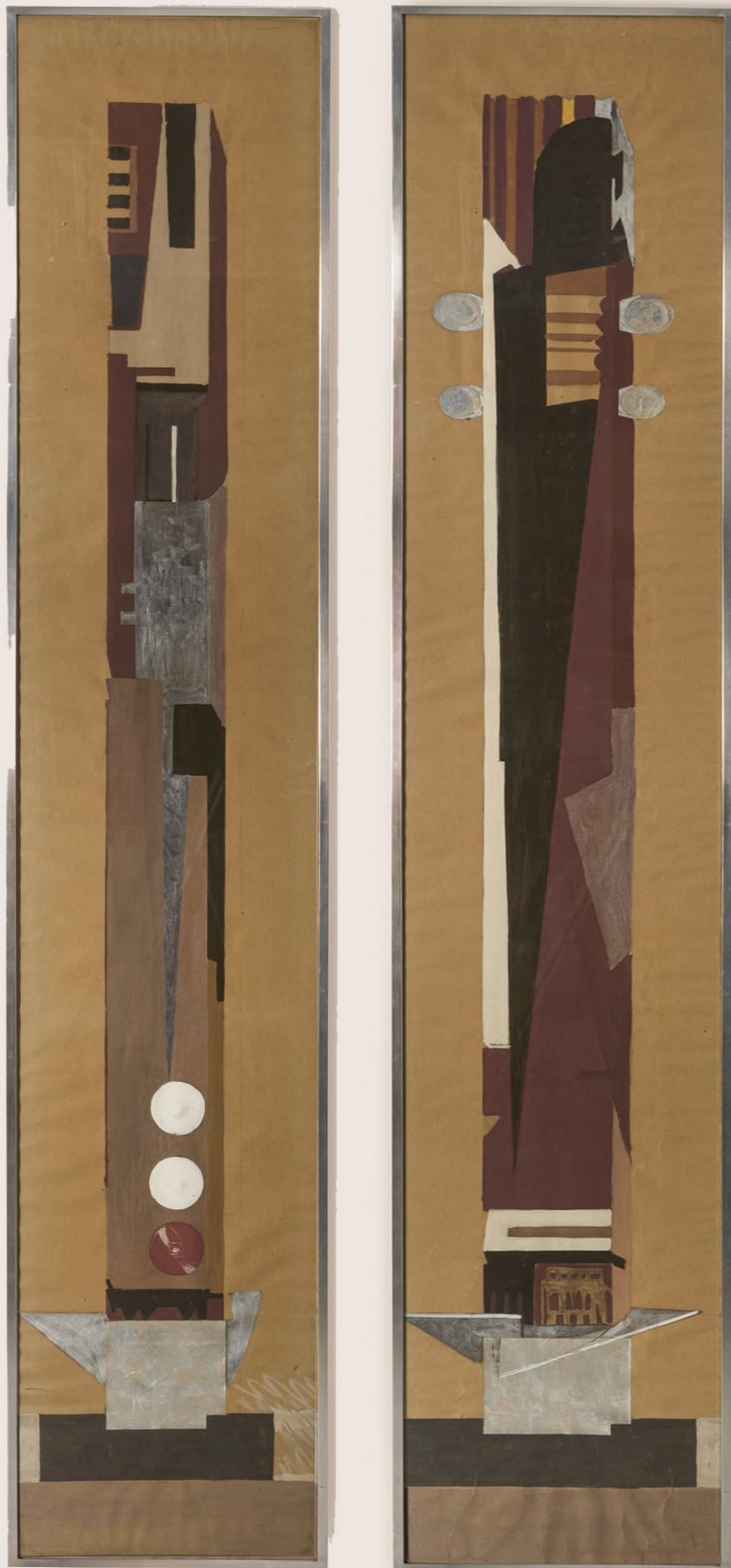
**GUSTAVE MIKLOS** (1888-1967)  
 'CUBIST TOWERS' DRAWINGS,  
 c. 1922-1923

Gouache on paper presenting a vertical composition structured by an assemblage of superimposed geometric shapes. This is a preparatory study for the sculptures also known as 'Cubist Towers'.

Each : H 230 - L 40 cm.  
 (H 90 1/2 - L 15 3/4 in.)

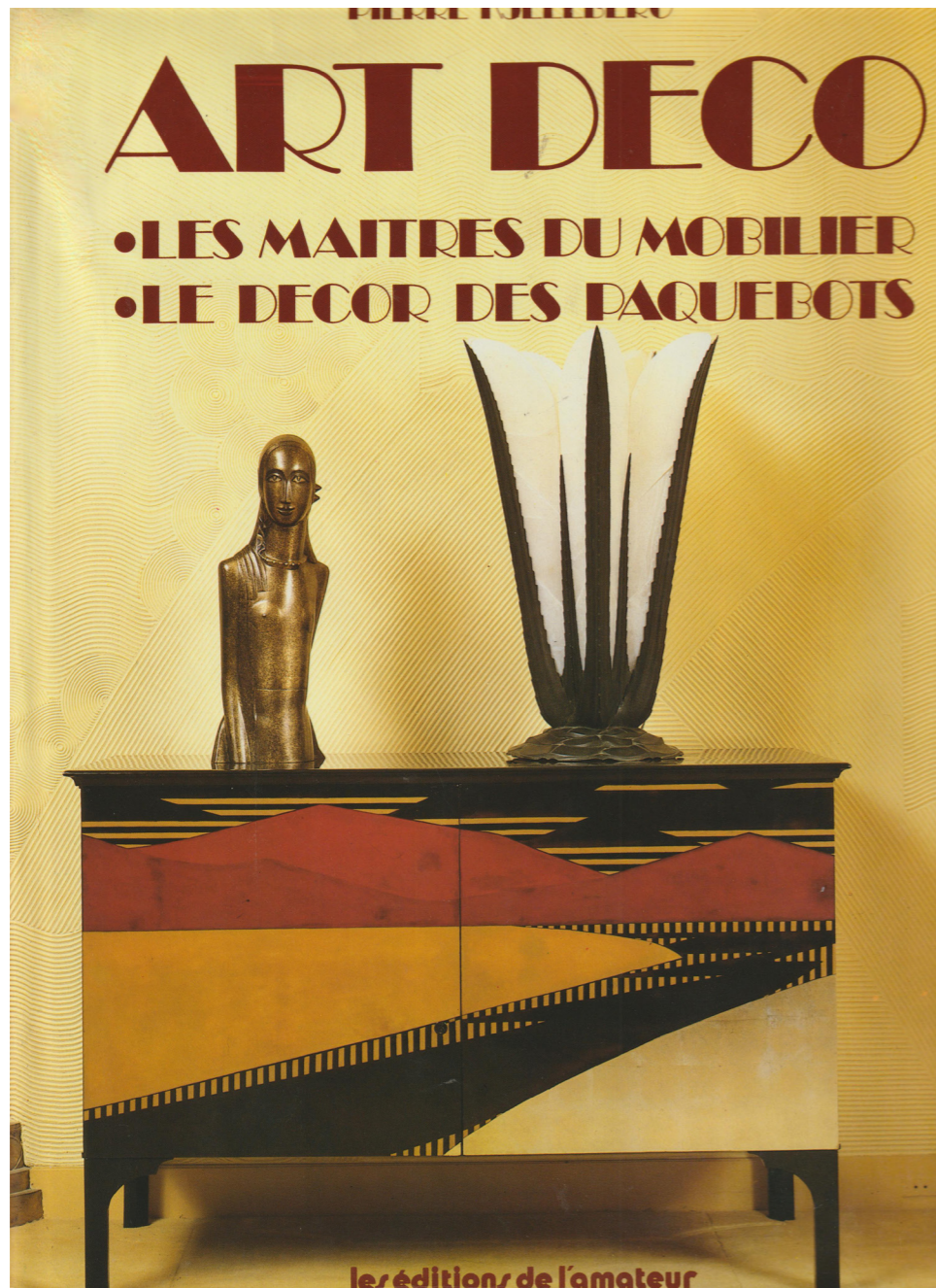
The two preparatory drawings by **Gustave Miklos** for the 'Cubist Towers' fully embody the spirit of experimentation that characterized Cubism in the 1910s. Like artists such as Pablo Picasso, Georges Braque, and Juan Gris, Miklos does not seek to faithfully represent a building, but rather to analyze its fundamental components: space, mass, and volume.

In these studies, the tower is no longer a recognizable architectural object in the traditional sense. It becomes a mental construction, developed from interlocking geometric planes and simplified forms. The dominant vertical elements structure the composition, while cutouts, overlaps, and variations in texture and color suggest a fragmentation of reality. This approach reflects a desire to move beyond mere representation in order to achieve a form of formal synthesis, where each element contributes to a unified whole.



From Hervé Poulain's Collection, at the Christie's auction on December 11, 2025. In the photograph, the third drawing from the 'Cubist Towers' series hangs on the wall, while, in the foreground, the two 'Cubist Towers' sculptures can be seen. © Christie's, New York

**Miklos** thus appears to be experimenting with a translation of the Cubist language into a mode closer to the decorative arts, already anticipating the aesthetic directions of Art Deco.



On the cover: the bust of a woman by Gustave Miklos in the apartment of Felix Marcilhac Sr. — Pierre Kjellberg, *Art Deco: Masters of Furniture – The Decoration of Ocean Liners*, Les Éditions de l'Amateur, Paris, 1986.

Provenance :  
Madame Miklos, Oyonnax. ; Collection Félix Marcilhac Sr. Paris.

**GUSTAVE MIKLOS** (1888-1967)  
BUST OF WOMAN, c. 1930

Patinated bronze bust of a woman, enhanced with gilt highlights. In a gentle twist of the body, the figure extends one arm forward while the other folds behind her back, creating a subtle sense of movement. The waist is delicately defined by a fine line suggesting a light, flaring garment. A drapery falls over the left shoulder, while a necklace and a head ornament further enrich the silhouette.

The hair, worn loose, flows softly down the back. The face, both smiling and stylized, displays a geometric treatment of the features that evokes the influence of archaic dynastic sculpture, lending the work a presence that is at once timeless and hieratic. Signed 'G. Miklos'.

H 60 - W 26 - D 21 cm.  
H 23 5/8 - W 10 1/4 - D 8 1/4 in.





**LINE VAUTRIN (1913-1997)**  
MIROIR, c. 1960

Oval mirror in brown talosel featuring intricate surface work, adorned on each side with a network of metal rods topped with talosel studs inlaid with subtly gradient green and pink tinted mirrors. Signed 'Line Vautrin' and stamped 'Roi' on the back.

H 25 - L 20 cm. (H 9 7/8 - L 7 7/8 in.)



**LINE VAUTRIN (1913-1997)**

'TREFLE' MIRROR, c. 1960, D 15 cm. (5 7/8 in.)

'THE ACCOUNTANT' BOX, c. 1946,  
H 4 - W 14.5 - L 13 cm. (H 1.6 - W 5.7 - L 5.1 in.)

BOX, c. 1948,  
H 2.5 - W 10 - D 9 cm. (H 1 - 3.9 - W 3.5 in.)

SOLEIL A POINTES N. O' MIRROR, c. 1960,  
D 13 cm. (5 1/8 in.)

**JEAN DUNAND**  
(1877-1942)

Selection of vases and  
a box c. 1909 - 1920  
standing on the GAME  
TABLE, c. 1935  
by **EUGÈNE PRINTZ**  
(1889-1948)



**EUGÈNE PRINTZ** (1889-1948)  
GAME TABLE, c. 1935

Game table in walnut, raised on a base with moulded detailing on the inner faces, while the exterior is treated with flat planes, emphasizing the architectural clarity of the design. The table features a double top clad in gilded brass, displaying the characteristic sponge-applied patina typical of the cabinetmaker's work. The lower top is square with chamfered corners and gently curved edges, supporting a slightly elevated circular upper top, secured by four wooden elements clad in oxidized gilded brass, acting as clamps. The upper top is reversible; its underside reveals a walnut marquetry frame enclosing a tawny brown felt playing surface, combining refined craftsmanship with practical function.

H 75 - Diam. 79 cm. (H 29 1/2 - Diam. 31 1/8 in.)

**JEAN DUNAND** (1877-1942)  
VASE, c. 1910

Ovoid vase with swollen body and rolled neck, in hammered and patinated pewter.

H 30.5 - W 24 cm.  
H 12 - W 9 1/2 in.



**JEAN DUNAND** (1877-1942)

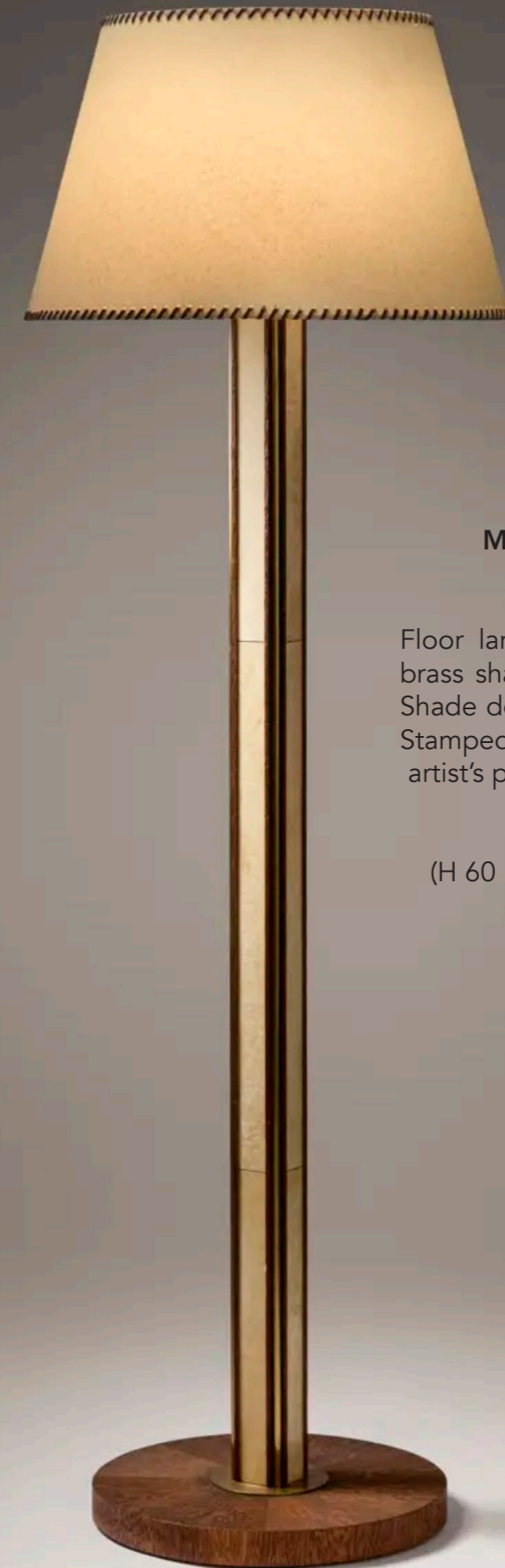
Selection of vases c. 1925 standing on the SIDE TABLE, c. 1925  
by **JACQUES-ÉMILE RUHLMANN** (1879-1933).



**ALBERTO GIACOMETTI** (1901-1966)  
 'TRÉPIÉDS A FEUILLES' LAMP, c. 1937

Patinated bronze table lamp with leaf-shaped tripods. The first version was designed in 1937. Stamped 'AGD 4741' under the base.

Height without shade: 39,8 cm (15 5/8 in.)



**MARCEL COARD** (1889-1974)  
 FLOOR LAMP, c. 1945

Floor lamp with a stained oak and brass shaft covered with parchment. Shade decorated with brown leather. Stamped 'M.C COARD' and with the artist's parrot cypher under the base.

H 153 - W 45 - D 45 cm.  
 (H 60 1/4 - W 17 3/4 - D 17 3/4 in.)



**MASKS** from left top to right bottom :

**MARINO LE VAUCOUR (XXe)**

Black glazed ceramic mask, c. 1960  
H 29 cm. (H 11 3/8 in.)

**MARINO LE VAUCOUR (XXe)**

A black glazed ceramic mask, c. 1960  
H 30,5 cm. (H 12 in.)

**ROGER CAPRON (1922-2006)**

'Baoulé' mask in black glazed ceramic, c. 1960  
H 32 cm. (H 12 5/8 in.)

**LASZLO HOENIG (1905 - 1971)**

A carved wood africanist mask, c. 1950  
H 34 - W 11 - D 9 cm.  
(H 13 3/8 - W 4 3/8 - D 3 1/2 in.)

**PRIMAVERA - SAINTE-RADEGONDE**

A cracked white and platinum enamelled earthenware mask, c. 1922-1923  
H 28 - L 16 - W 5 cm.  
(H 11,02 - L 6,30 - W 1,97 in.)

**PRIMAVERA - SAINTE-RADEGONDE**

A cracked white enamelled earthenware africanist mask, c. 1922-1923  
H 28 - L 11,5 - W 4 cm.  
(H 11,02 x L 4,53 x W 1,57 in.)

**JACQUES SAGAN (1927-2004)**

A black glazed ceramic mask signed, c. 1960  
H 33 cm. (13 in.)

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