



PRESS RELEASE  
Magen H Gallery

# PIERRE SABATIER

Exhibition and Publication Premiere

OPENING NIGHT:  
THURSDAY, NOVEMBER 3TH 6 - 8 PM

NOVEMBER 4 - DECEMBER 5, 2016  
MONDAY-FRIDAY, 10AM-6PM



## Pierre Sabatier 1925- 2003

Pierre Sabatier was born in 1925 in Moulins, France, where he spent his early years. After the war he moved to Paris where, from 1949 to 1952, he was a student at the Ecole Supérieure des Arts Décoratifs and the Ecole Nationale des Beaux Arts, where he studied fresco painting. In 1966, the publication of a new magazine “Le Mur Vivant” - with introductory texts by Raymond Lopez, Maurice Novarina, and Le Corbusier - was hailed as an important event by artists of his generation who had been campaigning for the integration of art and architecture. Sabatier joined this movement, whose values and engagement reflected his own. Following the creation of a national 1% fund for art - first implemented for educational buildings in 1951 - Sabatier was selected to create his first truly monumental commissions.

Working both inside and outside public buildings, in the 1960s he produced several important mosaic murals including the impressive ceramic walls for the Lycée de France in Romorantin in 1966 and for the stadium at the Porte d’Orléans in Paris in 1968. In the 1970’s, he would eventually abandon this technique in order to concentrate on what would become his favorite material: metal, in all its variety.

Also during these years, well-known architects commissioned him to create works for interior spaces in a series of buildings in Paris La Defense complex. In 1967, for architects Luc and Xavier Arsene-Henry, he designed and created a monumental composition in hammered and oxidized copper for the central space of the Tour Aquitaine at La Defense.

In 1968, Sabatier was invited with other artists - including Ubac and Manessier - to create a site-specific commission for the

new City Hall in Grenoble (Architect: Maurice Novarina). For this project, he chose a new mode of expression and created a ‘claus-tra’ or screen, from cut out brass with lead, which art critic Pierre Cabanne praised for its originality. He used a similar format and technique for the Fondation Goldmintz in Anvers in 1970 and for “Les Portes de l’au-delà” for the cemetery of Joncherolles in Villetaneuse in 1975.

During these years, Pierre Sabatier’s creations were usually functional - walls, doors, screens - and totally integrated within the architectural environment, taking into consideration all the surfaces and the scale of the surrounding spaces. The logical next step for his work was the creation of total environments within which he integrated functional elements. Several examples of this period include a sculptural space in steel and tin created for the Ecole Nationale Supérieure d’Electricite d’Orsay in 1977, and a patio created for the Institut Universitaire de Technologie de Calais in 1986.

In 1974 Pierre Sabatier was commissioned to create the façade of the new headquarters of the Societe Parfums Rochas (33, rue Francois 1er in Paris). During the 80’s Sabatier started experimenting with different techniques in concrete, that he notably used in playgrounds.

Pierre Sabatier died in Paris in 2003 having accomplished a remarkable body of work within contemporary architecture in France and abroad. His more than 150 creations are impressive in their monumentality and variety. In 1974 he was awarded the bronze medal for the ‘Arts Plastiques de l’Academie d’Architecture’ and he was awarded the silver medal in 1976. In 2002 he received the Legion of Honor. As well as his monumental art-in-architecture projects, Pierre Sabatier also created an impressive body of liturgical art and furniture creations.

The Magen H Gallery is pleased to announce the upcoming retrospective of French sculptor, Pierre Sabatier. This comprehensive exhibition will be his first in the United States and feature previously unseen works curated by the Magen H Gallery. Sabatier’s work is an exploration and enfoldment of the marriage of materials and movement. From large-scale works to functional design, the virtuous nature and range of Sabatier’s work lends itself to an inquiry into the adaptation of forms and materials. It is also a reflection of our willingness as a society to remain flexible in a constantly changing world. A catalogue will accompany the retrospective.

Cosmos 68-05, set of five panels,  
Tour Aquitaine, la Défense (Hauts-de-Seine), c. 1967  
Oxidized and hammered copper, 138.58 x 76.77 in  
Cosmos 68-05, composition de cinq panneaux,  
Tour Aquitaine, la Défense (Hauts-de-Seine), c. 1967  
Cuivre oxydé et martelé, 352 x 195 cm

Details of the large wall screen at la Defense Paris 1967





Mur de Planck,  
sculpture, c. 1975  
Tin, 90.5 x 141.7 x 23.6 cm  
Mur de Planck,  
sculpture, c. 1975  
Étain, 230 x 360 x 60 cm



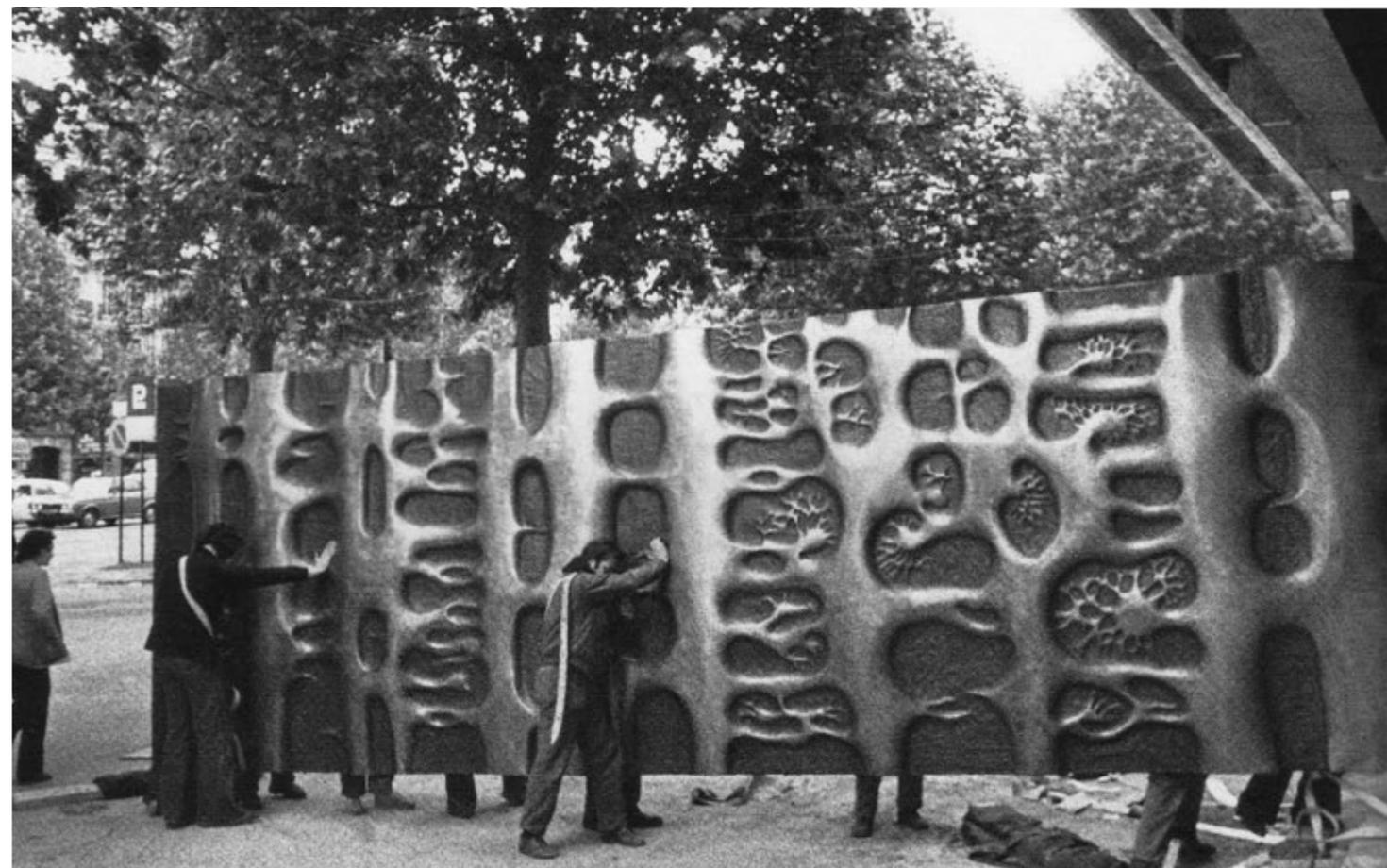


Le Kaléycycloscope,  
Sculpture, installation au Grand Palais à Paris, 1981  
360H x 950W x 1000D cm, Aluminium

Le Kaléycycloscope,  
Sculpture, installation at the Grand Palais in Paris, 1981  
141.73H x 374.02W x 393.7D inches, Aluminum



*La Foret - wall screen at the Louis-Dreyfus bank in Paris*



Mur Vivant 70,  
wall sculpture, c. 1970  
Copper and brass, 90.94 x 144.49 x 8.27 in  
Mur Vivant 70,  
sculpture murale, c. 1970  
Cuivre et laiton, 231 x 367 x 21 cm





Volvic,  
table, c. 1966  
Metal and Volvic lava stone,  
20.47 x 23.62 x 15.75 in  
Volvic,  
table, c. 1966  
Métal et lave de Volvic émaillée,  
52 x 60 x 40 cm

Mars Un,  
wall sculpture, c. 1980  
Steel, 19.69 x 12.6 in  
Mars Un,  
sculpture murale, c. 1980  
Acier, 50 x 32 cm



Passage III  
sculptural claustra, c. 1968  
25.98 x 13.39 in  
Passage III  
claustra sculptural, c. 1968  
66 x 34 cm 45H x 32W cm



“Mur Vivant 70” wall sculpture, “San Andreas I” coffee table and “Cascade” sculpture - Magen H Gallery booth at Design Miami Basel 2015



Since 1997, Magen H Gallery has pioneered revolutionary and significant design in sculpture, decorative arts, architecture, and ceramics. With special emphasis given to French post-war designers, the collection progresses the artistic dialogue between these historically significant works and contemporaries who visually articulate a personal philosophy. These pieces reveal the compelling tension between the organic spirit of the material and the artists' mastery over the medium. From its inception, the collection of works has been built on the founding premise that art and design are allied and interdependent. Exhibiting works in craft mediums (clay, metal, wood, silicon and aluminum), the gallery seeks objects that transcend form and function. By synthesizing modern and midcentury designers, Magen H. Gallery continues to redefine the decorative arts market with innovative and significant design.

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