

EILEEN GRAY

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Published by Bard Graduate Center, New York, in collaboration with
Centre Pompidou, Paris, and the National Museum of Ireland, Dublin
Distributed by Yale University Press, New Haven and London

Introduction and Acknowledgments

Cloé Pitiot

In 2013, the Centre Pompidou in Paris organized the most comprehensive exhibition of Eileen Gray in four decades. The catalogue that I edited for the exhibition brought together an international group of contributors who considered the range of Gray's artistic production. The exhibition, *Eileen Gray Architect Designer Painter*, a collaboration between the Irish Museum of Modern Art and Centre Pompidou, followed in October of that year. When the Bard Graduate Center approached the Centre Pompidou about being a venue for the exhibition, we agreed that the research that had become available since the Pompidou project, as well as previously untapped sources, warranted a new publication. Working with Jennifer Goff, curator of the Eileen Gray Collection at the National Museum of Ireland, we embarked on this book project with the goal of publishing new research focused in particular on archives and repositories in the United States, including the Getty Research Center in Santa Monica, the Archives of American Art, and the Avery Architectural and Fine Arts Library at Columbia University, among others. In addition, since 2013, many of Gray's papers have moved from private hands to public collections, which provided access to material that had previously been inaccessible to most scholars. A series of events during Gray's lifetime, however, leaves permanent gaps in our understanding of Gray's work. Owing to vandalism of her home Tempe a Pailla during the Second World War and her own act of self-effacement when she destroyed a cache of her papers before she died, there will always be unanswered questions. Nevertheless, the Bard Graduate Center book responds to many of these questions, presents new material, and publishes essays from the Pompidou catalogue previously available only in French. This volume is a compilation of texts that explore and analyze Gray's career as an artist, designer, and architect. "Crossing Borders," my opening chapter, provides an overview of Gray's long and prolific career. Chapter 2, by Frédéric Migayrou, "The Imagist," discusses Gray as an architect, noting that any analysis of her work necessitates consideration of her wide network of friends and the influence of varied sources, such as the British schools of Imagism and Vorticism. In Chapters 3 and 4, Jennifer Goff and Olivier Gabet focus on Gray's early years in Ireland, her aristocratic Irish heritage, and the impact of her upbringing on her work as a modern designer and architect. Goff's chapter includes new research; the Gabet essay is republished from the Pompidou catalogue. Gray's enrollment in the Slade School of Fine Art in London was a turning point in her artistic career, and Catherine Bernard's Chapter 5, "Edwardian London: A City in Flux, or Learning from Syncretism," contextualizes Gray's time in London, a city that experienced changing conceptions of modernity at the turn of the twentieth century.

The essays that constitute the section titled "Being a Designer" explore three areas of Gray's artistic endeavors. My chapter opens the section with a text that brings together new research on the connections between theory and practice in Gray's design work. Ruth Starr, in Chapter 7, "The Lacquer Studio," expanding on work published in the Pompidou catalogue, details Gray's move to lacquer and her important twenty-year working collaboration and friendship with respected lacquer artisan Seizo Sugawara. In Chapter 8, "Eileen Gray and the Art of Lacquer," conservator and lacquer specialist Anne Jacquin introduces remarkable new research in her discussion of a notebook that includes Gray's handwritten notes on lacquer techniques and analyzes these in relation to surviving pieces. These notes confirm Gray's deep knowledge of the medium and reveal how she both respected and experimented

with traditional techniques in creating distinctly modern designs. Jennifer Goff's examination of Gray's woven rug designs in Chapter 9 expands the text published in the Pompidou catalogue by further exploring another facet of Gray's artistry, which, with her friend and collaborator Evelyn Wyld, resulted in abstract and geometric designs that can be considered alongside contemporaneous avant-garde art movements, including Cubism and Fauvism. Here Gray's expertise and her exacting eye for color, line, and form are evident in both her drawings for rugs and surviving examples.

The section entitled "Being an Architect" brings together important new research on the architectural projects Gray designed throughout her life. Although she never attended architecture school and was largely self-taught, these essays together confirm that Gray led an accomplished career that saw the construction of three residential homes and the design of many other projects, both built and unbuilt. In Chapter 11, architect and historian Renaud Barrès provides a comprehensive analysis of Gray's first completed project: her best-known home, E 1027, created for her longtime friend and collaborator Jean Badovici, who was himself a trained architect. Here Barrès emphasizes the importance of the house's seaside location and details some of the project's main focuses: lightness, functionality, modularity, and small scale. Chapters 12 and 13 discuss Tempe a Pailla, the house in the mountains that Gray purchased and renovated for herself while working on E 1027. Architectural historian Caroline Constant considers Tempe a Pailla (1932) and Gray's last residence, Lou Pérou (completed in 1961), arguing that these two projects accurately depict her "architectural 'soul'" more so than the work she had done in the 1920s with Badovici. In its considered layout and attention to both sunlight and privacy, Tempe a Pailla reveals how Gray manipulated the landscape and interiors of the house to support the life she led there as a single woman. Multifunctionality was a primary concern in Gray's design and architectural work, and, as Constant and Goff discuss in Chapter 13, this was also the case at Tempe a Pailla, particularly in the furnishings and fittings Gray designed for the house. In Chapter 14, "Social and Cultural Forays: Architecture as Suggestive Action," Constant delves into a set of socially motivated projects Gray designed in the 1930s that reveal her concern for the physical and psychological well-being of the modern individual, among which are a Vacation Center see L2 and a Cultural and Social Center see L5.

The forty-two Decorative Arts and Design Case Studies in the next section of this book demonstrate the scope of Gray's prolific career as a designer and artist and showcase her work in many media and disciplines. From lacquer to tubular steel and designs for objects including frames, light fixtures, and screens, Philippe Garner, Renaud Barrès, and I provide exhaustive technical and historical information about examples of Gray's design work held in public collections, private hands, and the pieces that are now lost. In particular, we want to call the reader's attention to the analysis of the *Oriental Mountebanks* panel in the collection of the Maryhill Museum of Art whose re-discovery is discussed in Chapter 1. Similarly, in the subsequent Architecture Case Studies, Barrès, Caroline Constant, and Jennifer Goff detail forty-seven designs Gray created throughout her life. These Case Studies are organized into four typologies: Residential Architecture, Social Architecture, Exhibition Architecture, and Urban Projects. A final section of Case Studies based on drawings by Le Corbusier in the Eileen Gray Collection of the National Museum of Ireland aims to unravel details of the influence and tension in Le Corbusier and Gray's relationship. Here Constant and Goff discuss the differences and similarities between E 1027 and Le Corbusier's *Maison au bord du lac Léman* in Vevey, Switzerland, as well as Gray's work with Jean Badovici on the avant-garde architecture journal *L'Architecture Vivante*. These entries are published here for the first time with illustrations, most of which come from the collections of the National Museum of Ireland and the Victoria and Albert Museum (V&A).

A checklist at the back of the book makes clear the wide scope of Gray's career and includes materials from each facet of her practice.

We would like to thank the community of researchers who helped bring this project to fruition. This book would not have been possible without the shared knowledge of Jennifer Goff, curator of the Eileen Gray Collection at the National Museum of Ireland, who has devoted her professional life to safeguarding and analyzing the works and archives of Eileen Gray. She has spent hours scouring through documents, photographs, and drawings—in Dublin, New York, and Washington—a substantial undertaking for which we cannot possibly thank her enough. Philippe Garner shared his incomparable knowledge of Gray, generously shared his time with me, and contributed substantially to the case study section of this book. Architect and architectural historian Renaud Barrès also played an essential role in the project. He has an unparalleled understanding of E 1027 that he has allowed us to publish in this volume. We thank him as well for the information he provided on the enigmatic Jean Badovici, a figure who is finally beginning to come into focus. We are indebted to Caroline Constant, Professor Emeritus at the University of Michigan, for agreeing to republish and expand upon the entries on Gray's architecture from her groundbreaking book published in 2000 and for her new research and writings on several of Gray's previously unpublished architectural projects. At the V&A we received assistance without which the architecture case studies would not have been published in the comprehensive way they are presented here. The greatest debt of thanks goes to Christopher Marsden, who dedicated innumerable hours, including time during the Christmas holiday, to measure the drawings, check the materials, and provide other information on the drawings from the V&A collection illustrated here for the first time. We would also like to thank Christopher Wilk for his support and the photography studio at the V&A for making the new photography available for this volume.

Michael Likierman, head of the Comité Scientifique de Cap Moderne, a group of researchers, professors, curators, specialists, and others working to restore E 1027, provided encouragement and shared his inspiring passion for Gray.

We would like to reiterate Susan Weber's thanks to all of the lenders and extend a special note of appreciation to Magda Rebutato and the Rebutato family for their incomparable generosity in donating the *Coiffeuse transportable* (Mobile dressing table) see H9, originally designed by Gray for E 1027, to the Musée des Arts Décoratifs.

Marcial di Fonzo Bo shared his critical eye, engaged in many enlightening discussions with me, and is an important lender to the exhibition.

Alexandra Popescu offered her Romanian translation skills and helped us better understand Jean Badovici through his letters and files.

Much of the new research would not have been possible without the support of gallerists and private collectors. We thank all those who wish to remain anonymous, as well as:

The Galerie Anne-Sophie Duval and its director, Julie Blum, who, following her mother Anne-Sophie Duval, represents the second of two generations of women passionate about Gray's work. Blum's architect's eye was essential in analyzing the design and construction of lacquer pieces and furniture, as well as architectural drawings and rugs. We offer immense thanks for her generous correspondence and contributions.

The Galerie De Lorenzo and longtime director Adriana Friedman, who continues to collect lacquer and modernist pieces by Gray. We thank her deeply for opening her gallery to us and for our many enlightening exchanges on the designer's work.

The Galerie Jacques De Vos and Jacques De Vos, who has, since the 1970s, collected Gray's lacquer masterpieces and later modern works.

We offer immense thanks for the many informative conversations he had with me on the design and construction of Gray's furniture.

The Galerie Peyroulet, and Gilles Peyroulet and Dominique Chenivresse, who have collected a number of iconic pieces by the designer, as well as related archival documents. We thank them for our many fruitful discussions on Gray's archives, the intricacies of her furniture, and her choice of materials and for the time they gave to helping us obtain key illustrations in this book that have not been published previously.

The Galerie Vallois and Cheska Vallois, who has, since the early 1970s, collected a number of Gray's lacquer pieces and iconic works from the 1910s and 1920s. I have benefited from many conversations with Cheska about Gray, many of which called attention to the subtlety and elegance of Gray's work and her use of line and geometry to create abstract forms. We also thank Bob Vallois, Georges-Philippe Vallois, and Marianne Le Métayer for their warmth and generosity.

This book and the exhibition it accompanies would have been impossible without the dedicated team at the Bard Graduate Center and in Paris. Here we would also like to reiterate the appreciation for their efforts on behalf of this project expressed in Susan Weber's Foreword. Warmest thanks to Marine Bry, who has worked with us for many years to expand the research on Eileen Gray. Her remarkable dedication to locating works by Gray in various libraries and her analysis of the archival and photographic collections were among the most important contributions to this project. Special thanks also go to Emma Cormack, who participated with the utmost professionalism in the realization of both the exhibition and the catalogue and who has, through her brilliant research, increased our knowledge of the subject with finesse and precision. We would like to give special attention to Alexis Mucha and Barbara Burn, to whom we are indebted for their work on this project. We also thank Caroline Constant who generously agreed to resume and expand the remarkable research work that she began many years ago for this edition of the catalogue. I would also like to express my gratitude to Irma Boom, whose sensitive and dynamic design for this book brings a fresh eye to what has been published previously and illuminates what is published here for the first time.

I would like to express my profound appreciation to Peter Adam, film director and journalist, who died in the fall of 2019 before this exhibition opened. Peter gave me access to his archive on Gray for more than ten years. He also generously shared his recollections so that the memory and work of Eileen Gray would continue to be celebrated. It was Peter who worked to have a plaque installed in front of Gray's residence at 21, rue Bonaparte. Peter contributed substantially to Eileen Gray's posthumous recognition throughout the world. He played an incomparable role in preserving the legacy of his dear friend.

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The title of this chapter, which is an overview of Eileen Gray's career, evokes the life of a single, intrepid, Irish-born woman, whose frequent and far-flung travels were unusual for the first half of the twentieth century, especially for a woman fig. 1.1. Indeed, Gray traveled the world, and her wandering nature was a manifestation of her independence,



Fig. 1.1 Eveleen Pounden Gray with Eileen Gray and a friend in the family car, 1898-1900. National Museum of Ireland, NMIEG 2000.240.

curiosity, as well as her financial means. "Crossing borders" also reflects how Gray successfully and seemingly with ease worked in multiple disciplines. She was an artist who practiced in a wide variety of media, including painting and photography. Early in her career, she acquired the complicated skills of a lacquer artisan and utilized traditional techniques in her designs for furniture. She was a multi-faceted designer as well as a skilled architect whose surviving drawings reveal the depth of her self-taught knowledge. Gray was also a gallerist and proprietor of several workshops, including those for rugs and lacquer, and her own business, a gallery called Jean Désert on the rue Faubourg-Saint-Honoré in Paris. So who was Eileen Gray? This question is on the one hand easy to answer, and on the other, some answers are elusive.

The Influence of the "English colony of Montparnasse"

Often described as discreet and solitary, the young Eileen Gray can perhaps be equally characterized as strong-minded, determined, and in the constant pursuit of freedom and independence. These lifelong traits resulted in an unusual life for a woman of her upbringing and financial means. After visiting the 1900 Exposition Universelle in Paris with her mother, Gray became deeply interested in art, and that same year she enrolled in the Slade School of Fine Art in London. There she met fellow artists Percy Wyndham Lewis, Kathleen Bruce see critical encounters fig. 1 and 2, Jessie Gavin, and probably Jessica Dismorr.

In London, Gray lived at 169 S.W. Cromwell Road, close to the Victoria and Albert Museum, then the South Kensington Museum. As a young art student, she regularly visited the museum and would surely have had the opportunity to discover the collection of Asian lacquer. In 1901, concurrently with her studies, she signed on as an apprentice to Dean Charles, a lacquer artist and conservator, who was located at 92 Dean Street in the Soho neighborhood. There she was introduced to the demanding process of working with a medium that she would later come to master. We have knowledge of Gray's training from an undated notebook now in the Eileen Gray archive at the Victoria and Albert Museum.² Anne Jacquin has studied this notebook and Gray's training, including the methods she learned from Dean Charles and her subsequent teacher, Seizo Sugawara see Chapter 8.

Disillusioned with the training at the Slade School, and after refusing an early marriage proposal, Gray persuaded her father to support her life as a single woman. In 1902 she moved to Paris along with her two friends, Kathleen Bruce, future sculptor and student of Rodin, and Jessie Gavin, who would later marry the wealthy industrialist René Raoul-Duval. They moved into a pension near Montparnasse, at 3, rue Joseph-Bara. Gray, like many of her fellow students, traveled abroad, often to areas beyond Continental Europe, including Egypt, North and Sub-Saharan Africa, the United States, and South America. It should be noted that until the end of the First World War, Gray would regularly return to London for extended periods, first to help her mother during her illness in 1905 and then to escape the First World War.

Gray, Bruce, and Gavin enrolled in the Académie Colarossi, where, unlike the Slade School, both men and women attended life drawing classes. Gray formed important relationships there with the future writer and poet Mina Loy and her husband, artist, painter, and photographer Stephen Haweis see critical encounters figs. 6 and 5. Gray was close to the couple, who had married in 1903, and although she later lost contact with Mina Loy, she exchanged letters with Stephen Haweis throughout his life, even after his move to the Dominican Republic in 1929.³

Later in 1902, Gray transferred to the Académie Julian to continue studying painting. She participated in her first exhibition, presenting a watercolor, *Last Rays of Sun on a Fair Day*, at the 120th Salon de la Société des Artistes Français, held at the Grand Palais. Gray's circle of friends was expanding but continued to be exclusively British. Along with Bruce, Gavin, Loy, and Haweis, she was surrounded by the "English colony of Montparnasse," a phrase coined by the writer, poet, and occultist Aleister Crowley see critical encounters fig. 4 to describe a group that also included portraitist Gerald Festus Kelly and future Vorticist painter Percy Wyndham Lewis. Kelly and Wyndham Lewis both painted portraits of Gray,⁴ but Crowley went so far as to ask her to marry him⁵ before he eventually married Rose Festus Kelly, Gerald Festus Kelly's sister. Crowley, an old friend of Gerald Festus Kelly at Cambridge, was certainly the most unorthodox member of the group. When Gray met him, he had already traveled to Mexico and the Himalayas, where he had discovered Buddhism, Taoism, and yoga. Gray retained an interest throughout her life in Crowley's work and in the mystical writings of other figures in the Western esotericist tradition. Gray likely drew inspiration from Crowley for the mystical subjects of some of her early work, such as the lacquer overmantel panel *Aum Mane Padme Aum*, also known as *Le magicien de la nuit* see B1. She is also thought to have inspired several of Crowley's poems, and was perhaps "the Star" in *The Star and the Garter*.⁶ In *Rosa Mundi and Other Love Songs*, poems 14 through 16, 18, and 21 through 28 were all inspired by Gray:

"Eileen"

*Under the stars the die was cast to win.
The moonrays stained with pale embroidered bars,
The iridescent shimmer of your skin,
Under the stars.
Great angels drove their pearl-interwoven cars,
Through the nights racecourse: silence stood within,
The folded cups of passion's nenuphars.
You were my own; sorrowless, without sin,
That night this night. Sinks the red eye of Mars;
The hand of Hermes guides us as we spin
Under the stars.*⁷

Multiple works by Crowley can be found in Gray's library—selections of which are now preserved in the collection of the National Museum of Ireland—including *The Mother's Tragedy and Other Poems*; *Tannhäuser: A Story of all Time*; *The Star and the Garter*; and *An Essay in Ontology with Some Remarks on Ceremonial Magic* fig. 1.2 a,b. Evidently, Gray retained an interest in Crowley's writing even after their relationship ended.

Wyndham Lewis, Stephen Haweis, and Mina Loy introduced Gray to Imagism and Vorticism, two key aspects of British modern art. As Frédéric Migayrou explains see Chapter 2, Imagism drew heavily on Japanese poetry. The dynamism of the radiating lines used by Vorticist painters also proved a useful

reference point for Gray's furniture work. Like the Vorticists, she fractured and multiplied the central axes in her pieces, often using a series of rotating or recessed drawers in her furniture designs in chrome-plated metal tubing or wood among other materials.

The English colony of Montparnasse also led Gray to an encounter with Auguste Rodin. Many of her friends knew Rodin in some capacity—Kelly through Paul Durand-Ruel, Bruce as a student and friend of the sculptor, Haweis as a photographer of his work, and Crowley, who made Rodin the subject of several sonnets. In a letter Gray wrote to Rodin late in 1902 or early 1903, she refers to her purchase of a small bronze of the *Danaïd* by the "Maître" (Master), as she called Rodin see critical encounters fig. 8: "I learned from Mr. Crowley that the Small Danaïd [sic] would be ready. . . . This piece will serve as a source of constant education to me, as well as enormous

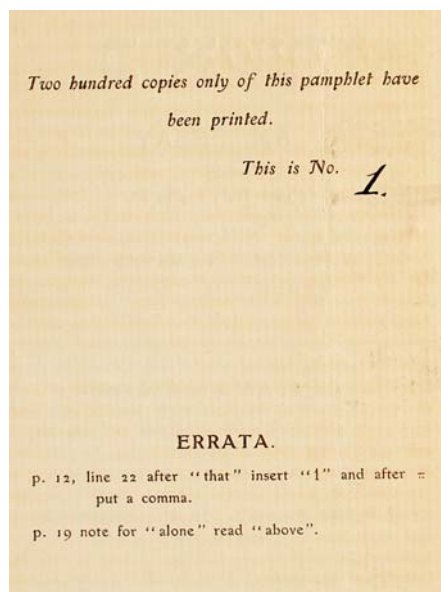
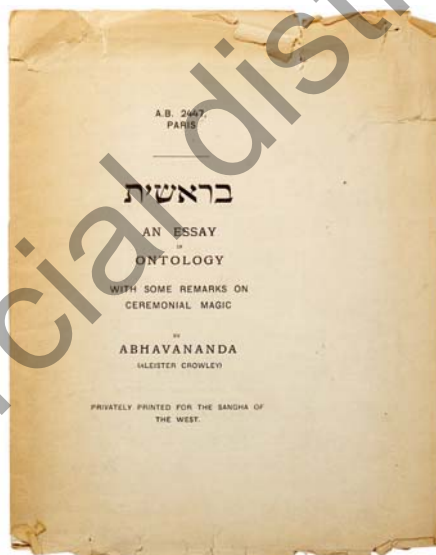


Fig. 1.2 a,b Aleister Crowley. *An Essay in Ontology with Some Remarks on Ceremonial Magic*. Privately printed in Paris, 1903, this is copy number 1. Interior with inscription to Eileen Gray, "Abhavananda to Eileen Gray / Dec 9." National Museum of Ireland, NMIEG 2003.57.

pleasure see critical encounters fig. 7.” In another letter from the same period, she mentions “with joy, the precious moments that I was able to spend with you [Rodin] at Meudon, during which you made me appreciate the beauty that exists in all things human.”

We should briefly note here that analyzing Gray’s work solely in relation to the various currents at play in the Parisian expatriate circles of which she was a part would neglect the importance of her Irish and British origins. As Olivier Gabet and Catherine Bernard explain in Chapters 4 and 5, Gray’s aristocratic Irish background and her early years in turn-of-the-century London were formative and influenced her long and varied career.

Paris, The Two Workshops

In 1905, Gray exhibited another painting, *Woman with Hour Glass*, at the 123rd Salon de la Société des Artistes Français, held at the Grand Palais, but soon afterward she returned to London to visit her sick mother. While there, she continued her painting studies at the Slade School of Art, reconnected with Dean Charles, and continued her study of lacquer for several months. Other obstacles ensued. Gray contracted a severe case of typhoid, and after a period of convalescence in Algeria—where she learned about traditional weaving methods—she returned to Paris at the end of 1906. Gray purchased an apartment on the second floor of an eighteenth-century building at 21, rue Bonaparte, on the same street as the École des Beaux-Arts.

Four years later, Gray opened two workshops in Paris, the first for lacquer at 11, rue Guénégaud, near the Pont Neuf, and the second for rug weaving, at 17–19, rue Visconti, around the corner from her apartment. No archival documents or publications from the era—from either European or Asian sources—reveal exactly how Gray met Japanese lacquer craftsman Seizo Sugawara in 1906. The two collaborated for many years, and although Gray is known to have been Sugawara’s student and he the undisputed master artisan, the substantial age difference between them suggests some nuances in this important apprentice-master relationship. In 1910, when Gray opened the lacquer workshop in Paris, Sugawara was only 26 years old. In all likelihood he was probably 23 when he first met Gray, who was then 32 and had already worked with lacquer for ten years. Gray and Sugawara’s relationship seems to have been more reciprocal than previously thought, and Gray certainly brought experience, a certain business acumen, and a strong incentive to experiment. The Gray–Sugawara partnership that lasted for almost twenty years produced exquisite lacquer works in the 1910s and 1920s.

Although the details of Gray’s encounter with Sugawara remain unclear, those of her relationship with Evelyn Wyld, who ran the weaving workshop, are much easier to trace. Wyld, who was born in 1882, was a childhood friend of Gray’s family. After studying

cello at the Royal College of Music in London, she moved to Paris in 1907, and during the next two years, she and Gray traveled in North Africa, where they learned local wool-weaving and dyeing techniques. In 1910, after gaining experience with the craft in London, Wyld returned to Paris along with a collection of looms which they installed in their rue Visconti workshop that consisted of three rooms and a small garden. The two friends began creating designs for rugs and soon hired apprentices to realize them. These rugs proved to be a means for Gray to experiment with abstract composition fig. 1.3–1.6 pp. 38–39. In 1926, after sixteen years of collaboration with Gray, Wyld began working with the American artist Eyre de Lanux, with whom she opened a shop in Cannes in 1929, at 2, Quai Saint-Pierre.

In 1913, Gray joined the Société des Artistes Décorateurs. Her participation in the Société’s annual exhibition that year earned her the admiration of several important patrons, including the couturier and collector Jacques Doucet, who soon after visited her studio. Doucet was an important early client. He purchased several of Gray’s lacquer works, including the famous screen *Le destin* (Fate) see C1. Doucet’s patronage gave Gray the impetus to broaden her vocabulary of furniture forms and to create several of her most arresting lacquer pieces—the *Table aux chars* (Chariot table) see fig. 2.3, the “Lotus” table see D1, and the Bilboquet table.

From Paris to San Francisco, A New Network

One of the truly exceptional curatorial contributions of this exhibition is the discovery of an early lacquer panel by Gray entitled *Oriental Mountebanks* in the collection of the Maryhill Museum of Art in Washington fig. 1.7; see B2.⁸ A label on the back of the panel reads “Oriental Montebanks” by Eileen “Grey.” Ostensibly, the piece came to the United States in 1915 to be shown in the Modern Decorative Arts section of the French pavilion at the Panama–Pacific International Exposition in San Francisco. The San Francisco exhibition has not been a major area of investigation in the study of Eileen Gray until now, largely due to scant and diffuse information that required research in archives far afield to piece together a plausible narrative. Gray’s participation in the event is documented in a short entry in the catalogue of the exhibition. Here she is listed as “GRAY (Mlle de Eileen)” alongside her entries, “Meuble. – Panneaux décoratifs Laque” (Piece of furniture – decorative lacquer panels) fig. 1.8. The listing of a piece of furniture and the plural *panneaux* in French here suggests there were at least three works by Gray on display. Although the catalogue confirms her participation in the event, it provides relatively little detail about the exhibited pieces themselves.

The research on this panel began five years ago in France when I found letters from Eileen Gray to Rodin while following the trajectory of Gray’s circle of friends in Paris. The correspondence discussed the



Fig. 1.7 Eileen Gray. *Oriental Mountebanks* (detail), before 1915. Lacquered wood. Collection of the Maryhill Museum of Art, 1939.1. Cat. 16.

Fig. 1.8 Commissariat Général à l'Exposition Universelle et Internationale de San-Francisco, 1915. *Catalogue officiel de la section Française*. Archive.org, San Francisco Public Library.

transport of work by Rodin and Gray to the San Francisco exhibition under the auspices of Loïe Fuller, the pioneer of modern dance, along with her partner, Gabrielle Bloch see critical encounters figs. 16 and 17, a choreographer in Paris who used the pseudonym Gab Sorère, and with Alma de Bretteville Spreckels, a philanthropist, cultural advocate, and founder of the Legion of Honor museum in San Francisco see critical encounters fig. 18.⁹ The research then crossed the Atlantic again to the Loïe Fuller archive in the New York Public Library, where Emma Cormack, the curatorial assistant at the Bard Graduate Center, located the San Francisco exhibition documents in which Gray's pieces are listed.¹⁰ On letterhead that reads "Madame Loïe Fuller, 41 Quai des Grands Augustins, Paris" is a list entitled "Contenu des Caisse des Objets a destination de San Francisco" (Contents of the Crates for Objects Going to San Francisco).¹¹ In Crate 1, together with nine pieces by Rodin, is "meuble laque Eileen Gray" (piece of lacquer furniture by Eileen Gray) and alone in Crate 6F are "2 Plaques laque par Eileen Gray" (2 lacquer panels by Eileen Gray). In a letter with a pencil notation specifying that it was "written in Paris, 1917" and addressed to "Dear Friend," we learn the following about the ultimate destination of the French works after the exhibition closed: "The

French Art Exhibit of the Exhibition at San Francisco is still in U.S., stored in New York City."¹² While we know that the work Gray intended to show at the exhibition ultimately arrived there, this story takes a rather curious turn in regard to the fate of the pieces after the exhibition closed. What we know for sure is that they did not return to France, and much of the rest of their story is conjecture. In all likelihood, *Oriental Mountebanks*, which was given to the Maryhill Museum of Art in approximately 1924, is one of the *panneaux* cited in the exhibition catalogue as having been on display. The accession papers for the piece state that it arrived at the museum with a secretary of green lacquer with a red interior—perhaps the other piece of furniture also on display at the exhibition. The secretary was in a storage facility outside the museum and has been missing since the mid-twentieth century.¹³

| L'ART DÉCORATIF MODERNE | | 255 |
|---|--|-----|
| GANDAIS (Henri). — 1217. Plat (Grès). | LALIQUE (Mlle Suzanne). — 1315-1318. Projets d'étoffes (Aquarelles). | |
| GERMAIN (Mlle Louise-Denise). — 1218. Reliure. — 1219-22. Porte-carte (Bout). — 1223-24. Sacs (Cuir et argent). | LAMOURDEDIEU (Raoul). — 1319. L'Aiguille (Bronze). | |
| GIRALDON (Adolphe). — 1225-32. Illustrations pour les <i>Bucoliques</i> . | LANDOWSKY (Paul). — 1320. Bédouins (Bronze). | |
| GRAY (Mlle de Eileen). — 1233. Meuble. — Panneaux décoratifs (Laque). | LANGRAND (Mlle J.). — 1321. Reliure. | |
| GUÉRIN (Charles). — 1233-a. Le Bouquet (Panneau décoratif). (Appartient à M. Druet). | LAPRADE (Pierre). — 1322. Oranges (Panneau décoratif). (Appartient à M. Druet). | |
| HAIRON (Charles). — 1234-37. Boîtes (Bois sculpté et argent). | LEBASQUE (Henri). — 1323-24. Fleurs (Panneaux décoratifs). | |
| HAMM (Henri). — 1238-52. Boîtes, coupes, motifs décoratifs (Bois, corne, argent). — 1253. Cachet (Ivoire et argent). | LE BOURGEOIS (G.-E.). — 1325-29. Animaux (Bronze et bois sculpté). — 1330-33. Panneaux (Bois sculpté). | |
| HIRTZ (Lucien). — 1254-57. Vases (Emaux). | LELIÈVRE (Eugène). — 1334-35. Bouteille et vase (Bronze doré). | |
| HUILLARD (Paul). — 1258-59. Consoles (Fer forgé). | LENOBLE (Émile). — 1336-50. Vases (Grès). | |
| HUSSON. — 1260. Coupe (Cuir et argent). (Appartient à M. Hébrard). | LEPAPE. — 1351. Pénélope. — 1352. Gilles. — 1353. Bal costumé (Aquarelles). | |
| IRIBE. — 1261. Miroir (Monture argent). | LEPÈRE (Auguste). — 1354. Illustrations pour les <i>Petits Métiers de Paris</i> . (Voir <i>Beltrand</i>). | |
| JOUHAUD. — 1262. Bouillote. — 1263. Vase roses jaunes. — 1264. Le petit chien. — 1265. Le chien et la souris. — 1266. Le chien et le chat (Emaux). | MAILLAUD (Mlle Fernande). — 1355. Automne (Tapisserie en laine du Berry). | |
| JOURDAIN (Francis). — 1267. Fleurs (Panneau décoratif). (Appartient à M. Druet). | MAJORELLE (Louis). — 1356-59. Quatre fauteuils. | |
| JOUE (Paul). — 1268. Lion (Dessin); — 1269. Panthère (Peinture sur fond d'or). — 1270. Chèvres (Dessin). — 1271. Singe (Dessin). — 1272. Paon (Pastel). — 1273. Singe (Dessin). | MALCÈS (Laurent). — 1360-63. Boutons de porte et de sonnette. | |
| KARBOWSKI. — 1274. Brocchette (Exécuté par MM. Tassinari et Chatelet). | MANGEANT (P.-E.). — 1364-65. Pendentif (Or, argent et nacre). | |
| KIEFFER (René). — 1275-78. Reliures. | MANZANA-PISSARO. — 1366. La Nativité (Tapisserie). (Appartient au gouvernement français). — 1367-68. Panneaux décoratifs. (Appartient à M. Hébrard). | |
| LALIQUE (René). — 1279-1313. Carates, vases, encrriers, etc. (Verre). — 1314. Miroir (Appartient à S.M. la Reine d'Angleterre). | MARE (André). — 1369. Console. — 1370. Buvard; — 1371-73. Reliures. | |
| | MARINOT (Maurice). — 1374-78. Verreries. | |
| | MARQUE (Albert). — 1379. Enfant se réveillant (Bronze). — | |

Loïe Fuller, Gab Sorère, and Alma de Bretteville Spreckels were key figures in the circle of Americans who would eventually make up the clientele of Gray's Galerie Jean Désert in Paris. Fuller and Sorère were close to the artist Romaine Brooks see critical encounters fig. 12 and the writer Natalie Clifford Barney, and they paid regular visits to Barney's *Temple de l'Amitié* (Temple of Friendship) at 20, rue Jacob, where, on Friday evenings, she would host a salon made up of artists, writers, poets, and philosophers. This group was called "l'Amazone."



Fig. 8.9 Eileen Gray. *Guéridon* (Pedestal table), 1922–25.
Oak and lacquer. Kravis Collection. Cat. 48



Fig. 8.10 Eileen Gray. *Fauteuil transat* (Transat chair)
owned by the Maharaja of Indore, from the Manik Bagh
Palace, 1930. Lacquered wood, nickel-plated brass,
leather, canvas. Private collection. Cat. 55.

Fig. 8.12 Eileen Gray. Console table, detail, ca. 1918–20. Chinese lacquered wood, polished, textured, and metalized. Private collection.



Fig. 8.14 Eileen Gray and Seizo Sugawara. *Clair de Lune*, ca. 1918. Bas-relief in lacquered wood and torn lacquer; brown lacquer worked in relief with mother-of-pearl points; abstract landscape in a frame in red lacquer, black and old gold.



Fig. 8.13 Eileen Gray. Console table, detail, ca. 1918–20. Chinese lacquered wood, polished, textured, and metalized. Private collection.



Fig. 8.15 Eileen Gray. Console table, detail, ca. 1918–20. Chinese lacquered wood, polished, textured, and metalized. Private collection.

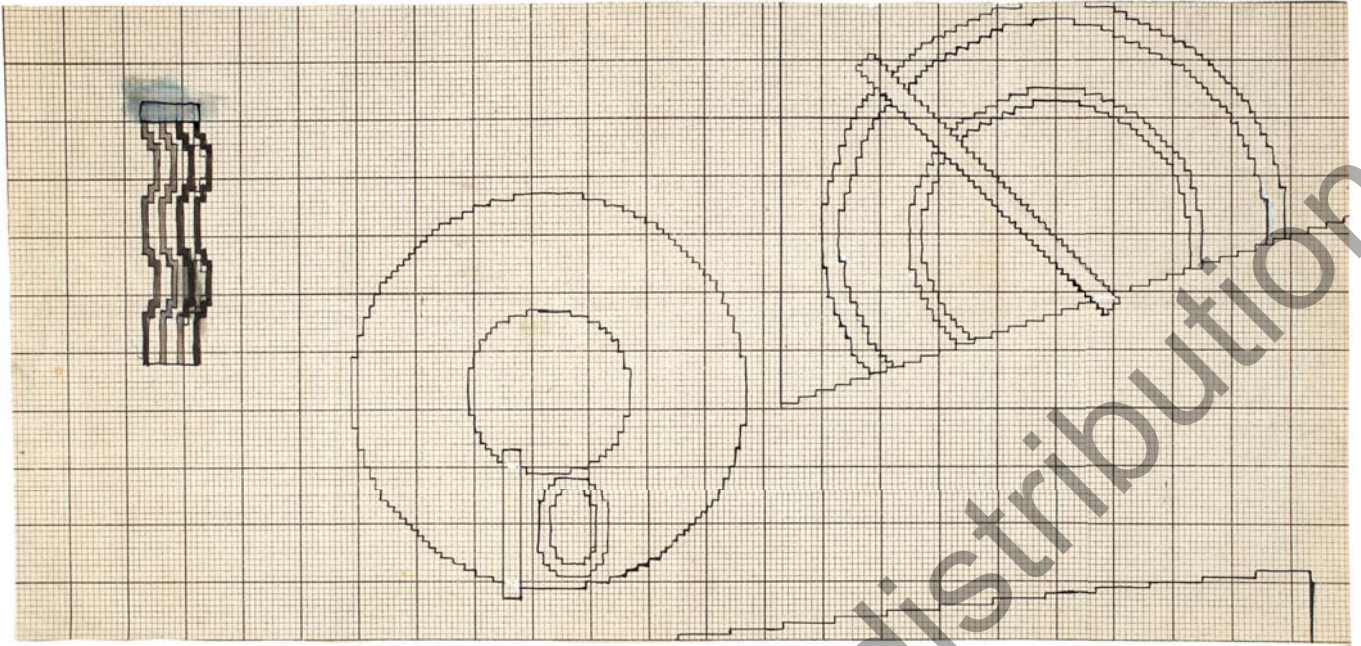


Fig. 9.4 Eileen Gray. Drawing for *Marine d'abord* rug, 1926. Pen and ink, card on graph paper. National Museum of Ireland, NMIEG 2003.151.

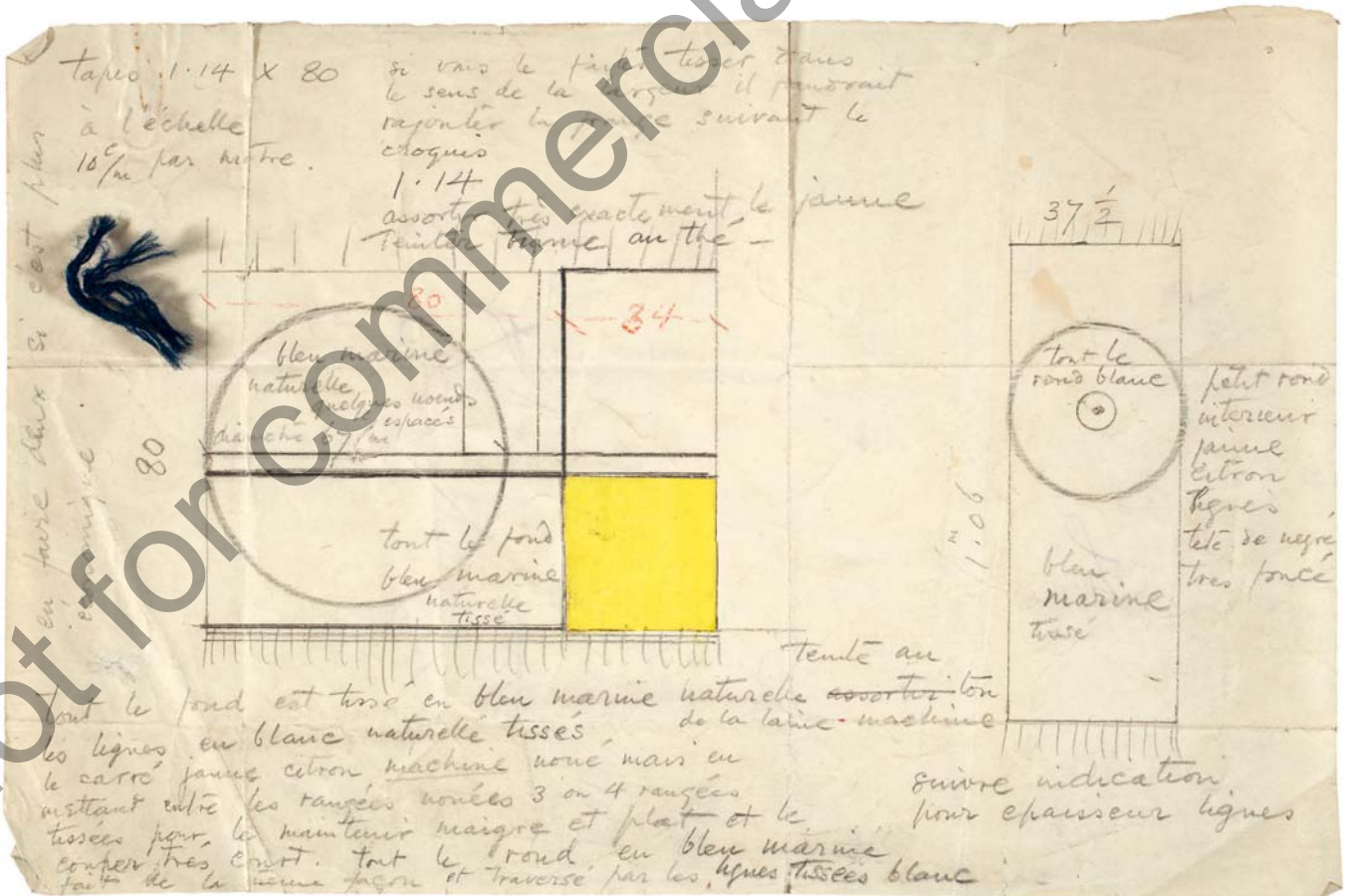


Fig. 9.5 Eileen Gray. Plan for *Hantelaine* rug, 1926-29. Pencil and gouache on paper. National Museum of Ireland, NMIEG 2003.152.



Fig. 9.8 Eileen Gray. Blue rug from the rue Bonaparte apartment, 1922–25.
Hand-woven wool. National Museum of Ireland, NMIEG 2000.181.

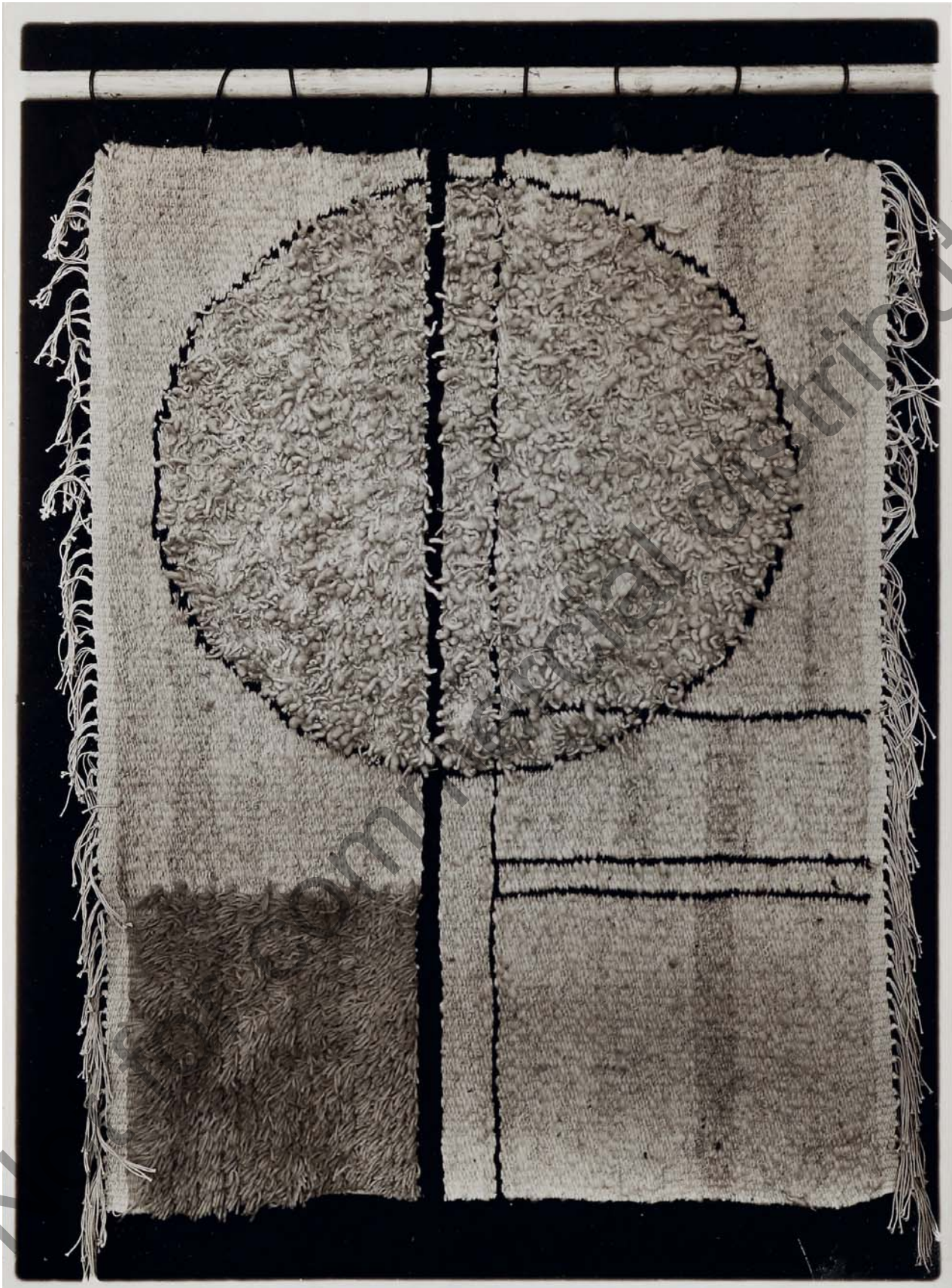


Fig. 9.16 Eileen Gray. *Hantelaine* rug, 1926–29.
Photograph. National Museum of Ireland, NMIEG 2003.1641.

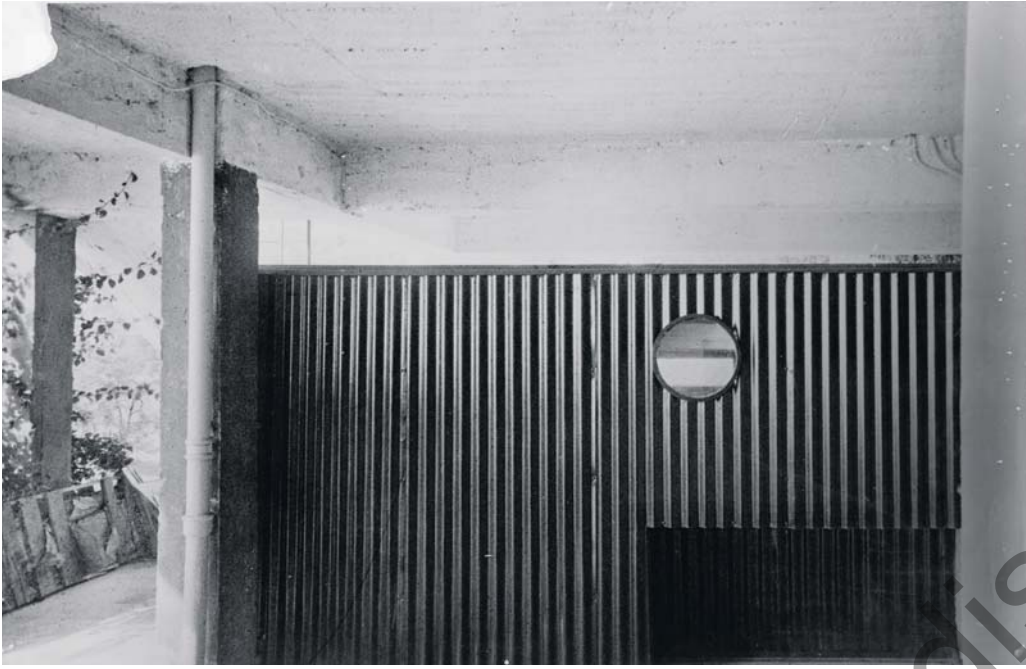


Fig. 11.17 Home cinema and garden-tool storage from Eileen Gray and Jean Badovici, "E. 1027, Au Cap Martin Roquebrune, 1926–29," from *L'Architecture Vivante*, no. 26 (Winter 1929). National Museum of Ireland, Dublin, NMIEG 2000.256.



Fig. 11.18 Eileen Gray. Portfolio: Desk in the guest room, E 1027. Photograph. National Museum of Ireland, NMIEG 2000.250.



Fig. 11.19 Guest room armoire and enclosed toilet with satellite mirror, from Eileen Gray and Jean Badovici, "E 1027. Au Cap Martin Roquebrune, 1926-29," from *L'Architecture Vivante*, no. 26 (Winter 1929), National Museum of Ireland, Dublin, NMIEG 2000.256.



Fig. 11.20 Guest room from Eileen Gray and Jean Badovici, "E 1027, Au Cap Martin Roquebrune, 1926-29," from *L'Architecture Vivante*, no. 26 (Winter 1929). Gouache enhanced photograph. Centre Pompidou, Bibliothèque Kandinsky, Paris. Fonds Eileen Gray.



Fig. 12.10 Eileen Gray. Portfolio: Tempe a Pailla, Castellar, terrace viewed from the living room/studio. Photograph. National Museum of Ireland, NMIEG 2000.250.



Fig. 12.11 Eileen Gray. Portfolio: Tempe a Pailla, Castellar, view to terrace passage between suspended shutter mechanism and façade. National Museum of Ireland, NMIEG 2000.250.



Figs. B.2a–d Eileen Gray. *Oriental Mountebanks*, details, before 1915. Lacquered panel. Collection of Maryhill Museum of Art, 1939.1.

Works on Paper by Eileen Gray



Eileen Gray. Untitled, ca. 1960. Gouache and collage on paper.
Peter Adam Collection. Cat. 132.



Eileen Gray. Untitled, ca. 1930. Collage on paper.
Peter Adam Collection. Cat. 133.



Eileen Gray. Untitled, ca. 1940. Gouache and collage on paper.
Peter Adam Collection. Cat. 131.



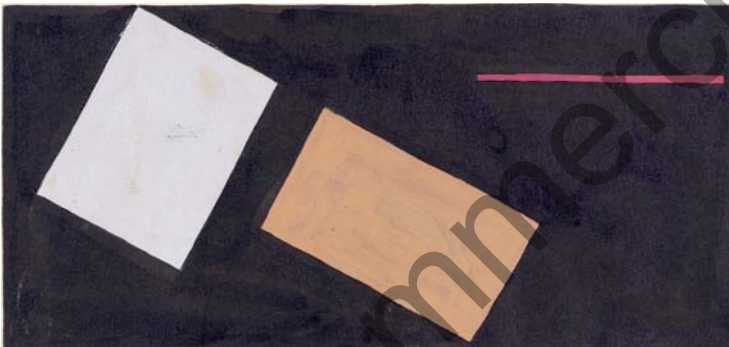
Eileen Gray. Study for a rug, ca. 1920. Gouache on paper.
Peter Adam Collection. Cat. 77.



Eileen Gray. Untitled (La Lune), ca. 1940. Oil and collage on paper.
Peter Adam Collection. Cat. 134.



Eileen Gray. Rug drawing, black with a red square, 1923. Gouache on paper.
National Museum of Ireland, NMIEG 2000.92. Cat. 36.



Eileen Gray. Drawing. Tempera on paper. The Metropolitan Museum of Art,
Purchase, Samuel I. Newhouse Foundation Inc. Gift, 1980, 1980.278.2. Cat. 30.



Eileen Gray. Untitled, 1920. Gouache, pencil, and collage
on paper. Peter Adam Collection. Cat. 2.



Eileen Gray. Rug drawing, Black, Brown, Orange Square. Gouache on paper.
National Museum of Ireland, NMIEG 2003.95. Cat. 37.