

Paul Bourdet Fine Furniture
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ketabi
p r o j e c t s

Press Kit

PAOLO PALLUCCO

Luck and Sex. That's all.

22, passage Dauphine
75006 Paris

March 3 - 20, 2022
Opening Thursday March 3, 2022
5pm - 8:30pm



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"Luck and Sex. That's all. As for the rest..." Paolo Pallucco

Paul Bourdet, Ștefan Cosma and Ketabi Projects are delighted to present the first retrospective exhibition of Italian designer Paolo Pallucco.

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Born in Rome in 1950 and originally trained as an architect, **Paolo Pallucco** is undoubtedly one of the most radical and committed designers of the 1980s, both in terms of the pieces he produced and his colorful personality.

The exhibition **Paolo Pallucco: Luck and Sex. That's all.** presents an exceptional collection of some forty pieces designed by **Paolo Pallucco**, **Mireille Rivier**, **Rei Kawakubo**, and other designers published by Pallucco, collected over the last two years and retracing the Pallucco adventure.



At the turn of the 90's, many designers toned down their statements to enter into a production more suitable for the general public, leaving aside the uncompromising character of the past years. Pallucco sells his company in 1988 and turns the page in 1990, remaining forever a young designer of high integrity, not allowing half measures or concessions to alter his vision.

Paolo Pallucco founds Pallucco in 1980, the primary object of the company being the reedition of forgotten creations from the first half of the 20th century, such as the *Fortuny* floor lamp, the chair by **Robert Mallet-Stevens** or the *Sandows chair* by René Herbst. Although these are not his own creations, he is already a trailblazer. Indeed, the phenomenon of reedition was born in the 1980's and the modernist style of the 1930s was rediscovered at the very beginning of the decade. Thanks to this first activity, Pallucco has at its disposal the most advanced industrial production means, allowing it a few years later to produce a radical furniture of extreme quality. This particularity is quite unique for the 80's, as designers often had a hard time finding industrialists bold enough to make their production tools available. His furniture is so well produced that he allows himself to add more or less absurd functions, industrial elements linked to the world of the machine, thus imitating Modernist furniture characterized by the search for absolute functionalism and economy of means to the detriment of aesthetics or comfort.

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Vernissage jeudi 3 mars 2022
17h - 20h30



His creations are deeply anchored in the 1980s ideology of refusal of the previous decades and the Modernist precepts. Always in this idea of rupture, his pieces integrate many references to the vocabulary of warfare: the coffee table Tankette, 1987 evoking the chains of a tank, the armchair Barba d'Argento, 1986 recalling a machine gun or the coat rack Bocca da Fuoco, 1987 a kind of cannon in full explosion.

Pallucco's furniture can not be considered and appreciated only by its aesthetic aspect but also through all the references it integrates, such as the poetry of **Rainer Maria Rilke** in the first place, but also cinema, photography and although he is himself an atheist, the Catholic religion— still omnipresent at the time in Europe and especially in Italy. But Paolo Pallucco would not be Pallucco without his surroundings. Starting with his wife at the time, **Mireille Rivier**, a Franco-Swiss woman without whom nothing would have been possible. The creations are signed with their four hands. He, a crazy dreamer, has the ideas, she, a pragmatic designer, transposes them to reality, making them feasible and producible. If concessions have to be made to the original idea, the project is always abandoned. The designs are thus the fruit of a love story, of a complicity and a complementarity. And then there are the others, such as **Peter Lindbergh**, star photographer of the time. His fees are unimaginable for the niche company of an already niche market but Paolo Pallucco gives it a try. Lindbergh is seduced and becomes his photographer. There are also a few designers whose pieces he will produce such as **Rei Kawakubo** : after an aesthetic shock during the visit of the Comme des Garçons boutique in Tokyo, Pallucco offers the Japanese designer to collaborate. He will produce all the furniture she designs for the brand's boutiques.

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A monographic work, including interviews with Paolo Pallucco, Mireille Rivier and their associates, as well as unpublished archives is in preparation and will be published soon.

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Photo gallery

1. Paolo Pallucco & Mireille Rivier
Barba d'Argento armchair, ca. 1986
nickel-plated steel, steel chains, plastic
A1 x 51 x 50 cm
Photo credit: Studio Shapiro



1

2. Paolo Pallucco & Mireille Rivier
Coffee table Tankette, ca. 1987
Black lacquered steel, rubber
35 x 130 x 78 cm
Photo credit: Studio Shapiro



2

3. Paolo Pallucco & Mireille Rivier
Hans e Alice chair, ca. 1987
Black lacquered steel, rubber
70 x 50 x 50 cm
Photo credit: Studio Shapiro



3

4. Paolo Pallucco & Mireille Rivier
Black Stalker Chair, ca. 1987
Black Stalker stool, ca. 1987
74 x 42 x 35 cm - 75 x 48 x 49 cm
Steel and polyurethane foam
Photo credit: Studio Shapiro



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5. Sign for the Mattatoio exhibition in 1988
Rights reserved



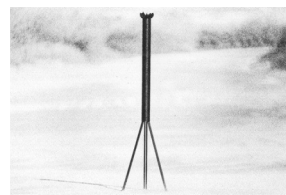
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6. Library the *Angelo Necessario*
Exhibition Death of the Angel, Milan, 1989
Scenography by Peter Pabst.
Rights reserved



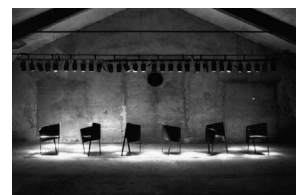
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7. Paolo Pallucco & Mireille Rivier
Coat rack *Bocca da Fuoco*, ca. 1987
Lacquered metal
173 x 50 x 50 cm
Photo credit: Peter Lindbergh



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8. Merry Go Round Armchair
Mattatoio exhibition, Milan, 1988
Rights reserved



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9. Self-portrait Paolo Pallucco, ca. 1988
Rights reserved

10. Portrait of Mireille Rivier
Rights reserved

PAOLO PALLUCCO

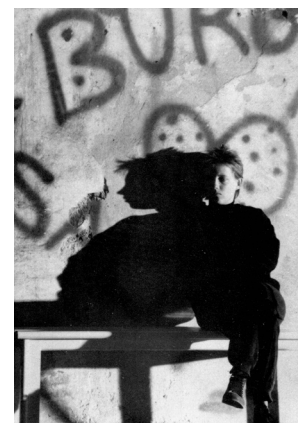
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Paul Bourdet @pavlbourdet
www.paulbourdet.com

After six years spent at the galerie Downtown / François Laffanour, Paul Bourdet created Paul Bourdet Fine Furniture at the age of 27 in the Saint Germain des Prés district of Paris. His goal is to clear and rediscover the furniture of the 80s, Philippe Starck, Jean-Michel Wilmotte, Bob Wilson and Martin Szekely in the lead, and now Paolo Pallucco.

Ștefan Cosma @eclecticostudio
www.eclecticostudio.com

Ștefan Cosma was born in Bucharest, the same year as the first Apple computer. He initially studied photography at the Beaux-Arts and then, winning a scholarship to Fabbrica (founded in Treviso by Oliviero Toscani and the Benetton group), he left for Italy where he took his first steps in the world of design. At the age of 27, he created Omagiu, an imposing and luxurious polycultural quarterly magazine, which he edited for two years. In 2013, back from a sabbatical year in Paris, his passion for design takes over and he returns to Bucharest to found Eclecticó Studio, the very first Collectible Design gallery in Romania. Over the years, this European gallery has become a key player in the international post-modern design market, thanks to a constant and highly acclaimed selection of works by Ettore Sottsass, Philippe Starck and Paolo Pallucco, among others.

Charlotte Ketabi @ketabiprojects
www.ketabiprojects.art

In 2020, Charlotte Ketabi left her position as director of the Galerie Nathalie Obadia and founded Ketabi Projects, a gallery anchored in the Passage Dauphine in Saint Germain des Prés. Ketabi Projects aims to represent, promote and defend the work of French and international artists. After a first year focused on visual arts, Paolo Pallucco's exhibition will be the first exhibition of a designer at the gallery.

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