

SIDE GALLERY

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LUIS BARRAGÁN (1902-1988)

Ceramic table lamp

From Casa del Pedregal (Casa Prieto López)
Manufactured by Hugo X. Velázquez
México, 1952
Ceramic, parchment leather

Measurements

Total height 103 cm
Vase height 58 cm
Diameter 46 cm

Provenance

Prieto-López family, Mexico City, 1952
César Cervantes, Mexico City, 2013
Acquired by SIDE GALLERY, 2018

Details

All the ceramic lamps were the result of a collaboration between Barragán and a ceramist who lived in Cuernavaca called Hugo X. Velázquez. They created many pieces based on popular models that he used for his projects. This kind of lamp can be seen in Clara Porset's house in Chimalistac and in the private house of the architect Manuel Parra.

Certificate

Accompanied by a certificate of authenticity by César Cervantes, current owner of the house.

Literature

The life and work of Luis Barragán, Rizzoli international publications, inc, New York, 1997. page 129, 135
Barragán, Space and shadow, walls and colour, Danièle Oauly, Birkhäuser, Berlin, 2002, page 166,
Luis Barragán Search and creativity, Louise Noelle, The University of Texas, Austin, 2018, page 161
Luis Barragán, Naturalezas del límite, En su casa de Tacubaya, Toni García + Yolanda Somoza editions, México, 2008, page 34, 35
Barragán Revisited, A second life for teh Pietro López House, Barragán Foundation, Switzerland, 2012, page 121, 122, 134

Condition

Shade was re-done following the original model.

Biography

Luis Barragán is now regarded as one of the most important architects of the 20th century. Famed for his mastery of space and light, he reinvented the International Style proposed by Le Corbusier and Charlotte Perriand as a colorful, sensuous genre of Mexican Modernism.

The beauty and originality of Barragán's architecture made him a legend among his fellow architects, and they lobbied hard for his famous MOMA exhibition in 1976. A few years later, Luis Barragán was awarded the Pritzker Prize, architecture's equivalent to the Nobel Prize.

Cited as an inspiration by a succession of other Pritzker winners - from Tadao Ando and Frank Gehry, to Rem Koolhaas - he is one of the handful of architects who succeeded in creating their own version of Modernism, by imbuing it with the warmth and vibrance of his native Mexico.

Thanks to the MoMA exhibition and the Pritzker Prize, Barragán enjoyed a few years of the admiration he deserved before his death in Mexico City in 1988. Yet for an architect of his talent, he left a relatively small body of work, which is now carefully protected and cared by either private owners and collections, foundations or museums (in the case of the furniture he designed and produced for some of his houses).



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