

ADO CHALE

ARTIST DESIGNER

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BIOGRAPHY

Ado CHALE (born in 1928), a metalworker by training, went on to screen print advertising on enamelled sheet metal in the 1950s.

He discovered mineralogy during a trip to Germany.

His wife, a gemologist, Huguette Schaal (Esch-sur-Alzette, 21/12/1929 - Brussels, 28/02/2011) opened a first gallery in 1961 at the gallery "Chale" rue de Livourne in Brussels.

Period of the first cement table tops encrusted with small marcasites gathered at the feet of the cliffs of northern France.

Adolphe Pelsener becomes Ado Chale.

From 1965 to 1985, the gallery moved to 117 Avenue Louise. On display and sold, in a Hôtel de Maître, whose diamond-tipped facade is due to ceramist Pierre Culot, original creations of furniture in noble, rare and precious materials in a decor designed by the architect André Jacqmain.

Very quickly, Huguette Chale established herself as one of the influential figures of decoration and art galleries in Brussels. In the 1970s, Huguette Chale played a leading role in the production and distribution of the works of the Belgian sculptor Olivier Strebelle (1927).

In 1967, architect Henri Montois (1920-2009) commissioned Chale to create 25 coffee tables inlaid with marcasite for the Brussels Hilton, boulevard de Waterloo. For the Universal Exhibition of Montreal, the same year, at the request of architect André Crivelli, he created, in the same material, a map of the EEC of more than 10m² for the Euratom pavilion.

During his official visit of May 1971, the French President Georges Pompidou is offered by the royal couple a bronze coffee table and malachite pellets, personally chosen by the Belgian sovereigns in the gallery of the avenue Louise.

From table tops made of epoxy resin to simple inlays of semi-precious stones from its beginnings, Ado Chale is moving towards an increasingly refined visual sophistication, to reach its maturity in the 1970s.

From his workshop in Ixelles, he supplies his shop with original furniture, the most characteristic of which are, mounted on blackened tripod metal legs or cast aluminum, table tops made of polyester resin and mineral inclusions: marcasite, agate, slate or fossilized wood, which it imports from Arizona. In the taste of Gustav Klimt and his fresco for the dining room of the Palais Stoclet in Brussels, Chale composes mosaics of semi-precious stones: jade, turquoise, lapis-lazuli, hematite, agate chalcedony, carnelian, tiger eye, rhodochrosite or malachite.

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He also uses in the making of trays the bone, the peppercorns drowned in resin and sanded, mother-of-pearl buttons or even touches of ivory pianos which he makes consoles, secretaries, or benches, close to the works and inspiration of the surrealist sculptor Vic Gentils (1919-1997). It includes semi-precious stones in its luminaires, creates original furniture, runs tables «sculptures» in bronze and aluminum, or manufactures, to accompany them, a series of chairs in lacquered or blackened wood tributary of Emiel Veranneman's (1924-2003) geometrical and minimalist style whose Gallery is located, from 1965 to 1974, few meters away at 137 Avenue Louise.

Chale's influence was such that he became, unwittingly, the leader of a trend of decoration in Brussels which earned him, in the 1970s, to be imitated, particularly in the use of minerals as decorative elements, or gold as ornamental colour.

The eighties saw the artist's consecration several times again. He now lives separated from his wife, Huguette Chale. Retrospectives are organized. In Belgium (Musée d'Ixelles, 1986), in France (Musée des Beaux-Arts de Nancy, Palais des Papes d'Avignon, 1987); until Japan, where the Seibu store chain, which has its own museum of contemporary art, organizes in November 1988 an exhibition to make known the wealth of Belgian know-how.

In 1980, interior designer Georges Leroux commissioned him to create four desks with bone buttons; and four bronze tables with radiant motifs, as well as furniture for the furnishings of the royal suites, clearances and VIP quarters of two hospitals. of the National Guard built in Jeddah and Riyadh for King Khalid by the Belgian consortium Eurosystem.

In 1981, the Belgian royal couple placed an additional order with Chale for the wedding of the Prince of Wales and Diana Spencer. In fact, Baudouin I and Fabiola from Belgium have been loyal customers since the opening of the gallery twenty years earlier, rue de Livourne. Other official gifts will follow, to the attention of Beatrix of the Netherlands, or the German chancellery.

In 1984, Chale delivered a monumental bronze counter-sculpture of several tons, with the initials of Mining Union filled with malachite nuggets, to enhance the entrance of the new headquarters of the multinational by the architect Jacqmain, place Stéphanie, in Brussels.

In 1994, he created a table-case filled with onyx cabochons composed of 196 cells filled with diamonds. The work, valued at 200 million francs, is on display at the Diamond Museum in Antwerp.

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The end of the 90s' was marked by a new enthusiasm for the aesthetics of the 70s, and his first creations were rediscovered. First appearance of tables in the sales room, the figures ignite and its notoriety increases.

In 2002 Ado Chale exhibits in the Parisian gallery of Yves Gastou.

Success that amplifies the return of an international clientele and opens the way to numerous collaborations with Belgian interior architects but also world-renowned such as Alberto Pinto, Peter Marino or Jacques Grange.

From 2005, Ado Chale focuses on his creations in bronze and aluminum, he develops new shapes and surfaces while seducing the contemporary market.

At the same time, he drew and made sculptures in cast aluminum.

Since the late 2000s, Ado Chale has enjoyed a very strong interest that makes him one of the best Belgian artists on the market with a very popular demand across the Atlantic.

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BIBLIOGRAPHY

Personal exhibitions

- 2014 Gallery Yves et Victor Gastou, Paris, France
- 2002 Gallery Yves et Victor Gastou, Paris, France
Foundation for Architecture CIVA, Brussels, Belgium
- 1996 Hermès, rue du Faubourg-Saint-Honoré, Paris, France
- 1994 Musée des Beaux-Arts, Nancy, France
- 1988 Yurakucho Seibu, Tokyo, Japan
- 1987 Palais des Papes, Avignon, France
- 1986 Museum of Ixelles, Brussels, Belgium
- 1979 Museum Galliera, Paris, France
- 1967 Universal exhibition, Montréal, Canada

Art Fairs

- 2020 Masterpiece Online 2020, Morentz
Masterpiece Online 2020, Robertaebasta
- 2017 Collective Design 2017, Leclaireur, France
- 2015 Gallery Yves et Victor Gastou, PAD 2015, Paris, France
- 2014 Collective 2 Design Fair, Gallery Anne Autegarden

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ART WORKS

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"Poivre" Coffee table, 2016

A black lacquered steel,
Madagascar pepper and black resin top
14.76" x 55.51" x 42.12"

Customizable [X]
Signed "Chale", delivered
with Certificate of authenticity

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DETAILS – “Poivre” coffee table



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ADDITIONAL INFORMATION

CUSTOMIZABLE [✓]

Can be made in different sizes and/or materials despite its singularity.

In some cases, can also be used as a model to create a different work.

Tailor-made is our mindset, in addition to the different works and materials we present in our catalogues, we develop various projects and 3Ds in preparation for our development.

[Contact us](#) of a tailor-made project.

CUSTOMIZABLE [X]

As it stands, this work is a spontaneous creation, the result of the inspiration and know-how of the artist.

It is either a unique piece or a limited edition.

Although this is not initially planned, the creation of a personalized and or tailor-made version of this work requires prior study.

[Contact us](#) for further information.

SIZES & WEIGHTS

By default, in French, dimensions and weight are expressed in centimeters (cm) and kilograms (kg.)

By default, in English, dimensions and weights are expressed in inches (") and pounds (lb.)

ADDITIONAL SALES TERMS AND CONDITIONS

PRICE & PAYMENT

All prices are expressed in EURO [€].

Prices do not include shipping and insurance fees.

Payments by cheques are not accepted.

Cheques will be systematically destroyed upon receipt.

Bank transfers must be made in EURO [€] currency, no fees must be taken in charge by the Gallery.

The shipment or the design of the goods will not be done before Galerie des Lyons Bank's approval.

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The Galerie des Lyons cannot be held responsible for this additional delay.

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