



CROSSED TRAJECTORIES

Jean Royère, Roberto Platé & the Global
Journey of Designers and Artists

Curated by Andre Mellone

GALERIE**GABRIEL**

CMS
COL|ECTION



CROSSED TRAJECTORIES

Jean Royère, Roberto Platé and the Global Journey of Designers and Artists

After World War II, many designers and artists traveled worldwide seeking freedom and new opportunities. Jean Royère exemplified this nomadic spirit, starting in Paris during the 1930's and expanding his work internationally with projects in Beirut, Lima, and São Paulo, giving birth to a transatlantic aesthetic.

Meanwhile, Brazilian modernism flourished through the vision of European émigrés, such as Joaquim Tenreiro, each fusing memory and heritage with a lifestyle shaped by local climate and craft. As Europeans headed south, Latin American artists like Roberto Platé moved north, escaping the censorship of their homelands' dictatorship. Platé's art work blends abstraction and symbolism. As Marguerite Duras once wrote, he paints "signs that look as though they are things". Platé became a recognized painter and scenographer in France, close to the avant-garde art, theater, and literary circles.

By weaving together the itineraries of these restless spirits, the exhibition reveals a transcultural constellation: a singular space where Europe and Latin America respond to one another. Forms, colors, and materials become vessels of a shared longing to cross borders, and break disciplinary boundaries to invent new horizons.

This shared ground is the beating heart of the exhibition: the works do not unfold in isolation but gather together in deliberate proximity, sparking echoes, frictions, and resonances. Visitors are invited to feel this dialogue both physically and emotionally: to sense a painting by Roberto Platé reverberating with a piece by Jean Royère, a Brazilian chair by Joaquim Tenreiro responding to an Italian light by Gino Sarfatti and Maria Pergay. Together, they compose a scene unlike any other; a story of unexpected encounters, fertile crossings, and the mingling of perspectives.



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STUDIO MELLONE

NORDIC KNOTS

House of
Far Niente
Est. 1885

SUTTON TOWER
EAST SIDE'S TALLEST WATERFRONT TOWER

JEAN ROYÈRE



(1902–1981) a French designer and decorator, widely celebrated for his innovative and whimsical approach to furniture and interior design. Royère's work redefined modernism, blending a playful sense of fantasy with functional design, and he became one of the most important figures in 20th-century decorative arts.

Supported by an increasingly international clientele, Royère expanded internationally after World War II.

Royère was already a famous interior designer in France in the 1940's when he met Nadim Madjalani, a Lebanese architect. He opened an office in Cairo, Egypt in 1946, quickly followed by one in Beirut, in association with Majdalani.

During the course of Royère's frequent visits to Lebanon, a profound friendship between the two men naturally evolved, and Majdalani responded by being able to introduce numerous prospective clients; together they completed several successful projects like the Beirut luxury hotels "Le Capitole" or "St Georges". With the construction in 1955 of Majdalani

"L'atelier" gallery on Avenue Sleiman-Boustani, Royère now had a vitrine through which he could continually exhibit his new design, until the mid 1960's.

His work for royals and elites helped solidify his international reputation. The decorator gained the favor of regional leaders and royalty, including King Hussein of Jordan, the King and Queen of Saudi Arabia, and the Shah of Iran.

Jean Royère's furniture is a testament to the seamless blending of design, form, and materials. His creations, like the Eiffel Tower console, exemplify his ability to balance elegance and structure, while the Ruban coffee table showcases his playful use of lines and curves, bringing a sense of fluidity to modern interiors. Royère's Ondulation light chandelier, with its undulating forms, adds a poetic touch to any space, combining aesthetics and functionality with grace. Similarly, his Écusson pair of armchairs, with their distinctive shield-shaped backs, demonstrate his mastery in merging comfort with a unique sculptural quality.

JEAN ROYÈRE

Pair of 'Bouquet' Wall Light - c.1948

With ten gilt-patinated metal arms.
Model first presented at the Salon des Artistes
Decorateurs in 1939.

Dimensions with lampshades

H 31.5" **W** 39.3" **D** 21.6"

H 80cm **W** 100cm **D** 55cm

USD 380,000.00



JEAN ROYÈRE - Pair of 'Bouquet' Wall Light

Provenance

Private collection of Mr & Mrs F., Lebanon, c.1948 Important collection of Jean Royère, begun in 1948 through Nadim Majdalani, at the occasion of a special order for a complete set, and completed over the years including during Parisian trips.

- Thence by descent - Galerie Gabriel acquired from the above.



JEAN ROYÈRE

Sofa and Pair of Armchairs

Wood, canework, Dedar fabric.

Sofa

H 28.2" **W** 74.5" **L** 32.5"

H 71.6cm **W** 189.2cm **L** 82.5cm

Armchair

H 29" **W** 27" **D** 28"

H 73.6cm **W** 68.5cm **D** 71cm

USD 780,000.00

Literature

Jean Royère, ed. Jacques Lacoste &
Galerie Patrick Seguin, Paris, 2012 P52



JEAN ROYÈRE - Sofa and Pair of Armchairs



JEAN ROYÈRE

'Trèfle' Coffee Table - c.1955

Oak coffee table. The top, rectangular in form with broadly rounded edges reminiscent of a four-leaf clover, rests on four conical, slightly curved legs.

H 13.7" **W** 25.5" **D** 59"
H 35cm **W** 65cm **D** 150cm

USD 195,000.00

Provenance

Private collection of Mr T, Lebanon
– Galerie Gabriel, acquired from the above

Literature

–Cabinet des Dessins de Jean Royère, Département des Arts Graphiques, Musée des Arts Décoratifs, Paris, dated 1956

–Jean Royère, ed. Jacques Lacoste & Galerie Patrick Seguin, Paris, 2012, vol. 1, similar model reproduced pp. 76–77; vol. 2, similar model reproduced P. 63 and drawing of the model reproduced P. 190



JEAN ROYÈRE - 'Trèfle' Coffee Table



JEAN ROYÈRE

'Persane' Floor Lamp c.1953

Gilded metal. Includes certificate by french legal expert.

H 72" Ø 23.6"

H 183cm Ø 60cm

USD 240,000.00

Provenance

Private collection, Beirut - Lebanon
- Thence by descent - Galerie Gabriel
acquired from the above.

Literature

Jean Royère - Galerie Jacques Lacoste-
Galerie Patrick Seguin-P91 - 172



JEAN ROYÈRE - 'Persane' Floor Lamp





JEAN ROYÈRE

'Ecusson' Sofa - Lebanon c.1950

The sofa belongs to a set ensemble made of a sofa, 3 armchairs and coffee table. Full restauration documents provided.

French oak, fabric-mohair velvet by Pierre Frey.

H 30.3" **W** 27" **L** 79.5"
H 77cm **W** 69cm **L** 202cm

USD 280,000.00

Literature

Jean Royère, ed. Jacques Lacoste & Galerie
Patrick Seguin, Paris, 2012 P289.



JEAN ROYÈRE - 'Ecusson' Sofa



JEAN ROYÈRE

Pair of 'Ondulation' Lamp - c.1948

The stem of this lamp is composed of a single undulating tube in black-patinated wrought iron, interspersed with polished bronze spheres alternating between the upper and lower sections. A circular metal plate, painted in its original black finish, tops the stem and supports a central rod holding the lampshade (not original). The whole rests on a square base of black marble.

This lamp model is well documented in Jean Royère's archives preserved at the Musée des Arts Décoratifs in Paris, as well as in period publications. It is notably visible on a coffee table in Jean Royère's own apartment on rue du Faubourg Saint-Honoré, Paris, in a series of photographs dated 1946.

Base 6.6x6.6" **H** Without Shade 11.8" **Ø** 4.3"
Base 17x17cm **H** Without Shade 30cm **Ø** 11cm

USD 190,000.00 The Pair
USD 110,000.00 Single



Provenance

Private collection of Mr & Mrs F., Lebanon, c.1948. Important collection of Jean Royère, begun in 1948 through Nadim Majdalani, at the occasion of a special order for a complete set, and completed over the years including during Parisian trips.

-Thence by descent - Galerie Gabriel acquired from the above.

Literature

-Cabinet des Dessins de Jean Royère, Département des Arts Graphiques, Musée des Arts Décoratifs, Paris, tracing dated 1944.

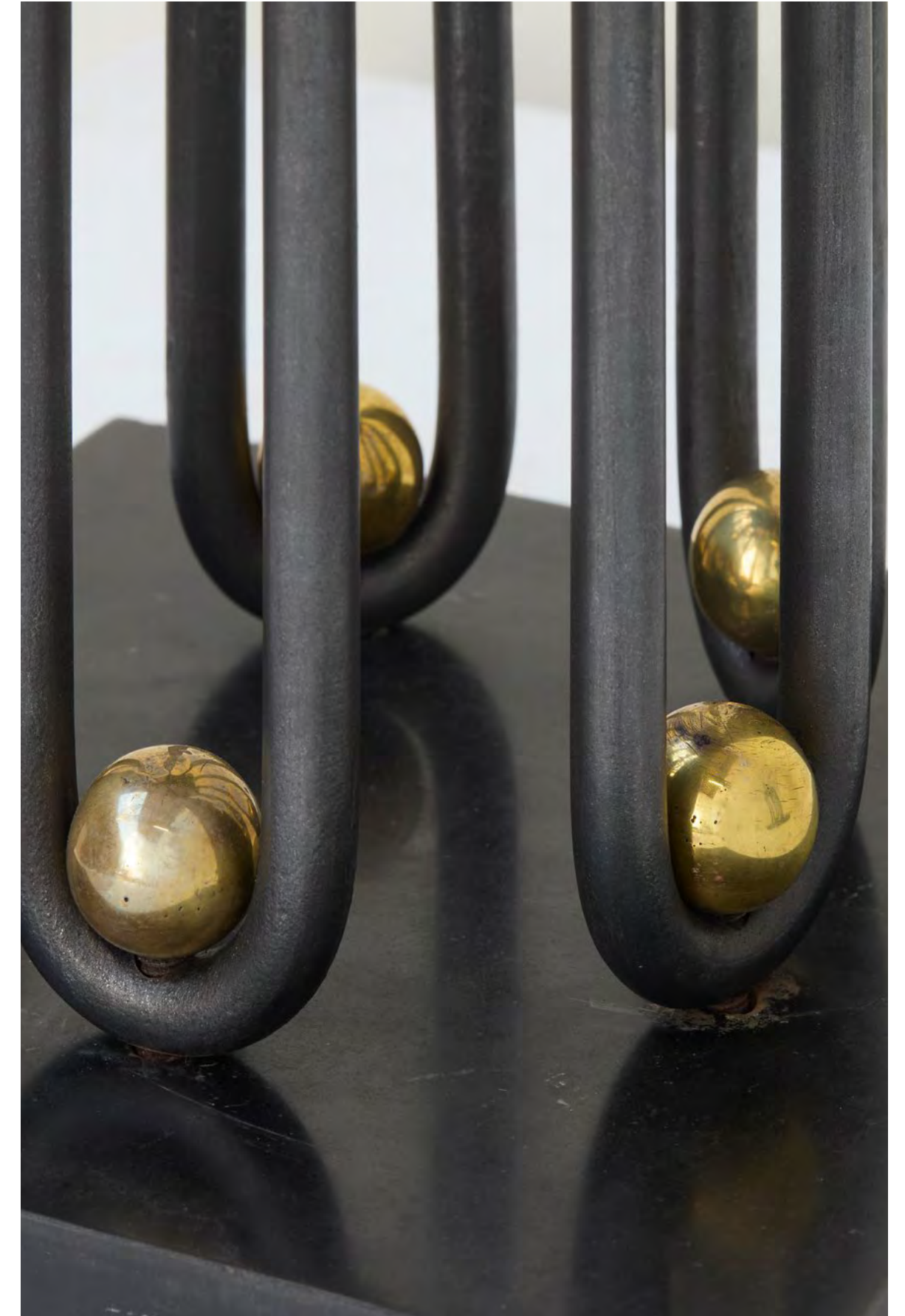
- Archives Jean Royère, Musée des Arts Décoratifs, Paris, photo albums I, II & III, period photographs from 1946 & 1947.

-Le Décor d'Aujourd'hui, no. 48, b&w illustrations, pp. 31 & 42.

-Jean Royère, P.-E. Martin-Vivier, Norma Editions, Paris, 2002, P. 102, 154 & 285.

-Jean Royère, P.-E. Martin-Vivier, Norma Editions, Paris, 2017, P. 167 & 224.

-Jean Royère, ed. Jacques Lacoste & Galerie Patrick Seguin, Paris, 2012, vol. 1, P. 169 & 241; Vol. 2, P. 39 ,& drawing of the model reproduced P. 151.



JEAN ROYÈRE

Set of 3 'Ecusson' Armchairs - Lebanon c.1950

The armchairs belongs to a set ensemble made of a sofa, 3 armchairs and coffee table. Full restauration documents provided.

French oak, fabric-mohair velvet by Pierre Frey.

H 29" **W** 24.4" **D** 25.2"
H 74cm **W** 62cm **D** 64cm

USD 125,000.00 Each

Literature

Jean Royère, ed. Jacques Lacoste & Galerie
Patrick Seguin, Paris, 2012 P289.



JEAN ROYÈRE - Set of 3 'Ecusson' Armchairs





JEAN ROYÈRE

‘Créneaux’ Nesting Tables - c.1940

Set of three nesting tables. Gilt iron frames with square-section legs and angle-iron aprons. Clear glass tops with silvered edges.

H 15.75" **W** 19.6" **D** 11.8"
H 40cm **W** 50cm **D** 30cm

USD 138,000.00

Provenance

Private collection Mr F., Lebanon

- Thence by descent - Galerie Gabriel acquired from the above.

Literature

-Cabinet des Dessins de Jean Royère, Département des Arts Graphiques, Musée des Arts Décoratifs, Paris, dated 1956

-Jean Royère, ed. Jacques Lacoste & Galerie Patrick Seguin, Paris, 2012, vol. 1, similar model reproduced pp. 76-77; vol. 2, similar model reproduced P. 63 and drawing of the model reproduced P. 190



JEAN ROYÈRE - Set of 3 'Créneaux' Nesting Tables



JEAN ROYÈRE

Pair of Armchairs - c.1955

Rosewood, canework, hair-on-hide fabric.

H 29.1" **W** 25.2" **D** 29.5"
H 75cm **W** 64cm **D** 74cm

USD 380,000.00

Provenance

Private collection Mr T., Lebanon c.1950
-Thence by descent - Galerie Gabriel acquired
from the above.

Literature

Jean Royère, ed. Jacques Lacoste & Galerie
Patrick Seguin, Paris, 2012 P52.



JEAN ROYÈRE - Pair of Armchairs



JEAN ROYÈRE

'Ruban' Coffee Table - c.1939

Travertine, gilt wrought iron.
The structure has been cleaned from its rust marks to get back the original patina. The brass balls have been cleaned to get back their shiny aspect.
The original top restored.

H 13.7" **W** 59.2" **D** 27.7"
H 34cm **W** 130cm **D** 55cm

EUR 120,000.00

Provenance

Private collection, Beirut - Lebanon
-Thence by descent - Galerie Gabriel acquired
from the above.

Literature

Jean Royère, ed. Jacques Lacoste & Galerie
Patrick Seguin, Paris, 2012 P289



JEAN ROYÈRE - 'Ruban' Coffee Table



JEAN ROYÈRE

Serving Trolley - c.1949

Gilded metal, mirrored glass.

H 26.7" **W** 35.8" **D** 16.9"
H 68cm **W** 91cm **D** 43cm

USD 90,000.00

Literature

-Jean Royère, décorateur à Paris, exh. cat.,
Musée des Arts Décoratifs, Paris, 1999, p16
-Pierre-Emmanuel Martin-Vivier, Jean Royère,
Paris, 2002, p35
-Galerie Jacques Lacoste and Galerie Patrick
Seguin, Jean Royère, Volume 1, Paris, 2012, p192



JEAN ROYÈRE - Serving Trolley





JEAN ROYÈRE

Pair of 'Ecusson' Bridge Chairs - c.1948

French oak, reupholstered in Pierre Frey velvet.

H 33" **W** 21.4" **D** 25"

H 84cm **W** 54.5cm **D** 63.5cm

USD 65,000.00

Provenance

Private collection of Mr & Mrs D., Lebanon

- Thence by descent - Galerie Gabriel acquired from the above.



JEAN ROYÈRE - Pair of 'Ecusson' Bridge Chairs



JEAN ROYÈRE

'Herbier' Table - c.1948

Oak wood , dried flowers.

H 30.7" Ø 31.5"

H 78cm Ø 80cm

USD 90,000.00

Provenance

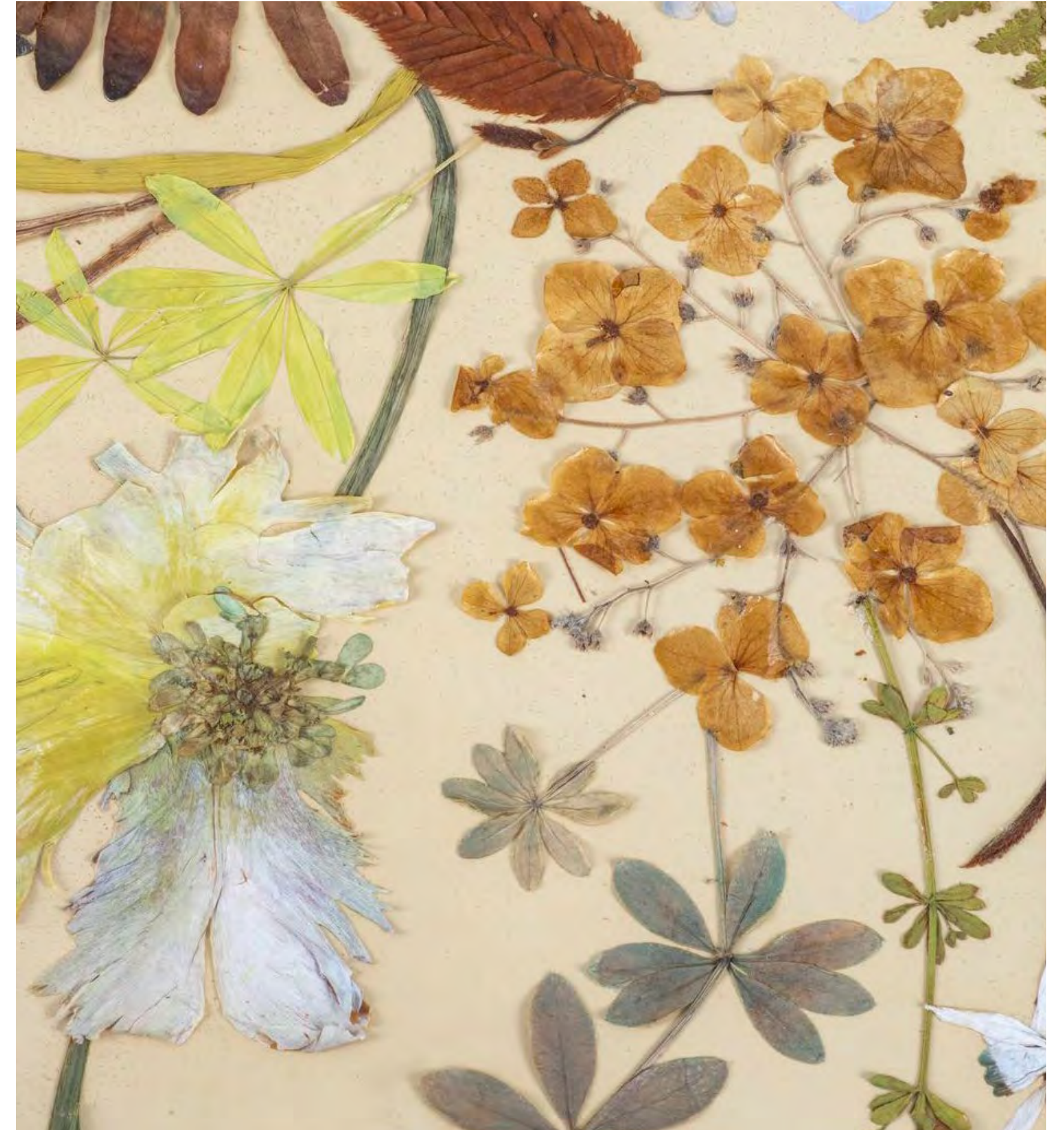
Private collection, Beirut - Lebanon
- Thence by descent - Galerie Gabriel
acquired from the above.

Literature

Jean Royère -Pierre-Emmanuel &
Martin-Vivier Norma Editions -P 303.



JEAN ROYÈRE - 'Herbier' Table



JEAN ROYÈRE

Pair of Armchairs - c.1955

Wood, canework, fabric-mohair velvet by Pierre Frey.

H 29" **W** 27" **D** 28"

H 73.6cm **W** 68.5cm **D** 71cm

USD 380,000.00

Literature

Jean Royère, ed. Jacques Lacoste & Galerie
Patrick Seguin, Paris, 2012 P52



JEAN ROYÈRE - Pair of Armchairs



JEAN ROYÈRE

Set of 3 Side Tables - c.1948

Acajou.

H 16.9" Ø 19.6"

H 43cm Ø 50cm

USD 20,000.00 Each

Provenance

Private collection, Beirut - Lebanon

- Thence by descent - Galerie Gabriel acquired
from the above.



JEAN ROYÈRE - Set of 3 Side Tables



JEAN ROYÈRE

'Ecusson' Coffee Table - Lebanon c.1950

The coffee table belongs to a set ensemble made of a sofa, 3 armchairs and coffee table. Full restauration documents provided.

French oak, original glass.

H 15.7" **Ø** 31.5"

H 40cm **Ø** 80cm

USD 60,000.00



JEAN ROYÈRE - 'Ecusson' Coffee Table





JOSE ZANINE CALDAS



(1919 – 2001) Born in Bahia, in the north of Brazil, Jose Zanine Caldas is a self-taught designer, artist and architect. He moved to Rio and started an architectural scale model workshop where he worked with modernist pioneers such as Lucio Costa and Oscar Niemeyer.

Working with plywood for his models, he realised how the innovative material was also adequate for furniture that he started designing in the 1940s. For 12 years, he produced innovative and elegant furniture in plywood under the name " Moveis Artisticos z ". With the military coup in 1964, he lost his position of professor at the University of Brasilia. Persecuted by the authoritarian regime, he lived between Rio de Janeiro and Bahia, and had the most creative period of his life.

A pioneer in the respect of the environment, he experimented with more organic designs and vigorously protected Brazilian forests. The line " denuncia " was born from this will to denounce deforestation which ravaged Brazil. Rescuing abandoned logs and trees, he carved from them highly sculptural pieces which stand out between art and furniture. The fascination with that work has grown since the 1980s, as they resound with contemporary concerns of sustainability and protection of crafts. Zanine's work has been exhibited in the Musée des Arts Decoratifs in Paris and throughout the US and Europe.

JOSE ZANINE CALDAS

Pair of 'Linea Z' Lounge Chair - Brazil c.1960

Manufactured By Moveis Artisticos Z.
Woven leather straps, plywood.

H 31.5" W 23.6" L 43.1"
H 80cm W 60cm L 110cm

USD 22,000.00 Each

Literature

Movel Brasileiro Moderno-Fgv Prjetos, Aeroplana Editora, Sao Paulo, 2011 P 201. Desenho Da Utopia, Mobiliario Moderno Brasileiro - Ruy Texeira E Jayme Vargas, Olhares, Sao Paulo, 2016 P 43.



JOSE ZANINE CALDAS - Pair of 'Linea Z' Lounge Chair



JOSE ZANINE CALDAS

Side Table - Brazil c.1950

Manufactured by Mòveis Artísticos Z.
Marine plywood.

H 15.7" **W** 24.4" **L** 43.4"
H 40cm **W** 62cm **L** 110cm

USD 18,000.00



JOSE ZANINE CALDAS - Side Table



JOSE ZANINE CALDAS

'Linea Z' Armchair - Brazil c.1960

Manufactured By Moveis Artisticos Z.
Pau Marfim wood.

H 42.5" **W** 31.5" **L** 39.3"
H 108cm **W** 80cm **L** 100cm

USD 22,000.00

Literature

Movel Brasileiro Moderno – Fgv Prjetos,
Aeroplana Editora, Sao Paulo, 2011 (P 201)



JOSE ZANINE CALDAS - 'Linea Z' Armchair



JOSE ZANINE CALDAS

'Denuncia' Table - Brazil c.1965

Signed unique piece.
Vinhatico wood, glass top

A certificate of authenticity from
the Caldas family is provided.

H 31.5" **W** 39.4" **L** 48.5"
H 80cm **W** 100cm **L** 123cm

Glass Ø 60 in | 152 cm

USD 220,000.00



JOSE ZANINE CALDAS - 'Denuncia' Table





JOSE ZANINE CALDAS

Pair of' Móveis Artísticos Z' Armchairs - Brazil c.1950

Plywood, fabric.
Original tag on the chair.

H 30.7" **W** 24" **L** 31"
H 78cm **W** 61cm **L** 79cm

USD 32,000.00



JOSE ZANINE CALDAS - Pair of 'Móveis Artísticos Z' Armchairs



JOSE ZANINE CALDAS
Armchair - Brazil c.1950

Plywood, fabric.

H 31.5" **W** 28.3" **L** 31.5"
H 80cm **W** 72cm **L** 80cm

USD 14,000.00



JOSE ZANINE CALDAS - Armchair



JOSE ZANINE CALDAS

Pair of Armchairs - Brazil c.1950

Manufactured By Moveis Artisticos Z.
Pau Marfim wood.

H 35.4" **W** 31.5" **L** 31.5"
H 90cm **W** 80cm **L** 80cm

USD 34,000.00

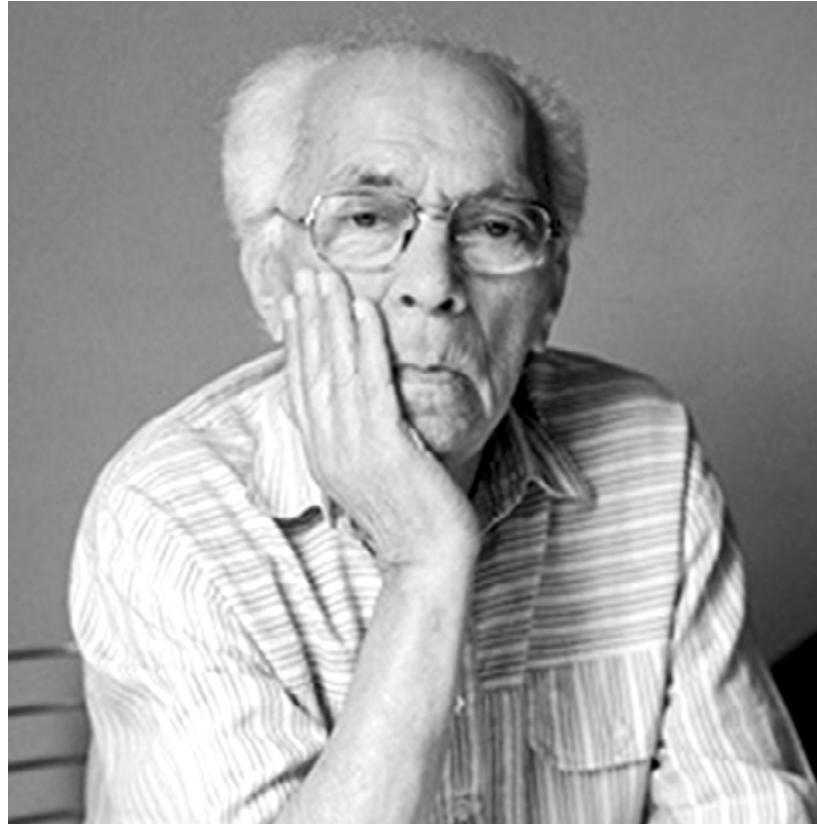


JOSE ZANINE CALDAS - Pair of Armchairs





JOAQUIM TENREIRO



(1906 – 1992) Joaquim Tenreiro was a pioneer of modernist Brazilian furniture, earning him the title of the “father” of modern furniture in Brazil.

Tenreiro was born in Portugal into a family of woodworkers and carpenters. In the late 1920s, he emigrated to Rio de Janeiro and began working for the firm Laubisch Hirth. In the early 1940s, Tenreiro established his own furniture studio, where his work started to gain wider recognition.

His design philosophy centered around the concept of “lightness,” focusing on elegance, grace, and the use of space.

This vision strongly resonated with architects who embraced modernism, and his most notable client was Oscar Niemeyer, for whom he designed furniture for various projects.

JOAQUIM TENREIRO

Sideboard - Brazil c.1960

Rare modular sideboard, solid rosewood, plywood with rosewood lamination, containing three vertically opening doors, interior with light fixture, shelves and drawers.

H 33.8" **W** 75.9" **D** 17.7"

H 86cm **W** 193cm **D** 45cm

USD 90,000.00

Provenance

Private Collection Azis and Dayse Mattar, São Paulo - Brazil

Edwin Jack Leonard Jr, São Paulo - Brazil

Galerie Gabriel acquired from the above.



JOAQUIM TENREIRO - Sideboard



JOAQUIM TENREIRO

Coffee Table - Brazil c.1950

Jacaranda wood, glass.

H 12.9" **W** 25.9" **L** 59"

H 33cm **W** 66cm **L** 150cm

USD 45,000.00

Literature

S. Cals & al., Tenreiro, Éditions Icatu, Rio de Janeiro, 2000. P99



JOAQUIM TENREIRO - Coffee Table



JOAQUIM TENREIRO

'Curva' Sofa - Brazil c.1950

Edition tenreiro moveis e decoraçãos
Wooden feet, fabric upholstery

H 25.9" **W** 37.4" **L** 94.4"
H 66cm **W** 95cm **L** 240cm

USD 60,000.00

Provenance

Mr. Thiago Ramasco. Rua Carlo Machi,45
- Jaridm das Palmeiras, Campinas / SP.

Literature

S. Cals & al., Tenreiro, Éditions Icatu, Rio
de Janeiro, 2000.



JOAQUIM TENREIRO - 'Curva' Sofa



Shell-shaped seat, wooden frame with fabric-upholstered padding. Removable fabric-upholstered cushions, and painted wooden legs.

65cm high
80cm wide
65cm deep

Home of Marta and Paulo Kuczinsky, São Paulo, 1998.
Curved three-place sofa and two curved armchairs with loose cushions on seat and back.
Table with jacaranda frame and inlaid glass top.
In background, sculpture by Ernesto De Fiori.

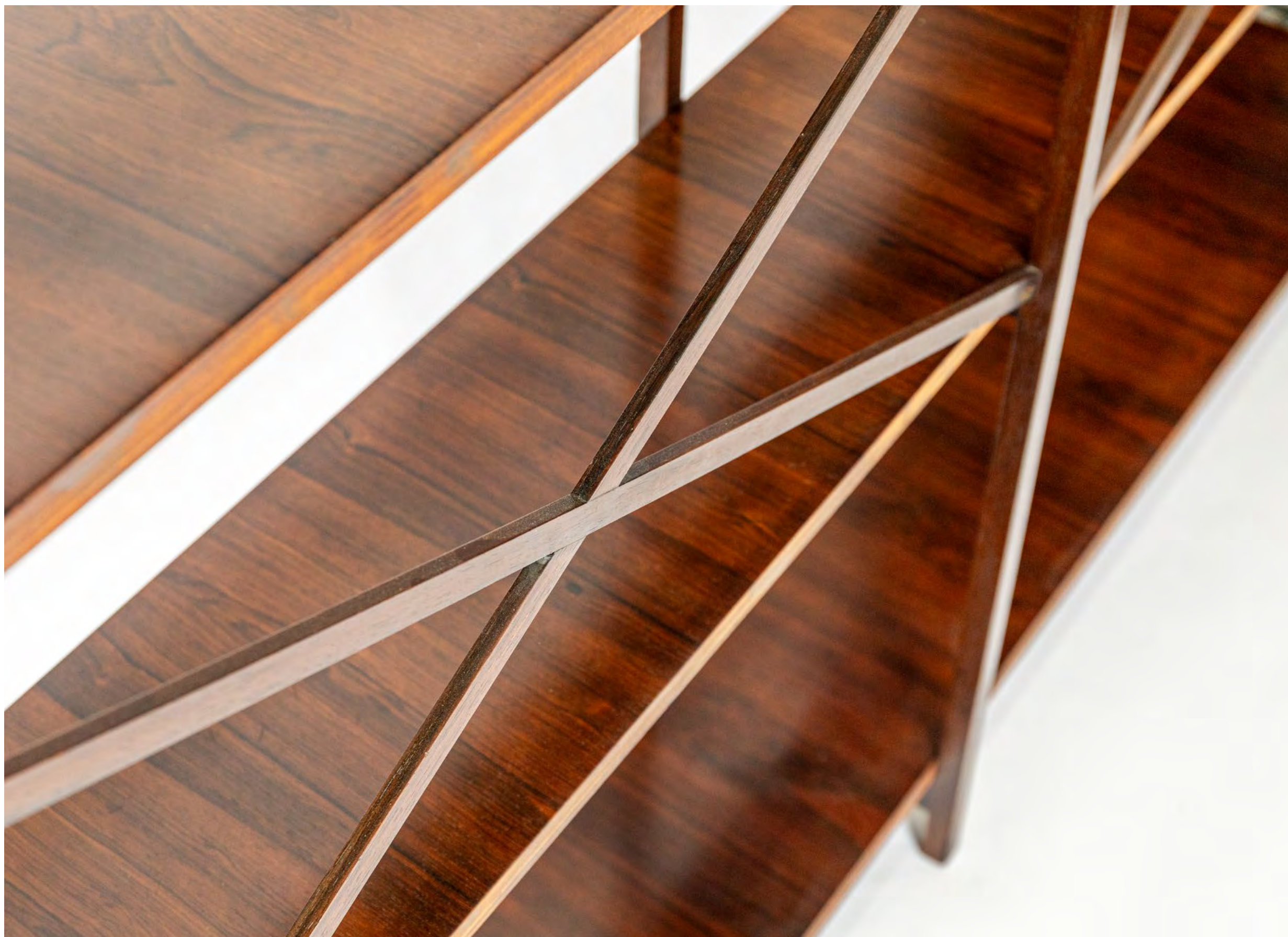
JOAQUIM TENREIRO

Bookshelves - Brazil c.1950

H 23.2" W 73.9" L 11.8"
H 59cm W 201cm L 30cm

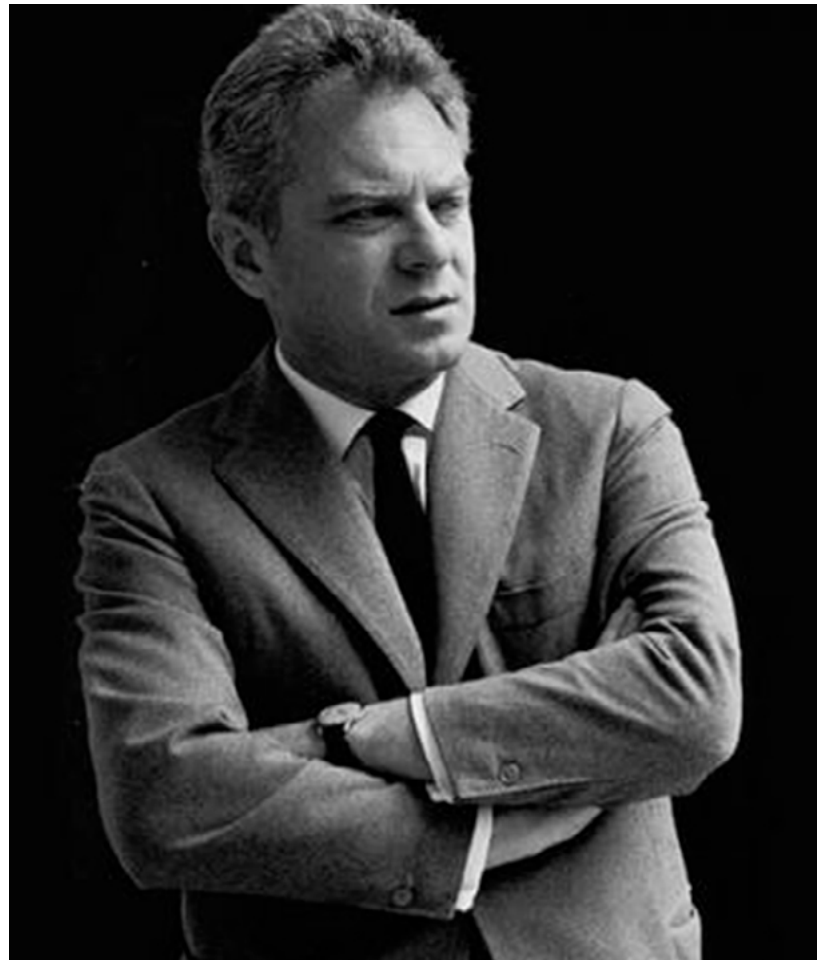
USD 90,000.00







JORGE ZALSZUPIN



(1922 - 2020) Jorge Zalszupin grew up in Warsaw, Poland, and studied architecture in Bucharest before moving to Paris to work as an architect, and then to Brazil

In the late 40s. In 1959, Zalszupin started the furniture firm L'atelier. Emphasizing a high level of craftsmanship, L'atelier saw near-immediate success and eventually had two factories producing his designs.

Zalszupin was heavily inspired by Danish design and while he was known for his refined work in jacaranda and other Brazilian woods.

L'atelier thrived in Brazil, having ten shops at the height of zalszupin's career. His furniture also won numerous commissions, including in brasilia.

Jorge zalszupin is considered one of Brazil's most important designers of the twentieth century.

JORGE ZALSZUPIN
Bookshelves - Brazil c.1950

Jacaranda wood.

H 63.9" **W** 137.8" **D** 15.9"
H 162.3cm **W** 350cm **D** 40.3cm

USD 70,000.00



JORGE ZALSZUPIN - Bookshelves



JORGE ZALSZUPIN

Pair of Side Tables - Brazil c.1960

Manufactured by L'Atelier.
Visible tag, marble, steel.

H 14.6" Ø 27.6"
H 37cm Ø 70cm

USD 3,500.00







JORGE ZALSZUPIN

Small Table - Brazil c.1950

Manufactured by L'Atelier
Jacaranda Wood, Black Painted Metal

Each Side 13.85 in | 33 cm

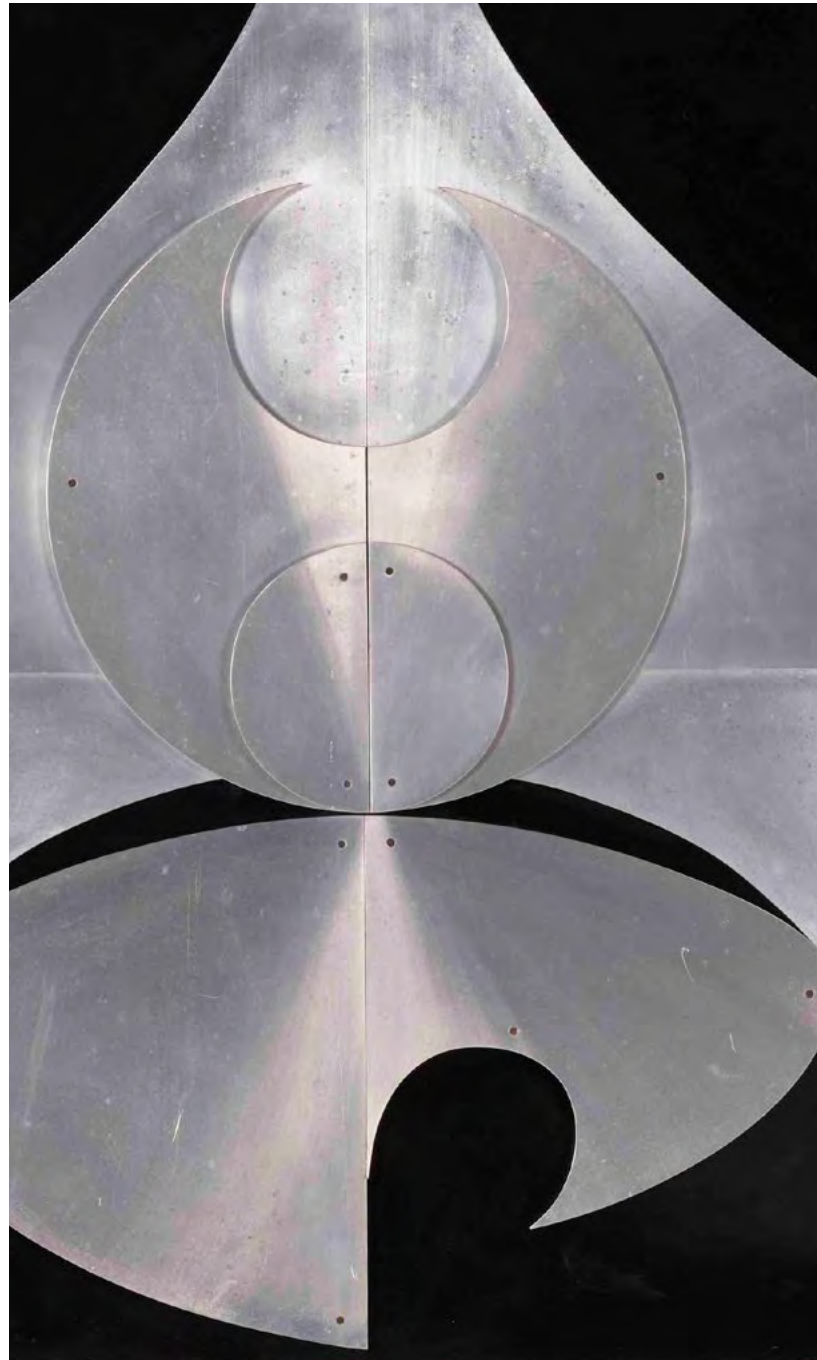
USD 3,300.00



JORGE ZALSZUPIN - Small Table



FRANCOIS MONNET



(B 1946 -) Monnet grew up in the 1960s and was inspired by the artistic atmosphere of that time. In the art world, a multitude of powerful changes were also taking place. Pop Art, through the works of Andy Warhol, Roy Lichtenstein, and Tom Wesselmann, was progressively dismantling the foundations upon which the production and reception of art were built by embracing mass media culture. Drawing inspiration from popular culture imagery and mass consumption, pop artists challenged the authority of high art and created an avant-garde movement. Simultaneously, minimalism rejected any form of emotional expression and focused on the theoretical aspects of art, aiming for pure visual responses. Simplicity and the absence of emotions were key concepts of the highly influential Minimalist movement.

Less concerned with the gestural elements of abstract expressionism, minimalist artists concentrated on creating artworks primarily composed of clean, sharp lines and geometric elements.

The very first emergence of conceptualism was strongly influenced by the purity of minimalism but went further by rejecting all preexisting conceptions inherent to art, akin to what pop artists were attempting to achieve by elevating popular culture to the status of high art.

FRANCOIS MONNET

Pair of Armchairs - France c.1970

Brushed metal legs.

H 29.5" **W** 25.2" **D** 31.5"
H 75cm **W** 64cm **D** 80cm

USD 32,000.00



FRANCOIS MONNET - Pair of Armchairs





FRANCOIS MONNET

Set of 3 Wall Shelves - France c.1970

Editions Kappa.

Stainless steel wall shelves in brushed metal.

H 19.8" **W** 12.6"

H 50.5cm **W** 32cm

H 23.8" **W** 12.6"

H 60.5cm **W** 32cm

H 27.7" **W** 12.6"

H 70.5cm **W** 32cm

USD 32,000.00

Provenance

Private Collection, Saint-Palais
Sur Mer, France





FRANCOIS MONNET

Pair of Stools - France c.1970

Editions Kappa.
Stainless steel, nobuk fabric
X-Shaped legs

H 14.3" **W** 14.5" **D** 17.7"
H 36.5cm **W** 37cm **D** 45cm

USD 18,000.00

Provenance

Private Collection, Saint-Palais
Sur Mer, France



FRANCOIS MONNET - Pair of Stools



FRANÇOIS MONNET & JOELLE FERLAND
'Zig Zag' Shelves - France c.1970

Editions Kappa.
Set of 5 Stainless Steel Shelves.

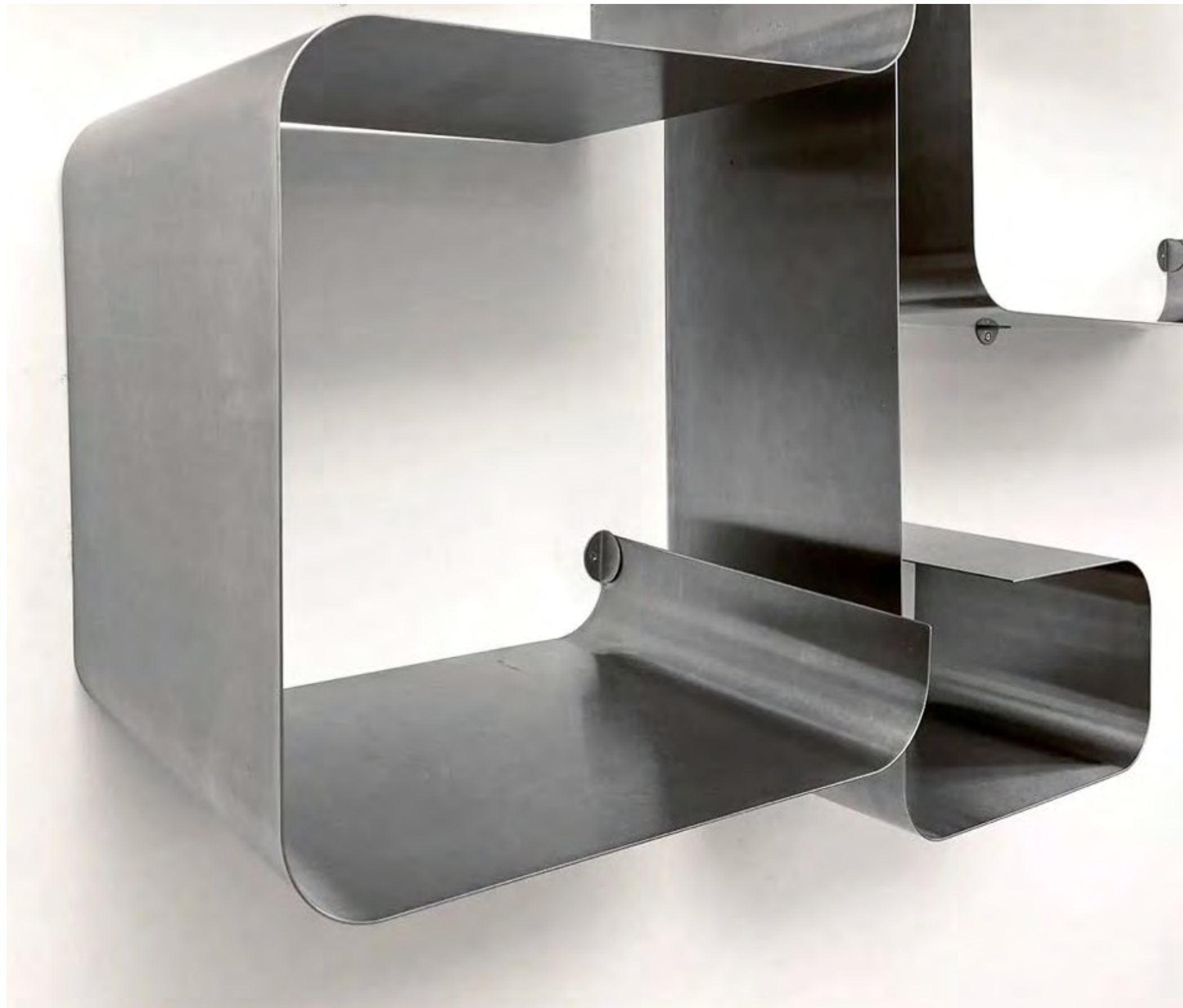
H 66.1" **W** 66.1" **D** 11.8/15.7"
H 50.5cm **W** 32cm **D** 30/40cm

USD 24,000.00

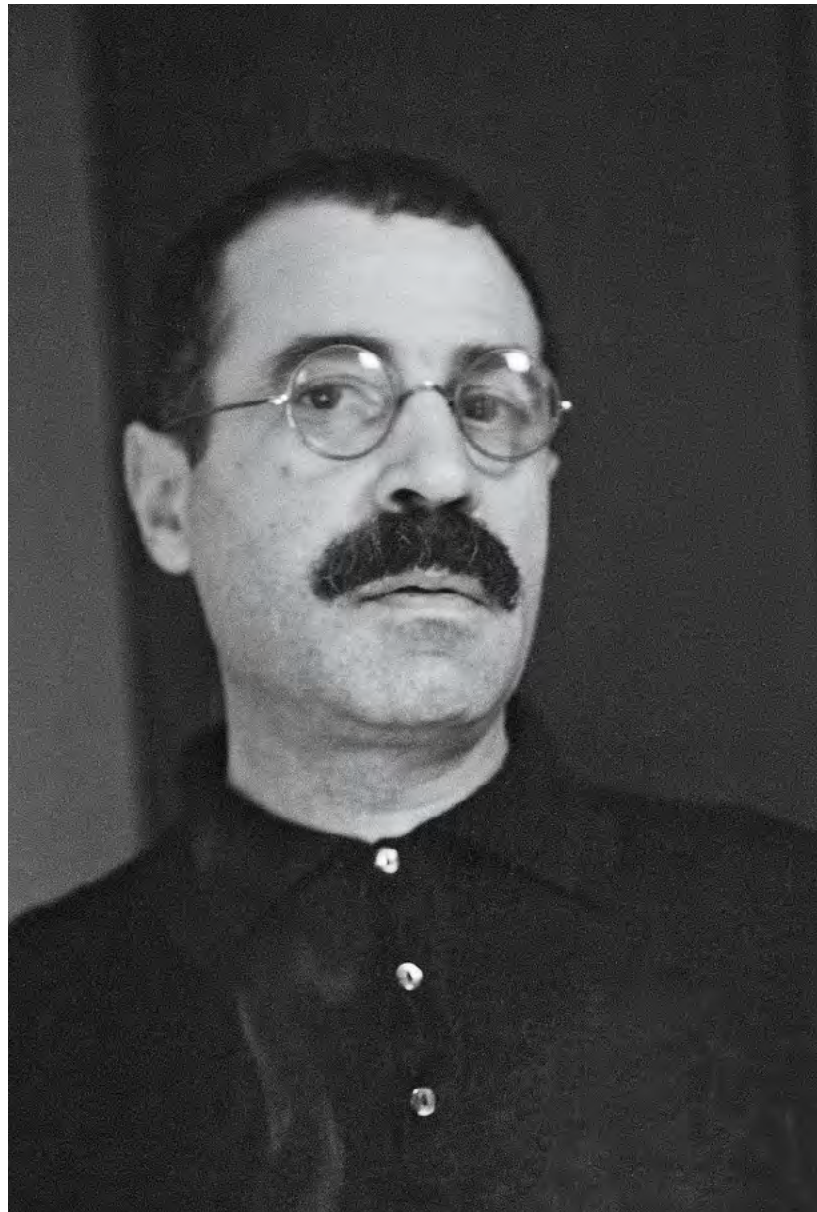
Provenance
Private Collection, Saint-Palais
Sur Mer, France



FRANÇOIS MONNET & JOELLE FERLAND - 'Zig Zag' Shelves



RENÉ-JEAN CAILLETTE



(1919–2004) Son of a woodworker, Caillette always intended to follow in his father's footsteps. For him, the beauty of furniture came from functionality and simplicity of line.

George Charron, a French furniture manufacturer, discovered Caillette's work in 1950. This led to the creation of Group 4, a collaboration among Caillette, Alain Richard, Genevieve Dangles and Joseph André Motte. Caillette went on to design for Charron until 1972.

Caillette received the René Gabriel prize in 1952 and the silver medal at the Milan Triennale in 1962. The Diamond Chair, designed in 1958 and editioned by Steiner, remains one of the most signature chairs of this period. "It is," he said, "the most pure and the most easy to fabricate of my models in molded plywood. I designed it with a piece of cardboard, telling myself that if the cardboard could fold, then so could wood." (From Favardin, Patrick, *Les Décorateurs des Années 50*, 2002.)

"Caillette is one of the better chair designers of the period and his furniture attests to much ingenuity." (Translated from *Interieurs*, 1983).

RENÉ-JEAN CAILLETTE

'Sylvie' Sideboard - France c.1985

Edition Charron, rosewood veneer on

4 Doors, 4 drawers, chrome-plated metal handles,
diabolo-shaped legs and wood stretcher. Labeled.

H 34.8" **W** 20.4" **L** 97.6"

H 88.3cm **W** 51.8cm **L** 247.9cm

USD 28,000.00

Literature

Les Décorateurs Des Années 50 By
Patrick Favardin, Norma Editions, 2002,
Similar Model On Page 195.



RENÉ-JEAN CAILLETTE - 'Sylvie' Sideboard





RENÉ-JEAN CAILLETTE

'Sylvie' Dining Table - France c.1985

Edition Charron,
Palisander wood, steel chrome, acajou.

H 28.7" **W** 37.4" **L** 72.8"
H 73cm **W** 95cm **L** 185cm

Extended
H 28.7" **W** 37.4" **L** 122.2"
H 73cm **W** 95cm **L** 310cm

USD 24,000.00



RENÉ-JEAN CAILLETTE - 'Sylvie' Dining Table



GINO SARFATTI



(1912–1985) Sarfatti was an Italian lighting designer and entrepreneur, widely celebrated for his contributions to modern Italian lighting and is often seen as a central figure in relation to Italian Rationalism. Trained in naval engineering, Sarfatti founded the influential company Arteluce in 1939, which quickly became a hub for innovation and collaboration among Italy's leading mid-century designers.

His work redefined the possibilities of lighting, blending technical ingenuity with elegant, often minimalist, forms to create over 700 original luminaires during his career. Sarfatti's lamps are renowned for their sculptural qualities, with a unique approach that began by designing the bulb's structure before shaping the full design. His innovative use of new materials,

production techniques, and light sources including early adoption of halogen bulbs and neon strip lights—set new standards in the industry.

The company Arteluce earned several prestigious awards, including the Compasso d'Oro in 1954 and 1955, solidifying Sarfatti's position as a leading figure in 20th-century design.

Throughout his career, Sarfatti fostered lasting collaborations with architects and fellow designers such as Franco Albini, Vittoriano Viganò, and Marco Zanuso. His work extended beyond private homes to include public buildings, cruise ships, theaters, and museums, significantly influencing Italy's post-war architectural landscape. His work is highly sought after by collectors for their clarity, innovation, and timeless elegance.

GINO SARFATTI

Floor Lamp, Model N° 1006 - c.1966

Arteluce edition, an iconic example of Italian mid-century modern lighting, the model 1006 floor lamp embodies Gino Sarfatti's revolutionary approach to design. Crafted from painted steel, lacquered and chrome-plated metal, and translucent perspex, this lamp features a sleek vertical stem rising from a weighted base, supporting a diffused glass sphere that casts a soft, ambient glow.

The lamp's minimalist aesthetic is coupled with a precise engineering philosophy, emphasizing the light source itself rather than traditional shades or ornamentation.

Signature sticker label

H 66.1" **Ø** 16.9"

H 168cm **Ø** 43cm

USD 28,000.00

Literature

Arteluce catalogue, p. 36

Marco Romanelli and Sandra Saveri, Gino Sarfatti opere scelte 1938-1973, selected works, Milan, 2012, pp. 344, 345, 443

Clémence and Didier Krzentowski, The Complete Designers' Lights II, 35 Years of Collecting, Zurich, 2014, p. 235



GINO SARFATTI - Floor Lamp, Model N° 1006



GINO SARFATTI

Wall Lamp Mod. 239/1 for Arteluce - Italy c.1960

Lacquered metal, frosted glass

H 11.8" **W** 12.6" **D** 15.7"
H 30cm **W** 32cm **D** 40cm

USD 4,000.00



GINO SARFATTI - Wall Lamp Mod. 239/1 for Arteluce



ANGELO LELLI



(1915-1979) In 1947, Lelli founded Arredoluce, a premier manufacturer of furniture and lighting, in Monza. During the same year, at the VIII Triennale di Milano, he exhibited Lamp 12128, which became known as the Triennale Floor Lamp.

Angelo Lelli became an influential designer in postwar Italy, especially in the field of modern lighting design. During the 1950s, Arredoluce started to collaborate with such designers as Franco Albini, Achille, Castiglioni, Gio Ponti, and Ettore Sottsass, and also started to experiment with halogen lightbulbs, for his designs. Out of this experimentation, Lelli increased the use of transformers for his designs and created the recognizable Arredoluce Switch.

Angelo Lelli's lamps and lighting objects stand out for their extremely simple designs that strive for minimal complexity and for their strong sense of unadorned sensitivity. Thanks to Angelo Lelli's unique approach to design, Arredoluce quickly built a reputation for creating premium quality products based on clean, simple, and functional designs.

ANGELO LELLI

Suspension Lamp - Italy c.1950

Model n° 12369, Hammered and perforated brass chandelier, with six organic shaped rotating lamp arms

Rare ceiling light manufactured by Arredoluce, Monza. The chandelier consists of six hand-shaped brass leaves, each pierced with fine perforations to let light pass through in a subtle, scattered pattern. The rotating arms extend organically from a central stem and terminate in curled tips, giving the piece a sense of movement even when still. When lit, the pierced leaves cast small pinpoints of light across the ceiling and floor, creating an atmospheric glow. An expressive piece of postwar Italian lighting design.

H 39.3" **W** 35.4" **D** 35.4"

H 100cm **W** 90cm **D** 90cm

USD 28,000.00

Literature

Pansera / Padoan / Palmaghini, Arredoluce, Catalogo Ragionato, Miland 2018, p. 127, p. 282, fig. 31.



ANGELO LELLI - Suspension Lamp





ANGELO LELLI

Floor Lamp 'Televisione' Model 12627 - Italy c.1956

Designed for Arredoluce, Monza.

Aluminum, brass, metal. The shade is made of green lacquered aluminum and is suspended from elongated metal rods that rest on a base. The cylindrical brass rod acts as a counterweight, allowing the user to direct the light in any preferred direction. The lamp can be turned on/off with the original brass foot switch with the manufacturer's mark stamped underneath.

H 70.2" **W** 19.6" **D** 21.2"

H 178.5cm **W** 50cm **D** 54cm

USD 32,000.00



ANGELO LELLI - Floor Lamp 'Televisione' Mod. 12627



LICEU DE ARTES



Founded in 1873, the Liceu de artes e ofícios in São Paulo was established in order to lead the Arts & Crafts movement to Brazil. The school provided an education for students where they could learn skills such as carpentry, painting, pottery, and design, enabling them to perform as highly skilled craftsmen.

The laosp became self- sufficient and independent when the students began receiving financial support for the work they produced. These pieces, being of such a high standard, were sold throughout Brazil. the students also made items for special projects at prestigious places in Sao Paulo such as hotels, universities and private residences.

LICEU DE ARTES
Bench - Brazil c.1950

Jacaranda wood, fabric.

H 27.5" **W** 26" **L** 86.6"
H 70cm **W** 66cm **L** 220cm

USD 18,000.00





LAO (LYCEUM OF ARTS & CRAFTS)

Set of 4 Stools - c.1960

Solid rosewood, beige leather seats.

H 14.5" W 15.7" L 15.7"

H 37cm W 40cm L 40cm

USD 3,500.00 Each



LAO (LYCEUM OF ARTS & CRAFTS) - Set of 4 Stools





GUILLERME ET CHAMBRON



Robert Guillaume studied design and architecture at the Boule School in France, graduating at the top of his class in 1934. Jacques Chambron, on the other hand, graduated from the School of Applied Arts in Reims, France. Sharing a profound passion for interior design, it was only natural that these two men would form a deep friendship during the tragic events of World War II. Jacques Chambron quickly resigned from his job as a painter and decorator in Paris in 1948 to join the Guillaume family in northern France.

In 1949, Guillaume and Chambron crossed paths with Émile Dariosecq, a master cabinetmaker. Not only was Emile Dariosecq a skilled cabinetmaker, but he also had a workshop in their region. It was from this encounter that they decided to establish the company “Votre Maison.” By combining functionality and design, Guillaume and Chambron would create their global reputation while leaving a lasting mark on the world of design. In the 1970s, Hervé Chambron, the son of Jacques Chambron and a design graduate, joined “Votre Maison” and took over the business in 1983.

GUILLERME ET CHAMBRON

Pair of Lounge Chairs - France c.1960-1970

Edition 'Votre Maison'.
Pair of lounge chairs in waxed oak with
openwork sheaf-form backs

H 31.1" **W** 33.5" **D** 22.8"
H 79cm **W** 85cm **D** 58cm

USD 16,000.00



GUILLERME ET CHAMBRON - Pair of Lounge Chairs



GUILLERME ET CHAMBRON

Bench - France c.1970

Edition 'Votre Maison'.
Curved bench in waxed oak with spindle backs.
Upholstered in beige velvet.

H 34.2" **W** 76.7" **D** 24.4"
H 87cm **W** 195cm **D** 62cm

USD 12,000.00





GUILLERME ET CHAMBRON

Coffee Table - France c.1960-1970

Edition 'Votre Maison'.
Circular coffee table, top composed of nine ceramic tiles.
Resting on a pierced four-legged base.

H 17.7" Ø 28.7"

H 45cm Ø 73cm

USD 6,800.00



GUILLERME ET CHAMBRON - Coffee Table



GUILLERME ET CHAMBRON
Lounge Chair - France c.1970

Edition 'Votre Maison'.
Corner lounge chair in waxed oak with a
spindle back. Upholstered in beige fabric.

H 35.4" **W** 30.7" **D** 32.3"
H 90cm **W** 78cm **D** 82cm

USD 10,000.00



GUILLERME ET CHAMBRON - Lounge Chair





PIERRE GUARICHE

Pair of 'G10' Armchairs - France c.1960

Edited by Airborne.
Metal lacquered tube.

H 30.3" W 29.5" D 33.8"
H 76.9cm W 75cm D 86cm

USD 14,000.00

Biography

Pierre Guariche (1910 – 1991) After graduating from the Ecole Nationale Supérieure des Arts Décoratifs in Paris, Pierre Guariche began an internship with Marcel Gascoin, an important designer of the postwar period. His career began to take off as a designer in 1950 after his first light was produced, the “Rotaflex” lamp. Pierre Guariche then went on to show many objects in the “Salon des Arts Ménagers” and in the “Salon des Artistes Décorateurs.” In 1951, he collaborated with a number of different companies, producing furniture and design objects, such as the Mai Gallery, the Airborne Company, or the lighting manufacturer, Pierre Disderot. Disderot is considered one of the greatest lighting companies of the ‘50s. Throughout his career, Pierre Guariche was fascinated by and explored the idea of space, playing with different volumes, colors, and materials. He was a member of the UAM (Union of Artists Modern) organization, which influenced the industrial aesthetic of the postwar period.



PIERRE GUARICHE - Pair of 'G10' Armchairs





OSIRES CUNHA - JORGE JABOUR MAUAD

Set of 10 Chairs - Brazil c.1960

Solid jacaranda wood, square-section legs
and stretchers, natural cane seat/backrest

H 39.4" **W** 18.3" **D** 19.3"
H 100cm **W** 46.5cm **D** 49cm

USD 50,000.00

Biography

Cantù Móveis e Interiores Ltda., a notable player in Brazilian modern design during the 1960s, was led by architects Jorge Jabour Mauad and Osires Cunha Meale. Their designs masterfully blended rosewood with marble, leather, and exclusive national fabrics, positioning Cantù as an industrial furniture producer that moved beyond artisanal methods while still offering customizable, modular pieces for homes and offices. With stores in Copacabana and Niterói, the company also provided interior design services to

help clients create modern, functional spaces. For years, Cantù's pieces have been mistakenly attributed to Joaquim Tenreiro, which represents a testament to their exceptional quality in material selection and craftsmanship. Despite modest machinery and low media presence compared to contemporaries like Celina Decorações, Cantù made a significant mark on Brazilian design, standing alongside figures like Sergio Rodrigues and companies such as L'atelier and M.L. Magalhães.



OSIRES CUNHA - MEALE MÓVEIS CANTÚ - Set of 10 Chairs



STILNOVO

Suspension Lamp - Italy c.1955

Brass, glass.
Labeled by the manufacturer.

H 22" Ø 40.5"
H 55.8cm Ø 102cm

USD 32,000.00

Biography

Founded in 1946 by visionary designer Bruno Gatta, Stilnovo emerged in post-war Milan as a revolutionary force in lighting design. With a name that translates to “New Style,” Stilnovo was born out of a desire to redefine form, function, and aesthetics in lighting, producing fixtures that reflected Italy’s bold new era of creativity. Gatta and his team brought together some of Italy’s most influential designers—Achille and Pier Giacomo Castiglioni, Joe Colombo, Ettore Sottsass, and Gae Aulenti, to name a few—who saw lighting as an art form and embraced materials and techniques that broke away from tradition. Stilnovo’s innovative designs quickly gained attention, with pieces displayed at prestigious events like the Triennale di Milano and later securing a permanent place in the Museum of Modern Art in New York. Renowned collections such as Joe Colombo’s Bazooka, the Castiglioni brothers’ Saliscendi, and Ettore Sottsass’s Don captured the era’s avant-garde spirit, pairing functionality with sleek, minimalist elegance. Through decades of success, Stilnovo’s dedication to Italian craftsmanship and timeless design cemented its position as a pioneer in the lighting industry. Although production paused in 1988, the brand’s legacy lives on under the Linea Light Group, which acquired Stilnovo in 2019. Today, Stilnovo continues to illuminate spaces around the world with re-released icons from its storied past, along with new designs that honor its enduring commitment to innovation and artistic expression.



STILNOVO - Suspension Lamp



MAX INGRAND

Pair of Wall Lights 'Mod. 1598' - c.1956

Brass, glass

H 8" W 20" D 6"

H 20.3cm W 50.8cm D 15.2cm

USD 45,000.00

Biography

Fontana Arte, founded in 1933 by Luigi Fontana, Gio Ponti, and Pietro Chiesa, is a legendary Italian design company celebrated for its mastery of glass craftsmanship and innovation in lighting and furniture design. The brand quickly gained an international reputation for marrying traditional techniques with modern aesthetics, becoming a symbol of refined taste and contemporary elegance.

In 1954, Max Ingrand (1908–1969), the visionary French glassmaker and decorator, became Fontana Arte's artistic director. Bringing with him a profound expertise in stained glass and a passion for colour, Ingrand transformed the company's creative direction. His innovative designs combined metal and glass into elegant, refined, and often playful forms that pushed the boundaries of mid-century modern design. Ingrand's profound understanding of light, colour, and craftsmanship made Fontana Arte a beacon of design excellence throughout the 1950s and 1960s. His signature piece, the Fontana Table Lamp, remains a best-seller more than half a century after its creation, admired for its generous, rounded lines in blown glass and multi-setting illumination. His work continues to influence contemporary lighting design, embodying a unique blend of artistry and functionality that transcends time.



MAX INGRAND - Pair of Wall Lights 'Mod. 1598'



MAXIME OLD

Set of 3 Nesting Tables - France c.1940

Mahogany structure, enclosing a rectangular translucent glass top, profiled legs with brass bars and gunmetal patina.

H 18.1" W 21.4" D 18.1"
H 46cm W 54.5cm D 46cm

H 16.1" W 18.7" D 17.1"
H 41cm W 47.5cm D 43.6cm

H 14.3" W 16" D 16.7"
H 36.5cm W 40.7cm D 42.5cm

USD 22,000.00

Biography

Maxime Old (1910 – 1991), born, in Maisons-Alfort, a Parisian suburb, came from a lineage of fine cabinet makers in the Faubourg St. Antoine, a hub of this craft. He joined the family business after being urged by his mother to modernize their traditional trade. Although his background emphasized tradition, his furniture designs were refreshingly non-traditional. Maxime's career took shape when he worked with Emile-Jacques Ruhlmann until 1934, which exposed him to luxury and fine design. However, Maxime's aesthetic is characterized by sleek, modern, and sculptural furniture, often devoid of embellishments. Functionalism and comfort were essential in Maxime's work, along with the use of both rare and accessible woods, such as oak, cherry, ash, and walnut. His designs favored perfect proportions, clean lines, and subtle angles, occasionally enhanced with bronze accents or fittings. His work was featured in influential design periodicals, and he received commissions from prestigious entities (The Mobilier Nationale, resulting in projects for the City Hall in Paris and the French Ministries in The Hague and Helsinki)



MAXIME OLD - Set of 3 Nesting Tables





MARIAGROUP + SPOCKDESIGN

'Simone' Pendant Light

Hand hammered copper, patinated bronze, washi paper

H 34.5" L 90"

H 87.7cm L 228cm

USD 55,000.00

Biography

Spockdesign a design studio launched in 2001. with a purpose of encompassing experimentation, tinkering, and focusing on process embedded with research, as well as utilizing the talents of craftspeople, Spockdesign has evolved into a small, dedicated design studio with a wealth of connections and partners in design, sourcing and fabrication.

MARIAGROUP is a design studio led by the brother and sister duo Georges and Michèle Maria. The practice undertakes works of all scales, spanning from small interior projects to large urban plans, from conception to delivery. MARIAGROUP begins all projects from a standpoint that is decidedly architectural, responding to each brief with space in mind. Committed belief understanding that architecture is shaped by a collaborative confluence of design ideals, tectonic (or material) knowledge, and (construction) craftsmanship, they seek to create for each project a unique world of real physical experiences and journeys. Their work stems from a strong desire: to translate need into built form and create a sense of excitement; to craft a story of everyday life into a poetic and unexpected gesture.



MARIAGROUP + SPOCKDESIGN - 'Simone' Pendant Light



RANYA SARAKBI & NIKO KORONIS

'Nrt II' Side Table - Italy c.2019

Belgian black marble

H 18.9" W 13" L 18.9"

H 48.5cm W 33cm L 48.5cm

USD 18,000.00

Niko Koronis is an architect with master degrees in both architecture and product design. In addition, he is also a recipient of a PHD in architecture from the Architectural Association in London. He has been a fellow at Central Saint Martin's in London and a researcher at the Alvar Aalto Foundation in Helsinki. He has taught, lectured, and undertaken research in architecture, product, and urban design in several universities throughout the world. In addition to his academic career, he has exhibited his work in several group and solo shows, amongst which the Venice Biennale and the Triennale di Milano.

Ranya Sarakbi is a self-taught painter and sculptor. Her work, over the years, has resulted in the build-up of different collections of paintings, objects, wearable ornaments, and sculptures. Ranya Sarakbi read sociology and anthropology at the American University in Beirut. Ranya currently lives and works in Milan.



RANYA SARA KBI & NIKO KORONIS - 'Nrt II' Side Table



ETIENNE FERMIGIER

Floor Lamp - c.1960

Produced by Monix. Three adjustable spotlights.
Gilded and lacquered metal. Stamped under the base.

H 66.9" | H 170cm

USD 6,500.00

Biography

Etienne Fermigier was born in 1932. He graduated from the École Nationale Supérieure des Arts Décoratifs in 1957, he started his career by opening his own design practice. During his partnership with Pierre Perrigault, he launches the Meuble et Fonction gallery and works on the different scenes of contemporary French and international furniture such as Italian furniture and Nordic furniture. It is where is conceived its first issued designs. Very diversified, the French designer doesn't only work on lighting and furniture, he also designed objects such as radios, TVs or office furniture. In 1967 he receives the René-Gabriel reward.

During his partnership with Pierre Perrigault, he launches the Meuble et Fonction gallery and works on the different scenes of contemporary French and international furniture such as Italian furniture and Nordic furniture. He died in an accident in 1973 but left his mark in the decorative art industry.



ETIENNE FERMIGIER - Floor Lamp



ARLUS

Floor Lamp - France c.1986

Gilded bronze shaft, three blades enclosing a cylindrical opaline Glass reflector, resting on a black lacquered metal tripod base

H 55.1" | H 140cm

USD 7,000.00

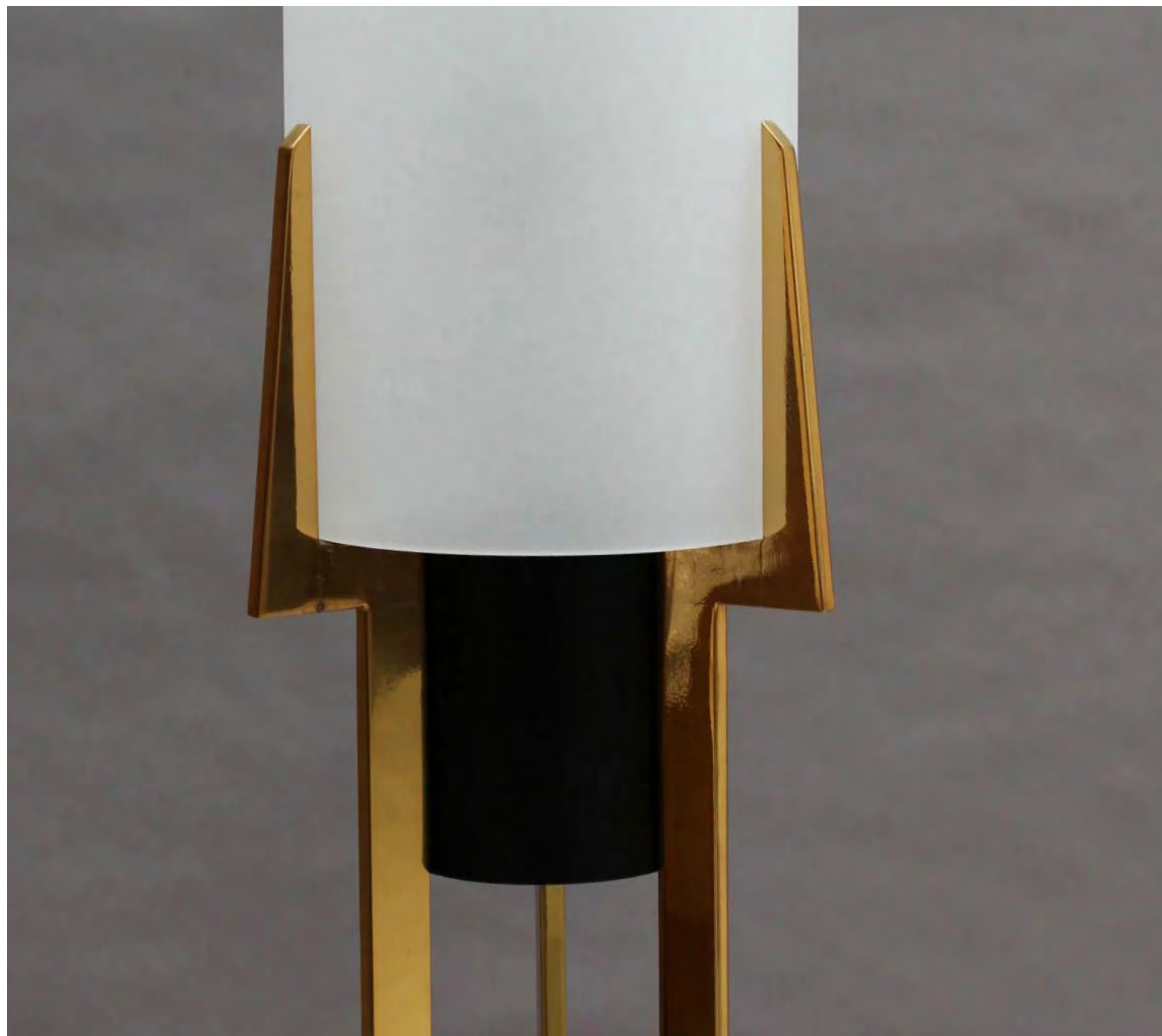
Biography

Founded in Paris in the mid-20th century, Arlus became synonymous with exquisite lighting design and craftsmanship during the French mid-century modern period. The company, active primarily from the 1950s to the 1970s, is particularly renowned for its exceptional chandeliers, sconces, and pendant lights. Arlus was recognized for producing sophisticated, high-quality lighting fixtures that combined both innovative and timeless designs, making a significant mark in the history of French decorative arts. The designs of Arlus were often characterized by their elegant yet bold forms, frequently utilizing luxurious materials such as brass, copper, and glass. Many of their pieces incorporated sleek, minimalist lines that reflected the spirit of the mid-century modern movement. The company's lighting fixtures were also known for their technical precision and attention to detail, which gave them a timeless appeal. Arlus collaborated with renowned designers of the era, producing pieces in line with the avant-garde aesthetics of the time, similar in style to contemporaries such as Lunel and Stilnovo. Arlus lighting fixtures were often created in small, limited series, ensuring exclusivity and high quality.

Sought-after due to their sophisticated designs and durable craftsmanship. The brand's signature combination of refined materials, geometric shapes, and artistic sensibilities made it a favorite among collectors, interior designers, and art enthusiasts alike. Highly regarded by vintage lighting enthusiasts and collectors for their elegance and distinctive French artistry, representing an iconic chapter in the story of mid-century French design.



ARLUS - Floor Lamp





BRUNO GATTA

Rare Floor Lamp - Italy c.1950

Edited by Stilnovo.
Polished brass, lacquered metal structure
and satin glass diffuser. Original tag

H 76.7" Ø 27.5"
H 195cm Ø 70cm

USD 26,000.00

Biography

Bruno Gatta founded Stilnovo in 1946 in Lainate, a city part of the industrial suburbs of Milano. Stilnovo is led by a market logic unlike Arredoluce or O'luce which, despite his small size, adopts an industrial logic from 1952-1955. From then until the 1980s, Stilnovo produced some of the most imaginative and striking lighting fixtures of its time, revolutionary both in its use of material and in its shapes



BRUNO GATTA - Rare Floor Lamp



MARIA PERGAY

Pair of Sconces - France c.1975

Stainless steel, bronze

H 23.6" **W** 11.8" **D** 9.8"
H 60cm **W** 30cm **D** 25cm

USD 26,000.00 Each

Literature

-Maria Pergay: Between Ideas And Design,
Suzanne Demisch, New York, 2006, P. 63.

-Maria Pergay: Complete Works 1957-2010 , S.
Demisch, S. Danant,, 2011, P. 179, P. 77

Biography

Maria Pergay(1930-2023) was born in Moldavia and emigrated to Paris in 1937. In 1947, she studied at ITEC as well as at the workshop of Zadkine. Pergay began her career in the late 1950's by making forged iron pieces studded with semi-precious stones and seashells for window display for fashion houses.

Her success quickly grew and, within a few years, she began to create a unique collection of contemporary silver objects. In 1968, pergay exhibited a collection of stainless steel furniture at Galerie Maison et Jardin. She was one of the first to work in this material and her pieces were known for their jewelry-like refinement and sculptural qualities.



MARIA PERGAY - Pair of Sconces





JEAN PERZEL

Wall Light - c.1930

Gilded Brass Mount Holding
a White Frosted Glass Reflector

H 9.8" **W** 11.8" **D** 13.3"
H 25cm **W** 30cm **D** 34cm

USD 8,000.00

Biography

Jean Perzel (1892-1986) was a French designer and craftsman who is best known for his innovative lighting designs. He was born in Paris and trained as a metalsmith before serving in World War I. After the war, he established his own workshop in Paris and began creating lighting fixtures. Perzel's designs were characterized by their simplicity, elegance, and functionality. He was particularly known for his use of glass and metal, and he developed a unique method of bonding glass and metal together to create sleek and modern lighting fixtures. He also used a variety of other materials in his designs, including wood, leather, and parchment.

One of Perzel's most famous designs is the "Modèle 1" lamp, which he created in 1927. The Modèle 1 is a minimalist table lamp with a simple metal base and a frosted glass shade that emits a soft, diffused light. It quickly became a classic of French design and was followed by a series of other innovative lighting designs.

Perzel's work was highly influential in the development of modernist design in France, and he was admired by many of his contemporaries, including Le Corbusier and Charlotte Perriand. His designs continue to be highly sought after by collectors and design enthusiasts around the world, and his workshop in Paris still produces lighting fixtures using his original techniques and designs.





MICHEL BOYER

'Brasilia' Lamp - France c.1974

Produced by verre lumière.
Shiny black lacquered steel,
Fabric lampshade.

H 27.5" **W** 9.4" **L** 9.4"
H 70cm **W** 24cm **L** 24cm

USD 18,000.00 Each

Provenance

Model created in 1974 for the French
Embassy in Brasília.

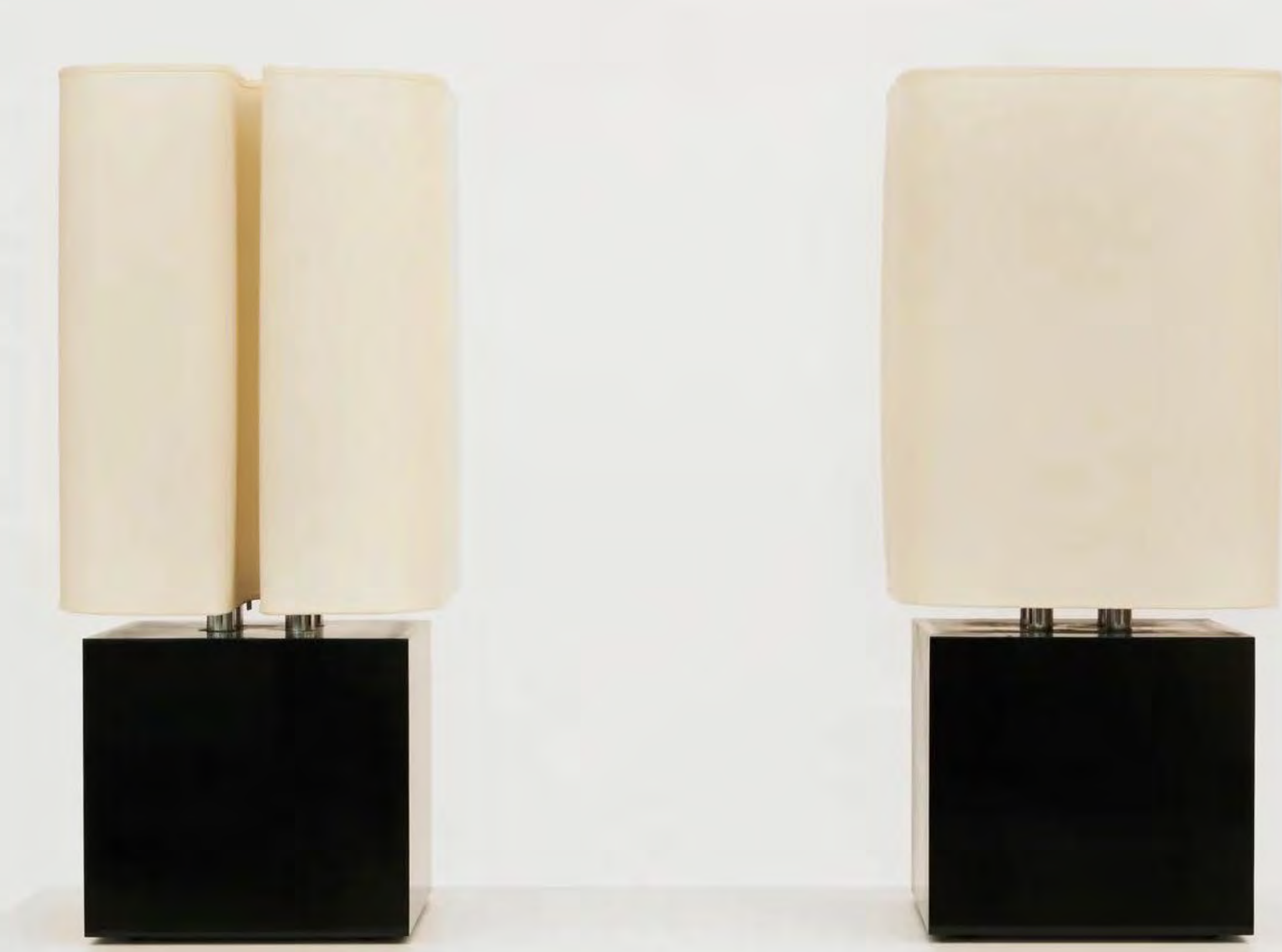
Literature

Les Décorateurs des années 60-70, Patrick
Favardin & Guy Bloch-Champfort, Norma
Editions, Paris, 2007, pp. 90-91.

Favardin, Patrick, and Guy Block-Champfort.
Decorators of the 60s-70s. Translated by
Eileen Powis, Éditions NORMA, 2015. p. 86-87.

Biography

Interior architect and designer Michel Boyer,
studied under renowned decorator, André Arbus
and began his career specializing in office
furniture in corporate interiors, offices and
banks. He is known for his clean sleek shapes and
monoblock designs with a luxurious undertone.
Boyer played with solids and voids in familiar
geometric shapes and established a certain
standard of 1970s style. By the end of the 1960s,
Boyer began receiving many private commissions
for prestigious clients such as Elie de Rothschild,
Lilian Betencourt and Karim Aga Khan. One of
his most well known commissions was for the
interior architecture of the Rothschild Bank in
the 70s. He also worked with fashion designers
including Lanvin, Dior and Balmain. His designs
emanate the inviting comfort of objects and
interiors made for people not for buildings.



MICHEL BOYER - 'Brasilia' Lamp



PIETRO CHIESA

Table Lamp - Italy c.1930

Edited by Fontana Arte

Lamp in glass, (translucent and tinted glass slats), brass. Original cellulose acetate lampshade with velvet trim.

H 27.5" W 9.8" L 15"

H 70cm W 25cm L 38cm

USD 18,000.00

Biography

A descendant of an eminent Ticino-based family of artists, he opened his own glass making shop in 1921 after working as an apprentice at the Giannotti glassworks. In the early 1920s, he took part in the Venice Biennale, the Monza Biennale, the Exposition des Arts Décoratifs in Paris and exhibitions in Cologne and Barcelona. His work combines extreme modernity with outstanding technical ability. His creations include the glass windows of the Trieste Stock Exchange, the windows of the Motorship Victoria as well as those of the transatlantic liner Conte di Savoia.

In 1932, Pietro Chiesa was asked by Gio Ponti to share in the artistic direction of the newborn FontanaArte, a role that would enable him to give full expression to his creative flair by designing over a thousand different objects (furniture, tables, lamps, glass windows, objets d'art etc). Some of these pieces took their place in the history of design and are still produced by FontanaArte today, such as the Fontana curved table (1932), the Cartoccio vase (1932) and the Luminator floor lamp (1933)..



PIETRO CHIESA - Table Lamp



LUCIANO FRIGERIO

'Rapsodia' Table Lamp - Italy c.1970

Produced by Frigerio Di Desio,
Structure in Brass and Hammered Brass.

H 31.5" **W** 16.1"
H 80cm **W** 41cm

USD 14,000.00

Biography

Luciano Frigerio (1928-1999) was an Italian artist and designer. As early as 1889 Frigerio's father opened his own workshop manufacturing high-quality cabinets and libraries. Seeing the opportunities which were opening up for designers and architects in post-war Italy, the young Luciano Frigerio decided to carry on his father's work and set himself the task of turning the family workshop into a large-scale business. Frigerio began to visit the workshops of renowned architects, including Franco Albini and Carlo De Carli, and applied what he had learned to his own work. After a short time, Frigerio's company grew into a large design studio, Frigerio di Desio, which was oriented not only towards Italy, but also towards the international market.

Luciano Frigerio made design history with his Mobili Scultura concept. Frigerio's signature furniture-sculptures were the skilful combination of decorative elements in wood and metal, which went far beyond the standard production of industrial design objects of the era. During his career, Frigerio collaborated with renowned Italian architects such as Franco Albini, Sergio Asti and later Paolo Portoghesi. By the 1970s Frigerio had opened more than ten shops for his sculptural pieces all over Italy, the largest being on the famous via Montenapoleone in Milan. Nowadays many pieces of furniture designed by Luciano Frigerio are displayed in major art galleries in Europe and the USA.



LUCIANO FRIGERIO - 'Rapsodia' Table Lamp





JACQUES ADNÉT

Table Lamp - France c.1940

Copper, glass and aluminium.

H 29.5" | H 75cm

USD 14,000.00

Biography

Jacques Adnet (1900 - 1984) was a French architect and Art Deco Modernist designer and an icon of luxurious French Modernism.

After completing his studies at the Municipal School of Design in Auxerre and the Ecole des Arts Decoratifs, Adnet established the company JJ Adnet with his twin brother Jean Adnet. In 1925, Jacques Adnet was recognized as one of the most promising young designers at both the Salon d'Automne and Les Expositions des Arts Decoratifs. As well as designing furniture and mirrors, Adnet designed apartments and offices for numerous clients, including French president Vincent Auriol and Unesco.



JACQUES ADNET - Table Lamp



PATRICK NAGGAR & DOMINIQUE LACHEVSKY

Lounge Chair - c.1989

Néotù Edition 3 examples
Bent Wood and Metal

H 17.5" **W** 35.5" **L** 15.5"
H 44cm **W** 90cm **L** 39cm

USD 60,000.00

Provenance

Galerie Néotù, Private Collection, France.

Literature

Chloé Braunstein-Kriegel, Les Années
Staudenmeyer : 25 Ans Dedesign En France,
Éditions Norma, Paris, 2009 P 460

Biography

Architect, artist and designer, Patrick Naggar received his diploma in Architecture He has created numerous architectural and design projects in Europe and the US: (DPLG) from the Ecole des Beaux-Arts and a Master degree in Urban Studies from the prestigious private residences, apartments for art collector, art galleries or University of Paris VIII.

Naggar considers architecture as a central knowledge restaurants. He is also present in the collections of the Musée des Arts Décoratifs encompassing Interior design, turniture and product design, a catalyst or ideas, les Amis du Musée National d'Art Moderne (Pompidou), le Mobilier National in France forms, plastic and artistic research, in order to create spaces and objects for our , the Brooklyn Museum in the US. environment. Bringing myth and science, acient and modern cultures, the tunctional Dialogue between Art and science, blending of cultures and a strong poetic and the symbolic closer together, mixing noble and poor materials, his designs all dimension are combined in his work to form an elegant modern language. Naggar tell us a story. was awarded in 2008 the Prix Special du Jury by the Centre du luxe et de la ratrick Naggar nas been showing in france since the mia-eightles, designing rection.. collections for Ecart International, Neotu, Tectona, Veronese and Artelano in France



PATRICK NAGGAR & DOMINIQUE LACHEVSKY - Lounge Chair



GIUSEPPE SCAPINELLI

Pair of Armchairs - Brazil c.1950

Caviuna wood.

H 31.1" **W** 27.5" **L** 28.3"
H 79cm **W** 70cm **L** 72cm

USD 28,000.00

Biography

Giuseppe Scapinelli (1891–1982) a designer of Italian origin, was both a furniture maker and retailer in the 1950s and 1960s in Sao Paulo. His style is easily recognizable because of the curvy lines and soft shapes, very much away from the mainstream designs of his fellow designers and inspired probably by the Italian design of the '40s. His pieces are beautifully crafted in Brazilian traditional wood. He designed and produced many unique pieces for distinctive Sao Paulo homes.



GIUSEPPE SCAPINELLI - Pair of Armchairs



GEORGES MOHASSEB

Side Table

H 13" W 19.2" L 23"

H 33cm W 48.8cm L 58.4cm

Biography

Mohasseb is a Lebanese architect and designer. He studied architecture in Washington D.C., at Ecole Boulle in Paris and Domus Academy in Milan. In 2007, he opened his company "wood&" in Paris, working on projects focused on wood, his favorite material. Since then, he has been experimenting with many other materials, like brass, resin, plaster, to create furniture combining traditions of the Middle East and a totally contemporary design. His constant search for materiality and immateriality has defined his approach to design. He creates limited numbers of timeless designs, focusing on excellent craftsmanship and a complex expression of materials. Georges creates non-conformist functional art for Studio Manda, bridging diverse creative influences in every bespoke piece, with a common storyline converging nature, materiality and artisanship to evoke conversations.

The work is mainly inspired by forces of nature that can shape natural elements. The presence of wood is always prominent in many of Georges' designs, due to its connectivity, liveliness, and texture. His creations have been displayed and selected for several international institutions and exhibitions, including Nomad Venice 2019 with Carwan gallery; with Galerie Gabriel & Guillaume in NYC for Salon 2019; with Galerie Gosserez, PAD, Paris, 2019; Collect, House of Fly, London, 2019; Carwan Gallery at Nomad, Monaco and St Moritz, 2017; House of Today, Beirut, 2016; London Biennale, 2016; and PAD, Paris, London, 2013 and 2014. Mohasseb's passion for crafting evocative objects that marry craftsmanship with contemporary aesthetics.





NSR STUDIO - RAJA AMPAT

Mirror - c.2024

Glazed Ceramic, 22k gold finish

H 16" D 2" L 13"

H 40.6cm D 2cm L 33cm



JEAN AUSTRUY

'The Bird' Ceramic - Belgium c.1960

Zoomorphic Ewer in Glazed Ceramic with a Stylized White Relief Decoration on a Brown Background with Green Reflections.
Marked Under The Base

H 9.8" | H 24.8cm

USD 2,200.00

Biography

Jean Austruy 24 November 1910 - Nov 2012 was born in Castres in southern France. He graduated from the School of Decorative Arts Paris in Sculpture and taught drawing and modelling from 1936 onwards, in Grenoble and in Saint Marcellin. He continued his studio work with his wife (also an artist) and his son Yves. His work covered decorative, utilitarian and sculpture. He retired in 1990 and continued his passion for sculpture producing a range of bronze animal items, including birds, bears and panthers, which were distributed by a company named Le Dauphin. He had a retrospective exhibition in Saint Marcellin, Isere (near Grenoble) in 2009.



ACCOLAY

'Zoomorphic' Vase

Zoomorphic Vase with Two Necks,
Glazed Ceramic in Gray, White, and Black
Striations on the Lower Part
Marked Under The Base

H 14.6" | H 37cm

USD 2,800.00

Biography

The 1950s was a significant period for contemporary ceramics, with the Accolay factory playing a key role. During this time, artists and ceramicists were experimenting with various techniques, such as hollow decorations, layering slip and colored enamels, creating different textures, and using challenging red enamels. The Poterie d'Accolay refers to a community of potters based in Accolay, Yonne, led by André Boutaud, Louis Dangon, Slavic Paley, and Raude, who were former students of Alexandre Kostanda. Later, decorators like Raphaël Giarrusso, Georges Pelletier, and sculptor Pierre Merlier made their mark on this artistic period.

The ceramics were known for their unique decorations and a variety of forms, including pots, wall plates, lamps, and masks. This creative period was so successful that by 1958-1960, the ceramic industry employed around sixty people and opened several exhibition stores along major roads, including RN6 in Vermenton, Arcy sur Cure, and Appoigny, RN7 in Pouilly sur Loire, and the road from Dijon to Fixin.





JEAN DERVAL

Ceramic - France c.1950

Unique piece, signed artwork.
A large cup in chamotte clay and enamel.

H 13.3" **W** 11.4"
H 34cm **W** 29cm

USD 16,000.00

Biography

Jean Derval is a French ceramist. A graduate of the School of Applied Arts in Paris as a graphic designer and poster designer, Jean Derval pursued his vocation for ceramics following the creation of stoneware services for the goldsmith house Christofle. It was during his stay in the Maubrou-Pigaglio workshop in 1945 that he learned the trade of ceramist by learning various techniques and turning. The artist joined his comrades Robert Picault and Roger Capron in 1947 in Vallauris and entered the famous Madoura workshop in 1949 where he worked alongside the Andalusian master for two years. It was in 1951 that Jean Derval chose the difficult path of the "unique piece" after founding his own workshop "Le Portail". By reinterpreting lessons from cubism and abstraction, the artist then offers a vast repertoire of domestic pottery of mainly anthropomorphic and zoomorphic inspiration, but also religious subjects that his Christian fervor pushes him to treat, leaving all the same a important place in Greek mythology which echoes its Mediterranean roots.

The end of the 1960s was marked by a shift in taste towards sandstones with austere hues, at the expense of the colored earthenware favored by Jean Derval, who moved towards architectural ceramics at the end of the 1960s and created his works with a vision of sculptor.



MADO JOLAIN

Pinched Vase - France - c.1960

Signed vase, glazed earthenware in shades of white, speckled with gray.

H 11" **W** 12.2"

H 28cm **W** 31cm

USD 14,000.00

Biography

Mado Jolain was born in Paris in 1921. Trained at the Ecole des arts décoratifs in Paris, Mado Jolain also attended the workshop of La Grande Chaumière where she met her husband, the painter René Legrand. In 1946, she moved to a studio on Rue d'Alésia.

She participated in the Salon des artistes décorateurs and the Salon de l'Imagerie. Her success is certain. Colette Gueden, the High Priestess of L'Atelier Primavera at the Printemps store, draws on her talent. She exhibits regularly in Parisian galleries: L'Arcade, Porte Etroite or Galerie du Siècle. In 1955, the prestigious Galerie La Demeure Place Saint-Sulpice presented his work. In the early 1960s, Mado Jolain developed new ceramic lines for the garden. She stopped working as a ceramicist in 1970.



ROGER CAPRON

Rare African Mask - c.1950

White Ceramic and Black Enameling

H 13" W 9.8"

H 33cm W 25cm

USD 9,000.00

Biography

Roger Capron (1922 – 2006), a versatile ceramic artist who made a mark in the 1960s and 1980s, is celebrated as one of the leading ceramicists of his time. In 1946, Capron relocated to Vallauris, France, a renowned pottery town, and established his studio. His journey in Vallauris included interactions with none other than Picasso, who joined the community a year later to explore his own ceramic endeavors. Capron was a pioneer of the “formes libres” movement during the 1940s, and his work was characterized by playful undulating forms, vibrant colors, and lighthearted touches.

As the years progressed, Capron's style evolved towards mid-century modernism, drawing inspiration from Scandinavian design from the 1950s and 1960s. He crafted colorful tiled tables in sleek, simple, and functional forms.

He established the “Callis” ceramic workshop in 1946, embracing the motto of his mentor René Gabriel: “to make the beautiful within the reach of all.” In doing so, Capron significantly contributed to the revival of ceramics in Vallauris, rubbing shoulders with other notable artists like Picasso. In 1952, he took a significant step by founding the “Atelier Capron,” a small factory that employed around fifty skilled artisans.



GILBERT VALENTIN

Ceramics - France c.1960

Signed Artwork

H 4.5" **W** 10"

H 11.4cm **W** 25.4cm

USD 3,500.00

Biography

Gilbert Valentin, (1928 – 2000) born in Nancy in 1928, had his first encounter with ceramics in 1946 in Dieulefit, where he was introduced to the fundamental techniques of this art. Following this initial experience, he embarked on a professional apprenticeship in the ceramic section of the National School of Vierzon (now Lycée Henri-Brisson). Subsequently, he worked as a ceramic engineer at the pottery of Lunéville-Saint-Clément. With a solid grasp of ceramic techniques, particularly enamels, he embarked on his ceramic career.

In 1950, Gilbert Valentin made the decision to relocate to Vallauris, where he established Les Archanges. Here, he welcomed numerous artists, including painters, sculptors, musicians, and writers, forming friendships with notable figures such as Pablo Picasso, Jacques Prévert, Georges Braque, and Jean Cocteau. Valentin actively contributed to the evolution of forms and decorative styles. His preference for robust pieces led to innovations in design, such as handle-less pitchers and the exploration of zoomorphic forms in smaller and medium-sized works.

A distinctive feature of this period, easily recognizable, was the abstract decoration set against a backdrop of black or grey granite, with vibrant splashes of pure colors.





ZEIN DAOUK



Based in Beirut, Zein Daouk is a multidisciplinary architect with a passion for ceramics and an obsession for creating.

Her journey into clay begins in 1999, but it is only in 2020 that it becomes her voice and she devotes herself to ceramics professionally.

Her work embraces the dialogue that links disciplines and highlights the fluid narrative between functional art and sculptural design.

She explores form by working with the four elements; water stretches shapes into earth, air commits them to form and fire becomes the founding act that brings them to life. A harmonious combination of biomorphic forms emerges and pushes the sculptural vocabulary to uncover a mysterious new species of functional art objects. At the essence of her craft lies an insatiable curiosity to learn.

ZEIN DAOUK

'Boletus Aurea Magna' Stoneware

From the third kingdom series

Stone-ware sculptural vessel with a mustard yellow matte glaze exterior and lava glaze detail with a butter yellow gloss glaze interior.

H 13.3" Ø 10.6"

H 34cm Ø 27cm

USD 4,400.00



ZEIN DAOUK

'Coprinus Sanguis Magna' Stoneware

From the third kingdom series

Stoneware sculptural vessel, matte glaze exterior, lava glaze detail and a gloss glaze interior. Glazed Stoneware 1200°C

H 10.6" Ø 11.4"

H 27cm Ø 29cm

USD 4,500.00



HALA MATTA



Hala Matta was born in Beirut in 1970. After 20 fruitful years in the corporate world, she decides to pursue a career as a ceramicist. Trained in the studio of ceramicists Nathalie Khayat, Nevilsalha and Samar Mogharbel,

Hala opens her own studio in 2015. She attended several advanced workshops in Europe, a firm believer in developing local craftsmanship and vernacular artistic productions.

The studio founded by Hala Matta "Namika Atelier " is a collaborative platform defending craftsmanship and ceramics as a mainstream artistic medium. Her work has been showcased in collective exhibitions in Beirut, Paris and brussels. She lives and works in Beirut, Lebanon.

HALA MATTA
Ceramics

Glazed Ceramic

H 12.7" Ø 13"

H 32.2cm Ø 33cm

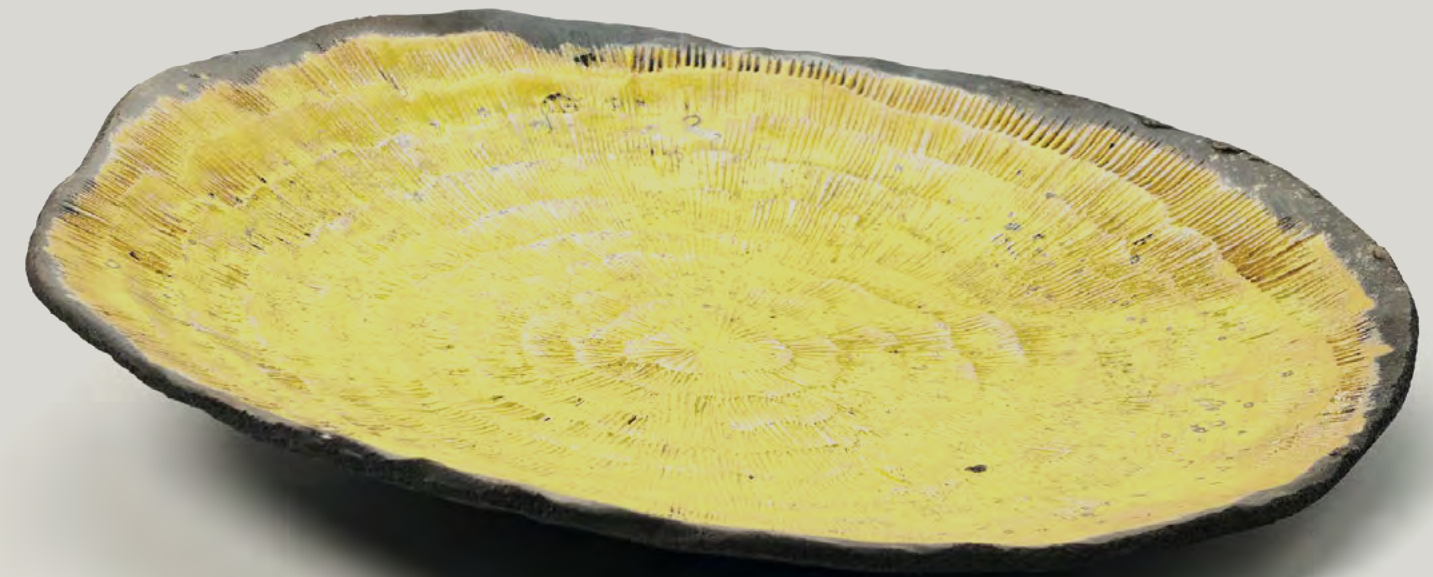
USD 3,800.00



HALA MATTA
Ceramics - Lebanon c.2020

Ø 14.9" | Ø 38cm

USD 1,800.00



FRERES CLOUTIER



The twin brothers Robert and Jean Cloutier were French ceramists and sculptors with a long and prolific career. They worked with a variety of materials, ranging from ceramics and glazed earthenware to porcelain, stoneware, plaster, and terracotta. Their work occupies a unique place in French ceramics of the second half of the 20th century.

The Cloutier brothers drew upon a mastery of techniques acquired under the tutelage of Lafourcade, Georges Jouve, and Pol Chambost, skills they continued to hone in their own workshop, which opened in 1955. Their work, which is part of the revival of French ceramics, is most often utilitarian and decorative, comprising tableware, pots, vases, lamps, ashtrays, and trinket trays; but it also includes elements of interior architecture such as screen walls, glazed tiles, tables, and more.

Through their ever-evolving, dreamlike world, the work of the Cloutier Brothers, initially influenced by Georges Jouve and Marie Vassilieff, ultimately shifted towards a more decorative style towards the end of their careers.

Throughout their careers, the Cloutier Brothers remained unaffected by trends and changes in their discipline, exploring a style that art critics describe as "naive, humorous, poetic, dreamlike, mythological, biomorphic, anthropomorphic, and anthropozoomorphic." In the 1960s, they developed new firing techniques, as well as a red glaze, "Cloutier Red," which achieved international success and became a hallmark of the Cloutier Brothers. Their creations are recognized in France and abroad, notably in Japan and the United States.

FRERES CLOUTIER

Ceramics - France - Mid Century

H 8.6" L 8.4"

H 22cm L 21.5cm

USD 3,000.00



FRERES CLOUTIER

Ceramics - France - Mid Century

H 5" Ø 10"

H 12.7cm Ø 25.4cm

USD 3,800.00



ETTORE SOTTSASS

Ceramics - France c.2018

Edited By Giovanni Masoni - 2023
Signed, Limited Edition Of 20 (13/20)

H 14.5" **W** 5.1"
H 37cm **W** 13cm

USD 5,400.00

Biography

Ettore Sottsass was an Italian architect and designer. His work was devoted to the creation of furniture, jewellery, glass, lamps, objects for the home and office, as well as the design of many buildings and interiors. Raised in Turin, he graduated in Architecture at the Turin Polytechnic in 1939. In 1947 he founded his own architecture and industrial design studio in Milan, where he worked with various media. In 1956, Sottsass moved to New York where he began working in the studio of the designer George Nelson. His return to Italy was marked by the beginning of an important association with Poltronova (1957) and Olivetti (1958).

Ettore Sottsass won numerous international awards and was the winner of four ADI Compassi d'Oro. His works are exhibited in the permanent collections of many museums around the world, such as the Metropolitan Museum of Art in New York, the Georges Pompidou Centre in Paris and the Victoria & Albert Museum in London.





ERIC ASTOUL

Ceramics - France c.2018

H 21.6" W 14.9"

H 55cm W 38cm

USD 7,800.00

Biography

Eric Astoul is a cornerstone among artists specializing in wood-fired Anagama kiln techniques. His sculptures are conceived around the interplay of hollow spaces, embracing the unpredictability of creation and the poetry of chance. Fractured organic vertical forms are meticulously arranged, engaging in a dynamic dialogue within the space, balancing separation and interconnection. These works explore the relationship between form and materiality, drawing on the tension between volume and the mineral essence of textures. They are deeply rooted in the timeless artistic expression that defines Astoul's vision.



JACQUES BLIN

Free Form Pitcher - France - Mid Century

H 6" **W** 10"

H 15.2cm **W** 25.4cm

USD 2,500.00

Biography

Jacques Blin was born in France in 1920. He obtained an engineering degree in aeronautics but chose instead to make his passion a job. In 1954, he opened his first workshop to create ceramics. That same year, it is found at the Salon of Ceramists and Crafts and the House of Chemistry. Artist very committed to the defense of his art, he becomes vice-president of the International Academy of Ceramics of Geneva. He will also be President of the Chambre Syndicale des Céramistes and Art Workshops of France for twenty years.



ATELIER PERIGNEM

Ceramic Bowl - Belgium c.1960

Tripod Bowl in Red Selenium
Black Glazed Ceramic,
Possibly Attributed to Elizabeth Vandeweghe

H 2.8" **W** 15"

H 7cm **W** 38.1cm

USD 2,500.00





ABOUT THE GALLERY



Galerie Gabriel is a Collectible Design Gallery founded by Nancy Gabriel in 2013 in Beirut, Paris, San Francisco and now based in NYC. Year after year, **Galerie Gabriel** has acquired strong pieces with the aim to find exceptional contents with historical significance in the 20th century.

Eclecticism, rarities and authenticity have always been a defining feature of the gallery as Nancy Gabriel has been aiming at showing correspondences and interferences between different movements representing shining moments in modern design history, when daring forces come to construct design culture.

Conversations between furniture and objects of different eras and varied geographical locations are well-established. This is the nature of the 'curated' selection. Thus the Gallery has collected a large and well-defined selection of modernist pieces from the likes of **Jean Royere**, **Joaquim Tenreiro**, **Branco & Preto** or **José Zanine Caldas**, as well as icons of 20th century design from 1900 like **Carlo Bugatti**, or mid-century modern ones from **Max Ingrand**, **Jean Prouvé**, **Gio Ponti**, **Maria Pergay**, or **Gabriella Crespi** among others. The gallery is also presenting rare pieces of 1980s/1990s furniture from star designers **Martin Szekely** or **Garouste & Bonetti**.

GALERIEGABRIEL

COLLECTING XX CENTURY + CONTEMPORARY DESIGN

Nancy Gabriel
Founder

+33 612 088 767
nancy@galeriegabriel.com

NatHalie Regnault-Sann
Gallery Director

+1 631 903 2382
nathalie@galeriegabriel.com

[GALERIEGABRIEL.COM](https://www.galeriegabriel.com)

[GALERIEGABRIEL_NY](https://www.galeriegabriel.com)

Sutton Tower, 430 East 58th Street - New York City

ABOUT STUDIO MELLONE



Andre Mellone is a Brazilian interior designer based in New York. An architect by training, he is a 25-year veteran of the city's design community. Andre worked for Robert A. M. Stern, Mark Hampton, Greg Jordan, Ferguson & Shamamian, and Sawyer /Berson prior to establishing Studio Mellone in 2012.

The studio's work primarily focuses on the interior design of private residences while developing a complementary portfolio of retail, commercial, and product design projects. Residential commissions include homes in New York, Los Angeles, Miami, Philadelphia, Jackson Hole, Amagansett, and Baltimore, with additional projects in Brazil, England, Portugal, and Switzerland. The expanding retail client list includes Thom Browne, Jason Wu, Carolina Herrera, The Row, and The 1916 Company.

Studio Mellone has also helmed the renovation and decoration of the lobbies at 50 and 45 Rockefeller Plaza, in New York's iconic Rockefeller Center.

Honors include Architectural Digest's AD 100, Elle Decor's A-List, Est Living's Esteemed 10, and Wallpaper 300.

ABOUT CMS COLLECTION



Founded by Joanna Chevalier, Hervé Mikaeloff, and François Sarkozy, CMS Collection is a curatorial platform dedicated to supporting contemporary artists and fostering international dialogue.

Through exhibitions, collaborations, and special projects, CMS highlights exceptional yet under-recognized talent across the globe. In 2025, CMS expands its reach to New York with two major exhibitions at Galerie Gabriel, including a solo show dedicated to Argentine artist Roberto Platé.

GALERIEGABRIEL

COLLECTING XX CENTURY + CONTEMPORARY DESIGN