

GALERIE**GABRIEL**

BOOTH A12

Salon | ART +
DESIGN

NOVEMBER 6-10, 2025
NEW YORK - PARK AVENUE ARMORY



GALERIEGABRIEL

COLLECTING XX CENTURY + CONTEMPORARY DESIGN

True to its commitment to showcasing exceptional works with historical significance from the 20th century, Galerie Gabriel's presentation offers an intricate conversation between eras and geographies, juxtaposing museum-quality vintage pieces by French, Brazilian, and Italian masters with contemporary craftsmanship.

The presentation includes a comprehensive ensemble by Jean Royère: a pair of "Écusson" bridge armchairs, a pair of caned armchairs, the "Trèfle" coffee table, the gilt-iron "Créneaux" nesting tables, a pair of 10 branches "Bouquet" wall lights and a pair of "Ondulation" lamps, all testifying to Royère's inventive spirit and mastery of form.

An Eugène Printz sideboard from the 1930s illustrates the precision and refinement of French Art Deco. A "Rodéo" desk and chair by Garouste & Bonetti, produced by Édition Néotù in the late 1980s and held

in several museum collections, represent a defining moment in French postmodern design.

The Italian narrative unfolds through luminous works by Fontana Arte, including glass and brass Model 1598 sconces by Max Ingrand and Pietro Chiesa table lamp, as well as a rare table created in collaboration with Duilio Barnabé, where hand-painted églomisé glass transforms function into art. The presentation also includes Gino Sarfatti's rare Model 1006 floor lamp for Arteluce (1966), emblematic of postwar Italian design.

The contemporary section features the handmade chandelier "Simone" by Maria Group and Spock Design, a new addition to the Washi series of light sculptures; the Déhanchée console by Georges Mohasseb, part of his ongoing resin collection; and a new body of ceramic and silver plated works by Zein Daouk.

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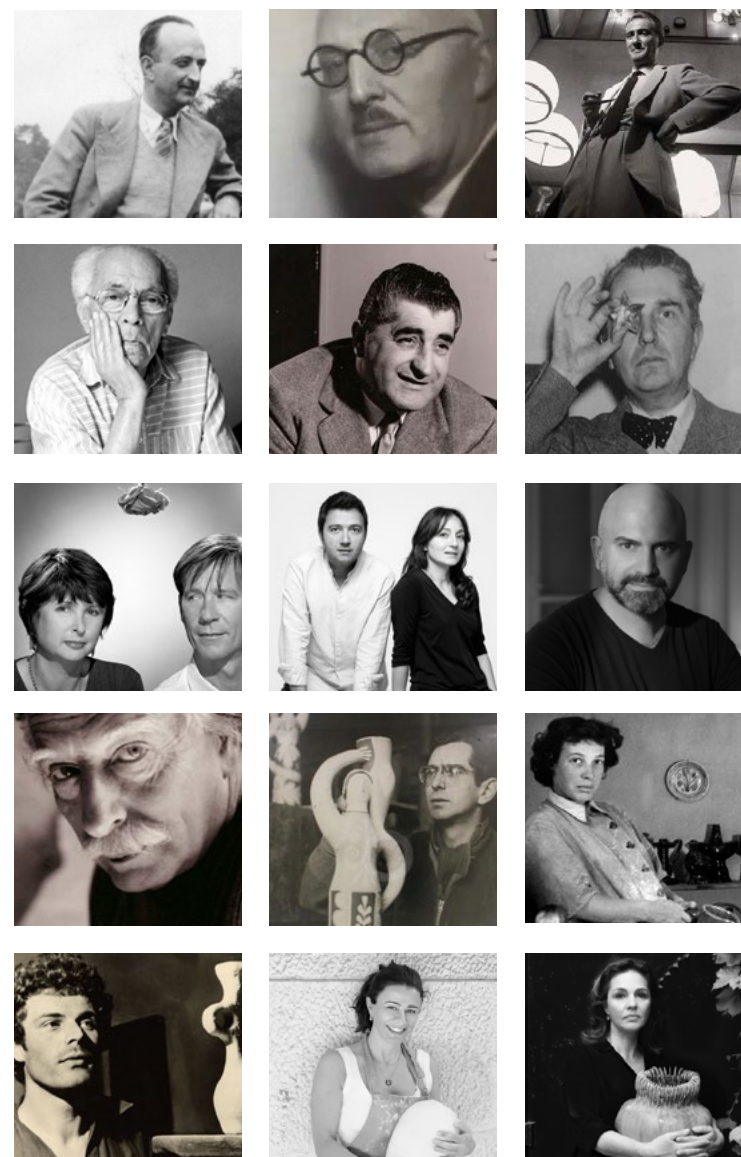
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JEAN ROYÈRE

EUGÈNE PRINTZ

GINO SARFATTI

JOAQUIM TENREIRO

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PIETRO CHIESA

GAROUSTE ET BONETTI

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GEORGES MOHASSEB

BRUNO GAMBONE

JEAN Derval

MADO JOLAIN

GILBERT VALENTIN

HALA MATTA

ZEIN DAOUK

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

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

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.

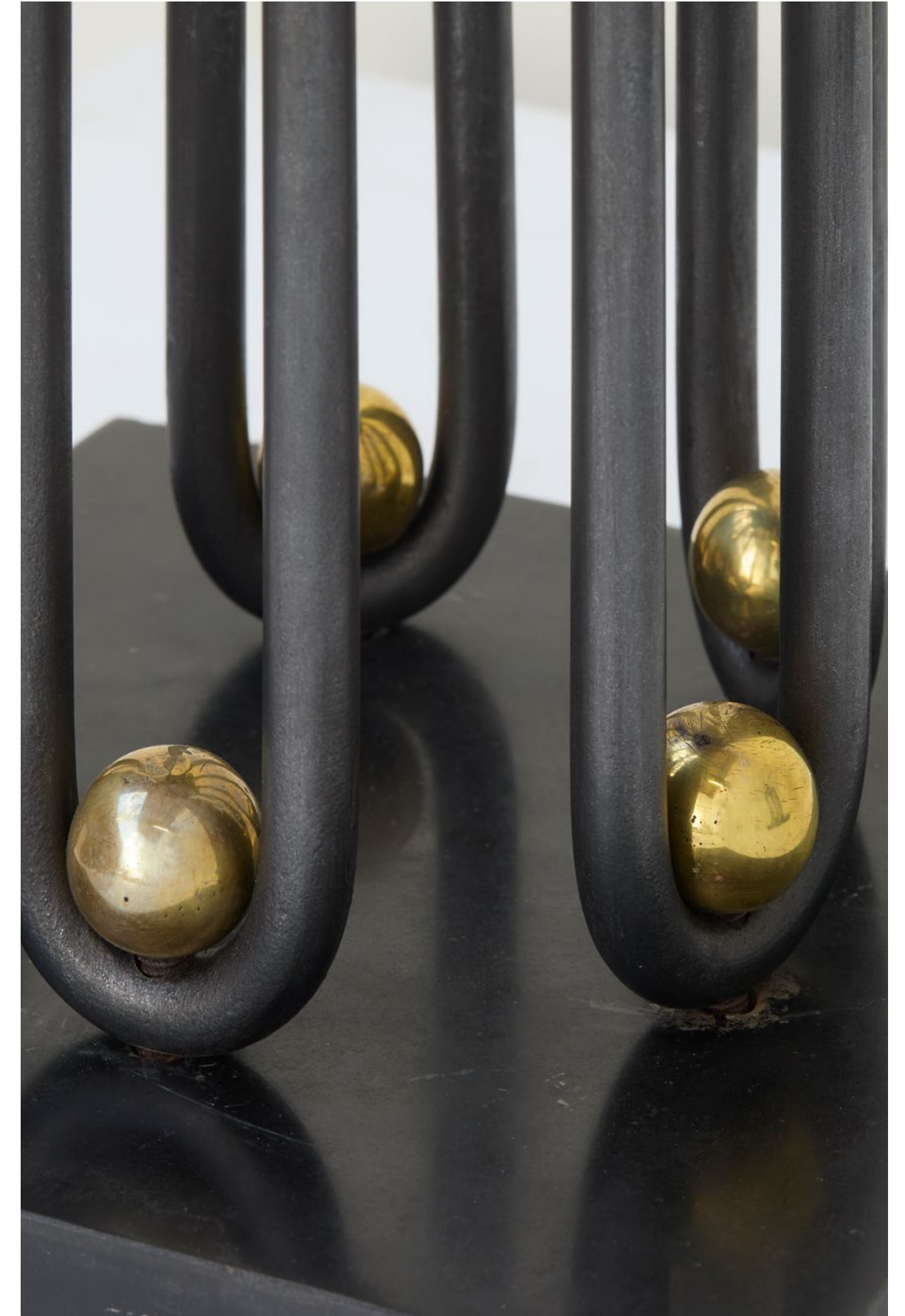
- Archives Jean Royère, Musée des Arts Décoratifs, Paris, photo albums I, II & III, period photographs from 1946 & 1947.

-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

'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

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

‘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



EUGÈNE PRINTZ



(1889–1948) Printz was a distinguished French cabinetmaker and designer, renowned for his refined and inventive approach to Art Deco furniture and interior decoration. Printz's designs combined exquisite craftsmanship with simple yet luxurious forms, marking him as a leading figure in twentieth-century decorative arts. Embracing innovative materials such as palmwood veneer, exotic woods, and gilded bronze,

Printz elevated furniture to objects of art, often collaborating with noted artisans like Jean Dunand for decorative lacquer panels. Trained in his father's Paris workshop, Printz began by replicating antique pieces; he quickly transitioned to modern design, debuting his own work at the International Exposition of Modern

Industrial and Decorative Arts in 1925 alongside Pierre Chareau. His rise was propelled by commissions from the French Mobilier National, the City of Paris, and the haute-couture offices of Jeanne Lanvin. Printz's clientele extended internationally, designing for patrons in the UK, North America, Belgium, and Mexico.

During the 1930s, Printz's creations furnished the boudoir of the Princess de la Tour d'Auvergne at the Château de Grosbois and showcased his mastery at major Parisian salons and universal exhibitions, where his understanding of lighting and spatial arrangement stood out. His work for public and private spaces, as well as set designs for the Théâtre Athénée in Paris, solidified his reputation among the social elite.

EUGÈNE PRINTZ

Sideboard - c.1935

Cubic boxes in rosewood veneer opening in the central part with a flap and in the lower part with two doors revealing a storage space on the sides, two doors reveal an interior divided into shelves and stacked drawers. It rests at the front on two feet with a geometric half-moon cubist shape.

H 42.1" **W** 77.9" **D** 16.5"
H 107cm **W** 198cm **D** 42cm

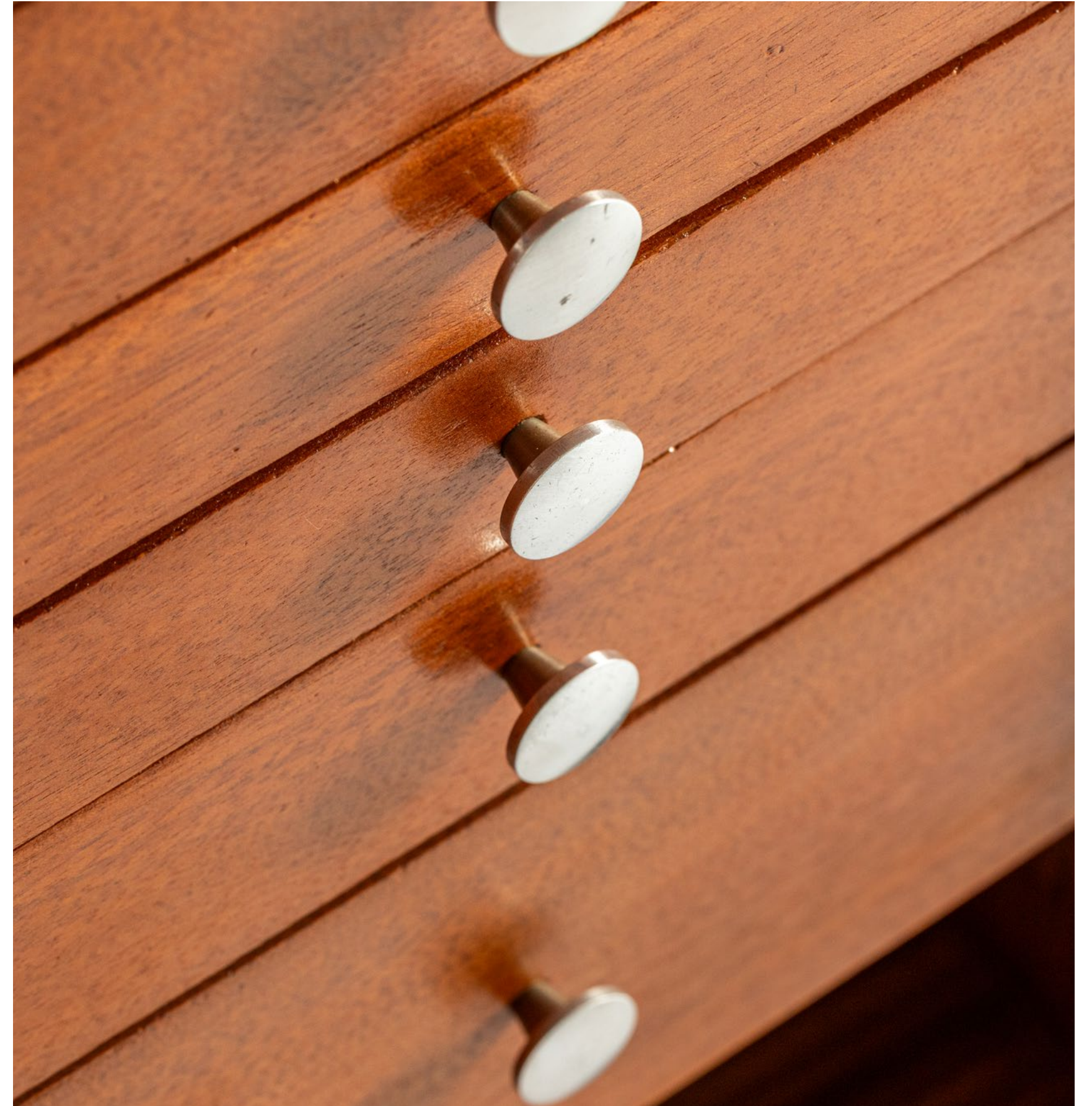
USD 45,000.00

Literature

Guy Bujon & Jean-Jacques Dutko, "E. Printz", Editions du Regard, Paris, 1986, for an undulating base of a sideboard on P 201



EUGÈNE PRINTZ - Sideboard



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

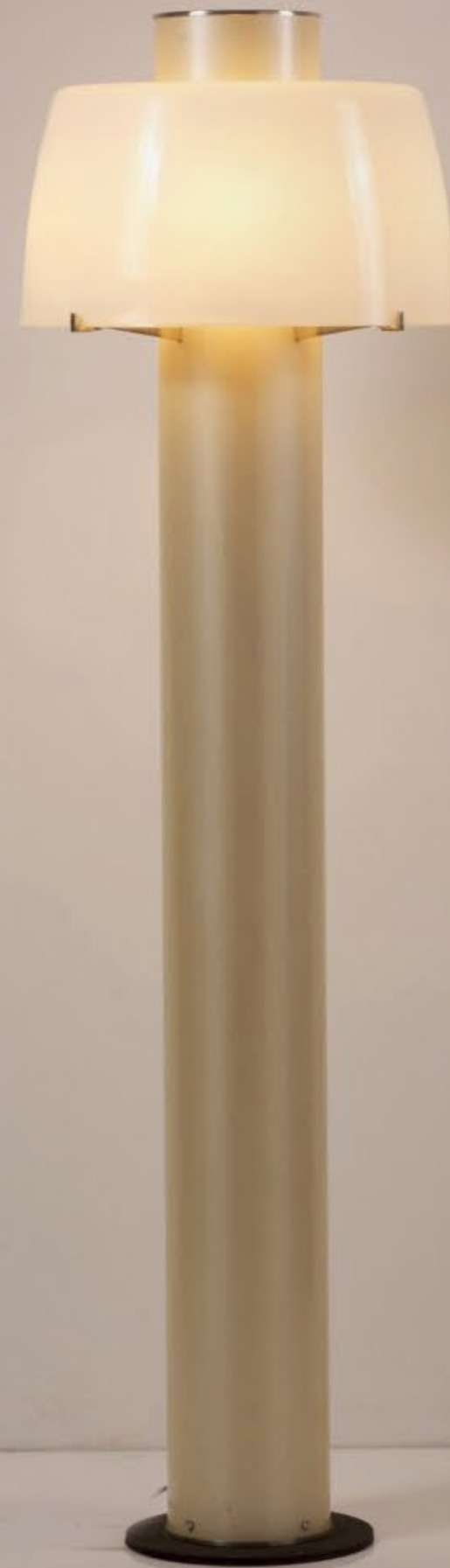
USD 28,000.00

Literature

Arteluce catalogue, p. 36

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

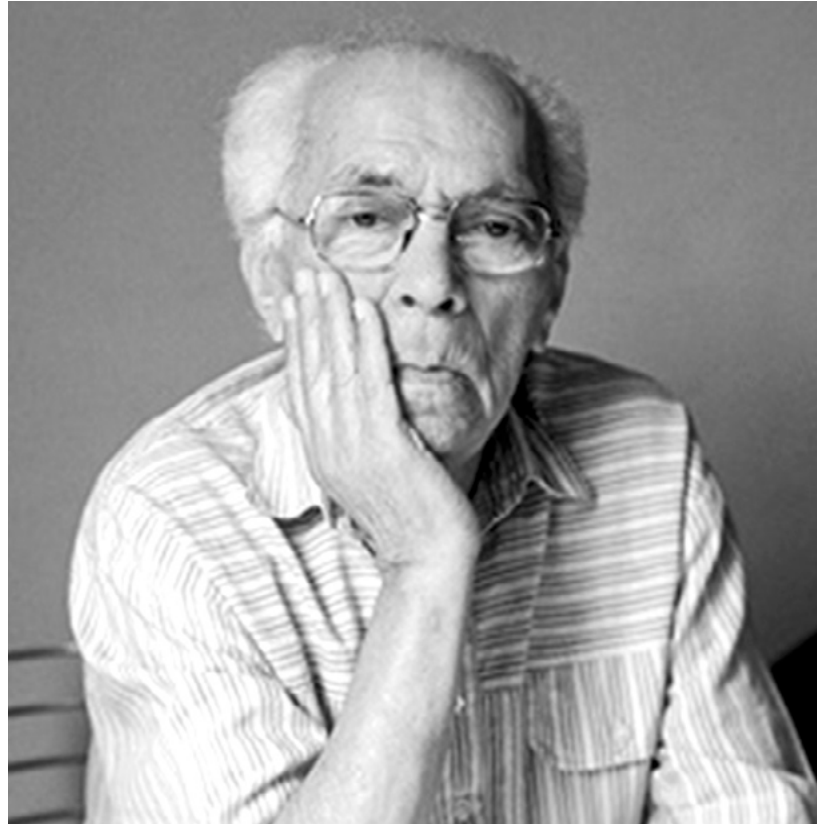
Clémence and Didier Krzentowski, The Complete Designers' Lights II, 35 Years of Collecting, Zurich, 2014, p. 235



GINO SARFATTI - Floor Lamp, Model N° 1006



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

Pair of 'Curva' Armchairs - Brazil c.1950

Edition tenreiro moveis e decoraçãos
Wooden feet, fabric upholstery

H 26.3" **W** 25.9" **L** 26.7"
H 67cm **W** 66cm **L** 68cm

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 - Pair of 'Curva' Armchairs



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.

Shell-shaped seat, wooden frame with fabric-upholstered padding. Removable fabric-upholstered cushions, and painted wooden legs.
65cm high
80cm wide
65cm deep



MAX INGRAND - FONTANA ARTE



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.

During his tenure, Ingrand collaborated with artists such as Lucio Fontana and

architect Roberto Menghi, fostering groundbreaking design projects that elevated Fontana Arte's status internationally.

Iconic products from this period include the Dahlia chandelier, rare mirrors produced in the 1960s, the unique Model 1963 sconces, and the Omai table lamp, each celebrated for their balance of proportion, beauty, and technical innovation.

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' - c.1956

Brass, glass

H 8" **W** 20" **D** 6"

H 20.3cm **W** 50.8cm **D** 15.2cm

USD 45,000.00



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



MAX INGRAND

Table Lamp - c.1956

The Table lamp created in 1956 features a striking hourglass-shaped base crafted from patinated brass, topped with a conical opaline glass shade. The soft, matte white finish of the glass contrasts beautifully with the substantial solid brass base and a sculpted brass tray, creating an extravagant and harmonious composition.

This lamp stands as a masterful example of mid-century Italian modernism, embodying elegant geometry, luxurious materials, and the renowned artistry of Max Ingrand in both light and form. Manufactured by Fontana Arte.

H 26.7" Ø 11"

H 68cm Ø 28cm

USD 20,000.00

Literature

Franco Deboni, Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand, Turin, 2012, fig. 372



MAX INGRAND - Table Lamp

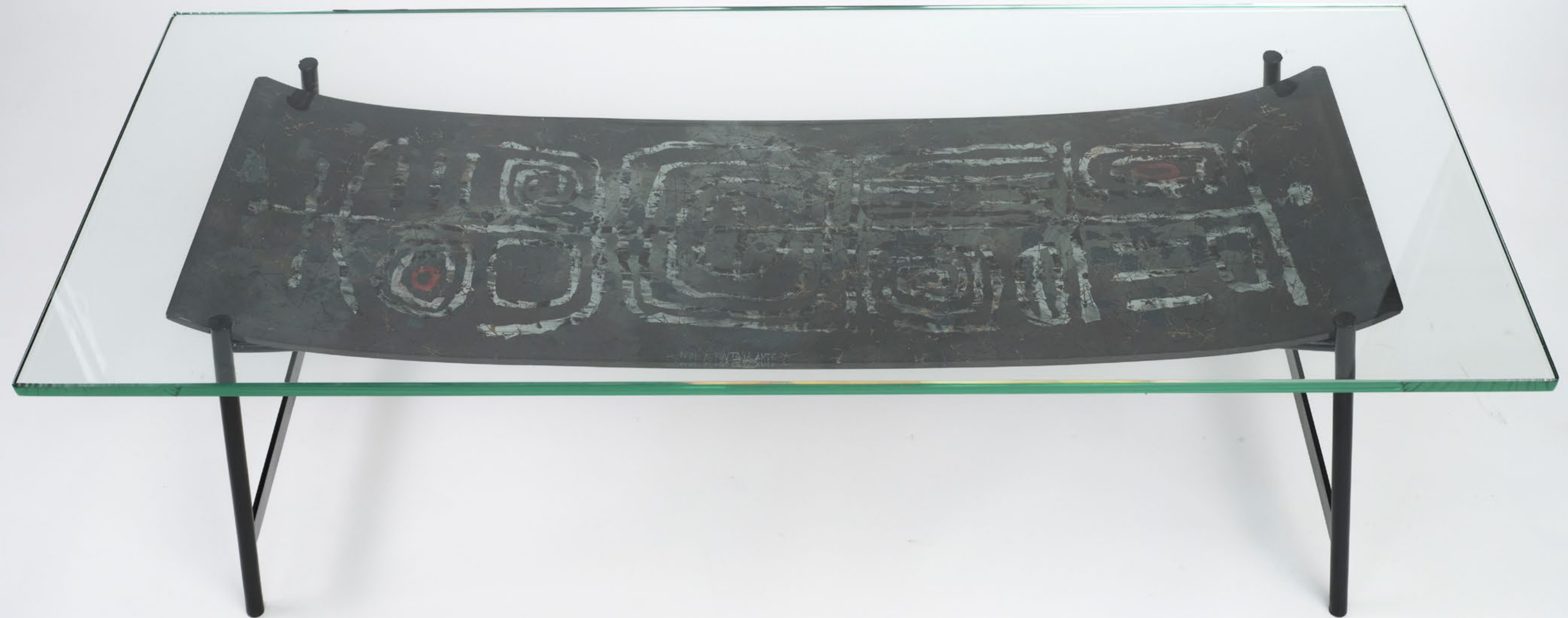


FONTANA ARTE
DUILIO BARNABE
Coffee Table - c.1950

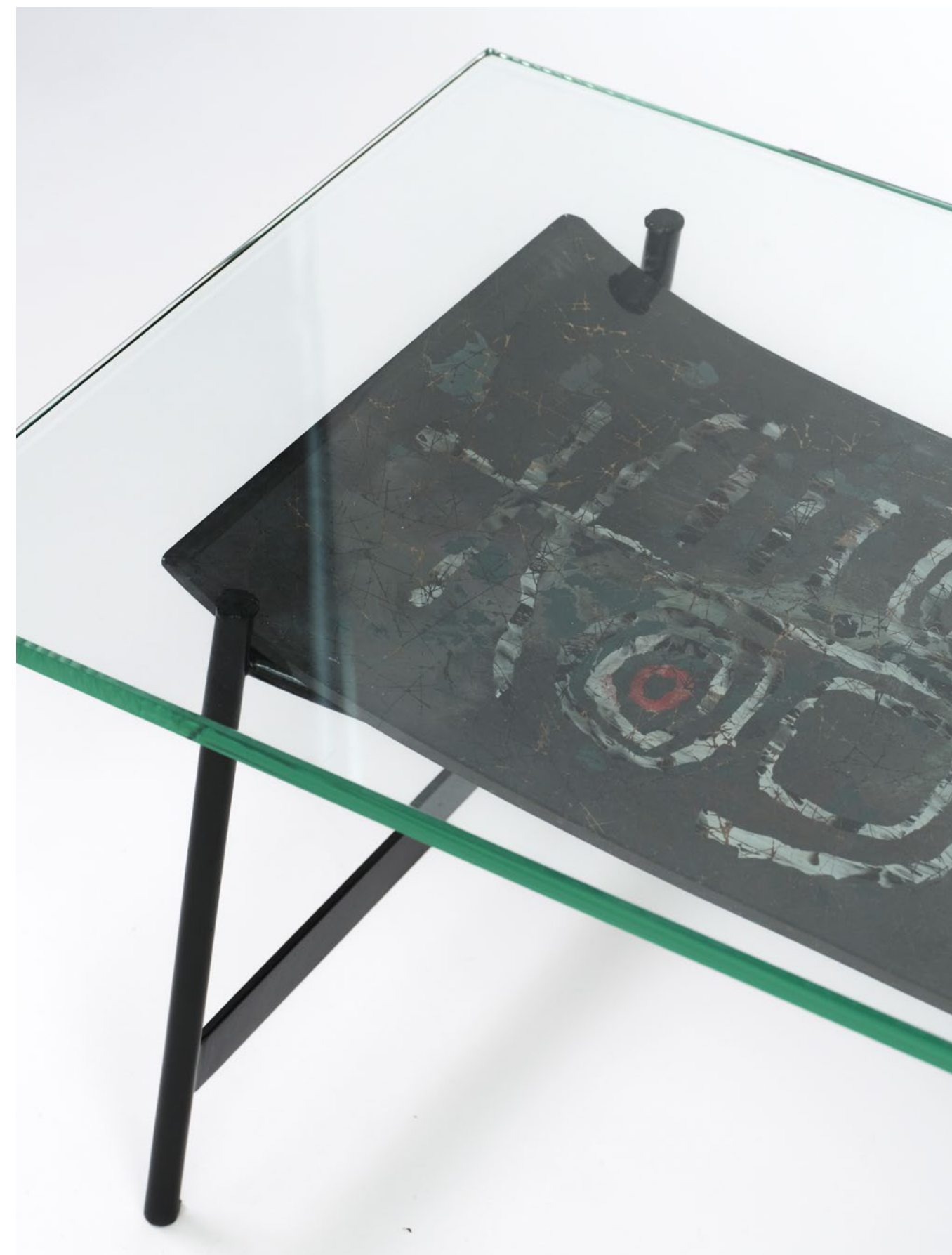
Lacquered metal frame, cut crystal top, curved
colored glass top with eglomized decoration.

H 18.9" **W** 47.2" **D** 16.5"
H 48cm **W** 120cm **D** 42cm

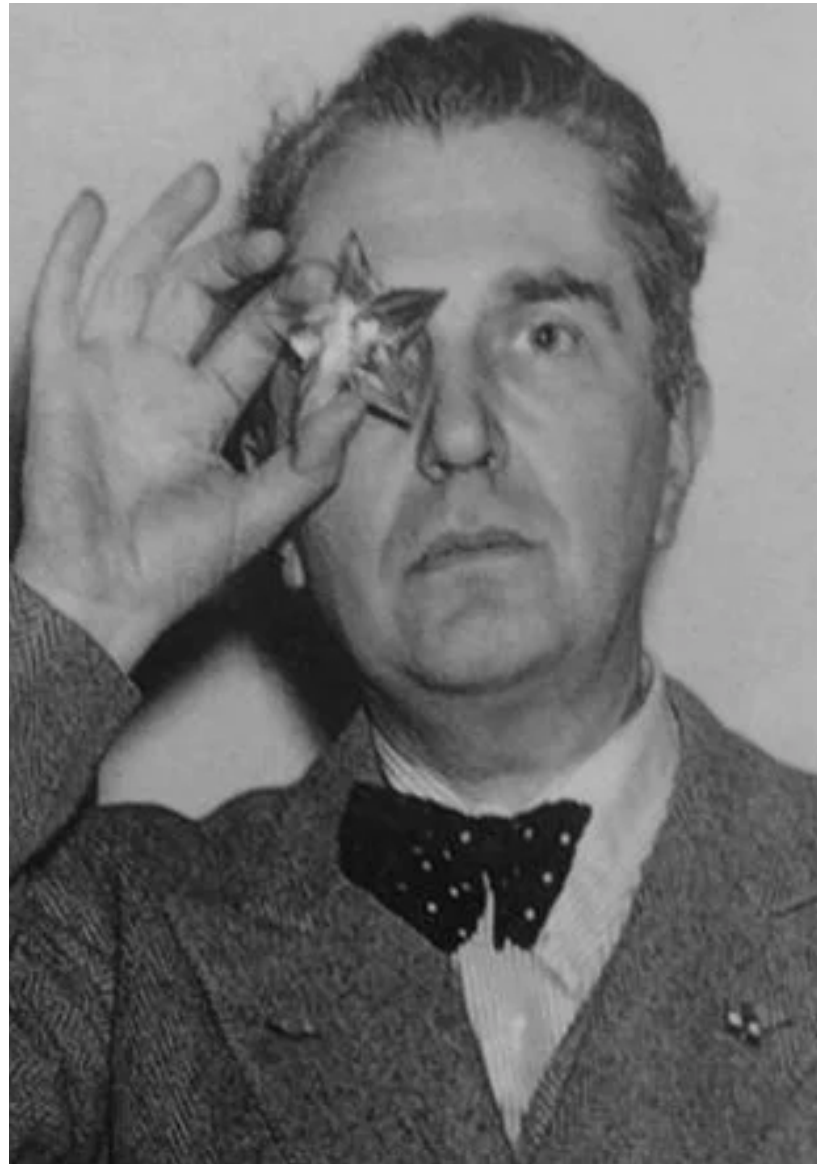
USD 32,000.00



FONTANA ARTE / DUILIO BARNABE - Coffee Table



PIETRO CHIESA



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 - 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



PIETRO CHIESA - Table Lamp



GAROUSTE ET BONETTI



Élisabeth Garouste and Mattia Bonetti form a celebrated French design duo, instrumental in defining a unique and imaginative style within the world of contemporary design. Their bold and eclectic approach is characterised by whimsical forms and innovative use of diverse materials, which has captivated collectors and design aficionados worldwide.

Since beginning their collaboration in the early 1980s, Garouste and Bonetti have crafted designs that blend playful daring with influences ranging from surrealist art to Baroque and primitive aesthetics. Rejecting minimalism and functionalism, they embraced a romantic decorative style full of theatricality and poetry.

Their partnership began with the decoration of the Privilège club at Paris's legendary Le Palace, quickly gaining attention for their dramatic and eclectic creations. They went on to design interiors for clients including fashion icon Christian Lacroix, whose haute couture salons they

transformed with strikingly unconventional furnishings.

Throughout their prolific career, Garouste and Bonetti produced memorable pieces such as the vibrant Koala sofa and the Barbare chair, combining organic shapes, bold colours, materials like wrought iron, bronze, terracotta, and sumptuous textiles. Their work became a hallmark of neo-Baroque design and new romanticism, breaking boundaries between art and functional design.

Their influence extends internationally with works held in prestigious museums such as the Victoria and Albert Museum in London and the Centre Pompidou in Paris. They received numerous accolades including Designers of the Year at the International Furniture Fair in 1991.

Garouste and Bonetti's continued commitment to craftsmanship, their audacious creative spirit, and their whimsical yet sophisticated designs secure their place among the great visionary couples in modern design history.

GAROUSTE ET BONETTI

Rodeo Desk & Armchair - c.1989/1990

Néotù edition of 15 examples

Wrought iron hammered oxidized, cowskin.

Desk

H 29.5" W 59.5" L 36"

H 75cm W 151cm L 91.4cm

Chair

H 35" W 22" L 24"

H 89cm W 55.8cm L 61cm

USD 140,000.00

Provenance

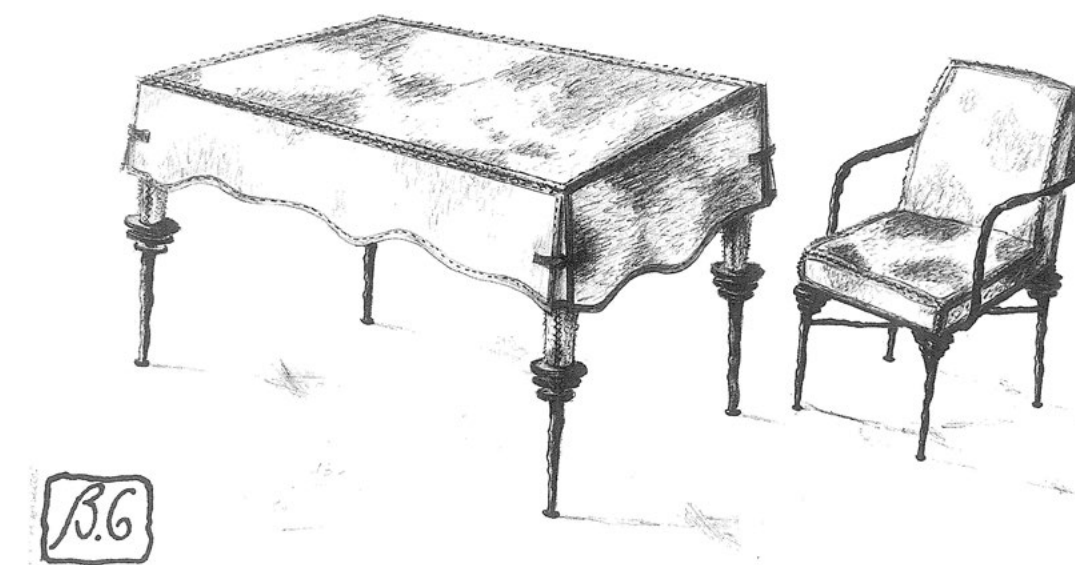
Galerie Néotù, Private Collection, France

Literature

Chloé Braunstein-Kriegel -Les Années
Staudenmeyer : 25 Ans De Design En France
Éditions Norma - Paris 2009 P 359 Coleção
Francisco Capelo, Museu Do Design Lisbonne,
Museu Do Design Edition 1999 P 214



GAROUSTE ET BONETTI - Rodeo Desk & Armchair



MARIA GROUP + SPOCKDESIGN



Spockdesign a design studio launched in 2001. with a purpose of encompassing experimentation, tinkering, and focusing on process embeded 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

Hand hammered copper, patinated bronze,
washi paper

H 34.5" L 90"

H 87.7cm L 228cm

USD 55,000.00



MARIAGROUP + SPOCKDESIGN - 'Simone' Pendant Light



GEORGES MOHASSEB



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.

GEORGES MOHASSEB

'Dehanchée' Console

The Dehanchée collection by Georges Mohasseb is a striking suite of sculptural pieces that explore the harmonious tension between organic form and material innovation mixing bronze and resin. Centered around a console, a side table, a floor lamp, and a table lamp, the collection exemplifies Mohasseb's passion for crafting evocative objects that marry craftsmanship with contemporary aesthetics.

Bronze, resin

H 36.6" **W** 16.5" **L** 55"

H 93cm **W** 42cm **L** 140cm

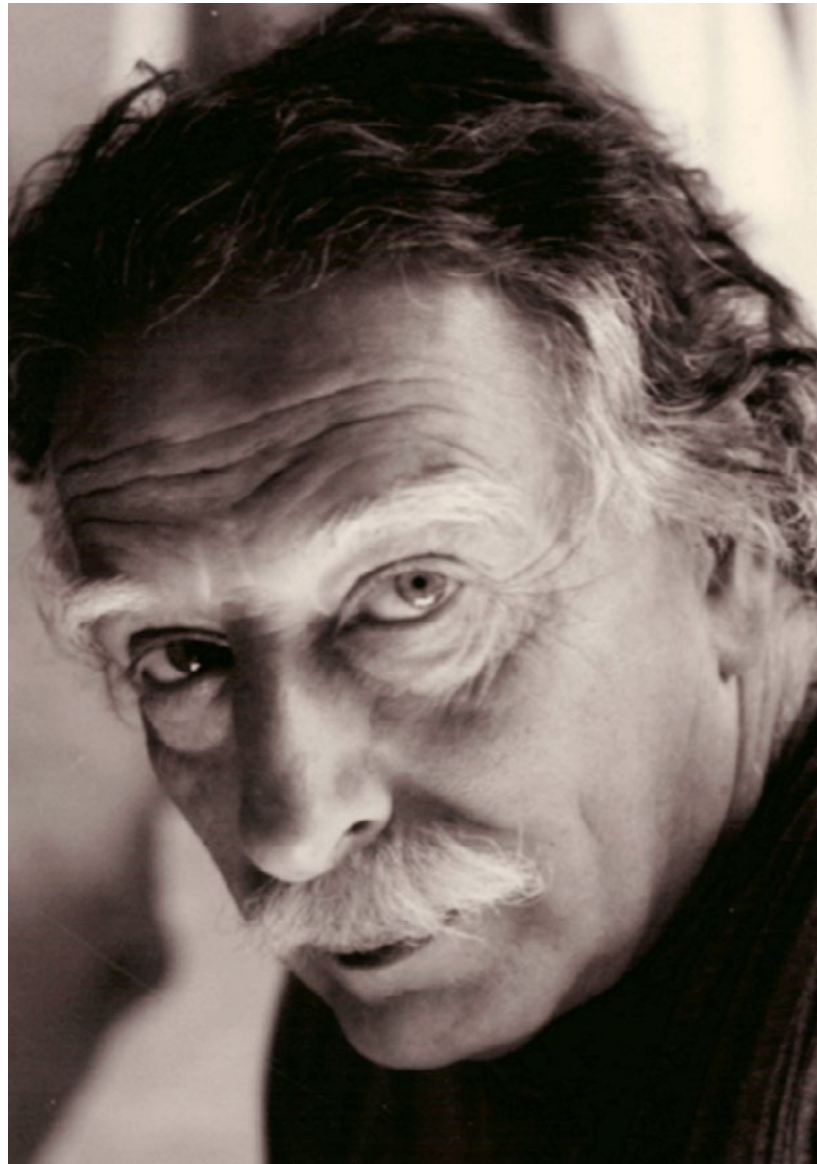
USD 30,000.00



GEORGES MOHASSEB - 'Dehanchee' Console



BRUNO GAMBONE



(born 1936) Gambone is an Italian ceramic artist and multidisciplinary designer, or his innovative approach that blends traditional craftsmanship with contemporary artistic exploration.

Gambone's work redefined modern ceramics, showcasing organic forms, bold textures, and a narrative imagination that bridges functional craft and sculptural art. His international experiences and collaborations enriched his vision, positioning him as an influential figure in late 20th-century applied arts.

Gambone began his artistic journey early, apprenticing in his father Guido Gambone's renowned ceramic studio in Florence.

His early work with ceramics was soon complemented by painting, fabric decoration, and experimental multimedia art. In the 1960s, Gambone lived in New York, mingling with avant-garde artists like Robert Rauschenberg, Roy Lichtenstein and Andy Warhol, which deeply influenced his multidisciplinary practice. Returning to Italy in the late 1960s after his father's passing, Gambone dedicated himself

to evolving the family ceramic legacy, often incorporating motifs of imaginative animals and nature. During this period, he connected with influential contemporary artists such as Castellani,

Fontana, Scheggi, Bonalumi, and Colombo. His work gained recognition in prestigious exhibitions including the Venice Biennale and Milan Triennale, extending his influence across Europe and beyond.

Bruno Gambone's creations embody a poetic dialogue between form, material, and storytelling. His ceramics, lamps, and furnishings are noted for their distinctive textures, fluid shapes, and evocative presence, reflecting a lifelong dedication to pushing the boundaries of applied art.

Bruno Gambone is a member of the Italian National Ceramics Council and the Geneva Academy. For ten years, he served as President of CNA ASNART, the Italian Trade Association of Artisans, a role in which he now holds the title of Honorary President. In 1997, Gambone was appointed Artistic Director of the Italian Ceramic Awards held in Vietri sul Mare, Salerno.

BRUNO GAMBONE
Table Lamp - Italy c.1930

Produced by the artist's atelier ceramic,
brass, fabric. Signature under the base.

H 33.4" **W** 21.6" **D** 10.2"
H 85cm **W** 55cm **D** 26cm

USD 18,000.00



BRUNO GAMBONE - Table Lamp



JEAN Derval



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.

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





MADO JOLAIN



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.

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



MADO JOLAIN - Pinched Vase



GILBERT VALENTIN



Gilbert Valentin, 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.

Gilbert Valentin
Glazed Ceramic Pitchers

Signed crackled glazed ceramic

Orange Pitcher
H 16.5" H 42cm

Yellow Pitcher
H 20.4" H 52cm

Red Enamelled Pitcher
H 16.5" H 42cm

USD 8,500.00 Each



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 18" Ø 12.5"
H 45.7cm Ø 31.7cm

USD 4,500.00

H 18.2" Ø 10.5"
H 46.2cm Ø 26.6cm
USD 4,500.00

H 19" W 8"
H 48.2cm W 30.3cm
USD 4,500.00



HALA MATTA
Ceramics

Glazed Ceramic

H 12.7" Ø 13"

H 32.2cm Ø 33cm

USD 3,800.00



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 inerior.

H 13.3" Ø 10.6"

H 34cm Ø 27cm

USD 4,400.00



ZEIN DAOUK

'Calvatia Spumea Magna' Stoneware

From the third kingdom series

Stoneware sculptural vessel with ocean blue matte glaze exterior and lava glaze detail with a turquoise blue gloss glaze inerior.

H 11" Ø 13.3"

H 28cm Ø 34cm

USD 4,800.00



ZEIN DAOUK

Cast Bronze

From the third kingdom series

Bronze cast & silver plated sculptural vessel edition
of 10 no 2/10.

Dimensions / price upon request



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

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