


TEFAF MAASTRICHT 2020
TEFAF DESIGN

	<p>DEMISCH DANANT</p> <p>MARTINE VANITY RENÉ-JEAN CAILLETTE (Fay-aux-Loges, France, 1919 – Paris, France, 2005) Chromed metal, palisander, mirrors 69 x 180 x 62 cm (27 x 71 x 24.5 in.) France – 1962</p> <p>Edition Charron</p>
	<p>LAFFANOUR – GALERIE DOWNTOWN / PARIS</p> <p>'NUAGE' BOOKCASE CHARLOTTE PERRIAND</p> <p>Wood, lacquered bent steel and aluminum 163 x 334 x 38 (131 x 64.2 x 15) circa 1958</p> <p>PROVENANCE Private collection, Paris. Special commission, Edition Steph Simon</p>
	<p>DANSK MØBELKUNST</p> <p>BENCH VILHELM LAURITZEN (1894 – Denmark – 1984) Solid teak, tubular steel 51 x 109 x 42 cm (20 x 42.9 x 16.5 in.) Copenhagen – circa 1937</p> <p>A rare bench designed exclusively for Gladsaxe City Hall, Denmark.</p> <p>PROVENANCE Gladsaxe City Hall, Denmark</p> <p>LITERATURE Lisbet Balslev Jørgensen, <i>Vilhelm Lauritzen – A Modern Architect</i>, Denmark, 1994, p. 71 & 73</p>



DIDIER LTD

VOYAGER

DAVID WATKINS

(Wolverhampton, 1940)

Neoprene-coated steel and wood

Max. 33 x 29 cm (13 x 11.4 in.)

London – 1985

Combination neckpiece comprising five large individual grey neoprene-coated steel and wood neckrings with different geometric designs, one with an internal red ring and another with yellow, to create a multidimensional, layered narrative. One of his most iconic works, only three examples were made, the other two are in the Stedelijk Museum, Amsterdam, and the Museum of Fine Arts, Houston.

LITERATURE

B. Chadour-Sampson, *David Watkins. Artist in Jewellery*, Stuttgart, 2008, no. 120, pp. 78-9, front cover

C. Strauss, *Ornament as Art. Avant-Garde Jewellery from the Helen Williams Drutt Collection*, Houston, 2007, no. 760, pp. 328-9

C. Harley (ed.), *Contemporary English Crafts*, Walla Walla, WA, 1991, cat. no. 57, p. 33

J. Walgrave, *Het Ver Sierde Ego. Het Kunstjuweel in de 20ste Eeuw / The Ego Adorned. 20th-Century Artists' Jewellery*, Antwerp, 2000, cat. no. 173, p. 179

R. Turner et al., *David Watkins. Leeds City Art Galleries and Crafts Council touring exhibition*, Leeds, 1985, no. 48, p. 45

EXHIBITED

London, Crafts Council Gallery; Amsterdam, Stedelijk Museum, 'David Watkins', 1985; Walla Walla, Sheehan Gallery, 'Contemporary English Crafts', 1991; Antwerp, Koningin Fabiolazaal, 'Het Kunstjuweel in de 20ste Eeuw / The Ego Adorned. 20th-Century Artists' Jewellery', 2000



FRIEDMAN BENDA

FURNITURE WITH DRAWERS ARMCHAIR DESIGNED FOR THE SOSEIKAN HOUSE, TAKARAZUKA, HYOG

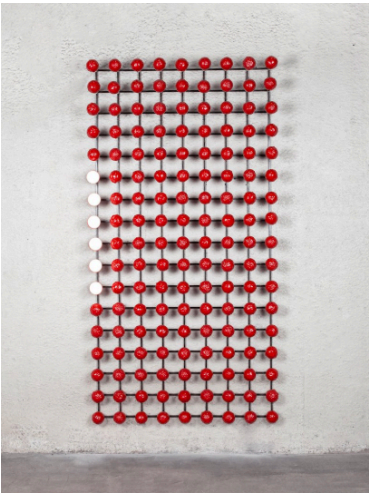


SHIRO KURAMATA




(1934 – Tokyo – 1991)

Oak, oak-veneered wood, acrylic, steel, aluminum, fabric

75 x 92.2 x 76.6 cm (29.5 x 36.3 x 30.3 in.)

Hyogo – designed 1967

	<p>PROVENANCE Collection of the Soseikan House, Takarazuka, Hyogo</p> <p>LITERATURE Yukio Futagawa and Kenneth Frampton, <i>Tadao Ando (GA Architect Series No. 8)</i>, Tokyo, 1987, Ill. p. 35 Arata Isozaki and Ettore Sottsass, <i>Shiro Kuramata 1967-1987</i>, Tokyo, 1988, Ill. p. 4 Aikawa, Michiko, Katsunobu Horiguchi (eds.), <i>Shiro Kuramata 1934-1991</i>, Tokyo: Hara Museum of Contemporary Art, 1996, Illustrated p 71, fig 26 Sudjic, Deyan, <i>Shiro Kuramata: Essays & Writings</i>, New York: Phaidon, 2013, Illustrated p 51</p>
	<p>FRIEDMAN BENDA</p> <p>WALL CLOTHES HANGER FROM CASA CARENZA, PADUA GAETANO PESCE (Italy, 1939) Metal and brass, polyurethane and resin coated in red lacquer 230 x 120 x 17 cm (90.5 x 47.5 x 6.75 in.) Italy - 1972</p> <p>PROVENANCE Casa Carenza, Padua</p> <p>EXHIBITED New York, Friedman Benda, 'Gaetano Pesce: Age of Contaminations', October 24 - December 14, 2019</p>
	<p>PIERRE MARIE GIRAUD</p> <p>TWO BASSINS JEAN GIREL Ceramic, glazes various sizes France - 2013</p>
	<p>JOUSSE ENTREPRISE</p> <p>STOOL JEAN PROUVÉ (Paris, 1901 - Nancy, 1984) Seat in pressed sheet aluminum lacquered « blood red » 42 x 42 cm (16.5 x 16.5 in.) 1951</p>

	<p>GALERIE JACQUES LACOSTE</p> <p>'CROISILLONS' CHANDELIER JEAN ROYÈRE (Paris, 1902 - Pennsylvania, 1981) Red painted metal and paper shades 100 x 140 cm (39.4 x 55.1 in.) Paris, - 1956</p> <p>Archives Jean Royère - Galerie Jacques Lacoste & galerie Patrick Seguin, bleu XII n° 92 for a similar chandelier Archives Jean Royère - Galerie Jacques Lacoste & galerie Patrick Seguin, plan N° 4.033 for a similar chandelier, circa 1952. Archives Jean Royère - Galerie Jacques Lacoste & galerie Patrick Seguin, Album N°5, photography N°1124 for a similar chandelier, circa 1951.</p> <p>PROVENANCE Acquired from the family of the first owner Mr. Hierholtzer, one of the directors of the French magazine Maison Française</p>
	<p>GALERIE KREO</p> <p>'HAKONE' COFFEE TABLE EDWARD BARBER & JAY OSGERBY Solid natural oak 45 x 180 x 90 cm (17.7 x 70.9 x 35.4 in.) Limited edition of 8 pieces + 2 A.P. + 2 Prototypes Numbered and signed 2018</p>
	<p>MODERNITY</p> <p>CEILING LIGHT MODEL K2-33 PAAVO TYNELL Brass Height 125 cm (49.2 in.) Diameter 70 cm (27.6 in.) Finland - 1950's</p> <p>PROVENANCE Tatoo Oy</p>



GALERIE ERIC PHILIPPE

COFFEE TABLE

JACQUES ADNET & JACQUES LENOBLE


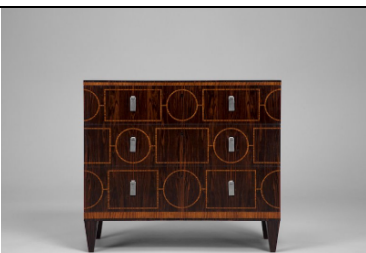

Solid oak and cement top

45.5 x 88 x 82.5 cm (18 x 34.7 x 32.5 in.)

France - late 1940s

French designer Jacques Adnet created a furniture collection in the late 1940s in collaboration with ceramicist Jacques Lenoble. This table, made of solid oak, features Lenoble's polychromatic ceramic tiles with geometric patterns as the table top. Jacques Adnet was one of the most significant designers in France from 1930 to 1960. His works were exhibited in all the Salons of the Société des Artistes Décorateurs (Society of Decorative Artists) from the 1930s. Every decade he created a new specific style : in the 1930s he was famous for metal and parchment furniture, in the 1940s and early 1950s for a collection in oak, and in the late 1950s and the 1960s he designed furniture covered with leather.

Jacques Lenoble came from a long line of ceramicists: he was the son of Emile Lenoble and the grandson of the great ceramicist Ernest Chaplet.

	<p>GALERIE MARIA WETTERGREN</p> <p>GROWTH TABLE MATHIAS BENGTSSON (Denmark, 1971) Solid maple wood 163 x 66 x 76 cm (64.2 x 26 x 29.9 in.) Signed 2017</p> <p>PROVENANCE Mathias Bengtsson</p> <p>LITERATURE Anne Bony, <i>Le Design des Années Pop à nos jours</i>, Larousse, Paris, 2019, 43</p> <p>EXHIBITED Designmuseum Danmark. Mathias Bengtsson. Organiske Transformationer. Copenhagen, 2018</p>
	<p>JACKSON DESIGN AB</p> <p>TURE RYBERG (Sweden, 1888 – 1961) Rosewood, inlaid wood marquetry, pewter 76 x 87 x 43 cm (29.9 x 34.3 x 16.9 in.) Sweden – circa 1925</p> <p>A closely related example was exhibited at the Paris Exposition, 1925.</p>
	<p>GALERIE LEFEBVRE</p> <p>CHIEN PROSAÏQUE FRANÇOIS XAVIER LALANNE (Agen, 1927 – Ury, 2008) Bronze 44 x 55 x 25 cm (17.3 x 21.6 x 9.84 in.) Signed with artist's monogram 'F.X.L.' and foundry mark 'Bocquel' France – 1987, cast in 1988</p> <p>PROVENANCE Formerly in the collection of Madame X, close personal friend of Francois-Xavier and Claude Lalanne</p> <p>EXHIBITED Paris, Galerie Daniel Templon, 'Claude et François-Xavier Lalanne, œuvres récentes' 28 Nov.-31 Dec. 1987</p>

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