## vi Tefaf Maastricht: New Faces

# **New Faces**

## **Thomas Gibson Fine Art, London**



Hugh Gibson, 38, the director of Thomas Gibson Fine Art in London, says that a turning point for the gallery, which

was founded by his father in 1969, came in 2006 when he showed works by Chris Ofili, Jenny Saville and Glenn Brown in an exhibition of post-war British art. The show also included pieces by Lucian Freud, Francis Bacon and Frank Auerbach, whose work was sold at the gallery by his father, but the contemporary element was a new departure for the gallery.

"[It] made people realise we were broadening our horizons. Another significant exhibition was that of Raqib Shaw and Rina Banerjee which took place in 2009 just before Shaw joined White Cube," says Gibson who, prior to joining the family firm, worked at Christie's in London and Sotheby's in New York. 'We also, throughout this time, became more involved with contemporary art on the secondary market and started to take part in fairs such as Art Basel and Tefaf Maastricht, which my father had not done since the 1980s," he says.

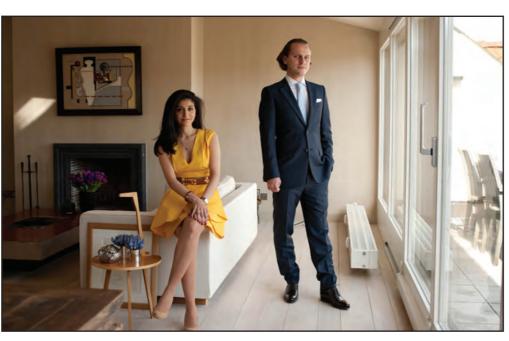
The gallery is set to show works at the fair ranging from an early Monet portrait of Jean Monet, the artist's nephew, dating from 1868, to contemporary pieces by Shaw and Lisa Yuskavage. Raoul Dufy, Camile Pissarro and Henry Moore (be-low, *Figure*, 1932) will also be represented. Drawings by Giacometti of his biographer

James Lord and the billionaire philanthropist David Sainsbury, the Chancellor of Cam-bridge University, will be available. The most expensive piece is by Corot, priced at \$2m. Last year, a large-scale work by Savine (Pause, 2002-03) was work bv Saville available with the gallery for \$1.95m.

Why is Maastricht im-portant? "Every year we have been there so far, since 2007, we have

met new people," says Gibson, though "this does not always translate into sales but often does. There seems to be good loyalty among Tefaf clients." Paying for a stand for ten days is, he says, "not cheap", but potential sales and meeting new clients compensate for the high costs.

and dated lower left 65



### **Hemmerle Jewellers**, **Munich**

The glamorous husband-and-wife couple Christian, 32, and Yasmin Hemmerle, 28, form part of the established German Hemmerle jewellery dealership. At the helm of the fourth-generation company are Christian's parents, Stefan and Sylveli. Christian's great, great grandfather and great, great uncle, Anton and Joseph Hemmerle, established Hemmerle in 1893, manufacturing medals for the Royal Bavarian court. The bejewelled items the brothers conceived for Ludwig II of Bavaria were soon sought after. The gallery now produces around

## **Fergus Hall Master Paintings**, London



Old Masters, primarily 17th-cen-tury Dutch and Flemish paint-ings, and British paintings of the

was founded following Hall's 13year career in finance. He says that his first important sale was a collaborative work by Aelbert and Jacob Cuyp, bought by the Dordrechts Museum in the Netherlands. "My other private clients are predominantly established collectors based in the US.

#### Both's An Italianate Landscape with Travellers (€650,000)

400 unique pieces annually. Christian Hemmerle describes

a turning point for the gallery in the mid-1990s. "My father forged a unique, avant-garde aesthetic in 1995. Conceiving a ring for the wife of a Munich art collector who detested 'flashy gems', he responded to her penchant for wearing prized Berlin iron jewellery (which Germans received in exchange for donating their jewels toward funding the war of liberation against Napoleon)," he says. In October 2010, the compa-

ny's signature Harmony bangle entered the collection 0 London's Victoria and Albert Museum.

Hemmerle made waves with its

vegetable-inspired iewellery collection. This year the gallery will show a collection of Egyptian-inspired pieces. "There is no specific price ceiling," says Christian Hemmerle. We work with all kinds of collectors from all over the world. I would say the main common denominator is that they are art lovers," he adds. New York collector Beth Rudin DeWoody is re-portedly a devotee of the company. Left, a Hemmerle bangle with a white diamond and brown diamond which will be offered for sale.

## Christophe de **Quénetain**, Paris

mounted, gilt and polychromedecorated Chinese lacquer side

table by Pierre Roussel. It is priced

at €240,000. "The red [covering]

is very unusual and very rare: it

was used for the famous bureau

by the cabinet-maker Joubert for

Louis XV in his cabinet de travail

at the Château de Versailles; the

piece is now in the Wrightsman

collection at the Metropolitan

De Quénetain has academic

and commercial credentials, hav-

ing written the biography of the

French 18th-century cabinet-

maker Pierre Garnier (around

1726-1806), which was pub-

lished in 2003. Key commercial

posts followed with a stint at the

Paris-based auction house, Pierre

Bergé & Associés, where he act-

ed as a consultant from 2005-2007. In 2007, he joined the

Antiquaires, France's national

association of antique dealers, and in 2010 participated in the

prestigious Biennale Internation-

ale des Antiquaires at the Grand

2002, he has built up an impres-

sive client base, selling Charles-

Joseph Natoire's drawing Hébé

Since the gallery launched in

National

des

Museum of Art in New York,

says De Quénetain.

Syndicat

Palais in Paris.



young French dealer Christophe de Quénetain, 37. is hoping to make a splash in Showcase section with a red mid-18th-century ormolu-

des Beaux-Arts de Troyes; the 18th-century sculpture Projet de Fontaine en Cire (fountain project in wax) to the James A. de Rothschild collection at Waddesdon Manor in Buckinghamshire, UK; and Jean-Baptiste Greuze's drawing Tête de Femme *Voilée: Etude pour Le Geste Napolitain* (head of a veiled woman: study for the Neapolitan movement, 1756) to the National Gallery of Canada in Ottawa. The French dealer also counts interior designers Jacques Garcia and Eric Allart among his clients.

Portant une Aiguière (Hébé car-rying a ewer, 1749) to the Musée

**Interviews by Gareth Harris** 

At Tefaf Maastricht, De Quénetain is also selling a pair of bronze candelabras gilded with roses which was in the collection of baron Guy de Rothschild (priced at €85,000) and a pair of



### Pierre Roussel, lacquer side table, priced at €240.000

giltwood armchairs made in Rome in the 18th century, available for €220,000. He estimates that the cost of showing at Tefaf Maastricht will be around €20,000. Stand D

Kalman Maklary Fine **Arts, Budapest** The Hungarian dealer Kalman

Maklary, 44, has achieved a number of firsts since 2005 when he found-

ed his original gallery in Budapest. In 2007, he was the first Hungarian member of the Syndicat National des Antiquaires, France's national association of antique dealers, while his gallery, Kalman Maklary Fine Arts, will be the first ever Hungarian exhibitor at Tefaf Maastricht (Showcase). His Budapest-based gallery is dedicated to the artists of the post-war school of Paris such as Victor Vasarely and Gustave Miklos.

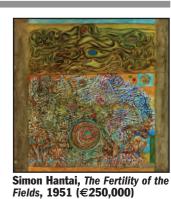
Attending major art fairs forms part of his strategy to move beyond the Hungarian art world. 'When I opened my gallery in

HOMMAGE À

Budapest in 2008, two things were very clear to me. I had to represent international artists, not just Hungarian ones. Secondly, I rious international collector base which could not be accessed in Hungary. The only way to achieve this was through interna-tional art fairs." Participating in the Salon du Collectionneur in Paris in 2007 helped the gallery

to major international collectors? "I am working with a very important client from Europe. one who is building a strong collection for two museums in Switzerland," says Maklary. "I also sell to quite a few collectors from Paris and Belgium. I have several clients in the US and work with a key Indian collector. There is a small but very loyal group of clients in Budapest who have started to collect international art on my advice.

Maklary will exhibit works by



two French artists of Hungarian origin at the fair: Judit Reigl and Simon Hantai. Paintings available by the latter include The Fertility of the Fields, 1951, Fertility of the Fields, priced at  $\notin 250,000$ , and Mue. 1951, *Quatrième Mue*, 1951, €220,000. "The former work Mue, was sold at auction in 2004 (hammerprice of €155,000). It was the most expensive work from the 1950s by Hantai," he says.

Stand A

specialising in

18th century. Fergus Hall Master Paintings

Last year at the fair, who mainly collect Dutch and Flemish 17th-century paintings, and British 18th-century works.

he says. "I was fortunate enough to handle an outstanding head study by Van Dyck, which was sold to an important private collection in the US last year." One of his Tefaf Maastricht

highlights will be An Italianate Landscape with Travellers by Jan Both, 1640s, originally in a Swiss private collection. "It is one of only a handful of works by Both of this quality and scale to come to the market in the past 50 years, and is priced at €650,000," says Hall. Stand B



## Stand 141



had to attract a substantial and seraise its profile. Has he managed to reach out



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