

New Faces

Interviews by Gareth Harris

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, Camille Pissarro and Henry Moore (below, *Figure*, 1932) will also be represented. Drawings by



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

Why is Maastricht important? "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. ■

Stand 418



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 jewelled items the brothers conceived for Ludwig II of Bavaria were soon sought after. The gallery now produces around

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 company's signature Harmony bangle entered the collection of London's Victoria and Albert Museum.

Last year at the fair, Hemmerle made waves with its

vegetable-inspired jewellery 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 reportedly a devotee of the company. Left, a Hemmerle bangle with a white diamond and brown diamond which will be offered for sale. ■

Stand 141

Fergus Hall Master Paintings, London



London-based dealer Fergus Hall, 39, who is a Showcase exhibitor at the fair, set up his gallery in 2008, specialising in

Old Masters, primarily 17th-century Dutch and Flemish paintings, and British paintings of the 18th century.

Fergus Hall Master Paintings was founded following Hall's 13-year 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)

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



Kalman Maklary Fine Arts, Budapest



The Hungarian dealer Kalman Maklary, 44, has achieved a number of firsts since 2005 when he founded 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

Christophe de Quénétain, Paris



The young French dealer Christophe de Quénétain, 37, is hoping to make a splash in the Showcase section with a red mid-18th-century ormolu-mounted, gilt and polychrome-decorated 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 Museum of Art in New York," says De Quénétain.

De Quénétain has academic and commercial credentials, having written the biography of the French 18th-century cabinet-maker Pierre Garnier (around 1726-1806), which was published in 2003. Key commercial posts followed with a stint at the Paris-based auction house, Pierre Bergé & Associés, where he acted as a consultant from 2005-2007. In 2007, he joined the Syndicat National des Antiquaires, France's national association of antique dealers, and in 2010 participated in the prestigious Biennale Internationale des Antiquaires at the Grand Palais in Paris.

Since the gallery launched in 2002, he has built up an impressive client base, selling Charles-Joseph Natoire's drawing *Hébé*

Portant une Aiguère (Hébé carrying a ewer, 1749) to the Musée 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.

At Tefaf Maastricht, De Quénétain 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



Simon Hantai, *The Fertility of the Fields*, 1951 (€250,000)

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, priced at €250,000, and *Quatrième Mue*, 1951, €220,000. "The former work was sold at auction in 2004 (hammer price of €155,000). It was the most expensive work from the 1950s by Hantai," he says. ■

Stand A

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«Offrande» 1953 Gouache signed and dated lower left 65 x 27,8 cm

«Coutume d'opéras» 1950 Oil on kraft paper studio stamp on the reverse 65 x 27,8 cm