



233 RUE ST HONORE, 75001 PARIS
+33(0)1 42 71 20 46
www.favoriparis.com
amy@favoriparis.com

LAFFANOUR

GALERIE DOWNTOWN/PARIS

THE DESIGN EDIT

FOR COLLECTORS AND DREAMERS

10 novembre 2021

THE DESIGN EDIT

Web

Anna Sansom

Paris Dispatch / November 2021

Depth, breadth and diversity – the highlights of collectible design
this autumn.

Over the Seine at big sister fair FIAC, the design sector brought together five galleries: Jousse Entreprise, Laffanour – Galerie Downtown, Galerie Kreo, Eric Philippe and Patrick Seguin. With works by designers from Jean Prouvé to Pierre Paulin, Hella Jongerius and Jaime Hayon, each gallery presented an introduction to its programme.

Latin American Modernism: From Architecture to Design at Laffanour – Galerie Downtown

François Laffanour has transformed his gallery into a colourful Luis Barragán house, the walls painted pink, yellow, blue and green, with drawings, palm plants and ivy adding to the vibrant atmosphere. This homage to Casa Barragán, which was Barragán's house in a suburb of Mexico City, sets the tone for the exhibition on Latin American modernist design created after the Second World War.



Zanine Caldas, (foreground) 'Denucia' round table, 1970-1979; (background) 'Bench', 1975
COURTESY: LAFFANOUR – Galerie Downtown

Laffanour has focused on three luminaries from that era: **Barragán**, who was Mexican, alongside two Brazilians: **Oscar Niemeyer** and **José Zanine Caldas**.

All three were architects who also designed furniture. Both Barragán and Niemeyer won the prestigious Pritzker Architecture Prize, in 1980 and 1988 respectively, and were inspired by Le Corbusier. Barragán developed a functionalist, geometric style through commissions for private houses and primarily created furniture for these residential projects. Meanwhile, Niemeyer designed an iconic cathedral and other edifices for Brasília, which became the new Brazilian capital, as well as furniture to accompany the interiors. For his part, Zaldas, who hailed from Bahia in the north of Brazil, had environmental concerns about forests and sought to use felled trees whenever possible.



Zanine Caldas, 'Armchair', 1975
COURTESY: LAFFANOUR – Galerie Downtown



Luis Barragán, 'Cuadra San Cristóbal' sideboard, 1966-1968
COURTESY: LAFFANOUR – Galerie Downtown

Within this orchestrated mise-en-scène, Niemeyer's low square glass-and-wood table from 2007 has a slightly dissonant ring, somehow seeming too slick, too modern. It was created several decades after Niemeyer went into exile in France in the 1960s following Brazil's military dictatorship. (Niemeyer, a lifelong communist, designed the headquarters of the French communist party, among other projects.) Apart from this off-key note, Laffanour has brought the trio of talents together with panache.