



Prouvé to Prince: Laffanour and Riva Bridge Design Eras in Paris

A masterful dialogue between modernist design and contemporary art unfolds in “LEVEL Part III,” where François Laffanour and Charles Riva unite icons of form and vision—from Prouvé and Perriand to Condo and Horn—in a timeless exploration of balance, craftsmanship, and expression.

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This October, ***Laffanour | Galerie Downtown*** in ***Paris*** presents the third act of its collaborative exhibition series with **Charles Riva Collection**, titled “*LEVEL Part III*.” Running from October 7 to 31, 2025, the show continues an inspired dialogue between twentieth-century design masters and leading voices in ***contemporary art***.

For this new chapter, **François Laffanour** and **Charles Riva** bring together a refined selection of modernist furniture by **Jean Prouvé**, **Charlotte Perriand**, **José Zanine Caldas**, and **Luis Barragán**, alongside works by **George Condo**, **Roni Horn**, ***Richard Prince***, **Chris Ofili**, ***Robert Mapplethorpe***, and **Sherrie Levine**. The result is a meeting of disciplines and generations, an exhibition where design’s functional modernism and art’s conceptual expressiveness illuminate each other.

Behold Design Icons in Paris



Jean Prouvé (1901-1984), "Lit double Flavigny," Ca. 1951 H. 47 x L. 197 x P. 187 cm (tablettes déployées); Courtesy of Laffanour | Galerie Downtown.

Among the design icons, Prouvé's *Lit double Flavigny* (ca. 1951) exemplifies the designer's mastery of industrial materials and his rational approach to construction. Nearby, Perriand's *Bibliothèque-bahut "Taïba"* (1963) and *Chaise Ombre* (1956) embody her lifelong commitment to simplicity and utility, while Zanine Caldas's *Table basse* (1978) and *Banquette* (1972) translate the sensuality of organic materials into sculptural form. Each piece speaks to a postwar belief in progress where craftsmanship met the promise of a modern lifestyle.



Charlotte Perriand (1903-1999) "Bibliothèque-bahut "taïba"tôle d'acier pliée, bois et formica," 1963, 139,5 X 183,5 X 46 Cm // H. 55 X L. 72 1/2 X P. 18 In; Courtesy of Laffanour | Galerie Downtown.

"Each piece speaks to a postwar belief in progress,"

Riva's curatorial vision adds a new dimension, inviting the raw intensity and irony of contemporary art to echo against the elegance of mid-century design. George Condo's *Black Channel* (2016–2017), a dynamic hybrid of abstraction and portraiture, embodies his signature “artificial realism.” Richard Prince's *Three Girlfriends, One with Motorcycle (Gang)* (1987–1988) revisits pop imagery and the mythology of desire. In contrast, Roni Horn's glass sculpture *Untitled* (“...he is remembered for a remark he didn't make.”) (2012–2013) offers a quiet meditation on perception and memory, its luminous surface inviting introspection.



George Condo, "Black Channel," 2016-2017; Oil, pigment stick and silver metallic paint on canvas; 84 x 82 in. 213.4 x 208.3 cm, Signed and dated; Courtesy of Laffanour | Galerie Downtown.

Elsewhere, Chris Ofili's *Silver Nude One* (2005) merges gouache, ink, and aluminum leaf into a lyrical celebration of the feminine form. ***Robert Mapplethorpe***'s *Untitled (Terry)* (1974) and *Italian Vogue* (1984) trace the evolution of his gaze from intimate Polaroid to refined photographic composition while Sherrie Levine's *False God* (2007) questions authorship through appropriation and transformation.



Robert Mapplethorpe, "Untitled (Terry)," 1974, Polaroid diffusion print 45.5 x 38.2 cm; Courtesy of Laffanour | Galerie Downtown.



Robert Mapplethorpe, "Lisa Lyon," 1982, Silver gelatin print, Edition of 10 + 2 APs, 71 x 71 cm; Courtesy of Laffanour | Galerie Downtown.

Together, these juxtapositions reveal an underlying continuity between eras: a shared pursuit of balance, form, and meaning. The exhibition transforms the gallery into a living conversation one where furniture becomes sculpture, sculpture becomes reflection, and art, like design, redefines the spaces we inhabit.

Celebrating Tradition and Innovation



Jean Prouvé (1901-1984), "Banc marcoule bleu," H. 75 X L. 148 X L. 44 Cm; Courtesy of Laffanour | Galerie Downtown.

Since its founding in the early 1980s, Laffanour | Galerie Downtown has championed the rediscovery of architectural furniture from the postwar period, representing the legacy of Charlotte Perriand, Jean Prouvé, **Serge Mouille**, and others. With "*LEVEL Part III*," François Laffanour and Charles Riva reaffirm that modern design's radical humanism continues to resonate in contemporary artistic practice, an ongoing dialogue between function and emotion, tradition and innovation.



José Zanine Caldas (1919-2001), "Banquette," 1972, Oiticica, H. 83.5 x L. 210 x L. 70 cm; Courtesy of Laffanour | Galerie Downtown.

“Modern design’s radical humanism continues to resonate in contemporary artistic practice,”

“LEVEL Part III” is on view from October 7 to 31, 2025, at Laffanour | Galerie Downtown, 18 rue de Seine, Paris. The gallery will also participate in Design Miami. Paris from October 21 to 26 and present the exhibition “Trônes 2” at 11 rue Las Cases.

More About François Laffanour

*Born in 1952 in El Biar, François Laffanour is a gallery owner, antique dealer and art dealer, considered “a major figure in the design market”. For 46 years, he has specialized in furniture by 20th- and 21st-century architects and designers, notably Charlotte Perriand, Serge Mouille, Jean Prouvé and Le Corbusier. In 1982, together with Mara Cremniter, he opened the Downtown gallery on rue de Seine in Paris, specializing in modern furniture, in particular furniture by twentieth-century architects such as Jean Prouvé, Charlotte Perriand, Jean Royère and Matthieu Matégot, having begun acquiring them in the 1970s. – **Laffanour | Galerie Downtown***