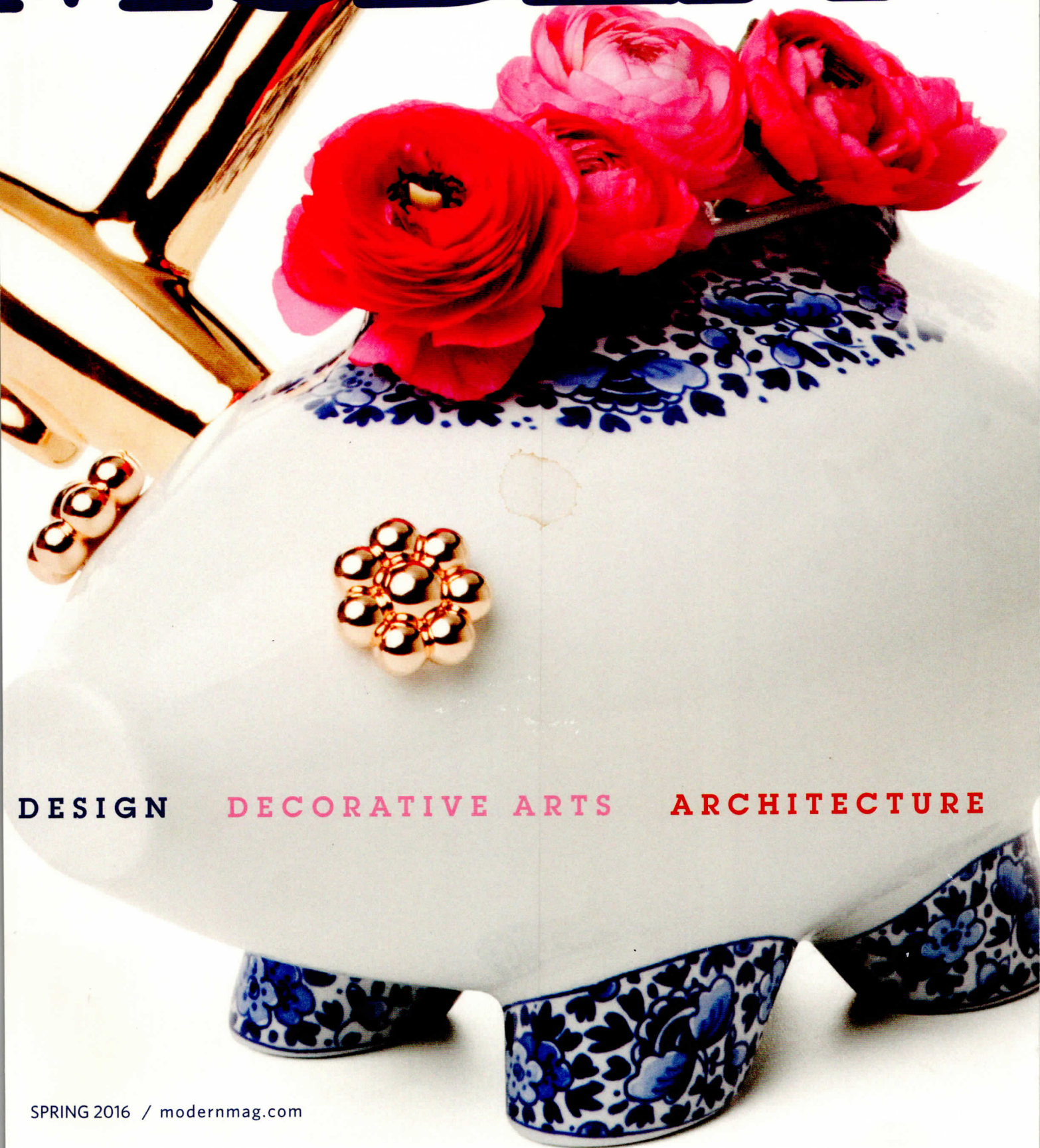


MODERN

MAGAZINE



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AUCTION

21 April 2016

Guglielmo Ulrich - Desk
Italy, 1950 ca.

Photo - Max Zarrì

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LEONORA PETROU

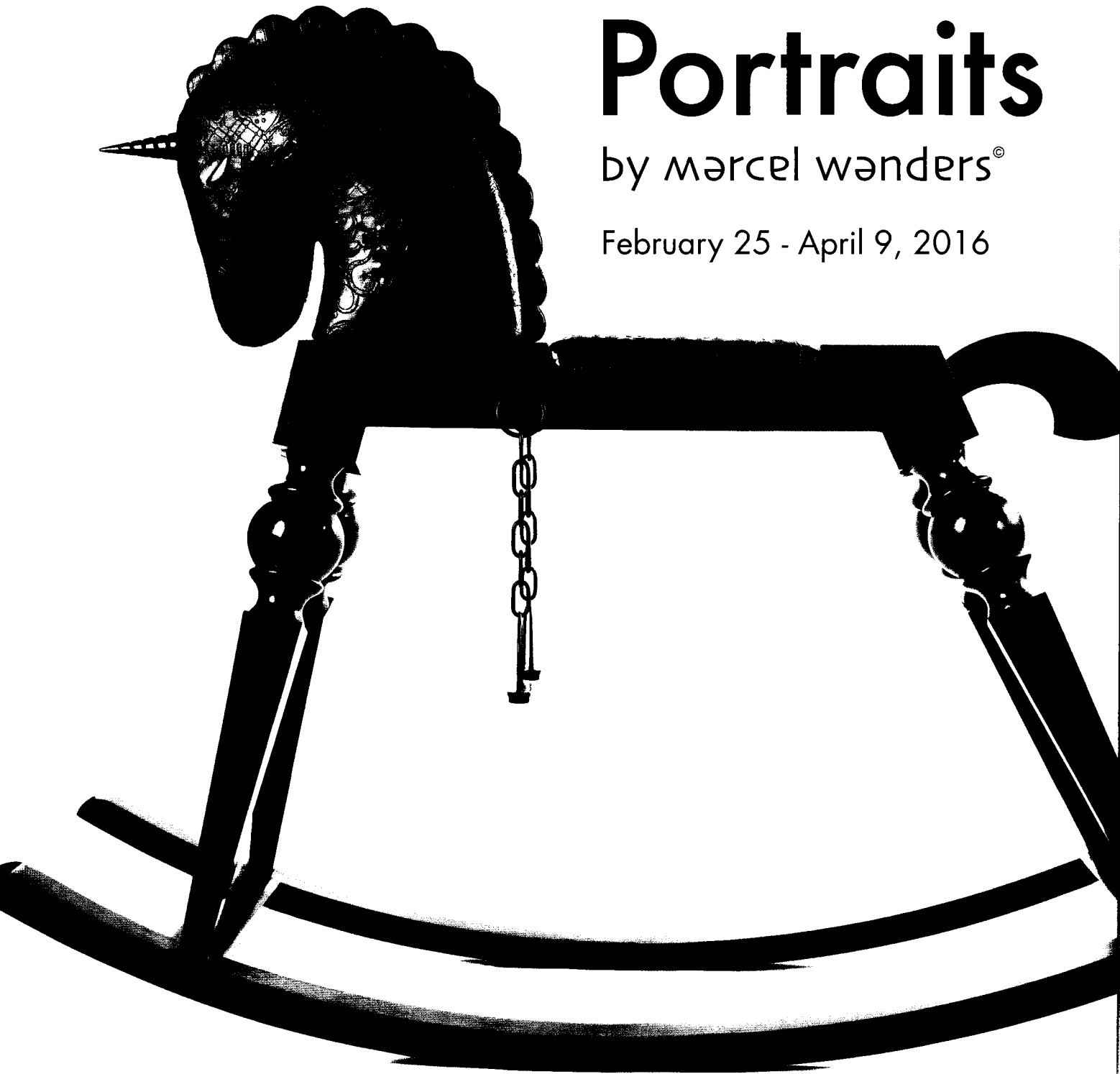
SPRING 2016

MODERN

ON THE COVER: *The Killing of the Piggy Bank* vase by Marcel Wanders for Moooi, 2009

THIS PAGE: P. 102 from *Vladimir Kagan: A Lifetime of Avant-Garde Design* by Vladimir Kagan





Portraits

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February 25 - April 9, 2016

CLOSE YOUR EYES AND THINK OF THE WORD *MODERN*. Chances are you'll immediately conjure up an image of Philip Johnson's Glass House, or Mies van der Rohe's Seagram Building. Or perhaps you'll see, in your mind's eye, a chair by Verner Panton or Charles and Ray Eames, or a Tulip table by Eero Saarinen. They're emblems. And all of them have come to signify modern, to mean modern. But that does not begin to tell the story of modernism, of modernity, of being modern.

What one might think of as the moment of modernism—the arrival of the Bauhaus, the sea change just before World War II, and the emergence of a powerful new aesthetic in the postwar era—is the backbone of the story of design in the

What's New, What's Next, What's Not

twentieth century, but it is not the whole story. And as one century segued into the next, design began to change. It began to reflect a larger whole—one that crosses boundaries and cultures, that combines age-old craft with new technology. In *MODERN*, we are endeavoring to show work that has deep roots and embraces past, present, and future.

Thus on these pages we go back to the roots of modernism with our story by Jacob Brillhart on the drawing trips taken by Le Corbusier between 1907 and 1911. The drawings are well-set in the Beaux-Arts tradition; they are graceful, detailed, carefully proportioned, and made with an elegant hand. They are important to know, as this is the

wellspring of modernism. We also fast-forward into the future, showing work that is handsome, work that is edgy—and some of it (I am thinking of the ceramics by Roberto Lugo who is profiled here) is both. As Nicole Anderson's look at three Brooklyn-based designers demonstrates, our cultural definition of what is modern has stretched. There is a compelling power to design that is pure and minimal, but there is a fascination that is just as potent with design that invokes memory and history, design that digs into our cultural roots.

Not long ago, I interviewed the versatile Dutch designer Marcel Wanders. As we got to the end of the formal interview, the conversation veered off into far more philosophical territory. We talked about the iterative qualities of modernism, and he spoke of his regret that the dogma of modernism holds that the past is irrelevant to the future. He asked, more or less rhetorically, what that means for things that are being made today. Are they obsolete before they're finished?

Certainly in his work, Wanders embraces Dutch history, and though it is inevitably of a moment, one might just pause sometimes and ask what moment? That would make Wanders (or really many designers) happy, to know that they have achieved a kind of modern timelessness rather than instant obsolescence.

I am just taking a small leap here from the art of making an object to the craft of making a magazine. Chances are if you are reading this, you still cherish the idea of print on paper. Like all that we write about, *MODERN* is a tangible object that I hope is worth lingering over and looking back on. But we're not Luddites here (and indeed I look forward to a near future when we will connect more with our readers through our digital offerings), but I also want to hold onto that strong thread that connects us to what came before, to a time when work was done by hand (whether it was a building or a teapot), and to a time when technology lets us more fully appreciate that fact. To me, that's modern.

Beth Dunlop

BETH DUNLOP EDITOR



Roberto Lugo's *Portrait Plate: Raekwon*, 2015, depicts a member of the hip-hop group Wu-Tang Clan.

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CURATED AUCTION HOUSE IN PARIS



Claudio Salocchi

Auction: March 17, 2016

ITALIAN DESIGN
20th / 21st CENTURIES
AND TRIBUTE
TO PIERLUIGI GHIANDA

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Takis

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HELLENIC ART
ART+DESIGN

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Intérieurs - March 26
Reinoud d'Haese, Cobra Sculpture - April 19
20th Century Prints - April 19
Kinetic Art - Light Show II - May 3
Sculpture - May 24



Ado Chale

Auction: April 6, 2016

ARTISTS/DECORATORS
A PARTNERSHIP
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March American Visions: Yorgos Kordakis
& T.H. Robsjohn-Gibbins
Scandinavian metals: Bertil Herlow Svensson
& Poul Kjaerholm
April Victoria Wilmotte: Stone Edge

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George Nakashima



Gustave Serrurier-Bovy

Auction: April 6, 2016

DESIGN + ART

ENTRE ACTES,
COLLECTION YVES TARALON

Auction: April 26, 2016

AMERICAN DESIGN

20th/21st CENTURIES
& THE NEW HOPE SCHOOL

Auction: May 24, 2016

DESIGN

SERRURIER-BOVY,
FROM A COLLECTION II

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David Sokol is a New York-based writer and editor who specializes in the built environment. His architecture and design journalism has appeared in *Architectural Digest*, *Elle Decor*, the *Wall Street Journal*, and multiple trade publications; he is also a contributing editor at *Architectural Record* and *Cultured Magazine*, and the author most recently of the 2013 book *Nordic Architects: Ebbs and Flows*. David is a graduate of Yale College, where he studied the history of American urban planning as well as decorative arts, though he says that today he approaches work like the profile of Design with Company (p. 32) more as a social work MSW than a cultural studies BA. This is his first piece for MODERN.



Nicole Anderson is a New York City-based writer and editor, focusing on architecture, design, urbanism, and the arts. She is the editorial manager at *The Magazine* ANTIQUES and MODERN Magazine. Her interest in all things design and the built environment led to positions as managing editor at *The Architect's Newspaper* and associate editor at *GreenSource*, the sister publication to *Architectural Record*, which focused on sustainable design. Her writing has also appeared in the *New York Times*, *Gotham Gazette*, *Refinery29*, *Architectural Record*, *DAMnation*, and other publications. She received a BA in American Civilization from Brown University, and her master's from Columbia University Graduate School of Journalism, where she focused on long-form and literary journalism. When she is not writing, she is making jewelry or spending time with her energetic Australian shepherd puppy and much mellower cat.



Peter Loughrey is the founder and director of Los Angeles Modern Auctions (LAMA), the first auction house to specialize in modern art and design. He bought his first piece for resale in 1986 while visiting his brother, who was an early dealer in American mid-century modern furniture, and the rest, as they say, is history. As a well-recognized expert in both furniture and fine art of the twentieth century, Peter has written articles, contributed to several books, and curated exhibitions on the subject. He is also a veteran of the PBS television series *Antiques Roadshow*. He lives in Encino, California, with his wife, Shannon, who is the president of LAMA. Together, they have collected diverse objects and artworks including Picasso ceramics, Gio Ponti furniture, and pieces by Dutch designers Tejo Remy and René Veenuizen to name a few.



Leonora Petrou is the director of the London art gallery Peter Petrou Ltd., which her husband established in 1974. The gallery shows cutting-edge contemporary work and mid-century design in addition to its longtime collections of art, sculpture, and design from many cultures and periods. It was in the '90s when Leonora first saw a pair of Gerald Summers Bent Plywood armchairs, that she became interested in—infatuated by—mid-twentieth-century design. At the time, the only information the dealer was able to give her was the designer's name, his company, and the approximate date of manufacture. Astounded that such a beautiful, sculptural, clever, and practical object could have been made by a designer who was not a household name, she began her research. Leonora was born in London and apart from a few years living in Rio de Janeiro as a child (her father was an economist), has lived there ever since—though she and her husband escape to their cottage on a hillside in the Peak District of Derbyshire. She has a lifelong interest in pottery and sculpture, including making wheel-throw pots and modeling portrait heads in clay—to be cast in bronze—that led to an appreciation of good design, form, and the craftsmanship that underpins a successful making.



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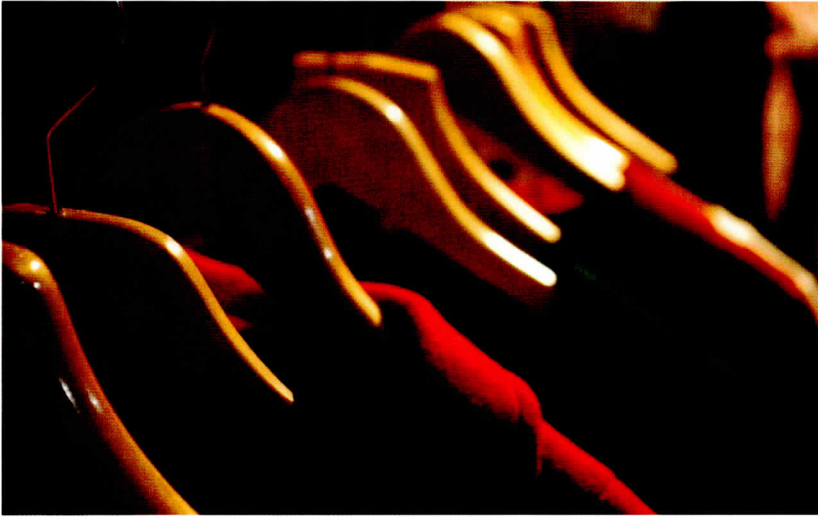
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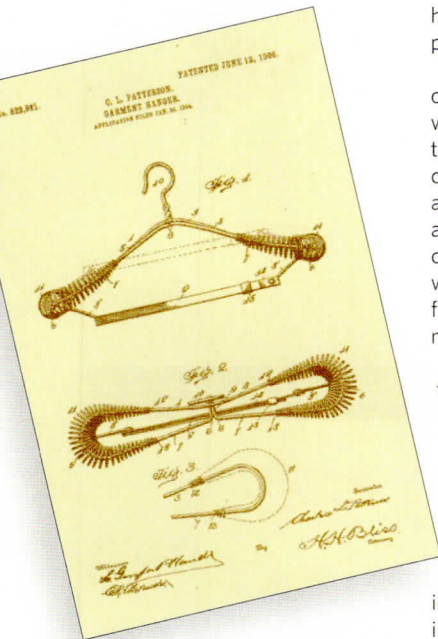
Photography: Erik Weidner

A PAIR OF CUSTOM WILLIAM HAINES ARMATURE LAMPS FEATURING 19TH C CARVED AND GILT VENETIAN WINGED LIONS, CIRCA 1960. ESTATE OF DR. HERBERT & MRS. RITA LeROY ROEDLING, BEVERLY HILLS, CA
CUSTOM WILLIAM HAINES MODERNIST DINING TABLE IN ROSEWOOD WITH BONE INLAIS, CIRCA 1960



Hanging Around

By KATRINE AMES



Patent drawing of one of the first wire garment hangers, granted a U.S. patent on June 12, 1906. Charles Patterson, the attorney for the Timberlake Wire and Novelty Company, applied for the patent on behalf of the Michigan-based company, whose employee Albert J. Parkhouse is believed to have invented the wire hanger.

THOMAS JEFFERSON, ONE OF HISTORY'S MOST innovative thinkers, had little truck with patents, despite the fact that as secretary of state his job included reviewing them. He believed that a great idea or invention should be shared, not owned. It's a noble point of view, but I have an abiding regret that he never patented the device that he designed to hold his clothes in his Monticello bedroom. Had he done so, we might honor him not only as the writer of the Declaration of Independence but as the Founding Father of the Hanger.

It's not entirely clear who should get the credit for creating one of the simplest and most useful of all household objects, which dates to the mid-nineteenth century. What is clear, though, is that while the hanger has mutated in any number of ways, today's basic model is immediately recognizable as a direct descendant of ones made well over a hundred years ago. The top is still a hook with a neck long enough to keep clothes from being crushed against a closet rod; bars (wire, wood, plastic) with slightly rounded ends still slope down from either side and keep whatever is draped over them more or less wrinkle-free, off the floor, and easy to find.

One of the greatest virtues of the hanger is that it can be to tidiness what a broom or a mop is to cleanliness. There is no faster or easier way to bring order to a front hall that is cluttered with coats and jackets, or to a bedroom that is strewn with clothes, than to put everything on hangers and store them in the closet. One rapid deployment of neatness: Oscar Madison becomes Felix Ungar.

Yet hangers are generally ignored, seldom metaphorically taken out of the closet where they do their job. This is especially true of the ubiquitous wire hanger, which gets no respect, probably because most of us acquire them mindlessly, at no cost, from the dry cleaners. Forget the tainted associations for a moment—abortions, *Mommie Dearest*—and pick one up. Admire it and give it its due: that's just one piece of wire you're holding, and it has been indispensable for generations. I use wooden hangers because they're better at keeping things from getting rumpled, but the original idea remains. Thank you, Mr. Jefferson.





Delving Deeper

AN AERODYNAMIC CHAIR THRUSTS **LUIGI COLANI** INTO THE LIMELIGHT

By MATTHEW KENNEDY

LOT 117 Dorotheum Design sale,

November 4, 2015: Cantilever chair designed by Luigi Colani, 2005. Estimated at € 5,000-€ 8,000, the piece sold for € 10,625 (approximately \$11,500).

Some reasons for the high price:

LIFE OF LUTZ AND LUIGI

Born Lutz Colani in 1928, industrial designer Luigi Colani (as he restyled himself in 1957) has enjoyed a decades-spanning career that is as nuanced as it is dynamic. He trained at the Academy of Arts in Berlin in 1946 before dropping out and switching gears to study aerodynamics at L'École Polytechnique and the Sorbonne in Paris in 1948. Even a superficial look at his oeuvre reveals the clear influence of this study on his aesthetic. In 1953 he emerged in California as the Head of New Materials at airplane manufacturer McDonnell Douglas, but his first notable success came from a car design for Fiat. Indeed, it was in car styling that he initially found his footing as a designer.

EMBRACING CURVES

From cars to boats, furniture to piggy banks, cutlery for Thai Airlines to his Drop teapot and some desktop computing, Luigi Colani's industrial design practice steadily evolved through the decades to create an almost all-encompassing orbit of consumer goods. In 1970 he established his own design firm at Harkotten Castle in Germany, from which he could also approach such large-scale commissions as airplanes and architectural projects. Throughout, his design sensibility has fundamentally remained the same, harnessing principles of physics and keenly observing nature as the engineer of optimal form. These practices materialize in rounded, aerodynamic shapes for efficiency and aesthetic balance. As he once said in a near manifesto: "The earth is round, all the heavenly bodies are round; they all move on round or elliptical orbits. Why should I join the straying mass who want to make everything angu-

lar? I am going to pursue Galileo Galilei's philosophy: my world is also round." His resulting work flows with constant energy, like a futurist painting made object or an Umberto Boccioni sculpture that you can sit in.

DOMESTICATING DYNAMISM

While Colani's transportation designs present his ambitious vision for the world, his furniture and household pieces are certainly a more serviceable genre for collecting. His most familiar pieces of furniture include his TV-Relax chair (1969) and his Zocker chair (1972). Made of molded rubber and molded polyethylene, respectively, both are emblematic of their time, embracing organic forms and a sense of continual movement. According to Gerti Draxler, head of the design department at Dorotheum, they are of particular interest to collectors in tune with their "extraordinary formal aspects." The Cantilever chair similarly boasts "extraordinary" qualities,

though it presents a more architectural approach to chair design, emphasizing structure through the legs that support the cantilevered seat. Made from fiberglass-reinforced polyester, it is one of only two or three specimens produced. Hyper energy, as usual, pervades.

MONEY MAKES THE ROUND WORLD GO ROUND

The Cantilever chair came from a private collector who, Draxler asserts, was one of the first to recognize Colani's furniture as collectible. The lot coincided with two of his other pieces—a voluminous TV-Relax chair and a plaster sculpture of a headless female nude. All three sold healthily, with this chair going for the highest price. According to Draxler, it went to a private collector based in Hong Kong who has "public intentions" for it. With its bold flair, we all hope to see it around. "Now the time is ready to discover this special artist with an enormous range of design," Draxler says.



WEXLER GALLERY

ROBERTO LUGO

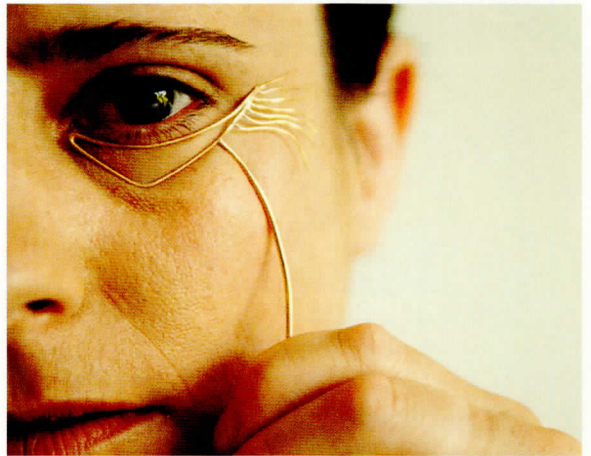
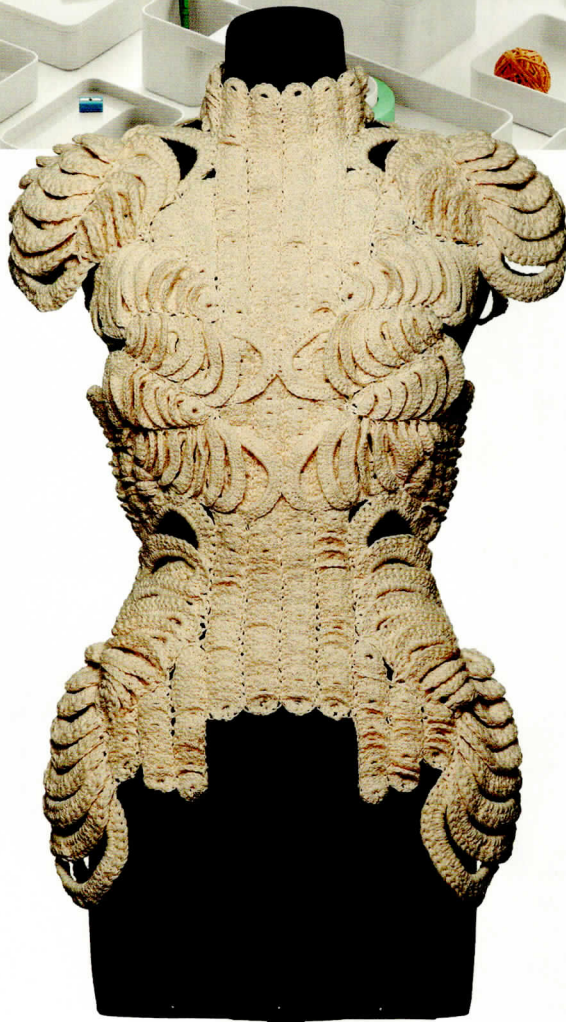
Big Pun and I, 2015

Porcelain, china paint, lustre

12 1/2 X 12 1/2 X 17 1/2 inches



On Both Coasts, Exhibitions That Challenge Our



COOPER HEWITT'S TRIENNIAL: BEAUTY FROM FRIVOLOUS TO FUNCTIONAL

BACK IN 2010 the Cooper Hewitt Design Triennial broke from a purely U.S. focus to take in the global landscape for its design survey. As such, its latest iteration, *Beauty*, brings in diverse visions from Johannesburg to Canada, Tokyo to London, and, of course, New York.

"It's very hard to capture every aspect of human beauty, there's an amazing amount of variation, and it's very much in the eye of the beholder," says exhibition designer Calvin Tsao, of Tsao and McKown Architects. "But there are universal qualities of true beauty that sing to our soul, even if it's still very culture-based."

The exhibition, which runs through August 21, focuses on the "sensual experience" of beauty, says Andrea Lipps, who co-curated the show with Ellen Lupton. More than 250 works by sixty-three designers explore the ephemeral subject through seven lenses: extravagant, intricate, ethereal, transgressive, emergent, elemental, and transformative.

Lupton explains that the themes arose from designers' practices anchored in "notions of pattern and play." Tsao adds that within the seven themes, there's a "phenomenal amount of texture, scale, and style."

"There's attention to the body, but the show extends much more broadly," Lipps says. Nevertheless, it pays extensive homage to objects intended for the body, such as Sandra Backlund's crocheted cotton corset-like top that looks like a cross between a matador jacket and a knight's armor—but is soft, oh so soft.

The show giddily careens from the frivolous to the functional: insanely detailed nail tips by Japanese designer Naomi Yasuda meet modular desktop organizers by Herman Miller. Noa Zilberman's "wrinkle jewelry" provides wrinkles in gold-plated brass for smooth skin that just can't wait for the stress lines. Sensible architecture, wall coverings, graphics, and perfume also get their due.

"Often, when we think of design it's highly functional with certain outcomes," says Lipps. "But the sensuous experience is just as important and worthy of celebration." cooperhewitt.org

—Tom Stoekler

Ideas of Aesthetics, Human Perception, and Place



AND IN PASADENA, CALIFORNIA DREAMING FROM THEN TO NOW

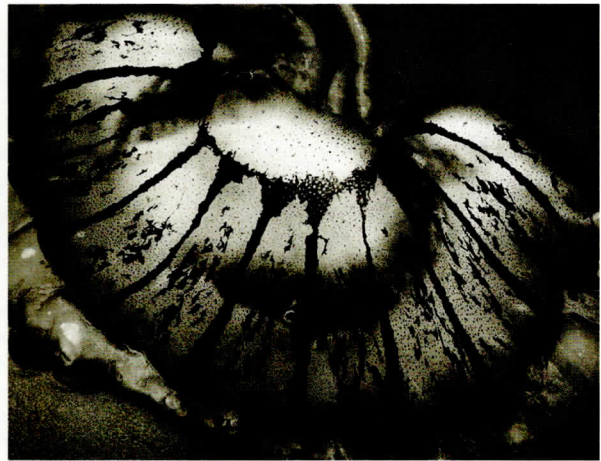
THE PASADENA MUSEUM of California Art opens its spring programming on April 17 with the work of two lauded, though under-recognized, Golden State talents: the late Claire Falkenstein and Brett Weston, both of whom were inspired by California's unique landscapes and topographies. The PMCA will also present a contemporary installation by Los Angeles-based collaborators painter Kat Hutter and ceramist Roger Lee of K+R Ceramics.

Claire Falkenstein, though born in Oregon and living for more than a decade in Paris, spent much of her prolific career in California, eventually settling in Venice, California, where she died in 1997. An experimental innovator working across diverse mediums, Falkenstein is best known for her public sculptural works. She was difficult to categorize, however, given her preference for non-traditional materials and her relative invisibility from commercial galleries. *Beyond Sculpture* is the first comprehensive retrospective of her work and will comprise more than seventy pieces, including painting, prints, jewelry, and glass as well as sculpture and architectural elements, curated by Jay Belloli of the Falkenstein Foundation.

Los Angeles-born photographer Brett Weston, inspired by the nature and light so unique to California, is known primarily for his panoramic scenic landscapes. Despite his significant talent, however, he was largely excluded from the canon of modern photography, in part due to the overshadowing fame of his father, renowned photographer Edward Weston. *Significant Details* focuses on Brett Weston's work from the 1950s to the 1980s, some of which has never been exhibited before, revealing his innate sense of modern compositional abstraction and his mastery of contrast.

Finally, *Another California Day* is a site-specific installation of ceramics by Lee and murals by Hutter. Inspired by photographs of their travels throughout California, the duo has created an environment of brightly colored sculptural forms and graphic abstractions distilled from its varied landscapes. The biomorphic and geometric shapes of the immersive project evocatively echo both Falkenstein's sculptural experiments and Weston's photographic abstractions, beautifully tying the PMCA's program together. pmcaonline.org

— Marieke Treilhard



With Thomas Demand, Even the Process is Art



THROUGHOUT HIS CAREER, the German conceptual artist Thomas Demand has given lasting life to a usually ephemeral art form—model building. Through his photographs of the models he builds (actual environments, in 1-to-1 scale), Demand breathes life into this paper world, even if the models are discarded after fulfilling their *raison d'être* in front of the camera. Commenting on his approach, Demand says, “These photographs document that moment in time, and then this thing is not there anymore, and that’s what photography is usually about anyway.” His work shows us that these models are important tools that help us understand and appreciate our reality.

Not surprisingly, an architect’s office can be full of unexpected, inspired, sightings for Demand, as was the case when he visited the office of SANAA, the Pritzker-laureate Japanese firm. There he came across “a landscape of discarded models,” maquettes being very important in SANAA’s practice, both for the design process and as a way of communicating ideas. Over the course of two years of visits to the Tokyo office, Demand developed a new body of work focused on the models evolving there. “I am interested in the process of making things—the birth of the concept, the back and forth of options being considered, that moment before the project becomes a building,

when ideas are still flowing, when something becomes something and other things don’t become anything,” he says. “Here you see how a building is also an idea.”

When asked what he learned from the experience of observing SANAA’s creative process at such close range, Demand responds: “Their work shows that there is a way of being contemporary and at the same time extremely traditional.”

One of the projects he witnessed maturing during his visits was the recently inaugurated (to great reviews) Grace Farms community center (aka “The River”) in New Canaan, Connecticut (not far from Philip Johnson’s Glass House). And thus, fittingly, some of the images from this series are making their premiere there, hung inside the very same buildings documented in the photos, as if proud ultrasounds of the new architectural delivery.

Next up for Demand as he continues his investigation of the creative mind is curating the exhibition *L’Image Volée* for the Prada Foundation in Milan. Taking place in a specially designed setting by German sculptor Manfred Pernice, the show addresses the relationship between the work of forty-five artists and the “existing imagery” they use in their own creations. The show runs from March 17 to August.

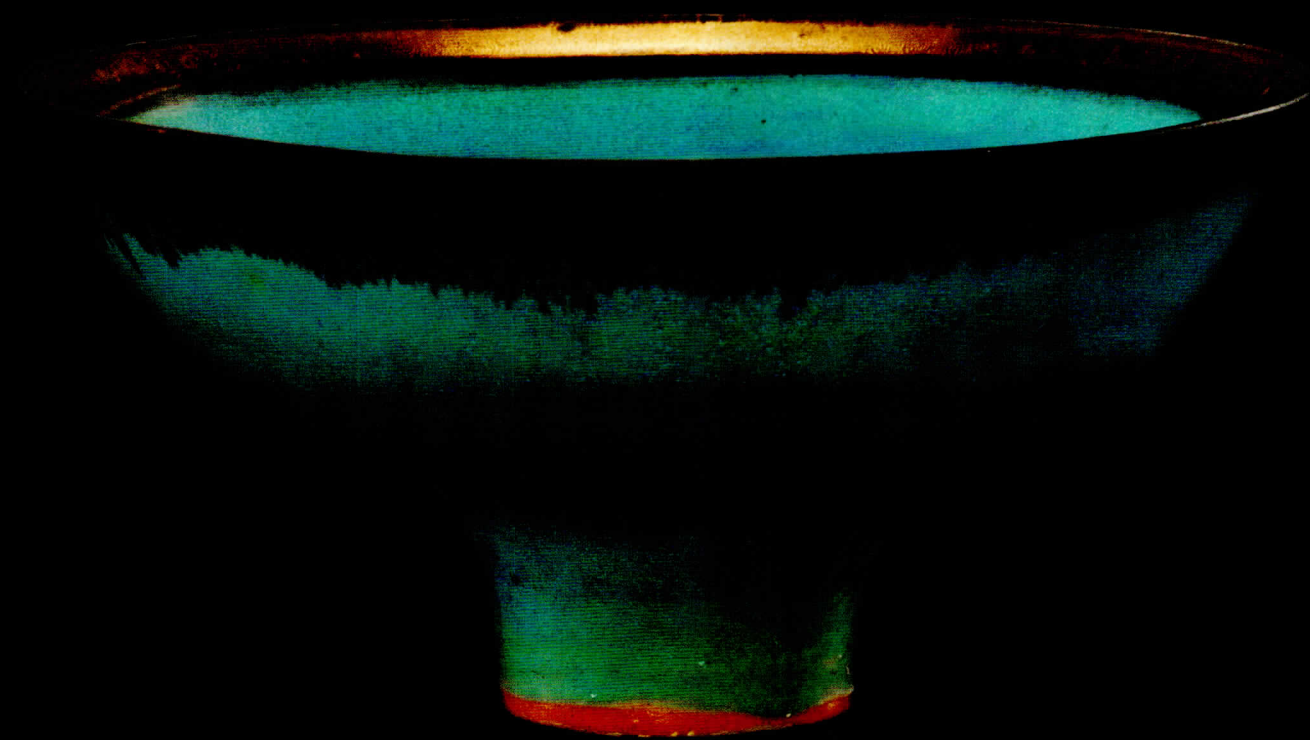
—Paul Clemence

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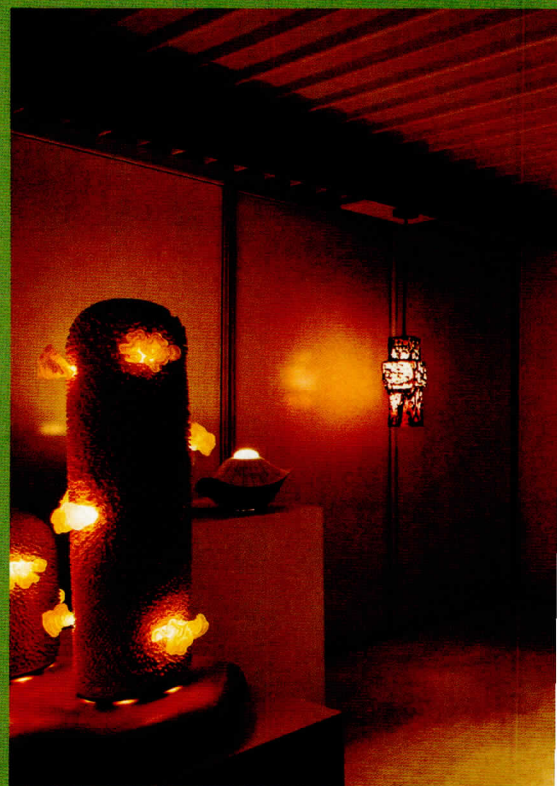
Hans Coper, Lucie Rie, Ruth Duckworth, James Tower,
Claudi Casanovas, Matt Wedel, Shozo Michikawa,
Jennifer Lee, Yasuhisa Kohyama, Ewen Henderson,
Sara Flynn, Gwyn Hanssen Pigott, Gordon Baldwin



Lucie Rie

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Inside Out: At Seomi Gallery, An Illuminating



A TWO-PART EXHIBITION AT Seomi International's Case Study House 21 (Bailey House) in Los Angeles focuses on the role of lighting in design. Organized by Seomi's P.J. Park in conjunction with Evan Snyderman of the New York-based R & Company, *A Case Study in Lighting* presents itself as an examination of contrasting motifs: natural and artificial light, East and West, past and present. The first part of the show, which was on display until February 19, featured works by contemporary designers and artists from South Korea, the United States, and Europe. The second part, which opened after MODERN went to press and is on view until June 5, switches over to vintage pieces with a concentration on mid-century modern and Scandinavian design.

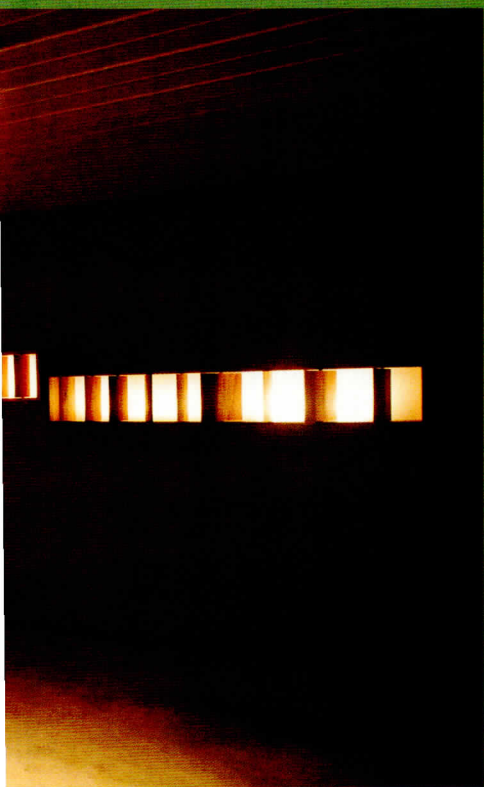
Located in the famous Laurel Canyon residential neighborhood of L.A.'s Hollywood Hills, Case Study House 21 has served as the home of Seomi International since 2012. The gallery, founded in Seoul by Park and Jacob Koo, originally purchased the Pierre Koenig-designed house at auction in 2007. Yet according to Seomi's Swedish-born CEO Linus Adolfsson, the principals were all initially unsure how to use the space. After lending it out for pop-up art exhibitions and events, they decided the historic structure might offer an intriguing, if

somewhat unconventional, gallery site. "The house allows the customers to experience pieces in a more organic setting," Adolfsson explains, "as opposed to our displays at art fairs."

However, this most recent exhibition intentionally subverts one of Case Study House 21's defining features: the natural sunlight that flows through the space courtesy of glass walls and a Japanese-inspired open room layout. "In California, there is a tendency to focus on natural light," Adolfsson says. "We want to show how a home that is known for its natural light can instead become the focus of lighting." The contemporary pieces in the first part of the show ranged from lamps to candelabras to even more decorative, sculptural objects that incorporated illuminative elements. They included works by Korean designers Lee Hun Chung, Bahk Jong Sun, and Kang Myun Sun, and Americans David Wiseman, Jeff Zimmerman, Thaddeus Wolfe, and the Haas Brothers.

The works in the first part clearly showed the transformative effects lighting can produce in a specific space, with certain pieces creating a playful impression through their fantastical qualities, among them the Haas Brothers' Gnome Island tabletop lights or Lee Hun Chung's sky

Show of Modern Lighting

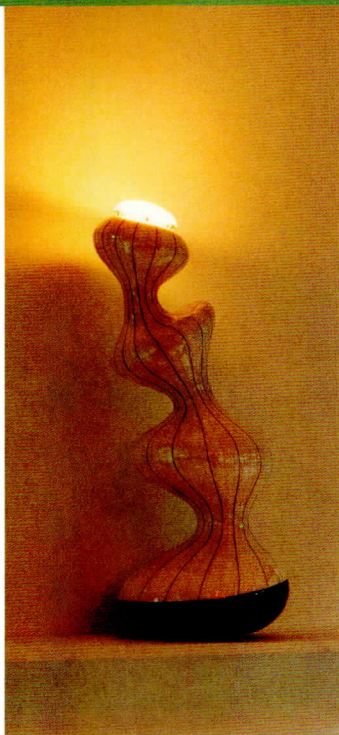


blue double lamp, a large glazed sculptural piece produced in the artist's signature traditional Korean ceramic process with tongue-in-cheek lightbulb "horns."

Others, like Bahk Jong Sun's Trans-1008, a wall-mounted lamp sequence amid elegant walnut panels, and Jeff Zimmerman's Unique Full Moon, an illuminated sculpture of hand-blown glass resembling moons mounted against a black background, generated a more traditionally aesthetic lighting experience. Also included were pendant lamps by Thaddeus Wolfe and David Wiseman that allude to the geometry of Asian hanging lanterns, as well as table lamps by Kang Myun Sun, who applies traditional lacquer to organic shapes and forms. Yet with all of the exhibition's contrasts, Adolfsson suggests nature is the unifying theme behind each selection—perhaps with just a hint of irony for a show that promotes the value of artificial lighting.

The second part of the exhibition will feature works by Wendell Castle, Grete Magnusson Grossman, and Isamu Noguchi, among others, as the show transitions to its historical perspective on lighting. Vintage Italian design will be represented by pieces from Adalberto Del Lago and Giuseppe Raimondi. seomiinternational.com

—Adam Dunlop-Farkas

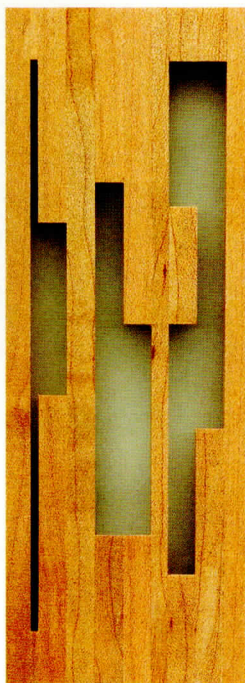
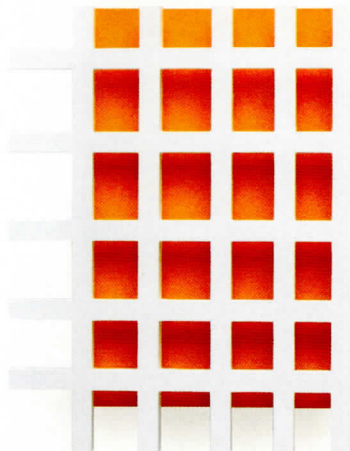


Thomas Gentile: An American Master Gets His Turn

UNTIL JUNE 5, Die Neue Sammlung—The Design Museum in Munich is celebrating the illustrious career of Thomas Gentile, one of the great artist jewelers of our time. Called *Untitled* (Gentile abhors the word *retrospective* and its implication of an imminent end to the artist's career), the exhibition will include some 180 pieces of jewelry, sixty-three watercolors, and a two-hour film shot by Gentile called *Stairs*. He is the first American artist jeweler to be exhibited at the museum, and this honor is well deserved and timely for Gentile, who has devoted half a century to making jewelry. He is truly an American master, says Petra Hölscher, senior curator at Die Neue Sammlung.

During his senior year at the Cleveland Institute of Art, where he studied painting and sculpture, Gentile took a jewelry elective with renowned silversmith Frederick A. Miller, who taught him the basics. As the now famous story goes, Gentile wanted to make a pin from ebony, a material Miller thought was best reserved for teapot handles. Gentile went home and made it anyway.

Regarded as the first American art jeweler to work with alternative substances, Gentile has been on a self-proclaimed quest to unearth the "soul" of materials. He makes pieces using aircraft plywood, acrylic, and synthetic resins, to name just a few alternative materials, that, he says, "hide their soul the most" and require the artist "to work harder to find it. It is much easier to find the beauty of natural materials." Ultimately, he continues, "all materials are precious"—an idea he tried to express with that first ebony piece—and it is what artists do with them that matters. Indeed, Gentile prefers to use gold, the most precious of all materials, in a "subversive way"—on the back of a brooch or as part of the construction of a piece, such as the rivets holding together acrylic and bronze.



In his jewelry Gentile is primarily concerned with longevity, of both the design and the construction. (Much to collectors' chagrin, he dates his pieces only by the century of their creation.) Minimalist and geometric, his brooches are elegant and sophisticated. Often described as being "painterly," his use of color (he mixes his own pigments) alternates between subdued and bold and derives from his familiarity with the color theories of Albert Munsell and Josef Albers.

Every piece he makes requires problem-solving. He often invents novel materials, colors, and techniques during the creative process. "My work is about half art and half engineering," he explains, though "the engineering aspect shouldn't show except in aesthetic terms"—and both fail without the underpinnings of good craftsmanship.

It was through "always trying to find something new" that Gentile discovered the eggshell inlay technique for which he has become famous. It took him six years to essentially invent the process, which is akin to the ancient Japanese art of lacquer, except that where the Japanese used toxic lacquer with their eggshell inlay, Gentile applies only one invisible, nontoxic, coat as a finish. Some brooches are a simple slab of eggshell (he prefers the shells of hen eggs) enhanced by Pompeian red or a vivid yellow pigment. But Gentile isn't averse to combining eggshell with other materials—even sawdust in one brooch. It is all about sensitivity to materials and creating the right composition.

In addition to his artistic career, Gentile wrote the first guide to making jewelry in 1968, called *Step-By-Step Jewelry: A Complete Introduction to the Craft of Jewelry* (Golden Press), and he directed the jewelry program at the 92nd Street Y in New York from 1972 to 1982.

die-neue-sammlung.de/munich

— Bella Neyman

UNTITLED. THOMAS GENTILE. **AMERICAN JEWELER.**



Die Neue Sammlung - The Design Museum, Munich
EXHIBITION : February 27 - June 5

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Brooch. Aircraft plywood, industrial glass, maplewood, pigment, industrial pins 7.8 x 11.2 x 1.2 cm
Photo: Die Neue Sammlung - The Design Museum (Patrizia Hamm)

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New and Renewed, Three Museums Tell a Strong Story



BERKELEY'S NEW MUSEUM SHINES

DILLER SCOFIDIO + RENFRO seems to be everywhere in California these days. Since October, three major projects by the firm have debuted around the state: the Broad Museum in Los Angeles, the McMurtry Building (home to Stanford University's Department of Art and Art History), and, most recently, the University of California's Berkeley Art Museum and Pacific Film Archive. This conjoined art and film resource is not only the best of the three buildings, but the most accomplished of D S + R's flourishing career.

It is also the only one that is not wholly new. It is a suave adaptation and expansion of a Works Progress Administration (WPA) project—the university's 1939 *art moderne* printing plant. D S + R enlarged the facility in several directions: it excavated a vast lower level, designed a new addition at the rear, and lightened and brightened the building's interior with skylights and large new windows on the façade that blur the visual distinction between inside and out. The complexity of the redesign is a reminder that the firm's forte is thoughtful attention to function and context, resulting in such urbane syntheses of old and new as the High Line and its nuanced alterations to Lincoln Center.

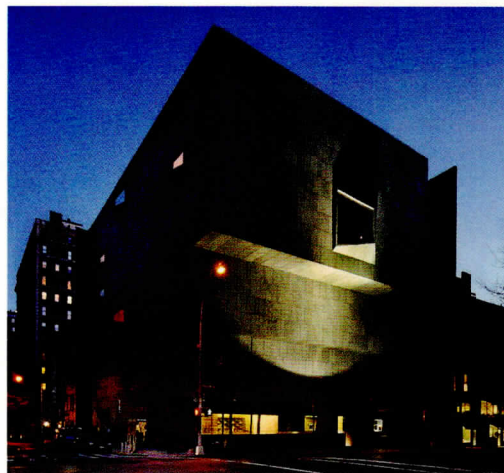
D S + R's charge at Berkeley was far from simple—to clarify, enhance, and unify an institution that has seemed like two given its double focus on art and film. For the first time, the museum and the Pacific Film Archive—one of the nation's premier film presenters and study centers—will share an entrance. 450 films will be screened annually in the museum's theaters and occasionally on the thirty-foot-wide screen on the building's exterior or north wall. Other innovative features include a printmaking studio open to the public and a stunning amphitheater adjacent to the entrance and designed for either performance or simply hanging out. Its seating constructed of lovingly hand-hewn pine by craftsman Paul Discoe from trees felled on the site is one of several echoes of the past. Others include the preservation of a bit of the printing plant's badly worn, end-grain redwood floors for the museum's single permanent collection gallery and a circular staircase in the office wing.

D S + R had a tough act to follow in Mario Ciampi's seismically challenged, 101,000-square-foot museum completed in 1970 and now shuttered. As idiosyncratic as Frank Lloyd Wright's Guggenheim—and as controversial—Ciampi's cavernous concrete building suggests a brutalist bunker as imagined by Picasso in his cubist period. D S + R has produced a

smaller but more functional, 82,000-square-foot structure in the new museum across campus with more exhibition space than its predecessor—25,000 square feet in six distinct galleries. All of them are currently devoted to *Architecture of Life*, a celebratory exhibition organized by museum director Lawrence Rinder. It not only features gems from the permanent collection (primarily), but works culled from the university's scientific labs, architectural archives, and other non-traditional sources. A poetic ode to the richness of creative vision and ways of knowing, it is also a valentine to the authority and vitality of this newly repurposed building and its talented creators.

bampfa.org

—Robert Atkins



THE MET BREUER TAKES A BOW

THE UPPER EAST SIDE OF MANHATTAN is reclaiming its distinction as one of the most important art destinations in the world with the March opening of the Met Breuer in the former Whitney Museum of American Art at 75th Street and Madison Avenue. A formidable new home for the Metropolitan Museum of Art's growing modern and contemporary collections, the Met Breuer also provides space for performances, education initiatives, and artist residencies. As

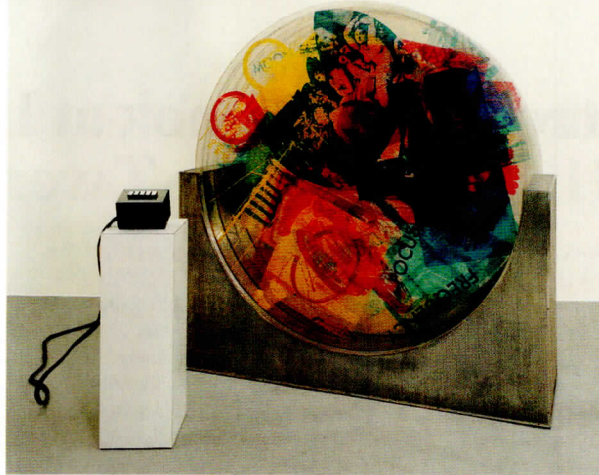
of Modern Art and Culture

always, membership has its privileges—the first weeks at the new museum will be taken up with member tours before the iconic Marcel Breuer building welcomes the general public on March 18.

The opening exhibition, *Unfinished: Thoughts Left Visible*, will cross both timelines and curatorial lines to focus, from the Renaissance to the present, on the question of when an artwork is finished. Largely pulled from the Met's unrivaled collections in all areas, the 197-piece blockbuster will take a look at incomplete works as well as works intentionally left looking unfinished—the so-called *non finito* aesthetic experimented with by so many famous nineteenth-century artists (Cézanne's watercolors using the white of the paper as a figural element come to mind). These classic masterworks are then presented alongside both modern and contemporary works by artists such as Jackson Pollock, Robert Rauschenberg, Janine Antoni, and Lygia Clark, whose ideas about what completes an artwork include allowing viewers to add to objects the artists have produced. In addition, the Met Breuer's inaugural program will feature the largest presentation to date of the work of Indian artist Nasreen Mohamedi, whose art is considered an essential element in the development of international modernism.

Admission to the Met Breuer will also get you into the Met's main building, and vice versa (and the Cloisters as well if you plan to go within the same week). The new branch will also feature a destination restaurant with a separate entrance and hours, but not until later in the year. metmuseum.org

— Steffany Martz



PUTTING IT ALL TOGETHER IN VANCOUVER

THE WORD *collage* comes from the French and the Greek, but in the beginning it meant “to glue” or “to paste,” and indeed when Georges Braque and Pablo Picasso began to paste paper onto their paintings, they changed the course of art history. Documenting the vast cultural change wrought by that first innocent act of mixing mediums is no mean task, but that is the ambition of the sweeping survey at the Vancouver Art Gallery entitled, *Mashup: The Birth of Modern Culture*.

The museum's director, Kathleen S. Bartels, calls *Mashup* a “milestone.” And indeed this all-encompassing, multimedia survey of the art form of collage boasts the work of three curators with the assistance of a host of others from what is being termed an “international team of contributing curators,” altogether a fitting mashup in itself.

The display spans more than a century and includes photography, video, architecture, film, sculpture, graphic and industrial design, drawing, painting, animation, music, digital media, illustration, and fashion design—all drawn from more than seventy-five public and private collections around the globe.

The exhibition, on view until June 12, is curated through the context of new technologies and their influence on the art world and explores the role of found objects as they appear in analog collages and traditional mass-media to digital work, such as sampling and hacking.

“It is the largest show ever mounted by the gallery, providing a comprehensive look at how the ‘collage’ emerged as a mode of artmaking in the early twentieth century and has evolved... to facilitate new modes of production in all fields of visual culture today,” Bartels says.

The show is organized chronologically into four key periods. Some of the earliest examples of media assembly from the early twentieth century by Braque and Picasso are on view, along with *Bicycle Wheel*, Marcel Duchamp's piece that launched the field of readymade. Post-war examples, from Warhol's pop art to Dara Birnbaum's installation of reconfigured 1970s television footage, introduces contemporary iconography. Instant photography, portable video cameras, and multi-track audio recording are features of the section called “Late Twentieth Century: Splicing, Sampling, and the Street in the Age of Appropriation,” which includes a newly commissioned work by Barbara Kruger called *SmashUp*. Lastly, digital technology defines “Hacking, Remix, and the Archive in the Age of Post-Production,” with samples ranging from audio to architecture.

The Vancouver Art Gallery's Herzog and de Meuron-designed expansion, its future home, is currently in the conceptual phase. The design features more than 85,000 square feet of exhibition space, 40,000 square feet of galleries for permanent collections, a 350-seat auditorium, library services, and an open courtyard with free exhibition space for the surrounding community. Groundbreaking is slated for 2017. vanartgallery.bc.ca

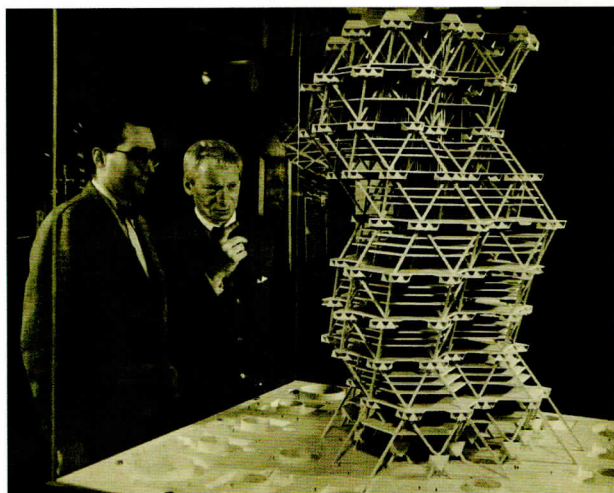
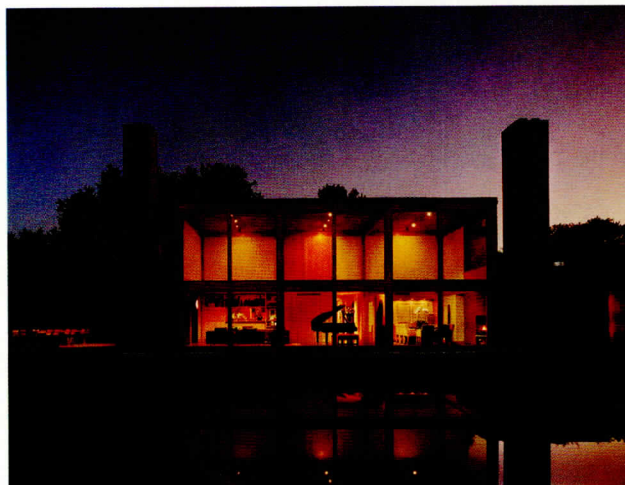
— Emily Hooper



A Retrospective Look at Louis I. Kahn and His Place in the Twentieth Century

PERHAPS MORE OFTEN THAN THAT OF ANY other architect, the work of Louis I. Kahn appears on the pages of MODERN, underscoring his formative role in twentieth-century architecture—and his ongoing influence on the likes of Renzo Piano, Peter Zumthor, and Frank Gehry, among many others. Thus it seems most fitting that the major retrospective of his work organized by the Vitra Design Museum in 2013, *Louis Kahn: The Power of Architecture*, has finally come to the United States and is on view at the Bellevue Arts Museum in Washington until May 1.

Among Kahn's most important designs are the Kimbell Art Museum in Texas (where the show will be seen next year), the Salk Institute in California (see p. 112), the Yale Center for British Art in Connecticut, and the National Assembly Building in Bangladesh. Comprising an unprecedented and diverse range of architectural models, original drawings (including a series of watercolors recording Kahn's travels through North America, Europe, and Egypt), photographs, and films, the exhibition examines these and his other significant projects—from his early urban planning con-



cepts and single-family houses to monumental late works such as the Franklin D. Roosevelt Four Freedoms Park in New York City, completed posthumously in October 2012. It is arranged around six broad themes: "City" looks at Kahn's relationship with his adopted home of Philadelphia; "Science" demonstrates his use of engineering and geometric structures; "Landscape" shows the importance of nature within his work; "House" takes in his residential commissions; "Eternal Present" places him in the context of architectural history; and "Community" examines his devotion to public buildings. "Kahn distinguished himself by demonstrating the role of architecture in transforming community into an experience," says Stefano Catalani, BAM Director of Art, Craft, and Design, and curator of the show in Washington. "This is an incredibly relevant concept for our region during this time of growth and expansion." bellevuearts.org

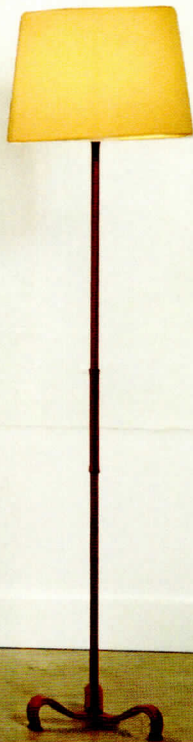
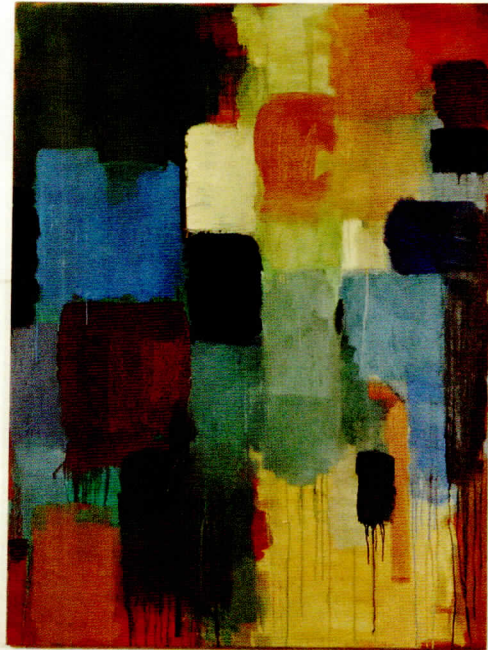
— Eleanor Gustafson



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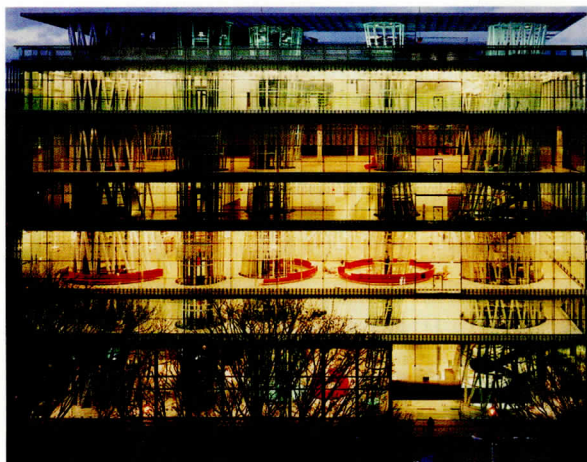
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Across Three Generations: MoMA Shines the Spotlight on Important Contemporary Japanese Architecture From Toyo Ito on

THE RESURGENCE OF JAPANESE ARCHITECTURE from the 1990s onward takes center stage in an exhibition at New York's Museum of Modern Art from March 13 to July 4. Titled *A Japanese Constellation: Toyo Ito, SANAA, and Beyond*, the show provides an overview of Pritzker Prize-winning architect Toyo Ito's work, using his pivotal Sendai Mediatheque as a launching point to examine how he acted as a mentor to a new generation of Japanese architects. "A *Japanese Constellation* is one of MoMA's first exhibitions in ten years to focus on architecture from a particular country, and the first dedicated solely to Japanese architects," says Pedro Gadanho, who curated the show. Gadanho is the former curator of contemporary architecture at MoMA, and current director of the Museum of Art, Architecture and Technology (MAAT) in Lisbon.

The exhibition offers a retrospective of more than forty recent works by three generations of established and up-and-



coming Japanese architects, including the firm SANAA (founded in 1995 by Kazuyo Sejima and Ryue Nishizawa, also Pritzker Prize winners, and responsible for Kanazawa's 21st Century Museum of Contemporary Art, which is part of the show), Sou Fujimoto, Akihisa Hirata, and Junya Ishigami. *A Japanese Constellation* puts forward an alternative to the personality-based "starchitect" notion, highlighting the importance of shared architectural sensibilities across generations. In Japan's case, indigenous architectural norms have transcended national boundaries, taking inspiration from a strong regional identity to create a lasting global impact. "The exhibition will use luminous fabric walls to organize the presentations of the interlinked architects," Gadanho says, "and multimedia presentations projected onto the surfaces of the fabric will provide visitors with an immersive, atmospheric experience." moma.org

—Marwaan Namman



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Style and Substance

A LOOK AT ARCHITECTURE
FIRM **DESIGN WITH COMPANY**
AND THE ROAD TO ITS
RECENT STAR TURN

By DAVID SOKOL



For the 2015 Design Miami, Stewart Hicks and Allison Newmeyer of Design with Company created the Airbnb installation *Belong. Here. Now.*—a 5,000-square-foot interactive space featuring experiential works and performances hosted by different artists.

EVERY YEAR has its breakout performers. In 2015 the spotlight belonged to such young talents as Swedish-born actor Alicia Vikander, Brooklyn author Garth Risk Hallberg—and architects Stewart Hicks and Allison Newmeyer. Like their peers in film and literary fiction, the founders of the Chicago-based studio Design with Company earned broad exposure in the span of just months. In addition to winning the Ragdale Ring pavilion and Robson Redux Design-Build competitions last summer, they presented work at last fall's first Chicago Architectural Biennial and created the Airbnb installation *Belong. Here. Now.*, mounted across the street from Design Miami in early December.

Architecture with a capital A is rarely mentioned in the same breath as a Hollywood star turn or \$2 million debut novel. Yet collapsing the separation of architecture from popular culture is exactly what propels Hicks and Newmeyer forward. Paraphrasing Robert Somol, director of the University of Illinois at Chicago's school of architecture, Hicks explains, "In the recent past, challenging people as a way of

prompting them to think about space has been a bad business model, so getting their attention by more welcoming means seems to have potential." These partners in work and life approach their practice as a bridge between high discipline and mainstream dialogue.

While this mission earned the imprimatur of high-profile clients in 2015, it also spawned a dubious categorization. Design with Company's desire to engage the public—and, more important, the way it adapts forms from traditional and vernacular architecture to facilitate that mass understanding—just happens to correspond with a reawakened interest in the postmodernist architecture of Charles Moore, Michael Graves, or, notably, 2016 AIA Gold Medal winners Denise Scott Brown and Robert Venturi. Observers wonder whether Hicks and Newmeyer are overtly extending that legacy.

The couple did not set out to make tongues wag, or even to collaborate. They met as juniors at the University of Michigan, after Newmeyer transferred

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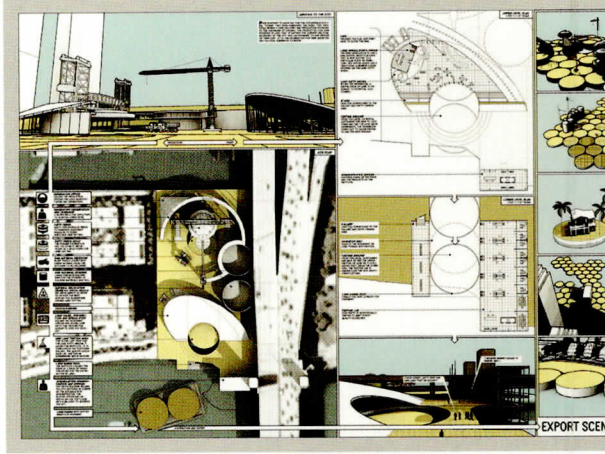
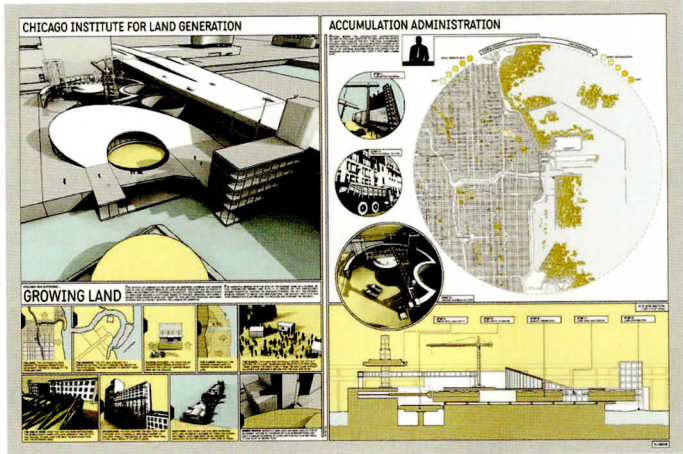
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Design with Company's *Institute for Land Generation* earned an honorable mention in the Chicago Architectural Club's Mine the Gap competition, which called on architects to reimagine new uses for the site of the never-realized Chicago Spire project by Santiago Calatrava.

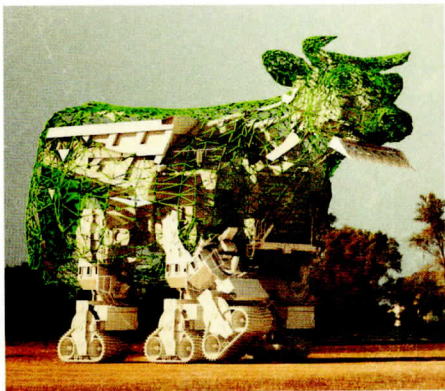
The Van Alen Institute selected *Animal Farmatures* (below) as one of ten winning entries for its 2011 Life at the Speed of Rail competition. Later that year Design with Company expanded the theme with its *Farmland World*.


there from Michigan State. Hicks confesses he was immediately attracted to her, even though "we were very different socially." Newmeyer adds, "I don't think our design interests were shared at that time; we didn't click architecturally for a while."

Personal chemistry prevailed over the distinctions, and after graduation they ventured to Chicago and Princeton, then back to Ann Arbor. They finally landed in Urbana-Champaign in 2008 with teaching gigs at the University of Illinois, studio practices (she at various firms, Hicks as a namesake of Mitnick Roddier Hicks), and marriage

on the horizon. But the peripateticism of their early careers was not necessarily leading to a professional happily ever after.

Newmeyer spotted the Chicago Architectural Club's call for entries for its 2010 Chicago Prize. Called Mine the Gap, the competition requested alternative uses for the site of the unrealized Chicago Spire designed by Santiago Calatrava. "We hadn't really spoken about it beforehand, but I was in a position at a firm that wasn't exciting me and I wanted to flex some creative muscles," she recalls. Mitnick Roddier Hicks was not keen on entering



Wharton  sherick
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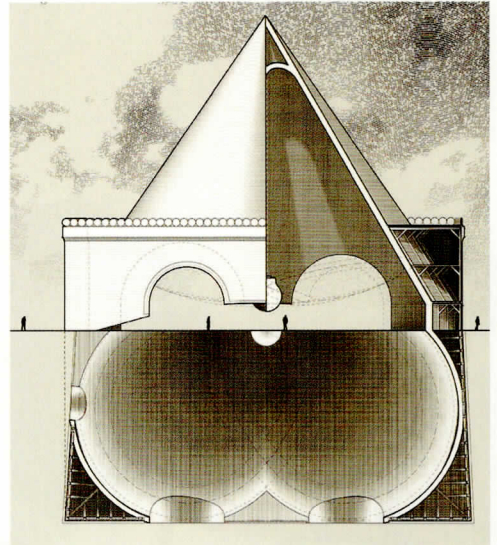
Tim Andreadis | 267.414.1215
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the contest, and Hicks remembers feeling a little lost himself. So, the couple submitted boards for a so-called Institute for Land Generation; *ILG* repositioned the downtown hole as a comic book-like factory of “land patties” that could expand Chicago’s buildable area—a cheeky acknowledgement that the city’s growth was predicated on a long history of earthworks projects.

The architects had treated the concept more as a creatively nourishing lark than a make-or-break decision to start a business. Even so: click. “We knew it was right,” Hicks remembers, “and in some ways we talked about it a lot and we didn’t have to talk about it much at all.” As wedding bells rang in 2010, they formed Design with Company and earned an honorable mention for *ILG*. The latter prompted Somol to invite Hicks and Newmeyer to teach at the University of Illinois at Chicago shortly thereafter, and since 2012 they have been

The firm’s winning submission for the Ragdale Foundation reinterpreted architect Howard Van Doren Shaw’s original 1912 outdoor theater known as the Ragdale Ring in Lake Forest, Illinois.



century roadsides. The other riffed off up-to-the-minute headlines, employing the tool of Prentice’s pending demolition as a generator of form. Both grabbed attention, and winked at the stereotype of the too serious architect.

“Treating a metaphor like it’s real produces a tension and design opportunity,” Hicks says of the perspective underlying both projects. The visual tropes make that slightly esoteric logic instantly relatable: “I think people appreciate it, because they can think through the world the way we do.”

That 2015’s breakout series of realized work relied heavily on widely understood architectural symbols was a natural next step in this progression. In Lake Forest, Illinois, Design with Company’s temporary stage and handmade oversized cushions for the Ragdale Foundation recall the buildings of local architect Howard Van Doren Shaw, owner and designer of the foundation’s namesake house. For Robson

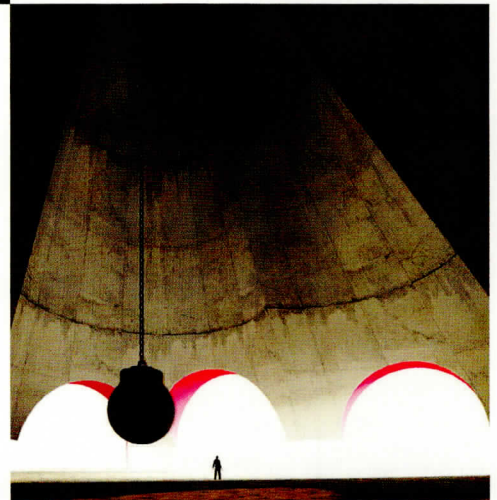


An elevation, section, and reflected ceiling plan for *The Monument to Bruce*—a proposed monument to Bertrand Goldberg’s Prentice Women’s Hospital.

Interior design for *The Monument to Bruce* in which “Bruce,” the imagined wrecking ball used to demolish Prentice Hospital, hangs from the ceiling, its motions mimicking the quatrefoil arcs of the building’s form.

headquartered in the Windy City, recently moving the studio into the Monadnock Building.

If *ILG* established a methodology by which historical narrative drives design, Hicks and Newmeyer discovered a signature way of visualizing that approach in the years of their homecoming. Their competition submission to the Van Alen Institute in 2011 and a project associated with the Chicago Prize in 2012 featured, respectively, agricultural equipment disguised as gargantuan farm animals and a monument to Bertrand Goldberg’s Prentice Women’s Hospital whose shape was derived by the trajectory of a wrecking ball nicknamed Bruce. One was inspired by the rural romanticism that accompanied train travel in the 1800s, mashed up with the novelty buildings of mid-twentieth-



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The City of Vancouver named Design With Company's entry, *Porch Parade*—composed of different porch typologies—the winner of its summer design-build competition.

Completed in 1982, the Portland Building, designed by Michael Graves, is considered an icon of postmodernism.



Redux, a block of downtown Vancouver was closed to accommodate a terraced stage in a gradation of neon colors; in fact, the partners wrote in a statement, "this project presents an ad hoc arrangement of typical domestic front porches." And for Airbnb's *Belong. Here. Now.* (Hicks and Newmeyer were tapped to subdivide an outdoor plot so that various performances and artistic encounters could take place simultaneously), they put a fantastical twist on ancient urban planning, crisscrossing the space with arcades of various scales.

Before 2015, the neo-postmodernism claim might not have stuck very firmly to Design with Company. Indeed, the high-concept grounding and over-the-top ambition of an *Institute for Land Generation* could as easily owe a debt to the work of a young Rem Koolhaas or the incisively site-specific projects of Herzog and de Meuron as it could to Scott Brown and Venturi's charge that Las Vegas "placed symbol in space before form" and that "communication dominates space as an element in the architecture and in the landscape." Yet the string of projects with which Hicks and Newmeyer secured their presence in 2015 does invite comparison to Scott Brown and Venturi. Their desire to foster intimacy with historic architectural tropes, rendered more like boisterous graphics than rigorous reproductions, invokes themes of "classic" postmodernism—popular appeal, flatness of history, the interchangeability of signifiers.

There is also timing to consider. While the Victoria and Albert Museum staged *Postmodernism: Style and Subversion 1970-1990* way back in 2011, interest in the movement kicked into high gear in 2015. Simultaneous with Design with Company's ascent, discussions about postmodernist buildings'

worthiness of landmark protection have regularly dotted the conference schedule, and more than one digital publication has trumpeted a postmodernism revival in which architecture and industrial design parrot the '80s nostalgia still ricocheting across pop music and fashion.

"I feel conflicted about it," Hicks says of potentially being pegged as a neo-postmodernist. On the one hand, he draws a distinction between Graves's Portland Building and Design with Company's Porch Parade in Vancouver. The Oregon icon is "an elevation composition and not a planning project," Hicks notes, whereas "the flatness of our elevation is countered by the complexity of the plan. The way people weave through it becomes a frame for viewing the city; in all of our projects coordinating people in space is just as important as the elevation." On the other hand, what's wrong with commanding attention to the built environment by having fun? And who is to say that the next string of commissions must manifest the researched narrative or resonant metaphor so spiritedly?

"Ultimately it's a very complicated answer to a question that doesn't mean that much," Hicks concludes. That may be so for Design with Company itself, as crediting the neo-postmodernist mantle—by either accepting or rejecting it—could be misinterpreted as trend-mongering rather than as a culmination of sincere, prolonged effort. The labelers, on the other hand, might benefit from not instantly dismissing (or romanticizing) postmodernism and reappraise it with more nuance. "I think our concerns are fundamentally relevant to architecture and not part of a fad," Hicks says, "in which case we're all postmodernists."

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Cubism in Clay

PETER LOUGHREY OF LOS ANGELES MODERN AUCTIONS EVALUATES THE CERAMICS OF THE TWENTIETH CENTURY'S UNPARALLELED MASTER

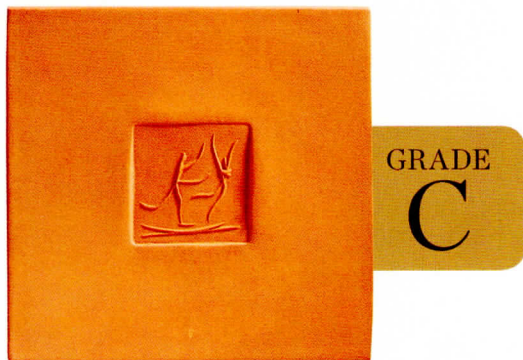
IT'S NEARLY IMPOSSIBLE to grasp the full influence Pablo Picasso has had on the art world since his work was first exhibited in 1894 at the age of thirteen. Each of the numerous distinct periods of his career produced enough material that, if taken on its own, would make a strong case for recognizing him as an important artist. Collectively, however, Picasso's work places him alone as the most prolific and successful artist of the twentieth century. Yet, that overused (and woefully inaccurate) phrase, "My five year old could do that!" still often gets thrown around when his work is discussed. Picasso himself was known to retort that he took this as a compliment, saying on one occasion, "It took me four years to paint like Raphael, but a lifetime to paint like a child." So, it's no wonder that, in 1946 at the age of sixty-five, he began a new childlike fascination with the medium of clay.

Unlike bronze or even collage, clay offered him the promise of concept, experimentation, and execution all in one day. Picasso created what he saw around him, and the resulting body of work provides insight not only into his creative process but also into what he saw as meaningful. There are portrayals of women both known and imagined, mythical and historical figures, animals, and self-referential subjects. As each summer passed, the imagery he was working with during that year in other mediums was essentially summarized in the ceramics produced at the Madoura Pottery in Vallauris in southern France.

For the purposes of this analysis I will refer to the works according to the catalogue raisonné number assigned to each by Alain Ramie, the son of Madoura Pottery founders Suzanne and Georges Ramie. Alain's *Picasso: Catalogue of*

the Edited Ceramic Works 1947-1971, published by Madoura in 1988, remains the definitive reference on Picasso's ceramics. There were basically two major types of production. The majority of pieces are, in effect, replicas of Picasso's work, which the skilled artisans at Madoura created (by hand) from the master's prototypes. The second most common type are works, generally plaques or plates, created from an engraved matrix actually created by Picasso; these usually carry the stamp "MADOURA/EMPREINTE/ORIGINALE DE/PICASSO."

While condition is always a major consideration in evaluating ceramics, among collectors of Picasso's pieces there is also a hierarchy of values that echoes numbers of multiples and editions. Examples from the smallest editions are valued the highest, particularly when the size and design are similar. For example, Visage No. 192 (Ramie 492), from an edition of 150, usually sells for more than Visage No. 197 (Ramie 251), from an edition of 500. Prices also somewhat follow the hierarchy of value in the ceramics market as a whole, which is to say that, all things being equal, bowls sell for more than plates, vases for more than bowls, large pieces for more than small pieces, and more complex forms for more than simple ones. However, it is important to note that there are several outliers that contradict these rules. For example, of his many owl-shaped vases, Wood Owl (Ramie 542) from an edition of 500 regularly sells for much more than Wood Owls from smaller editions (such as Ramie 120, edition of 300; Ramie 602, edition of 350). In part, this is a reflection of the decoration: Ramie 542 with its high contrast design and ideal colors attracts more bidders at auction than Wood Owls with less complicated decoration.



Perhaps surprisingly, Picasso ceramics are available to entry level collectors. They tend to be simple forms, such as stamped medallions and unglazed plaques. Square with Dancers C (Ramie 614), for example, sold for under \$1,300 in 2015. These simple plaques created at the very end of Picasso's life show his ability, even at ninety years old, to use his iconic vocabulary to full effect.

At a slightly higher, but still affordable level, are small bowls and Head pitchers with simple decoration. Bird on a Branch (Ramie 175) is typical of small bowls that usually sell for under \$3,000; the design, surrounded by heavy white enamel glaze, was created with an oxidized-paraffin wax-resist technique. The same technique is used to better effect in Little-headed Pitcher (Ramie 222), on which a Bacchanalian figure with short horns and outstretched arms is depicted on either side, and a series of dots and lines provides powerful graphic appeal. Expect to find these pitchers in the \$5,000 range.



Another jump up the value ladder is the large series of Visage, or Face, plates. These come in several sizes, but the most common is a round plate ten inches in diameter. In shape and size it resembles broad rimmed portrait plates of the Renaissance period, a detail not lost on Picasso, who returned to this shape and the theme of the face often over several seasons. Visage No. 192 (Ramie 492) is the epitome of the dozens of variants created in a whirlwind of creativity in the summer of 1963, when Picasso designed nearly two hundred colorful faces, of which thirty distinct versions were put into production. With prices usually ranging from \$6,000 to \$25,000 (though examples occasionally go much higher), there is still a fairly available supply of these pieces.



GRADE
B



GRADE
B+

Most works made at Madoura were carefully documented and recorded, but there are a few rare pieces about which very few production details are known, such as Vase with Goats (Ramie 157). The "EMPREINTE/ORIGINALE DE/PICASSO" stamp underneath means that Picasso actually created a mold for the piece, a technique used most effectively in low relief plates and plaques. The decoration comprises an incised surface with a large goat head in brushed glaze on one side and a full depiction of a goat on the other. The complexity of the design and execution were not conducive to a large edition, and the exact number made is unknown. Each time this design shows up at auction it brings significantly more than the previous example. Recently, in 2013, a buyer paid \$50,000+. At this level of rarity, even works with some condition flaws can bring strong results.



GRADE
A

Larger forms allow for more complex decoration, and in this category are large pitchers, vases with multiple handles, and large bowls. Aztec Vase with Four Faces (Ramie 401) is among the most dramatic and complex works produced by Madoura. While the shape is derived from ancient forms, the decoration is a clever Picasso device that employs four female profiles that, as placed around the circular body, can be seen as four full

faces. Several techniques are employed in the decoration of the vase, including paraffin wax-resist, white enamel, brushwork, knife engraving, and "engobe," or slip decoration—this last being the linchpin of Picasso's Madoura works. Such painting with a watery glaze mimics Picasso's brushstrokes and evokes the feeling of an original painting. The vase and a few similar variants often sell in the \$80,000 to \$140,000 range.

Among the rarest and most desirable forms are monumentally scaled works made in extremely small editions. Big Vase with Veiled Women (Ramie 116) combines extraordinary size (it is more than 25 inches tall), low production (25 examples produced), and Picasso's most desirable motif—a seminude woman. The subject matter of partially veiled women and its execution are key to the success of the piece. The artisans at Madoura so masterfully re-created Picasso's design that one is tempted to think that he made the piece himself. A buyer can expect to pay upwards of \$1,000,000 for an example of this model, making it the most desirable of the Madoura Picasso ceramics.



GRADE
A+

The Beautiful and Elegant Gazelle

PAYING HOMAGE TO THE LITTLE-KNOWN MID-CENTURY DESIGNER DAN JOHNSON'S MASTERWORK

By AL EIBER



Set of four Gazelle dining chairs, model 10B by Dan Johnson Studio, c. 1955-1959. Cast bronze with applied patina, cane, and brass.

Gazelle lounge chair, model 30B by Dan Johnson Studio, c. 1955-1959. Cast bronze with applied patina, cane, and brass.



EVERY INDUSTRIAL DESIGNER hopes to create at least one piece of furniture that will make his name in design history. The architect and industrial designer Dan Johnson accomplished this with the chair from his Gazelle line. I first became aware of the Gazelle in 1984 when reading Cara Greenberg's *Mid-Century Modern: Furniture of the 1950's*. A few years later, at the New York Modernism show, David Rago exhibited a bronze Gazelle dining room table and six chairs. I was instantly a fan.

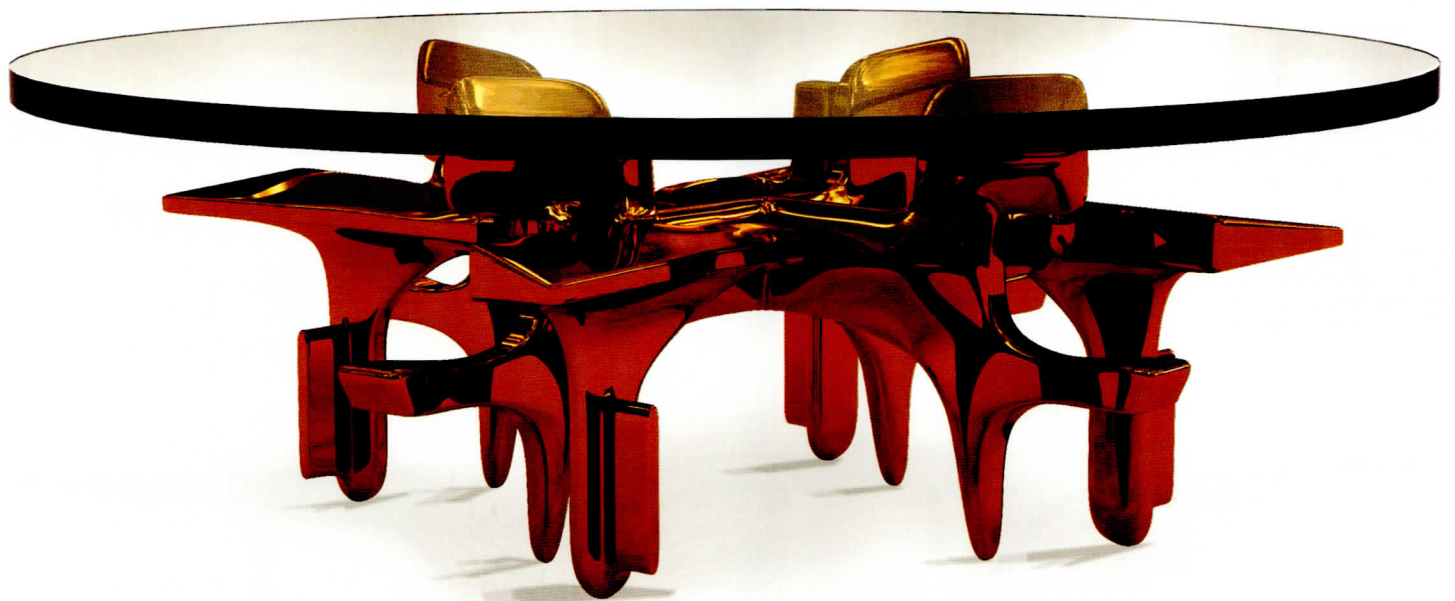
Born in Missouri in 1918, Johnson moved to Los Angeles in 1940 to attend the Art Center (now Art Center College of Design in Pasadena) on a

work-study scholarship. He studied briefly at the University of Cincinnati's College of Engineering before returning to Art Center in 1945. In the late 1940s Johnson designed a full line of wood furniture for California-based manufacturer Hayden Hall. Many pieces from the line were photographed in Case Study House #17 by Rodney Walker and published in *Arts and Architecture* magazine. In the early 1950s he designed several chairs, many with tubular steel frames and flexible seating surfaces of cord or reed.

In 1955 famed dancer and choreographer Paul Steffen invited Johnson to decorate his apartment in Rome near the Trevi Fountain. Inspired by the freedom and line of modern dance, Johnson created the finest work of his career, bringing a new sculptural sensibility especially evident in the Gazelle series. Pleased with the Steffen commission and with the financial backing of Arch Industries of Califor-



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Gazelle High Back lounge chair, model 50B by Dan Johnson Studio, c. 1955-1959. Cast bronze with applied patina and cane.

Dan Johnson prototype for the Gazelle Lounge Chair Model 30B.

Gazelle dining table by Dan Johnson Studio, c. 1955-1959. Italian walnut, brass, and glass.



nia, Johnson moved to Italy in the late 1950s. He launched his eponymous studio in Rome and continued to develop and produce the Gazelle line of tables, chairs, and sculptures in walnut, bronze, and gold-anodized aluminum.

He described the series as "a modern approach to the ancient Roman stuff I appreciated so much in Italy." My friend, the independent curator and consultant James Zemaitis, another fan of Johnson, says, "I have always loved that quote about the chair being 'a modern approach to the ancient Roman stuff'—I place Johnson in the same orbit as Robsjohn-Gibbings. The Gazelle series is essentially an archetype of classicism fused with mid-century organic modernism. But I have also always seen a spiritual connection to Carlo Mollino in this series. In his time in Italy, Johnson must have encountered the work of the Turinese madman."

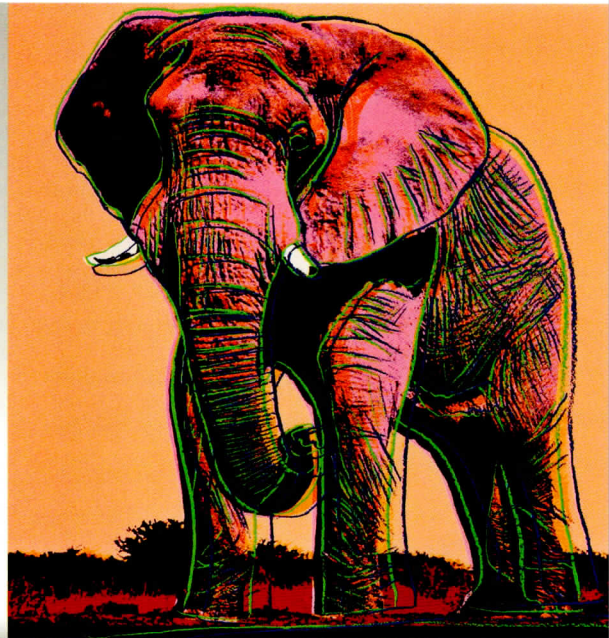
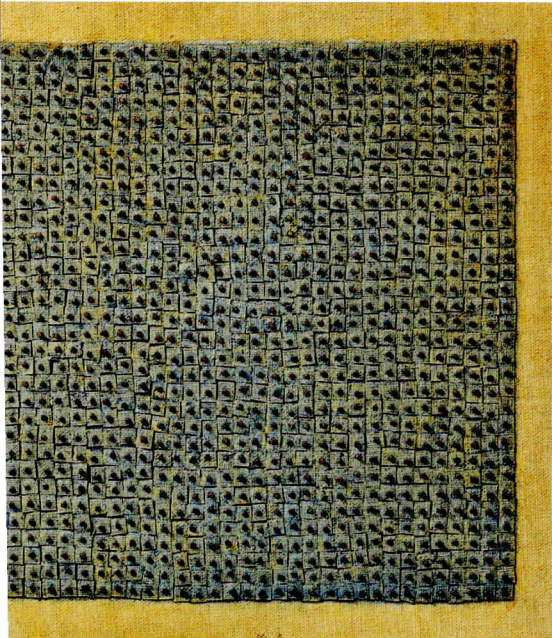
Alas, the Gazelle line was not a commercial success: according to Johnson's records, only about 150 pieces were made and exported to the United States, and sales were dismal. Arch Industries ceased to carry the line in 1959 because of slow sales and the costs of repairing damage incurred during shipping. Johnson struggled to find a new distributor, with no success; he gave up furniture design and returned to architecture and interior design.

There's no question that Johnson's Gazelle series of furniture is in my twentieth-century designers' Hall of Fame. I think it is among the most beautiful and elegant furniture of the age. This under-appreciated body of work should be looked at with a more discerning eye by the design community.



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Agnes Martin, *Blue Flower*, sold for \$1,539,000; Lynn Chadwick, *One Two*, sold for \$64,575; Andy Warhol, *African Elephant*, sold for \$49,200; Ed Ruscha, *Ship*, sold for \$28,290; Florine Stettheimer, *Floral Still Life*, sold for \$375,000; Robert Longo, *Gretchen*, sold for \$23,370

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THE INIMITABLE
DUTCH DESIGNER
MARCEL WANDERS
TALKS ABOUT
HIS WORK AND
WHAT HE CALLS
ROMANTIC
HUMANISM

MARCEL WANDERS has been prodigiously busy of late. The Dutch designer debuted a new lounge chair for Louis Vuitton in December. His Grandfather clock created for Christofle was introduced in January, as was a porcelain dinnerware collection (Blue Ming) for Vista Alegre that is a riff on the traditional Delft blue. His Monster Garden carpet, which he made in collaboration with the French textile firm Pierre Frey, is currently on view at the Musée des Arts Décoratifs in Paris; his work was also represented in an exhibition at the Design Museum Gent in Belgium. Wanders is at work on a prefabricated house—it is called Eden—for Revolution Prefabricated Properties, and recently completed the Kameha Grand Zurich Hotel.

In the last year his firm Moooi opened a New York showroom and, at Milan's Salone del Mobile, launched Moooi Carpets. And most notably, Wanders is currently the subject of an exhibition at the New York design gallery Friedman Benda until April 9. MODERN caught up with Wanders as he inau-

The Wonders of Wanders



By BETH DUNLOP

gurated his rug collection at the Glottman showroom in Miami for a conversation that ranged from his carpet collection and the Friedman Benda exhibition to his philosophy about design.

His work always displays a particularly high level of design and detail and a love for unexpected, whimsical touches, whether at the scale of a teacup or an entire building. Often, especially in his hotels and other interior design projects, there is a feeling not unlike Alice's in Wonderland—where what you thought would be small is big and what you thought should be big is small. Wanders also often invokes historical material culture, be it art or craft, reinterpreting it in ways that are both innovative and human.

Beth Dunlop/MODERN Magazine: First, I thought we should talk your newest enterprise, Moooi Carpets. Can you tell me a little about those?

Marcel Wanders: So, we launched the Moooi Carpets last April in Milano. Basically we have found the technology where we can do high definition printing in any colors you want on carpets, which is kind of a unique feature. There is some existing printing of carpets, but mostly only in a few colors, like eight colors maximum. We do photographic printing, and this allows us to have a wide variety of designs for carpets and very different designs. And as you can see, the texture, the color, the quality are all super.



And there's really nothing like it on the market. We can also do it for wall-to-wall, broadloom, which is kind of unique. We have a whole range of designers who've made designs for these carpets—or for broadloom—and by broadloom I mean there could be a corridor fifty meters long that starts with roses and ends with lilies.

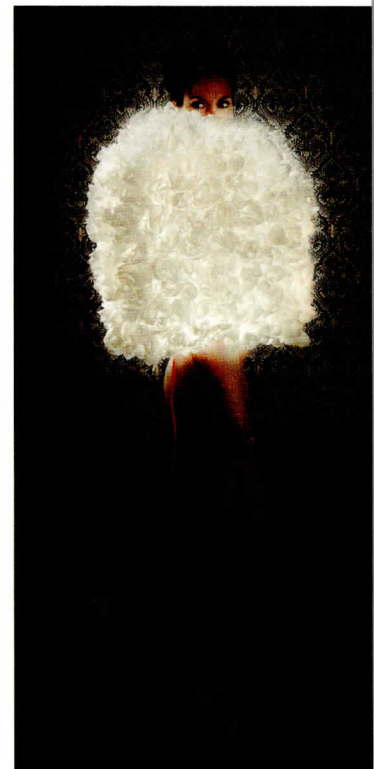
MM: So you can turn your house into a garden if you want to.

MW: I feel so excited about it because it's not a design for carpet. We created a new canvas for design. It is a new canvas.

MM: What was the inspiration for one of your favorite carpets, the Eden Queen.

MW: Now I love my country. We've had some amazing still life painters through the years, and I'm making a book about those painters now. This particular rug is a combination of flowers from different paintings. But it's not a painting where we just put together a lot of flowers from different painters, just to mix them. We made our own bouquet.

MM: It would be so extraordinary to have this as a centerpiece of a room because you would really



Clockwise from top:

Marcel Wanders's Eden Queen rug for Moooi Carpets, which debuted at the Salone del Mobile in 2015.

Wanders's hybrid lighting fixture-fashion accessory Phoebe 3 floor lamp (made in an edition of three) is part of the *Portraits* exhibition at Friedman Benda in New York this spring.

Moooi's Amsterdam Showroom with Wanders's Cloud sofa in moss velour, 2012, along with the designer's Cocktail chairs, 2013.

Zliq sofa by Wanders for Moooi, 2012, in Jacquard old blue upholstery.





The Zio buffet by Wanders, 2013, was featured in Moooi's presentation at via Savona 56 during Milan's Design Week in 2014.

Crystal Fire by Wanders for Moooi Carpets, 2015.

Tempter, 2016, part of the Friedman Benda installation, is an oversized rocking unicorn cast in bronze in an edition of eight.

feel like you had flowers in your life—and joy in your life—at any moment. I think that's one of the wonderful aspects of your work—that level of joy and discovery and moment of innocence when you see something for the first time and get that sense of history and personal reflection all together. Can you talk a little about what propelled you?

MW: Yeah, we follow the unexpected. Meaning that sometimes you see something for the first time and you are surprised by what it is. It's something you recognize in a way, you understand it's a chair, but it feels softer—and then it's surprising because there is some innovation in it. And it's surprising, it makes you happy.



We try to make works that are new but also at the same time you feel you can recognize them from the past—from your soul, from your family, from our culture. We do that in very different ways and this is one of them.

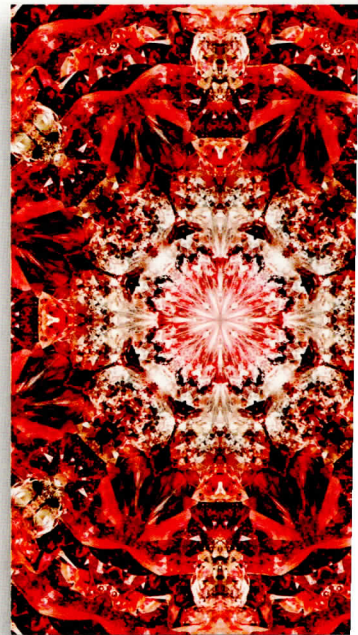
MM: I think design as an art form, as a discipline, is so important because it does more than architecture—it truly reflects culture and can and should reflect culture.

MW: It should but it doesn't always.

MM: It doesn't always but it should, and I think it's so important to commemorate who we are and where we are.

MW: This is really one of the most important subjects of my work. We've had one hundred years of modernism. We've had a few years of postmodernism; but I think if I look at the world, I look at my heart, if I read people's minds, we are beyond postmodernism.

If I look to theater, if I look to art, if I look to poetry, I see we are onto something that is different....I would call it some kind of romantic humanism. It's holistic, and I feel we are entering a new stage of culture. But if I look to design, strangely enough, designers are happily-ever-after back in modernism. After postmodernism they have gone back to modernism, and it's weird to me. I don't get it. I'm really fighting that notion and am really trying to make us understand that, yes, with design it's very comfortable to be in modernism because it's rational and we can explain everything; but it's not where we should be. If we really want to support our culture, if we really want to step into the life we are living today, and we want to be relevant as an art form, then we have to find new territory.



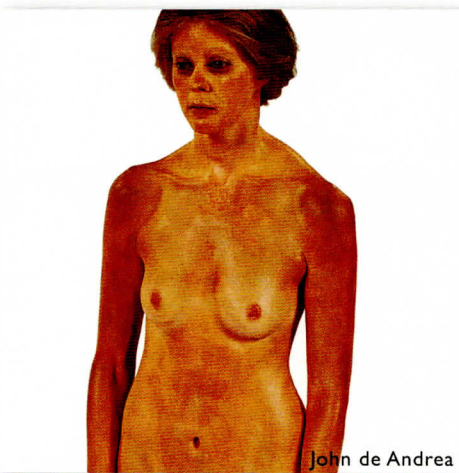


Deborah Butterfield

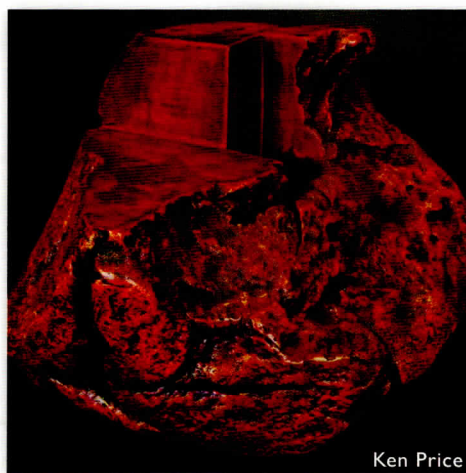
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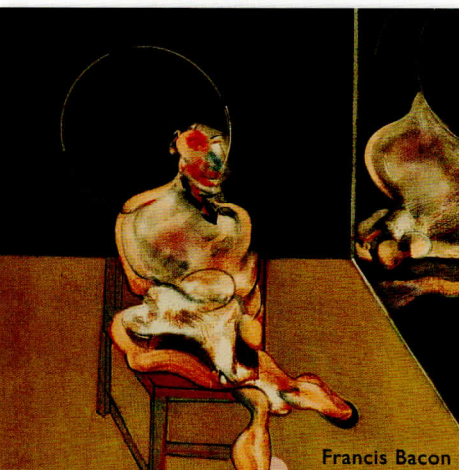
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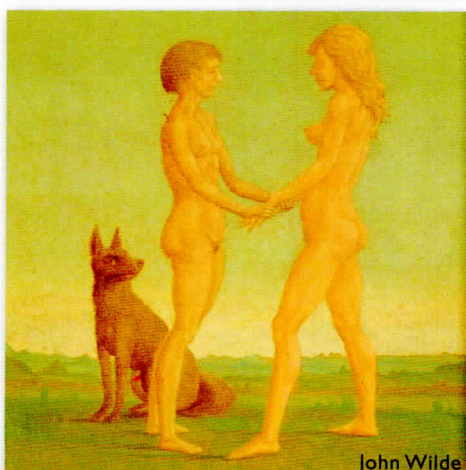
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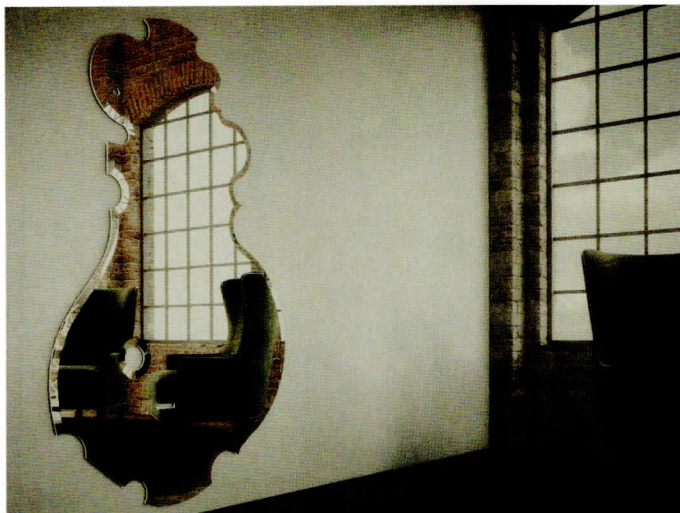
Francis Bacon



Gertraud Höhwald



John Wilde



Wanders's installation at Friedman Benda includes large abstract figural mirrors such as Merrick, 2016, produced in an edition of eight.

The signature version of Wanders's Charles chair for Moooi, 2014, is called Composition 14.

Wanders puts a new spin on the traditional barstool in his colorful polyethylene New Antiques barstool for Moooi, 2012.

MM: You're with the gallery Friedman Benda in New York, and you have a show there now. What work are you showing?

MW: We go a long way back with Friedman Benda. Years ago we made a Crochet chair for them, for example.

MM: We've run that chair on the cover of MODERN. I believe the High Museum in Atlanta has one in its collection.

MW: It's an amazing piece. We've been working with Friedman Benda over the years and we thought it was a nice moment to do a special presentation, a special exhibition. I'm super excited about it. There are some really cool things.

MM: Did you do pieces specifically for the show?

MW: Yeah, we have a few things that have been

seen before, but most of the work is brand new. It's a very diverse group of work. There is video art, there are furniture pieces, and there is sculpture, so it's a very broad spectrum.

MM: There's an aspect of your work that may be more peculiar to Dutch design than to design coming out of other cultures but not unique to Dutch design, namely, that in your work—as in the Crochet chair—you take an old, old craft that was really women's work and you make it something that is entirely contemporary. And you couldn't do it without today's technology and that's true in the carpets too.

MW: We make new things, you know, but in connection to our past, to our culture. To me that's super important. And whether in the past I find high art or I find stuff that my Grandma did, I think they are all very relevant, right? I love to play with these things,



juxtapose them, and give them a new life. I think it adds to a piece. I think that if we did something super new, completely new (and we could), it would probably be very uninteresting. I mean it gets interesting because it's already a part of us, we are connected to it. It's like it resonates with our culture, with our heart. That is value to me. That is how a piece can live with people for a long time. A lot of works today are made for the future. The most important dogma of modernism is that the past is irrelevant to the future. So what does that mean for the things we create today?

MM: They're obsolete the moment you make them.

MW: And that is exactly what this culture has done. We have created a throwaway society based on that fundamental dogma, and it's something we cannot sustain, we cannot live that way.



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A George Nakashima dining table, 1958 | Estimate: \$7,000-\$10,000

A Set of 5 George Nakashima "Mira" chairs | Estimate: \$3,000-\$5,000

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FOR **MARCUS TREMONTO**,
DESIGN COMES FROM AN
INQUISITIVE MIND AND
A PRECISE HAND

By JENNY FLORENCE

FOR THE 2014 SALONE DEL MOBILE IN MILAN, the New York-based lighting artist-designer Marcus Tremonto presented something that was at once contemporary, otherworldly, and strangely at home among the ornate Renaissance objects of the Museo Bagatti Valsecchi: a large transparent glass vessel decorated with a filigree of hand-cut copper, tracing—rather than flora or fauna—a pattern of steam-puffing pipes, couplings, and connectors. Sprouting here and there from the surface were fine wires with LEDs encased in tiny lightbulb-shaped acrylic discs. Another network of copper pipes spread across a mat beneath the vessel and another crept around a small marble box. With the box placed on the mat—and the trio of objects united—the vessel lit up. “The idea was to create this kind of traditional vase—a Chinese vase, four hundred years old—that was a living circuit,” Marcus says of the vessel, part of the Pelle Conductivo (Conductive Skin) series.

Producing a design as exquisite as it is eccentric—a Ming vase from Super Mario World—that also ingeniously exploits the capabilities of conductivity and light would be no small feat for most designers. For Marcus, the intersection of these elements is the sweet spot. Keeping production in-house (Marcus himself fabricates every product, with only minimal outsourcing when necessary) lets him prioritize hands-on experimentation and organic development over a signature style. His pieces shift aesthetics and attitudes, from funny to futuristic to meditative, or take on several at once, all the while exploring the pos-

Marcus Tremonto explores the capabilities of lighting, ornamentation, and interaction by combining all three in the Pelle Conductivo series, 2014, a collection of objects decorated with hand-cut copper circuits that are completed by the user.

20th Century Design at auction

June, 2016 | 63 Park Plaza, Boston, MA



Inviting Consignments

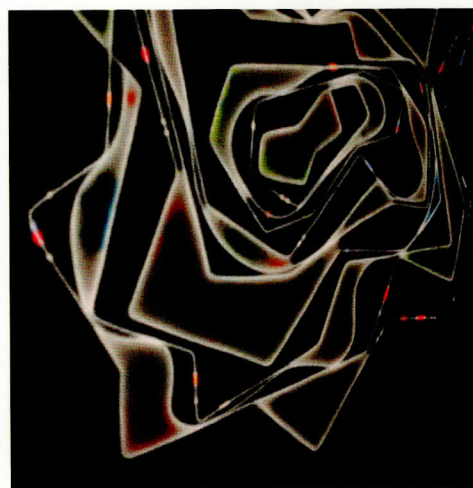
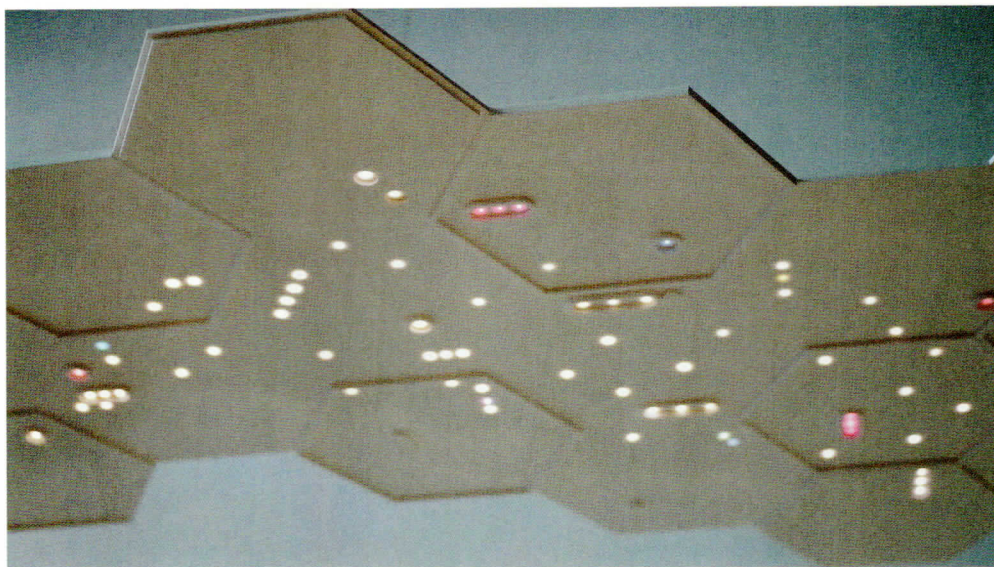
Contact: Jane Prentiss at 20thcentury@skinnerinc.com or 508.970.3253

Robert Fremont Conover "Night Shapes," 1949; Finn Juhl Chieftain Armchair; Edward Wormley for Dunbar Constellation Table; all to be offered June, 2016

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The pristine Perspex surfaces of the Utopie hanging lights, 2014, are embedded with tiny LEDs.

When the vessel is placed on its conductive pad, the bees on the Vetri Miele (part of the Pelle Conductivo series) light up.

Marcus drew from his training as a painter but used light as a medium to create the pieces for the 2007 exhibition *LIGHTWORKS* at Phillips de Pury.

The 2009 Carbon 451 lamp—a ribbon of complex curves—takes advantage of the strength, lightness, and malleability of carbon fiber.

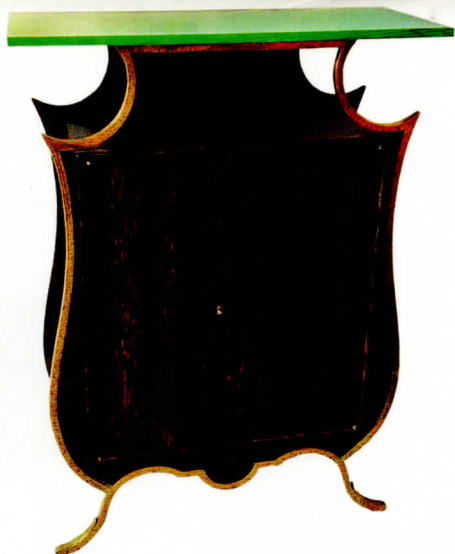
sibilities of lighting technology, both primitive and high tech.

Exploration has always been Marcus's *modus operandi*. He established his studio in 2002 with his wife and business partner, Monica, and while he is responsible for the designs, they're often informed by the couple's collaborative relationship, a dynamic that preceded the studio. "We bonded with each other because we really had the same sensibility," Monica says. "We talk about things that we're inspired by and ideas come from that." From the beginning, one's activities could motivate the other's. "She was taking a jewelry class, making these brooches out of silver, hand-cutting them," Marcus says, "and she had all these parts and cuttings to take home, and I said, can I have those? They were just interesting." He inlaid the silver offcuts into a piece of ebony to make a tabletop and was delighted



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The surface of the Holo Center Table—Marcus's contribution to the London Design Museum's 2012 exhibition *Digital Crystal: Swarovski*—was a precisely and exquisitely engineered polished-steel with a non-projected hologram at its center.

The PAD light, 2012—so named as it resembles the finger pads of a tree frog—was the first to use transparent OLED technology.

Made of paper-thin sheets of copper studded with micro-LEDs, the foiLED again lamps invite interaction; they can be bent and shaped to manipulate the light they cast.

not only by the result, but the experience: "It was the first thing that I'd done in a year that made me think, I really like that I did this."

At the time Marcus was studying painting, but was finding it unfulfilling. "I felt like everything that I loved about painting someone had already done....I was all about technique, so I found myself trying to work the craft. I'd look at a painting and think, how did he do that. Then I'd work on a detail and then make a huge painting. And I said to myself, how can I do this for the rest of my life?" By fashioning the silver and ebony tabletop, Marcus discovered that a less directed process appealed to him. "I like when something comes my way," he says. "What I liked about the table was that it didn't exist before, it wasn't a calculated process."

This loose and inquisitive creative development is balanced by meticulous construction. Marcus brings up the Utopie lights—hanging lamps with LED-embedded Perspex surfaces resembling topo-

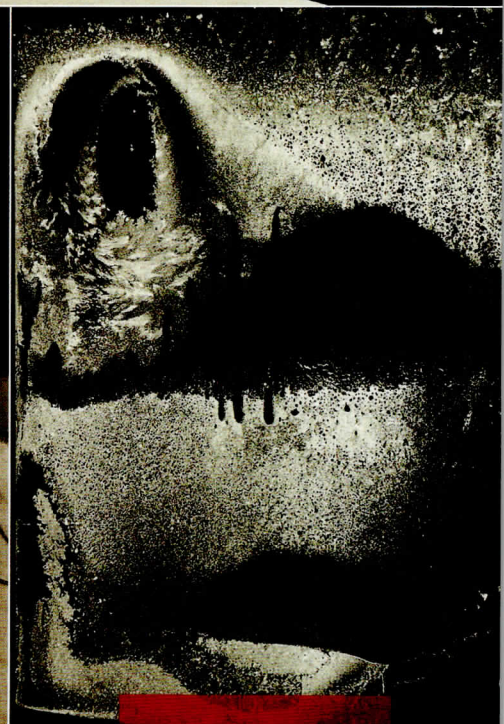
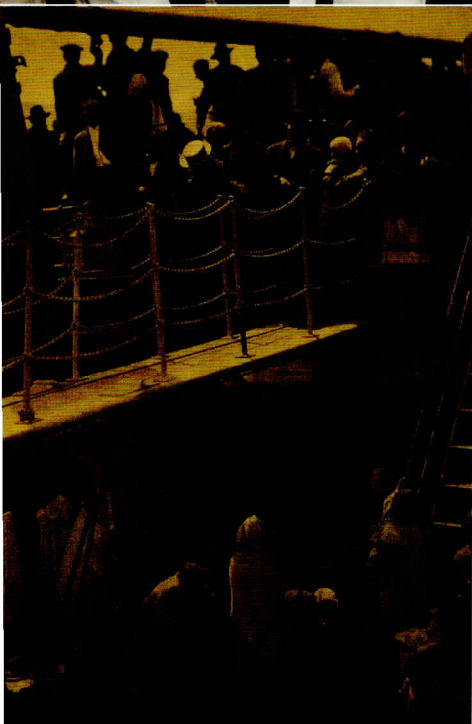
graphic models—as an example. "I was making the circuit for the LEDs and Monica said, that's so beautiful! You're going to seal that up? No one will ever see that!" Marcus says. "But that's me. I'll see it, and I want it to be beautiful."

Marcus's combination of ingenuity and rigor has resulted in a string of innovations and has earned



Modern & Contemporary Photographs at auction

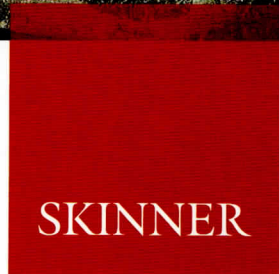
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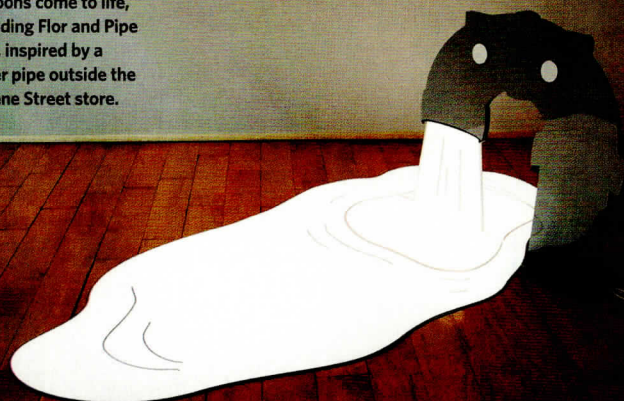
Nicholas Nixon, *The Brown Sisters*, New Canaan, Connecticut, 1975, sold \$4,613; Josef Koudelka, *Portugal*, 1976, printed later, sold \$7,995; Alfred Stieglitz, *The Steerage*, 1907, printed 1915, sold \$27,060; Edward Weston, *Charis, Santa Monica/Nude*, 1936, printed later, sold \$8,296; Minor White, *Dumb Face, Frost on Window*, Rochester, New York, 1959, printed later, sold \$3,998



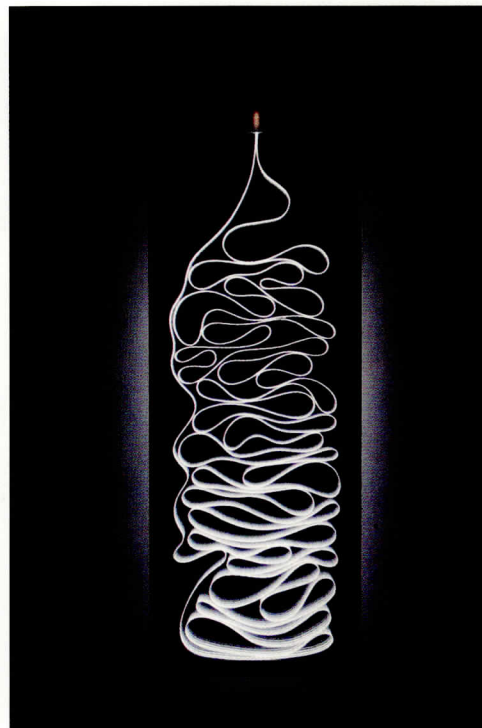
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Marcus Tremonto shifts attitudes and aesthetics, often using cutting-edge technology to realize playful products. In 2010, for the groundbreaking SoHo design gallery Moss, he created a collection of pieces that looked like cartoons come to life, including Flor and Pipe Spill, inspired by a water pipe outside the Greene Street store.



The Pixel Bulb, 2009, is a similarly whimsical precursor.



the studio well-deserved accolades. The PAD and OhLED lights, designed in 2012 at the invitation of Germany-based Novalde, a pioneer in lighting technology, were the first pieces to use the transparent OLEDs developed by the company. The same year, Marcus was the only American invited to participate in the London Design Museum's exhibition *Digital Crystal: Swarovski*. True to form, he produced a piece that was both exacting and visionary, a radically minimalist polished-steel table (constructed without welds or screws) that incorporated a non-projected hologram. It was well received. "People would forget they're in a museum, forget they're not supposed to touch things, and go bonkers!" Marcus says. "That was really rewarding to me." More recently, he introduced the foiled again series, a collection of paper-thin micro-LED-studded copper sheets that can be bent and shaped to manipulate the light they cast. The pieces are enigmatic but appealing: they use cutting-edge technology in a construction that's deceptively simple, accessible, interactive, and attractive—unequivocally Marcus Tremonto. "All this technology happens," he says, "and there is going to be a need for it to still be beautiful."

The Getty 451, 2008—inspired by *Fahrenheit 451*—is a sort of magic mirror. Switched off, it reflects the space and viewer before it. But when turned on, the electroluminescent wire fixed within the reflective Plexiglass appears, creating an apparition of an unraveling coil of paper.

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At Christie's, a Sale Spans a Century and Its Masterworks

By MATTHEW KENNEDY

THE TWENTIETH AND TWENTY-FIRST centuries have seen the most rapidly advancing technological, stylistic, and cultural changes of any period in history. This is, of course, news to few but was the immense challenge the design experts at Christie's addressed in the auction house's inaugural Design Masterworks sale, held in New York on December 17, 2015.

With twenty-eight lots spanning just under a hundred years of design (1907-2006), the sale captured turn-of-the-century decadence, modern functionalism, and contemporary process. The idea for the sale evolved around a few key consignments, particularly three Claude Lalanne pieces and a Marc Newsom Lockheed Lounge. "It's difficult to curate sales because it depends on the business that comes in," explains Carina Villinger, head of the design department, about developing the sale. "We try to have something for everyone—a diverse, representative group." But the organizers had a designer wish list, which included Jean Prouvé and Wendell Castle, and works by both were secured. Ultimately headlined by the Lockheed Lounge, Masterworks was sprinkled with art deco standouts, a hearty dose of mid-century delicacies, and a sampling of contemporary marvels. In addition to a diversity in style, the sale sought to present a breadth of function. "Sometimes you're maxed out on sofas and tables," Villinger says, smiling; as a result there were also lighting, glassworks, a surfboard, and the exquisite Harry Bertoia Monumental Sonambient sculpture from the Standard Oil Building in Chicago.

But what is a "masterwork" within the dialogue of design? In a field where "good design" ranges from craft to mass manufacture to luxury, such a question could spark widespread debate among experts and civilians alike. According to Villinger, the sale organizers qualified the term by selecting designers based on an evaluation of their body of work and then identifying pieces that represented each at the height of their power. The focus remained mainly on American and European designers.

So, what of these masterworks and the genre's future at the auction house? Overall, Villinger was pleased with the sale—bringing in \$1,692,500—especially within the context of the overall season. "It was a spread of important pieces, and the market is strong," she reports. And surely strong markets and the celebration of masterful design will never go out of style. Here are some highlights from the sale.



LOT 9 - Gio Ponti, pair of armchairs, c. 1946

Estimate: \$30,000-\$50,000

Sold: \$56,250

These versatile chairs demonstrate an attention to silhouette evocative of the rich history of chairmaking, but with a soft, distinctive geometry that guarantees the hand of Ponti. Representing the continued strength of the Italian market, these Ponti pieces exceeded their price and sold to a private collector.

LOT 11 - Dino Martens, vase, c. 1954

Estimate: \$10,000-\$15,000

Sold: \$37,500

Measuring 8 7/8 inches high, this vase possesses the characteristic Martens aesthetic, with delicate textural details and vibrantly colored filigree. Presented by Martens as part of a series of carved pieces at the 1954 Venice Biennale, its highly carved surface and historical significance make it an unusual piece—and a key find for dedicated glass collectors.





LOT 14 - Jean Prouvé, Sanatorium armchair, c. 1932

Estimate: \$140,000-\$180,000

Sold: \$197,000

Featuring slender and swooping lines synonymous with the French designer, this piece was actively sought out by the Christie's team to round out its dream sale. Based on a 1930 design by Prouvé for the Cité Universitaire in Nancy, this particular specimen still sports its original seat and leather upholstery. Such condition was a challenging find for even active Prouvé collectors, but makes it ripe for relaxation or any necessary restoration of sanity.

LOT 21 - Marc Newson, Lockheed Lounge, 1990

Estimate: \$1,500,000-\$2,000,000

Sold: Amount not disclosed

Conjured from sculpted fiberglass and overlaid with aluminum, the Lockheed Lounge is "subtly antique yet strikingly futuristic," representing a moment in design of global and stylistic multiplicity. Voluminous but visually nimble, the streamlined ancestry of its blind-riveted patchwork betrays its sedentary beckon. The piece initially did not sell, blazoned with an intimidating \$1,500,000-\$2,000,000 estimate. Such a price tag quickly evaporated the buyers' pool into quite an exclusive puddle, from which quietly emerged a private collector after the sale.

LOT 28 - Claude Lalanne, Les Grandes Berces bench, 2000

Estimate: \$250,000-\$350,000

Sold: \$425,000

Les Grandes Berces—sold separately alongside Lalanne's Hosta and Trone de Pauline chairs—represents Lalanne's rare charm through pieces whose refined whimsy morphs into playful sophistication. Rather than cannibalizing each other in this limited sale, all three pieces flourished, with this bench going for the highest price. The success of Lalanne's work is a testament to her wide-ranging appeal and an ever-popular ode to art nouveau, including interest from contemporary art collectors.



On the Agenda

EUROPE

DENMARK

COPENHAGEN

Bruun Rasmussen

International Paintings, Antiques and Modern Art
Auction March 1 to 10
bruun-rasmussen.dk

FRANCE

PARIS

PAD Paris

March 31 to April 3
pad-fairs.com
Creates an unprecedented dialogue between modern art, historical and contemporary design and jewelery for art and design aficionados and collectors

Piasa

Italian Design
Auction March 17
piasa.fr

GERMANY

MUNICH

The Design Museum

Untitled. Thomas Gentile.
American Jeweler
February 27 to June 5
die-neue-sammlung.de

ITALY

GENOA

Cambi

20th Century
Decorative Arts
Auction June 14
cambiaste.com

TORINO

Della Rocca

Design
Auction April 21
dellarocca.net

Brooch by Thomas Gentile
on view at The Design
Museum in Munich.
Photograph by Joe Gold.



SWEDEN

STOCKHOLM

Stockholms Auktionsverk

Modern Art & Design
Auction April 19 and 20
auktionsverket.com

UNITED KINGDOM

LONDON

David Gill Gallery

Gravity: Fredrikson Stallard
March 9 to April 9
davidgillgallery.com

Phillips

Design
Auction April 28
phillips.com

NORTH AMERICA

ARIZONA

SCOTTSDALE

TOWN Studio

Robert Kuo personal appearance
March 22
townstudio.com

CALIFORNIA

BERKELEY

Berkeley Art Museum

Architecture of Life
Through May 29
bampfa.org

LOS ANGELES

Bonhams

The Modern House
Preview April 30 to May 3
Auction May 4
bonhams.com

Heritage

20th and 21st Century Design
Auction May 17
ha.com

Los Angeles Modern Auctions

Modern Art & Design
Preview through February 20
Auction February 21
lamodern.com

LA 20/21 Modern Design Show

May 13 to 15
lamodernism.com
40 national and international exhibitors presenting furniture and decorative and fine arts from the 20th century, and introducing 21st-century contemporary design

PASADENA

Pasadena Museum of California Art

Claire Falkenstein: Beyond Sculpture
April 17 to September 11
pmcaonline.org

SAN FRANCISCO

San Francisco Museum of Modern Art

Opening May 14
sfmoma.org

CANADA

BRITISH COLUMBIA

Vancouver Art Gallery
MashUp: The Birth of Modern Culture
through June 12
vanartgallery.bc.ca

FLORIDA

MIAMI BEACH

Maison&Objet Americas

May 10 to 13
maison-objet.com
Brings together a selection of 300 brands from both the North and South American markets

MOUNT DORA

Modernism Museum Mount Dora

esherick to NAKASHIMA
Through Fall 2016
modernismmuseum.org

ILLINOIS

OAK PARK

Treadway Toomey

Fire & Form Part I: Fine Art & Ceramics from
the Estate of Candice B. Groot
Auction April 16
treadwaygallery.com

MASSACHUSETTES

BOSTON

Boston Design Week

March 31 to April 10
bostondesignweek.com
11-day citywide festival featuring 80+ events in
nearly every Boston neighborhood

NEW JERSEY

LAMBERTVILLE

Rago Arts and Auction

20th Century Decorative Arts & Design
Auction June 3 to 5
ragoarts.com

MONTCLAIR

Gallery Loupe

Thomas Gentille
through June 5
galleryloupe.com

NEW YORK

NEW YORK

Architectural Digest Design Show

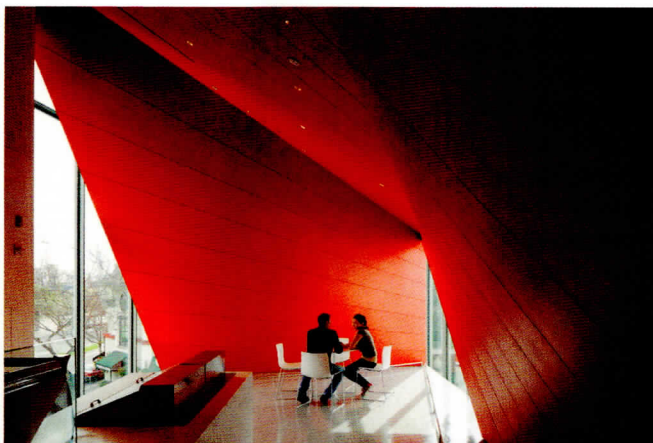
March 17 to 20
addesignshow.com
15th annual Architectural Digest Design
Show celebrates the latest furniture, ac-
cessories, lighting, art, kitchen, bath, and
building products for the luxury market

Bard Graduate Center Gallery

Artek and the Aaltos: Creating a
Modern World
April 22 to September 25
bgc.bard.edu

Collective Design

May 4 to 8
collectivedesignfair.com
Annual fair showcasing the latest in
design thinking and innovation



View of the café at
the new UC Berkeley
Art Museum,
designed by Diller
Scofidio + Renfro.
Photo by Iwan Baan,
courtesy of Diller
Scofidio + Renfro.

Cooper Hewitt, Smithsonian Design Museum

Beauty—Cooper Hewitt Design Triennial
through August 21
cooperhewitt.org

designjunction + Dwell on Design

May 13 to 15
thedesignjunction.co.uk
A collaboration bringing together 30 leading
European design brands and smaller cutting-
edge enterprises during NYCxDESIGN 2016

Friedman Benda

Marcel Wanders: Portraits
Through April 9
friedmanbenda.com

International Contemporary Furniture Fair

May 14 to 17
icff.com
High end and contemporary furniture fair

Metropolitan Museum of Art

Breuer Building opens March 18
Unfinished: Thoughts Left Visible
March 18 to September 4
metmuseum.org

Museum of Modern Art

A Japanese Constellation: Toyo Ito,
SANAA, and Beyond
March 13 to July 4
moma.org

Sight Unseen OFFSITE

May 13 to 16
offsite.sightunseen.com
Combining works by independent design
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PENNSYLVANIA

PHILADELPHIA

Freeman's

Art & Design
Auction March 20
freemansauction.com

UTAH

LOGAN

Nora Eccles Harrison Museum of Art

A Matter of Taste: Art, Kitsch,
and Culture
Through May 7
artmuseum.usu.edu

WASHINGTON

BELLEVUE

Bellevue Arts Museum

Louis Kahn: The Power
of Architecture
Through May 1
bellevuearts.org

MIDDLE EAST

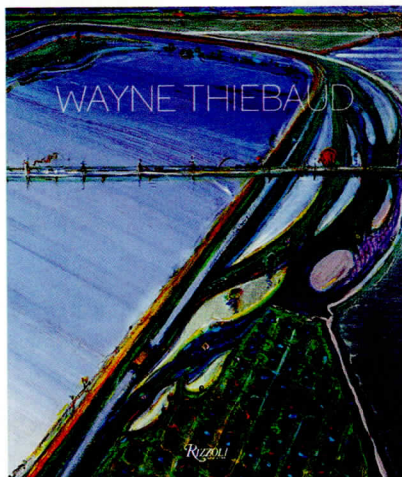
DUBAI

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My Life, So Far

FOUR BOOKS HELP SUM UP
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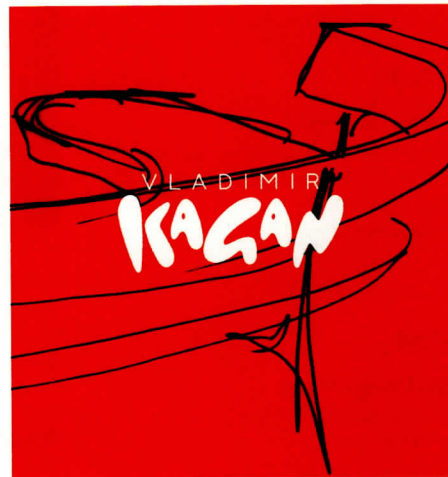


Wayne Thiebaud

By Kenneth Baker et al.
Rizzoli, \$150

WAYNE THIEBAUD FIRST CAME into the public art eye with his lusciously impastoed displays of pies and cakes in the early 1960s. This beautiful new book looks at his career from that moment to this, with a particular emphasis on placing his work, which also includes landscape, figure painting, and portraits, within the traditions of the Old Masters from Velázquez to Eakins to Picasso and Matisse. These names are taken from a 1972 work, *35 Cent Masterworks*, an homage to the artists Thiebaud most admires. Because of the prominence of shadow in his work I would argue that Winslow Homer was another seminal influence, but I don't think anyone would complain about the artists Thiebaud has chosen. The essays look at his paintings within the customary categories of art historical discussion, both thematically and technically, with one focusing rather unexpectedly on their connections to contemporary concerns such as the uncanny or even the "abject." The book also highlights the uniquely American character of much of Thiebaud's work, whether the brilliant West Coast light filtering through many of the canvases or the particularly Midwestern notions of abundance implicit in those slices of lemon meringue pie. Ultimately, however, I would say the book hits its highest note with the 230 images. Chosen by Thiebaud himself, the paintings are photographed in such a way that the material quality of the paint is almost as present for the viewer as it would be if he were standing in front of the canvas itself.

—Steffany Martz



Vladimir Kagan: A Lifetime of Avant-Garde Design

By Vladimir Kagan, preface by Tom Ford,
foreword by Zaha Hadid.
Pointed Leaf Press, \$85

VLADIMIR KAGAN MAY WELL BE the most charming figure in the design world. He has been at work since the late 1940s, and in recent years he has been as inquisitive, creative, and adventuresome as ever—perhaps even more so. A dozen years ago, when Kagan was in his seventies, Pointed Leaf Press published a Kagan monograph (entitled, though not entirely prophetically, *The Complete Kagan*) that sold out; at this writing, two copies were listed on eBay for \$175 and \$223, respectively.

Thus comes the sequel, a revised and updated 2015 monograph called *Vladimir Kagan: A Lifetime of Avant-Garde Design*. It's done more or less in the form of a documentary film, with third-person lead-ins to each chapter, to wit: "The designer experiments with upholstery, wrought iron, cast aluminum, and especially, organically sculpted wood in works that became hallmarks of his career." The body of the text, however, is first-person, and it is ineluctably Kagan: in one paragraph, he describes his design process in one breath and an encounter with Marilyn Monroe and Arthur Miller in another.

The book moves, rather seamlessly, from black-and-white to color, from work sketches to engaging photographs. It is rich with anecdotes, from the scrapbook-like opening that looks at his youth and upbringing to his marriage to the needlepoint expert Erica Wilson and to the highs and lows of his business career, culminating with high-gloss glamour shots of his current work. It is a life story—told with candor and insight and humor—that truly captivates.

—Beth Dunlop

How to

use graphic design to sell things, explain things, make things look better, make people laugh, make people cry, and (every once in a while) change the world

Michael Bierut

How To

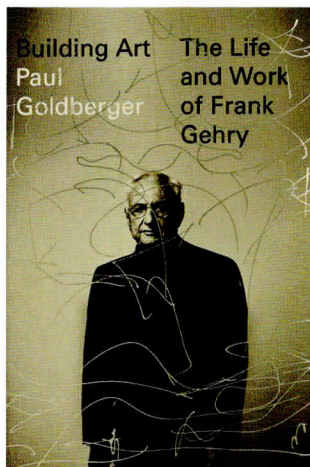
By Michael Bierut
Harper Design, \$50

MICHAEL BIERUT LEARNED GRAPHIC DESIGN sitting at the feet (metaphorically) of Massimo Vignelli, then set out for Pentagram, where he's been a partner in the New York office since 1990. Over the past quarter-century, his work has served to guide us, lead us, entertain us, educate us, and much more. His is a versatile and brilliant mind, and his creativity, wisdom, and knowledge seem to know no bounds. He's been awarded graphic design's top honor, the AIGA Medal, and won the Cooper Hewitt's National Design Award's "design mind" prize. And although he's published a book of essays and edited a five-volume series on design, there's never been a book on his work—until now.

Bierut's own new book begins to give his career its due. As one might hope it is an entirely engaging work of graphic design. Part memoir and part "how to," as the title promises, it's a handbook for designing one's way through life. The number of signs, symbols, way-finding tools, and book jackets that are part of Bierut's opus is mind-boggling. In fact, I fear we take all this too much for granted.

The projects he shows range from the personal (his own sketchbooks, for example) to those that are prominent, including New York's Governor's Island, Miami's New World Symphony, and public television's Charlie Rose show. The text is in turn witty and wise, and Bierut has plenty of wisdom to impart particularly in chapters on such divergent clients as the Minnesota Children's Museum, the Cathedral Church of St. John the Divine, and Saks Fifth Avenue, where he explores how to make the familiar seem new, and the obvious less so without losing identity. "Every graphic design solution" he writes, "must navigate between comfort and cliché." And here he tells us how (to).

— Beth Dunlop



Building Art: The Life and Work of Frank Gehry

By Paul Goldberger
Alfred A. Knopf, \$35

THERE IS NO MISTAKING A FRANK GEHRY building: its signature undulating forms, its dynamic sense of movement, its expressive and sometimes surrealist-looking facades. As Paul Goldberger writes early on in this comprehensive and engaging book, Gehry is "the best-known American architect since Frank Lloyd Wright." And this is, in no small part, due to Gehry's ingenuity—which uses advanced digital technology to realize his almost gravity-defying, curvilinear buildings, such as the Walt Disney Concert Hall, the Dancing House, and the Guggenheim Bilbao. "The two Franks"—Wright and Gehry—is a jumping off point from which Goldberger examines the background and psyche of the latter. He is quick to note, that beyond bearing the same first name, possessing a steadfast love and dedication to the architectural practice, and having designed iconic edifices for the Guggenheim, Wright and Gehry had little in common. And from there, Goldberger delves into Gehry's experience growing up Jewish in Toronto, his relationship with his family, his artist sensibility, as well as his desire for affirmation and his love-hate relationship with fame.

The book takes the reader through the Pritzker Prize-winning architect's life—gracefully interweaving the personal with the professional—from his childhood in Toronto and early years in Los Angeles, to his time in the army and at Harvard, and on through the major milestones of his career. Each period is peppered with intimate details, anecdotes from friends, and stories that not only convey who Gehry is as a person and architect, but also investigate the larger philosophical issues that surround the profession: the delicate client-architect relationship, balancing profit and high profile projects with artistic or humanitarian ambitions, finding a place within the polarizing ideologies of modernism and postmodernism—and, perhaps most critically, as the title so aptly expresses, how to build art.

— Nicole Anderson

WE ASKED CURATORS OF LEADING TWENTIETH-CENTURY AND CONTEMPORARY DESIGN COLLECTIONS TO DISCUSS ONE OBJECT THAT THEY FEEL IS PARTICULARLY NOTEWORTHY. HERE IS A GALLERY OF THEIR CHOICES.

**PHILIP BALDWIN &
MONICA GUGGISBERG**

HEADED ROUND THE CAPE
Metal, blown glass
2010



SET SAIL with *Headed Round the Cape* on a journey through the past and the present, simplicity and virtuosity, elegance and sobriety. At first glance, the eye is drawn to the outline of a boat, a gondola perhaps, its contents possibly amphorae in harmonious shades reminiscent of water. Together the ensemble (the metal boat is by Swiss maker Alain Nicolet) evokes the ancient ships that once crossed the Mediterranean, but beyond that is the clear link with Venice and its glass-making traditions. Yet this is more than just harking back to the past: the design is very contemporary.

The “amphorae” were created by Monica Guggisberg and Philip Baldwin, renowned artists and glassblowers in two stages. Blown in their studio in Paris, the surface of the glass was then processed in Murano. During the “hot” phase, the pair employed the Scandinavian layering technique known as overlay, in which very fine layers of color are enclosed

within layers of transparent glass. Once the glass was cold, they applied the Italian *battuto* and *inciso* finishes, using diamond wheels to cut the surfaces and reveal the various layers of color beneath. Their technical mastery is one of Baldwin and Guggisberg’s defining characteristics.

Indeed, their use of these techniques, with their links to both Scandinavia and Italy, can be seen as the signature of the artists, whose careers have been strongly influenced by those countries. Together, the sober and elegant forms combined with the complexity of the surfaces make *Headed Round the Cape* a jewel in MUDAC’s collection of contemporary art glass.

Amélie Bannwart

Curator of contemporary glass art,
Museum of Contemporary Design
and Applied Arts [MUDAC]
Lausanne, Switzerland



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ED FAIRBURN, DEUTSCHLAND, INK ON MAP, COURTESY OF MIKE WRIGHT GALLERY, WWW.MIKERIGHTGALLERY.COM

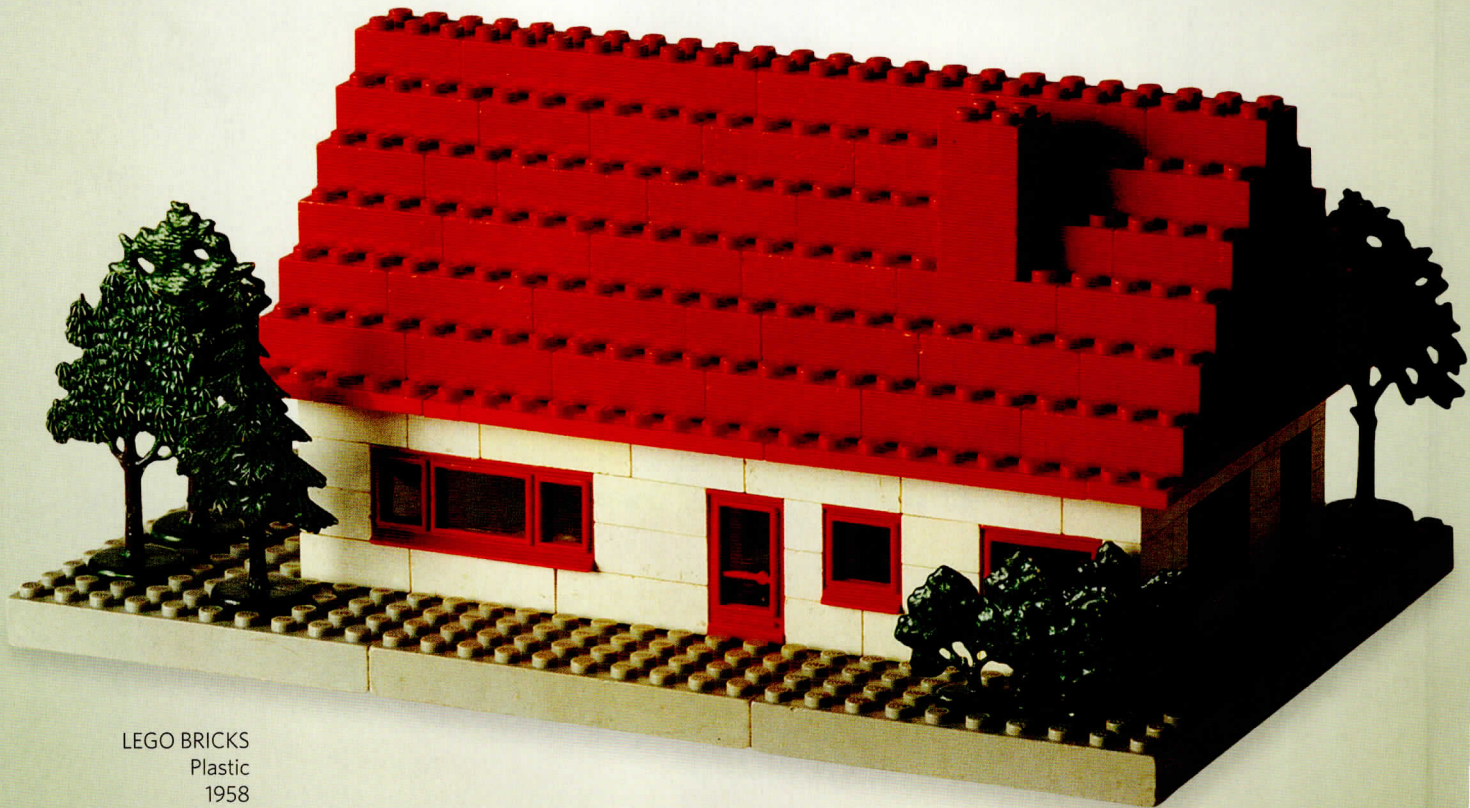
The toy's modular system offers unlimited creative possibilities for children and adults alike

LEGO, WITH THE PLASTIC BUILDING BLOCK that is its basic element, is an educational toy system for children that often goes far beyond childhood. In fact, Lego has developed the blocks for other purposes, such as a series of smaller bricks designed especially for architects. The name Lego is made up from the Danish words *leg* (play) and *godt* (well). The firm was founded in 1932 by Ole Kirk Kristiansen (1891-1958), who produced wooden toys among other things. In 1947 a die casting machine for plastic was acquired, and in 1958 the brick in its present form was launched

by the founder's son, Godtfred Kirk Christiansen. The brick's interlocking principle is unique, and, combined with the toy's modular system, offers unlimited creative possibilities for children and adults alike. In a way Lego is like paper and colors—a medium where you can give expression to fantasy. It's just a matter of getting the imagination going.

Christian Olesen

Head of Exhibitions and Collections
Designmuseum Danmark, Copenhagen



LEGO BRICKS
Plastic
1958



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The concentric squares within a crosssetted frame engraved on the top evoke historical architectural forms but with a modern simplicity



**FREDERICK WALLACE
DUNN (1905-1984)**

COFFEE TABLE
Painted wood, pewter,
leather, brass tacks
c. 1938

A NATIVE OF ST. PAUL, MINNESOTA, Frederick Dunn studied architecture at Yale, graduating in 1933. There he met Charles Nagel Jr., a St. Louis native and fellow Yale architecture graduate. The two subsequently worked in partnership in St. Louis from 1936 to 1942, designing numerous residences and the city's first religious building in a modernist vein, the remarkable St. Mark's Episcopal Church (1939). Nagel and Dunn's work extended to designing furnishings and light fixtures and coordinating artistic embellishments, including textiles, sculpture, and stained glass for their buildings. This table is one of several furnishings Dunn designed for the home of Thomas and Chloe Sherman, a music critic for the *St. Louis Post-Dispatch* and the editor of the *St. Louis Review*, respectively. In creating his sleek modern design Dunn employed somewhat unconventional materials, such as pewter for the top, polished brass trim, buff parchment to line the magazine shelf, and

glossy ebonized wood. In addition, the concentric squares within a crosssetted frame engraved on the top evoke historical architectural forms but with a modern simplicity. The use of engraved pewter in furniture, while unusual in America, also appears in a pair of cabinets of 1937 by the St. Louis-born designer Victor Hugo Proetz for Joseph Pulitzer. It was also used by Swedish designers of the 1920s (Proetz is known to have traveled to Sweden in 1930), whose work held sway in St. Louis in the 1930s through exhibitions, publications, and visiting personalities such as sculptor Carl Milles who was an artist-in-residence at the Cranbrook Academy of Art.

David Conradsen

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*The Cubic service is a three-dimensional manifestation
of the fragmented objects that Pablo Picasso and Georges Braque
rendered in two dimensions*

ERIK MAGNUSSEN
CUBIC COFFEE SERVICE
Manufactured by Gorham
Manufacturing Company
Silver and silver-gilt
1927

HIRED IN 1925 by the Gorham Manufacturing Company, Danish silversmith Erik Magnussen propelled the venerated firm into the modern era with bold geometric creations, free of historicized embellishments. Much to the consternation of William Codman, Gorham's chief designer at the time, the critically acclaimed and internationally known Magnussen was given his own elegantly appointed studio, separate from the crowded one that the other designers shared under Codman's close watch. Emphasizing his status, Magnussen's product lines were assigned their own series of model numbers and stamped with his distinctive mark.

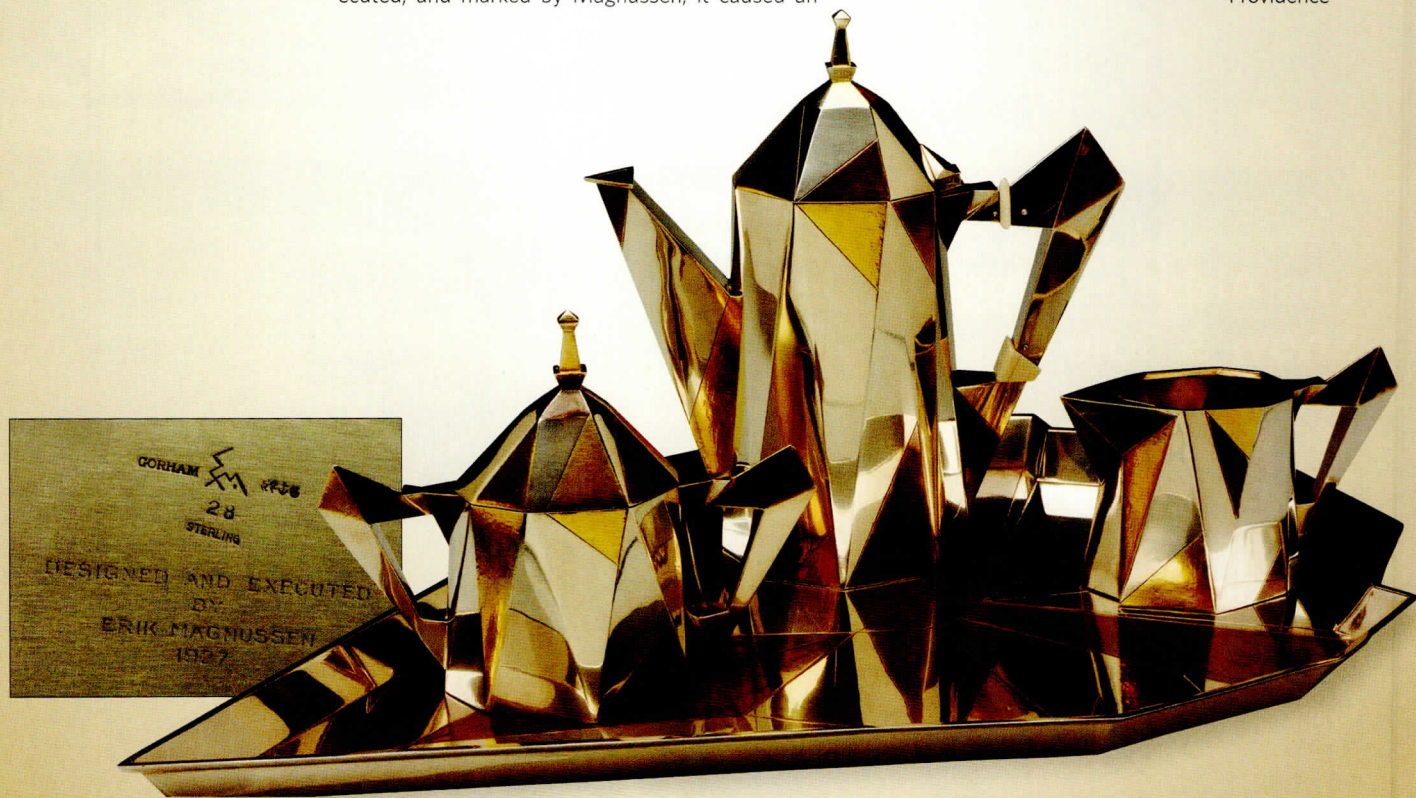
In 1927 he created his most memorable and most radical design, the Cubic coffee service, inspired by the play of city lights among the faceted façades of New York's skyscrapers. With its gleaming surfaces in sterling, silver-gilt, and oxidized silver, the Cubic service is a three-dimensional manifestation of the fragmented objects that Pablo Picasso and Georges Braque rendered in two dimensions. Designed, executed, and marked by Magnussen, it caused an

immediate sensation when it debuted at Gorham's Fifth Avenue showroom; the dramatically illuminated display featured a banner proclaiming, "Silver Like This Has Never Been Seen Before" and calling it "The Lights and Shadows of Manhattan"—the title given to the service by the *New York Times*.

Although Magnussen's tenure at Gorham was brief, he and the company had joined forces to form a fleeting fusion of American silver with the progressive nature of early twentieth-century visual culture, including streamlined designs and skyscraper architecture. Magnussen adapted his native Danish style into one that actualized modern progress in shining works of silver, reflective of both contemporary artistic impulses and modern life.

Elizabeth A. Williams

David and Peggy Rockefeller
Curator of Decorative Arts and Design
Museum of Art,
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IN BROOKLYN'S ONCE INDUSTRIAL neighborhoods, many strung along the waterfront, a number of warehouse buildings have been converted into studio space, beckoning artists and designers to such areas as Bushwick, Red Hook, Gowanus, Sunset Park, and the Navy Yard. Three designers—**Misha Kahn**, **Ian Stell**, and **Betil Dagdelen**—have found a home in Brooklyn. While they toil and create on one side of the Bridge, their work has taken center stage at galleries across the East River in Manhattan.

CROSSING THE BRIDGE

By
**NICOLE
ANDERSON**



NEARLY EVERY CORNER, WALL, AND AVAILABLE SURFACE

in artist-designer Misha Kahn's Bushwick studio is in full use, brimming with objects, tools, and machinery that are vital to the process of creating his amorphous, and often candy-colored pieces of furniture. These works, some completed and others in a metamorphic state, are speckled throughout the space. Fantastical in both concept and appearance, they straddle the line between art and design, and the real and imagined. The congealed-like texture of the materials and the sinuous forms make these static objects appear to be in motion, as if figures in an animated film.

At the time of this visit Kahn is in the midst of preparing for his first solo show at the Friedman Benda gallery in New York City, slated to open at the end of February. Calling it, *Return of Saturn: Coming of Age in the 21st Century*, Kahn wants the show to be as "eclectic" as possible. "I probably shot myself in the foot, but from the get-go I didn't want there to be any series. So you walk in and it feels kind of like it is a group show," he explains. "It's tied together, though, with all these motifs from a little bit of my family's basement and also just what I imagine America's basements feel like, with all these weird secret things we keep. So there are a lot of elements of hoarder culture and nostalgia and extraneous materials."

Misha Kahn's Large Yellow Mirror/Sconce from his Saturday Morning series, 2013, is made of resin, vinyl, glass, and foil.

Fantastical in both concept and appearance, Kahn's works straddle the line between art and design, and the real and imagined



Misha **KAHN**



Last summer Loupe Gallery launched a pop-up exhibition on the Lower East Side of Kahn's jewelry entitled *Mall Girl*, which was influenced by American pop culture and iconography such as kitschy roadside attractions and landmarks. The neckpiece featured is made of resin, automotive paint, rubber tubing, and silver.

Made in Swaziland, Kahn's *Wild One* is an amorphous woven lighting installation that is destined for the Museum of Fine Arts, Houston.

Kahn warns these themes will be subtle, and may not be immediately evident to the gallery-goer. This isn't the first time, however, that he has explored ideas around consumerism and consumption and their impact on American popular culture. In a 2015 pop-up exhibition entitled *Mall Girl*, organized on the Lower East Side by Gallery Loupe, Kahn looked to such artificial landscapes as malls and roadside attractions to come up with a line of resin jewelry. Much like his sculptural necklaces and bracelets, all of his work—from his Concrete stools to his floor lamps—has a strong tactile pull. They elicit an almost child-like temptation to want to touch the materials, so as to negotiate the intriguing discrepancy between the inflatable, gummy appearance and the compact forms made of cement.

This last year has been a busy one for Kahn. His furniture was shown at FOG Design + Art, PAD London, and Collective Design in New York, and was also featured in the Museum of Arts and Design's *NYC Makers* exhibi-



tion. More recently, the Museum of Fine Arts, Houston purchased one of the large basket-cum-lighting installations he made in Swaziland; it hangs from the ceiling like a series of beehives with enclosed illuminated colored glass suspended at different points.



Kahn uses vinyl molds to create pieces such as his Concrete stools, which appear at first glance to be almost gelatinous, but are made of cement, pigment, stones, and plastic.

Born in Duluth, Minnesota, Kahn grew up sewing, and expected he would end up in apparel, but on a fortuitous whim, he decided to apply to the furniture program at the Rhode Island School of Design instead. There, he developed his own approach, using sewing machines and casting methods, in part because the woodshop was always in high demand. The program had this “other room” that was rarely used since it had few tools, but it was in this space that Kahn found a reprieve and the opportunity to explore different materials and processes. This resourcefulness served him well when he moved to Brooklyn. “I started dealing with cement just because it is very cheap, and I was in a tiny studio in the Navy Yard, and this way the molds are fabric or vinyl so they just squish into nothing so it is efficient,” he says.

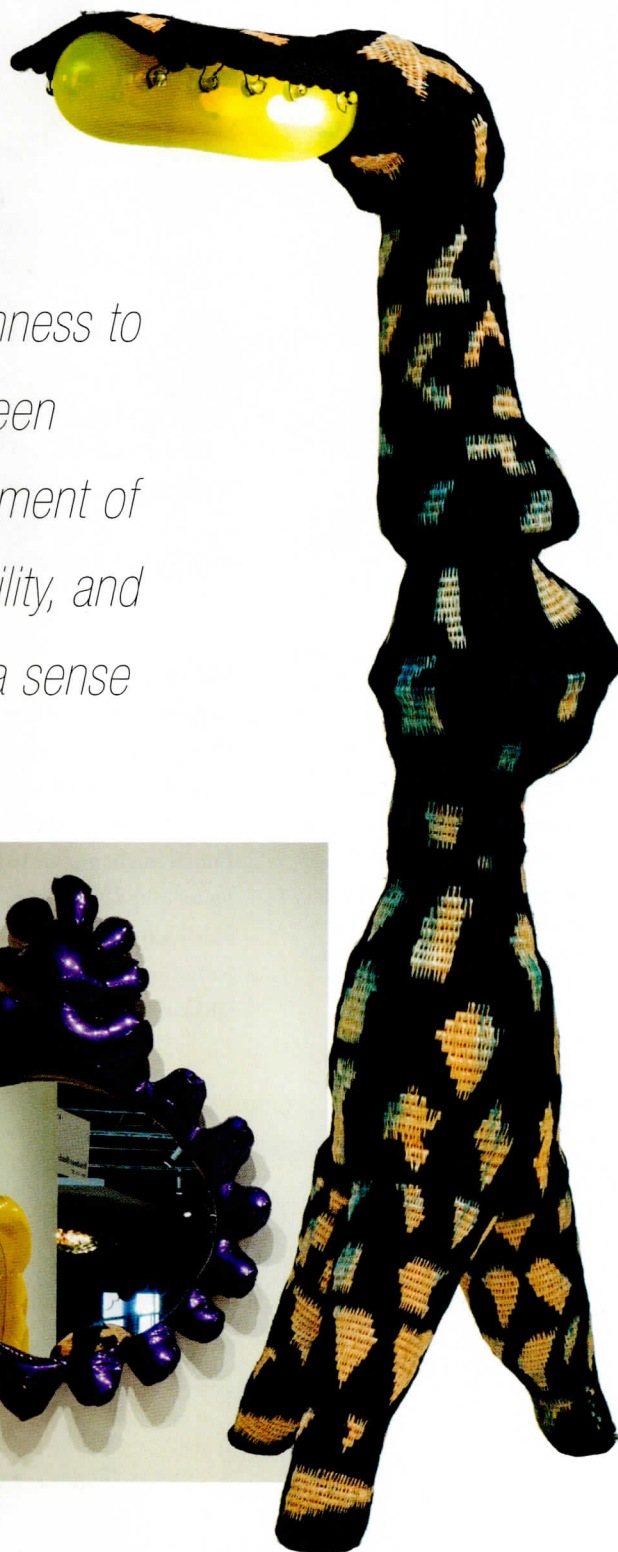
Experimentation and fun are at the heart of Kahn’s work, which seems to run counter to the sometimes all-too-serious practice of furniture-making these days. His openness to the unforeseen adds an element of unpredictability, and best of all, a sense of humor, as embodied in his transparent, inflating chandelier or his resin and vinyl mirror shaped like a comic-book starburst.

“I feel like I show up in a scenario where I think, what is the most fun thing I can do—and what is on the edge of possible?”

Purple Wall Mirror from Kahn’s *Saturday Morning* series, 2013, made of resin, mirror, and automotive paint.

In collaboration with Gone Rural and Ngwenya Glass, Kahn created the *Platypus Akimbo* floor lamp, 2015, made of Lutindzi grass, sisal, and glass.

Kahn’s openness to the unforeseen adds an element of unpredictability, and best of all, a sense of humor





Ian STELL

IN DESIGNER IAN STELL'S WORK, ACTION

is at the forefront, from the swift movement of the joinery to the interaction between the user and object. More often than not, a chair can be relatively static in its form and function. It might be able to recline or retract, offer a limited range of motion, but rarely, is it able to mutate so nimbly in shape and scale as Stell's designs: take for instance, his Bookish chair, which resembles the splayed pages



Ian Stell's Bookish chair, 2012, is composed of forty interlocking sections—laminations of aluminum and wood—and evokes the splayed pages of a book.

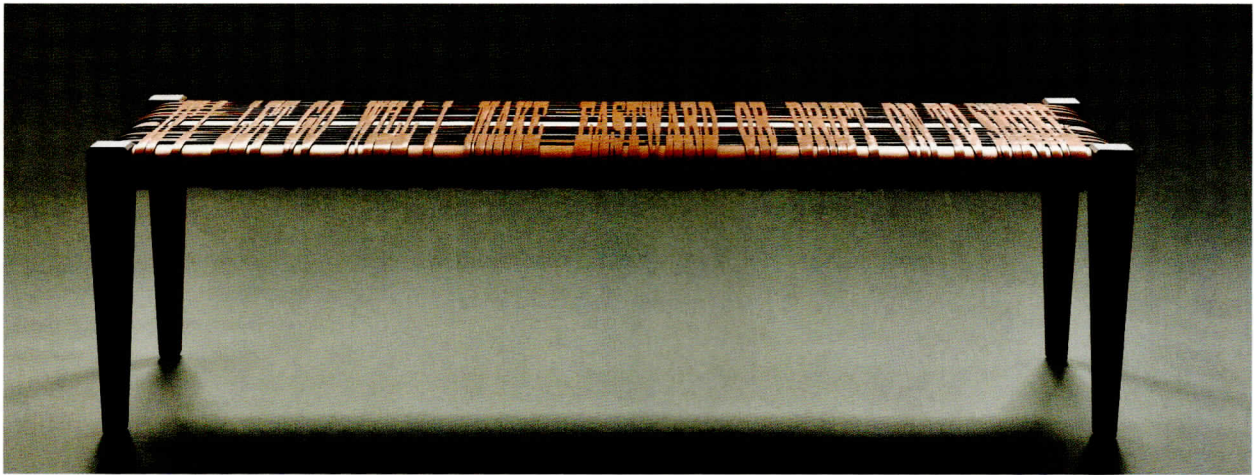
In Stell's Newdrift bench, laser-cut leather text is stretched over the bench surface, creating different phrases and meanings; depending on the angle, it reads, "Blow Across," or "If I let go will I make Eastward or Drift on to Shore."

The orientation of the three vertical wheels of the Whirl chair allows for only circular movement: when an occupant leans back, the chair remains sedentary, but you can also enjoy a fun ride by lifting your feet, leaning forward, and lightly spinning the armrests.

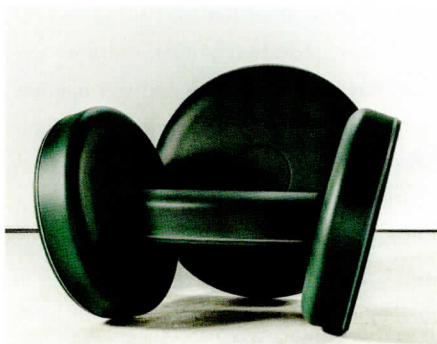
of a book as it opens and closes. The transformative nature of his furniture mines or even obliterates the very notion of an object's given purpose, offering up new perspectives and possible uses.

"I've always been inspired by the anonymous provenance of functional objects. For example, I think of chairs as a palimpsest shaped by many hands and minds through millennia—in a state of perpetual mutation," Stell says. "Along with its prescribed purpose, there is ritual. And there is 'misuse,' which is a seed of the new."

At Patrick Parrish gallery in TriBeCa, Stell pulls one side of his Austrian Loop chair, and the wood seamlessly expands like the bellows of an accordion. The movement is only one part of the intrigue; on a more micro level, it is the feat of orchestrating the latticed wood so meticulously so as not only to shift but to visually come together as one cohesive whole in much the same way as instruments do in an ensemble.



ble. Made of brass pivots and maple wood, the piece is inspired by the tête-à-tête conversation chairs fashionable in France in the eighteenth century. Stell conceived the chair based on the pantograph, a device that he describes as “a seventeenth century precursor to the copy machine,” which uses a hinged parallelogram configuration to “accurately transmit and multiply motion.” This is part of a larger series in which he explores the full breadth of the pantograph in-



vention, culminating in the Big Pivot, a large ebonized white oak table that can easily contract into a smaller desk, and the equally expandable Sidewinder(s), an ebonized white oak and dyed curly maple side table.

These intricate structures come to life through a multi-step process that employs both computer-aided design software and his own handiwork, requiring some trial and error along the way. “I usually try to bring an improbable idea to a tangible realization, and this often leads in unexpected directions,” Stell says. “Of course when a project begins to shift from



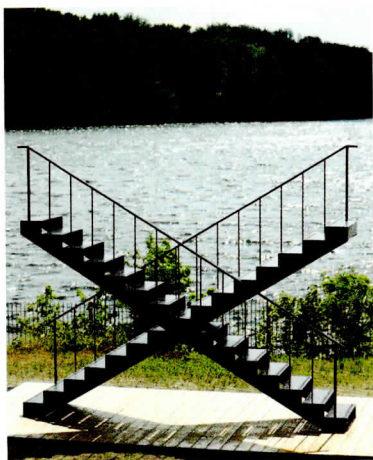
The transformative nature of Stell's furniture mines or even obliterates the very notion of an object's given purpose



The Big Pivot is part of Stell's Pantograph series, and is composed of over 1,500 pieces of ebonized white oak.

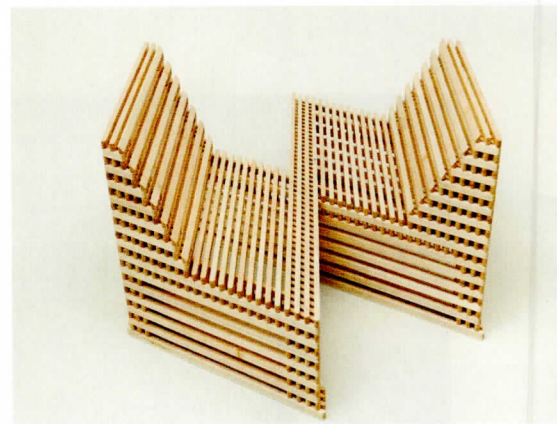
Stell's Austrian Loop chair, 2015, is inspired by eighteenth-century tête-à-tête chairs, and like other pieces in the Pantograph series, dexterously expands and contracts.

Fabricated in northern Italy by a company that manufactures engine parts, *Diagint* is installed at Spree Studios in Berlin, a former public swimming pool converted into an artists' venue.



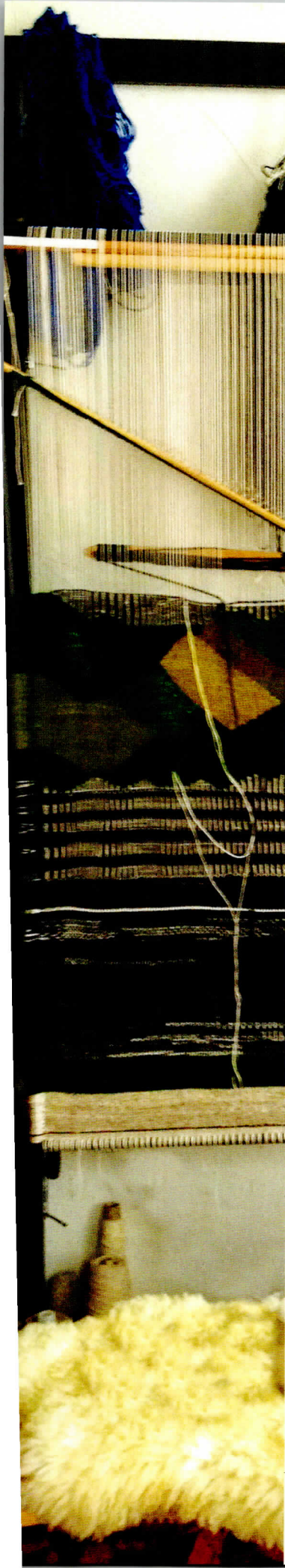
virtual to palpable, there is always a lot of troubleshooting, and I learn the most at these moments. The knowledge gained doesn't merely make me a better fabricator, it's an invaluable ingredient in the development of new ideas."

A born and raised New Yorker, Stell admits his trajectory into the design field was a circuitous one that began at the School of the Art Institute of Chicago, where he studied painting and sculpture. When he returned home, he launched several bars and a restaurant in Manhattan. "My partners and I did everything in the beginning, and it fell to me to 'design' these venues. I put design in quotes here as I was a sculptor with no formal training in industrial design and fabrication," he says. "Through this experience, I developed a passion for making objects that people can use and touch." Self-taught, he decided to take his skills one step further, and entered the graduate program in furniture design at the Rhode Island School of Design. After years of being out of school, it felt like "an enormous leap of faith." But there he was able to further hone his craft and test out ideas. The risk was certainly worth it.



When he returned home to New York, Stell's work quickly gained traction. Less than two years after graduating from RISD, he had his first solo show at Matter, landed on *Sight Unseen's* 2014 Hot List as one of twenty-five "key players" in the American design field (so was Kahn)—and was presented in the online publication's curated show *Sight Unseen OFF-SITE*. He now creates most of his work in his studio in Red Hook.

Recently, his piece *Diagint*, composed of two crisscrossing flights of stairs, was installed at Spree Studios, a creative venue for artists on the site of a repurposed public swimming park on the Spree River in Berlin. This work, much like his Pantograph series, is an exploration of a structure we use every day. Stell questions and re-imagines the given design: a special hinge configuration allows for each flight to pivot, thus creating a four-way passage. With two new folding staircase designs on the horizon, Stell continues to challenge the quotidian objects and architecture that fill our lives, allowing them to take on new and unexpected forms, and profoundly change the way we relate to our surroundings.



WHEN DESIGNER BETIL DAGDELEN

talks about weaving, her hands gesture emphatically as she emulates the process by which she creates her woven furniture. For a medium that can seem delicate, there is nothing dainty about her approach or the work that she produces. The streamlined silhouettes and richly patterned surfaces belie the durability and strength of her pieces. "I am not a delicate person myself. I like things that are sturdy," Dagdelen says.

While she has mastered numerous complex patterns, Dagdelen will tell you she is not a master weaver, nor is she a maker of textiles. Weaving is but one of several facets—an important one at that—that make up the architecture of her work. On closer inspection of her Ottoman or one of her Desert Weave chairs, you notice that as one intricate pattern begins, the colors and shapes subtly shift, coalescing into a different one. It appears fluid, like an abstract canvas from an action painter—improvising



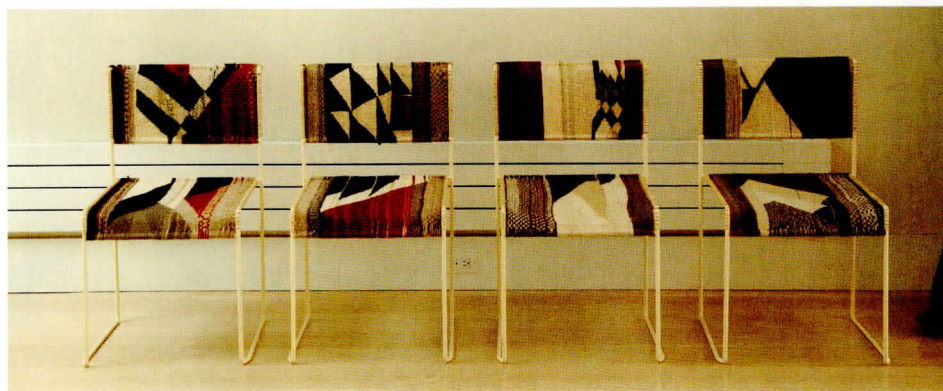
A close-up of Betil Dagdelen's weavings exemplifies how she integrates numerous complex patterns within one piece, creating a rich amalgam of colors and shapes.

Dagdelen pairs modern iron rod frames with her vibrant weavings, as in her Desert Weave dining chairs, 2013, this one in churro wool, cotton warp, and hemp.



Betil **DAGDELEN**

*For Dagdelen,
the act of weav-
ing is a vehicle
for understanding
patterns, not just
from an aesthetic
standpoint, but
how they affect
our lives*



A set of four Desert Weave dining chairs. Dagdelen often mixes yarns from different locales—including Turkey, Peru, and New Mexico—to create her weavings.

within a framework. For Dagdelen, the act of weaving is a vehicle for understanding patterns, not just from an aesthetic standpoint, but how they affect our lives and shape our day-to-day.

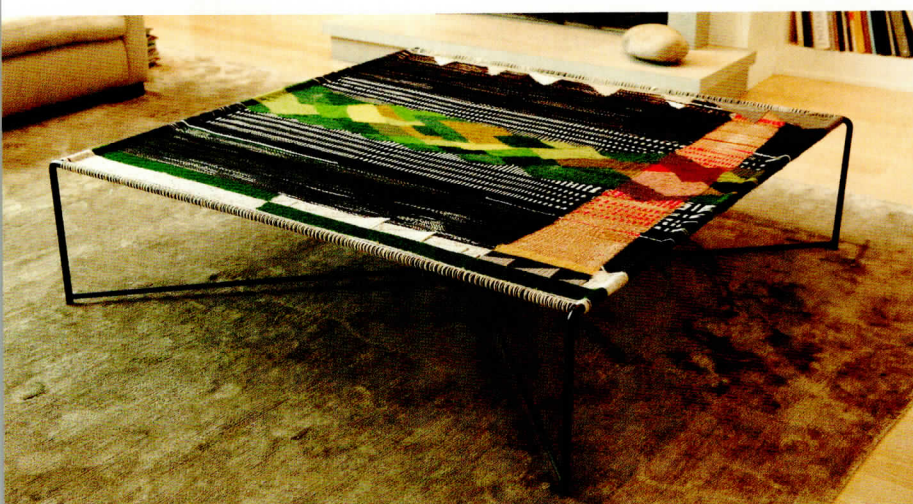
“Weaving is mostly a repetitive pattern,” Dagdelen explains. “But, what if we introduce noise into it and just randomness? So my interest in weaving is because it is a form of art that really shows a change of a pattern, more than any other. I can weave you this whole wall in one pattern. But if there are two mistakes your eye will go right to that and disregard all the rest of it. I am trying to fight that and make people accept randomness and mistakes.”

Dagdelen has a unique, if not, innovative approach to weaving. When first start-

ing out, she used a Navajo loom made of sticks, but now constructs her own looms out of wood. She pairs her textiles with mid-century iron rod chair frames—a sleek counterpart to the weavings, allowing the patterned surfaces to stand out. In the case of her Desert Weave chairs, she found old Giandomenico Belotti frames at an auction in Santa Monica, which she later refinished. As one can imagine, sharp angles are foes to yarn’s fibers, so she seeks frames with rounded edges; because it is increasingly difficult to find the right frames, Dagdelen is starting to custom-design her own to meet her needs.

Dagdelen has called New York home for about sixteen years now. Born and raised in the coastal town of Izmir, Turkey, she went to Istanbul for university, where she studied political science. In her early twenties, she arrived in New York, and pursued an

Dagdelen has begun to design her own frames to hold her weavings, as here with Ottoman, 2014, which has a wrought-iron frame, with cotton warp, churro wool, silk, hemp, and chrome wire.





Commissioned to create a wall installation and lighting for the Llama Inn Restaurant, a new Peruvian eatery in Williamsburg, Brooklyn, Dagdelen traveled in Peru for two months to learn the different techniques and traditions of weaving communities in the Andes.

The multi-colored Loominaire lighting fixtures, 2015, designed for the Llama Inn, use a warping technique typical of Peruvian back-strap weaving.

For the installation, she collaborated with master weavers to create a hundred *chumpis* (Peruvian belts), in traditional patterns, which she later wove into a larger tapestry.

interest in production and set design. After assisting several well-known designers in the industry, she branched out on her own, working on fashion shoots, films, commercials, and music videos. "I liked doing all of it. It is the fast decision-making and sourcing and building things. I've always been a builder of sorts," she says. A few years ago, she was tasked with building a set with yarn, and after the job ended, she found herself with boxes upon boxes of it piled up in her Williamsburg apartment. She considered felting the yarn, and later tried donating it without much success. So, she decided to use the leftover yarn to create a seat for a stool. With the help of YouTube, she figured out the basics, and from that point on she has been weaving. "It came so naturally. I never had anything come to me that way," Dagdelen recalls.

Since then she has received a number of commissions for her woven furniture. Her work is represented by the Cristina Grajales Gallery in New York, and just this past year it was shown at FOG Design + Art Fair and Design Miami. She recently designed an installation for a new restaurant, Llama Inn, in Williamsburg. The project brought her to Peru where

she traveled throughout the Andes and learned the techniques and traditional patterns of five different weaving communities, culminating in more than a hundred Peruvian belts that became part of the installation's tapestry. She also created a set of three multicolored lighting fixtures for the restaurant, using traditional Peruvian back-strap weaving.

Sourcing most of her yarn from Taos, New Mexico, Peru, and her native Turkey, Dagdelen travels often. She likes mixing the yarns in a piece, even if only she notices. "It gives it this rich heritage," she says. These days, Dagdelen splits her time between Joshua Tree, California, and Brooklyn. In her cabin out west, she spends time writing, drawing, and exploring new pattern studies; and back east, in her Red Hook studio, she creates much of her work, from hand-painted studies laden with colorful, geometric patterns to the woven daybed she is conceiving for a client in the Rockaways. These travels from coast to coast, and abroad, fuel Dagdelen: the changing landscapes are part of the fabric of her work—and like her weavings, they are a welcomed detour, a break from routine, the start of a new pattern. **M**





For Jacob Brillhart, drawing is a way of seeing. Fresh from Columbia University's Graduate School of Architecture, Brillhart determined that he would follow the time-honored tradition of a drawing trip. Later calling it "a slow grand tour for a young, restless architect," he set out with his sketchbooks, pencils, and watercolors. Along the way, he became fascinated with what he would come to call "Le Corbusier's early mysterious time of intellectual development and most specifically his early sketchbooks." That early curiosity turned into a quest to follow the master as he traveled through Turkey, Greece, Italy, Spain, France, the Netherlands, Belgium, and Germany—both as an homage and as a way to see what Le Corbusier saw and learn from him. The following excerpt comes from Voyage Le Corbusier: Drawing on the Road (W. W. Norton), Brillhart's new book about Le Corbusier's own grand tours and the drawings they produced.

—Beth Dunlop

In
Le Corbu



Facing page:

Charles-Édouard
Jeanneret, c. 1910.

Clockwise from
top left:

Frankfurt, April
1911. Pencil and
watercolor on
paper, 16 inches
square.

The Acropolis,
Athens,
September 1911;
reproduced in
Voyage d'Orient,
Carnet 3, p. 123.
Pencil on paper.

Steeple, Chartres
Cathedral, France,
1908-1909. Pencil
and watercolor on
paper, 14 3/8 by 11 3/4
inches.

Wooden house,
Constantinople
(Istanbul), July-
August 1911. Pencil
and watercolor on
paper, 4 1/2 by 7 3/8
inches.



sier's

Footsteps

Excerpted from
Voyage Le Corbusier:
Drawing on the Road

By Jacob Brillhart



Barn in landscape, Jura, Switzerland, October 15, 1902. Pencil and watercolor on paper, 4 ¾ by 6 ¾ inches.

LE CORBUSIER [CHARLES ÉDOUARD JEANNERET] was a deeply radical and progressive architect, a futurist who was equally and fundamentally rooted in history and tradition. He was intensely curious, constantly traveling, drawing, painting, and writing, all in the pursuit of becoming a better designer. As a result, he found intellectual ways to connect his historical foundations with what he learned from his contemporaries. He grew from drawing nature to copying fourteenth-century Italian painting to leading the Purist movement that greatly influenced French painting and architecture in the early 1920s. All the while, he was making connections between nature, art, culture, and architecture that eventually gave him a foundation for thinking about design.

To learn from Le Corbusier's creative search and to see how he evolved as an architect, one

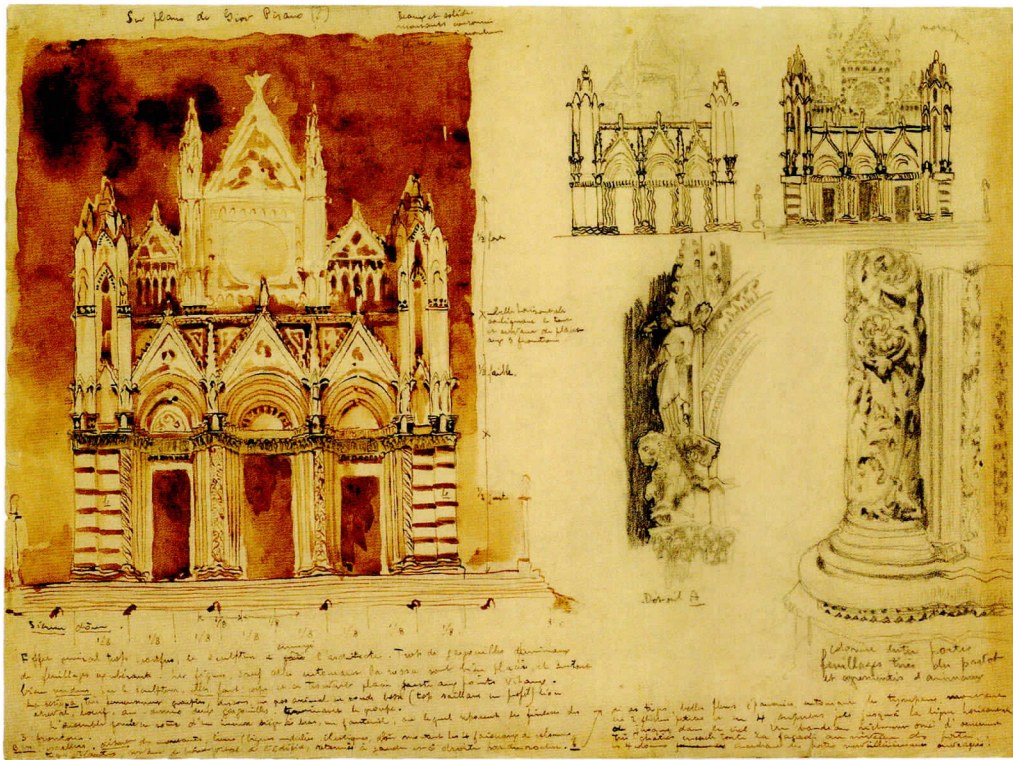
must understand where he started. He never attended a university or enrolled formally in an architecture school. His architectural training was mostly self-imposed and was heavily influenced by the teachings of his secondary-school tutor Charles L'Eplattenier, who taught him the fundamentals of drawing and the decorative arts at the École d'art in his hometown of La Chaux-de-Fonds in Switzerland.

Upon Jeanneret's graduation from secondary school in 1907, L'Eplattenier encouraged him to leave behind the rural landscapes and broaden his world view by making a formal drawing tour through northern Italy. This pedagogy of learning to draw and learning through experience was likely influenced by the long tradition of the Grand Tour, a rite of passage for European aristocrats. Travel was considered necessary to expand one's mind and understanding of the world. Architects, writers, and painters seized upon the idea, taking a standard itinerary across Europe to view monuments, antiquities, paintings, picturesque landscapes, and ancient cities.

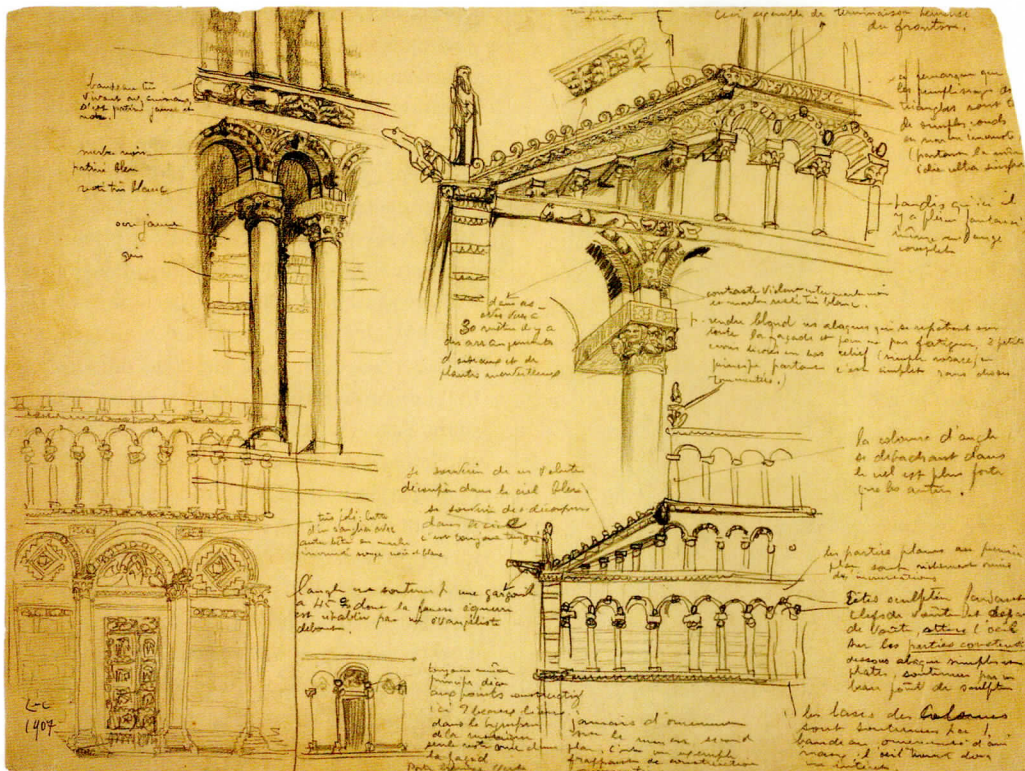
The experience ignited in Jeanneret an enormous desire to see and understand other cultures and places through the architecture and urban space that shaped them. In Italy he expressed his first real interest in the built environment, primarily studying architectural details and building components.

Shortly after his return, he set off again, for Vienna, Paris, and Germany, becoming increasingly interested in cityscapes and urban design. Periodically he returned home to recharge and reconnect with L'Eplattenier. During his travels, the sketchbook emerged as Jeanneret's premier tool for recording and learning, and drawing became for him an essential and necessary medium of architectural training. Between 1902 and 1911 he produced hundreds of drawings, exploring a wide range of subject matter as well as means and methods of recording.

With each trip he gained a broader view. As his interests shifted and expanded, so did his process of documenting what he saw. To his repertoire of perspective drawings of landscapes, beautifully detailed in watercolor, he added analytical sketches that captured the core of spatial forms and became a means of shorthand visual note taking. All the while, he frequently returned to



Cathedral façade and details, Siena, Italy, 1907. Pencil, ink, and watercolor on paper, 10 by 13 3/8 inches.



Details of the façade of the Cathedral of Pisa, Italy, 1907. Pencil on paper, 10 by 13 3/8 inches.



old and familiar subjects to study them through different lenses in order to “see.”

Giuliano Gresleri, architectural historian and author of *Les Voyages d'Allemagne: Carnets* and *Voyage d'Orient: Carnets* (which include reproductions of Jeanneret's notebooks during his travels to Germany and the East), said, “What distinguished Jeanneret's journey from those of his contemporaries at the École and from the tradition of the Grand Tour was precisely his awareness of ‘being able to begin again.’ Time and again, this notion stands out in the pages of his notebooks. The notes, the sketches, and the measurements were never ends in themselves, nor were they a part of the culture of the journey. They ceased being a diary and became design.”

In 1911 Jeanneret completed the capstone of his informal education, a second drawing tour that Le Corbusier eventually coined his “Journey to the East” (actually the title of a book of essays and letters that he wrote during his travels there, published in 1966). By this time, he was interested in understanding more than just the monuments: he looked at the architecture and everyday culture. He had mastered the art of drawing through the daily practice of observing and recording what he saw. Through this rigorous exercise of learning to see, he had developed a vast tool kit of subject matter, means of authorship, drawing conventions (artistic and architectural), and media. More important, through drawing he



Facing page:

Pavement detail, Baptistery, Florence, 1907. Pencil and watercolor on paper pasted on cardboard, 6 ¼ by 6 ¾ inches.

Tabernacle detail (design by Andrea Orcagna) at Orsanmichele, Florence. Pencil and watercolor on paper, 5 ¾ by 4 ¾ inches.

This page:

Basilica and Vatican walls, Rome, 1911; reproduced in *Voyage d'Orient*, Carnet 4, p. 135. Pencil and colored pencil on paper.

An Arabian room, formerly in the Museum of Decorative Arts, Vienna. Pencil, ink, and watercolor on paper, 13 ¾ by 9 ¾ inches.

came to understand the persistencies in architecture—color, form, light, shadow, structure, composition, mass, surface, context, proportion, and materials. As he reached Greece (halfway through his Journey to the East), Jeanneret not only proclaimed that he would become an architect but was working toward a theoretical position about design around which he could live and work....

In the end, however, travel drawing was Jeanneret's education and his rite of passage. Embodied in his sketchbooks is an incredibly comprehensive means of visual exploration and discovery. Though he never had a formal architectural education, his intense curiosity to understand the world through drawing and painting and writing is what made him such a dynamic architect, one from whom we can still learn today. The lessons he learned formed the basis of his general outlook and provided content for his later seminal text, *Vers une architecture*. They also prepared him to become Le Corbusier.

One expects most architects in training to go out and draw buildings. Jeanneret, however, was curious about everything. While his primary focus shifted from trip to trip, he drew flora, fauna, people, objects, art, patterns, and furniture, as well as landscapes, cityscapes, interior and urban space, facades, architectural and construction details, monuments, and everyday architecture. Nonetheless, each time period can be broadly defined by distinct interests and subjects of study.





Facing page:

German house, 1910; reproduced in *Les Voyages d'Allemagne*, Carnet 2, pp. 125-126. Pencil and watercolor on paper.

Skyline of Paris, with Notre-Dame in the distance, painted from Jeanneret's room at 9 rue des Écoles, July 1908. Pencil and watercolor on paper, 14 1/8 by 9 7/8 inches.

Versailles, France, 1908-1909. Ink and watercolor on paper, 12 1/4 by 15 3/4 inches.

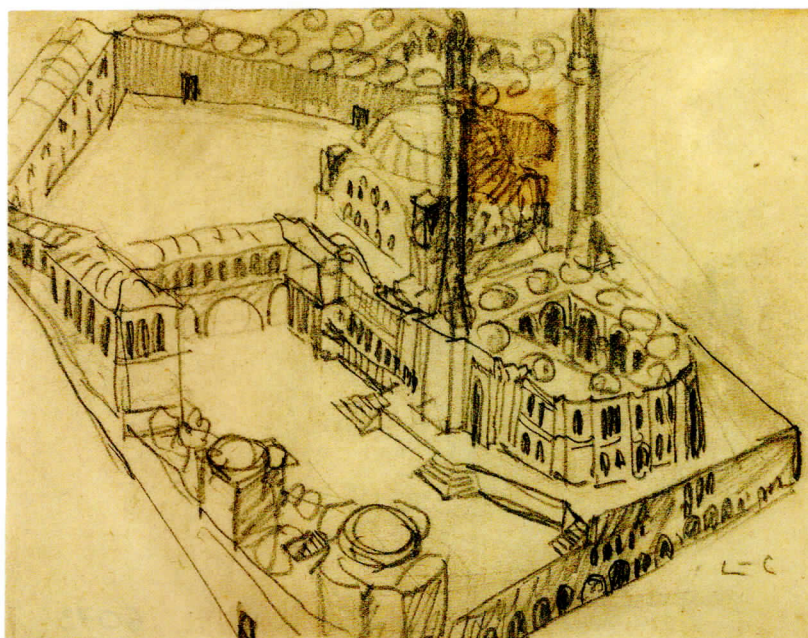
This page:

Sailboats in the Sea of Marmara, with Constantinople in the background. Pencil, ink, and watercolor on paper, 9 5/8 by 12 5/8 inches.

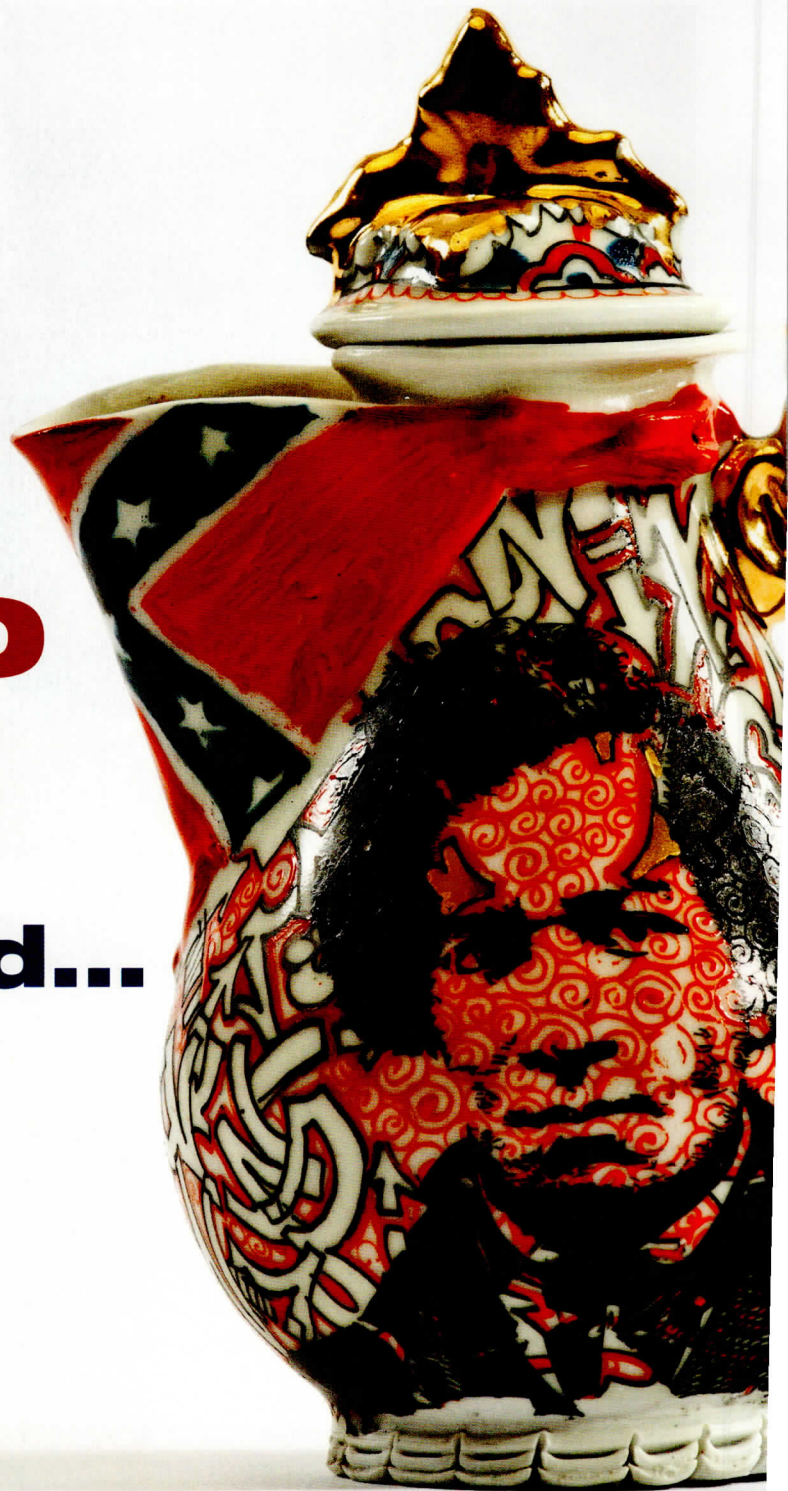
Aerial axonometric view of Hagia Sophia, Istanbul, 1911. Pencil on paper, 4 3/4 by 6 1/2 inches.

When learning to draw in La Chaux-de-Fonds, he looked primarily at the natural world, drawing landscapes, flora and fauna, geometries and patterns related to the decorative arts. During his first formal drawing trip, to Italy, he continued exploring the decorative arts by drawing the surface and ornament of building components—mainly objects as opposed to places.

When he arrived in Vienna and Paris, his interest shifted to interiors, to medieval urbanism, and to cityscapes as landscapes. In Germany he studied public squares, urban spaces, and the iconic buildings that anchored them. By the time he set off on his Journey to the East, he had enlarged his attention to the culture and urban spaces of the entire city, as if he were seeing it from ten thousand feet above. Yet his youthful curiosities remained: he drew peasants' houses, people, food, simple pots, plants, animals, insects, and furniture. **M**



**Roberto
Lugo**
**Is Changing
the World...**





One Teapot at a Time

By **ELIZABETH ESSNER**

CHANCES ARE YOU HAVEN'T seen portraits of hip-hop legends the Wu-Tang Clan or artist Frida Kahlo painted on a porcelain teapot. That is, unless you're familiar with the work of Roberto Lugo, thirty-four, a ceramics star on the rise. Lugo's work combines his Puerto Rican heritage, graffiti—learned from the streets of his Philadelphia upbringing—and his love of porcelain. Of blending street art

and fine china, he says, “my work and my life are really about bringing my culture and my background to places where they don't necessarily belong.”

Lugo didn't take his first ceramics class until the age of twenty-five, which he recalls, “was the first time in my life anybody had ever really said I was good at something,” but today, nine years later, his career is in full swing.

The artist Roberto Lugo.

The charged *Confederate Tea*, 2014, joins Frederick Douglass and Notorious B.I.G. (far right) with a Confederate flag.

On Lugo's potter's wheel is “This Machine Kills Hate,” a variation of “This Machine Kills Fascists,” the sentiment Woody Guthrie affixed to one of his guitars.

He was recently appointed professor of art at Marlboro College in Vermont, and Wexler Gallery will be exhibiting his work at New York's Collective Design in May, its second year showing his work at the fair. "I felt that he was doing something that I'd never seen before, with the combination of clay, graffiti, and spoken word," Lewis Wexler says. "The work goes deeper than just the imagery and the pot, and that's what makes it compelling."

Led by ceramics, Lugo's body of work includes activism, community engagement, poetry, and a variety of media. To illustrate the ideas behind it, he points to his video performance piece, *Ghetto is Resourceful*. Filmed in an abandoned lot near his childhood home,



With a junkyard as his resource, Lugo throws a pot in *Ghetto Is Resourceful*, 2014, his video performance piece.

Michael Brown, one of four portraits on the urn, *We Are All Kings*, 2015.

in it Lugo creates a hand-thrown pot from the junkyard contents. The clay is earth sifted from trash, moistened with the remnants of a 40-ounce beer; the makeshift potter's wheel is pieced together with items including scrap wood, a spoke and hubcap, tape, rope, and an empty tin can. Narrated with powerful memories of family, poverty, racism, and the profound role that "being a potter of color" has had in his life, the video is a raw self-portrait.

Yet, while his background is central to his work, Lugo is equally influenced by the history of ceramics. Harnessing the aristocratic language of porcelain, traditional forms and ornament are his point of departure. Using portraiture, the artist pulls widely from con-





Lugo works in china paint, blending graffiti, pattern, and portraiture, as in *Erykah Badu and Sojourner Truth*, 2015.

Century Vase III: American Refugees, 2015, is the third in Lugo's ongoing series inspired by the original 1876 Century Vases manufactured by the Union Porcelain Works.



temporary and historical figures: an urn features Erykah Badu and Sojourner Truth, a teapot joins Maya Angelou and Desmond Tutu. Lugo also draws particular inspiration from what he calls ceramics' "hidden heroes," women working in porcelain in the late nineteenth century. Adding his own perspective to the long tradition of china painting, he says, "I really like leaving space for a little intuitive decision making. That lends itself back to my experience as a graffiti artist, where I would adjust what I was doing to a wall that I was at."

Soft-spoken and earnest in person, Lugo speaks with equal facility on both hip-hop and ceramic history. The spark, he recalls, that led him to combine his background with traditional porcelain was seeing one of the pair of Century Vases by the Union Porcelain Works exhibited at the 1876 Centennial Exhibition in Philadelphia. "I loved how it was made to represent the last hundred years in American ingenuity," he says. "I was thinking to myself, 'What if I were to talk about the last hundred years and what it means to be a Puerto Rican, or what it means to



Maya Angelou and
Desmond Tutu, 2015.

be African American?” With that, he realized, “If I want to include my culture in the grander scheme of things, I should be referencing culture that already exists and then putting it my way—contributing a verse to the great play.” Lugo has since taken on his own series of Century Vases, the most recent of which interprets one hundred years of refugees.

Another recent work, *We Are All Kings*, depicts Michael Brown, Trayvon Martin, Eric Garner, and Rodney King. “The idea was not to necessarily make a statement, but to say that these people are worthy of having an urn, these people are equal to others,” Lugo says. The urn, more than two feet tall and poignant to the point of heartbreak, is topped with a golden crown that takes on multiple meanings: a visual quote of the crown-shaped dashboard air fresheners of Lugo’s youth—a status symbol in urban Philadelphia; a nod to the crown used by Jean-Michel Basquiat; and an allusion to rapper KRS-One’s declaration of equality in his seminal song “Criminal Minded.”

Lugo has also begun to use imagery that might be deemed culturally at odds. In *Confederate Tea*, one from a series, portraits of Frederick Douglass and Notorious B.I.G. adorn the sides while a Confederate flag, wrapped gangster-style, becomes its spout. “In some ways,” he says, “I take away the power of a symbol by using it myself.” Self-portraits

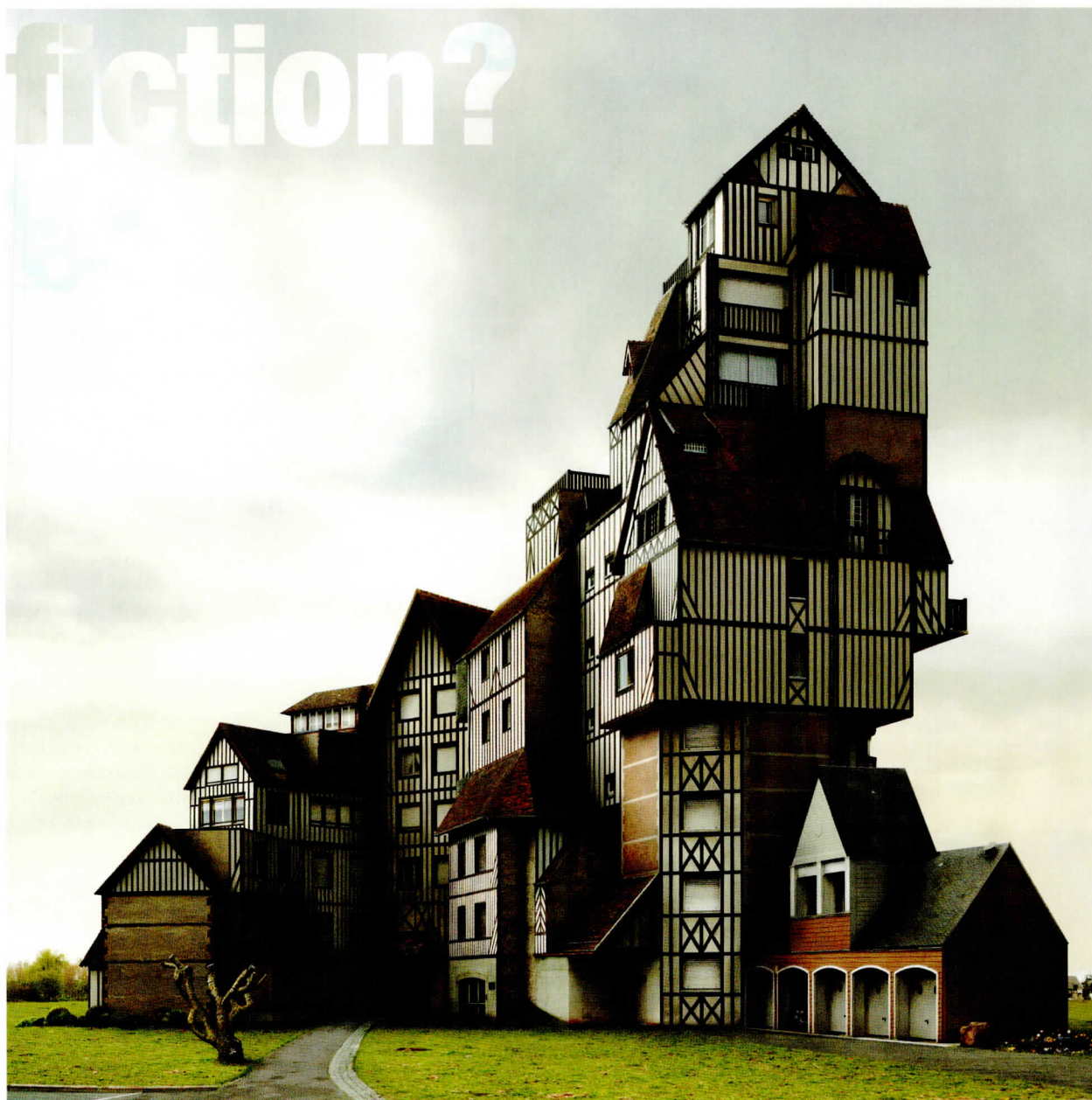
are an anchor for the artist. Taking many guises, they are his way, quite literally, to insert himself into the conversation, “I’ll put something that represents ‘them’ and then I’ll put my face on it,” he explains, “with the idea that I’d literally like to sit down with it for a cup of tea with them.” Figurines, inspired by those made by Minton and Royal Doulton, become his means to explore his more personal struggles, in particular obesity, with works including *The Day My Belt Broke* and *Doughnut Handcuffs*. Pandas often appear in Lugo’s work, his spirit animal stand-in. “The panda is this cuddly animal that you want to hug, but it’s vicious,” he says. “Oftentimes, people make assumptions that I can be intimidating, and actually I’m the opposite.”

Indeed, Lugo sees his work as leading the way for the next generation. “I really love to go back to Philly and show people, ‘Hey, I make things with clay and I’m really happy doing it,’” he says. “Which is a lot different than saying, ‘Hey, I’m a basketball player, and I do this thing that’s almost impossible for you to do.’” With “This Machine Kills Hate” tagged on his potter’s wheel, Lugo has a bright vision for the future: “I’m hoping that instead of people thinking that I’m somehow dissing ceramic culture, what I’m trying to say is that I’m in love with that history, but I also want my culture to be included in the discourse.” **M**



Self-portraits come in many forms for Lugo: *Roberto Lugo and Celina Ayala*, 2015, a recent teapot; *The Day My Belt Broke*, 2013, Lugo's approach to the figurine and an early work; and, as pandas often serve as his animal alter-ego, *Panda Eats Shoots and Leaves*, 2011.

Truth or fiction?



By **LEEN GREVE**

The Belgian architectural photographer and artist **Filip Dujardin** works with bricks, roof tiles, and drainpipes every day. He uses them to create sizeable photographs of fictional buildings, but recently real sculptures too.

“ See this little table?

I recently got it from architects

Jan De Vylder, Inge Vinck, and

Jo Taillieu, and designer Serge

Vandenhove. The tabletop of

polished steel sometimes looks

like a mirror, sometimes al-

most bronze and sometimes

invisible, depending on how

you look at it. When you place a

glass on top, the imprint rusts

a circle into it. After a while

you can read the history of the

table. Beautiful, isn't it? ”

CONFUSION? PERSPECTIVES? HINTS AT USE? All of these are expressed by Ghent-based photographer and artist Filip Dujardin as we settle into the sofa beside his new side table. Dujardin's head is continuously buzzing with ideas. But, a thoughtful and serious man, he takes his time when executing them. He prefers the slow route instead of the highway. Educated as a photographer, he moved from lifestyle images into architectural photography and later into more and more fictional artistic and personal images that verge on the surreal. In addition, he has started building actual installations too. But most of his time still goes into photographing the buildings of architects in Belgium, the Netherlands, France, Switzerland, and Germany.

I've known Filip Dujardin ever since we worked together for a Belgian lifestyle magazine, but there are lots of things we never talked about. He brings coffee to the side table and I start with the most obvious question I've never asked him.

D'ville 007 from Filip Dujardin's *Deauville* series, 2012, in which he rendered fantastical buildings inspired by a visit to the French coastal village.

Built in brick, Dujardin's *Sequence no. 1* from 2015 is the third installation of building typologies he created in Kortrijk, Belgium.





Do you have an architectural background?

Filip Dujardin: No, I'm not an architect. But architecture has always fascinated me. My father was an interior architect. He was no avant-gardist, but I grew up with a feel for proportions, dimensions, and design. I studied art history at Ghent University and wrote my dissertation on the work of interwar architect Jan-Albert de Bondt—maybe you know his residence in Ghent, Villa de Bondt? It was built in that typical interwar brick style of the Dutch school—I was fascinated by that sculptural way of building with bricks. You'll see that my own artistic work is linked to architecture in that way.

How did you come to architectural photography?

I originally wanted to do street photography. For a few years I was the technical assistant to Magnum photographer Carl de Keyzer. I printed his entire archive—I spent hours, days, years, in the darkroom. While I still find documentary photography interesting, architects inspire me, and I have been photographing architecture for some fifteen years now, mostly in Brussels and Flanders, but also in Wallonia, Normandy, the Netherlands, Germany.... Architecture firms are starting to appreciate my approach—and I'm starting to become a bit picky. I try to limit myself to the really interesting architects in Flanders. When I am fascinated by a building I am excited to capture it.

How do you describe your approach?

Analytical and matter-of-fact. Atmosphere or details are of less interest to me. I want to dissect a building and make it understandable to those who will never see it in real life. In architecture it's all about lines. I am a man of clear lines: everything is sharp, no blurring. Organization—almost maniacal organization—is one of my character traits—it's stronger than I am. A good project means a day of photography and a day of retouching. Yes, I "repair" contractors' mistakes. Some-

times I make the building look better than it actually does: I make badly poured concrete smoother, for instance. But I don't change the concept of the architect.

You don't only photograph architectural reality, you also create photos of non-existing architecture.

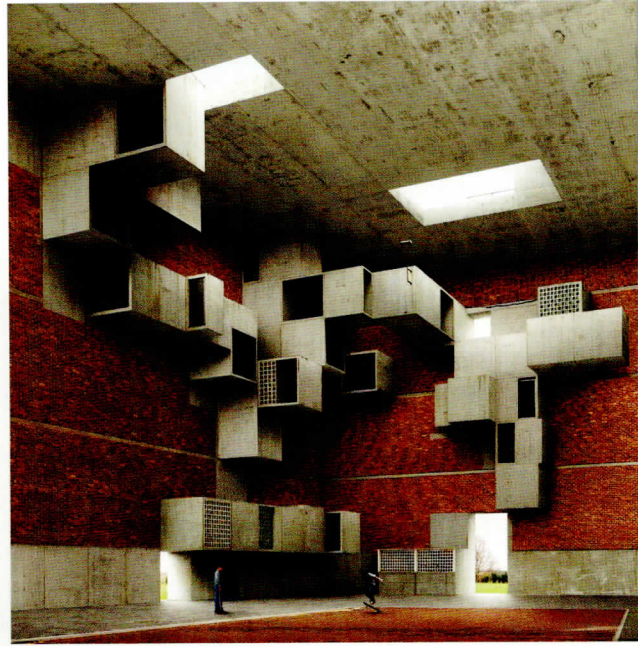
Yes, I've been doing a series called "Fictions"—"architectural untruths" that I put together digitally. I had an exhibition at Bozar [Center for Fine Arts] in Brussels and a book in 2014. In the book I alternate the fictions with analog photographs—like the series of nine chimneys I photographed right before the demolition of a social housing block in Ghent. The originally identical mantelpieces had been adjusted by residents over the years, so that even in those empty living rooms you can discern the identity and taste of the different residents. Later I created an image of a fictional apartment building in which I reflect on how the building might look if the balconies on the exterior could also be adjusted.

Are you criticizing architecture with these fictional images? Or do you want to inspire?

The apartment block photo in particular provides commentary on a certain typology of building. Residents aren't allowed to change anything on the outside—sometimes they can't even choose the color of the curtains. But what if they were permitted to decorate a small outdoor space to their own liking? What would that look like? On the inside you can do anything, as you can see with the mantelpieces, but on the exterior you can't. That contrast is intriguing.

For the Belgian Pavilion at the Architecture Biennale in Venice later this year I am collaborating with the architecture firm De Vylder Vinck Taillieu and interior architect Doorzon. We are exhibiting a triptych with three images: one shows a real building, the second a detail of that building that we consider interesting, and the third will be an artistic commentary on that particular aspect of the building.

Four untitled works in Dujardin's Fictions series, 2007 (top), 2009 (center left), and 2010 (center right and bottom). The work at center left is his envisioning of what a social housing block in Ghent might look like if residents were allowed free rein on the exterior.



How do you work to create your “Fictions”? Do you alter an existing photograph or start from scratch?

Both. Sometimes I start from a photo, like with the apartment block—people from Ghent will certainly recognize the building. But sometimes I start from scratch and go looking for materials: walls, roofs, details—and I incorporate them using 3-D software. Fictions are sculptures in the shape of buildings. I’m not an architect, I only build in virtual space—or, better, use bricolage—digitally cutting and pasting. I play on the border between the plausible and the implausible. If it gets too crazy, you’re creating science fiction.



I want to avoid that. It seems possible that my Fictions could actually “stand”—an effect I get by placing a plinth somewhere or by adding materials that look “used.” The buildings look high-tech, sculptural, and spectacular, but they seem to have a kind of low-tech execution because of the bricks, windows, chimneys. I want them to have a sort of historical or archeological appearance. I don’t want to compare myself to the great Belgian artist Panamarenko, but maybe I have the same vision as he does. He built fantastical airplanes, but never actually tried them, so we will never know. Trompe l’oeil, confusion, and wonder are my goals.

Like Panamarenko you have actually started building objects and installations too—not with Photoshop, but with actual bricks.

Indeed. The first was in 2012, when I devised a sculpture with roofs in Middelburg [Netherlands]. And I built a few “brick interventions” for an exhibition about alternative forms of housing at Z33 in Hasselt [Belgium]. I was asked for a photograph, but I suggested doing something in the space instead. I put a column on a staircase—it didn’t have any function, it was there only for itself. For another exhibition in Belgium I created a collapsed brick room.

Recently I built a succession of traditional architectural typologies along a canal in Kortrijk. And a mini-chain with mini-bricks shoved over a rope in Tessenderlo. And a four-

meter-high column in Ghent with the aforementioned principle of shoving bricks onto a metal pole—in a field. It was a nice slender totem pole. Bricks are purely functional elements, but I use them as poetic and artistic elements.

Why the urge to create sculptures in real life?
Was photographing alone not fulfilling enough?

I always had that urge to build, but the opportunity didn't present itself. In my Fictions series I take typologies out of context. I'm not like my colleague architecture photographer Iwan Baan who travels the world to photograph amazing architecture—should Rem Koolhaas ask me to photograph his buildings, I'm not sure I'd do it. Traveling the world to photograph something that has already been captured? Can you add value to that? I don't know. I find creative satisfaction in all my artistic projects both photographs and installations.

Do you photograph your own installations?

Yes. But it is a very complex bypass to a new picture. The installations and interventions that I'm building will disappear in reality. But when I make images of them, they will remain. First I make a design on the computer, then I build it, and then I photograph it. It's fiction that becomes reality and then fiction again. **M**

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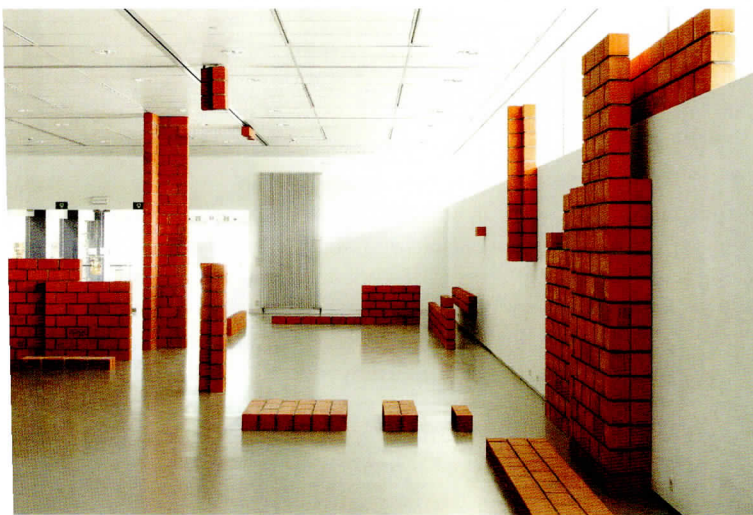
One of Dujardin's photographs of the Scheeplos house in Ghent by the architecture firm of Jan De Vylder, Inge Vinck, and Jo Taillieu.

Dujardin's brick Column at the art museum called Z33 in Hasselt, Belgium, 2014.

This page:

As part of *Treasures of Nation*, a 2014 installation in Menen, Belgium, done in collaboration with graphic artist Gerd Ververs, Dujardin created an "exploded square room." In deconstructing landscapes and architecture, the two artists were seeking to inspire "new ways to see the world."

Another Dujardin photograph of an actual building, here the Warande house in Ghent, designed by De Vylder Vinck Taillieu.



Photographs from Dujardin's Fictions series are owned by MoMA and the Metropolitan Museum of Art in New York and the San Francisco Museum of Modern Art. One from his Deauville series is on view at the Warehouse/Wieland Collection in Atlanta. Dujardin's book Fictions is published in Dutch and French by Hannibal, with texts by Jan De Vylder, Pedro Gadanho, and Stefan Devoldere. The German-English version was published by Hatje Cantz.



Let's keep them functional

shaped for purpose pleasant to feel looking quiet

with guts cheerful

picked out with roses?

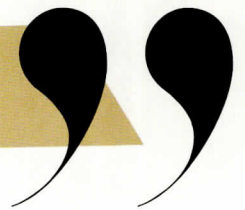
ugh

nor encrusted with cherubims

dust and death

this is life

what about space light and colour.



—Gerald Summers, 1933



By **LEONORA PETROU**

IN THE PRECEDING WORDS the British designer Gerald Summers outlined his vision for his designs in the first brochure for his firm, Makers of Simple Furniture. With simple, sculptural forms Summers captured the zeitgeist of a decade. Internationally recognized, his work placed Britain at the forefront of modern design in the 1930s.

In the years that followed World War I, England changed dramatically. As the large British estates broke up, a burgeoning middle class began to fill the cities. Living spaces were smaller, and domestic help was no longer available. Sum-

Gerald Summers and **Makers of** **Simple Furniture**

mers responded to the mood of the time with simple, practical, and versatile furniture made in pale wood to reflect the sunlight. In less than ten years he devel-

oped more than one hundred designs and completed many private commissions. He also notably worked with architect Oliver

Designed in the 1930s, Gerald Summers's Cocktail Bar Stool, like much of the furniture by Makers of Simple Furniture, is constructed of white-polished birch plywood—with a black-polished footrest and a black linoleum-covered seat.

Falvey Hill to furnish the Modernist Show House at the Frinton Park Estate in Frinton-on-Sea and with Jack Pritchard, founder of Isokon. His furniture was offered through select





The D-End desk was designed by Summers, 1930s. Constructed of selected birch plywood and finished in white polish, it was available with the five graduated locking drawers on either right or left and open shelves, a cupboard, or an open space in the curved end.

The D-End desk, Curved Back (CB) chair, and a Summers cigarette box in a photo of c. 1935.

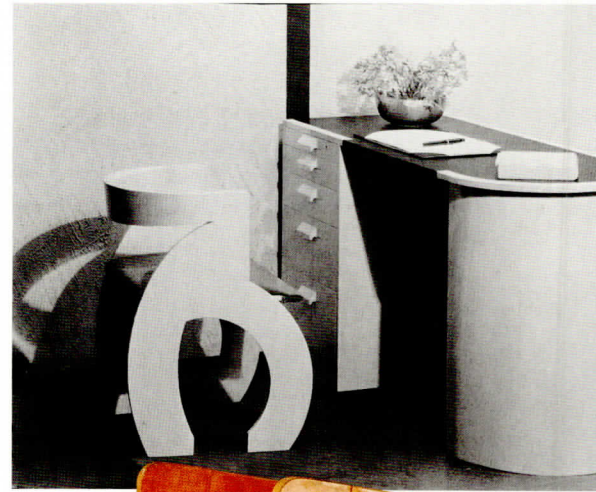
The CB chair, 1930s, in birch plywood with later upholstery.

retailers in the United Kingdom and the United States. Then he fell, more or less, into obscurity. His body of work is only now being rediscovered and appreciated anew.

The son of a widowed Presbyterian missionary in North Africa, Summers was educated at the London Missionary Society's School for the Sons and Orphans of Missionaries, later known as Eltham College, a boarding school in England. On leaving school at age sixteen he began an apprenticeship at the engineering firm of Ruston and Proctor, which, interestingly, also produced molded plywood fuselages for airplanes. In 1916, although underage, he enlisted in World War I and was sent as a Sapper to the Somme where he dug trenches and laid mines.

Summers's childhood years and experiences in the war had a profound effect and led to fundamental changes in his way of thinking and his principles for living; he turned away from his rigorous Presbyterian upbringing and decided to trust in his own judgment, nurturing the desire to build a different world. A December 1986 interview with his widow, Marjorie, records that it was at this time that an interest in wood began.

In 1926 Summers joined Marconi's Wireless Telegraph Company, a progressive company re-



sponsible for the world's first advertised radio broadcasts, and while working there suggested to his co-worker Marjorie Amy Butcher—later his wife—that he make some simple plywood furniture for her flat similar to designs he had constructed for himself. By 1929 the couple had moved to a basement flat in the artistic and literary hub of Fitzrovia near the British Museum; by day they worked at Marconi and then spent their evenings designing and making. The challenge Summers set himself was to create simple,

Summers fell more or less

into obscurity. His body of work is only now

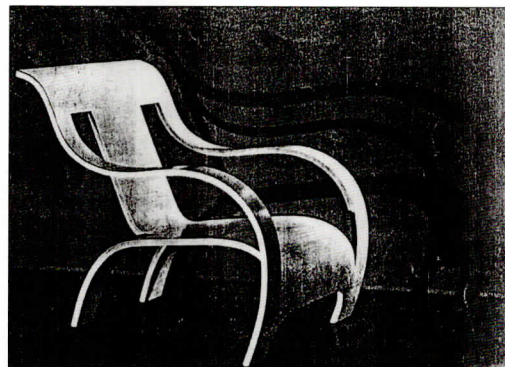
being rediscovered

minimal shapes, considering first the function, then the material, and finally the form, a formula he believed led to rightness of design, in which "sight too will be satisfied." Both he and his wife embraced humanism, a system of thought centering on human values and abilities rather than on religious beliefs, and their workshop soon became a meeting place for like-minded thinkers such as George Orwell, Aldous Huxley, and W. H. Auden.

One evening a passing gentleman mistook a display of finished pieces in the basement window for a showroom, knocked on the door, and asked if they could "make something like that for me." He returned the next day with £100 for them to begin work (at the time the average home cost £600). That led to many commissions for the wholesale fashion house Rose and Blairman, which had been founded in the 1920s. (The gentleman was Mr. Rose.) George Val Myer, architect of the nearby BBC Broadcasting House, was also an early customer.

From these small beginnings the business quickly grew. By 1931 Summers had completed a small inventory of furniture, and the couple registered the name Makers of Simple Furniture at Companies House. As Marjorie explained to Martha Deese in their December 1986 interview, "it was simple furniture, you see, and we were makers of it." The first listing for Makers of Simple Furniture in the London telephone directory appeared in February 1932.

Summers became a member of the DIA (Design and Industry Association), a splinter group that had grown out of the arts and crafts movement, feeling that the latter's anti-industrialization stance was counterproductive to two of its core principles: simplicity and truth to materials. The DIA's founding purpose was to "improve all the things we live with and use" by applying "sound design" and "just the appropriate shaping



BENT PLYWOOD ARMCHAIR Designed by GERALD SUMMERS

Registered Design No 791116

A chair made from one piece of plywood only, having in design a maximum economy of means.

Suitable for a Hall, Sun Terrace, Showroom, Studio, etc.

Constructed of selected Birch and finished in white, black or natural polish.

Approximate sizes, 34 inches by 24 inches by 30 inches high.

Price £3 15 0 Ref. BPAC

As above with seat and back upholstered in lining

Price £4 15 0 Ref. BPAC/U

MAKERS OF SIMPLE FURNITURE

Offices and Showrooms: 98 CHARLOTTE STREET, LONDON, W.1

Works: CLIPSTONE HOUSE, CLIPSTONE STREET, LONDON, W.1

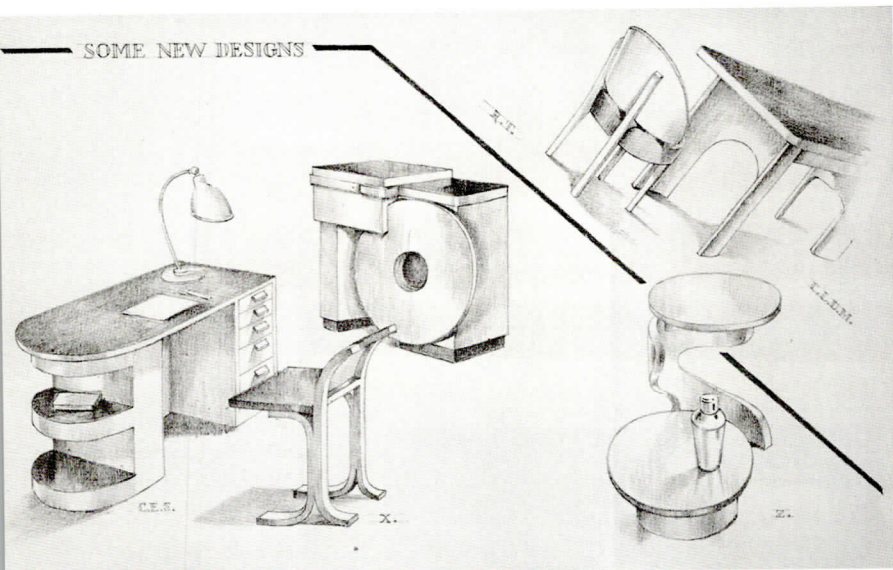
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Advertising sheet for the Bent Plywood Armchair (BPAC), c. 1934, sent to the press and clients.

Registered as design no. 791116, the BPAC, designed in 1933, was most often constructed of white-polished birch plywood. This example with a rare black finish was purchased about 1935 by Wilfred Randolph Brown for The Chase, his art deco house on the Wirral peninsula in northwestern England.



SOME NEW DESIGNS



Marketing leaflet designed by Summers c. 1938, showing a variety of "new" designs.

Summers's rectangular dining table, 1930s, is also constructed of selected birch plywoods and finished with a white polish; on this example the top is covered in heat-resistant black Traffolyte, but it was also offered with white Traffolyte.

and finish for the thing required." The philosophy and purpose of the DIA so clearly enunciated the mood of the times that in 1933 the BBC broadcast a series of programs (which it also printed weekly in *The Listener*) by well-known designers such as Wells Coates and Gordon Russell, a former president of the DIA.

Knowledge of MSF was initially spread by word of mouth. Both Gerald and Marjorie resigned from Marconi in 1933. By 1934 they were producing illustrated advertising sheets, which were sent to the press and clients, and by 1936 they were represented by the major

retailers of modern furniture in the U.K. and on the East Coast of the United States.

Three of Summers's iconic designs were produced in the first years: the Bent Plywood Armchair (BPAC), the High Back Chair (HBC), and the L-shaped Book Units. The sculptural BPAC simply achieved what others across Europe and Scandinavia had been striving for with limited success; for example Alvar Aalto's No. 31 armchair had to be modified with bracing, which Summers declared was alien to his beliefs. In a critique of plywood furniture published in the June 1935 issue of *Design for To-day*, he wrote: "In pure design we expect each part and member to pull its full weight in making the design suitable for its purpose. That is to say...if we use a brace only to strengthen two members the design is bad." The BPAC was made from a single rectangle of plywood with four lengthwise and two lateral cuts, brushed with glue, and laid in a mold overnight. One client's concern about the chair's durability led to an "environmental" test in which it was soaked with water and left in a warm, damp place for a number of weeks. It passed, and Summers reg-



By 1936 Makers of Simple

Furniture was represented by major retailers

of modern furniture

istered the design at the London Patent Office in the spring of 1934.

The High Back Chair also came into being in 1934. With significant presence yet almost weightless (of 1.5 mm airplane ply) the back spreads from a tight curve at the base, constrained by the shape of the seat, to a flexible, gentle sweep at the top. This variable curve is significant historically as it predates the multidirectional curves used by Charles and Ray Eames in the 1940s.

In the same year, Summers achieved a Mondrian-like perfection with his L-shaped bookshelves. The module has asymmetric internal dimensions, and a group can be arranged as a

block or provide an exciting silhouette—while offering different shaped spaces for books and objects. This modular design is quite unlike any other before or since, and beautifully illustrates Summers's interdependence of form and function.

In 1936 Summers exhibited at the *Everyday Things* exhibition organized by the Royal Institute of British Architects (RIBA), where five

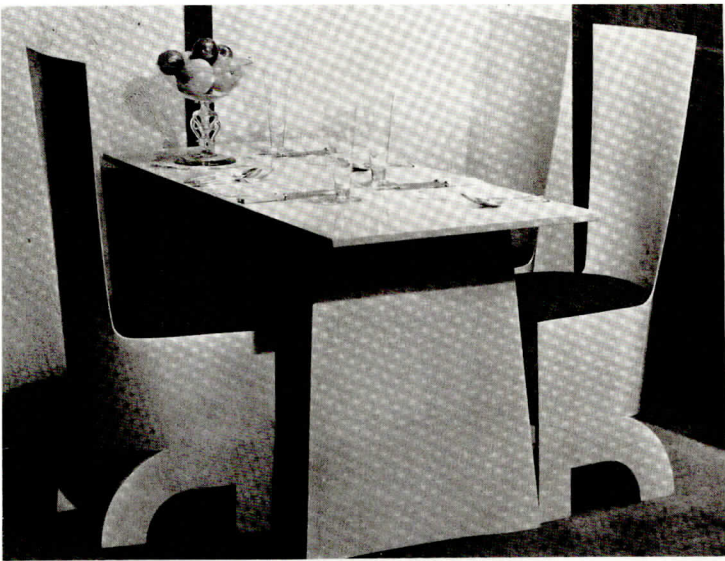


Nest of three tables, purchased about 1935 by Cecil Handisyde, one of a team of architects who designed the Lansbury Estate, built as part of the 1951 Festival of Britain in London.

Designed in 1934 and registered as design no. 796529, Summers's Book Units, here in white-polished birch plywood, were also offered with black, oak, mahogany, and walnut finishes. The examples shown were purchased about 1935 by Handisyde.



Promoted in a Makers of Simple Furniture advertising sheet, the High Back Chair (HBC), was designed in 1934.



High Back Chairs, with flexible backs to give cushion effect.

Constructed and finished as above.

Ref. "H.B."

Price £3 3 0 each

Glass Top, polished on all edges for : RDN,54/24
£2 7 0 extra

M A K E R S O F S I M P L E F U R N I T U R E	
Offices and Showrooms: 98 CHARLOTTE STREET, LONDON, W. 1	
Works: CLIPSTONE HOUSE, CLIPSTONE STREET, LONDON, W. 1	
MUSEUM 6826	



of the seven illustrated works in the exhibition catalogue were his designs. As a firm, MSF also exhibited at the Piano Exhibition sponsored by Duncan Miller, a leading London furniture firm, where they displayed a music sitting room presenting ten of Summers's furniture designs. These exhibitions led to greater public awareness of the company and further private interior schemes were commissioned.

Summers, who had moved to larger premises in nearby Charlotte Street in the first half of 1933, preferred to make furniture to order in his workshop. There he employed a dozen craftsmen, who could modify the dimensions or finish of a design to suit the needs of the client. He remained passionate in his modernist principles, while also recognizing the creative force that must ultimately contribute to perfect design, as he wrote in *Design for*

To-day in February 1935: "the unconscious is allowed to come in and contribute to the work of the conscious. Surely it is by such a process, that rare and lovely thing, a pure design is born. No mistaking its freshness and power. When first we see it, our selves leave us and go out to it."

Gerald Summers's designs encompassed more than furniture, including a huge variety of household necessities from waste paper cylinders to cigarette and stationery boxes to lighting and mirrors. But in all his designs can be seen the same thoughtful response to the proposal. Each is created with extreme simplicity and truth to materials, but we can always see the "creative force" of the unconscious that lifts Summers's designs into a higher sphere. The 1930's term "beautility" could have been coined to describe any one of these.

As a consequence of World War II, materials became scarce and after a decade of spectacular creativity, MSF was forced to close. Summers, practical, painstaking, and with a love of problem solving, refitted the workshop to his own

We can always see the “creative

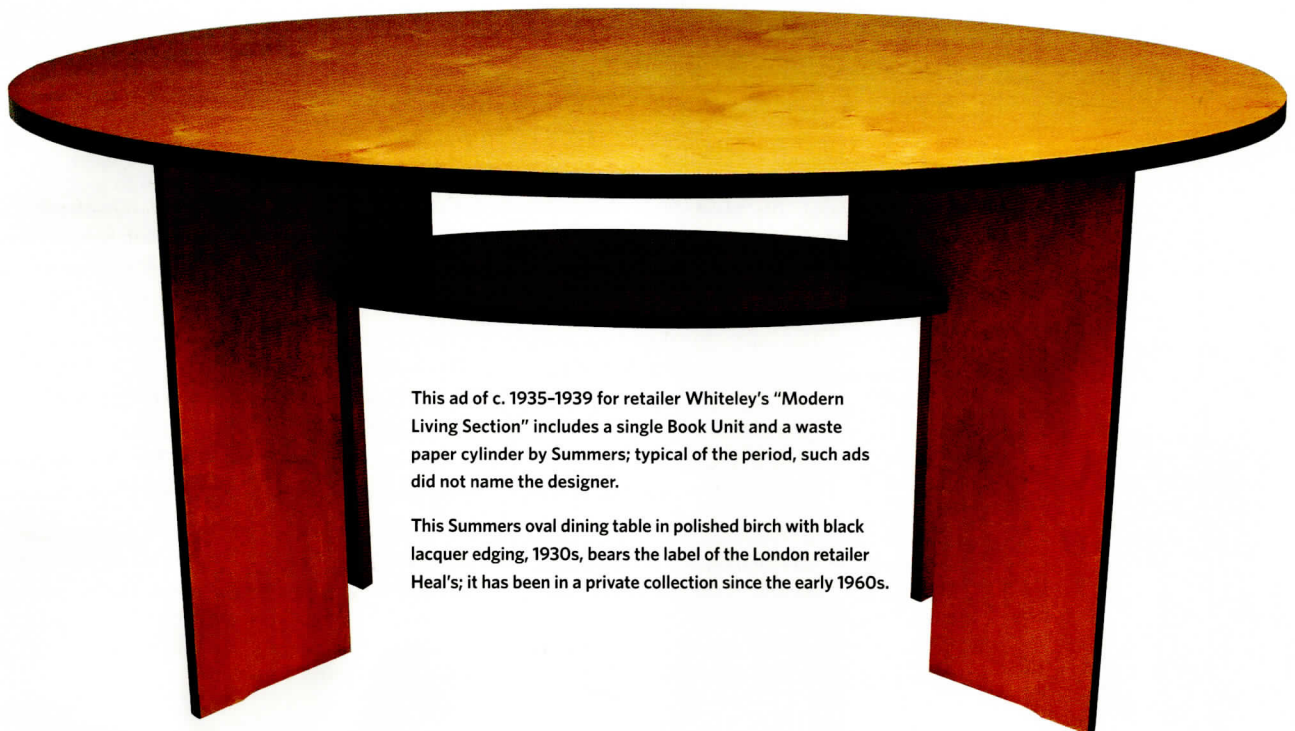
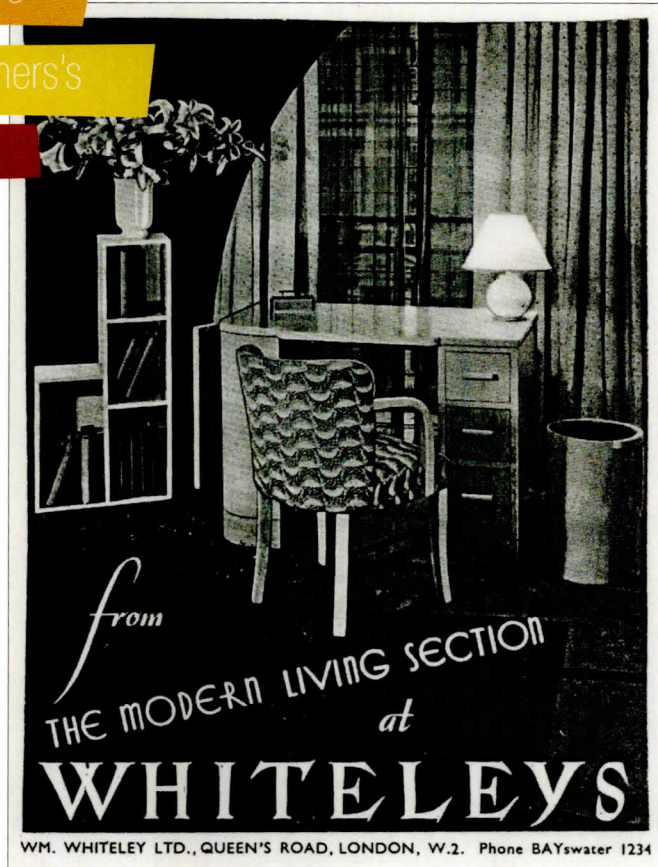
force” of the unconscious that lifts Summers’s

designs into a higher sphere

design for the sorting of ball bearings (the company exists to this day). Gerald died in 1967 and his wife some thirty years later.

The work of Gerald Summers is always greatly appreciated when exhibited, and the widely recognized designs such as the BPAC, Book Units, and the High Back Chair engender a great deal of interest at auction. He is represented at the Victoria and Albert Museum in London, the Vitra Design Museum in Germany, and at the Metropolitan Museum of Art and the Museum of Modern Art in New York. However, the full range of his design work is yet to be widely appreciated; he has yet to take his rightful place as one of the most brilliant designers of the modern era, and as a voice of his generation. **M**

Martha Deese’s “Gerald Summers and Makers of Simple Furniture,” *Journal of Design History* (1992), was invaluable to this study of Summers.



This ad of c. 1935–1939 for retailer Whiteley’s “Modern Living Section” includes a single Book Unit and a waste paper cylinder by Summers; typical of the period, such ads did not name the designer.

This Summers oval dining table in polished birch with black lacquer edging, 1930s, bears the label of the London retailer Heal’s; it has been in a private collection since the early 1960s.

A Powerful Ode to Sea and Sky

By JIM OLSON

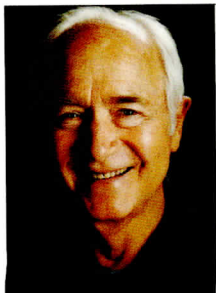
I FIRST VISITED THE SALK INSTITUTE IN LA JOLLA, California, in 1965 when I was just beginning my career as an architect; I have loved it ever since. It has inspired me to make intimate connections with the ocean in several of my own projects (most recently in the design of the J. W. Marriott Hotel near San Jose del Cabo in Mexico), and I am forever grateful to Louis Kahn for leading the way.

Built in 1965 as a lab building for biological studies, in focusing our attention on the ocean and the sky, the Salk Institute evokes a powerful emotional, even spiritual response. The building is arranged in a linear fashion. A simple rectangular courtyard is enclosed on two sides by four-story concrete structures (two further stories are underground). The west end of the courtyard is open to the ocean. The east end is approached through a soft, organic grove of eucalyptus trees. This sequence, and the dramatic contrast between the courtyard and the grove, heightens

the experience of seeing the ocean framed by the solid geometric rigor of the architecture. It is breathtaking.

I've encountered similar emotional powers of architecture when walking into the Luxor Temple in Egypt or down the center aisle of a Gothic cathedral. At the Salk Institute, the ocean becomes the altar—an amazing altar—with the sky and clouds reflected in the ever-moving water from morning to sunset. On some nights, a full moon might be framed as it slowly ascends into the starry sky.

Reinforcing these experiences are the materials with which the institute is constructed. Raw concrete and stone relate to the sandy ocean beach or the crust of the moon itself; natural teak, even more beautiful as it has weathered, is like driftwood on the beach. Together with the powerful serenity of the architecture itself, the quiet earthiness of the materials further enhance a sense of connectedness to nature, the ocean, and to the cosmos. Great architecture can take us there.



*As the founding partner of Seattle's Olson Kundig, Jim Olson has explored the aesthetic interplay of art, nature, and architecture and the relationships between light, space, and mood for over forty years. He is the recipient of numerous national and international design awards, and his work has been the focus of two monographs: *Jim Olson Houses* (Monacelli Press, 2009) and *Art + Architecture: The Ebsworth Collection and Residence* (William Stout Publishers, 2006). Best known for his houses, particularly for art collectors, Olson also designs museums, religious spaces, and commercial buildings. His current work includes the Bellevue Botanical Garden Visitor Center and the Kirkland Museum of Fine and Decorative Art in Denver, Colorado.*