


modern

MAGAZINE



SPRING 2017
modernmag.com

DESIGN
DECORATIVE ARTS
ARCHITECTURE



jousse entreprise

PAD PARIS
ART+DESIGN

Preview march 21th 2017
March 22th - 26th

Galerie Jousse Entreprise

18, rue de Seine - 75006 Paris - phone +33 (0)1 53 82 13 60 - fax +33 (0)1 46 33 56 79
infos@jousse-entreprise.com - www.jousse-entreprise.com

Jean Prouvé, Charlotte Perriand, Le Corbusier, Pierre Jeanneret, Mathieu Matégot, Jean Royère,
Georges Jouve, André Borderie, Serge Mouille, Claude et François-Xavier Lalanne, Maria Pergay, Michel Boyer,
François Arnal/Atelier A, Olivier Mourgue, Pierre Paulin, Antoine Philippon/Jacqueline Lecoq, Gino Sarfatti,
Roger Tallon, Guy de Rougemont, Kristin McKirdy, Emmanuel Boos, Atelier Van Lieshout

Philippe Gravier
Architecture - Sculpture



Fu-An |
Elements of Architecture

Kengo Kuma



Galerie Philippe Gravier | La Maison Philippe Gravier
91, rue du Faubourg Saint-Honoré, 75008 | Saint Cyr en Arthies, 95510
www.philippegravier.com info@philippegravier.com + 33 (0)1 42 89 86 07



CASE STUDY® ALPINE BED MADE IN CALIFORNIA

LOOKS GREAT WITH NOTHING ON.



SPRING 2017

modern

MAGAZINE

DEPARTMENTS

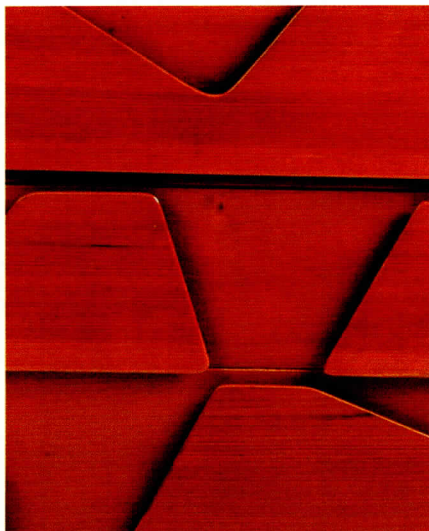
- 14 EXTRA ORDINARY** Katrine Ames admires the simplicity of the paper clip and its place among the other great inventions of the nineteenth century
- 16 BEHIND THE NUMBERS** A chaise longue by Nanna and Jørgen Ditzel formerly owned by a famous Danish ballerina takes center stage once again. Matthew Kennedy recounts its comeback
- 18 FORM AND FUNCTION** Exhibitions in Philadelphia and Brooklyn look at Lino Tagliapietra and Georgia O'Keeffe, while a Pasadena show recasts commonplace materials
- 24 PRESERVATION PULPIT** The World Monuments Fund turns its eye to the twentieth century. Sammy Dalati explains why this is important and looks at some of the reasons restoring modern architecture can be a hard sell
- 28 BOOKSHELF** New books on landscape architect Margie Ruddick, the history and culture of the Trousdale Estates in Beverly Hills, and glass artist Alison Berger
- 32 HISTORY LESSON** Margot Ammidown digs into the mystery of a little-known modernist gem in North Carolina attributed to Walter Gropius, posing questions that will intrigue scholars
- 36 CURATOR'S EYE** Museum professionals choose favorite pieces under their care and tell us why
- 43 SPECIAL FOCUS: LIGHTING AS DESIGN** In this special section, *MODERN Magazine* looks at twentieth-century and contemporary lighting
- 44 IN PROFILE:** Seven contemporary lighting artists whose groundbreaking work can be seen in museums and design galleries
- 54 LIGHTING THE WAY:** Troy Seidman identifies ten important lighting designs from before 1945
- 60 ITALY MAKES LIGHT RIGHT:** Arlene Hirst profiles five companies for whom lighting is more than mere business
- 64 OLD CRAFT, NEW FORMS:** Tom Stoelker discusses important future design trends, from harnessing new technology to repurposing old materials
- 104 PARTING SHOT** Artist Linden Frederick and writer Richard Russo team up

FEATURES

- 68 Nature and Nurture** A family compound in a pristine setting in the Florida Keys is filled with important furniture from George and Mira Nakashima and a very personal art collection
BETH DUNLOP
- 78 Bright and Beautiful** Josef and Anni Albers were inspired by their travels in Mexico, now the subject of an exhibition at the Yale University Art Gallery. Curator Jennifer Reynolds-Kaye speaks to MODERN
JENNY FLORENCE
- 84 Glass Rocks** Curators Davira S. Taragin and Ursula Ilse-Neuman write about Linda MacNeil's use of glass as gemstones in this adaptation from a new book that accompanies an exhibition at the Museum of Glass in Tacoma
- 90 A Matter of Respect** In combining and adding to two nineteenth-century brownstones, architect Gil Even-Tsur creates a contemporary interior that also holds history
FRANCES BRENT
- 98 Clear and Present Design** A pioneer in acrylic furniture, Charles Hollis Jones began his fifty-year career while still a teenager
JO LAURIA

PIASA

CURATED AUCTION HOUSE IN PARIS



Auction: April 11, 2017

ITALIAN DESIGN



Auction: April 11, 2017

ROBERTO BACIOCCHI
«CONFRONTI TRA FORME»



Auction: April 27, 2017

ARTISTES-DÉCORATEURS
IN PARTNERSHIP WITH **AD MAGAZINE**



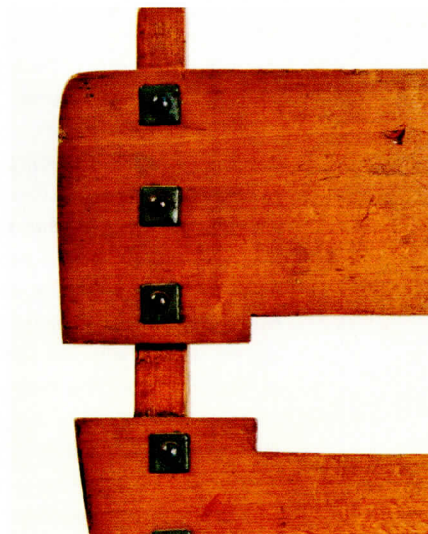
Auction: May 17, 2017

AMERICAN DESIGN
+ AMERICAN CERAMICS



Auction: May 17, 2017

WARREN MCARTHUR (1885-1961)
«UNABASHED DESIGN»
FROM AN **AMERICAN COLLECTION**



Auction: June 1, 2017

DECORATIVE ARTS 1870-1940

VIEWINGS & AUCTIONS

PIASA

118 rue du Faubourg Saint-Honoré

75008 Paris - France

+33 1 53 34 10 10 | contact@piasa.fr

UPCOMING AUCTIONS
AND RESULTS

WWW.PIASA.FR



Utility and Beauty

MIDWAY THROUGH STEPHEN SONDHEIM'S song "Beautiful" in *Sunday in the Park With George*, there's a line that seems simple on the surface but is actually quite provocative. George Seurat

is standing at the edge of the Seine gazing at the landscape with his mother, and sings (remember, it's a musical) the words, "pretty isn't beautiful." It's a telling moment. The lyrics go on to say: "Pretty is what changes/What the eye arranges/Is what is beautiful."

Sunday in the Park With George is on the surface about making a painting: the groundbreaking *A Sunday on La Grande Jatte* that now hangs in the Art Institute of Chicago. But it is also about the many forces that shape art, about the tension between creativity and commerce, between optimism and pessimism. It is not a spoiler alert to mention that while Seurat worked on this painting between 1884 and 1889, the second act takes place a century later, thus giving full context to both the themes and subthemes.

That short lyric above raises lots of questions—not just about aesthetics, but also about meaning. Perhaps I'm not the perfect modernist—at least if you buy into the idea that neither beauty nor content is inherently important—because I really want both. That is why our first-ever in-depth look at a single subject, in this case lighting, is so important to me. The lights we show in this section are innovative, topical, useful, intriguing—and yes, they are beautiful. I can still remember the joyful moment, almost twenty years ago, when I first encountered Ingo Maurer's Zettl's 5 pendant lamp. I recall standing under Random International's Swarm installation at Design Miami/, and making it swarm. At

Design Days Dubai I met Lonneke Gordijn and Ralph Nauta of Studio Drift, who were showing their nature-inspired Shylight, which simulates (not in real time) the movement of flowers that open and close. I was quite sure the blooms had moved to music, but when I asked them about it, they told me—to my complete amazement—that the music was in my imagination.

We stray from the path in other ways in this issue as well. Our closing page is called Parting Shot, and it is usually devoted to a single important building, one you might know very well or not at all. This issue we bring you a short piece of fiction by the great Richard Russo who is known for *Nobody's Fool* and *Empire Falls*, among others (I admit that he is one of my favorite writers and that I laughed myself silly reading his lesser-known novel *Straight Man*). The excerpt we are printing was written in response to a painting by Linden Frederick: the paintings and writings are not so much about modernism as the modern condition.

Which brings me back to *Sunday in the Park With George* and the strength of a new idea that goes against convention, in his case, the invention of pointillism. Art and design let us see the world—whether it's the natural or the man-made—in ways we might not have before, but it takes a certain amount of courage and a lot of conviction. And perhaps, as the song goes, an understanding that while the world wants "pretty," it's the beautiful that endures.

Beth Dunlop

BETH DUNLOP EDITOR

L'ART
DE
VIVRE



ROBERTO RIDA, 2016
Vintage glass by Venini
Limited edition of 4 pair,
exclusive to L'Art de Vivre
19 x 10 x 34 H

L'ART DE VIVRE

Important 20th Century Lighting for the 21st Century

978 LEXINGTON (71/72)
NEW YORK, N.Y. 10021
(212) 734-3510
info@lartdevivre.com
www.lartdevivre.com

modern

MAGAZINE

SPRING 2017

modernmag.com info@artnews.com

Editor **BETH DUNLOP**

General Editor **ELEANOR H. GUSTAFSON**

Senior Editor **NICOLE ANDERSON**

Managing Editor **ANNETTE M. ROSE-SHAPIRO**

Editorial Assistant **SAMMY DALATI**

Art Director **MARTIN MINERVA**

Art Director at Large **TRIP EMERSON**

Contributing Editors **KATRINE AMES, CLAUDIA BARBIERI,
FRANCES BRENT, ELIZABETH ESSNER,
JENNY FLORENCE, MATTHEW KENNEDY,
DOUG MEYER, TROY SEIDMAN, TOM STOELKER**

Editorial Interns **JOSEFA BITENC,
ALEXANDRA ZUCCARO**

Publisher **CARA BARRESE**

Advertising Sales **ERICA LUBOW NECARSULMER**

Marketing Manager **ERIKA HERBSTMAN**

Production Director **DINA VEPRINSKY**

Production Manager **ADELIN SAEZ**

Digital Media Coordinator **MARGARET COHN**

Office Coordinator **ANN WADSWORTH**

Staff Assistant **RUBEN MIRANDA-PILCO**

Publisher Emerita **JENNIFER ROBERTS**

French Representative
ARCHI & VIRTUEL
24 rue Godot de Mauroy, Paris 75009
33-1-4006-0392
modern@archivirtuel.com

Circulation **CIRCULATION SPECIALISTS, INC.**

Circulation Director **LAURIE LEVASSEUR**

Newsstand Sales Director **RON MURRAY**

Chairman

PETER M. BRANT

Chief Executive Officer
VINCENT FREMONT

President
VICTORIA DUFFY HOPPER

Group Publisher
CYNTHIA ZABEL

Director of Digital
ARIEL HAUTER

ART MEDIA MODERN, LLC

110 Greene Street, 2nd Floor
New York, NY 10012
212-398-1690

AUCTION

13 April 2017

DELLA ROCCA

Design

Photo Max Zairri

Lucio Fontana

Table top, painted glass, signed.

1950s

PARRISH ART MUSEUM

WATER MILL, NY



May 7 – July 30, 2017

John Graham: Maverick Modernist



PARRISH ART MUSEUM

Art. Illuminated.

parrishart.org @parrishart #parrishartmuseum

John D. Graham (American, born Ukraine, 1886–1961)

Head of a Woman, 1954

Oil, chalk, ballpoint pen, colored pencil, pencil, brush, pen,
and ink on tracing paper, 24 1/4 x 18 3/8 inches

Collection of Leonard and Louise Riggio, New York. Photo by John Labbe

F I N E
DESIGN

GENOA, THU. 8 JUNE | 2017



**SOLD FOR
28.000 dollars**

MAX INGRAND - FONTANA ARTE A bronze and glass sculpture-table-lamp with a wooden base. Italy, circa 1960

GENOA: Ph. +39 010 8395029 - E-mail: genova@cambiaste.com
LONDON: Ph. +44 (0)2074954320 - E-mail: london@cambiaste.com
MILAN: Ph. +39 02 36590462 - E-mail: milano@cambiaste.com
ROME: Ph. +39 06 95215310 - E-mail: roma@cambiaste.com

W W W . C A M B I A S T E . C O M

CAMBI
A U C T I O N E E R S

Seeking consignments for upcoming auctions

FINE FURNITURE, DECORATIVE ARTS AND SILVER

April 11 – 12, 2017 | Chicago
Live + Online

INQUIRIES

Nick Coombs
nickcoombs@lesliehindman.com
312.280.1212



Auction to feature a session of George Jensen silver articles including this pair of Danish silver two-light candelabra, Georg Jensen for Georg Jensen Silversmithy, Copenhagen, circa 1920

**LESLIE
HINDMAN
AUCTIONEERS**

CONTRIBUTORS



Sammy Dalati is the editorial assistant at *MODERN Magazine* and its sister publication *The Magazine ANTIQUES*. Originally from the Midwest, he moved to New York City in 2011 to study studio art at NYU's Steinhardt School. He's presented performance art and shown his photos, videos, paintings, and sound art on three continents, and has worked as a professional printer for Kiki Smith and Uzi Parnes. Since 2014 he has been a team member

at No Home Gallery—a New York-based art collective that organizes tripartite collaborations between artists, curators, and hosts—first as videographer and then as editor of its protean quarterly, the *No Home Journal*. He currently lives in Brooklyn, where he collects books and plays a mean sax.

Adam Dunlop-Farkas is a freelance writer based in Los Angeles. He graduated from Yale University in 2005 with a degree in literature. His first foray into print media was as a culture writer for the *Yale Herald*. He has contributed pieces on LA-area art, architecture, and design to *MODERN Magazine*. In addition, he has reviewed films for the online publication *Tiny Mix Tapes* since 2008, and has also written content on film, TV, and the emerging digital media environment for the website *Watch Meet Make*. His only piece of Danish modern furniture is a Jørgen Møller-designed stool, which serves as a nighttime lounging spot for his orange tabby cat; his black-and-white tuxedo cat prefers the more traditional style of the arts and crafts movement.

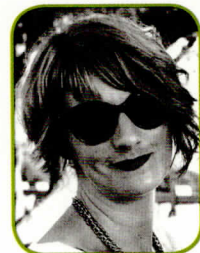


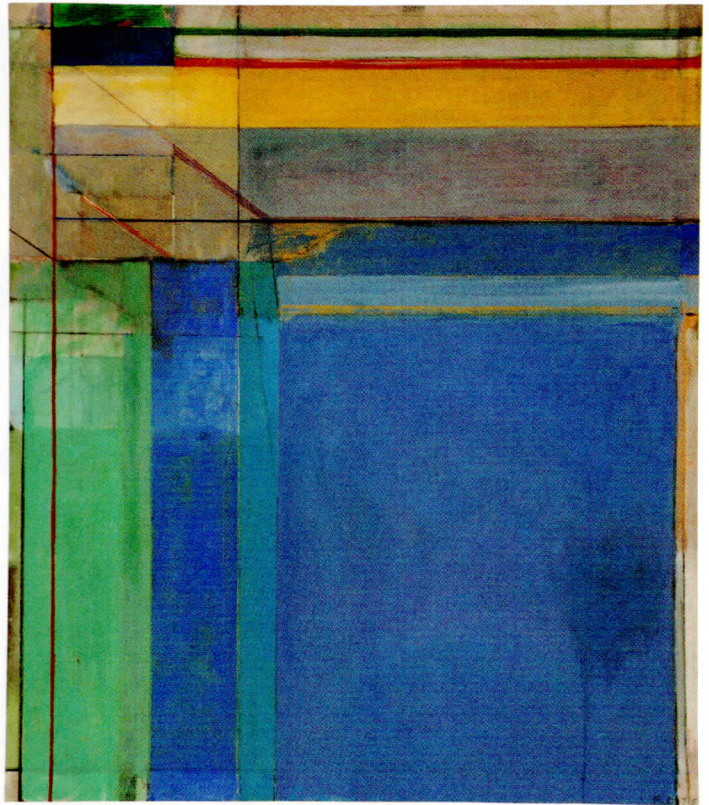
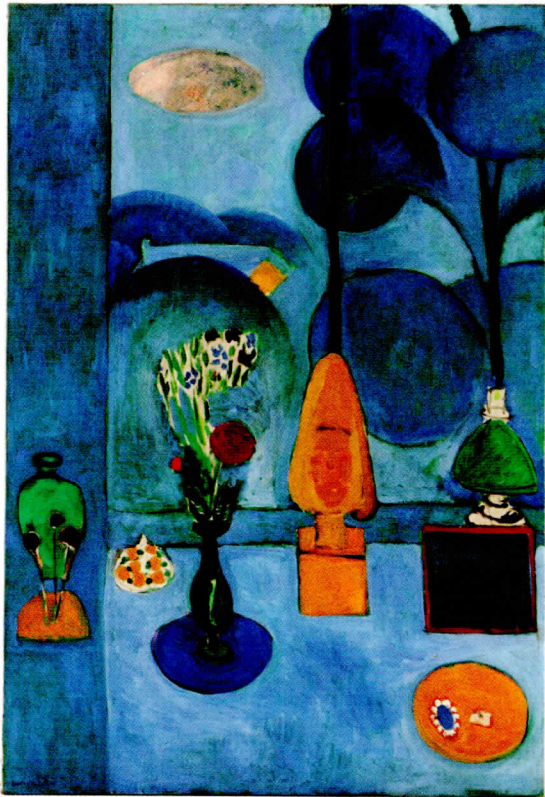
Jo Lauria is a Los Angeles-based curator, writer, and educator. A specialist in the field of design who has explored objects and environments that define the California lifestyle and culture, she received her curatorial training at the Los Angeles County Museum of Art. Most recently Lauria curated and wrote the catalogue for *Ralph Bacerra: Exquisite Beauty* at Otis College of Art and Design. She is currently working on two books about individual



artists from the divergent fields of ceramics and architecture. Lauria lives by the "golden rule" set forth by nineteenth-century British arts and crafts social activist and artist William Morris: "Have nothing in your houses that you do not know to be useful or believe to be beautiful."

Marieke Treilhard is a Los Angeles-based freelance writer. Originally from Toronto, Canada, she moved to the Golden State five years ago, on a whim, for love. She has a master's degree in art history from York University in Toronto, and worked in commercial art galleries for a decade before pursuing a career as a full-time writer. She currently lives beneath the Hollywood sign—clearly visible from the cozy kitchen nook that moonlights as her office—and shares the view with her husband and six-month-old daughter. Marieke loves design, fashion, art, and food, and is guilty of impulse-buying expensive cheese.





MATISSE

A Story of
Artistic Inspiration

DIEBENKORN

Mar 11–May 29

SF MO MA San Francisco Museum of Modern Art

Matisse/Diebenkorn is co-organized by the San Francisco Museum of Modern Art and The Baltimore Museum of Art.

Presenting Sponsor

Evelyn D. Haas
EXHIBITION FUND

Major Sponsors

Bank of America



TERRA
FOUNDATION FOR AMERICAN ART

Major support is provided by Barbara and Gerson Bakar, Doris Fisher, and Susan and Bill Oberndorf. Generous support is provided by Deborah and Kenneth Novack, and Kay Harrigan Woods. The exhibition is supported by an indemnity from the Federal Council on the Arts and Humanities and by an award from the National Endowment for the Arts.



Left: Henri Matisse, *The Blue Window*; 1913; The Museum of Modern Art, New York, Abby Aldrich Rockefeller Fund; © Succession H. Matisse / Artists Rights Society (ARS), New York; photo: digital image; © The Museum of Modern Art, New York / Licensed by SCALA / Art Resource, NY. Right: Richard Diebenkorn, *Ocean Park #79*; 1975; Philadelphia Museum of Art, purchased with a grant from the National Endowment for the Arts and with funds contributed by private donors; © the Richard Diebenkorn Foundation

Clip Job

By KATRINE AMES



BECAUSE WE LIVE IN AN AGE of such remarkable technological ingenuity, it's easy to forget that other periods were equally fertile, or more so. Consider, for instance, the last thirty-five years of the nineteenth century, which saw the arrival of a huge array of life-changing objects, among them the typewriter, telephone, internal combustion engine, Edison's lightbulb, the tractor, escalator, torpedo, phonograph, transformer, and paper clip.

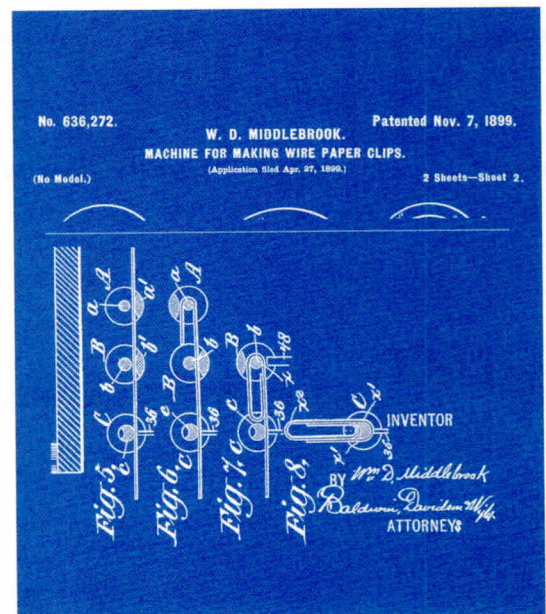
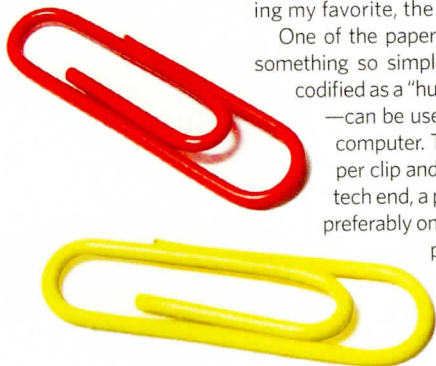
Yes, the lowly paper clip. It lacks the sophistication of other inventions of that period, not to mention our own, but it's one of the most adaptable, inexpensive, and enduring. The need to secure two or more pieces of paper together has existed as long as paper itself, but it wasn't until the nineteenth century, with the widespread commercial production of paper, that paper-fastening became a challenge of enormous proportions. Paper was now in the hands of the many, and in vast quantities. The straight pins and ribbons that had been deployed in the past to keep order didn't do the job.

A number of creative thinkers devised some kind of paper clip, but the one that took hold, and that remains the paradigm, is a piece of wire wound into a tight but pliable double loop. Known as the Gem, it may have been first produced, though never patented, in Britain in the late nineteenth century. It was an American, William D. Middlebrook, who invented a machine that made paper clips, and patented the clip itself in 1899. The standard-issue paper clip has changed very little since, though there are, of course, enhancements: some are plastic, some brightly colored, some in unusual shapes (including my favorite, the silhouette of a dachshund).

One of the paper clip's most endearing qualities is that something so simple—what the Museum of Modern Art codified as a "humble masterpiece" in a 2004 exhibition—can be used to repair something as complex as a computer. Techies worldwide have unwound a paper clip and used it for computer fixes. On the low-tech end, a paper clip can also serve as a lock pick—preferably on your own door (this magazine does not promote B&E).

For those who are at least part-time procrastinators, paper clips are

a dream: you can turn them into a jump rope or a curtain or anything else your mind imagines. A Californian named Dan Meyer holds the Guinness World Record for the longest string of paper clips made by an individual in twenty-four hours: in 2004 he used 54,030 to create a chain that's more than a mile long. He may have had something better or more important to do that day, but I'm impressed.



FREEMAN'S

Craft + Design

Auction 03/19/17



www.freemansauction.com

Carlo Nason (ITALIAN, b.1936) Pair of Floor Lamps, Mazzega, circa 1969, \$3,000-5,000
Pierre Jeanneret (swiss, 1896-1967) Lounge Chair from Chandigarh, circa 1955, \$5,000-7,000
George Nakashima (AMERICAN, 1905-1990) Hanging Wall Case, 1972, \$30,000-50,000

Tim Andreadis | 267.414.1215
tandreadis@freemansauction.com

Delving Deeper

A SCULPTURAL CHAISE LONGUE BY **NANNA AND JØRGEN DITZEL** EMERGES FROM OBSCURITY

By MATTHEW KENNEDY

LOT 866/1272 Bruun Rasmussen Nordic Design International Auction 866/September 28-29, 2016: Chaise longue designed by Nanna Ditzel and Jørgen Ditzel, made by I/S Knud Willadsen, 1951. Estimated at 80,000–120,000 kr (≈\$12,000–18,000), the piece sold for 170,000 kr (≈\$25,500). Some reasons for the high price:

BORN TO BUILD

Born in 1923, Nanna Ditzel came into the world at just the right moment to make her place in history as the “first lady of Scandinavian design.” Only a year after her birth, her future teacher Kaare Klint established a furniture school at the Royal Academy of Fine Arts in Copenhagen. And soon thereafter, in 1927, the Copenhagen Cabinetmakers’ Guild inaugurated a series of exhibitions intended to raise the profile of fine Danish cabinetmaking and combat the rise of cheaper, poor quality mass-produced pieces. As these institutions came to maturity, so did Ditzel—in time for her impressive and impression-making participation. After apprenticing as a cabinetmaker, she enrolled in the Royal Academy of Fine Arts in 1945 and began, with her future husband, Jørgen, to enter the competitions associated with the Cabinetmakers’ Guild’s exhibitions. While they earned second prize for their work that first year, Nanna and Jørgen won the competition in 1950 with a small wicker chair that one critic described as “one of the most beautiful chairs to be exhibited this year”—a modest compliment for a top prize.

Jørgen Ditzel died in 1961, but Nanna’s career continued for another forty years. In the productive postwar period of the 1950s and ‘60s, experimentation in materials and form fueled her craft, producing a design portfolio that was diverse in mediums and aesthetically agile, adapting to the tastes of the times. Acclaim for Nanna’s jewelry in particular came as quickly as it had for her furniture, including for the singular designs that helped define the jewelry of the famous Georg Jensen firm in the second half of the twentieth century. But she stayed true to her cabinetmaking roots, appreciating the profundity of a simple chair, once observing, “The chair is the most interesting

item of furniture. . . . To be sure, a chair is for sitting in, but it also expresses an age, eroticism, essence, human feelings, dreams.”

CHAISE LONGUE OF LORE

Ditzel’s work is well known and frequently produced, even today, which is why the re-discovery of a little-known original piece caused jubilation. For the Copenhagen Cabinetmakers’ Guild Exhibition of 1951, the Ditzels designed, with painter Gunnar Aagaard Andersen, a dreamy bedroom space for Knud Willadsen Cabinetmakers that included a bed, table with mirror, and this chaise longue. At the time, critic Erik Lassen commented that the chaise longue, “which resembles a quarter of a bathtub on a wooden frame, is a fine piece of furniture, but it is a little too hard and probably ought to have had padded upholstery with buttons.” Peter Kjølgaard, head of design and twentieth-century decorative art at Bruun Rasmussen, says he thinks the chaise “stands out as a unique example of trying to create a poetic sculptural ‘woman’s’ piece of furniture within the constraints of a tradition of craftsmanship among cabinetmakers [who were] predominantly male.” Perhaps as a traditionally feminine piece, interpreted for modernity, the chaise longue also foreshadows Ditzel’s interest in creating seating with adaptable uses.

Known to admirers of the Ditzels’ work almost solely through photographs, particularly from the 1951 exhibition, the chaise longue came to Bruun Rasmussen from the estate of Margrethe Schanne, the Danish ballerina most famous for her performance in *La Sylphide*, a role that was garnering her acclaim around the time she likely acquired the piece from the up-and-coming designers. Imagine Kjølgaard’s astonishment on encountering it while

assessing Schanne’s estate: “I was stunned to see this chaise longue for the first time in reality” he says. He was able to confirm that it was the piece known from exhibition photography by matching the grain pattern in the wood. And so from its quiet poise in a ballerina’s apartment, the chaise longue was brought back into the spotlight.

NANNA ON POINTE

Ditzel’s designs make frequent appearances at auction, owing to her expansive and prolific career. Furniture, jewelry, the occasional textile—her own and work produced with collaborators—all have a long history with collectors. However, to the Ditzel connoisseur, the chaise longue represents a rare form for the designer, making it essential for an enviable collection. And, as Kjølgaard charmingly observes, “It fit so well with the narrative of Nanna Ditzel and poetic femininity that the piece came from an acclaimed female artist light on her toes.” The other four Ditzel pieces in the Bruun Rasmussen sale were priced based on precedent, but the chaise longue, while still priced conservatively for a rare find, received a boost in its estimate due to its novelty. With many interested buyers—and countless curious onlookers—the chaise was sold to a private collector who is a steady and enthusiastic supporter of Ditzel’s work. As Schanne and her husband, Kjeld Noack, left no heirs, profits from the sale were donated to a charity for young artists. The other Ditzel pieces made for spritely sales as well, but the chaise longue earned the star bow at the highest price.



BRUUN RASMUSSEN

MODERN DESIGN

AUCTION

May 11, 2017 | Chicago
Live + Online

Seeking consignments
for upcoming auctions

INQUIRIES

Luke Palmer
lukepalmer@lesliehindman.com
312.280.1212



Piero Fornasetti (Italian, 1913-1988),
FORNASETTI MILANO,
La Citta Riflettente four-panel folding
screen with *Libreria* on reverse

MODERN DESIGN AUCTION | MAY 11, 2017 Our auctions include work from the early 20th century to the present day, including Mid-Century and Studio furniture, Art Nouveau and Art Deco design movements, 20th century silver, lighting, textiles, ceramics and contemporary art glass.

LESLIE HINDMAN AUCTIONEERS

CHICAGO | DENVER | MILWAUKEE | NAPLES | PALM BEACH | SCOTTSDALE | ST. LOUIS | LESLIEHINDMAN.COM

The Glass Canvas of Lino Tagliapietra

MASTER GLASSBLOWER LINO TAGLIAPIETRA is widely known for his vessels, of which the shapes, dimensions, colors, and patterns have no rival for their beauty and outstanding craftsmanship. His two-dimensional art comes as a surprise to those not familiar with this body of work, but Tagliapietra brings his lifelong love of glass and color to create large panels that are rich and luminescent. *Lino Tagliapietra: Painting in Glass* is on display through July 16 in the Perelman Building of the Philadelphia Museum of Art, where the panels are shown to their advantage in the Skylit Atrium.

Born on the island of Murano, Tagliapietra started working in glass as an eleven-year-old apprentice to Archimede Seguso, and was recognized as a *maestro* at twenty-one. He has worked in some of Murano's most famous studios, developing





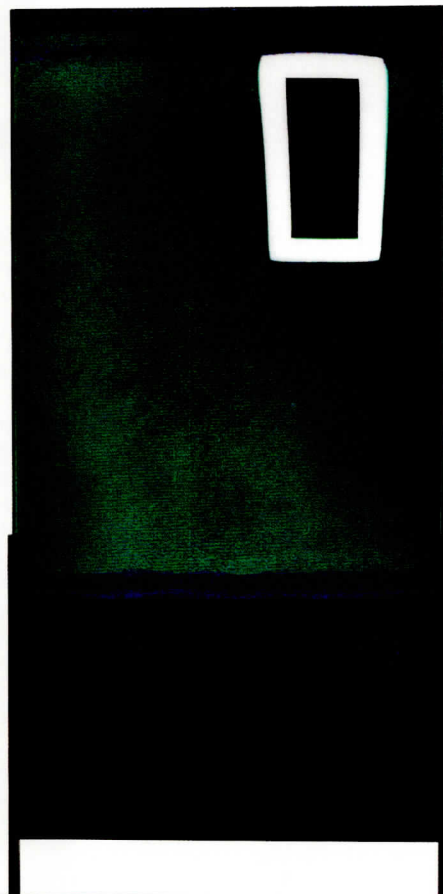
his skills, and as he says, “continuing my education,” experimenting after hours, and visiting art galleries and museums—even the Venice Biennale—to expand his knowledge of art and art history. Tagliapietra is proud of his heritage and his birthplace, as well as of his experience working and teaching in the United States at the Pilchuck Glass School, UrbanGlass, and the Studio at the Corning Museum of Glass, among other institutions, where he was welcomed for sharing his vast knowledge of Venetian glassblowing techniques.

Now at age eighty-two, he is still experimenting with this medium, which he approaches with a characteristic humility and sense of wonder. Tagliapietra’s bold use of color and pattern—he cites painters Lucio Fontana and Piet Mondrian as inspirations—combines with the translucent quality of glass to bring a sense of otherworldliness to these panels. *Porta con Finestra* (Door with a Window), 2011, depicts a colorful house on Burano, an island neighboring Murano known for the lavishly hued exteriors that helped fishermen find their way home at sunset. *Campo dei Fiori* (Field of Flowers) and *Giuditta* (Judith), both 2013, show Tagliapietra’s mastery of *murrini*, the small pieces of glass that have been carefully composed from rods of different colors into a large bundle, heated and

stretched, and then cut to size. The process of kiln forming utilizes large sheets of glass—in this case, manufactured by Bullseye Glass Co. in Portland, Oregon—as well as glass powder and frit, combined with Tagliapietra’s *murrini*, which are all put into a large kiln to form one piece. The panels are set into custom-made wrought-iron frames, giving viewers the opportunity to see the panels from both sides.

Tagliapietra has never been afraid to go well beyond the art as he learned it in his many years of working in the studios of Murano. His shapes, color combinations, and compositions reflect his spirit and love for his work. But in his eyes, Tagliapietra is not an artist, despite what others may say about him. “I’m a well-trained artisan,” he modestly declares, and bemoans the fact that a “craftsman” is not looked upon with the same reverence as an “artist.” Even in his eighties he is still looking to try new techniques, realize new projects, and take glass where no one else has. www.pma.org

—Annette M. Rose-Shapiro



The Art of In-Between

A NEW EXHIBITION AT THE Pasadena Museum of California Art delves into the ambiguity of the in-between. *Interstitial*, curated by John David O'Brien and on view March 5 through August 6, presents freestanding sculptural works by seven Los Angeles-based artists: Jeff Colson, Renée Lotenero, Kristen Morgin, Joel Otterson, Rebecca Ripple, Aili Schmeltz, and Shirley Tse. The artists reference familiar and utilitarian objects from the everyday, reconfiguring ordinary things and materials to create new encounters. The exhibition disrupts our expectations of context and encourages the viewer to question the ways in which values and meanings are ascribed.

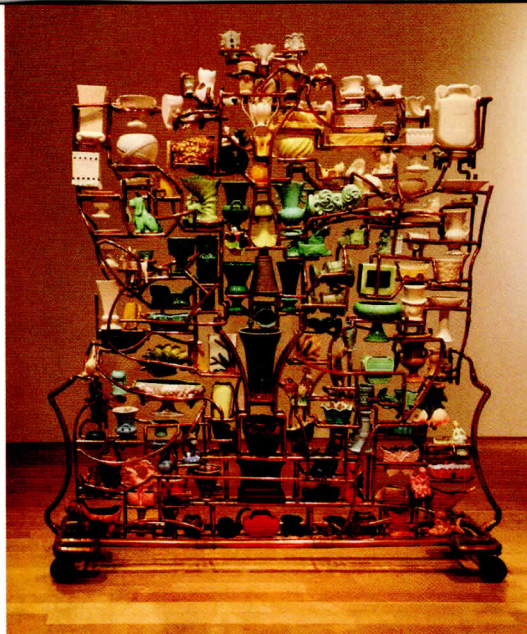
The interstice is an idea that has long been invoked in contemporary art. It denotes a transitional space in which definitions are suspended and categories blurred; it's a productive area of overlap. *Interstitial* explores object-based



sculpture at the brink of these intersecting categories—the precious and the common, “fine art” and craft, permanence and disposal, high and low—revealing the compelling and strange spaces of intersection between these categorical absolutes. *Interstitial* offers a welcome descent into an unscripted territory; the familiar becomes new again from the vantage point of somewhere in-between.

“Since the advent of modernism, most contemporary sculpture has been explored in purely formal terms,” says curator O'Brien. “*Interstitial* proposes three-dimensional works at the crossroads between everyday objects and formally configured forms in space. A viewer can marvel at how the commonplace becomes something altogether different in these artists’ deft and sly tinkering with the knowns.”

Jeff Colson, for instance, presents what appears to be an industrial filing cabinet and desk stacked precariously with reams of blank yellowing paper. Upon closer inspection, however, we realize the sculpture is entirely deceptive. The piece, created using the artist’s elaborate trompe-l’oeil technique, is made of urethane resin, wood, and acrylic paint, and is, in fact, an elaborate composition staged to look like an unassuming, albeit pathological, accumulation of office supplies.



Kristen Morgin’s sculptural assemblages of raw, unfired painted clay are made to look like unremarkable everyday objects such as paperback books, garden variety tchotchkes, dumpster castaways, and cardboard. In *American Pottery Museum* (1994), Joel Otterson masses a collection of discarded ceramics to reference domestic handicraft, industrial welding, and the decorative arts. Aili Schmeltz also plays with our object expectations, transforming construction materials such as cinder blocks and bricks with high art casting materials such as bronze, and creating sophisticated abstract geometric installations out of craft materials like thread and macramé.

This unlikely cast of everyday objects grounds *Interstitial* in familiar terms; even the exhibition’s installation is curated to feel more like an encounter in the outside world than a prescriptive experience within the daunting white cube. Everything can be seen in the round, and nothing is hedged against intimidating walls. Amid these wonderfully ambiguous objects, we are reminded of the trappings of our assumptions and forced to challenge our reliance on the known. *Interstitial* is a revelation, offering us a renewed sense of contingency and relativity. pmcaonline.org

— Marieke Treilhard



Thoroughly Modern Georgia O'Keeffe

THE NEW SHOW *Georgia O'Keeffe: Living Modern* at the Brooklyn Museum represents something of a return home for the artist—it is where she had her first solo museum exhibition in 1927. The focus of this new exhibition, however, is not merely her paintings. It is also the first major study of her belongings—such as clothing, jewelry, and ephemera—none of which have been displayed before. Also included are numerous photographs of O'Keeffe taken over the course of her lifetime, which, in conjunction with her distinctive style of dress, played an important role in constructing her public identity. Part art exhibit, part biography, and part exploration of material culture, *Living Modern* aims to show O'Keeffe not only as an artist, but as a woman.

The exhibition progresses chronologically, presented in four parts. The first, covering the beginning of her artistic career in New York in the 1920s and '30s, explores her life with photographer Alfred Stieglitz and the series of portraits he produced of her over the course of decades. Following this is a section on her time in New Mexico, one of the greatest influences on her work as a painter. After a smaller third section exploring how Asian aesthetics influenced her personal



style, the final part of the exhibition consists of portraits of O'Keeffe by other prominent photographers, among them Ansel Adams, Cecil Beaton, and Todd Webb, during her time in the Southwest.

For the exhibition's guest curator, Wanda M. Corn, *Living Modern* is the culmination of research on O'Keeffe's wardrobe that she began in 2013. "I think the clothes will offer many surprises to viewers—as well as the idea of O'Keeffe as an artist who made her life modern, not just her clothes," she says. Among these is the revelation that, despite the black-and-white palette for which she was so well known, O'Keeffe's wardrobe included quite a few pops of bright color. It seems, however, that she made a conscious decision to be photographed almost always in black and white as part of her effort to create an iconic and thoroughly modern persona.

Living Modern is part of a series of exhibitions titled *A Year of Yes: Reimagining Feminism at the Brooklyn Museum*. And, although the artist herself continuously fought against the popular perception of her as a "woman painter"—rather than just a "painter"—this truly feminist, and not feminizing, exploration of her life, work, and image is long overdue.

— Josefa Bitenc

TEFAF IS COMING

TEFAF MAASTRICHT

MARCH 10-19, 2017
7,000 YEARS OF
ART HISTORY

TEFAF NEW YORK SPRING

MAY 4-8, 2017
MODERN & CONTEMPORARY
ART & DESIGN

TEFAF NEW YORK FALL

OCTOBER, 2017
FINE & DECORATIVE ART
FROM ANTIQUITY TO 1920

www.tefaf.com

DESERT



AT

PALM SPRINGS ART MUSEUM

ROB PRUITT'S FLEA MARKET

FEBRUARY 17-26

JEFFREY GIBSON: ALIVE!

OPENS FEBRUARY 25

SPIRITUAL AMERICA

MARCH 1 AND 3

DESERT X SYMPOSIUM

MARCH 11

Stephen Willard
© 2006

Stephen H. Willard, Sand Dunes (with Santa Rosa Mountains in the distance), 1925, from original negative, gift of Dr. Beatrice Willard, © Palm Springs Art Museum (XL33)

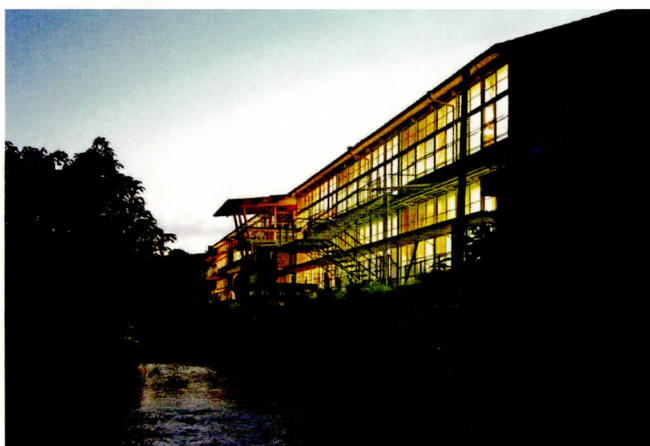
As a Desert X program partner, Palm Springs Art Museum presents a range of artist installations, special projects, conversations, and public programs.

101 Museum Drive, Palm Springs CA 92262 | 760-322-4800

psmuseum.org | desertx.org

PALM SPRINGS
ART MUSEUM





Monumental Justice

HOW THE WORLD MONUMENTS FUND IS PRESERVING MODERNIST ARCHITECTURE

By SAMMY DALATI

WHILE LIVING IN POSTWAR ITALY, retired U. S. Army colonel James A. Gray became involved in the effort to stabilize the Leaning Tower of Pisa, submitting a plan that involved freezing the ground it stood on. The plan wasn't accepted, but Gray was undeterred and went on to incorporate the International Fund for Monuments in New York in 1965, a not-for-profit organization that would funnel the resources of the private sector into preservation. Now called the World Monuments Fund, the organization has overseen more than six hundred preservation projects in ninety countries over the past half century, and has chapters in Great Britain, France, India, Italy, Peru, Portugal, and Spain. For most of its time, WMF has focused on art and architecture of the more distant past, but in the last two decades it has become clear that more recent history is also under urgent threat, namely modernism.

After launching the World Monuments Watch, a juried biennial listing of imperiled sites, in 1996, WMF's leadership, Bonnie Burham and Harry Tze Ng, noticed that a high percentage of the nominations they were receiving were for modern buildings. "They started to realize that these buildings were tremendously threatened, in many ways more so than ancient sites," says Lisa Ackerman, executive vice president. To address this, WMF launched the Modernism at Risk initiative in 2006, a project that would focus exclusively on modern architecture.

Two years later, WMF partnered with Knoll to create the World Monument Fund/Knoll Modernism Prize, which comprises a \$10,000 honorarium and a limited-edition Barcelona chair, and is awarded every two years to a team working to preserve a modern building. The premise was simple, says

Knoll communications director David Bright: "Drive a conversation that Modern buildings can be sustainable structures adapted to contemporary use and, in the process, raise public awareness about the preservation of this important cultural legacy." Past prizes have gone to teams working to save Alvar Aalto's Viipuri Library in Vyborg, Russia; Masatsune Matsumura's Hizuchi Elementary School in Yawatahama City, Japan; Johannes Duiker and Bernard Bijvoet's Zonnestraal Sanatorium in Hilversum, Netherlands; and Hannes Meyer and Hans Wittwer's ADGB Trade Union School in Bernau, Germany. Last December the fifth prize was awarded to Molenaar & Co. architecten, Hebly Teunissen architecten, and Michael van Gessel Landscapes for the rehabilitation of the Justus van Effen housing complex in Rotterdam. The brick and concrete structure, designed by Michiel Brinkman and completed in 1922, is an important example of early modern social housing and had suffered from neglect and deleterious alterations and attempts at restoration since the seventies.

According to Frank Sanchis, Director of U. S. Programs at WMF and project manager for the Modernism Prize, part of the reason for modern architecture's vulnerability today can be attributed to the fact that—despite the vogue for mid-century modern—many modern buildings are just not seen as attractive anymore. "One of the characteristics [of modern architecture] is that it eschews . . . ornament and decoration," Sanchis says. But "lack of ornamentation makes it hard for people to like it." Certain styles, such as much-maligned brutalism, are an especially hard sell, since what made them exciting in the first place is now mostly forgotten, what was once radically simple is now simply



Facing page:

Above: **Zonnestraal Sanatorium, Hilversum, Netherlands**, by Johannes Duiker and Bernard Bijvoet, 1931. World Monument Fund/Knoll Modernism Prize awarded to Bierman Henket architecten and Wessel de Jonge architecten, 2010.

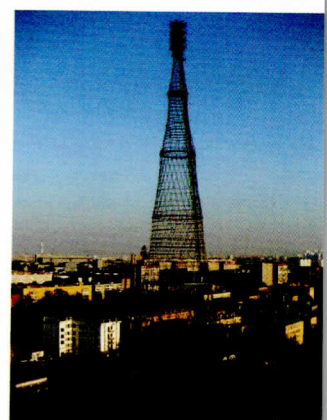
Below: **Hizuchi Elementary School, Yawatahama City, Japan**, by Masatsune Matsumura, 1958. Prize awarded to the Architectural Consortium for Hizuchi Elementary School, 2012.

This page:

Viipuri Library, Vyborg, Russia, by Alvar Aalto, 1935. Prize awarded to the Finnish Committee for the Restoration of Viipuri Library with the Central City Alvar Aalto Library, Vyborg, 2014.

ADGB Trade Union School, Bernau, Germany, by Hannes Meyer and Hans Wittwer, 1930. Prize awarded to Brenne Gesellschaft von Architekten mbH, 2008.

Shabolovka Radio Tower ("Shukhov Tower"), Moscow, by Vladimir Shukhov, 1922. Listed on World Monuments Watch, 2016.





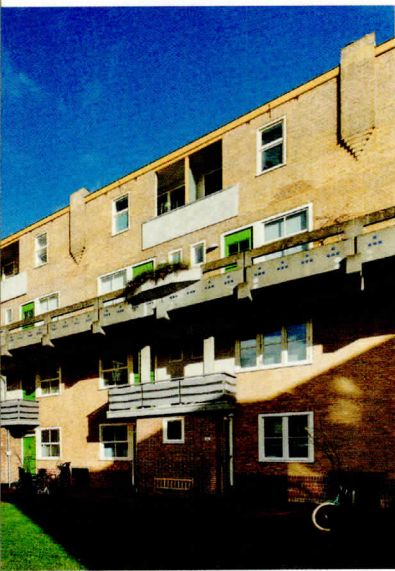
degrading faster than expected and complicating maintenance. Research and redesign are costly, and owners are often unwilling to foot the bill—even if it's sometimes owners' own alterations that created or exacerbated problems in the first place. Included on the Watch in 2008, Paul Rudolph's Riverview High School in Sarasota, Florida, was given a rehabilitation price tag of approximately \$20 million, a sum the school board refused to pay, even though supporters of preservation pointed out that the main problems with the building—flooding in the exterior hallways and mold buildup inside—resulted from improper changes made to the roof's drainage systems and the installation of air conditioning. The school came down in 2009.

To Ackerman, the public's hostility to modern architecture seems unfair. "Many of these buildings came out of a period of great exuberance and a lot of times these buildings were an expression of a kind of forward looking euphoria, and so [it's ironic] that . . . now these buildings are being vilified as being ugly and unadaptable."

All in all, of the nearly eight hundred sites that have appeared on the World Monuments Watch list, only four have been demolished or made unrecognizable by alterations—but all four were modern. "I think part of it is just getting people to understand that in the same way they can be really excited about a building from 1900, they can be just as excited about one from 1960," Ackerman says. She's hopeful about the future. "If out of eight hundred sites three have been demolished and one is sort of in limbo . . . you know those odds aren't really so bad. Lots of advocacy—and a little bit of faith—have gone a long way for the World Monuments Fund."

boring. "Many times [modern buildings] were very high-design concepts, and often the triumph was the manipulation of materials, and [the buildings] weren't necessarily built to be eye-catching," Ackerman says. "If you have to stand and explain the beauty to somebody it becomes a problem."

The triumph that came from manipulating materials was often short-lived, Sanchis explains, with then-revolutionary—and therefore untested—concrete, steel, caulking, and other modern materials



Justus van Effen complex, Rotterdam, Netherlands, by Michiel Brinkman, 1922. Prize awarded to Molenaar & Co. architecten, Hebly Theunissen architecten, and Michael van Gessel landscapes, 2016.

Riverview High School, Sarasota, Florida by Paul Rudolph, 1958. Demolished 2009.

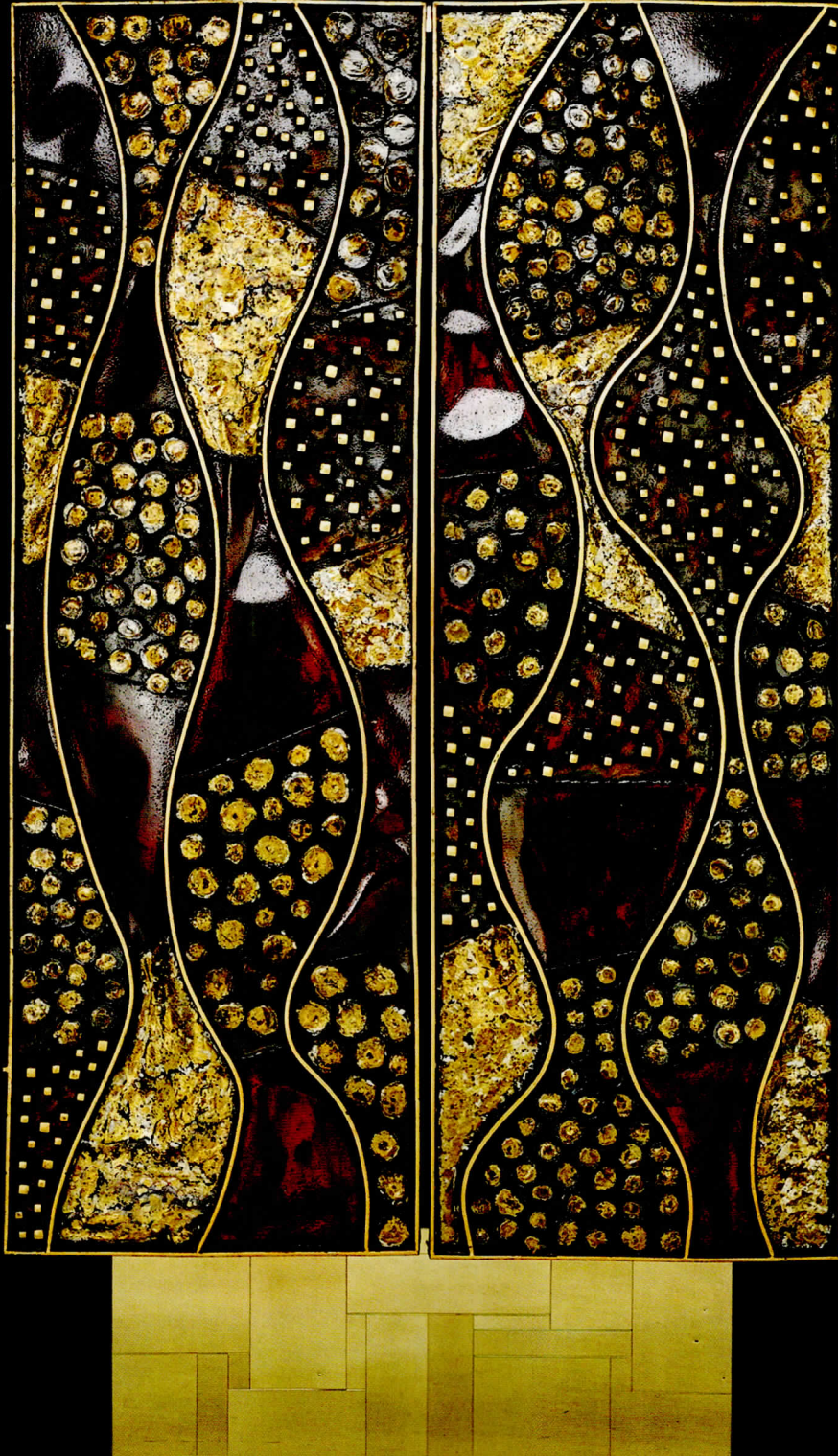


RAGO

20th C. Decorative Arts & Design Auction

May 20/21

ragoarts.com | consignments welcome



PAUL EVANS
Cabinet, 1977
\$382,000 | January 2017

Auction world record

Margie Ruddick's Wild Landscapes

WHILE STILL AN UNDERGRAD studying English literature and architecture at Bowdoin College in Maine, award-winning landscape designer Margie Ruddick was inspired by an unlikely strip of Route 1, just north of Boston. It was home to a beloved steakhouse frequented by students, a miniature golf course, garish neon signs, deteriorating roads, and big-box stores. After years of driving through the area, Ruddick decided to take a closer look at what the barren winter landscape revealed; she discovered wetlands and a river meandering toward the ocean less than a mile away, unnoticed because of the distractions along her route.

Years later, when asked to teach a seminar at Harvard Graduate School of Design, Ruddick proposed the Route 1 site as her subject, only to be met with silence. Not exactly a glamorous topic for luring prospective students—Florence or Paris would have been more attractive—it was a no-go. Fast-forward to 2007—an era when designers were considering sustainable design, community garden development, and urban wetlands—and the answer this time was a resounding “yes.” She was impressed with how her students took to the project.

In her new book *Wild by Design: Strategies for Creating Life-Enhancing Landscapes*, Ruddick explains her five-point philosophy about garden design, which is based on “reinvention, restoration, conservation, regeneration, and expression.” The book is handsomely illustrated with projects that show how she applies these concepts, and the work that goes into making her seemingly wild landscapes.

Ruddick experimented with her own garden and front yard in Philadelphia, planting woodland perennials and shrubs. The trees and herbaceous plants—New York asters, violets, pokeweed, and porcelainberry—all self-seeded. She was cited by the city for weed growth exceeding ten inches. Passersby would often peek into her windows to see if the house was vacant and possibly for sale. “In order to have a wild garden and not a seemingly abandoned lot,” she says, “you have to walk the thin line between order and chaos.” She believes that “a strong formal hand helps to bring out the wild.” The idea that a garden can be wild, yet carefully designed, was the inspiration for the title of her book.



Ruddick has completed some challenging projects. She redesigned Queens Plaza in Long Island City, New York, a site with harrowingly heavy traffic, dangerous crosswalks, and little greenery by providing the space with a new automobile and pedestrian flow, bicycle paths, safe walkways, seating areas, trees, grasses, and flowers, and a newly protected wetland. One of Ruddick's most magical transformations is the Living Water Park in Chengdu, Sichuan, China. Her colleagues were shocked that she would take on such a monumental task in a country where she was unfamiliar with the regulations, codes, and restrictions. The goal of the project was to show how water could be restored biologically and the landscape returned to a healthier state. Ruddick's principle of “expression” is clearly seen at work here—an environmental center used for community activities houses a snack bar and a teahouse, a traditional element. She believes it's important that residents feel an emotional tie to the project to help sustain it and protect it for future generations.

Ruddick's deliberate yet wild designs propose an intriguing prospect for the future humanity of our cities. Not only does she promote sustainable design, but also methods for making the landscape function more efficiently, reducing waste and energy, and contributing to the overall health of our communities, and by extension, of our planet.

— Annette M. Rose-Shapiro

Wild By Design: Strategies for Creating Life-Enhancing Landscapes
by Margie Ruddick • Island Press, \$45.00



A Stylish and Cool Enclave in Mid-century Beverly Hills

STEVEN M. PRICE'S NEW COFFEE TABLE BOOK *Trousdale Estates: Midcentury to Modern in Beverly Hills* celebrates the singular houses of an iconic Beverly Hills neighborhood. The hillside residences nestled just north of Sunset Boulevard in the world's most famous zip code have come to embody a particular type of swinging elegance in the cultural consciousness. In part this is due to the cast of celebrities who have resided in Trousdale Estates: the neighborhood at one time made Groucho Marx and Richard Nixon neighbors, if not friends; provided refuge for Frank Sinatra as a divorced bachelor and Elvis Presley as a family man; and more recently has housed three of the six friends from *Friends*, Ellen DeGeneres and Portia de Rossi, and fashion designer Vera Wang (whose curiously named Cole Palace residence was formerly owned by Burt Reynolds). Yet, as the author notes, of all the names mentioned and omitted in the book, Sinatra's sense of stylish cool has made him the most associated with the Trousdale enclave. Anyone familiar with the films of the 1960s and '70s—or, for

tions on the ceiling height to preserve the views from the hills. Los Angeles architectural luminaries such as Frank Lloyd Wright and A. Quincy Jones designed some of the structures, though the book also features impressive houses from such lesser-known names as Edward Fickett and Jacob Tracht. Price's chronicle of the designs from the neighborhood's inception in the 1950s to the present day even includes more contemporary interpretations of the Trousdale style by William Hefner and Marmol Radziner.

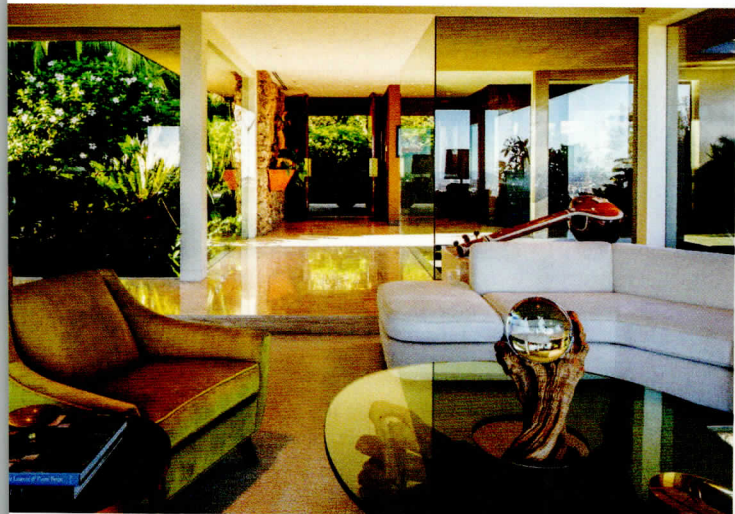
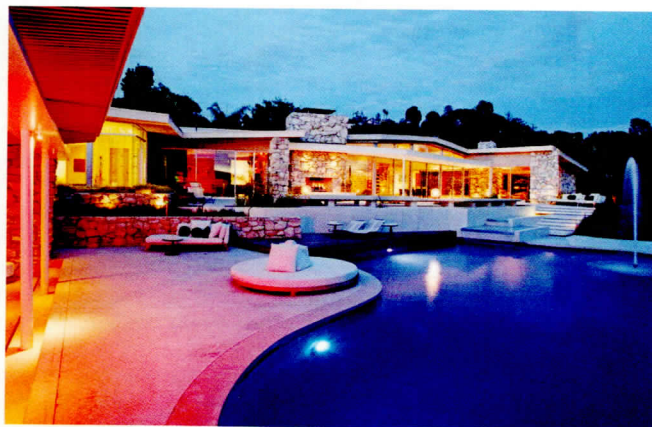
Many readers of coffee table books may gloss over the text in favor of the full-color photographs, but *Trousdale Estates* also offers an insightful history of the incorporation and development of Beverly Hills in the twentieth century. Price analyzes the development's decline in the last quarter of the century through two disparate historical events. The climate of fear after the Manson family's murder spree turned the open glass of Trousdale into a perceived security risk. And almost a decade later, the Iranian Revolution created an influx into Beverly Hills of wealthy refugees, who built the so-called Persian palaces that reflected the architecture of their homeland. Yet today, the 1960s nostalgia invoked by TV shows like *Mad Men* and continued fascination with the Kennedy era have turned mid-century modern into a signifier of cultivated chic. In making the case for preserving the mid-century residences, the book also acknowledges the market forces that have made Trousdale Estates some of the most expensive real estate in the world. Buyers with that much power want to individualize their houses, either redesigning the existing structures beyond recognition or obliterating them entirely as teardowns. Perhaps Price's book can coax potential neighborhood patrons toward renovations or original design plans that keep the signature look of Trousdale Estates intact. After all, style is what made Trousdale Estates a desirable locale in the first place. Or to put it another way, do future residents of Trousdale Estates want to display a coffee table book filled with beautiful color photographs of homes that bear no resemblance to their own?

— Adam Dunlop-Farkas

Trousdale Estates: Midcentury to Modern in Beverly Hills
by Steven M. Price • Regan Arts, \$75.00

that matter, Don Draper's trips to Los Angeles on *Mad Men*—can no doubt envision the typical Trousdale house as the sprawling single-story modernist mansion with an open colonnade carport and a swimming pool flanked by sliding glass doors. If you close your eyes, you can practically taste the martinis . . . shaken, not stirred.

For all the retro glamour these houses represent today, Price notes an inherent paradox behind this perception of Trousdale Estates. Aggressively marketed to the rich and famous as status symbols, the mid-century residences have often been criticized for tacky opulence. To some degree, this idea may arise from earlier Trousdale houses featured in the book that reflect some of the 1950s American fascination with Polynesian-inspired design and Googie architecture, though both these trends now evoke charming kitsch more than flawed aesthetics. Price gives some credit to Paul Trousdale, by no means an architectural visionary, for putting faith in mid-century modern architecture as a selling point and placing zoning restric-



BRIAN THOMAS JONES PHOTO TOM STREET-PORTER PHOTO

Light and Illusion: Alison Berger's Glass Mastery



"ALL OF MY WORK IS BASED AROUND the old-fashioned idea that glass is a rarefied and special medium that deserves exceptional attention," says Alison Berger. Glass is all around us, from the cheapest tumblers to the most extravagant chandeliers. Often, many of us don't give it a second thought, but the material is worthy of our attention, too, especially in Berger's hands. Her new book, *Alison Berger: Glass and Light*, gives an insider's view of her creative process, from inspiration to planning, producing, and finishing.

In a foreword written by Holly Hunt, the designer recalls her first meeting with Berger; she tells how a simple clear glass cone with a filament bulb became the basis for the ABG line for Holly Hunt Lighting. Intrigued by Berger's "firefly" pendant—she hung several in her Paris apartment—Hunt foresaw what Berger would develop into an exquisite line of award-winning lighting. Their collaboration is based on their shared vision, and Berger says she feels fortunate that Hunt respects her point of view and artistic process. Berger also went on to create the Balance Line Collection of glassware for Hermès, and an installation for the *Comme des Garçons* flagship store in Tokyo.

Berger employs traditional glassblowing techniques and tools that have been used for centuries. The objects



she creates are the result of a thoughtful examination of the play of form, density, and light, and also her emotional connection with the piece. Her work goes well beyond producing simply for commercial appeal. "Glass is the material that I use to capture the medium of light," she says. "For example, one of my newest pieces, the Dusk Sconce, reproduces the light at the time of the day when it is most illusive, when day ends and night begins."

The photography in the book catches the luminous quality of her work, which is pared down and devoid of color. The book also showcases Berger's meticulous process through her own drawings and detailed and beautiful computer-generated renderings. "I take all those various initial forms of inspiration and, through drawing and re-drawing and drawing again, synthesize them to reveal their essence," she says.

Now that Berger's book has been published, she's venturing on a new body of work that she feels is somewhat of a departure from what she's been doing. Her fascination with light stands as the foundation of her work, but she's now planning to evolve glass "into more constructive forms. I am working on treating glass as origami," she explains. — Annette M. Rose-Shapiro

Alison Berger: Glass and Light

Foreword by Holly Hunt, contributions by Matilda McQuaid and Peter Viladas
Skira Rizzoli, \$65.00

THE SALON



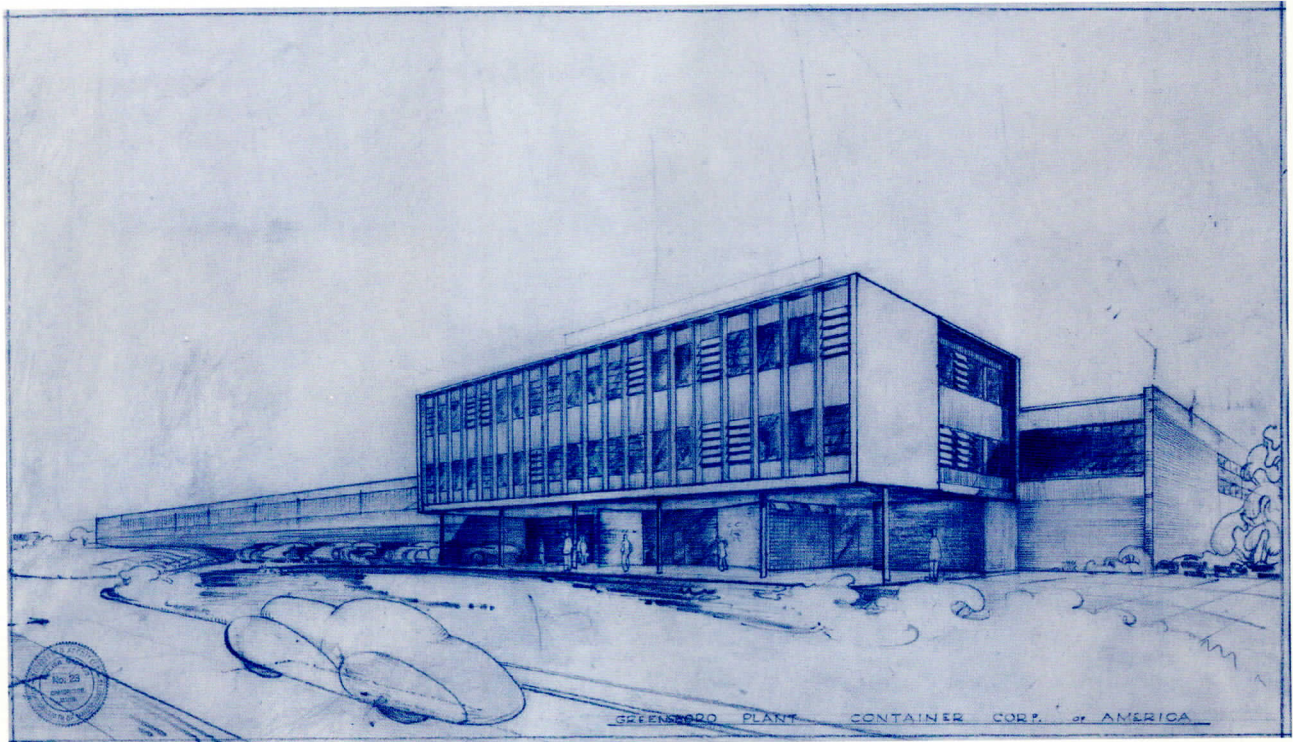
2017 EDITION
NOVEMBER 9-13
PARK AVENUE ARMORY
NEW YORK THE-SALON.NY.COM
PRODUCED BY SANFORD L. SMITH + ASSOCIATES

ART + DESIGN

Gropius in Greensboro

DIGGING INTO THE HISTORY—
AND MYSTERY—OF A LITTLE-
KNOWN MODERNIST GEM

By MARGOT AMMIDOWN



A rendering by
Walter Gropius of the
Container Corporation
of America's Office Unit
and Factory Building,
in Greensboro, North
Carolina, 1944-1946.

THERE'S A MYSTERY WRAPPED in an enigmatic brick factory in the red clay Piedmont region of central North Carolina. Built between 1944 and 1946, the factory in Greensboro was commissioned by the Container Corporation of America (CCA). A plaque mounted on the entrance reads, "Designed by Walter Gropius, 1944." Despite the building's association with the Bauhaus icon, it has gone relatively unnoticed and little researched in the seven decades since it was completed, largely, no doubt, because it's still a functioning commercial building in an industrial neighborhood off anyone's beaten path. Although Gropius had a direct role in the design of the building, the attribution appears to be more complex and his involvement more personal than that simple plaque would have you believe.

Gropius is known foremost as a theorist, educator, and founder of the Bauhaus in Germany. Direct attribution to him as an architect can be tricky since he practiced what he preached—collaboration. His landmark Fagus Factory in Alfeld (1911) was designed with Adolf Meyer; the Bauhaus building (1925-1926),

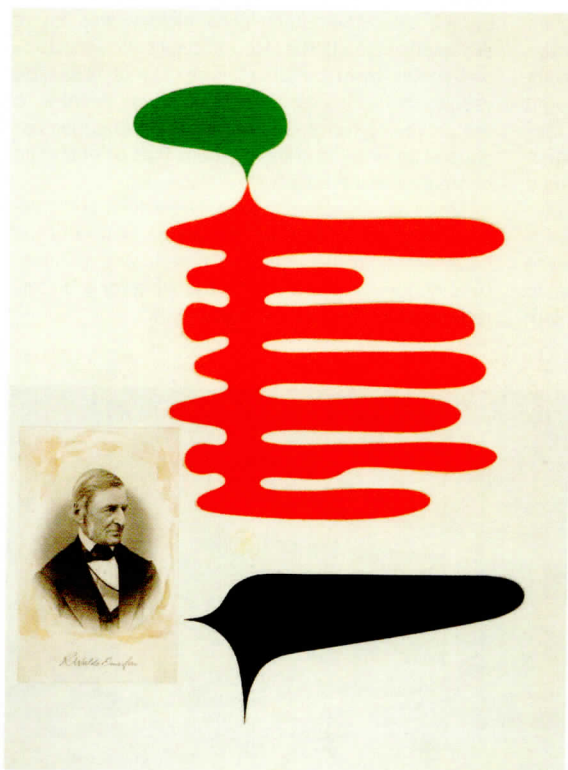
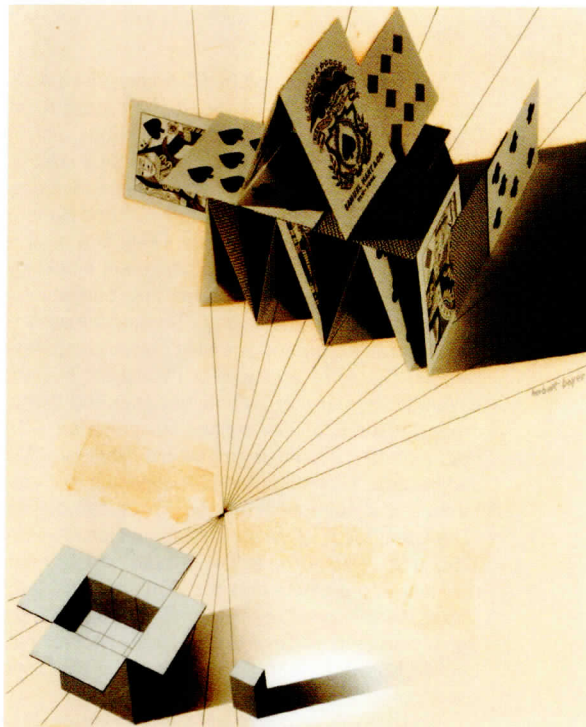
with Carl Fieger and Ernst Neufert. The names of other architects he worked with tended to drop away as Gropius's fame grew. In 1937 he moved to the United States to teach at Harvard and also formed a private practice with Marcel Breuer. Even his own house in Lincoln, Massachusetts (1938), was co-designed with Breuer.

David Fixler, a preservation architect and expert on modern architecture who has described Gropius as the "single orthodox symbol of the arc of the Modern Movement from 1911-1969," says he believes that in his later career Gropius "acted more as an art director than principal designer" on many of the buildings he's associated with. And Fixler is in a position to know. One of his first jobs was as the archivist for Gropius's last firm, The Architects Collaborative (TAC), during the period when Ise Gropius, Walter's widow, was assembling her husband's papers for archives at Harvard and the former Bauhaus. Most of the drawings for the CCA building, now in Harvard's Busch-Reisinger Museum, bear only Gropius's seal or name as the architect, but on the final rendering of a somewhat

altered design he is credited as “consultant” architect to the Ballinger Company, Architects & Engineers, so his exact authorship remains unclear.

By the time he was working on the CCA project Gropius had split with Breuer (in 1941) but had not yet formed TAC (in 1945). In the period between he was working with Konrad Wachsmann on the development of a new panel system for pre-fab housing. Although the CCA factory is International style in its massing, the choice of materials, ribbon windows, and use of color seem like a throwback to Gropius’s earlier years.

Under his direction, the Bauhaus had espoused the application of its design principles at all levels, from architecture to typography and everything in between. The CCA commission offered a similar approach. The Chicago-based firm was owned by Gropius’s friend Walter Paepcke, the son of a German immigrant father and a kindred spirit in the belief that the humanistic ideals of high art and the functionality of industrial production, when merged, could elevate the human condition. The factory building as a type was the fundamental form through which the socially progressive ideology of the Bauhaus could play out in counterpoint to a half-century of wars and wartime production dedicated to destruction.



As artists in the European avant-garde had fled to the United States in the prewar years, many found work through Paepcke, who, with his wife Elizabeth, gave financial support to the New Bauhaus school in Chicago, run by former Bauhaus photographer and graphic artist László Moholy-Nagy.

During this period Paepcke also began to think about creating a new image for his company. In 1935 he hired Egbert Jacobson as director of design. A leading graphic designer, Jacobson had introduced German chemist Wilhelm Ostwald’s color theories, which had been an important influence at the Bauhaus, to an American audience. Jacobson had also worked at the innovative advertising company N. W. Ayers & Son, and brought in Ayers’s art director, Charles T. Coiner, to help develop the CCA ad campaign. According to Neil Harris, the author of the catalogue essay for the 1985 exhibition *Art, Design and the Modern Corporation: The Collection of Container Corporation of America, A Gift to the National Museum of American Art*, modernism had been making inroads in American advertising since the 1920s, but the CCA’s program “represented something of a new start.” Paepcke’s contribution was the idea that the product was superfluous in advertising content. As he told Coiner, “I want to give people the idea that our company is a new and progressive, modern operation. And I don’t need a lot of text . . . you can do it with art.”

Weakness into Strength is one of a number of posters that famed Bauhaus graphic designer Herbert Bayer created for the CCA’s Early Series campaign, 1941.

Bayer’s poster for the Great Ideas series, 1951, reflects the increasing use of color in CCA’s images, which also perhaps played a role in Gropius’s decision to integrate color into the facade of the Greensboro building.

The first ads produced by CCA comprised a series of posters in 1937 by the Russian artist A. M. Cassandre that ran in business publications such as *Fortune*. That campaign was followed by a succession of others based on different themes—including the war effort beginning in 1942, the United Nations in 1944, and the United States in 1946. The posters for the first campaign were produced in black and white due to the limited advertising budget of a then relatively small company. The wartime posters went to two-color, and the successive campaigns were in full color and widely published. Herbert Bayer, the former star graphic designer and typographer at the Bauhaus, started designing for CCA not long after arriving in the United States in 1938 and became a consultant in 1946, heading the most famous and influential of the firm's campaigns, "The Great Ideas of Western Man," which ran from 1950 until 1975. Among the famous artists commissioned to create works for CCA's various campaigns were Fernand Léger, Man Ray, György Kepes, Ben Shahn, Miguel Covarrubias, Henry Moore, Willem de Kooning, Jean Carlu, René Magritte, and many more.

Inside CCA, Egbert Jacobson was bringing a sophisticated level of design to every aspect of production, raising the intriguing question of whether he might have collaborated with Gropius's design team on the building. According to Harris, during his tenure at CCA, Jacobson "redesigned everything from its logo to its delivery trucks . . . Its sales offices and showrooms [were] models of modernism; its factory interiors were replanned with special attention given to the use of color." Jacobson had published his *Color Harmony Manual*, developed at CCA's color laboratories, in 1942, and the 1944 United Nations campaign was the first to go to four-color. Given how integral the use of color was becoming to CCA's image, it would have been consistent with



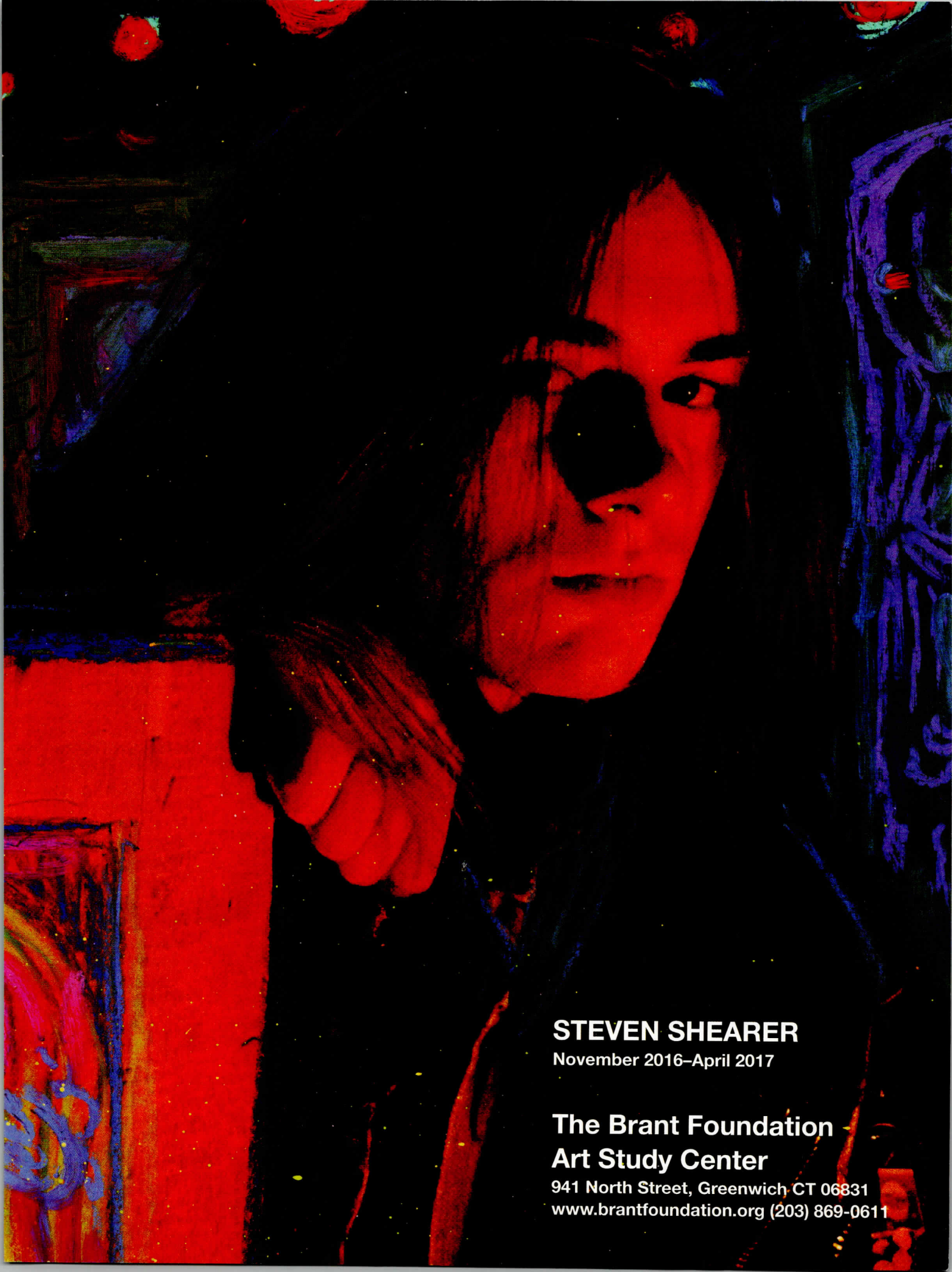
Gropius's method of teamwork to consult Jacobson on the color scheme for the new building. After all, by the time the Greensboro factory was being designed and built, the International style was stripping color from buildings. The use of reds and yellows in the building's materials was counter to the prevailing trend and more akin to the idea espoused by Gropius at the Bauhaus that color should be treated as a medium.

That's all conjecture though. There are more questions than answers about the design history of the CCA factory at this point. So, note to any architectural history graduate student looking for a dissertation topic—Greensboro awaits you.

Metal printing plates from some of the original CCA ads still hang in the lobby of the former CCA building.

A 1946 photograph of the CCA Office Unit and Factory Building, which is still in use as a commercial building today.





STEVEN SHEARER

November 2016–April 2017

**The Brant Foundation
Art Study Center**

941 North Street, Greenwich CT 06831
www.brantfoundation.org (203) 869-0611

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.

**Mathias Bengtsson
(1971-)**
PAPER CHAIR
Paper and glue
2010

THE PAPER CHAIR is such a sensual object, with its biomorphic, undulating form and its bold, pulsating pattern. Blurring the lines between sculpture and furniture, art and design, it is a superb example of "form follows function," as one can sit comfortably, cradled in the womb-like cavity that has been expertly crafted to be strong, yet soft.

Created as a continuation of Bengtsson's Slice furniture series begun in 1998, the paper version appeals to me most of all as a successful design in which the composition and the material combine to achieve an exceptionally alluring organic object. It is innovative and futuristic, yet has aesthetic parallels in the architecture and objects of several European fin-de-siècle movements, especially the modernisme of Gaudi

and his Catalanian contemporaries. I know that Mathias has worked intentionally to get out of the shadow of earlier architecture and design, but this affinity is inescapable.

Made of thousands of sheets of paper glued together in layers, with no screws or fasteners, the chair took an entire month to build. Each layer is in an abstract biomorphic shape; by alternating black and white paper, Bengtsson creates a zebra-like pattern that stimulates one's sense of vision in the manner of op art paintings. As one walks around the chair, it appears to shift before one's eyes. The familiar parts of a chair morph into undulating curves. Combining inspiration from technology and nature, the Paper Chair resembles a topographic map or a cliff face eroded by wind and water.

Annie Carlano

Senior Curator of Craft, Design & Fashion
Mint Museum
Charlotte, North Carolina



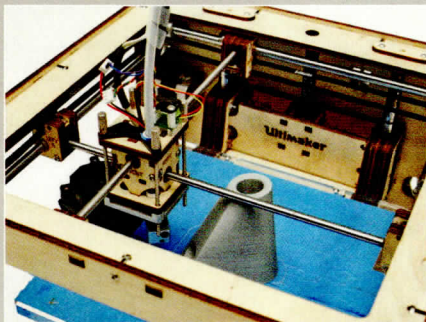
*In market terms, we are either the consumers or the products.
What if there were another way?*

**Erik de Bruijn
in collaboration with Martijn
Elserman and Siert Wijnia**

ULTIMAKER ORIGINAL PLUS (DIY-KIT)
Manufactured by Ultimaker
Laser-cut wood, metal,
synthetic material, electronic parts
2013

DESIGN IS SHAPING THE WAY we engage with the world that surrounds us, the way we work, consume, and communicate. It specifically assumes a crucial role against the backdrop of technological and social change.

A true revolution is expected from 3-D printers such as the Ultimaker, one of the first open-source printers for home use. The once expensive 3-D printing technology was originally developed for rapid prototyping, but it has the potential to enable everyone to share their designs via open-source digital data and create tailor-made products "on demand." Various small objects, tools, even prostheses or models of human organs can be created with the Ultimaker. To produce larger things—such as a bridge, a house, or a haute couture dress—still requires broader and more specialized knowledge, but once designs are accessible to everyone online and open workshops and fab labs have become commonplace, everyone will be able to produce (almost) everything themselves.

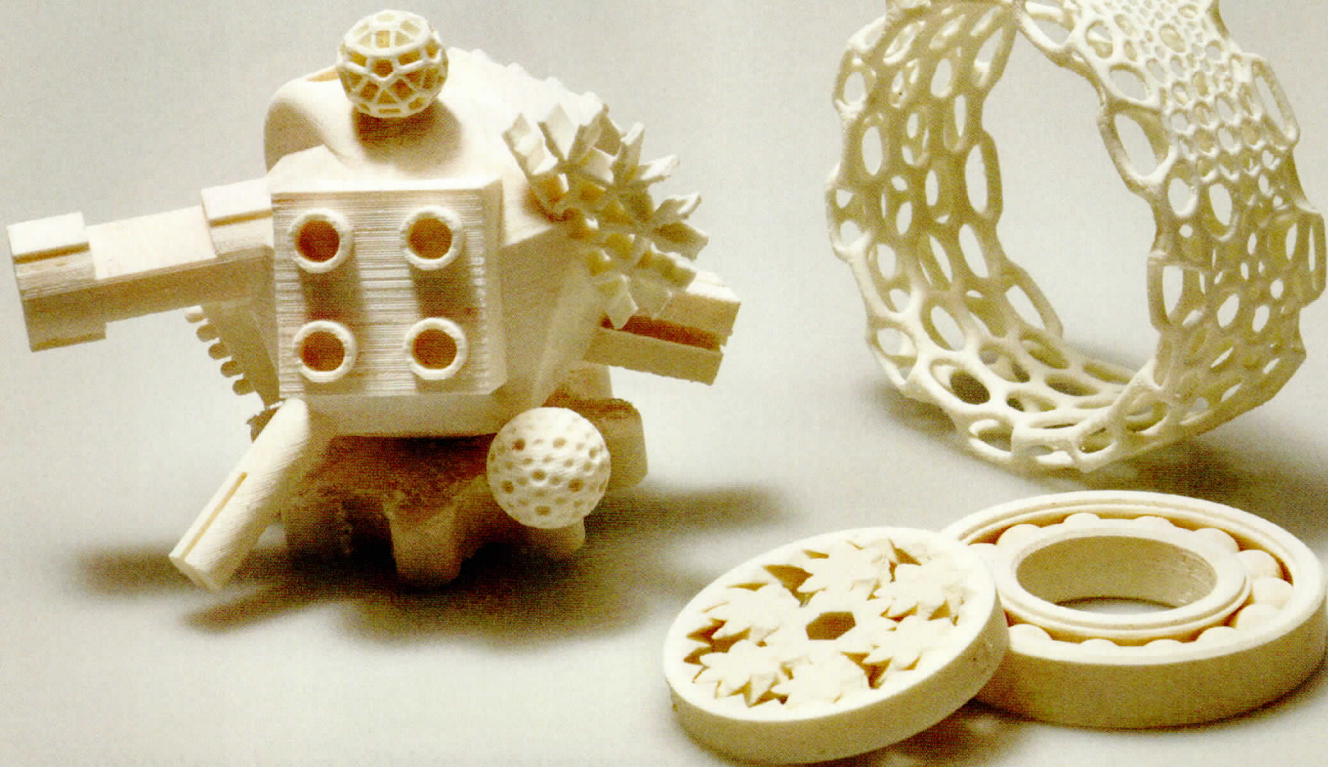


Traditional structures of human work and labor are changing as they are increasingly being outsourced to machines, as with the advent of 3-D printing. Data is mined, information is accumulated, shared, and reused. We are either the consumers or the products—that is, if we think along the lines of the centralized for-profit market. What if there were another way?

With the notion of the "commons" as promoted by Silke Helfrich, the question shifts from what can be sold and bought to what do we need to live? If we'd assume a different perspective that is based on decentralization and collaboration, information would be made freely accessible and products generated by common knowledge.

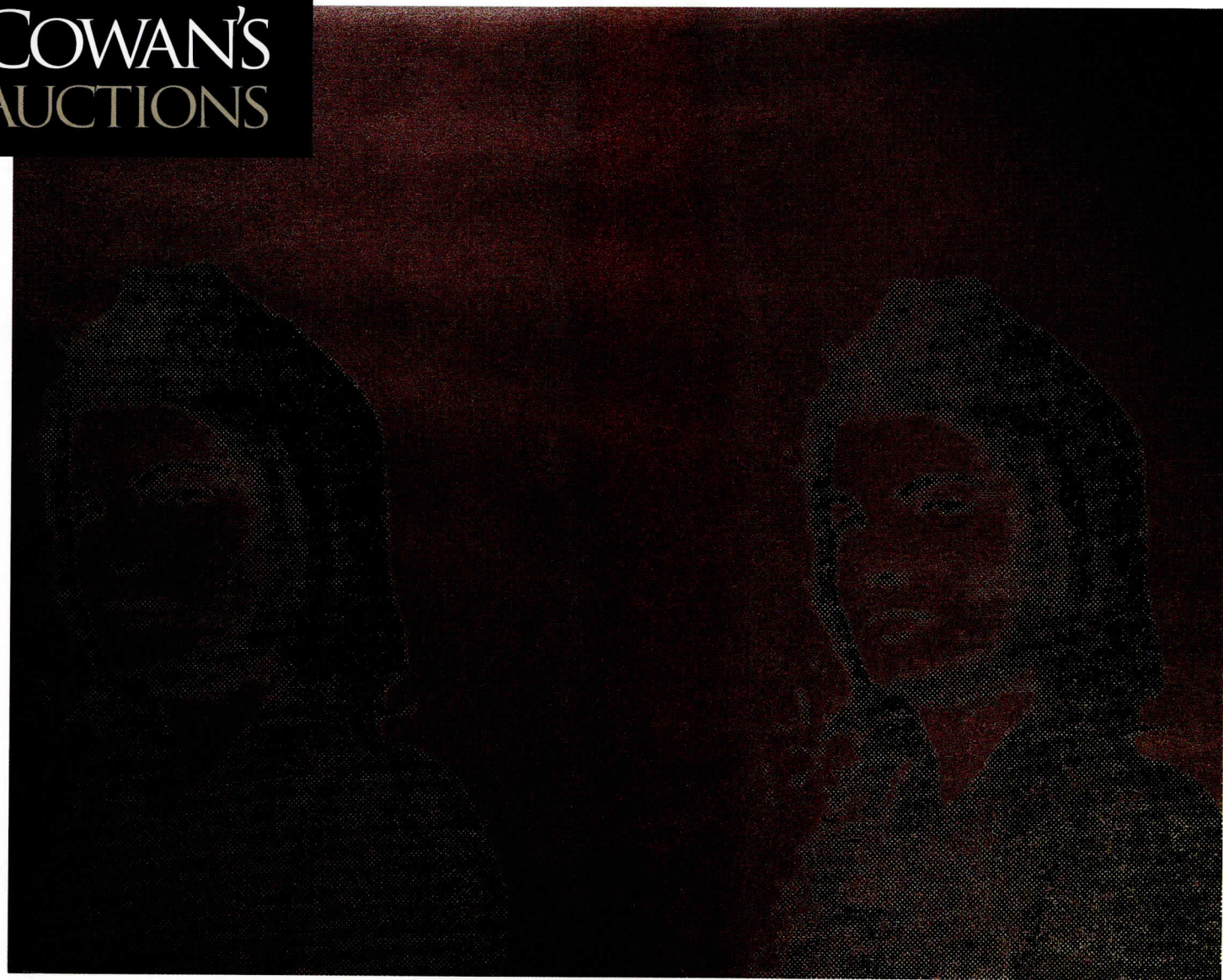
Marlies Wirth

Curator, Digital Culture and Design Collection
Museum of Applied Arts (MAK),
Vienna



© MAK/GEORG MAYER (2)

COWAN'S
AUCTIONS



Modern Art+Design
Live Salesroom Auction
April 21, 2017

Bid in person, by phone, absentee or live online

View **Catalog** online late March. Request a printed catalog by emailing catalogs@cowans.com

Always Accepting Exceptional Consignments
modern@cowans.com | 513.871.1670
6270 Este Ave., Cincinnati, OH 45232

Andy Warhol (American, 1928-1987)
Jacqueline Kennedy II, silkscreen

BRINGING EXCEPTIONAL OBJECTS TO SOPHISTICATED BUYERS **cowans.com**



*The elegant design of the splint managed to be sculptural
and practical at the same time*

**Charles Eames (1907-1978)
and Ray Eames (1912-1988)**

LEG SPLINT
Plywood
1942

CHARLES AND RAY EAMES designed this plywood leg splint in 1942 as part of their pioneering wartime work for the U.S. Navy. Plywood was considered a modern, innovative material and a suitable alternative to steel and other resources in short supply during World War II. The elegant design of the splint managed to be sculptural and practical at the same time. Its ergonomic form evolved from a number of factors: a cost-efficient use of materials, the requirement to cater to diverse body types, and the necessity to be both lightweight and stackable for storage and shipping. All of this lent a distilled, abstracted quality to the splint's final contours.

Working for the U.S. Navy meant that the Eameses had privileged access to military technology and materials, and their plywood research found wartime applications in body stretchers, aircraft components, and glider shells. Although there had been earlier precedents for plywood in design, these investigations were transformative for the Eameses. Their research provided a breakthrough in creating stable, molded plywood objects, and the resulting fluid compound curves became a trademark of their furniture designs.

People might wonder why such a significant piece of twentieth-century industrial design is on view at the Renwick Gallery—the Smithsonian American Art Museum's home for contemporary craft—surrounded as it is by examples of studio ceramics, glass, and metalwork. However, I think it's an excellent example of one of the many things that unite craft and design—namely, a profound sense of curiosity and experimentation with materials, and seeing how far a maker can push certain processes and tools to their technical and creative extremes.

Abraham Thomas

Fleur and Charles Bresler
Curator-in-Charge,
Renwick Gallery
Smithsonian American Art Museum
Washington, D. C.



SMITHSONIAN AMERICAN ART MUSEUM, GIFT OF HARISH K. PATEL IN MEMORY OF HIS FATHER KHODABHAI C. PATEL



Photocredit: Ole Akhøj

SANDRA DAVOLIO
DESIGNER

J. Lohmann Gallery, New York

meet the people of
Collective
DESIGN

COLLECTIVEDESIGNFAIR.COM



Special Focus: Lighting as Design

Thomas Alva Edison perfected the incandescent light bulb in 1876, and the world became modern. In the years since, technology has continued to transform the light bulb—from incandescent to fluorescent, to today's LEDs and OLEDs, and beyond. Lighting has long been a preoccupation for designers: the opportunity to take a functional object and turn it into a work with a higher calling.

On the pages to follow, our first-ever special focus section, MODERN looks at both the history and future of lighting as design. You will read about designers who work with light and discover new ways to look at nature or aesthetics. We've selected

seven designers whose work crosses over from the practical to the poetic, whose work is shown in leading design galleries and collected by museums. You will see ten early modern lighting designs that shaped the future, and read about the Italian companies that have fostered design and ensured that what we put in our living rooms and libraries has more than mere function. A final article looks at the forces—from ever-advancing technology to the repurposing of old materials—that are shaping the future. Can I resist a pun here? No. I hope you will find this section illuminating.

— Beth Dunlop

To see additional work from the designers we profile and to see more lights we love go to modernmag.com

In Profile: Designers Who Make an Art Out of Light

Ingo Maurer

Ingo Maurer, arguably the most famous lighting designer of our time, became one by a twist of fate. He started his career working in graphics. "I believe in what the French call *hasard*, that chance rules us," he says. "I was staying in a pensione in Venice and I saw a light bulb dangling overhead. I had had a good meal and a bottle of wine and I thought, 'the bulb is beautiful; we have

to be reckoned with. Today Bulb brings five-figure prices in the secondary market. But that was just the beginning of the story. With a decades-long career under his belt—he celebrated his company's fiftieth anniversary last year—the designer, who will turn eighty-five in May, is still at the top of his game. Strikingly tall with a mane of white hair, he exudes a hypnotic warmth.

He has produced an amazing body of work—all of it distinguished not only by sheer beauty, romantic passion, and wit, but also by innovation. Maurer has been responsible for a host of groundbreaking technologies, from the first low-voltage lighting system with cables and halogen bulbs, *YaYaHo*, which he introduced in 1984, to his pioneering work with LEDs, creating the very first residential LED lamp, *Bellissima Brutta*, in 1997. He has made wallpaper with built-in circuitry and LED lights that slowly change colors and patterns. His widely exhibited *Wo bist du, Edison, jetzt wo wir dich brauchen?* is believed to be the first 360-degree hologram ever created. It plays with holograms as a source of light. In the last ten years he has been experimenting with OLEDs (organic light-emitting diodes), the latest technological advance in the rapidly changing world of illumination. *Vico Magistretti*, the late Italian design maestro, wrote of Maurer: "Ingo uses technology as a means of expressing a new sense of beauty . . . His objects convey a strong sense of humor, which is ultimately poetic."

The Munich-based designer creates more than residential lighting. He first ex-

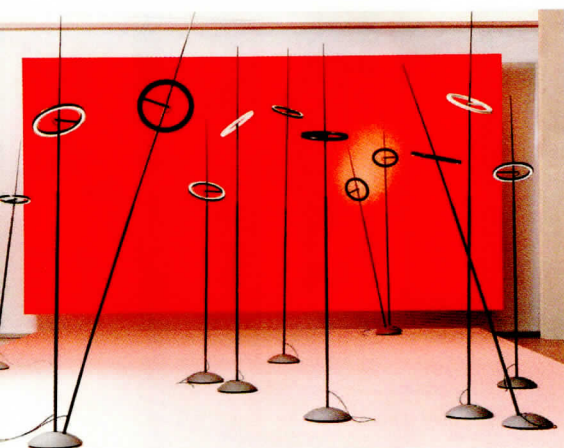


hibited non-commercial work at *Fondation Cartier pour l'Art Contemporain* in 1989. Since then, he has created a multitude of specially commissioned pieces for both public spaces and private clients, including a fashion show and London showroom for *Issey Miyake*, subway stations in Munich, and a giant snowflake for *UNICEF* in New York. Maurer has had countless museum shows throughout Europe, Asia, and the United States, and has recently opened an exceptional showroom in Brazil.

He is something of an anomaly among the current global giants of design. By setting up his own company he has been completely autonomous, responsible to no one but himself. His sixty-plus employees, whom he calls his team, are always scrupulously credited for their contributions. Maurer is never tempted to outsource production. He feels a moral obligation to his staff; he is supporting what he calls his "family."

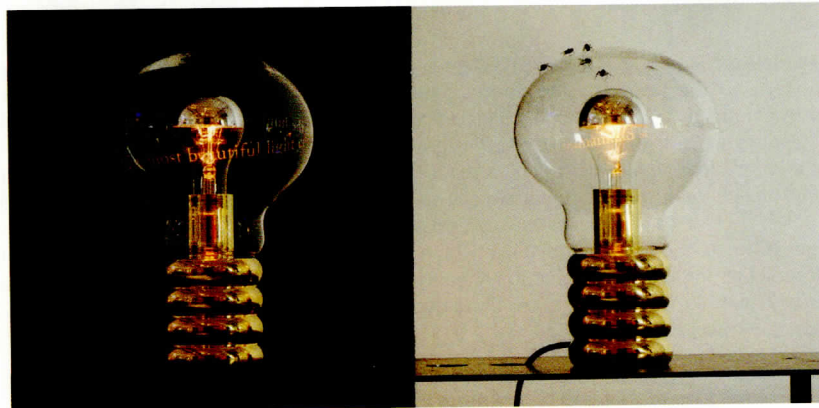
Successfully in business for five decades, he has never had a marketing plan. Intuition is his guiding star. Maurer frequently quotes *Albert Einstein's* dictum, "Intuition is more important than intelligence. Without intuition, innovation is impossible."

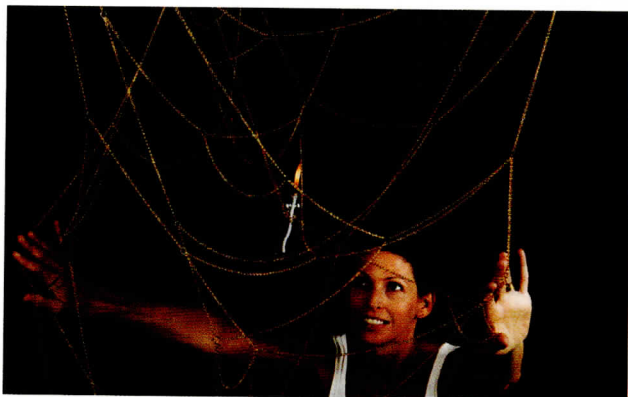
— Arlene Hirst



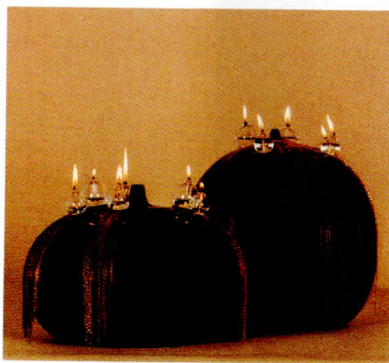
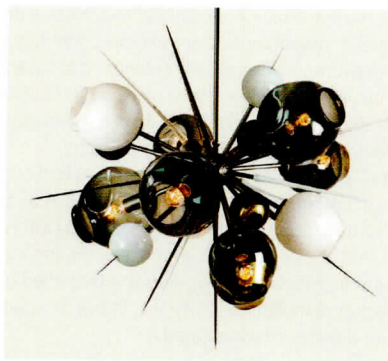
to honor it.' I went to a glassmaker. That's how it started."

The result, *Bulb*, an oversize blown-glass light bulb set on a chrome-plated base that houses a conventional incandescent one, was introduced to the world in 1966 and was an instant success, quickly establishing Maurer as a force to





Lindsey Adelman



It is only a short distance between designer Lindsey Adelman's workshop where she designs and produces her sculptural lighting, and the showroom, where much of it is handsomely on display. However, this brief walk in Manhattan's NoHo neighborhood is a magic interlude between two very distinct yet intrinsically connected spaces: one where the seeds of ideas are tested and realized, and the other, where those early sketches and concepts have ripened into distilled, elegant designs. And indeed, these spaces look the part. The forty-plus-person workshop, casually divided into different departments, is brimming with machinery, fixtures-in-the-making, and rows of neatly organized parts; while the showroom, tucked away on Great Jones Street, is a fitting backdrop for Adelman's numerous collections, illustrating at once the conceptual breadth and the common visual language that ties her work together. Inside the showroom, a kinetic Burst fixture, with its rotund hand-blown glass globes and glass spikes and "barnacles," soars

above the center of the room, facing one of her Cherry Bomb Fringe flush mounts, a piece resembling sinuous branches of a cherry tree, from which thin brass chains hang like melting icicles. The workshop and showroom alike provide a lens into both Adelman's creative process and her aesthetic sensibility—and give insight into the evolution of a piece from inception to completion.

For Adelman, the designs are rooted not only in the visual, but in the impulse to foster engagement. "I let my mind wander and daydream beyond practicality," she explains in her office. "I see an installation in my mind or how I want people to respond, or an experience I want people to have—and I'll write it all down even if I don't know how it will come true."

Her lighting, of course, serves a very practical purpose, but more than that, it succeeds at stirring a visceral sensation akin to experiencing one of Alexander Calder's mobiles. Adelman's Branching Burst similarly suspends from the ceiling as if weightless—a delicate balancing act

of parts, with the thin furcated brass armature supporting a series of glass bulbs emanating light.

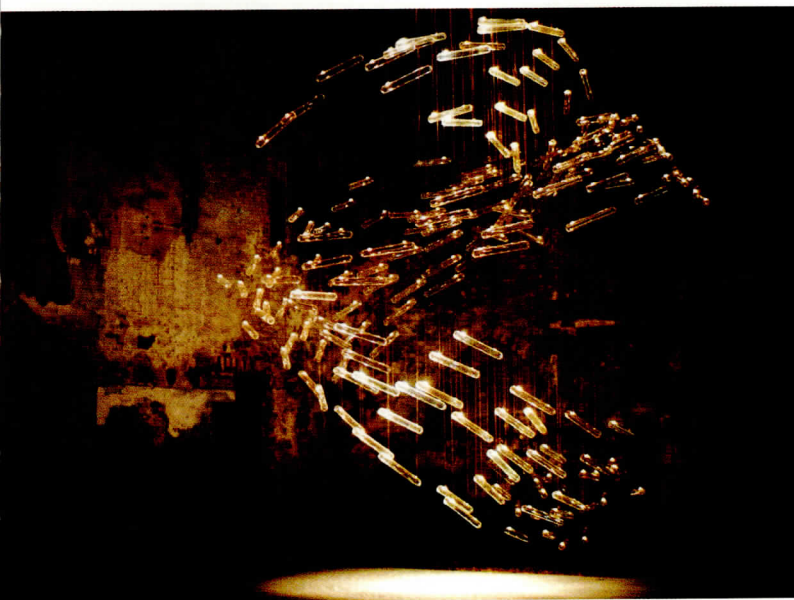
"I think part of the reason that I love lighting design is you're really working with the immaterial substance of light, and I think about its effect on the room, and so I like to work with as little material as possible or if you have material that takes up volume, that it is transparent or that it is expressive or sensual in some way," she says.

Adelman happened upon industrial design in her twenties, when she discovered the fabrication shop while working as an editorial assistant at the Smithsonian. She recalls, "it was the first time I was ever in a huge warehouse with people building things who weren't sculptors, and what really appealed to me is that it could be a job." Soon after, she applied to the Rhode Island School of Design and focused on lighting. Ten years after graduating, in 2006, she opened her eponymous studio, and, since then, has been at the forefront of the field, showing her collections at, among others, Nilufar gallery in Milan, the Cooper-Hewitt National Design Museum, BDDW, The Future Perfect, and Design Miami/.

As the business has expanded, Adelman has balanced the high demand for the coveted designs in her collections with a ceaseless thirst to experiment and try out new ideas. "I always want my lights to be not only a light," she explains. "Just because we know how to make a small sconce does not mean we should have a small sconce in our portfolio... our mission is not to please everyone—our mission is to make beautiful work that we know how to make, and that in many cases we feel only we can make."

— Nicole Anderson

Studio Drift



It is no exaggeration to say that no one who's seen Studio Drift's first full-fledged lighting project—it's called *Fragile Future*—can forget it. *Fragile Future* began, fairly simply, as Lonneke Gordijn's final student project at the Design Academy Eindhoven. Long fascinated by dandelions ("It was the first plant I knew by name," she's said), she went out into the fields and picked their pods, took them apart, and then reassembled them, attaching each of the feathery "parachute" seeds to a tiny LED.

Quickly the project evolved, in conjunction with fellow Eindhoven graduate Ralph Nauta, into Studio Drift and the spellbinding *Fragile Future*—hundreds of dandelion seed heads suspended in a brass cage that is actually constructed from electrical circuits. "It worked out perfectly and the hard light was spread so organically and softly," Gordijn says. "This was the first time that I realized that nature and technology did not have to be enemies, but could also be connected with each other and even share a similar size and aesthetic."

From its debut in an early iteration at Design Miami Basel in 2009 and subsequent showing at the Pavilion of Art and Design in Paris (where the edition sold out), *Fragile Future* morphed and grew and remains a showstopper—most recently at FOG Design+Art in San Francisco—still fresh and full of hope, even if it also poses its own set of philosophical (and cautionary) questions about man and nature. Gordijn calls it "a symbol for the circle of life."

"A lot of art comes from a dark place," says Nauta. Together, he and Gordijn have veered away from those darker places to create work that uses cutting-edge technology to celebrate nature. The work indeed moves away from cynicism into a far more hopeful place. "It's difficult," Nauta admits, "because when you set out to create beauty, it can come very close to kitsch."

Nauta and Gordijn continue to pursue the beautiful as well as the ephemeral. Today their work is represented by both Carpenters Workshop (which has galleries in Paris, London, and New York) and

Pace Gallery (London, New York, and Hong Kong) and resides in the permanent collections of the Victoria and Albert Museum, San Francisco Museum of Modern Art, both the Rijksmuseum and the Stedelijk Museum in Amsterdam, and the Museum Voorlinden in Wassenaar, Netherlands.

With *Shylight*, which is in the permanent collection of the renovated Rijksmuseum, and has been shown at both the Israel Museum in Jerusalem and the Museum of Arts and Design in New York, they have created an installation based on the circadian movements of certain flowers, which is called nyctinasty; the large silk flowers open and close slowly, sometimes seeming to dance (waltz, really), though without music. "You have a certain movement, but then you slow it down," Nauta says. "Then, when you walk away, it feels like you've discovered a new life form, and you have new hope, showing you a new direction."

Flylight, which springs from a similar curiosity but examines a different natural phenomenon—migrating flocks—explores the way a flock of birds moves. Programmed with specially developed software, *Flylight* involves glass tubes suspended as if they were wings lit up in a way that is both predictable and unpredictable. "We work with light in a non-functional way to translate energy and to tell a story."

Always, there is nature. "This is the only place where you find constant changing self-organizing mechanisms that always seem to be adaptive to situations and make it work," Gordijn says. Studio Drift represents nature in ways that are both artistic and highly technological—and intended to get to its essence—in work that is propelled by, as Gordijn says, "observation, disbelief, curiosity, the 'What if?' question, and mainly visions of dreams, of what could be."

— Beth Dunlop



ARCHITECTURAL DIGEST DESIGN SHOW

MARCH 16-19, 2017 | NYC



TICKETS AVAILABLE NOW

ADDesignShow.com

[f](#) [@](#) [t](#) [p](#) [v](#) [ADDesignShow](#)

PRODUCED BY:
theMART A VORNADO PROPERTY

CO-LOCATED WITH:



DIFFA'S DINING BY DESIGN
New York 2017, diffa.org

SPONSORED IN PART BY:



MATTHIEU SALVAING

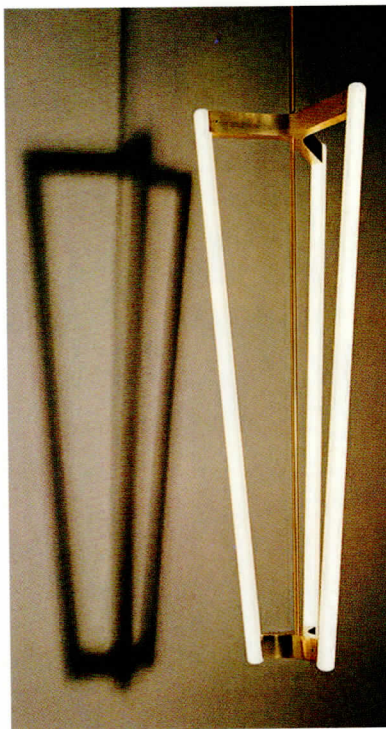


Michael Anastassiades

Michael Anastassiades's designs are often described as minimal and stark—their forms elemental and geometric, their materials and finishes sophisticated and discreet, their function utilitarian. Since establishing his studio in 1994, the Cyprus-born, London-based Anastassiades has been sought after for designs that project clarity of vision and scrupulous attention to detail, perhaps owing in part to his background in civil engineering, which he pursued before earning a master's degree in industrial design. The past twenty-odd years have seen him produce furniture and housewares collections for major manufacturers from Lobmeyr and Svenskt Tenn to FLOS; collaborate with renowned architects David Chipperfield and John Pawson; and in 2007 launch his own eponymous line of lighting, furniture, tableware, and jewelry.

And yet, despite this serious pedigree, there's something unusual about Anastassiades's designs, a quality that provokes a hard sidelong look, a feeling that you'll miss something the moment you turn your back.

Take his lighting, for which he's best known. Produced in attractive materials with an undeniable rigor—bases typically come in brass polished to a buttery finish, plated in mirrorlike nickel, or patinated to a velvet black, and shades are perfect mouth-blown orbs of milky glass—each piece somehow expresses a spirit at odds with its refined parts. The titles are the tip-off that this is no accident. In *Tip of the Tongue*, the glass sphere is suspended at the edge of a

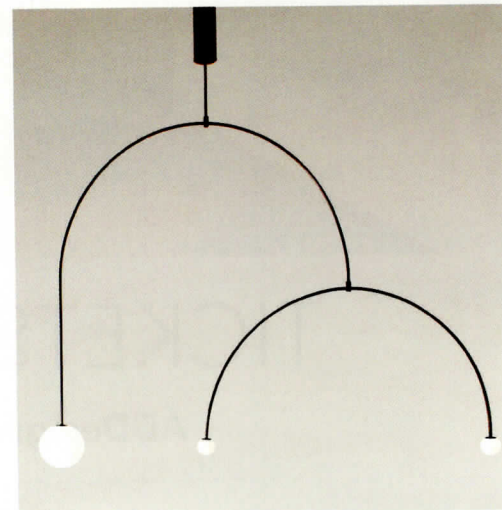


brass cylinder, on the verge of toppling off. In *Get Set*, it toes the edge of a brass bar lying flat on the ground, like a runner poised at the starting line. In *Rest*, it leans nonchalantly against the bar now tipped on its side, somehow conveying loosely bent elbows and a casually crossed ankle.

Once you imagine these glowing globes as capable of activities far beyond lighting

up—although, for those inclined to anthropomorphize, even that most basic function can be taken as a sign of life—try *not* to see Anastassiades's other creations as full of character: the *Mobile Chandeliers* like skillful acrobats hanging from slender rods bowing gracefully to their weight; the *Loop* collection—created exclusively for *The Future Perfect*—like aerialists suspended mid-spectacle from powder-coated green hoops. Even the pendants of the *Happy Together* series—handsome and substantial—can begin to evoke a Busby Berkeley showstopper: glamorous, polished, and precise, not an appendage out of place, and every face lit up by a dazzling smile.

— Jenny Florence



Random International



machines (in this case LEDs connected by rods to pulleys all custom-driven by motors that are directed by computer software) to recognize and imitate the human form. Another work, *Cold Cathode Fluorescent Structure/II*, uses lights to create abstract silhouettes of passersby.

Each project is subjected to what Koch terms “a ruthless internal process” in which the two principals must persuade the rest of the team (it numbers just shy of twenty people) of the clarity of their thinking and build the “narrative” of their work. On Random’s team is a dramaturge to make sure that the work truly tells its story, even if the ideas are often quite theoretical and abstract. “It’s important,” says Koch, “to stay really true to your vision.”

— Beth Dunlop

For us, light is a material that we use to do sculpture,” says Hannes Koch, who, with Florian Ortkrass, co-directs Random International. “We’re really unfunctional in our approach, other than a huge passion for design in what we do.” Indeed, the best-known work (so far) from Random International is a museum installation that focuses on water rather than light—*Rain Room*—which was donated to the Los Angeles County Museum by RH (Restoration Hardware) shortly after ending its long run there.

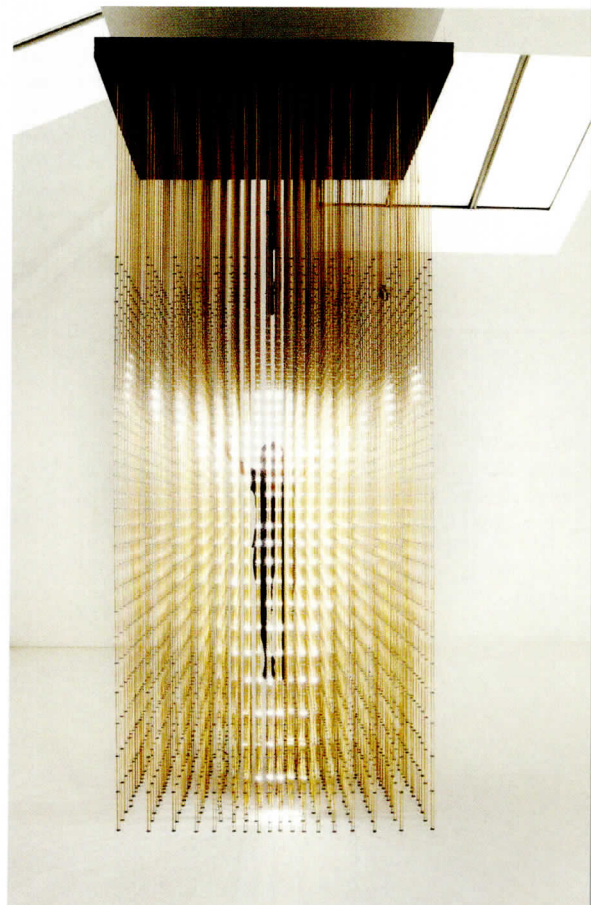
Random dates back to 2005. Koch and Ortkrass (a third partner, Stuart Wood, is now on his own) had just finished a master’s program at the Royal College of Art in London, where they launched their practice (the main studio is in London, though Koch is based in Berlin), and soon began to investigate the artistic potential of some fairly heady topics such as predictive analytics, artificial intelligence, and collective behavior, to wit: swarm theory. By 2008 they were working with Carpenters Workshop Gallery. Random is still represented by Carpenters in London, Paris, and New York, as well as by Pace Gallery in London, New York, and Shanghai.

The first major project, *Swarm*, used sensor technology based on a behavioral algorithm to light up as viewers passed underneath and “swarm” (like locusts, or bees) in response to sound. It was shown

by Carpenters Workshop at London’s Pavilion of Art and Design in 2009 and then in subsequent venues, including Design Miami’s, where both the installation and its young designers garnered enormous attention. The ideas that propelled *Swarm* remain a top preoccupation at Random, according to Koch. “At first we only scratched the surface,” he says. “We wanted to make something autonomous, highly efficient, and highly aesthetic—something beautiful and yet mysterious.”

It is all a comment, an artistic response to human behavior but one couched in a technological framework that mimics nature. Koch points out that what he calls a “dark swarm,” as with locusts, can be a particularly disturbing event (the insects swarm to protect themselves from being cannibalized by each other), but at the same time “no matter how dumb the individual rules and behaviors are, the collective action produces something beautiful.”

Random continues to expand the research—as well as the design and artistry—behind *Swarm* and test it in new iterations with installations, including one (it is called *Swarm XI*) over the bar at the Park Hyatt New York. Yet the studio’s investigations into other areas (a number of them, including rain, do not involve light) continue on. A new series, entitled “Fifteen Points,” investigates the level of information needed for robotically engineered



Jeff Zimmerman



Jeff Zimmerman's background as an artist with a serious love of nature is evident in the work he creates using the centuries-old techniques of glassblowing. In 1988, while studying for a degree in anthropology, Zimmerman took his first glassblowing class and was hooked—and then went on to earn a BFA at the Appalachian Center for Craft in Tennessee. Zimmerman furthered his training with summer staff jobs at the Pilchuck Glass School outside of Seattle, where he met legendary glass artists such as Lino Tagliapietra and Pino Signoretto, and worked at the International Center of Research on Glass and Visual Arts (CIRVA) in Marseille, France. Zimmerman was also a member of the B Team, an experimental glassblowing group that was as much about performance art as it was about glassblowing.



Now a master glassblower, New York-based Zimmerman produces both small objects and large sculptures, some illuminated, that have evolved into lighting. An important aspect of his creative process is to encourage and exploit the “planned spontaneity,” as he puts it, inherent in working with the material. The exposure to nature that he cherished growing up in Colorado is also a factor, seen in the organic shapes in his pendant lights, floor lamps—which are really illuminated sculpture—and chandeliers.

Vine, 2016, is a completely new take on the chandelier, comprising more than a dozen hand-blown, iridized opaque globes positioned along a brass “vine” that can be hung from the ceiling or mounted vertically on a wall. A local Brooklyn studio created the vine from brass tubing shaped expressly for the fixture. Each piece is unique, and Zimmerman assembles it himself. Another piece from 2016 is Crystal, which is totally customizable and can be used singly as a pendant, grouped and hung at different lengths, or clustered to form a chandelier. Each mold-blown piece is shaped like a large, raw crystal with a colored transparent top and matte-finish bottom. Zimmerman's lighting can also be site-specific. He designed and installed a Bubble Cluster fixture in the library of the Sean Kelly Gallery in New York. An assemblage of opaque spheres in different sizes runs the length of the room close to the ceiling, emitting a soft glow.

Zimmerman's work is sold exclusively at New York's R & Company, where he is one of their most sought-after designers. In the last



three years, he's worked on nearly forty commissions, and over the two-decade span of his career, he's produced more than a hundred custom works. Zimmerman does all his glassblowing at Brooklyn Glass, a shop in the Gowanus neighborhood that has become an enclave for artists and designers.

He has exhibited internationally, at the Sean Kelly Gallery; Galerie Perrotin in Paris, Miami, and Hong Kong; the Brooklyn Museum; the American Crafts Museum (now the Museum of Arts and Design); Corning Museum of Glass; and the Boghossian Foundation in Belgium, and is held in many private collections. Zimmerman's work always begins as art, which he transforms into a lighting fixture of great distinction.

— Annette Rose-Shapiro

[WANTED DESIGN]

TERMINAL STORES
MANHATTAN
MAY 20-23 2017

INDUSTRY CITY
BROOKLYN
MAY 17-23 2017

MANHATTAN

Terminal Stores - The Tunnel
269 11th Avenue
NY, NY 10001
Between 27th and 28th Street

BROOKLYN

Industry City
274 36th Street
Brooklyn, NY 11232
D, N, R (36th St. station)

**NYC
X DESIGN**

WANTEDDESIGNNYC.COM

 WANTEDDESIGNNYC   @WANTEDDESIGN

Ayala Serfaty

Since 2004, Israeli designer Ayala Serfaty has been building her Soma collection of light works, which can attach to a ceiling, fasten into the corner of a room, or rest on a floor. Her new pieces are inspired by natural forms like crystal cave formations or fog clouds but resist precise representation, tending more toward abstraction and organic minimalism than her earlier bright orange or grass-colored lamps shaped like morning glories or violas, which are still available through Aqua Creations Lighting & Furniture Atelier (and at Aqua Gallery in New York), the company she founded with her former husband Albi Serfaty in 1994.

Ayala Serfaty has been working the middle ground between design and visual arts since the 1990s, adapting over the decades as she has come across new and unconventional ways to use materials while



Serfaty follows in the footsteps of several pioneers in modern lighting design, but especially George Nelson, who made the Bubble Lamp, and Achille Castiglioni, who created the radiant starburst cluster Taraxacum. In her studio she directs four professional artisans with whom she's been working for many years. From her design ideas and drawings, they prepare three-dimensional models to exact specifications for new projects. The pieces are handmade, built with two-millimeter-thick glass filaments (Serfaty has compared these rods to uncooked spaghetti and they come in 150 different translucent colors) melted through the process of lampworking. Attached to a metal base that holds the light sockets, each new formation begins in the structural core and reaches out as the glass is bent and woven into patterns that can look like molecular structures, veins, or the offshoots of forest branches. When the skeletal framework seems complete—and this can take months or even years—the studio begins the process of spraying it with several coats of polymer (the same material George Nelson used for the Bubble lamps), which create a translucent wrapping similar to layers of silk produced by tent caterpillars. Because the project is touched by the hands of everyone on the team, it's built freely and the final structure always contains an element of surprise. When the light is turned on, the bent glass shows through like the sunlit outlines inside a cloud.

Serfaty has also created a line of organically shaped and sometimes fanciful furni-

ture pieces (these belong in her Rapa and Paludes collections)—sofas, chairs, cocoon- or womblike hammocks, and even a fantastical canoe, more than thirty feet long, made for an exhibition at the Herzliya Museum in Israel. She covers the structural frames in handmade felt stretched over a mold so there are no seams, and the dyed, layered, and intricate textures bring to mind the complex and faceted configurations of the Soma works.

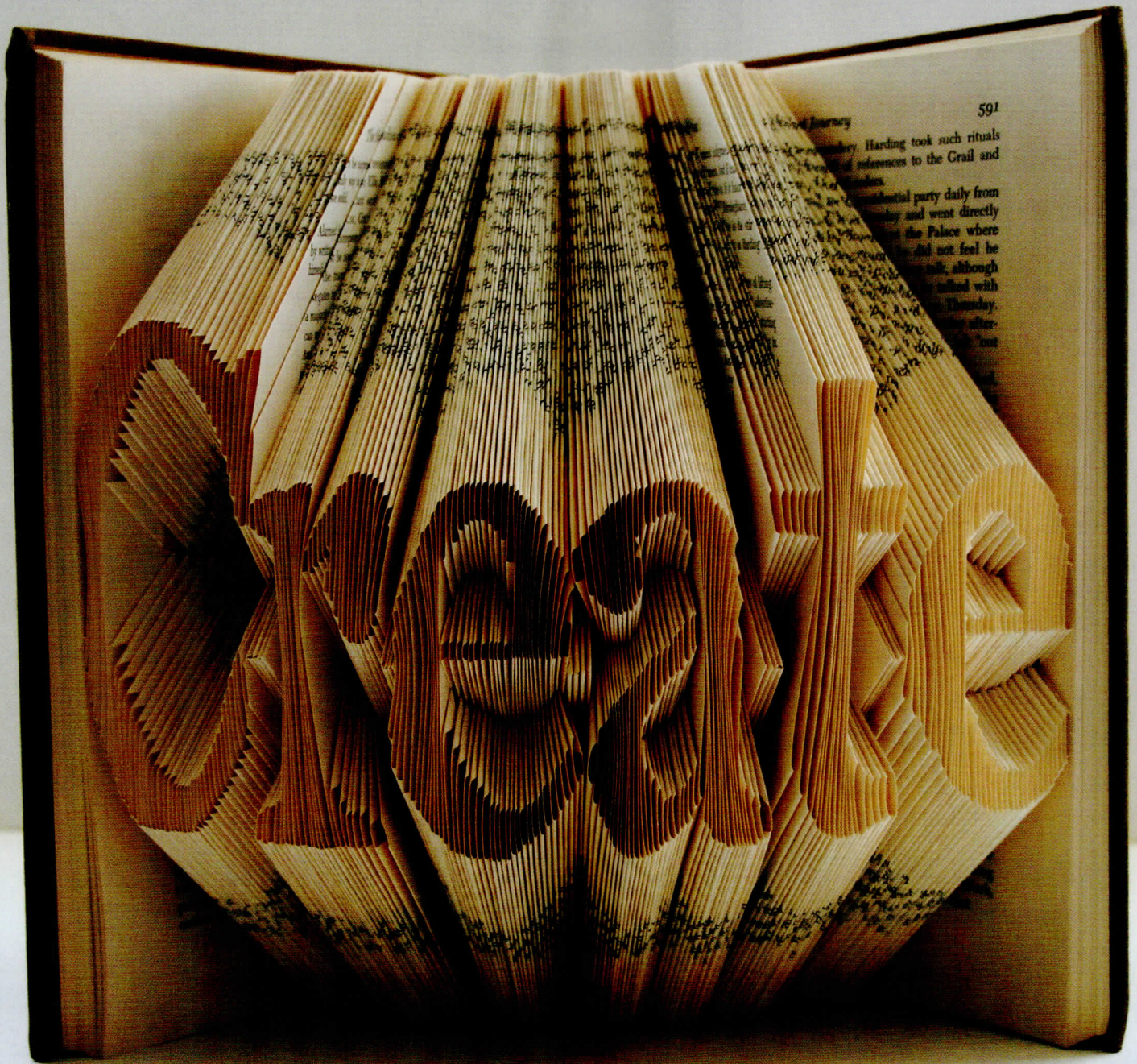
—Frances Brent



acquiring greater artistic authority. For the most part, her work is privately commissioned. In New York, she's represented by Maison Gerard Gallery and in the last few years she's been a visible presence at many of the design fairs. Several of her pieces have been acquired by major museums, including the Met and the Museum of Arts and Design in New York and the Museum of Fine Arts, Boston. Her museum installations can be massive; for an exhibition in Tel Aviv she assembled a structure out of twenty-four parts that appeared to blossom across twenty-six feet of the gallery floor.



COURTESY MAISON GERARD



CROZIER



Uncommon Knowledge

Our team members receive the most rigorous education and training in the industry; ensuring all artwork within Crozier's care is safe, secure and in the most knowledgeable hands.

212-741-2024 www.crozierarts.com

STORAGE • GLOBAL SERVICES • CRATING • ENGINEERING • TRANSPORTATION

Lighting the Way: The Best Early Modern Lamps

By TROY SEIDMAN

When we consider modern design, the emphasis is often on the decade or so following World War II. The reasoning, which is justified, can be condensed into a few critical ideas, including the necessity of rebuilding (and re-furnishing) Europe, the enhanced abilities and possibilities of mass-production, and a general philosophical inclination toward the new and the future. Too often, it's as if there is an invisible frontier that excludes earlier objects.

In fact, early modernism is ripe for discovery. Many of the lights fixtures featured here are remarkably under-appreciated or even unknown, even though their aesthetic innovations were repeatedly duplicated or interpreted in succeeding decades, up to today. I suspect that even readers familiar with certain models will be surprised at how early their designs date. None of the designers are obscure, and their contributions to either design or

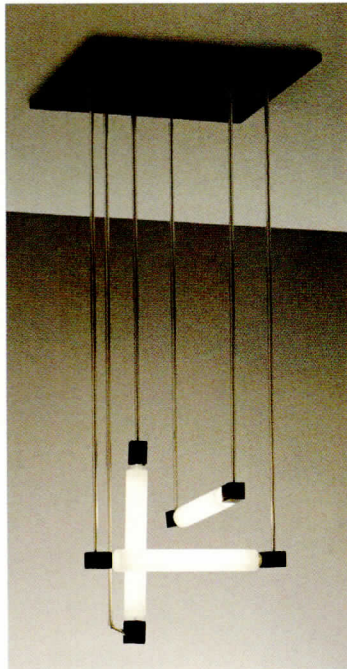
architecture of the twentieth century is considered. Several of the lights boast new technologies (notably bulbs), materials, or production possibilities of the day.

Perhaps the key factor uniting the examples featured is that they are still remarkable today, whether isolated on a museum plinth or in a contemporary interior. They all reflect a fierce rejection of the reigning styles of their era and the assertion of a new aesthetic sensibility, often accomplished "simply" by dismissing ornamentation. All have an overt sculptural presence even if the forms are simple, the materials are modest, or the surfaces are unadorned.

Of course this list is highly subjective and certainly not exhaustive. In the end, it is about a desire to retreat behind the 1945 frontier and illuminate a group of iconic, or deserve-to-be-iconic, light fixtures from the first half of the twentieth century.

Gerrit Rietveld (1888-1964) Hanging Lamp (or Ceiling Light) 1924

FOR THOSE UNFAMILIAR with Rietveld's work it can be difficult to accept that this piece is nearly one hundred years old. Rietveld trained as a cabinetmaker and opened a design studio



in 1917. He joined the De Stijl group a year later, dedicated to its principles of rejecting the Amsterdam school's penchant for decorative excess. His Hanging Lamp epitomizes the group's philosophy, dismissing any extraneous decoration or structure. The hyper-minimal aesthetic is the result of presenting the light's essential organs rather than having a casing to conceal or embellish them. It is truly the antithesis of art nouveau, as there is no reference to nature. Instead, the light acts almost as a scientific demonstration: here are the ingredients (ceiling plate, corded wires, and bulbs) that create indoor electric illumination.

The first version of the Hanging Lamp (1922) was commissioned for a doctor's clinic in the Netherlands. It was composed of four light tubes—two vertical and two horizontal. The second version, with three tubes, was created in 1924 for the Rietveld-Schröder House in Utrecht. The difference between three and four tubes was not an aesthetic consideration but a regional necessity. In the early twentieth century, wattage in the Netherlands was not universal or standardized; different areas had different electrical requirements, leading to the change in the design. The three-tube version was put into production and is still available today.



Eileen Gray (1878-1976) Tube Light 1927

A MORE AUSTERE younger sibling of Rietveld's Hanging Lamp, Gray's Tube Light distills the functional elements to their most discreet, simplest presence. Gray was a versatile

and independent designer. An early practitioner of modernism, she synthesized inspirations from sources as diverse as Charles Rennie Mackintosh and Japanese craft (she was, remarkably, first a master of Japanese lacquer before focusing on furniture). Her ultimate stage began to take shape in 1927 when she designed E-1027 for herself and Jean Badovici on the cliffs at Roquebrune-Cap-Martin in southern France. The Tube Light, like the house itself, was designed to show off her vision of modernism. In photos of the (recently, and finally) restored E-1027 the lamp appears in the living room. There is a Le Corbusier mural on the wall behind it, and two of Gray's most iconic chairs sit in the room—the Bibendum and Transat (both still in production). For the lamp, Gray embraced the newly released tungsten strip light, which had become popular for architectural projects, and positioned the tube bulb vertically, held in place by black wood (later plastic) sockets to a chrome-plated steel tube and secured to a round base.



**Frank Lloyd Wright (1867-1959)
Taliesin III table lamp 1933**

LET'S PUT ASIDE ANY ambivalence about posthumous reissues, and the sticky questions of authorship and purity that they raise. In 2015, to much fanfare in the design world, Yamagiwa, a Japanese lighting manufacturer, reissued a collection of lighting that Wright had designed for his Taliesin complex in Wisconsin, to this day one of the most important twentieth-century architectural landmarks in the United States. The design origins of the light relate to a pendant lamp that Wright designed about 1933 for the Hillside Playhouse, a theater at Taliesin. While the architect allegedly drew inspiration from a tree trunk sprouting branches, leaves, and flowers, the design is decidedly geometric, with any allusions to nature rendered in squares and rectangles. The Frank Lloyd Wright Foundation has been granting licenses to manufacturers since 1985 to produce products for the commercial market. Yamagiwa realized/reissued the Taliesin lighting collection in three sizes, from table lamps to a floor model in various woods.



**Josef Frank (1885-1967) 2368 floor lamp
(or Large Camel) 1939**

THERE IS NO SHORTAGE of early modernist floor lamps. Nearly every designer on this list, and in every relevant region of creativity in the West, produced simple, streamlined floor lamps prior to 1940. Even so, there isn't a clear winning model, one that has become representative of the form; from today's historical perspective, many appear more simplistic than revolutionarily simple. Frank didn't exactly cooperate with the expected narrative of Swedish (or Scandinavian) modernism. He was an Austrian Jew, a founding member of the Vienna Werkbund, who had a successful design career after moving to Sweden in 1933. Some of his complete interiors can be a bit "extra"—imagine a Pre-Raphaelite version of Ikea. But many of his pieces, when they stand on their own, show a softer, slightly decorative, preparatory version of Nordic modernism. Unlike his Scandinavian successors or his pan-European contemporaries, Frank didn't dismiss color or ornament outright. Perhaps because he had a direct relationship to a retail outlet (Svenkst Tenn), and was very much a decorator who designed, as opposed to being an architect inspired by the avant-garde, his designs retain a certain inherent friendliness, as is the case with the Camel floor lamp. It is hard to think of another European designer of this generation who was willing to create furniture with humor and playfulness.



Gio Ponti (1891-1979) Bilia lamp 1931

GIO PONTI IS ARGUABLY one of the twentieth century's most recognized design superstars. His accomplishments in several overlapping disciplines (including furniture design, entire interiors, architecture, and journalism) have cemented his reputation as Italy's preeminent force of modernist design. However, much of his reputation is based on his postwar activity: his collaboration with Piero Fornasetti in the late 1940s; his Pirelli Tower, completed in Milan in 1958; the Superleggera chair first produced in 1957; the Parco dei Principi Hotel in Sorrento, designed in the early 1960s; and the list goes on. Ponti was certainly relevant in the 1920s and '30s in

several creative realms, including architecture, porcelain (working for Manifattura Richard-Ginori), design journalism (as editor of *Domus* magazine), and glass (working for Luigi Fontana & Partners and then FontanaArte). With Ponti on board as art director, with the goal of revitalizing/modernizing the firm's output, FontanaArte debuted several successful designs in the early 1930s. However, I am partial to the surprising and delightfully simple Bilia lamp, which could be misread as German, Dutch, or even Scandinavian. Ponti reduced the lamp's essential elements to two completely unadorned geometric elements—a cone and a sphere.

Gino Sarfatti (1912-1985) Model no. 2003 (Fuoco d'artificio) 1939

THIS ENTIRE LIST could be devoted to Gino Sarfatti and his accomplishments as a lighting designer. Except for Le Klint and Poul Henningsen, the other designers profiled here dabbled in lighting. Sarfatti was devoted to it, as both a designer and an entrepreneur. He founded the legendary lighting studio Arteluce in 1938, whose earliest designs, whether by his hand or others in the atelier, decisively banished any allusions to historical styles. Despite his focus on one product type, Sarfatti was an essential contributor to the aesthetic design revolution that occurred specifically in Milan, and Italy in general, before and after World War II. In the years leading up to the war, Italy was still considered a peasant nation. Modern materials were difficult and expensive to procure, especially compared with Germany. One of Sarfatti's many talents was his ability to innovate using limited resources. At Arteluce his craftsmen could manipulate wood using a lathe to resemble plastic, or paint it to appear to be brass. However, his best designs were made from metals.



One of his key aesthetic—and practical—adaptations was phasing out traditional lampshades or diffusers (made of parchment) and replacing them with metal reflectors, made of lacquered aluminum. Two of the most famous reflector forms, calla lily and perforated cone, were introduced (and later popularized) by Sarfatti at the end of the 1930s. So how to choose from the abundance of ingenious Sarfatti designs? I selected Arteluce model nos.

2003 (Fuoco d'artificio or Fireworks) and 2064 (which was flush-mounted to the ceiling) because their date, 1939, was so much earlier than I expected; I had been under the impression that the mid-century "Sputnik" or "Fireworks" style light fixture was an American creation. Numerous metal arms (there were versions with up to twenty-five) hold exposed bulbs in Sarfatti's remarkably simple yet incredibly poetic and influential composition.



**Pierre Chareau (1883-1950) La Religieuse floor lamp (SN31)
(or Nun lamp) 1923**

PIERRE CHAREAU APPEARS on this list thanks to the fine scholarship of Esther da Costa Meyer and the vision of the Jewish Museum in New York City, the venue for the exhibition *Pierre Chareau: Modern Architecture and Design* (on view until March 26). Although fine dealers such as JF Chen have been selling Chareau reissues for several years, until this exhibition the designer was very much under the radar, especially in the United States. Personally, I have a reverence for designers who can take an atypical material and exploit its properties for the production of beauty. Chareau's signature material for his lighting was alabaster, which he began working with in the early 1920s. Before the decade was over he had created a dozen examples

in which the shades, diffusers, or almost the entire casing is composed of this veiny, semitranslucent stone. The most distinctive models used overlapping triangular or rectangular cuts of alabaster, a material notoriously difficult to handle successfully because it is nearly 80 percent water. The Nun, which in theory resembles a cubist interpretation of a nun's cornette (on a windy day?) is his most unforgettable lighting creation. The alabaster diffuser suggests lightness and motion, while the shaped and tapered wood base gives the piece a sense of gravitas and a suggestion of sculpture. During an era when avant-garde floor lamps were reduced to metal tubing with a light-bulb crown, Chareau's design is radically original.



Poul Henningsen (1894-1967) Daylight ceiling light, 5/5 type shades, circa 1929

ALTHOUGH HE STUDIED to be an architect and was active in political and literary circles in Denmark, Poul Henningsen became famous for his lighting. His iconic tiered lights should be considered inventions rather than designs. Comprising three overlapping convex shades (which appear to be upside-down bowls or chargers) arranged in descending size, the design debuted in 1924. The arrangement was neither arbitrary nor a purely aesthetic decision. Henningsen positioned the shades as a way to reduce glare and gently diffuse the light, choices he made after significant investigations into how electric light was distributed in a room and its effect on atmosphere and the eye. During the 1920s electric lighting was transitioning from use primarily in public spaces to more residential applications. Electric lights in the home were typically floor lamps that directed the light only upward, or a bulb concealed by a glass sphere that cast the light everywhere. Henningsen's designs solved these drawbacks by distributing light downward and outward; they were immediately feted both in both Denmark and abroad. Notably, he won a gold medal at the Paris Exposition internationale des arts décoratifs et industriels modernes in 1925. He began working with manufacturer Louis Poulsen in 1924 and within two years the firm was marketing his designs across Europe. By the end of the 1920s Henningsen had created a variety of models, including suspended lights, sconces, and floor and table lamps—more than one hundred in all, varying in form, size, scale, and material. What they all have in common is that they distributed and directed the light in a way that was broader and less intense than other lamps. This model with glass shades is a notable early example. Henningsen makes an interesting juxtaposition with Salfatti, since both created revolutionary and innovative designs, but only Henningsen's enjoyed international distribution.



Donald Deskey (1894-1989) table lamp circa 1927

INTEREST IN AND AWARENESS of twentieth-century design has typically favored postwar creators and objects, especially in the case of American design. Raymond Loewy, Gilbert Rohde, and Donald Deskey are vastly overshadowed by the Eameses, Florence Knoll and her crew, Paul Evans, and others. However, occasionally the market announces that this imbalance is ripe for recalibration. In December 2015 Sotheby's sold Deskey's stacked triangular table lamp for an impressive \$274,000, validating him as a key figure in the American design canon. Deskey worked in a surprising number of disciplines: visual

merchandising; interior, furniture, and accessory design; fine art; and graphic design. He designed the Crest toothpaste and Tide laundry detergent logos, although they've been tweaked over the years. However, it is erroneous to think that he was a populist designer focused on the mass market. He won a competition to complete the interior decoration of Radio City Music Hall—an immediate sensation that led to other high-end commissions including private residences for the Rockefellers (in 1929) and Helena Rubinstein (in 1930), among others. In terms of his furniture and lighting design Deskey created bespoke or highly limited luxe pieces that were influenced by European modernism, while maintaining a light allegiance to art deco. Deskey was also eager to embrace unconventional or new materials (such as Bakelite, plastic laminates, and tubular steel) for residential products. In this table lamp he embodied the trends emerging in Europe, namely geometric compositions replacing ornament, historical motifs, and interpretations of nature. There happens to be a Pierre Chareau Triple Sloping Block sconce from 1923 whose overall form is reminiscent of this lamp, though whether by coincidence or homage has not been established. Deskey's table lamp (six examples are known to exist) is exceptional for its form and material. Realized in silver- or chrome-plated metal, with a shape that recalls both the theaters and the skyscrapers of its day in New York City, it is an important American design that captures the intersection of material, form, function, and an aesthetic for a new, rapidly modernizing era.

Le Klint paper shades, est. 1943

IN SHARP CONTRAST to several of the fixtures featured here, Le Klint's shades were not the result of manufacturing advances or access to new or industrial materials. They were handmade with a most humble material—paper. P. V. Jensen-Klint (1853-1930), a significant Danish architect, devised one of the earliest designs out of ingenuity and necessity, folding a hand-pleated shade to fit a paraffin lamp he had designed. In the following years he enlisted his sons Tage (1884-1953) and Kaare (1888-1954), as well as his grandson Esben (1915-1969), to experiment, refining and expanding his emerging design breakthrough. Kaare, well known as the forefather of modern Danish furniture design, created several shades including the famous Lantern model familiarly known as the Fruit Basket. However, it was his older brother who turned the family's hobby into a sustainable, international design business. Tage is credited with formally establishing Le Klint in Copenhagen in 1943. That year, the company opened a flagship store and established various models of paper (and later plastic) folded shades. Not only is the shop still in operation today, but examples by Tage, Kaare, and Esben Klint are still in production. Le Klint's shades, still hand-folded by trained craftsmen (referred to as "pleating technicians"), demonstrate that important twentieth-century modernism is not inevitably a luxury item. With examples priced below \$500, lamps with Le Klint's shades are accessible to a wide audience.



COURTESY SOTHEBY'S COURTESY LE KLINT



Boston Celebrates Design

March 29 - April 9

*80 Events - Most are Free
RSVP Online Today!*

**BOSTON
DESIGN
2017 WEEK**

Fourth Annual
MARCH 29 - APRIL 9
12-Day Citywide Festival
All Aspects of Design
All Open to the Public
+ Most Free of Charge

BostonDesignWeek.com

AD20/21
**ART & DESIGN OF THE
20TH & 21ST CENTURIES
& THE BOSTON PRINT FAIR**

Tenth Anniversary
APRIL 6 - APRIL 9
50 Galleries & Dealers
Gala Preview Thursday
Weekend Show and Sale
+ Final Design Week Programs

AD2021.com

Bruce M. Schuettinger, *Pieces*, 2016
Top of sideboard (detail) using over
45 exotic woods. Courtesy of Mosart (MD),
one of 50 exhibitors in AD20/21

Produced by Fusco & Four/Ventures, LLC
www.BostonArtFairs.com

Sponsored by:

modern
MAGAZINE




CUTTINGEDGE
HOMES INC.

**BOSTON
CENTER
FOR THE
ARTS**

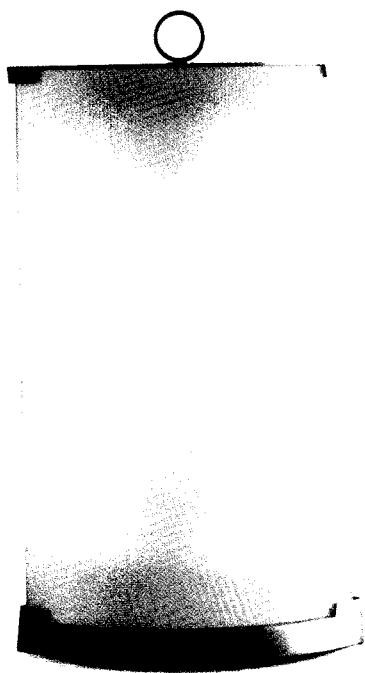
THE
Colonnade
HOTEL

Italy Makes Light Right

By ARLENE HIRST

Italy is to contemporary lighting design as Detroit is to cars. While no country can claim total dominance of the field, Italy has long been at the forefront of lighting innovation. After World War II the country transformed itself from a sleepy, mostly agrarian culture into a powerhouse of design manufacturing, thanks to a core group of men and women who almost single-handedly shaped the direction of contemporary consumer products. "The emergence of Italy during the last decade as the dominant force in consumer product design has influenced the work of every other European country and now is having its effect in the United States," wrote curator Emilio Ambasz in his introduction to the catalogue to *Italy: The New Domestic Landscape*, a groundbreaking show at New York's Museum of Modern Art in 1972. This was especially true for lighting, with companies like FLOS and Artemide leading the way. With the establishment of Euroluce, a major lighting trade fair in 1976, Italy became the global lighting marketplace.

Since then the major players have kept pushing the envelope, from incandescent to halogen to LED, whose potential seems boundless; and OLED fixtures loom on the horizon. The secret to Italy's prominence is the passion of its individual manufacturers as champions of technological exploration and innovation. "Design has little meaning if there is no substance," Ernesto Gismondi, founder and CEO of Artemide, has said. "It is only in-house technology which sets you apart from the rest."



FontanaArte

LEGENDARY ARCHITECT GIO PONTI created FontanaArte as a division of Luigi Fontana's industrial glass firm in 1932. The catalyst for the firm's formation was the acquisition of Bottega di Pietro Chiesa, an artisanal glassmaker operated by Chiesa, an old school friend of Ponti's. Ponti appointed Chiesa artistic director of the new company, and together they created a host of classics, including furniture as well as lighting. Many of these designs are still in production, including Ponti's Bilia table lamp and Chiesa's Cartoccio vase. Chiesa died in 1948 and the company took no big steps forward until it hired French innovator Max Ingrand in 1954. Ponti kept up his relationship with FontanaArte on an informal basis, and returned to be its creative director in 1967. He produced another enduring collection, the Pirollina and Pirollone lamps, inspired by

his design of the Pirelli Tower, a Milan landmark.

In 1979 FontanaArte was acquired by a group of private investors headed by Carlo Guglielmi, who installed Italian architect Gae Aulenti as creative director. Aulenti widened the company's circle of designers with Vico Magistretti, Sergio Asti, David Chipperfield, and Alvaro Siza, among others. Nice S.p.A, a company specializing in automation systems, acquired FontanaArte in 2010 but it did little in the way of innovation. Last fall the company was sold again, this time to ItalianCreationGroup. "The new owners want to bring the company back to its old glory," says John James Jenkins, the American CEO. "FontanaArte has a great history. We need to refocus on design." Technology, he adds, will be a necessary ingredient.



FLOS

FLOS WAS STARTED IN 1962 by Dino Gavi-
na and Cesare Cassina, two legends of Ital-
ian design, who had teamed up with Arturo
Eisenkeil, an importer seeking an application
for a spray-on plastic polymer. They hired
the brothers Achille and Pier Giacomo Cas-
tiglioni to come up with a solution. The re-
sulting Viscontea and Taraxacum hanging
lights with metal frames covered with the
cocoon-like material are still in production
today. The flossy fabric polymer reportedly
inspired the company's name, although
these days FLOS claims it was derived from
the Latin word for flower.

In 1964 the company was taken over by
design entrepreneur Sergio Gandini, who
nine years later purchased Arteluce, a com-
pany started by renowned lighting designer
Gino Sarfatti. Sarfatti himself created more
than seven hundred lamps that are coveted
by collectors even now, some re-engineered
by FLOS in 2013 for the current market.



FLOS continued to grow in both size and
prestige. When Gandini died in 1999 his
son, Piero, took over the leadership and
has aggressively added to FLOS's illustri-
ous design stable. Philippe Starck, Erwan
and Ronan Bouroullec, Michael Anastassi-
ades, Patricia Urquiola, Jasper Morrison,
Konstantin Grcic, Piero Lissoni, Ron Gilad,
and Antonio Citterio are all contractually
bound to create lighting exclusively for the
company.

In 2014 Gandini sold a controlling inter-
est in FLOS to Investindustrial, a private
equity firm, but he is still at its head. "Piero
is a genius," says United States CEO Jack
Schreur. "He intuitively knows how to
merge the vision of the designer with
technology. Gandini is always looking
ahead. Last year he told *Dezeen*: "We have
passed from electricity into electronics. In
ten years it could be something else, but
we'll never get back to electricity. I think
that's the future."

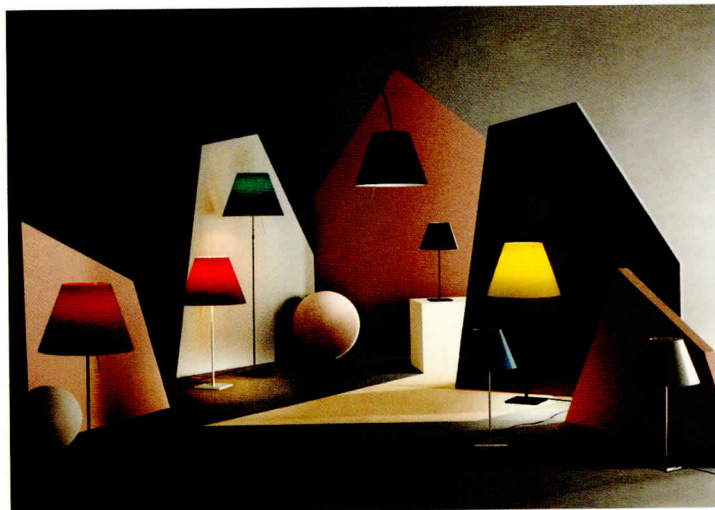


PIERO FASANOTTO PHOTOS (3)

Luceplan

IN 1978 RICCARDO SARFATTI and his wife, Sandra Severi Sarfatti, along with architect Paolo Rizzatto, who had also designed lighting for Arteluce, launched Luceplan. Riccardo Sarfatti—son of pioneering lighting giant and founder of Arteluce Gino Sarfatti, had worked in his father's company from 1964 to 1978, five years after it was sold to FLOS. Alberto Meda, another major Milanese design star, joined the group in 1984, adding to its technical prowess.

Riccardo Sarfatti sold Luceplan to Royal Philips Electronics, the Dutch-based multinational corporation, in 2010. At the time, he was quoted as saying, "Bringing together design and new light sources—LED above all—is a thrilling prospect." Sarfatti was killed in a car accident later that year. Since its purchase by Philips, Luceplan has become even more technology driven, but according to Giuseppe



Butti, the United States CEO and a sixteen-year veteran of the firm, nothing has changed. "We are completely independent."

The company makes great use of Philips scientific prowess. Its best-selling lamps, Silencio and Petale, include sound-controlling properties, a radical advance. While Rizzatto and Meda continue to design for the firm—Rizzatto's iconic Costanza is now thirty years old—the company works with up-and-coming designers, including Argentinian Francisco Gomez Paz, a Rizzatto protégé, and Norwegian Daniel Rybakken. Today, Luceplan focuses more on commercial than residential products, but the demarcation is not clear-cut. Says Butti, "We do decorative products for the spec (commercial) market."

Artemide

LIGHTING DESIGN MAY not require a rocket scientist, but Artemide was founded by one. Ernesto Gismondi, an aeronautical engineer and teacher, started the company in 1959 with designer Sergio Mazza. Gismondi explains that they launched Artemide, named for Artemis, the goddess of the moon, with the aim of breaking completely with the past. Now eighty-five, he has led the company over the past fifty-seven-plus years, along with his wife, Carlotta de Bevilacqua, sixty, herself a designer and entrepreneur, who joined the company in 1997 and became vice president in 2015.



From modest beginnings, Artemide has grown to become one of the largest lighting companies in Italy, with an annual income of €126 million (nearly \$135 million). Like all other such industry leaders, Artemide focuses on technological innovation, investing 5 percent of its yearly income in research and design.

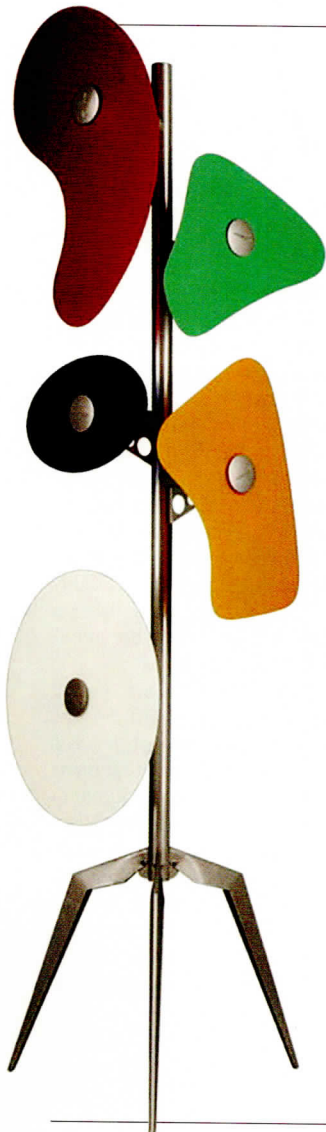
It boasts an A-list talent roster with an impressive array of architects, including Mario Botta, David Chipperfield, Herzog & de Meuron, Daniel Libeskind, and Jean Nouvel. "Projects of light and space are closely related," explains de Bevilacqua.

Its designer list is equally auspicious, including Richard Sapper, who conceived perhaps its most famous lamp, Tizio, in 1972, and Michele de Lucchi, who with

Giancarlo Fassina, produced the Tolomeo in 1986—two of the most recognizable lamps of the twentieth-century.

Artemide keeps pushing boundaries. Last year it worked with Mercedes Benz on the Ameluna pendant, which has an innovative optoelectronic system in the frame that can memorize and create lighting controlled with a dedicated app. For Artemide, technology is the future.

Says de Bevilacqua, "The century we are living in is without question the century of light, just as the previous century was that of electronics. After the LED revolution we are now approaching the photonic revolution. In the near future, light will bring unexpected relations and knowledge; it will be interactive."



Foscarini

THE NEWEST OF ITALY'S major lighting companies, Foscarini began life in Murano in 1981. Founder Riccardo Olivieri started the custom glass manufacturer to create lighting for commercial projects. In 1988 Olivieri, who had moved to Miami, sold Foscarini to designers Carlo Urbinati and Alessandro

Vecchiato, previous employees of the company. While Foscarini had begun dabbling in producing work by outside talent, the new owners aggressively expanded into the world of serious design.

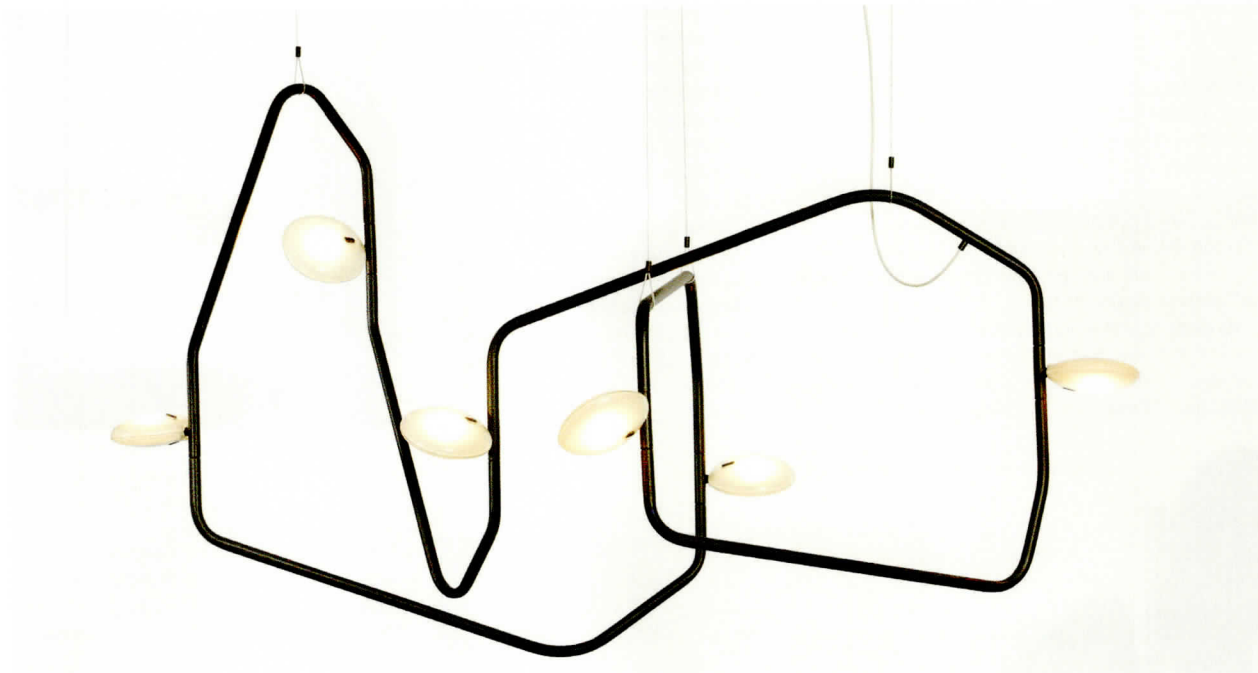
Rodolfo Dordoni, still a major figure in the world of Italian design, created its first best-selling product, *Lumiere*, in 1990, and the company was truly launched. The owners continued to push Foscarini forward with such lamps as Ferruccio Laviani's totem-like *Orbital*, introduced in 1992, and the polyethylene *Havana* by Joseph Forakis, in 1993. Foscarini reaches out to an eclectic array of designers ranging from Marc Sadler, who created its famous *Twiggy* lamp, to Oki Sato, of the Japanese design studio *Nendo*.

In 2009 Foscarini signed a licensing agreement with Diesel to create lighting for the fashion brand's home collection, extending its reach to a younger audience with a hipper, more casual style.

According to Urbinati, Foscarini's annual sales are now approximately \$49 million, a quarter less than FLOS and one third of Artemide's \$135 million. Its products are sold in eighty countries around the world. Like all other major lighting companies, Foscarini invests heavily in technology; development of a single idea can take years. And, as with the other major lighting companies, light is a passion.

"Lighting speaks to your soul," says co-owner Urbinati. "We want to keep on creating things not seen before, but not strange. Things that touch your heart."

Old craft, New form By TOM STOELKER



We can't say 'brand-new' when we talk about chairs, but lighting has truly become a brand-new category," says David Alhadeff, founder of The Future Perfect, the New York and San Francisco design store with Brooklyn roots. Alhadeff credits this change to technologies such as LEDs and the newfound nimbleness of design firms that take ownership of production. "Customers are now buying lighting as sculptures, because for the most part, the architecture does most of the lighting for them," he says. "No one says 'I need a fixture to light my dining room' anymore."

And while not all lighting firms fall into the sculpture camp, Alhadeff hits on what lighting designers are celebrating and debating, with some designers choosing to create sculpture and others looking to incorporate their work into the "systems" of architecture and still others choosing to do both. "We sort of straddle those two," says Theo Richardson, of Rich Brilliant Willing (RBW). "In our firm we say that architects and designers are looking for statements or staples."

LEDs, OLEDs, and fiber optics allow architects to incorporate lighting into building materials in a manner that was heretofore limited to tracks, recessed cans, and fluorescent tubes. But Richardson notes that tighter incor-

poration requires lighting to be considered at the very start of the design process, something that many firms don't have a full understanding of yet. Still, such integration doesn't preclude the need for the chandelier. RBW's Palindrome designs "respond" to architecture with malleable arms that adapt to a space.

Perhaps the quintessential sculptural firm might be Roll & Hill, a collaborator with several independent design firms. Started in 2010 by Jason Miller, Roll & Hill was an antidote to the sleek and minimal Italian products that had been the mainstay of lighting design for much of the recent past. "When I was putting the company together the three biggest Italian companies produced roughly the same thing," he says. "We create fixtures that don't just light the space but do something else physically or emotionally."

Indeed, Roll & Hill's collections are "meant to feel good and feel familiar," with designs such as Philippe Malouin's brutalist-inspired Gridlock pendant, an ensemble of tiny brass sticks that step out from the light source; or Bec Brittain's Maxhedron, a quartzlike reflection of transparent mirrors filled with celestial halogens; or Miller's Modo chandelier, inspired by ready-made parts found at low-end lighting stores. Buyers already consider some of the designs, such as Lindsey Adelman's 2010 Knotty Bubble series, classics. That



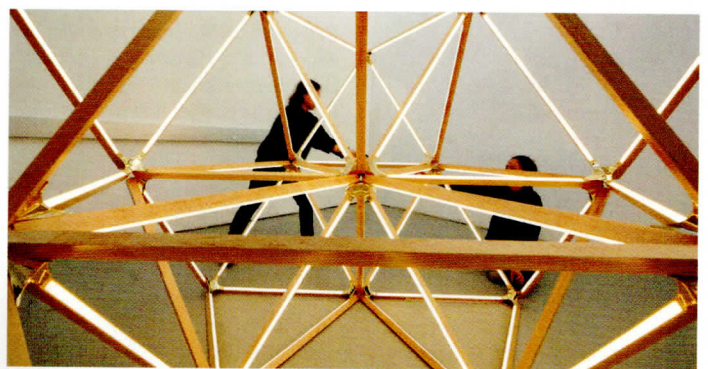
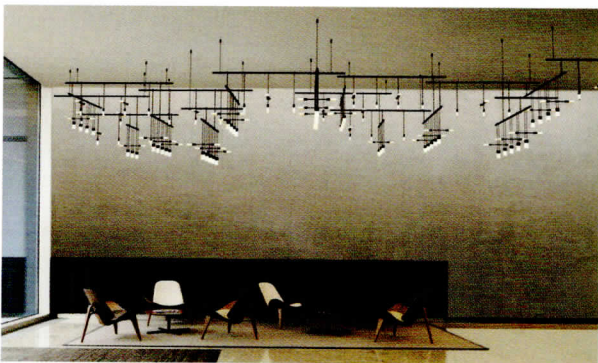
series utilizes ropes that would seem to be at home on a seaside dock. But with the audience adapting to the technology, familiar touchstones may no longer be necessary. "As people get more comfortable with this kind of lighting they branch further away from the history," Miller says. "Decorative lighting will eventually morph into its own thing apart from historical references."

After designing more than eighteen hundred lighting products, Robert Sonneman, the seventy-three-year-old lighting designer known as "Lighting's Modern Master," couldn't agree more. He's now more interested in architectural incorporation than in creating stand-alone fixtures. He says changes in the industry are "evolutionary rather than revolutionary," but he allows that the last six years have been "pretty dramatic." Five years ago, 10 percent of his firm's products were LEDs; the following year they were 30 percent; now they are nearly 100 percent. "From the mid-century to the postmodern period we were designing appliances; that's what lighting was," he explains. "More and more, lighting is becoming a systems-based discipline that is a part of the original vision of the architecture." He says that the LED's minimal scale also allows for a broad expanse of modular systems, like his *Suspenders* series that can ramble across a



Nosanchuk says, the merging of light and architecture doesn't negate the need for sculpture, rather it's a moment for it to shine. "People need art and stories and narratives, they need to be engaged with time and place," he says. "Light is more than a delivery device." For artist Marcus Tremonto of Marcus Tremonto Studio, it's the divorce from light as delivery device that makes for great art. "When looking at James Turrell and Dan Flavin, it's when you remove the traditional concept of purposefulness that you enter a conversation with the viewer," he says. "If you can give them something that is unique it becomes something that they think of as their own, and that's the kind of emotion that stirs."

Nosanchuk says today's designers are much more comfortable using technology to reference the familiar, as he does in *Butterfly Asteroid*, where a multitude of butterflies rest atop a massive asteroid glowing from within. The butterfly wings are made from quarter-sawn steamed beech veneer. Laser engraving on both sides, starting at a twenty-thousandth of an inch thick, reduces the veneer "to the state of translucency." The butterflies' solid bronze bodies anchor the piece, while the to-scale model of the Itokawa asteroid in fiberglass renders a "glowing cosmic moon."



grand space. "The sculptural vernacular has changed—the keyword now is integration," he says.

And yet technology has also allowed lighting to become high art, as in the work of David Nosanchuk. Nosanchuk's use of 3-D printing and LEDs has allowed him to incorporate lighting into the very materials he's working with. "The technology has freed designs from being centered on the light source," he notes. Nosanchuk concurs with Sonneman, saying that the modernists pulled the light sources away from the architecture, making a distinction between the building and the lighting source. "At St. Peter's in Rome the design and architecture are one," he says. "Modernism is where they pulled the fixture away from the wall to sell." But,

Facing page:

Palindrome 6,
manufactured by Rich
Brilliant Willing.

Knotty Bubbles chandelier
by Lindsey Adelman, 2010.

This page:

Maxhedron by Bec Brittain, 2012.

**An installation shot of the
Suspenders series designed
by Richard Sonneman, 2016,
manufactured by Sonneman.**

**Production shot of a chandelier
from the *Stickbulb* series by
Russel Greenberg and Christopher
Beardsley, 2012.**



Nosanchuk's butterflies nod to nature, but in a referential way they also acknowledge a vulnerable planet. A few designers are incorporating earth concerns in a more literal fashion, as is the case with Russell Greenberg and Christopher Beardsley's Stickbulb series, in which linear strips of LED lights make up a modular system with wood veneer casings in maple, walnut, pine, and oak sourced from demolished buildings. Greenberg and Beardsley have built up a network of local vendors who share their values. The two say that LEDs have freed them to treat light as just another material. "The light and wood become one monolithic story, but light is just one thing we were working with," Beardsley says. The two describe the system as a cross between Buckminster Fuller and Tinkertoys.

With the overall minimalist aesthetic nailed down, the duo concentrates primarily on improving components and refining sourcing so that they and their clients know exactly where the wood is coming from. "Modular architectural systems feel like a dry connotation, but it's rigorous to really tease out where the wood comes from, down to the address of a demolished building," Greenberg explains. "But there are these rich histories that make people aware of where their product comes

from. It may sound like nostalgia, but it's very modern."

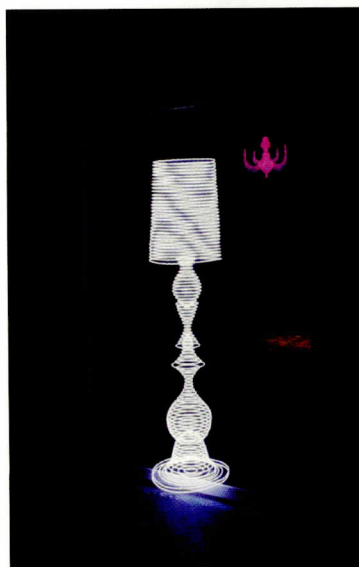
It's a value shared by designers at Graypants, whose cardboard light fixtures were initially sourced from boxes found in alleyways near their Seattle studio. But with growth comes practicality and unexpected sources, such as nearby car dealerships, which had a glut of packaging cardboard for bumpers and the like. In the Scraplight white series, the concept evolved into pure white corrugated cardboard globes cut on a Swiss-made Zünd cutting machine. But the popularity of the lamps has challenged the firm. "As it gets bigger and bigger we have to ask how do we maintain that ethos," says Jonathan Juncker, who runs the firm with partner Seth Grizzle. "We have yet to let it go, but it's a fun challenge."

Above: Two views of the Butterfly Asteroid by David Nosanchuk, 2016.



The well-being of the earth and the well-being of its inhabitants go hand-in-hand, so it comes as no surprise that when designers are asked about the future of the industry they point to the relationship between good health and good light. With more academic studies correlating lighting to productivity and happiness, the natural progression of the LED technology is to create designs that adjust color and brightness over the course of the day and the course of the year. Designers are talking about a kinetic medium that interacts with users and reacts to the weather. They foresee a system of lights that come on earlier in the wintertime, dim ever so slowly before bedtime, and react to our circadian rhythm. Some LED manufacturers, such as Lighting Science, are in the thick of developing the "biology of lighting" and are pointing toward consumer bulbs that mix a spectrum of blue light with the right color temperature to create healthy environments.

The love affair between designers and LEDs can't be understated, but challenges persist. Miller points out that LEDs are still rather directional, whereas an old-school incandescent bulb gives off a hard-to-beat 360-degree light. And while all the bells and whistles of morphing color temperature sound exciting, it can also come off as a "laser light show," he says. But his firm, like many of the firms mentioned here, are working toward replacing the tried-and-true filament bulb. "They're very inefficient," Miller says bluntly. And when asked if he'd miss the warmth and charm of the filament, even just a little, he answers swiftly: "Nope."



Above: Installation view showing the Scraplights series, designed and manufactured by Graypants.

Left: S1 lamp, with Rango hanging light, both by Marcus Tremonto, 2007, manufactured by Marcus Tremonto Studio.

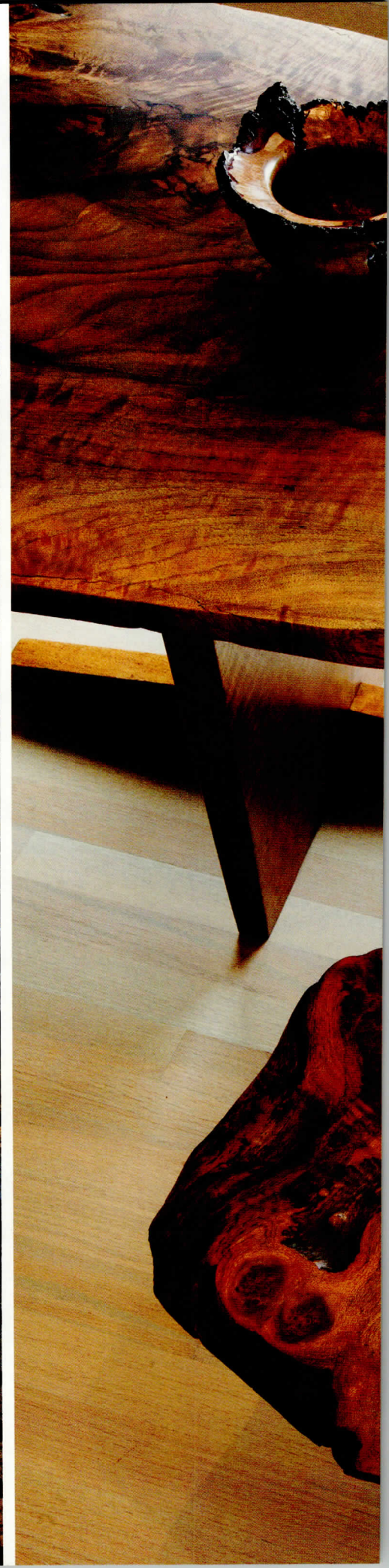


SUPPORT
creativity

HELP PROTECT THE HISTORY
OF DESIGN AND THE
FUTURE OF INNOVATION.

Visit beoriginalamericas.com
for more information.

be ORIGINAL™





Nature and Nurture

By Beth Dunlop

Photography by Robin Hill

LEONARD AND JAYNE ABESS set out to build a family compound that could be a legacy, that would mark family traditions for future generations, but that was not the full extent of their aspirations. They have also preserved a significant hardwood hammock in the Florida Keys, and though Leonard once called himself “an accidental collector,” they have filled their house—a sequence of pavilions nestled gently into the landscape—with important (and quite beautiful) furniture from both George Nakashima and his daughter Mira. This is a place where nature is revered, honored, and celebrated.

The Abess family mandate to artist Michele Oka Doner when she designed their east-facing Sunrise Terrace in local cut keystone was that she could not move a tree. The wall at the edge was made by Vermont stonemason Benjamin Fuller, who used the age-old method of building without mortar.

A George Nakashima Minguren I end table (1971) and Long chair with an English oak burl arm (1965) furnish the study in one of the connected pavilions that make up the family compound in the Florida Keys.



On any given winter or spring weekend you might find three generations of Abesses, along with assorted family dogs, gathered around the large and really quite extraordinary dining table made from a single slab of Claro walnut by Mira Nakashima, and, chances are, that the windows and doors are open, welcoming the subtropical breezes. Or they might be scouring for shells or turtle bones along the ocean's edge or sitting in solitude in the "Shaman's Hut" that the artist Michele Oka Doner fashioned for them from an eighty-year-old hurricane shelter.

None of this can be seen from the water; trees form a kind of scrim, filtering the view. The hardwood hammock (it is basically a coastal tropical forest) separates the compound from the roadway to the west. In many ways, it is an island within an island. "Most people want a beach house," says son Matthew, an independent curator and part of the second generation, "but my parents built a 'tree house.'"

For Leonard Abess, trees are a passion and a pursuit. An entrepreneur and former banker, he is a known conservationist who cultivates a wide range of trees. Jayne Harris Abess, a longtime weaver with a strong interest in the arts, led the family to assemble its extraordinary collection of Nakashima. Together Leonard and Jayne have bought and commissioned art that, for the most part, speaks to their interests and passions, and includes major works by Ursula von Rydingsvard and Michele Oka Doner, as well as John James Audubon (Florida birds), João Barbosa Rodrigues (tropical palms), Clyde Butcher, Esther Shalev-Gerz, George Rickey, and Miami artist Eugene Massin.

As Jayne tells it, she had been looking at Nakashima from a distance—books, magazine and newspaper clippings, and more. Then Matthew (he is the middle child of three with an older sister, Ashley, and a younger brother, Brent) went to the University of Pennsylvania, which put them in Nakashima territory. They managed to secure an appointment with Mira (though there was a long waiting list), in part because they wanted a very big dining table, and at that particular moment she had the

right wood for it; they traveled to the studio in New Hope, Pennsylvania, to pick out the exact slab and were able to commission dining chairs from the same tree. During the same time period, they grew to know Robert Aibel, whose Moderne Gallery in Philadelphia is a leading source for works by George Nakashima.

Aibel says the Abesses were avid learners with a natural ability to choose great design, building their "accidental" collection of historic pieces by George and newly commissioned

The main dining area features a fourteen-foot-long Mira Nakashima Ming II dining table and fourteen Conoid chairs (four host chairs and ten side chairs), all with seats made from the same Claro walnut tree as the table. Mira Nakashima also designed the Bahut cabinet in the corner in figured black walnut with an English oak burl pull. Atop the cabinet is a small sculpture by the late Miami artist Eugene Massin.



ones from Mira, who has run her father's studio since his death in 1990. In the course of numerous visits to both the Nakashima studio and Moderne Gallery, they also bought sofas, beds, and tables to fill the large, airy open living spaces in the Florida compound. They were not buying precious objects to admire from a distance. Grandchild Jacob clambers up on the chairs to read or sit; the smaller dogs seize lap-

Two large-scale cedar and graphite sculptures by Ursula von Rydingsvard, *Amelia* and *Five Cones*, stand next to the dramatic glass staircase in the foyer of the main house.

A pair of George Nakashima Armless Cushion settees (1969) with Jack Lenor Larsen fabric form a seating area in the living room, in front of George Rickey's *Four Squares Diagonal*. Eight Mira high chairs by Mira Nakashima flank the countertop eating space in the kitchen.

The art in the guest house includes Clyde Butcher's photograph *El Yunque* (silver gelatin on fiber paper) next to Michele Oka Doner's cast-bronze sculpture called *Root*. The living room features a George Nakashima Conoid dining table and chairs (1984) as well as a pair of his English walnut and rosewood Kornblut cases (1984) and a Conoid room divider (1984) behind the lounge chairs. The seating comprises George Nakashima's Cushion lounge chairs (1987) and a pair of Armless Cushion settees. The bed was made by Jeff Scurlock from a fallen woman's tongue tree.

sitting opportunities. "Mira makes it very clear that these pieces are made to be used. They will get scratched, and they will get stained, but it's all part of the process," Leonard says.

Adds Aibel: "Jayne and Leonard began to buy Nakashima pieces because of a true passion for trees, very much akin to what led George to develop his furniture designs—based on his respect and love for wood. What I love about the way that the Abesses made decisions concerning what to purchase is that it falls in line with the origins and continuity of Nakashima's success—people bought pieces to use. Yes, they were beautiful, but they needed them in their homes, and they were part of everyday life. The Abesses built a fantastic collection, but it's wonderful that it totally grew from a practical need, and everything serves an important functional purpose."

A long saga led to the acquisition of the land, one of the last and most important tropical hardwood hammocks in the Keys. The Abesses found the site more than twenty years ago and





The Minguren I end table and Long chair with an English oak burl arm (both shown in a detail photo on p. 69) are nestled in a corner of the study, along with two additional pieces by George Nakashima, a Cross-Legged desk, and a Kent Hall lamp with a walnut-root frame and rice-paper shade.



were about to buy it when they discovered that the necessary permits were not in place, and more, the only access was through the woods, which meant cutting down trees. And Leonard Abess does not like to cut down trees. Fast forward a few years, and the same ten-acre plot came up for sale again, this time with a driveway already cut through the woods, sparing Leonard the heartache of having to cut through the property. They bought it, though not without some bidding drama. Some years later, they were able to add eight more contiguous acres to bring the total to eighteen. (They subsequently placed a conservation easement on all but five acres.)

A side note here: coastal hardwood hammocks are rare, as they have been destroyed piece by piece, lot by lot, acre by acre for waterfront homes; and yet they play a vital role in many ways, ranging from providing a habitat for flora and fauna not found elsewhere to being an all-important way station for migratory birds. Biologist Susan Sprunt points out that a typical Florida Keys hardwood hammock has five to six times the plant diversity of a northern forest.

To build on this precious land, the Abesses turned to an old family friend, James Merrick Smith, and his partner, Hal Burchfield. Smith, who died in 2013, was among Miami's early modernists, though his work was largely in interiors; he had been the primary designer for the family-owned City National Bank of Florida, Leonard notes, adding, "and heck, he designed my bedroom when I was eight years old." There were some givens: the footprint on the land had to be as light as possible, sparing the trees, and all doors and windows had to be operable. Despite dreams of old-fashioned timber construction, a stronger structure that also used concrete and steel (and had a five-layer metal roof) made much more sense. Rather than a typical plan in which rooms connect, they opted for a series of connected pods and freestanding pavilions. The main living space is vast and column-free. Later, Ali and Elahe Sareh—former employees of Smith and Burchfield—designed both a guesthouse and an open-air pavilion which is constructed in part from



rare recycled Dade County pine Leonard discovered in the roof of a warehouse he owned in Miami and was about to demolish. “I was staring at the roof and said, ‘wait,’” Leonard recounts. The thirty-thousand-square-foot warehouse roof was then taken apart truss by truss.

A freeform stone wall, constructed out of the indigenous coral rock, defines paths through the property. The Abesses, who also live in Miami and Vermont, are great admirers of the stone walls of New England. Thus they persuaded Benjamin Fuller, a stonemason from

Vermont, to spend a year in the Keys working with the comparatively porous coral stone, building the wall traditionally, without mortar. “We told him he couldn’t cut down any trees,” Jayne says, “so the wall meanders.” He also inserted found objects—air plants, shells, and more—as surprises in the wall.

A concrete-block hurricane shelter, constructed in 1936, a year after the most vicious hurricane in Keys history, sat at the southerly end of the property (the second and less pristine eight-acre swath had remnants of a long-

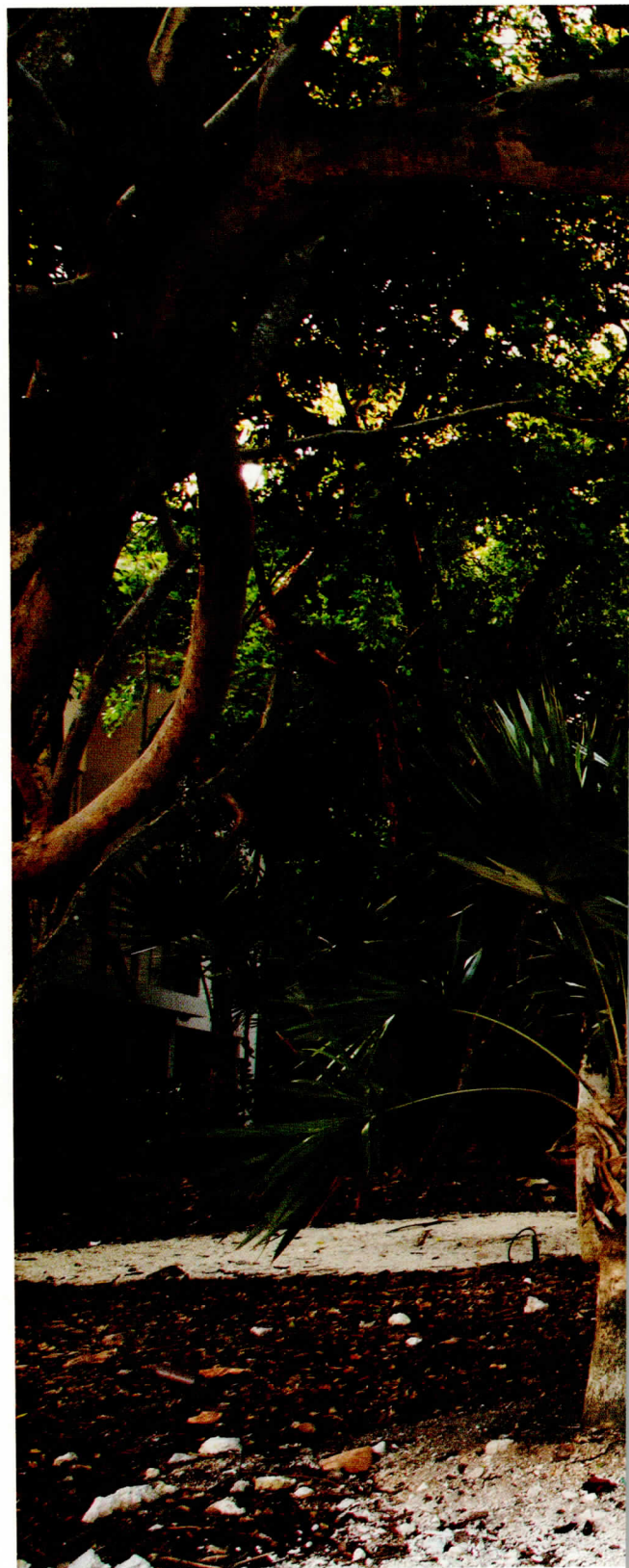
A loggia with mahogany doors faces east and opens onto the pool and a stand of native mangroves, with the Atlantic Ocean beyond.

Michele Oka Doner's Shaman's Hut converted a 1936 hurricane shelter into a place of spiritual refuge. The exterior is wrapped in vines and epiphytes attached to a trellis.

gone earlier development). Inspired to keep it, the Abesses turned to Oka Doner, a longtime friend, who in turn proposed encasing it with a vine-entwined trellis that would become home for cactus and flowering epiphytes such as vanilla orchids—"a cacophony of fertile growth [that] will lend a decidedly feral quality to the tower," she said, thus blurring the line between the natural and the man-made. Inside what would come to be called the Shaman's Hut ("they wanted a sacred space," says Oka Doner) are a bronze Burning Bush candelabra by Oka Doner and a growing number of talismans—turtle bones, shells, driftwood, and other found objects. Most recently, totally unprompted, Jacob (who is not yet two years old) added turtle bones he and the family dog Scarlett found at the water's edge.

Oka Doner also designed what is now called the Sunrise Terrace of coral rock and zoysia-grass in front of the guesthouse; not surprisingly, her charge was to leave all the trees in place and design around them. She also created a large bronze "spider" that hangs on the guesthouse wall. It is actually a casting of a remarkable tree root found on the property and stands in perfect counterpoint to Ursula von Rydingsvard's outsize cedar and graphite *Spoon Ladle with Bent Handle*, a recent purchase by the Abesses. A bed in the guesthouse—one of the non-Nakashima pieces in the compound—was made by the Keys-based wood turner Jeff Scurlock from a woman's tongue tree (*Albizia lebbek*) that had fallen; still other pieces—tables, a bar, and cabinetry—were made by Rich Scharnagl. The handmade bench in the Shaman's Hut is by Miami furniture maker Austin Kane Matheson.

Which comes back to the trees. Leonard Abess estimates that there are as many as one hundred species on the property (it is too densely wooded to do an accurate count, and, he says, "we care for the hammock by leaving it alone"), among them gumbo limbo, mahogany, Jamaican dogwood, pigeon plum, and lignum vitae. "It is a very special ecosystem not found anywhere else in the world, and I happen to have the privilege of being the caretaker of it." **M**







Bright and Beautiful

By JENNY FLORENCE

Josef and Anni Albers gained artistic inspiration from their own “Small-Great” collection gathered during their three decades of travels in Mexico

IN THE 1930s, JOSEF AND ANNI ALBERS made the first of many trips to Mexico. There’s a picture of Josef Albers taken by Anni at Mitla in Oaxaca about 1937. He’s in profile, and behind him, filling the rest of the frame, are the frenetic, step-fret forms of the stone mosaics that drew archaeologists to the Zapotec site. The photo—these people and this place—conjures the radiating ziggurats of Josef’s lithographs and paintings, and the meandering yet purposeful patterns of Anni’s screen prints and weavings, and suggests the depth of influence this region and its culture had on the artists.

With their first visit to Mexico, Josef and Anni Albers began collecting pre-Hispanic art and over the next three decades they honed their eyes and focused their interests. By 1966, when they first gave part of their collection to the Yale Peabody Museum of Natural History, the Alberses had assembled more than fourteen hundred “Small-Great Objects,” as Anni called them, including Mayan and Aztec figures, Andean pottery and textiles, and hundreds of Chupícuaro and Tlatilco clay figurines, as well as artifacts from other ancient cultures spanning the Americas.

Jennifer Reynolds-Kaye, curator of *Small-Great Objects: Anni and Josef Albers in the Americas* at the Yale University Art Gallery (February 3 to June 18), discusses the Alberses’ approach to building their remarkable collection and how the collection, in turn, shaped their own activities as artists, writers, and educators.

Jenny Florence: When did the Alberses first encounter pre-Hispanic art?

Jennifer Reynolds-Kaye: The earliest that we know is in 1908, when Josef visited the Museum Folkwang, which was in Hagen. So they were looking at pre-Hispanic art in Germany, even before they had left [for the United States in 1933]. In the 1900s, 1920s, some of the best collections of pre-Hispanic objects and Andean textiles were in Berlin and in other cities in Germany.

So long before they had set foot in the Americas. When did they first visit Mexico?

Their first trip to Mexico was from December 26, 1935, to January 21, 1936, and they visited Mexico City, Oaxaca, and Acapulco. That’s their first trip. I have more documentation from the second trip and onward, but that’s the first time they went there.

Was the second trip more significant?

It’s more that the heart of my archival work was the letters that the Alberses sent to Bobbie and Ted Dreier—Ted Dreier was one of the founders of Black Mountain College—and they sent letters back and forth in the ’30s, primarily, and those had not been fully mined until this exhibition. They were a great glimpse into what the Alberses were thinking, what they were collecting, who they were meeting with, where they were staying—a day-to-day record of both Josef’s and Anni’s perspectives.

Woven panel fragment, Andes, Chimú, 1000-1476.

Standing female figurine, Mexico, Guanajuato, Chupícuaro, 400-100 B.C.

What was it about this kind of art that first attracted them?

It's hard to say exactly. In their letters they were writing more about impressions of the sun and having time to work, and those friendly back-and-forths [with the Dreiers]. But I think what first drew them were a few things. One is the idea that these clay objects were fully clay. The Alberses held a "truth to materials" idea from the Bauhaus on and they were interested in the stoniness of stone, the clayness of clay. I think they also marveled at the way these objects had survived, and in such pristine condition in many cases. So this idea of timelessness and aesthetic truth being pulled through from far in the past.

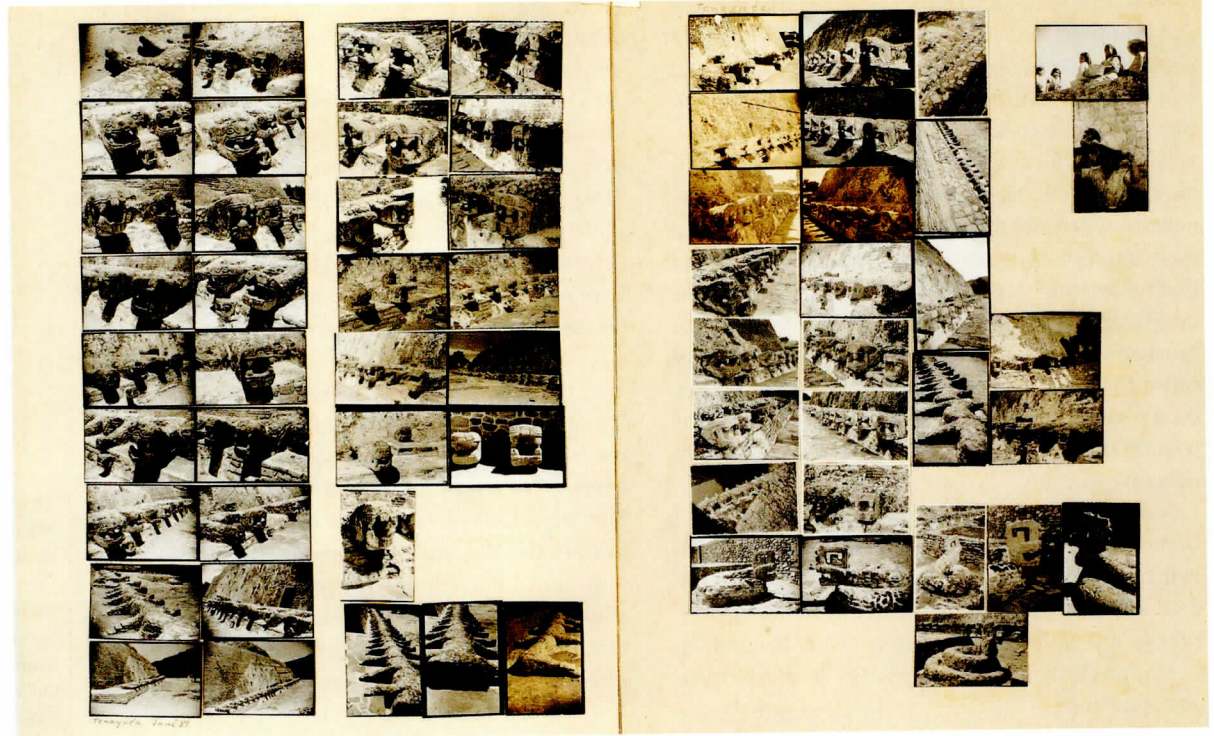
Color and variations on a theme are two things that I think they were also drawn to. Those three hundred Chupicuaro figurines have the same basic head, body, and arms, but they are all slightly different, there's variety. It's very reminiscent of Josef's *Homage to the Square* series in that there's a basic visual formula and he's able to create different effects based on how the colors are working together.

And Anni was really blown away by the textiles. The fact that they had survived, the techniques, the patterns. It was something that she really connected with.

How did they begin to collect the objects and where did they acquire them?

Anni writes in her book *Pre-Columbian Mexican Miniatures* about how they started by going to archaeological

sites where kids would approach them and offer to sell them a little ceramic figurine they had found. So it began as an informal, very affordable collection, and they were starting in markets and archaeological sites. But over time it ramped up. Moving from North Carolina to New Haven helped in that there was proximity to the New York art market, and they were getting invitations from the André Emmerich Gallery and others. And we have a handful of receipts that indicate that they were spending a good amount of money. And when they weren't buying things outright, they were oftentimes exchanging Josef's artwork for pre-Hispanic pieces.



Leaf-green Wall,
painting by Josef
Albers 1958.

Monte Albán '35/
Monte Albán,
photo-collage
by Josef Albers
1935-1939.

In his “Truthfulness in Art” lecture Josef said, “Let us be no all-eater, no all-reader, no all-believer, let us be selective instead of being curious.” How did this notion of selectivity inform the Alberses’ collecting?

I think you can tell from the composition of the collection that they weren’t trying to create a comprehensive history of pre-Hispanic art. They were being selective in their interest in small hand-held figurines, mostly Tlatilco and Chupicuaro. It’s a very idiosyncratic process where they honed in and by training their eye they developed this connoisseurship. They were able to determine what was authentic and what was inauthentic.

They really juxtaposed themselves against someone like Diego Rivera, who was embracing any object he could get his hands on, and they’d said no, we’re being selective, we’re being thoughtful about this.

So it began informally and as it grew more formal, they became more discerning collectors and had a better appreciation of what they were looking for.

Yes, and part of that training the eye was through Josef’s photography, this intense looking at an object from all angles and capturing that in his photographs and later showing that as photo-collages.

I read that they didn’t display the objects in their home, which struck me because so many other artist- or designer-collectors of the mid-twentieth century displayed their collections. But the Alberses stored their pieces. How do you think they saw their collection?

That’s a good question for Nicholas Fox Weber [executive director of the Albers Foundation]. My primary work has been thinking about what they collected, and connecting it with what they photographed or wrote about. I haven’t found any documentation or letters that describe where they kept them or how they stored them. We have these photographs that were taken to encourage other museums to acquire the pieces, but I think they were private about it and I’m not sure why. The photo-collages [of the pre-Hispanic objects and sites] were never shown, and I don’t think the photographs were necessarily on display either. Is it a radical act to bring all this out into the open?

Tell me about the photo-collages. Are these very different from Josef Albers’s Bauhaus photo-collages?

There are two different focuses. I’m thinking about these photo-collages as showing a collector’s impulse. Wanting to capture a three-dimensional object in a two-dimensional medium. That’s my reading of the photo-collages of the pre-Columbian objects



at the museum. He also made photo-collages of archaeological sites—there will be a few of those in the show. He brings together images from different time periods, too, so there could be one contact print from 1936, another from 1939. Time and place are put together in an interesting way in some of those pieces.

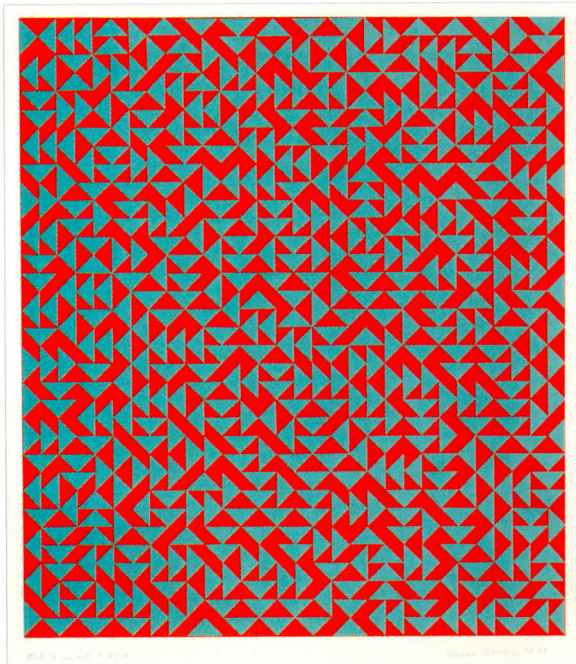
And he never exhibited the photo-collages that he made of the pre-Hispanic art and sites?

Not that we’re aware of, because they were found in [the Alberses’] house in boxes. I think it was surprising to see the quantity of photo-collages and also the variety of subject matter.

You write in the exhibition catalogue that Josef Albers disliked museum labels that put objects in historical context. Is this something you were thinking about when you approached your own exhibition?

Oh, yes. That’s something I’m managing right now. I’m trying to reduce the amount of text and labels, but inevitably we have to have labels. It’s the nature of the museum. But I proposed that and thought, what are strategies to have very minimal signage? I’m very sensitive to that desire that Josef had, but I’m coming up against the requirements of the museum.

Untitled photograph by Josef Albers of a Pre-Columbian figure in the Museo Nacional de Antropología, Mexico City.



What kinds of material are in the exhibition?

We're focusing on objects, primarily, so we're bringing out a selection of the fourteen hundred pieces that the Alberses collected that are at the Peabody and at the Albers Foundation and reuniting those with some of the sketches and with Josef's photographs and photo-collages, some of the *Vari-ant* and *Adobe* works, and work from various other series, including *Homage to the Square*. We have Anni's textiles and also selections [from the Harriet Engelhardt Memorial Col-lection] that she made for Black Mountain College, along with some necklaces that she designed based on [necklacs found at] Tomb 7 at Monte Albán. And we're very lucky

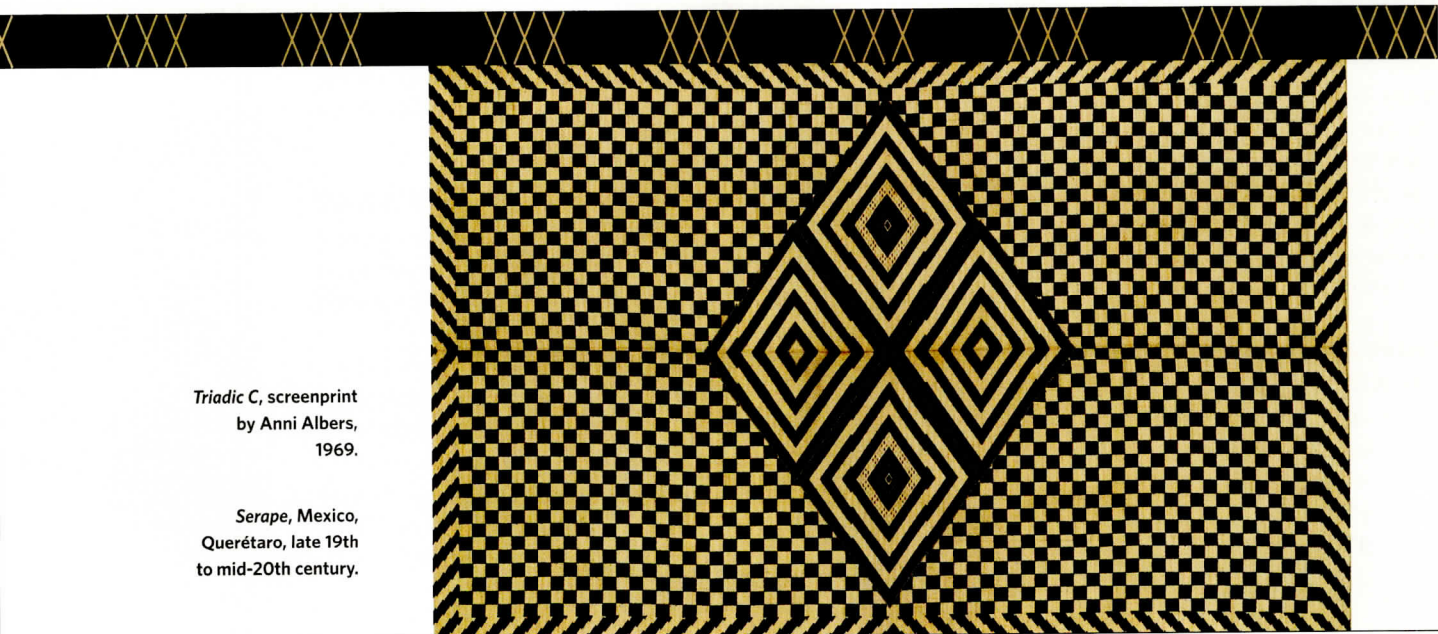
to have on loan from the Smithsonian [American Art Mu-seum], Anni's *Ancient Writing*, which will be a highlight. It hasn't traveled in a long time. It's a sister piece to *Monte Al-bán*, which was in the [2015] Black Mountain College show [*Leap Before You Look*].

And how was the Alberses' work informed by the collection? How did Josef digest the material into his own artistic practice and pedagogy?

The main teaching and theorizing that I've been able to document is from that "Truthfulness in Art" lecture that he gave at Harvard. That, to me, is the key to unlocking his perspective on the art that he collected and that he photo-graphed and the principles he extracted for his own work. There is some visual resonance between what they saw and collected in works like *Tenayuca* (the original paint-ing *Tenayuca* is at SFMoMA). And of course there are the *Variant* and *Adobe* works. There's a photo-collage in which Josef puts two adobe windows next to each other, and visu-ally and formally that was very similar to the format that he created for the *Vari-ant* and *Adobe* work from which we'll have examples in the show. And that's often thought of as the predecessor to the *Homage to the Square* series.

And what of his ideas of "fallibility of perception," which you also write about in the catalogue.

Yes, to me that is central to [his book] *Interaction of Col-our* and also something that you see particularly in An-dean textiles, the masterful way [the Andean artisans] were able to create a confusion between foreground and background, or some of the textiles with series of diago-nal lines that could be simultaneously the wing of a bird or ocean waves. There are these moments where the pat-tern is unresolved and it's continually resolving in your



Triadic C, screenprint
by Anni Albers,
1969.

Serape, Mexico,
Querétaro, late 19th
to mid-20th century.

eye. I don't think Josef writes explicitly about Andean textiles, but I think that you can make those connections intuitively.

What about Anni? How do the collections emerge in her work?

With Anni one of the things I'm noticing between the work she collected and the work she made was an interest in triangles that you see picked up from the Andean textiles, a ceramic vessel that she selected, and pieces like *Triadic C*, where triangles are being used in really interesting ways. I wouldn't say that this was the source but it was a point of synergy in her work. And with the Andean textiles, the different types of open weave, the way they were able to do the double weave. I haven't been able to delve as fully into the specific techniques and where I see them in her work and in the things she collected, but I think she was really interested in collecting a broader range—counter to [the way they collected] the three-dimensional objects, which they were very specific about. For the teaching [Engelhardt] collection she created for Black Mountain College, she was trying to express the different possibilities of that intersection between warp and weft.

And what about *Ancient Writing*?

She made *Ancient Writing* and *Monte Albán* in 1936, so right on the heels of their first trip. *Monte Albán* is a beautiful landscape, very reminiscent of the Zapotec site Monte Albán. For me, *Ancient Writing* is slightly different in that it's more about textiles as a portable and durable form of communication, which is something that she was interested in, and then textiles as part of an architectural heritage. That's a core part of the show. She writes about this in her book *On Weaving*.

It seems like she also learned a lot during those trips to Mexico, seeing women weave traditional textiles on backstrap looms . . .

Yes, and I've been so confounded by that! How did they do that with a bunch of sticks? It's really amazing technology.

And one of the objects in the collection is a backstrap loom with an unfinished weaving on it.

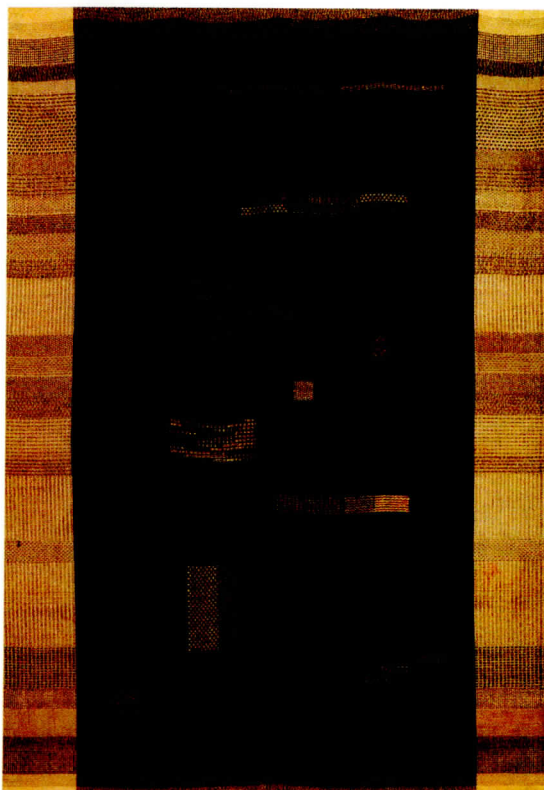
Yes, there are certain pieces in her private collection that look like they are unfinished. I think this idea of them being unfinished was really attractive to her. There are some ancient Andean textiles that look like they were just removed from the loom. They still have all this unfinished warp, and there's this sense

of the process. There's evidence that Anni might have been actively undoing some of the textiles to learn how they were made.

What do you see as the legacy of the collection?

For me, the Alberses were really educated by this art, and this material could be used by the Peabody Museum or the Yale Art Gallery in teaching about textiles or about pre-Hispanic objects. I think that was the legacy that they intended for it. Also, part of their legacy could be in the photo-collages. The Alberses were [in Mexico] in the thirties, which was the height of archaeology there, and I think that that could be part of the scholarly legacy as well, encouraging people to look at these photos.

One question that I'm still working through is how the Alberses' investment or engagement in pre-Hispanic art either fit into or challenged a reevaluation of "primitive art" in modernism. That's a question that I haven't figured out yet and I'm hoping that the dialogue created by the show will help work through this a little bit. Also, how does this work fit into the history that's being told right now about this moment and this idea of a global modernism? This material still feels very fresh to me and there's still so much to work on. **M**



Ancient Writing, weaving by Anni Albers, 1936.



Linda MacNeil is not the typical jeweler. MacNeil, who works without maintaining academic affiliations, has inserted her own voice into contemporary American jewelry as an innovator transforming glass into proxies for precious gemstones. A pioneer over her forty-and-counting-year career, this New England native has selected the necklace as her primary form. Uniting glass—hot-worked, industrially fabricated, cast, or slumped—which is then polished and/or acid-polished, with hand-manipulated metal stock and, more recently, with precious gems, she explores materiality and methodology. She uses historical precedent as a jumping-off point to make wearable statements that unite a powerful palette with softened geometric and organic forms. MacNeil's visually exquisite and technically sophisticated work straddles two worlds—studio glass and studio jewelry. It is about adornment rather than narrative. In fact, MacNeil is not definitively identified with art jewelry because she emphasizes craftsmanship rather than content. Similarly, her work does not fit well contextually alongside nonfunctional glass sculpture. Nonetheless, MacNeil has overcome these obstacles of categorization to find her place as a significant contributor to decorative arts and crafts in the late twentieth and twenty-first centuries. The article that follows is adapted from an essay in the catalogue accompanying the exhibition *Linda MacNeil: Jewels of Glass*, on view at the Museum of Glass in Tacoma through October 1.

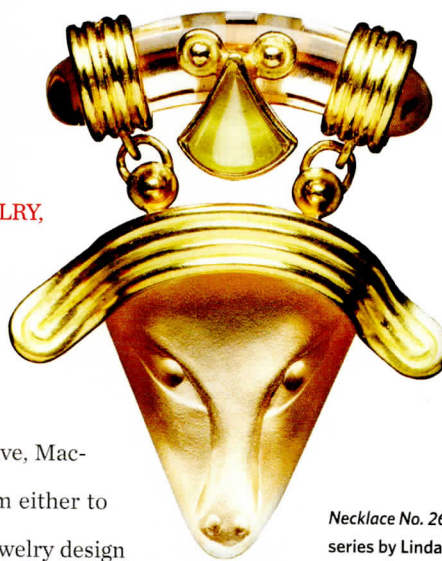
— Davira S. Taragin

Glass Rocks

By Ursula Ilse-Neuman

AS A LEADING FIGURE IN CONTEMPORARY ART JEWELRY,

Linda MacNeil has broken new ground, drawing upon centuries, if not millennia, of jewelry history while absorbing current trends in the fine arts, architecture, and design. Mining and reinterpreting historical styles and transforming them with her new and unique perspective, MacNeil personifies the postmodernist sensibility. The freedom either to accept or defy convention is inherent in her approach to jewelry design and fabrication. The distinguishing characteristics of MacNeil's jewelry are its predominantly nonobjective aesthetic and its masterful integration of glass and metal into refined compositions that balance line, color, and light. Her necklaces and brooches are meant to be worn and are complete only when they complement and enhance the body.



Necklace No. 26 from the Elements series by Linda MacNeil, 1984. Cast glass, Vitrolite glass, and 14-karat yellow gold.

Neckpiece No. 2 from the Elements series, 1979. Vitrolite glass and 14-karat yellow gold.

Ram's Horn, no. 42 from the Brooch series, 2005. Lead crystal, plate glass, and 18-karat yellow gold.



MacNeil attended three of America's leading jewelry programs in the 1970s, where she was introduced to the great diversity of approaches and techniques that jewelry artists were exploring. At the Philadelphia College of Art, the Massachusetts College of Art, and the Rhode Island School of Design, the modernist idioms of the 1940s and 1950s were being replaced with bold and often controversial social and political statements in response to the turbulent and dramatic events of the 1960s and 1970s: John F. Kennedy's assassination, the civil rights movement, the Vietnam War, terrorism at the Munich Olympics, and Watergate. To incorporate

this narrative content, artists commonly de-emphasized virtuoso metalworking techniques and used found objects and assemblage methods to create what effectively became small canvases that would carry their viewpoints into the world. However, the processes they used were not aligned with MacNeil's more formal and structural approach, nor did she seek to create jewelry that carried strong political or social messages.

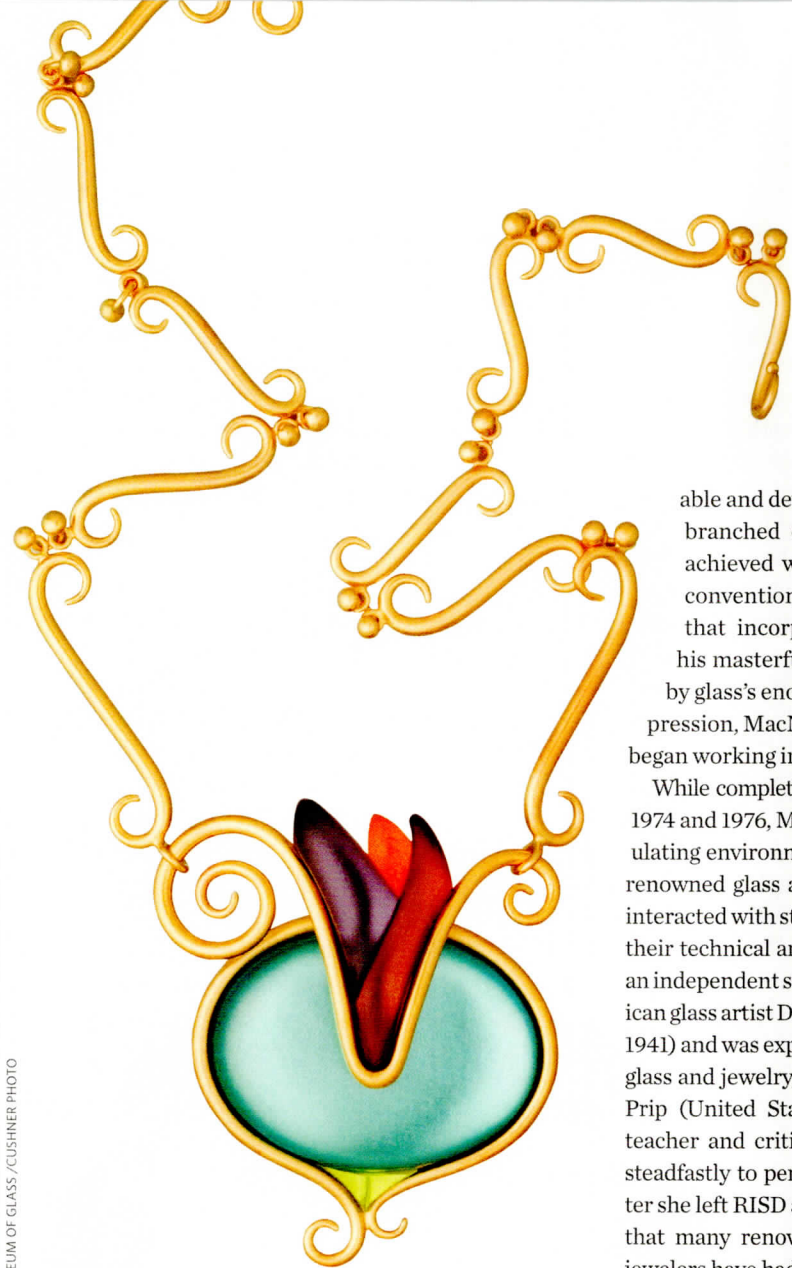
Artists whose abstract works focused on materials and techniques were more in line with MacNeil's thinking, and, in that regard, the 1970s offered her plenty of food for thought. She acknowledges the influences of Stanley Lechtzin (United States, born 1936), whose reinvention of the nineteenth-century electro-forming process allowed him to make large, fantastic brooches and neck collars; Arline Fisch (United States, born 1931), whose application of intricate textile weaving and knitting techniques to metal created decorative and body-flattering wearable ornaments; Albert Paley (United States, born 1944), whose dramatic, forged metalwork produced baroque sculptural pendants and brooches; and Marjorie Schick (United States, born 1941), whose boldly painted wooden brooches, referred to as "drawings to wear," as well as her outsized collars and bracelets, affirmed jewelry's

Sublime, no. 80 from the Brooch series, 2007–2013.
Plate glass, mirror, and
18-karat yellow gold.

Sublime: Drawing B Version 3,
2007–2013. Photocopy with
pencil and colored pencil.

Neck collar from *Neck Collar
Ensemble No. 1*, c. 1987.
Plate glass, 24-karat-gold-
plated brass, and
14-karat yellow gold.





glass medium, and then, two years later, as her life partner when they moved in together. By the 1970s, studio glass—to a greater extent than studio jewelry—

had captured a knowledgeable and devoted following, and Dailey had branched off from the mainstream and achieved widespread recognition for unconventional yet elegant glass sculptures that incorporated metal and showcased his masterful glassmaking skills. Intrigued by glass's enormous potential for artistic expression, MacNeil widened her own focus and began working in the two media.

While completing her studies at RISD between 1974 and 1976, MacNeil was immersed in a stimulating environment in which some of the most renowned glass artists and jewelers of the time interacted with students to challenge and expand their technical and artistic boundaries. She took an independent study class with the famed American glass artist Dale Chihuly (United States, born 1941) and was exposed to the latest approaches to glass and jewelry, primarily through John (Jack) Prip (United States, 1922–2009), her primary teacher and critic at RISD. MacNeil continued steadfastly to perfect her own aesthetic even after she left RISD and acknowledges the influence that many renowned American and European jewelers have had on her development, including Max Fröhlich (Switzerland, 1908–1997), for his simplicity and craftsmanship; Claus Bury (Germany, born 1946), for his graphics and use of acrylics; Wendy Ramshaw (United Kingdom, born 1939), for her use of the lathe; David Watkins (United Kingdom, born 1940),

Luxuriant Blossom Necklace, no. 68 from the Floral series, 2007. Plate glass, mirror, and 24-karat-gold-plated brass.

Hand Mirror No. 11, 1980. Hot-worked glass, Vitrolite glass, and 24-karat-gold-plated brass.

role as sculpture and art. At this relatively early stage in her development, MacNeil had already begun to see a clear path amidst the polyphony of styles and ideas that surrounded her. She began expressing herself as a metalsmith and jeweler, taking a craftsmanly, decorative approach to creating jewelry intended to harmonize with and enhance the appearance of the wearer—jewelry that might be viewed as a reaction to the content-driven, perhaps less flattering, message-laden jewelry of the era.

The decisive event that established MacNeil's unique identity as a jewelry artist specializing in glass was her relationship with the renowned glass artist Dan Dailey (United States, born 1947), first as her teacher at the Massachusetts College of Art in Boston in 1974, where he introduced her to the





Collar No. 18 from the Neck Collar series, 2010. Plate glass, mirror, Vitrolite glass, and 24-karat-gold-plated brass.

Primavera Necklace, no. 98 from Floral series, 2008–2016. Plate glass, mirror, diamonds, and 18-karat yellow gold.

Necklace No. 4 from the Lucent Lines series, 1984. Plate glass and 14-karat yellow gold.

for his design of rigid forms; Lechtzin, for the working mechanics of his neck collars; Prip, for the ways to soften geometry; and Louis Mueller (United States, born 1943), for general design principles.

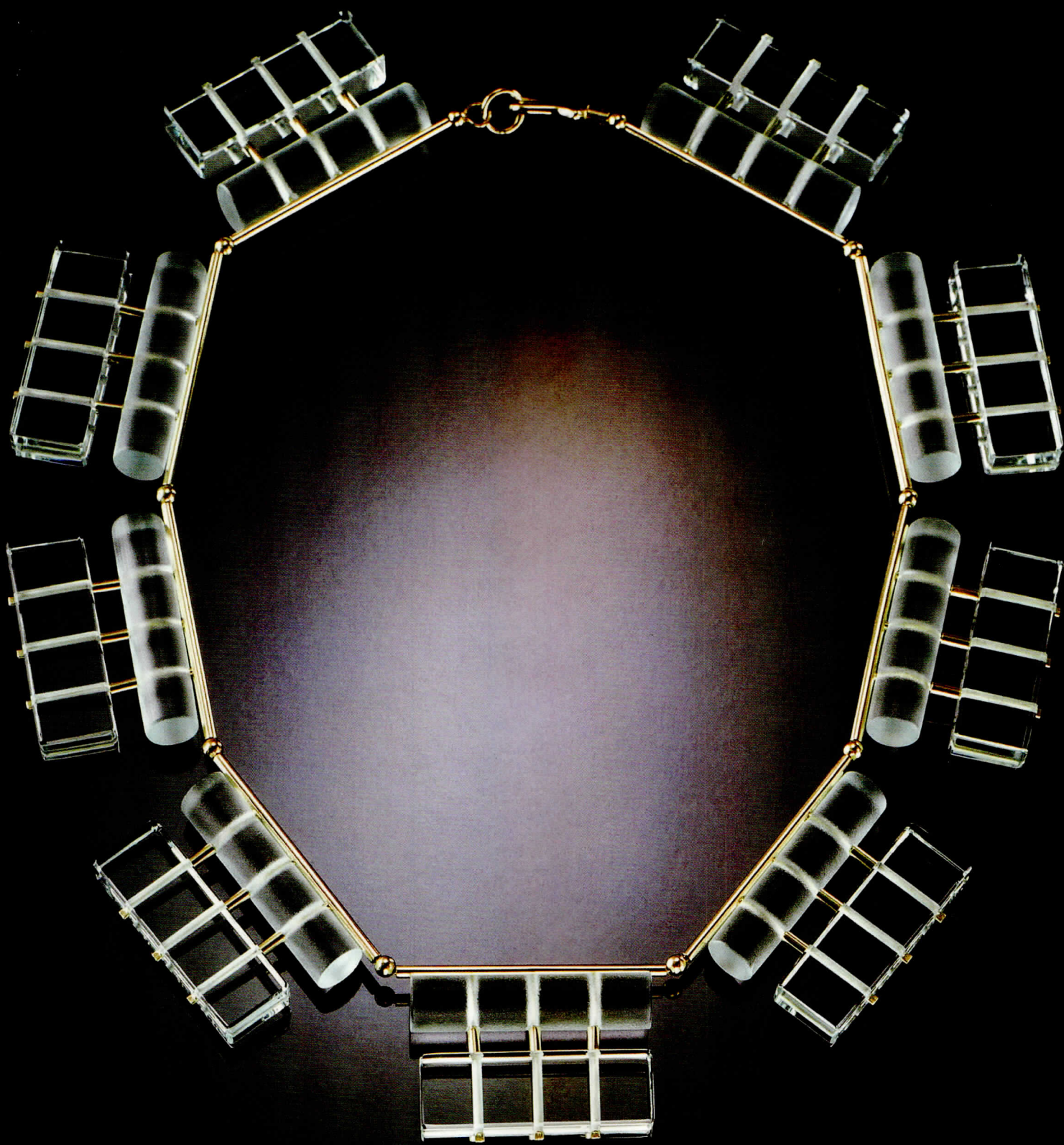
By focusing on glass as her principal jewelry component, MacNeil has added her name to a history that extends back more than five thousand years to man-made glass beads from eastern Mesopotamia. This long history notwithstanding, with few exceptions, such as in ancient Egypt, where glass was rare and valued as highly as precious stones or gold, or in Venice, where glass beads served for centuries as highly prized export articles, glass carried little value save for its ability to imitate gemstones. In fact, glass was often selected with the intention of deceiving the buyer—a practice attested to by the Roman scholar Pliny the Elder (AD 23–79), who warned his contemporaries to be on the alert for counterfeit gemstones made of glass. In medieval Europe, the production and sale of imitation glass gemstones was strictly forbidden, with violations punishable by loss of the right hand and banishment. As glass-making technology advanced, new possibilities for subterfuge were presented, most prominently in the eighteenth-century French court of Louis XV, when the sparkle of paste glass with the addition of lead glass surpassed that of real diamonds.

Since the 1970s, when MacNeil set out on her career, art jewelry has become increasingly “global,” with ideas about design and fabrication traveling rapidly from one part of the world to another and from one culture to another. The debate concerning the use of precious versus nonprecious materials is by now irrelevant, as gold and gemstones commonly appear alongside less costly materials, a practice of combining the “High and the Low” that MacNeil adopted early in her career. The desire to stand out in an increasingly crowded art jewelry field is often the driving force for emerging artists for

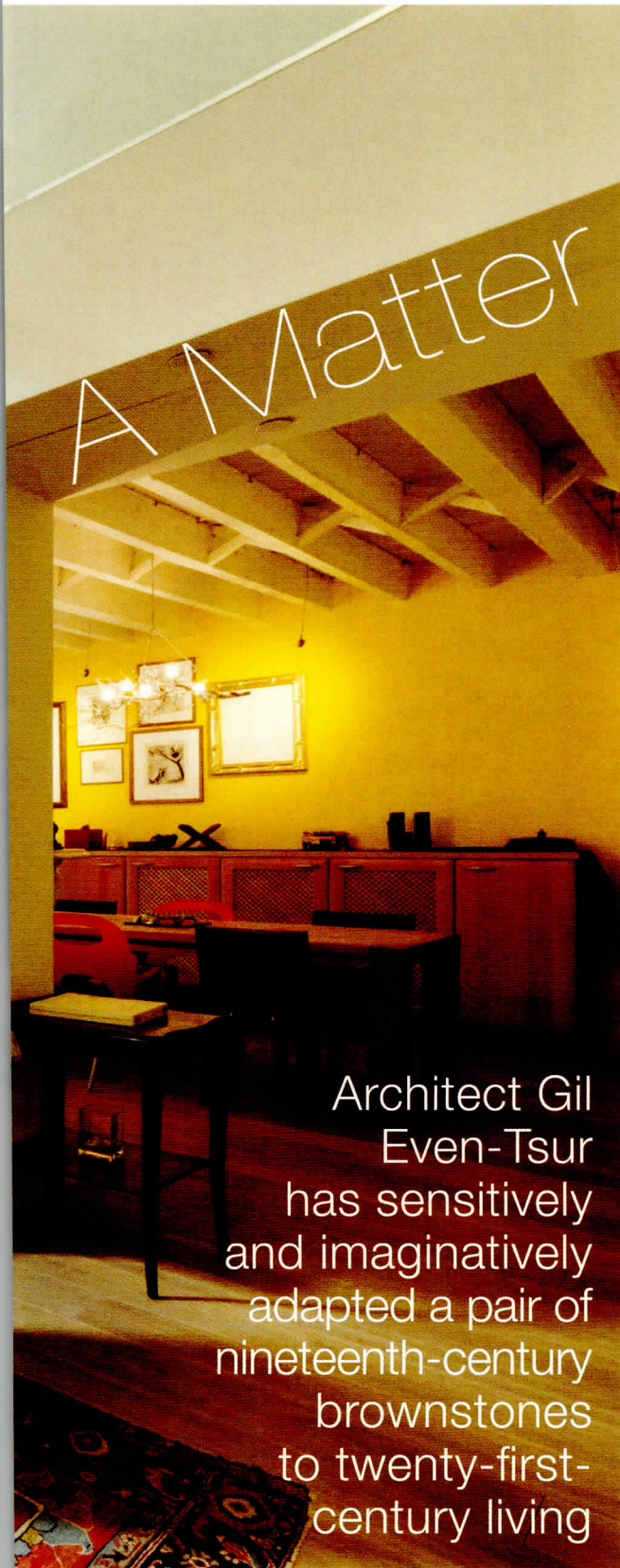
whom nothing is taboo. MacNeil, by contrast, shuns superficial, “flashy” effects as her work continues to evolve and her curiosity and explorations steadily expand. Through impeccable craftsmanship and a sure eye for design, she has set a standard that has elevated the field and widened its appeal. Her elegant creations endure as objects of beauty and desire that are uniquely and unmistakably her own. **M**

The opening of this article is adapted from Guest Curator Davira S. Taragin’s lead essay, “Linda MacNeil: Defying Categorization?,” in the catalogue accompanying the exhibition Linda MacNeil: Jewels of Glass, on view at the Museum of Glass in Tacoma, Washington, through October 1. The main text is adapted from the catalogue’s second essay, “Unmistakably MacNeil,” by Ursula Ilse-Neuman, Jewelry Curator Emerita at the Museum of Arts and Design in New York. The book is co-published by the Museum of Glass in Tacoma and Arnoldsche Art Publishers, Stuttgart, 2017.









A Matter

Architect Gil Even-Tsur has sensitively and imaginatively adapted a pair of nineteenth-century brownstones to twenty-first-century living

Of Respect

By Frances Brent

I MET THE ARCHITECT GIL EVEN-TSUR

at a holiday lunch at the West 69th Street, New York City, town houses he renovated for philanthropist Irene Pletka. We sat in the backyard garden where vines had begun to climb the braided steel cable that follows the grid of the glass and steel back of the house. Even-Tsur, tall, lanky, and stylishly dressed, speaks with the softly ascending cadences of his native Hebrew. "So it's a new addition," he says, referring to the vertical

extension he designed on the footprint of its brick predecessor, "it's completely new, but it has the massing, it has the ghost, of what was there before."

Gil Even-Tsur wanted to create a plan for Irene Pletka's New York town house that would stretch beyond its physical borders. By replacing a brick extension with glass walls and creating a double-height ceiling, he flooded the space with light. The giant sculpted face looking out from the upstairs study is the back of a cast-polyethylene Nemo chair designed by Fabio Novembre for Driade.

Even-Tsur, now in his mid-forties, studied architecture in Tel Aviv and then at City College in New York, where he won several awards, including the best thesis prize for his design for a spiritual center. After graduation he worked for the Pritzker Prize-winning architect Richard Meier before starting his own practice in 2010. By changing the materials of the extension, namely replacing the brick with glass and steel, and installing double doors leading outdoors, Even-Tsur created movement and conversation between the house and what he calls its secret garden. The outside—with its climbing roses, lilacs, and dogwood—frames his contemporary jewel box architecture and reflects it, while the glass walls bring light and activity back inside. You can see what may be the influence of Meier's formal purity in the geometric clarity of the new structure, but the soulful fusion of light and space is Even-Tsur's own.

It is axiomatic for architects that the simplest thing is to build from scratch or to tear down and

A glass bridge makes it possible to walk through all the rooms on the second floor; its transparent surface produces the sensation of a skywalk.



build up, but this project necessitated building on the past—combining the landmark brownstone Pletka has lived in since 1997 with its neighbor to the west, which contained the back-of-the-house brick addition probably constructed in the 1930s or 1940s. The two conjoined town houses (part of a threesome built by a speculator in 1880 or 1882) were constructed together, so when the walls were opened, the workmen discovered doorways through which the original craftsmen had moved back and forth across the floors. In many ways, the project involved a balance between adding, changing, and preserving what was there. Even-Tsur knew his team would be taking down the brick of the rear extension but he loved the way



In the spring, lilacs bloom in the backyard patio where the twenty-first-century architecture of the glass extension juts out from the nineteenth-century town house.

climbing ivy covered the facade and wanted to replicate the interaction between vegetation and architecture, so he designed the trellis cable that follows the white-coated steel tubing on the new exterior surface. As a city gardener, Pletka wanted to enlarge her outdoor space, which she calls the greatest luxury of living in an urban area, by making the garden and house an integral whole. Today a bluestone path wraps along the outer edge of the building, leaving room for both outdoor seating and large organically shaped perennial beds with azaleas, irises, and variegated ivy encircling the base of a rock pond guarded by a cast-bronze sphinx.

Inside, Pletka wanted to have more light and greater lateral space so she could entertain, have children and

grandchildren sleep over, and create an office area for her foundation. As she said, “Living on four floors vertically is not my ideal—I don’t think it’s anybody’s ideal, it’s very uncomfortable.” By combining the two addresses and opening the walls in between on the first two floors, Pletka doubled her living area, so she decided to convert the third and fourth floors of one building into a separate apartment—adding a penthouse floor to make it a triplex—while leaving the third and fourth floors of the other building unchanged.

Pletka chose Even-Tsur both because he was a modernist and because she knew he would respect the history of her house. She wanted twenty-first-century architecture, but she also wanted to pay attention to the periods the houses had lived through,

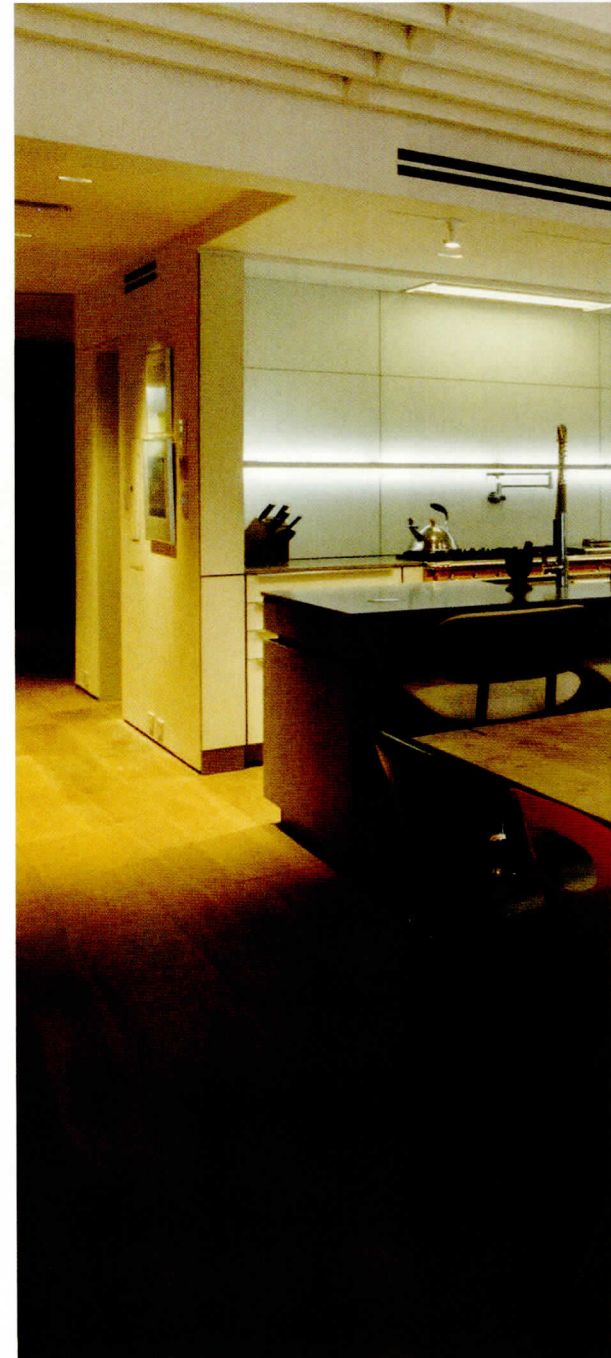
which meant keeping part of the space the way it had been.

All this fits into Even-Tsur's philosophy, which he describes as "listening to the past and listening to what's there now." He likes to think about building on reminiscence, about associations between space and mood, and about the experience of enclosure. In this way, his work connects back to his own childhood: "I remember when I was about five years old," he told me. "My grandfather was an immigrant to Israel from Morocco. He used to wear this big caftan in the winter—there was no heating; my grandparents lived in social housing. I remember when it was really cold and I would sleep over, I would crawl inside his big, beautiful wool caftan, and just be there and look at the fabric and look at the light through the fabric and I felt secure, I felt protected. It's the same today, I still have these feelings about my work, this kind of simple sense of enclosure."

The house that Even-Tsur envisioned would literally be built on the past, inside the frame of the original town houses, but he wanted to make it hospitable to Pletka's history as well. Pletka's parents were Polish Jews who escaped Europe on Sugihara visas in 1940, and she was born in Shanghai and raised in Melbourne, Australia. She has also lived in London, Israel, and Boston, and she wanted the house to bring together the many strands of her life. Because she had already lived in it for seventeen years, it felt like home, and she hoped to preserve the comfort of belonging to the space. For that reason, Even-Tsur retained a lot of detail—all the window frames, for instance, including the arts and crafts style casing in the street-level sitting room that Pletka designed in 1997. He also kept such original elements of the sitting room as its exposed-beam ceiling and neoclassical white marble fireplace. Likewise, he didn't change the ornamentation in Pletka's second-floor bedroom, which had once been the nineteenth-century parlor. He kept the crown molding and ornate mahogany fireplace mantel with tile surround, and between the bedroom and the adjoining room he installed a massive antique hardwood door with a textured glass panel that had been discarded in the cellar.

The wooden ceiling in that adjoining room, which Pletka refers to as the history room (used for meetings and as a bedroom), represents the most unusual aspect of the renovation. Pletka had funded the replication and installation of the

wooden roof and ceiling from the seventeenth-century synagogue in Gwoździec, Poland, that forms the centerpiece of the POLIN Museum of the History of Polish Jews in Warsaw. When she saw the finished project at the inauguration of the museum in 2014, it was fulfilling in a way she was not prepared for. "It was like restoring a phantom limb," she told me. She decided to install a smaller wooden ceiling in her home, this one based on



A wide span of architectural history comes together on the first floor, from the nineteenth-century carved alabaster fireplace in the parlor to the super-contemporary kitchen. The wrought-iron chandelier above the dining table is designed and hand-forged by Jessica Bodner.

a synagogue built in Przedbórz, Poland, and destroyed by the Nazis in 1939. For Pletka the ceiling represents the lost heritage of her Polish Jewish past: "My parents were the only survivors of their families, without anything tangible, photographs, mementoes, grandmother's ring or dress, nothing," she said. "We had none of that and also no relatives." In a way, the synagogue project repairs some of the loss and connects her personal histo-

ry to a history much larger than herself, binding both together inside her house.

Even-Tsur made many plans for the rest of the interior, trying out different ideas to meet the many challenges. The town houses had been built in typical nineteenth-century fashion, with outside stoops leading to gracious piano nobiles with fourteen-foot ceilings that produce a feeling of expansive elegance, while the ground



floors, essentially designed for kitchen and scullery, had nine-foot ceilings. The landmark facades couldn't be touched, but inside, the new design had to make accommodations not only for a modern lifestyle using a contemporary architectural vocabulary but also secure a feeling of spaciousness. Among Even-Tsur's solutions are two sleek and rounded twenty-first-century rooms just inside the two ground-floor entries. He wrapped one room, designated the foundation office, in glass and the other, a sitting area that converts to a guest bedroom, in lacewood paneling.

From the start, the plan to rebuild the extension at the back included creating a double-height ceiling on the ground floor so that the street-level space would finally be filled with light. However, Even-Tsur and Pletka weren't sure where to carve out the vaulted space. And, upstairs, how would they connect the sides of the house around the void?

One day Even-Tsur asked for a ladder and positioned it in the space for the proposed extension so he could look out to the backyard and beyond. He said to Pletka, "Just look at the view from here. This is the best view in the house. You



have to have a floor here to preserve this view." When she looked out she could see all the buildings up and down the block, and, suddenly the plan became clear. The double-height ceiling would be carved out of the space above the living room and a portion of the kitchen; a second-floor bridge, something like a mezzanine, would conform to the outlines of the opened-up space downstairs. Today, looking across the house, south to north, the intersection of the glass-sided bridge and the window panels in the extension give the effect of a translucent honeycomb. Downstairs, light streams in through the windows and doors, bringing a feeling of movement from the garden and the yard. Upstairs, the glass allows the life of the neighborhood inside.

Even-Tsur likes to think about the architect's slow journey from intangible ideas about a place to drawings to their realization in space: "You know, I have maybe sixteen years of experience in architecture, and honestly, when I do a plan, I'm the same kid, the same boy who looked through the translucent stone at the beach and kind of dived into its light." This is evident when you look through the glass facade of the extension that once was brick. He shrugs, "It's all from this kind of naive vision of space, except now it's hard work. But that's how I see architecture. That's how I hope to continue." **M**

Curved glass is drawn like a curtain around the foundation office.

In one upstairs bedroom, the carved wooden ceiling with latticework and medallions was copied and adapted from an eighteenth-century Polish synagogue. The woodworking was done by Handshouse Studio based in Norwell, Massachusetts. Artist Ben Tritt painted the mural with references to Australia, where Pletka grew up.

On Top of It All



Light flows through the top floor of the triplex from skylights and two terraces. As in the rest of the town house, old floorboards were removed and replaced with Siberian white oak, which enhances the luminescence of the spaces.

Soft light from the street comes through double-hung windows in the triplex.

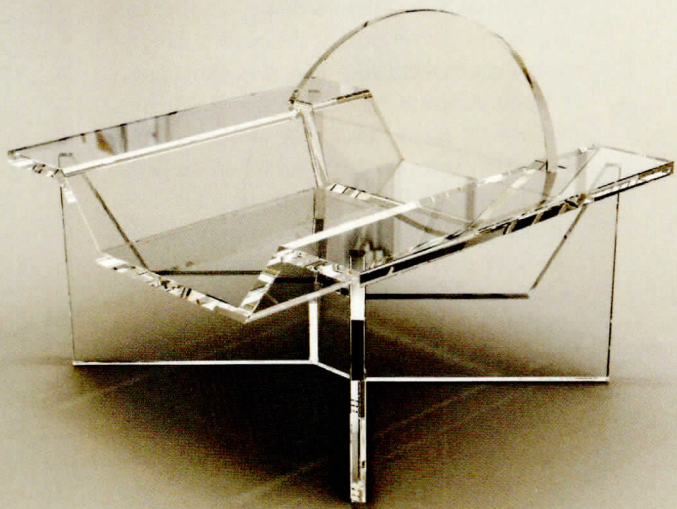
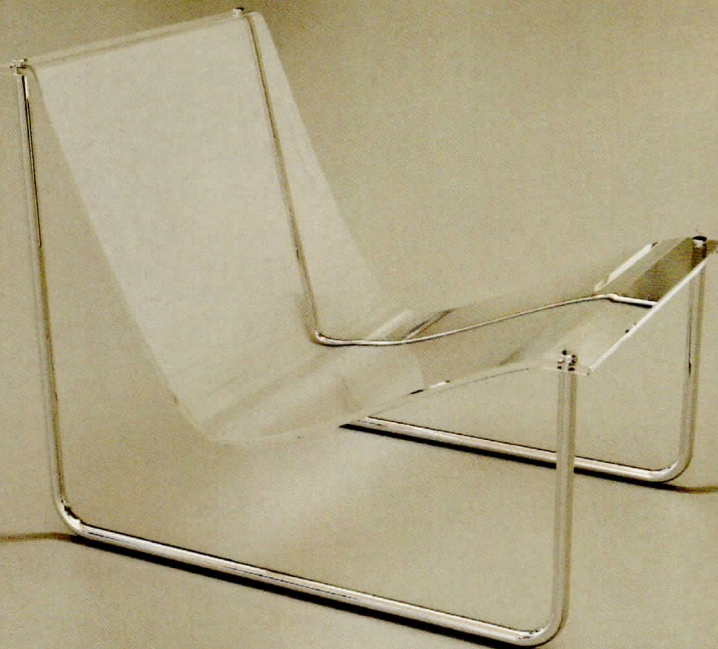
“THE TRIPLEX ON THE UPPER FLOORS was a clean slate, so we could easily pay attention to the clarity of the plan and its proportionality,” Gil Even-Tsur says about his design for the apartment above Irene Pletka’s on West 69th Street. The finished design comprises two floors of living space, each opening out to a terrace, and a third floor above, with a penthouse atrium that has folding glass doors that open onto north- and south-facing terraces. There’s almost perfect symmetry on the two main floors, each of which has a large room in the front, facing the street, and another facing the back, overlooking the garden. Huge—nearly seven feet wide—floor-to-ceiling pocket doors separate the rooms from the kitchen, bathrooms, cantilevered stair, and elevator areas in the center of each floor. When the doors are closed, each large room can be a bedroom, sitting room, library, or, as Even-Tsur says, just a place to daydream. When the doors slide inside the walls, each floor is transformed into a flowing open area, with light streaming from front to back, creating a sense of endlessness. At the same time, skylights, clean lines, and the airiness of the stairway give the core of the house a light-enhancing openness. In this design, light flows through the structure from all directions. “It’s a nice feeling in this space,” says Even-Tsur, modestly.

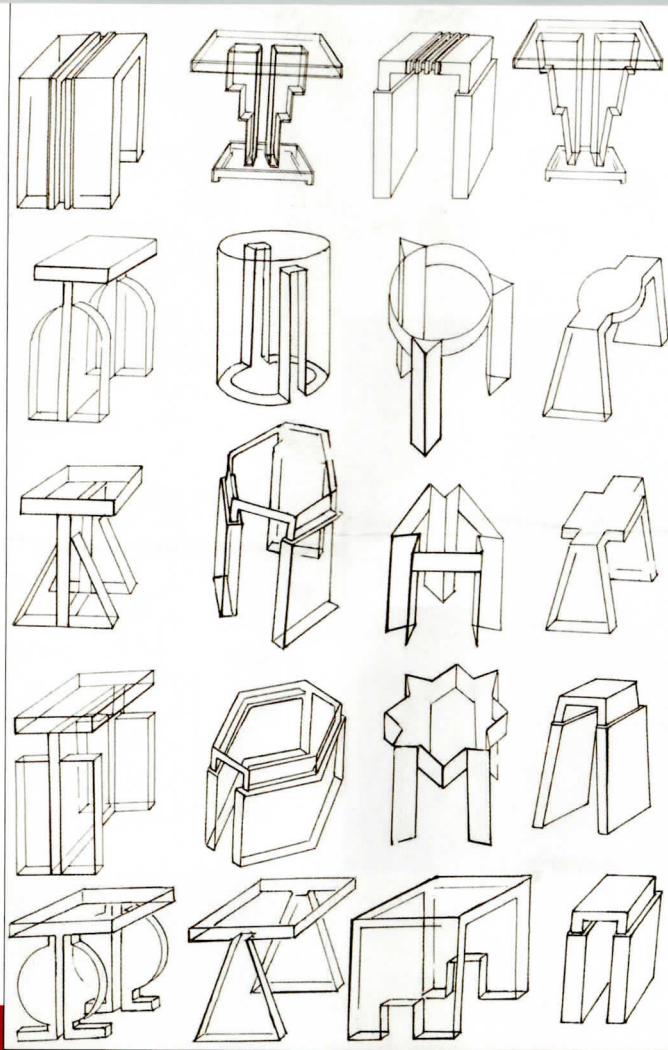
A separate triplex apartment caps an ambitious renovation and addition





CLEAR AND PRESENT DESIGN: CHARLES HOLLIS JONES





By Jo Lauria

IT IS ON THE EDGE OF POSSIBILITIES that designer Charles Hollis Jones finds his greatest inspirations, where he cuts through the clutter, dials down the cacophony, and finds the clarity that guides his thinking. At first, Jones was attracted to the optical properties of glass but found the material too limiting because of its fragility. Then he discovered plastics and decided that acrylic would be his material of choice—a decision that has spawned more than twenty-five lines of furniture, accessories, and architectural elements over the course of some fifty years. Focusing on this underutilized material for furnishings, Jones developed a signature style in acrylic and metal that is recognized for its elegant arrangements of the boldest, most elemental geometric shapes—circles, squares, and triangles—in precise and refined combinations.

Through years of research, experimentation, and innovation that resulted in proprietary manufacturing processes, Jones mastered the art of bending, stretching, twisting, joining, and casting acrylic into illusionistic furniture and accessories that function beautifully in both domestic and public spaces. He achieves this by exploiting the optical properties of clear acrylic and by outlining the fluid contours of his transparent constructions in reflective polished nickel, chrome, or brass frames.

The effect is magical: as one moves around Jones's furniture one sees through to the sides and edges, each view representing the contour of the completed design. Examples of this phenomenon

Clockwise from top left:

Harlow chair from Charles Hollis Jones's *Waterfall line*, 1979, acrylic.

Veronica boudoir chair, *Waterfall line*, 1979, acrylic and polished nickel over steel.

W chair, V line lounge set, 2010, acrylic.

Sling chair, *Waterfall line*, 1967, acrylic and polished nickel over steel.

This page: **Sketches for tables** by Jones, graphite on paper, 2014.



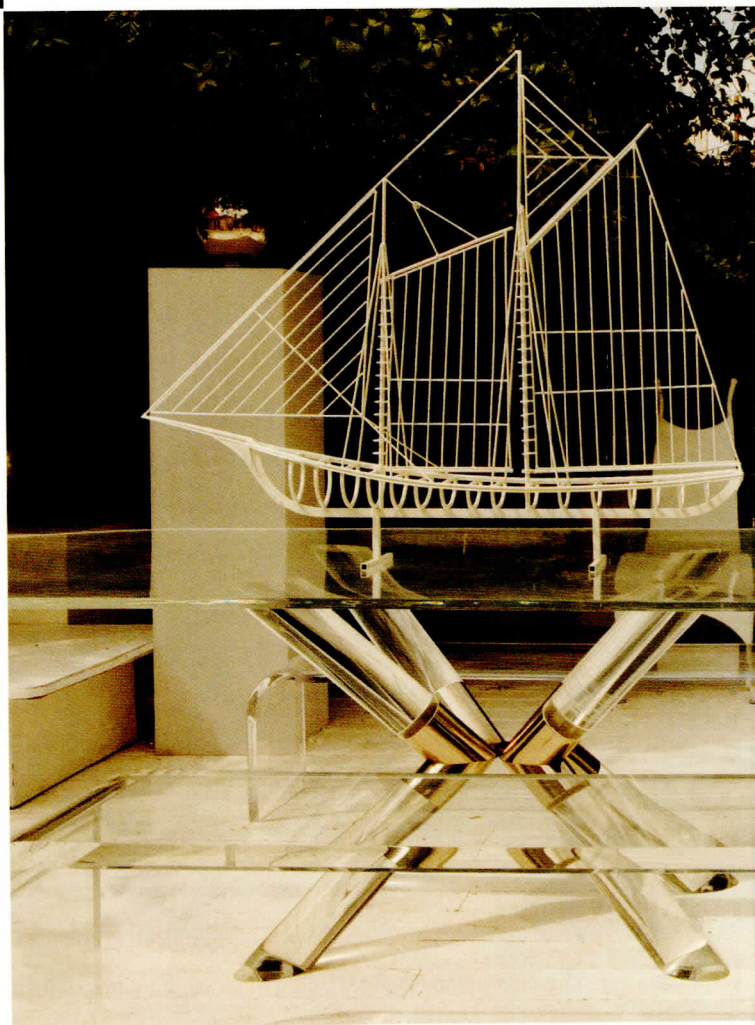
are the Waterfall line's Sling chair and Veronica boudoir chair, in which the thinly stretched acrylic forming the back and seat seems to disappear into the air. The continuous bent acrylic fools the eye into thinking that the chairs are weightless and without substance, subverting the reality of their solidity, tensile strength, and tactility. In fact, it is only through their supporting metal frames that the chairs are "exposed." Jones amplified this idea in the V line's W chair and the Waterfall line's Harlow chair, where the metal support structures are eliminated, making the chairs entirely see-through. In a room setting their physical structure seems to dissolve and they become points of light.

There is always a sense of enchantment in the interplay of reflection and transparency: one imagines that the designer, like the storybook character in *Harold and the Purple Crayon*, has drawn the outline of a chair, table, or lamp in space and coaxed it into becoming a thing of weight and volume through pure trickery. But it would be a mistake to dismiss Jones's designs as mere parlor tricks. The underlying principles on which they are based run deep.

At their root, his designs are planted firmly in his youth on the family farm on Popcorn Road in a small town near Bloomington, Indiana, where he was born in 1945. Surrounded by farm equipment and assigned the task of tending the dairy cows, Jones experienced firsthand how form follows function in farm machinery; and he also learned the value of a hard day's work. His talent for design was revealed at an early age in his Erector Set

creations and his precocious pencil sketches of cars (for Jones, automobile design has been a lifelong passion). He recalls that he designed and built his first piece of furniture at the age of fourteen: a plywood cabinet for his father's office. By the age of sixteen he was designing furniture and domestic goods for Roide Enterprises, a Los Angeles acrylic business that retailed its designs at high-end department stores such as Bullock's Wilshire in Los Angeles.

Jones had met Roide on a visit to Los Angeles during a summer vacation in 1961 and soon determined that L.A. was the place to make his mark as a designer. After finishing high school, he left the Indiana farm and set off on his own course, settling in Los Angeles, where he secured a job as a driver and delivery boy for Hudson-Rissman, a well-appointed design and accessories showroom.



MARY E. NICHOLS PHOTOS (2)

View of the living room in Jones's residence, c. 2004. The sofa with lighted platform base, c. 1968, was designed for TV game show host Monty Hall. On the flanking tables are "Let's Make a Deal" lamps, c. 1963, and in front of the sofa is a coffee table from Jones's Post line, 1965, in acrylic and polished nickel over steel. At left are a pair of Tumbling Block lounge chairs, 2000, acrylic and polished nickel; a Ziggurat table, 1984, in acrylic and polished nickel (from a series originally designed for Le Mondrian hotel in Hollywood); and a Ziggurat floor lamp, 1965, in acrylic and polished nickel. *Starburst*, an oil painting by Elizabeth Keck, 1985, hangs above the sofa.

Patio of Jones's residence, c. 2004. The Truss dining table from the Post line, c. 1970, in acrylic and chrome is flanked by a pair of Waterfall line benches, 1970, in acrylic. Jones's dog Shyla sits on a Wisteria chair from the Blade line, designed for Tennessee Williams, 1968, in acrylic with upholstered cushion. The ship sculpture on the table is by Curtis Jeré.

Jones with some of his designs to be auctioned at Christie's in Beverly Hills, 2001.



While learning the design business, he worked his way up through the ranks. His design career was formally launched in 1968 when he was appointed head of the design team at the Hudson-Rissman showroom. He held this position until 1974 and within three years of leaving Hudson-Rissman had established his own showroom in the fashionable Los Angeles design district. From the mid-1970s through early 1980s, several of his furniture designs were represented by the Swedlow Group in a line marketed as the Charles Hollis Jones Signature Collection and Signatures in Acrivue.

Throughout his approximately fifty years in practice, Jones's furnishings have been placed in high-profile residential environments created by some of the leading architects, designers, and interior decorators of the twentieth century, among them Paul László, John Lautner, Arthur Elrod, Stephen Chase, Hal Broderick, and John Elgin Woolf.

When asked later in life about influences, Jones cited his father's adjunct trade as a restorer of wooden covered bridges in Indiana and his mother's homespun skills as a quilt maker, and indeed, in distinctive ways, both parents provided creative inspiration for his designs. The sleek, visual forms that feature transparent construction and achieve a bold, graphic effect of silhouette derive, in part, from watching his father work. "I saw so many bridges exposed to the bones of their frames," Jones recalls. The experience gave him not only an understanding of the underlying structural framework but also an appreciation of the stark beauty and strength



Living room in the residence of Edward Cole and Chris Wigand, Palm Springs, 2016. The furniture includes pieces from the Waterfall line, namely: a pair of Bear sofas with lighted acrylic bases, 1970; four Double Waterfall Pillow chairs, acrylic and polished brass over steel, 2006; and a coffee table, acrylic, 1983. The area rug is by Edward Fields.

Apple chair, Tree line, 2010, acrylic and polished nickel over steel.

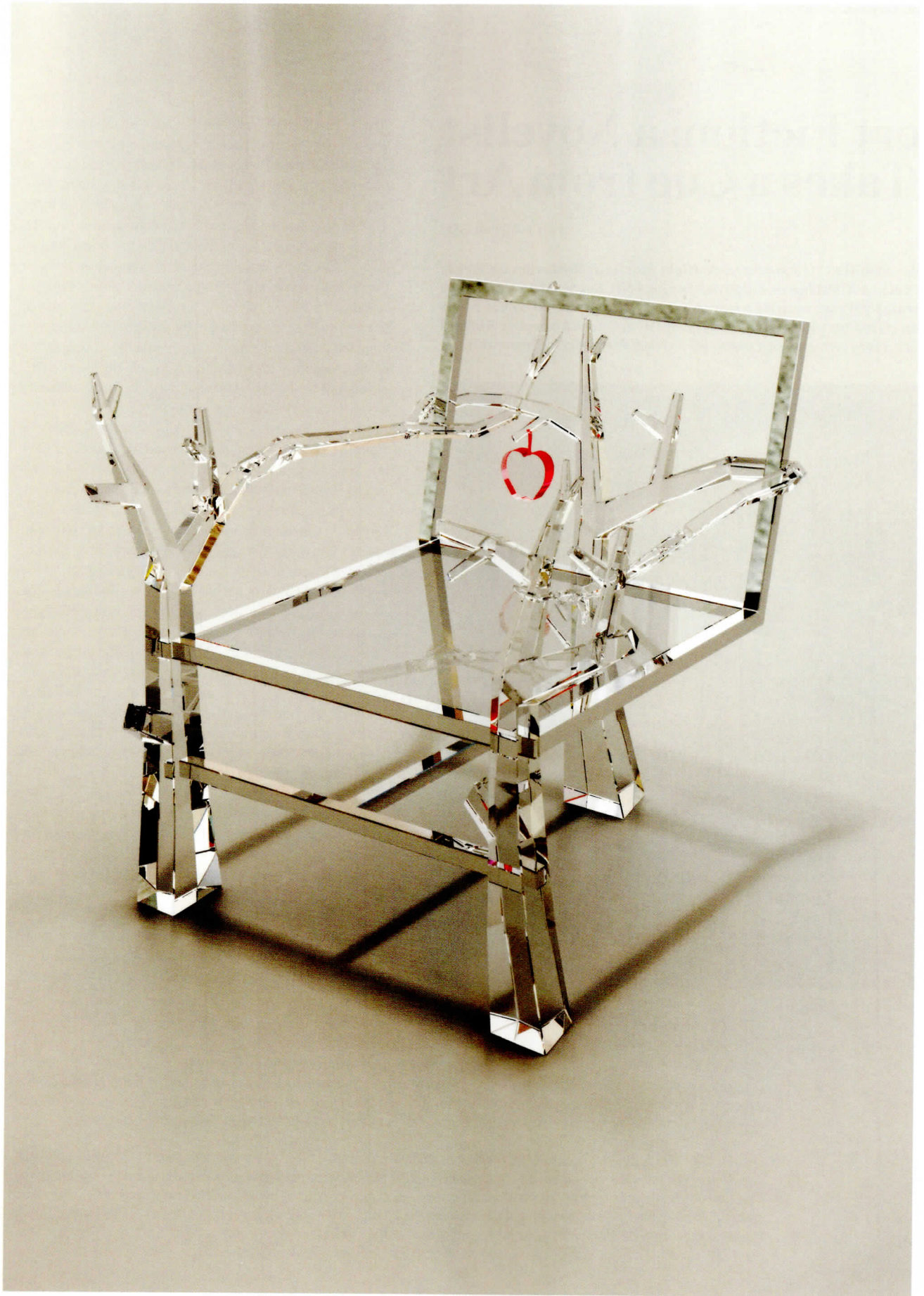
revealed in a bridge's complex uncovered forms. The designs of the Metric lounge chair and ottoman (1965) most overtly exploit this concept of exposed infrastructure, with steel and acrylic meeting at right angles to connect the frame. Jones's acrylic furniture is all about refined profiles and dynamic sweeping lines that make the pieces appear to float above the ground—in homage to the bridge. The intricate patterns of his mother's hand-stitched quilts also contributed to Jones's early aesthetic education and helped shape his design vocabulary. He would later translate this visual information onto drafting paper, conceptualizing and inscribing the geometric outlines that would come to define his work. This is most readily apparent in the bowed arch shape of the Crescent chair (2009)—a translation of the Cathedral Window quilt pattern; in the Tumbling Block chair (2000), the profile of which is inspired by the Log Cabin and Tumbling Block patterns; and in the rocking chair in Jones's O line (2008), an interpretation of the popular Double Wedding Ring quilt pattern.

Jones's childhood experiences fueled his intellectual curiosity for all things design. His Apple chairs and Tree of Life bed (2000)—

both from the Tree line—remind us that the Indiana farm is never far from his drafting board.

Designed in homage to his father's work with wood, the Tree line demonstrates Jones's objective to connect his designs back to nature. The twisted, branchlike elements that stretch up and over the arms and back of the chairs, and the spiraling branches that grow upward and extend beyond the top of the bed to mimic a canopy, evoke a sensation of wild, uncontrollable growth. And the dangling apple is the ultimate design tease, pregnant with symbolism. But for Jones, this design returned him solidly to his roots as the son of Indiana farmers. Although he arrived in Los Angeles some fifty years ago and has made the city his home and the location of a successful career, he will be the first to tell you that his experiences growing up on the family farm still surge through his veins, and that his oft-referred-to "international luxe" style is "as American as apple pie." **M**

Charles Hollis Jones: Mr. Lucite, containing an essay by Jo Lauria, is due to be published by the Lancaster Museum of Art and History in Lancaster, California, and AC Projects in February 2017.



Short Fiction: a Novelist Takes a Cue from Art

By RICHARD RUSSO

For his exhibition *Linden Frederick: Night Stories* at the Forum Gallery in New York, artist Linden Frederick invited fifteen of America's most celebrated authors to write a work of short fiction inspired by one of his fifteen paintings. Here is an excerpt from acclaimed novelist Richard Russo's story, which drew inspiration from Frederick's *Downstairs*.



UPSTAIRS, HE HEARS HER SAY GOODBYE to their brother and place the receiver back in its cradle. Sitting on the bed, suddenly too dispirited to move, he waits for the sound of his sister's heavy, arrhythmic tread on the stairs, after which he will return to the first floor and use the half bathroom before turning in. It's way too early for bed, but the sooner he's asleep, the sooner it will be tomorrow, and by early afternoon, after Tom calls again and they go through the necessary motions, he'll be on his way back to the city.

When he sets his phone down on the end table next to the sofa sleeper, it vibrates and the screen lights up, identifying the caller as TOM, who apparently hasn't bought the lie about his leaving home without his cell. Hoping he's stupid enough to answer. He lets the call go to voice mail, waits to see if his brother leaves a message. He doesn't.

All quiet above. It's possible Maggie's already gone upstairs. She's told him more than once that her days can't end soon enough, so maybe. But probably not. She knows he hasn't used the toilet. Knows he'll need to before retiring.

When he emerges from the basement, he sees she's turned on a small lamp in the front room and its dim light reveals the water damage along the outer wall, the ancient wallpaper stained and curling. Every window in the house needs to be replaced. When the wind blows, the heavy curtains billow, even with the windows shut tight. For a moment he thinks he's lucked out, that his sister has indeed gone upstairs, but then he sees her on the landing, sentry-like, as if to prevent him from climbing the stairs himself. No worries there. He hasn't been upstairs since the night she told him and only went up then because he didn't believe her, not until he saw the towels she'd wedged under their mother's bedroom door, the piece of cloth threaded through the keyhole.

"He's suspicious," he tells her now. "Tommy."

She shrugs, stubborn.

"He's going to figure it out eventually," he warns, "if he hasn't already."

She shakes her head. "He doesn't want to know. Nobody does."

He sighs. "Whatever you say, Mags."

She fixes him with that stare of hers, the one she's had since she was a child, an odd mixture of willful incomprehension and triumph. "Yes," she agrees. "Whatever I say."

RICHARD RUSSO is a novelist, short story writer, screenwriter, and teacher. He received the Pulitzer Prize in 2002 for his novel *Empire Falls*, which was adapted into a multiple-award-winning HBO miniseries. His novel *Nobody's Fool* (1993) was also adapted to film—directed by Robert Benton and starring Paul Newman. He has written eight novels, including *Everybody's Fool*, a New York Times 2016 bestseller, and a memoir, *Elsewhere*, published in 2012. He received a Guggenheim Fellowship in 1990.

LINDEN FREDERICK grew up in upstate New York and studied at Ontario College of Art in Toronto and the Accademia di Belle Arti, Florence, Italy. Since moving to mid-coast Maine in 1989, Frederick has participated in exhibitions at the Farnsworth Art Museum and Portland Museum of Art in Maine and in gallery exhibitions across the country. His work is in public and private collections throughout the United States. The upcoming exhibition *Linden Frederick: Night Stories* will be on view at Forum Gallery in New York City from May 11 to June 30, and then at the Center for Maine Contemporary Art in Rockland from August 18 to November 5. In October 2017 Glitterati Incorporated will publish *Night Stories*.