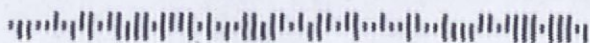


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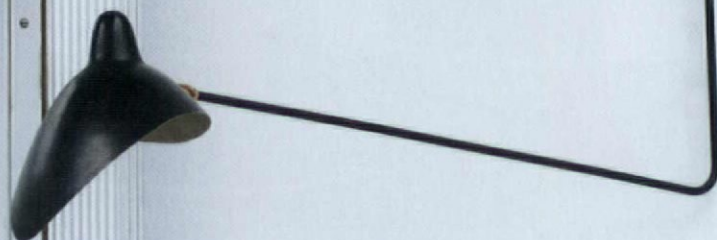
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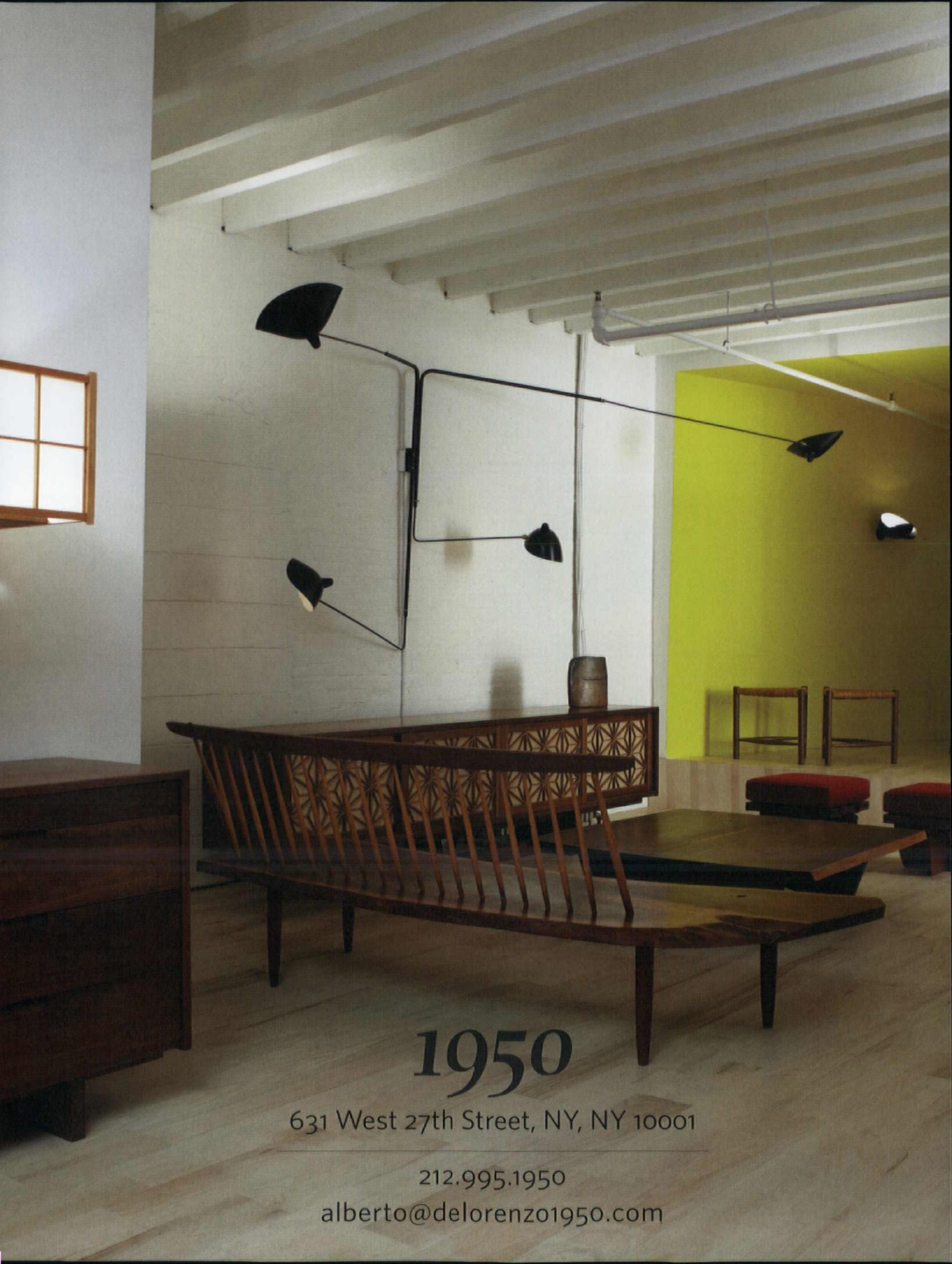
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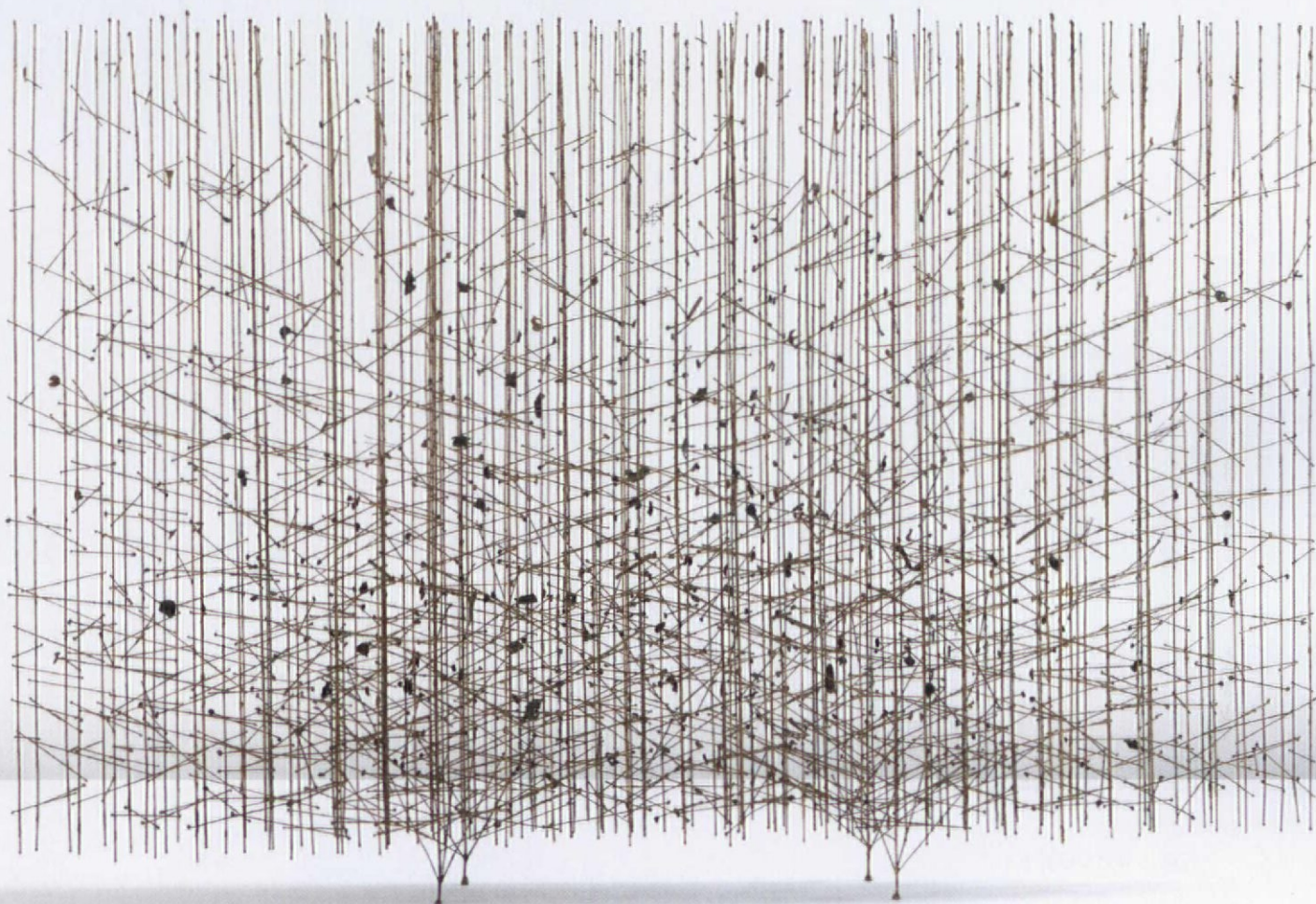
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HARRY BERTOIA *"Golden Rods" melt-coated wire sculpture, circa 1959*

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MODERN

WINTER 2014

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A high-contrast black and white photograph showing the silhouette of a person's head and neck in profile, facing right. The person is wearing a necklace made of stacked, rectangular blocks that appear to be in motion, creating a blurred, kinetic effect. The background is a light, neutral color.

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as Jewelry**

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Edival Ramosa, Brazil, 1967



Harry Bertoia, *Melt-Coat Panel Sculpture* (detail), c.1950's, bronze and steel, 22" h x 22" w x 5" d

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Taking it Outside

IN RECENT WEEKS, I'VE SAT ON AN EAMES MOLDED CHAIR in the central plaza of the Los Angeles County Museum of Art (LACMA) enjoying the sight of visitors wandering through Chris Burden's amazing *Urban Light*, a grove of 202 old-time street lamps. In Miami Beach, I've sprawled on a blanket watching (and listening to) Emanuel Ax play Beethoven's Piano

I have always been a great believer in the power of public space—whether it's a small city plaza or a great urban park—to draw us together. We live in complex and often pessimistic times, and often design (be it architecture, landscape, industrial, or the decorative arts) follows right along, commenting on our confusion. But design can also do the opposite—make us better than we actually are, push us to our potential. It's what you see if you look at New York City's High Line, or Birmingham, Alabama's new Railroad Park, or Grand Park in downtown Los Angeles—and these are just a few examples.

You'll see, in this issue of *MODERN*, examples of both—design that comments (as the work of the artist Erwin Wurm does, or the reassembled chairs of Norman Kelley) and design that uplifts. Look at the work of Wharton Esherick and Wendell Castle—on view at the brand new Modernism Museum in Mount Dora, Florida—or take in the visionary ideas of Norman Bel Geddes on view at the Museum of the City of New York—and your heart can't help but soar.

Much of what we cover in this magazine dates back to those years after World War II when (especially in the United States) we thought anything was possible,



Concerto No. 4 at a New World Symphony "Wallcast." To me, these are two of the most important and innovative cultural institutions in America, and why they work is inextricably bound up with their design—even though they are almost opposite in many ways.

One—LACMA—is a mash-up of buildings designed over the decades by architects William Pereira, Hardy Holzman Pfeiffer, and Renzo Piano; its public space seems more residual than designed, more found than planned, and may indeed face change as Swiss architect Peter Zumthor proceeds with his master plan for a \$650 million overhaul of the museum.

The other—the New World Center and its companion Soundscape Park—is carefully planned (dare I say is composed?). It is a semitropical urban park designed by the Dutch landscape architecture firm West 8 that forms the front yard of Frank Gehry's surprisingly taut and subtle concert hall and campus for the New World Symphony.

That being said, what these two urban destinations share is that they both bring out the best in people. I've watched children run through *Urban Light* playing tag and grown-ups pose for photos to commemorate important occasions, including weddings. At a Wallcast, the age range must span almost a century—from toddlers in strollers to elders in wheelchairs—and everyone is happy to be there (and just as at LACMA, there are plenty of kids playing tag). In both cases, there are dual objectives, to allow people to gather and enjoy the arts and more subtly, to build new audiences.



that we could build a vacuum cleaner or go to the moon—and we did both. But progress is also too often its own enemy, and we soon found ourselves in a world too fast-moving to take in. Which in turn is why it's so nice to sit back sometimes (or even in the case of the Wallcasts, sit firmly on the ground) and watch those kids cavorting.

Beth Dunlop

BETH DUNLOP EDITOR

Top: Spectators watch a New World Symphony "Wallcast" at Soundscape Park in Miami Beach.

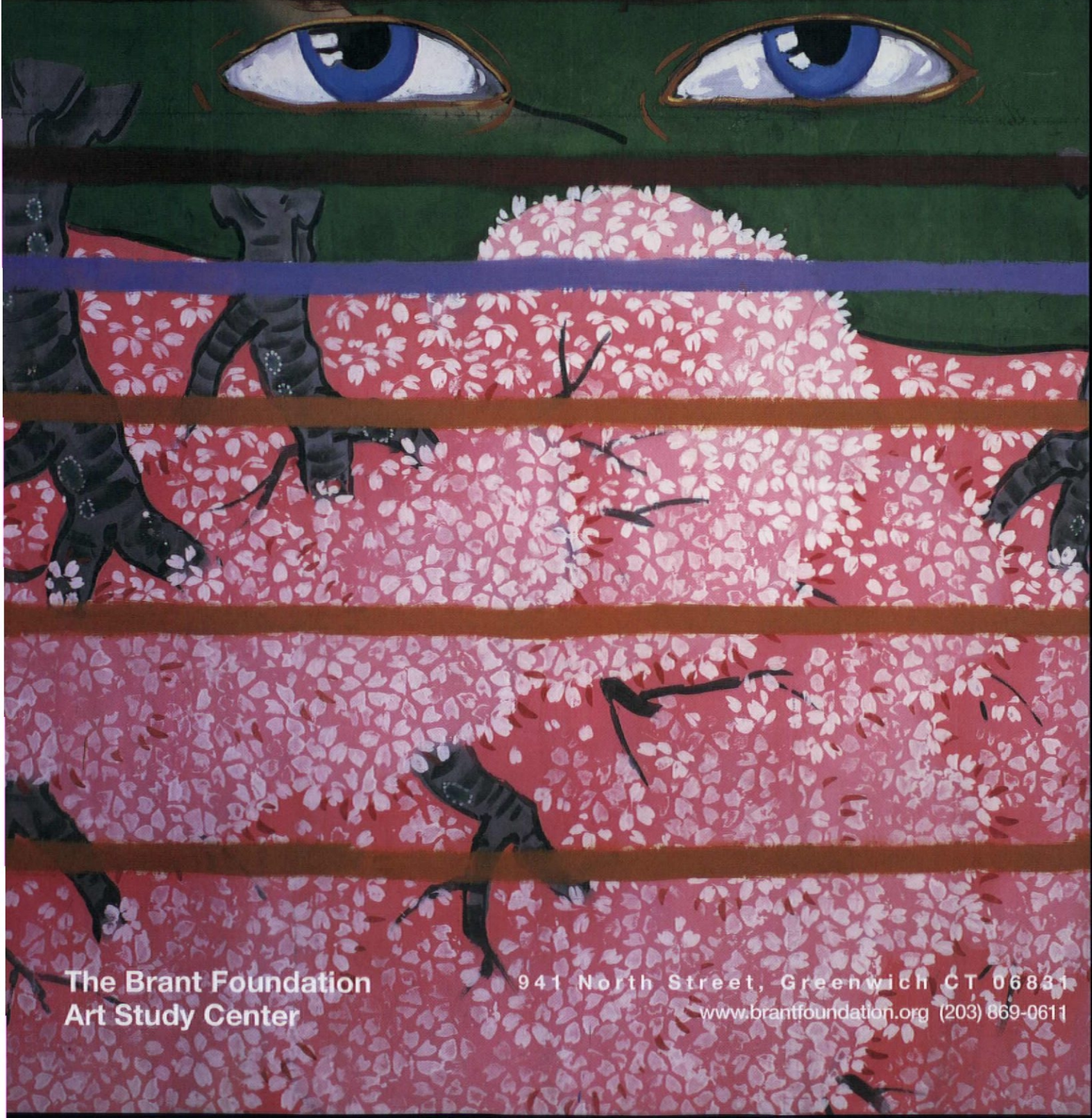
Bottom: *Urban Light*, Chris Burden's grove of 202 old-time street lamps at the Los Angeles County Museum of Art.

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JULIAN SCHNABEL

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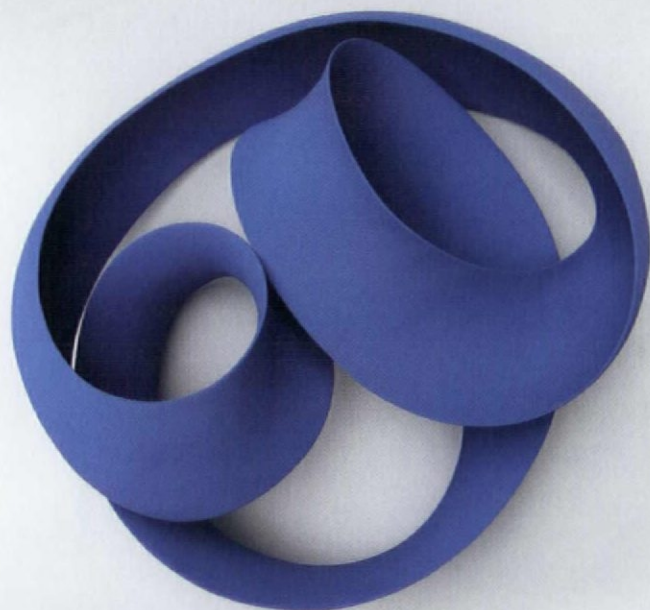
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WRIGHT

HARRY BERTOIA UNTITLED (BUSH FORM) \$100,000 - 150,000

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Merete Rasmussen
Blue Wall Loop, 2013
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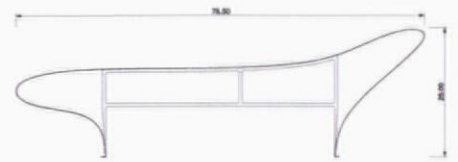
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Lori Ferguson found her passion for the arts at age fifteen when she "gazed into the soulful eyes" of the Charioteer of Delphi during a trip to Greece. The works of the Wiener Werkstätte, and I.M. Pei's Louvre Pyramid and East Wing at the National Gallery of Art furthered her appreciation for modern design. Originally from central Illinois, Lori received her master's degree in art history from Princeton University and now lives in southern New Hampshire, where she is a "creative content consultant" for small businesses and writes actively about New England artists, galleries, and houses. Lori feels privileged and inspired to have the opportunity to visit the studios of working artists to see their creative process in real time. In this issue Lori visits Vivian Beer, whose work she finds "visually, physically, and intellectually engaging."

Troy Seidman, owner and director of Caviar20, divides his time between Toronto, Montreal, and New York City, where he is also the consulting director of exhibitions at Todd Merrill Studio. Troy began his foray into the world of collecting and dealing while undertaking his master's degree at New York University, and he has since worked at the Musée d'art contemporain de Montréal, Galerie Van den Akker, and Sotheby's. He finds inspiration in seeking and placing beautiful pieces of twentieth-century art and design, and he offers an eclectic mix of his finds on caviar20.com.



Sara Spink is a curatorial associate at the Museum of the City of New York. She gained her bachelor's degree in fine arts at Amherst College and her master's degree in the history of decorative art, design, and material culture at the Bard Graduate Center in New York. Fascinated by art and artifacts from an early age, Sara recognizes them as an expression of individual identity and broader cultural trends. Her many research interests include the aesthetic movement and nineteenth-century interior design, New York City history, and exhibition design and digital media initiatives. She was a highly valued intern at MODERN Magazine and *The Magazine ANTIQUES*.

Jane King Hession is an architectural writer, historian, and curator specializing in mid-century modern design and the work of Frank Lloyd Wright. Jane co-authored *Frank Lloyd Wright in New York: The Plaza Years, 1954-1959* and *Ralph Rapson: Sixty Years of Modern Design*. She recently wrote and produced the documentary *Wright on the Park: Saving the City National Bank and Hotel* about the Mason City, Iowa, building's restoration, and is currently co-authoring *The Land is the Beginning: The Architectural Life of John H. Howe*. Although Jane trained as an architect and is a writer by profession, she says she is a storyteller at heart. Inspired by designers and architects who have devoted their life to honing their craft, Jane seeks to understand and evoke their stories with integrity and respect.





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Delving Deeper

THE AUSTERE INDUSTRIAL MODERN LAMPS OF **JACQUES LE CHEVALLIER** ARE GARNERING INTERNATIONAL ATTENTION AND HIGH PRICES

By MATTHEW KENNEDY

LOT 38 Los Angeles Modern Auctions' "Modern Art & Design" sale, October 13, 2013: Model no. 43 table lamp designed by Jacques Le Chevallier with engineer René Koechlin c. 1928. Estimated at \$15,000 to \$20,000, the piece sold for \$62,500. Some reasons for the unexpectedly high price:

An artist first

Jacques Le Chevallier, born in 1896, thought of himself primarily as an artist—an attribution that characterizes the broad scope of his work, for he was most proud of his paintings and most prolific in stained glass. He graduated from the École Nationale des Arts Supérieur Décoratifs in 1915 and joined glass artist Louis Barillet's studio in 1920. Although Le Chevallier's stained glass often presents traditional iconography with saints and martyrs galore, the tiled rectangles of Barillet's screens and windows perhaps influenced what would become his disparate oeuvre: Le Chevallier's stained-glass figures are often suspended in a field of geometric shapes, while the architecture of his lamps is composed of strict geometric planes. It is this thoughtful harmony of shape and light that perhaps forms the backbone of his aesthetic. As noted by Ian Phillips in MODERN in Fall 2009, "That artfulness, if not the forms and materials, was in keeping with the spirit of Le Chevallier's career."

East vs. West

At first glance, one might suspect the Model no. 43 table lamp to be of German descent. With its exposed nuts and bolts and industrial sheen, its unapologetic machine-made aesthetic screams Deutsche Werkbund or Dessau Bauhaus. But this lamp, as well as a number of its table lamp and sconce brethren, came from a

forward-thinking Frenchman who proved that French moderne design could be more than the geometrized classicism pervasive in art deco. "He was probably looking more West than East," says Peter Loughrey, Director of Modern and Contemporary Design at LAMA, of Le Chevallier's inspiration. "West," of course, was the ascending skyscrapers of New York City. But more locally, Le Chevallier interacted with the ideas of Le Corbusier and Robert Mallet-Stevens (who selected the Model 43 lamp for the retail premises of the Paris jeweler Delza). His resulting works represent a strict adherence to functionality.

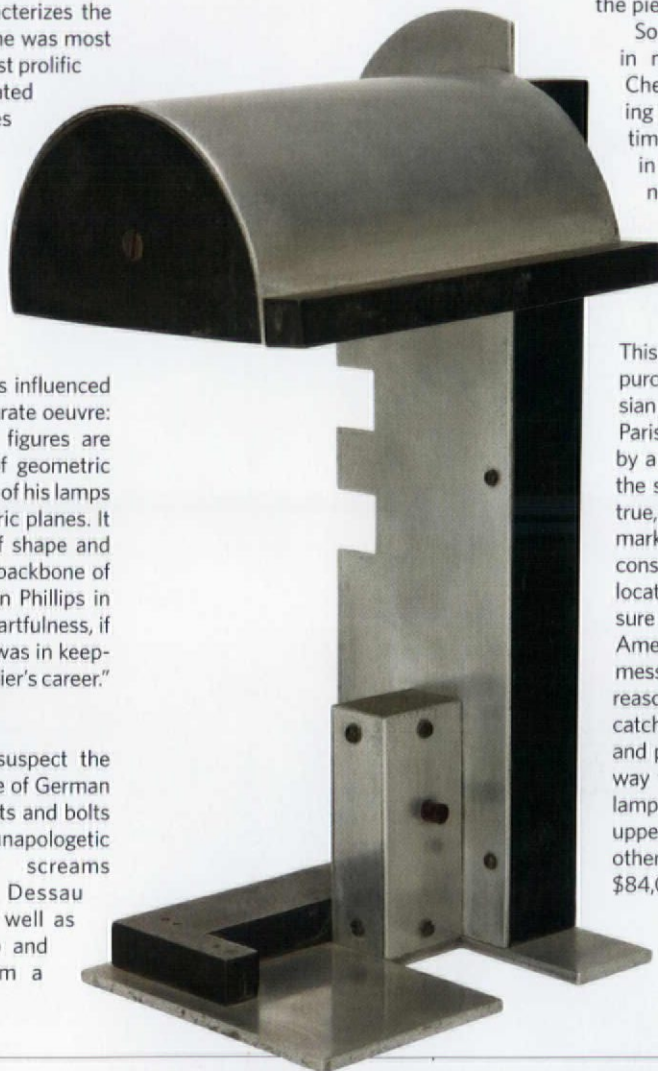
Future in the past

In 1926 Le Chevallier began what Phillips called the "blip" in his career, six years spent designing lighting units. Model no. 43 debuted at the 1928 Salon d'Automne in Paris, after which Le Chevallier helped found the Union des Artistes Modernes in 1929 with Mallet-Stevens at the helm. Despite this inspiration and the fury for international modernism around him, Le Chevallier did not achieve financial success with his lamps. The highest quantity sold of any model was eighty—a small population that makes for covetable rarity. This example was snatched up by a French expert in 1992 who demonstrated a credible provenance, adding value to the piece.

Sometime after abandoning his work in modernist metal and lighting, Le Chevallier established an atelier focusing on painting and stained glass, at times working with his son. His work in stained glass garnered many a notable provenance, with examples immortalized in 113 religious buildings throughout Europe, including Notre-Dame de Paris.

Location, location, location

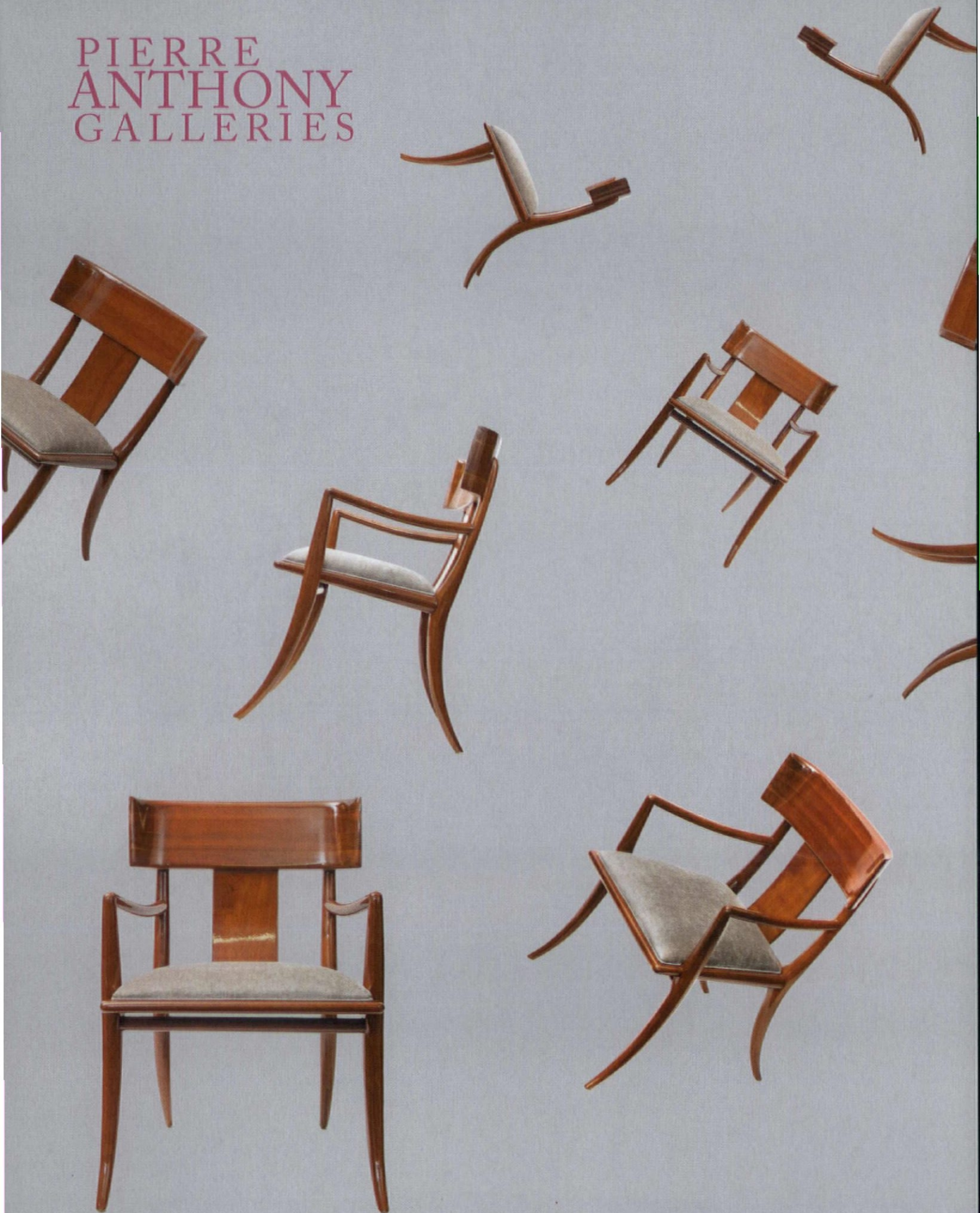
This time around, Model no. 43 was purchased by another "well-known Parisian collector," according to Loughrey. A Parisian lamp in Los Angeles purchased by a Parisian collector in Los Angeles—the story sounds too coincidental to be true, but is actually the result of clever marketing. The pricing was somewhat conservative because of the auction's location. Loughrey explains: "I wasn't sure how the lamp would look to an American market, but I wanted to send a message that the price was very reasonable." In doing so, he was able to catch the eye of European institutions and private collectors, who battled their way to the final hammer. And thus the lamp was able to reach a price in the upper echelons of Le Chevallier's work—other lighting pieces have gone for up to \$84,000. So it seems that despite early neglect of his lamps, Jacques Le Chevallier has found himself comfortable in the global marketplace.



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Gravity
or
attraction
that keeps me
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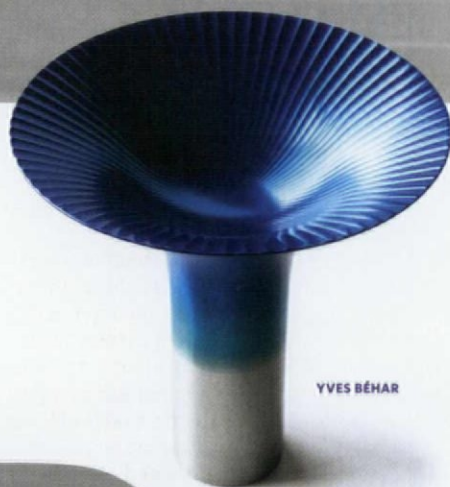
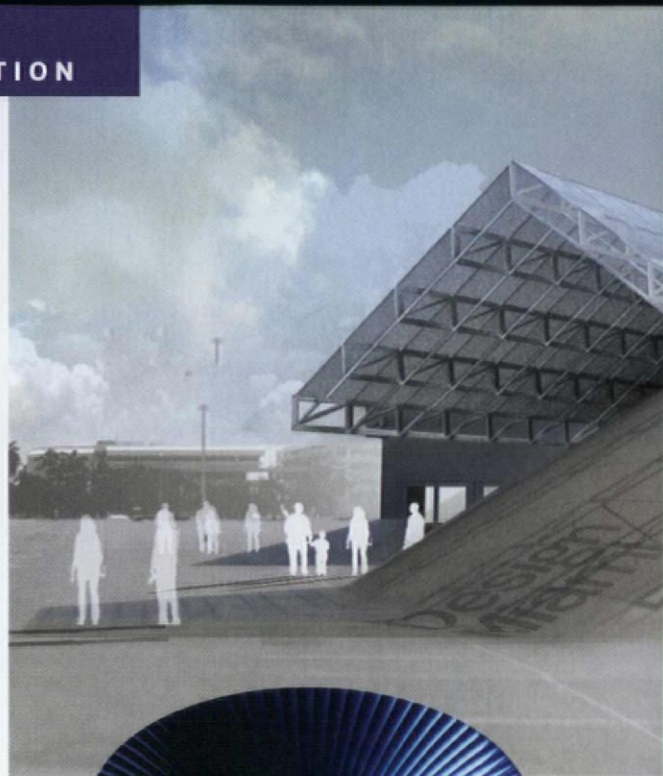
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A Santa Barbara Company Shows That There's More to Metal Than Meets the Eye

To get to the offices of the Neal Feay Company you take the expressway out of Santa Barbara and then wind back a bit into an inconspicuous industrial park. But step into the waiting room, and it's clear that this is no ordinary company. There you will see some of Neal Feay's most recent triumphs, including the Yves Béhar-designed trophy for the Hult Prize (presented by former President Clinton at the Clinton Global Initiative annual meeting) and an array of slim elegant trays sold at the avant-garde design boutique Opening Ceremony.

First and foremost this is a factory where aluminum is milled, sawed, turned, polished, sanded, bead blasted, tumbled, anodized, silk screened, sheared, laser cut, formed, and assembled. But in recent years Neal Feay has also become a player in the creative world, offering a new paradigm for the collaborative nature of the process of making furniture and objects—and even buildings. As such, it is also a design incubator, a home for artists, and a studio where new and avant-garde work is welcomed. The offices are creatively messy, and the conference room is dominated by an "inspiration wall." Says company president Alex Rasmussen: "There isn't a day that goes by when we don't make something experimental. That's just the culture of the company."



YVES BÉHAR



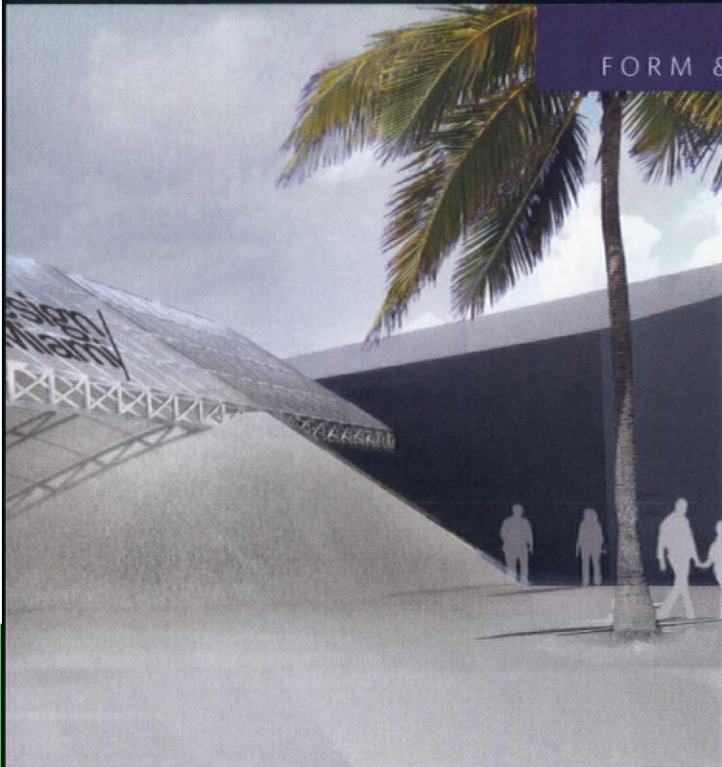
MARC NEWSON AND JONATHAN IVE



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Rasmussen is a self-professed "aluminum geek." While his childhood friends were collecting model cars or baseball cards, he had bits and pieces of metal. "As a boy, I was surrounded by lots of chunks of aluminum, and I'm still surrounded by them," he says. He is the third generation of his family to run Neal Feay. The firm was founded shortly after World War II by Rasmussen's grandfather, who invented an anodizing process known as Anafax and at first produced such small objects as bracelets and nut dishes and much later, sleek cases for stereo components. The collapse of the economy in 2008 brought orders to a temporary standstill, that proverbial closed door that opens another. "I had constantly been looking at architecture and design for inspiration," Rasmussen says.

The proof of his passion can be seen in the construction of the 2013 Design Miami's entrance pavilion—dubbed the Tent Pile, as it is a metal tent rising above a man-made sand dune. Tent Pile is architecture, sculpture, and structure—a collaboration between Neal Feay and the avant-garde New York-based



formlessfinder. The tent is lifted off the ground by a corundum-coated anodized aluminum frame engineered with the precision of a wristwatch.

The Design Miami collaboration breaks new ground, but for Rasmussen (and Neal Feay) there are few boundaries. "The world is becoming more and more collaborative, with creatives moving outside of their fields rapidly. Fine art, fashion, decorative arts, architecture, jewelry—I see no limit to the places we can fit in," Rasmussen says. The company has produced a table of Rasmussen's design for Holly Hunt and has worked with such design brands as Kenzo, for whom they created aluminum cactus gardens. Among the projects in the works right now are a collaboration with Béhar on loft units for Centro, a thirty-seven-story downtown Miami condominium.

In late November 2013 Sotheby's auctioned an elegant, subtle, and complex desk designed by superstars Marc Newson and Jonathan Ive and made in partnership with Rasmussen for the musician Bono's charity Red (thus the name *Red Desk* for a silver and gray piece). Earlier in 2013 in London, Carpenters Workshop Gallery showed Johanna Grawunder's *PinkVoid* floor lamp (fabricated by Neal Feay and first seen at *Wanted Design* in New York last spring) as part of a one-woman show called *No Whining on the Yacht*. "It is a beauty," says Rasmussen.

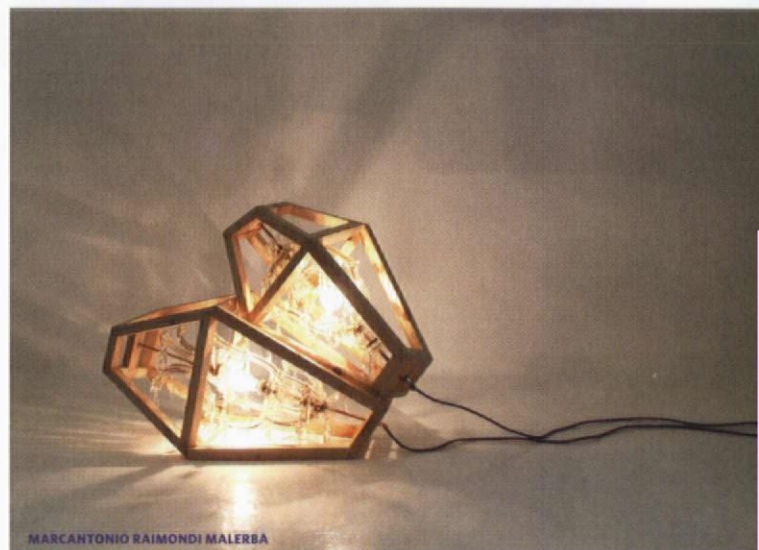
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— Beth Dunlop



NEAL FEAY STUDIO

Young Designers Get a Pop-Up at Milan's Venerable Rinascente

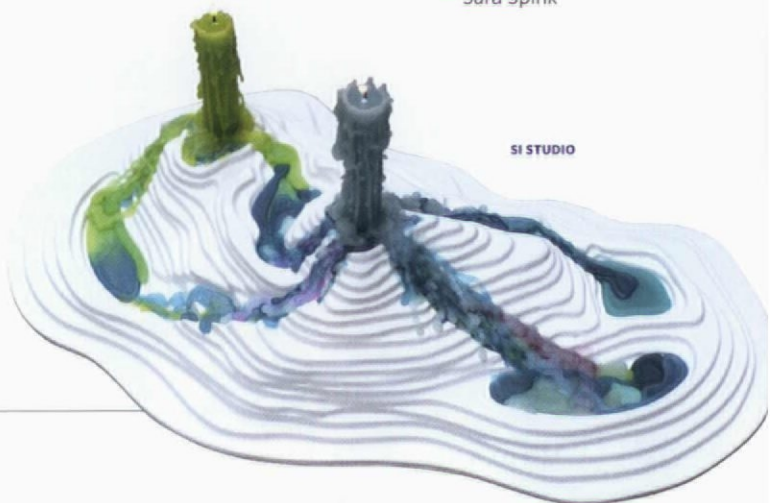


MARCANTONIO RAIMONDI MALERBA

The annual SaloneSatellite in Milan gathers the brightest young design talent from around the world, providing exposure and assistance in launching careers. This year an alliance with Italy's leading department store, La Rinascente, offers further opportunities for eleven promising designers selected from among the seven hundred SaloneSatellite participants. Until Christmas La Rinascente's flagship store in Milan is offering a "Design Supermarket" that displays and sells cutting-edge work by these up-and-comers, who hail from Portugal, Germany, Finland, Chile, and Italy. The overarching theme of this year's event—"Design and Craftsmanship: Together for Industry"—encouraged designers to integrate manual skills and traditional working procedures with modern design and industrial manufacturing solutions. Reflective of this concept, works for sale reinterpret a range of materials into a diverse—and sometimes surprising—array of imaginative products. cosmit.it

— Sara Spink

MARCANTONIO RAIMONDI MALERBA SI STUDIO



SI STUDIO

Baubles, Bangles, Even Bright Shiny Beads

A CURATED COLLECTION

The newly-opened Atelier Courbet in New York's Soho offers a carefully curated selection of furniture, home accessories, and textiles sourced from around the world—one-of-a-kind and limited-edition pieces that emphasize exceptional materials and execution. That commitment to handcrafted excellence even shows in its setting: a landmarked nineteenth-century building that once housed the workshops of famous coach makers Brewster & Co. The mission is to find products that successfully integrate traditional techniques and contemporary design and to cultivate awareness of the craftsmen behind them. Atelier Courbet's wares date from the sixteenth century—crystal by the Cristallerie Royale de Saint-Louis (the oldest glassmaker in Europe), ceramics from the four hundred-year-old Japanese pottery Asahiyaki, handwoven textiles by Hosoo (founded in 1688 and declared a National Living Treasure by the Japanese government)—all the way up to the present, including furniture by contemporary Parisian master craftsmen Bruno Domeau and Philip Pérès, shown for the very first time in New York at Atelier Courbet. ateliercourbet.com

— Sara Spink



ERIC JOURDAN FOR DOMEAU & PÉRÈS

SINGULAR SENSATIONS

An exhibition presented by the American Jewelry Design Council (AJDC) at New York's Forbes Galleries, until February 22, showcases one-of-a-kind pieces by some of today's leading jewelry designers. *Variations on a Theme: 25 Years of Design from the AJDC* includes work by more than forty members, culled from submissions to the organization's annual Design Project from 1996 to the present. AJDC President Barbara Heinrich notes the "purposely noncommercial" nature of the work, which instead strives solely for "creativity, originality, and excellence in design." Since its founding in 1988, AJDC has championed the inventiveness of American jewelry designers—many of whom are self-taught—in an industry once primarily focused on European designers who matured through traditional modes of schooling and apprenticeship. The AJDC continues its dedication to promoting education and bringing recognition to independent American designers—goals sure to be furthered by the magnificent works assembled here. americanjewelrydesigncouncil.org

— Sara Spink




GEORGE SAWYER



JEWELS OF THE RICH AND FAMOUS

The Norton Museum of Art in West Palm Beach, Florida, kicks off the New Year with the first-ever retrospective of famed American jewelry designer David Webb. *David Webb: Society's Jeweler*—on view from January 16 to April 13—includes eighty masterpieces in its well-rounded explication of Webb's career. Preparatory drawings illuminate his working process, as do investigations of the rich historical and international motifs informing his designs. The "deconstruction" of his famous 1963 Zebra bracelet into its thirty-six components demonstrates the extraordinary workmanship that distinguishes Webb's jewelry. The show's focus on process continues in a newly commissioned video of studio workers demonstrating a range of techniques. Webb's creations were inextricably linked to the style and spirit of the 1960s and early 1970s, and his celebrity clients included Doris Day, Elizabeth Taylor, and Jacqueline Kennedy. Advertisements and editorial layouts reveal Webb's role as a tastemaker for high society, while situating his work within the context of contemporary fashion. norton.org

— Sara Spink



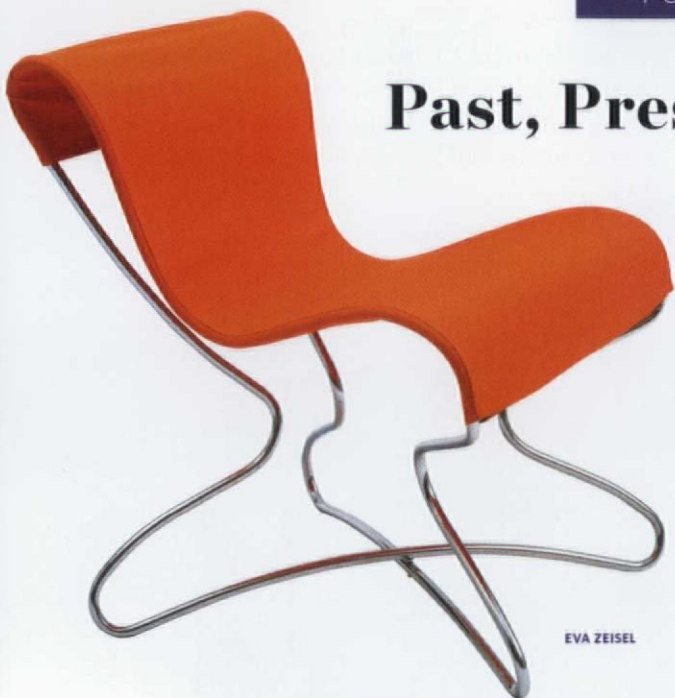
*Pair of large solid lucite block table lamps with polished stainless steel shades by Karl Springer, American 1970's (signed)
"Radius Leg Desk" covered in black embossed crocodile with steel accents by Karl Springer, American 1970's (signed)*

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Past, Present, and Future



EVA ZEISEL

DEFINING A CENTURY

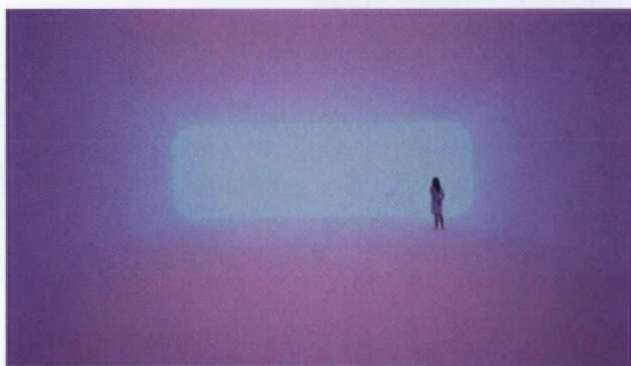
A new, year-long installation at New York's Museum of Modern Art (MoMA) manifests the vital influence of women, who, as designers, patrons, performers, or educators, constituted a driving force in modern design and ways of living. Drawn entirely from MoMA's collection, *Designing Modern Women 1890-1990* pays homage to Loïe Fuller's mesmerizing and revolutionary turn-of-the-century performances; Charlotte Perriand and Le Corbusier's kitchen from the Unité d'Habitation, newly conserved and on display for the first time; textiles by Anni Albers and Eszter Haraszty; 1960s concert posters by graphic designer Bonnie Maclean; never-before-seen posters and graphic material from the punk era; and furniture and designs by Ray Eames, Denise Scott Brown, and Marianne Brandt. A "graphics corner" illustrates the evolving visual imagery of the "New Woman" as evidenced by posters created between 1890 and 1938; in April its focus will shift to the iconography and roles of women in wartime, a fitting centennial commemorating the beginning of World War I. momao.org

— Sara Spink

A MASTER OF LIGHT AND SPACE

James Turrell has transformed architectural spaces into unique, experiential works of art for nearly half a century. As a student at California's Pomona College in the mid-1960s, the Los Angeles native noticed how an art history professor's slide projector formed a distinct beam of light. From this simple observation, he turned light itself into his medium, challenging the ideas of how color and spatial dimensions interact to shape visual perception. The Los Angeles County Museum of Art (LACMA) is presenting (to April 6) the largest and longest running of a trio of shows (those in New York and Houston have closed already) constituting the first wholesale survey of Turrell's career since 1985. The Resnick Pavilion and the second floor of the Broad Contemporary Art Museum building have been devoted to Turrell's optical installations, giving the artist room to engineer the often site-specific modulations for each piece. The featured works span a variety of styles, from projection pieces that render three-dimensional prisms out of light beamed onto walls to the "Shallow Space" and "Ganzfeld" rooms that subvert depth perception through the manipulation of a light source. In addition to the more interactive pieces, the show includes a series of prints, holograms, scale models of autonomous spaces, and site plans for Turrell's Roden Crater project. lacma.org

— Adam Farkas



DECONSTRUCTING THE HISTORICAL

The design collaborative Norman Kelley (the name is a composite of Carrie Norman and Thomas Kelley) challenges assumptions and visual "truth" in a novel exhibition titled *Wrong Chairs* at Chicago's Volume Gallery until January 24. Playing off the iconic design of the Windsor chair—an emblem of colonial America, democratic design, and domesticity—the exhibition provides a fresh perspective on a widely recognized historical form. Each of the seven chairs displayed incorporates deliberate but sometimes subtle "defective" qualities, teasing viewers with optical illusion and spurring them to question notions of "wrongness" and rationality. While provocatively unconventional, Norman Kelley's chairs retain both functionality and stability. Are they then incorrect, or simply surprising? As a contemporary reimagining of a familiar and traditional form, the chairs encourage active observation, subvert expectations, and demand a second look. wvolumes.com

— Sara Spink



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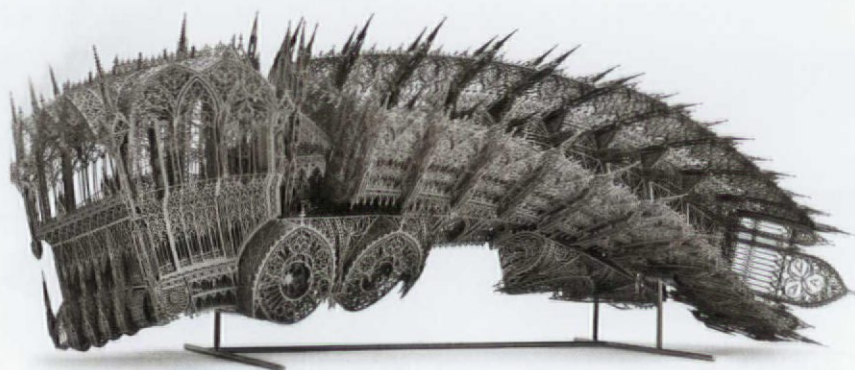
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The World of Craft: In Several Incarnations



WIM DELVOYE

FUTURE SHOCK

Out of Hand: Materializing the Postdigital at New York's Museum of Art and Design (to July 6) provides the first in-depth investigation of how computer-assisted methods of design and production have affected contemporary art, architecture, and design. Notable pieces include Lady Gaga's lace Protean Bodywear by Somarta; Lucas Maassen and Unfold's *Brain Wave Sofa*, the shape of which derives from an EEG (electroencephalogram) of the designers' brain wave patterns as they considered the term "comfort"; and Nick Hornby's *I Never Wanted to Weigh More Heavily on a Man than a Bird* (Coco Chanel), which from one angle references Constantin Brancusi's *Bird in Space* and from another represents Auguste Rodin's *Striding Man*. Designers-in-residence elucidate digital techniques and fabrication tools, while workshops and other programs offer the public hands-on opportunities. Audience participation is key within the exhibition as well; many works incorporate interactive components, and the second floor offers visitors the chance to experiment with 3-D printers, modeling software, and other technologies represented in the show. madmuseum.org

— Sara Spink

TO THE LETTER

The U.K.'s Ditchling Museum of Art and Craft has reopened following an extensive refurbishment. In the early twentieth century the rural village of Ditchling, in the rolling downs above Brighton, in Sussex, was transformed into a vibrant community of artists and intellectuals. Sculptor, letterer, and typographer Eric Gill began the migration, followed by Edward Johnston, the designer of the typeface for the Underground Electric Railways Company of London Ltd. Weaver Ethel Mairet, artist and writer David Jones, letterpress printer and founder of St Dominic's Press Hilary Pepler, and many others followed. The museum's restoration provides a more profound understanding of the interconnections between the collections, the social history of the village, and the identities of the artists who lived and worked there. It includes new displays, a research room, and a designated space for hosting workshops and talks. ditchlingmuseumartcraft.org.uk

— Sara Spink



MAKING IT BETTER

Among the sixty works chosen for the *New West Coast Design 2* exhibition at San Francisco's Museum of Craft and Design (to January 5) are two pieces by the San Fran-based multidisciplinary firm Aidlin Darling Design. Works selected for the show (by guest curators Kathleen Hanna and Ted Cohen) must make significant contributions to the design world—by responding to environmental concerns, expanding on conventional notions of functionality, using new technologies, or by employing inventive techniques or unique materials. On view are objects ranging from water bottles to skateboards to furniture and lighting. Aidlin Darling's beautiful yet functional Kaplan table crafted of Honduran mahogany features a sustainable element in its details of gun-blued steel. The firm's Pronto Kiosk serves quite a different purpose and consequently features an entirely different aesthetic. For this pop-up food cart serving organic products to urban consumers, Aidlin Darling concentrated on portability, mobility, and efficiency, and invested the design with a strong brand presence. sfmcd.org aidлиндarlingdesign.com

— Sara Spink

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What's in a Name?

Some designers display as much creativity in christening their firms as they do in their work. We sought out several to explore the inspiration behind some more unusual names—and learn what they convey about practice and principles.



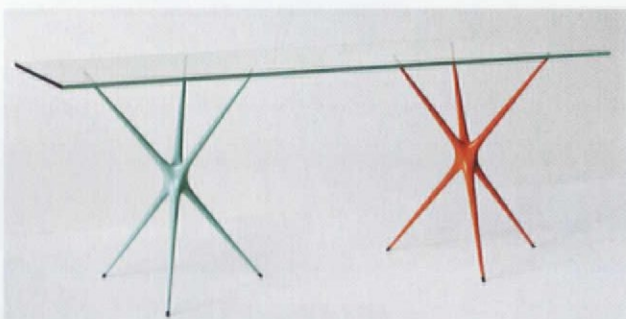
El Salvador's **The Carrot Concept** strives to provide what co-founder Harry Washington describes as "a 'Carrot on a Stick' to encourage Salvadoran designers to keep the momentum going" from the country's inaugural 2007 Contempo design competition. It offers a physical space for the nascent design community to work and find inspiration, and to succeed in the global market by joining efforts and pooling resources. As a creative and cultural center it also introduces design to the public through education and social interaction. thecarrotconcept.com

— Sara Spink



Focusing on the convergence of high concept design and quality craftsmanship, the Brooklyn-based firm **Egg Collective** specializes in handmade furniture and decorative items merging vintage and modern sensibilities. The titular Egg indicates a love of simple structure and purity of form, and also references the incubation of an idea. The cofounding trio of women (Stephanie Beamer, Crystal Ellis, and Hillary Petrie) collaboratively designs and builds pieces from start to finish, occasionally sourcing out work to small local manufacturers as necessary. eggcollective.com

— Sara Spink



As explained by creative director Brodie Neill, the moniker of London firm **Made in Ratio** signifies the company's desired balance between experimentation and refinement. The "Made" represents the craftspeople, while "in Ratio" specifically alludes to the equal consideration afforded to form and function. Its title could also refer to the equilibrium the firm attains in its pairing of acclaimed international designers with skilled craftspeople to produce each of its collections. madeinratio.com

— Sara Spink



A different mode of designation altogether comes into play with London- and São Paulo-based **Studio Swine**, an acronym for Super Wide Interdisciplinary New Exploration. Cofounders Alexander Groves and Azusa Murakami reveal an additional, more literal explanation for their choice: "pigs are incredibly versatile, and can turn food waste and scraps into bacon." This analogy describes the company's commitment to material innovation, which Groves and Murakami direct toward developing sustainable systems that retain aesthetic appeal. studioswine.com

— Sara Spink

PIASA

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**Part 1: French ceramics : 1945-1970
and part of Raf Simons' collection**
Part 2: XL (Xavier Lust), prototypes

AUCTION : TUESDAY DECEMBER 17TH 2013

Xavier Lust (born in 1969)

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Seven cylinder vases sold separately

Glazed ceramic

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South of the Border: Design from Latin America Grows Deeper Roots



FOR DESIGN MIAMI, AN ILLUMINATED MANGROVE FROM GUILHERME TORRES

It is rapidly changing, but for far too long, South America was the neglected continent. There were exceptions of course (among them Oscar Niemeyer and Roberto Burle Marx), but we have only begun to plumb the rich traditions and prospects that await us. One such discovery is Guilherme Torres, who this year was tapped to design the Swarovski Crystal Palace project at Design Miami.

Torres is a versatile, imaginative, up-and-coming architect and designer based in São Paulo whose work—his firm is called Studio GT—shows his passion for both aesthetics and ideas. His Swarovski project, entitled *Mangue Groove* (in Portuguese, *mangue* means mangrove), is at once an exploration of the

interaction of design and technology and a passionate plea for protecting these fragile and constantly endangered landscapes. Though inspired by nature, the project also calls on mathematics, most specifically the Voroni Diagram—a formula for dividing space that dates as far back as René Descartes.

Over the years, Swarovski Crystal Palace has made a name for itself by commissioning contemporary designers to create extraordinary three-dimensional environments shown at major design events in Milan, London, Miami, and elsewhere. Though past works have come from an array of world-renowned designers, Swarovski has also sought out more experimental works—especially for Design Miami. designmiami.com guilhermetorres.com

— Beth Dunlop



HECHIZOO WEAVES ITS MAGIC IN NYC

For its second solo exhibition in the United States, Colombian weaving atelier Hechizoo has transformed New York's Cristina Grajales Gallery into the Amazon (to January 31). Hechizoo founder and self-taught weaver Jorge Lizarazo draws on his architectural background to create handmade textiles defined by innovative construction methods and materials, which range from organic fibers to metal and nylon monofilament. After studying architecture at Los Andes University and moving to France to practice in the offices of Santiago Calatrava and Massimiliano Fuksas, Lizarazo founded Hechizoo in Bogotá in 2000. The works on display in *Voyages/Explorations* pay homage to the Amazon region's landscape and indigenous people. Surrounded by tapestries, rugs, and sculptural objects, visitors to the gallery will enter a transformative space and experience a journey that echoes nineteenth-century botanical expeditions. cristinagrajalesinc.com

— Sara Spink

Design including paintings and furniture from a parisian interior

AUCTION : TUESDAY, JANUARY 21ST 2013

Marc Newson (born in 1963)

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HUGO FRANÇA AT FAIRCHILD GARDEN

The 2013-2014 Design at Fairchild season at the Fairchild Tropical Botanic Garden in Coral Gables, Florida, features the work of another Brazil-based designer, Hugo França. França learned singular woodworking techniques while living with the indigenous people of a jungle in the Brazilian state of Bahia. He creates sustainable and functional designs out of wood reclaimed from felled, burned, or dead trees. These organic designs—often for tables and seating—celebrate the natural texture and color of França's materials, and will integrate seamlessly with the Fairchild's tropical landscape. fairchildgarden.org

— Sara Spink



A SOLO SHOW FOR JOAQUIM TENREIRO

New York's R20th Century presents (to January 4) the first North American solo exhibition for designer Joaquim Tenreiro with a show designed by architect Annabelle Selldorf and curated by international dealer Gordon VeneKlasen (also a leading Tenreiro collector). One of the first South American designers to manifest the influence of European modernism, Tenreiro earned acclaim for his technical prowess, skill with hand-carving, and innovations with local materials like woven cane and Brazilian hardwood. Though he is only beginning to gain international recognition, he is known as the father of twentieth-century Brazilian design. r20thcentury.com

— Sara Spink

ORCHESTRATING BRASILIAN DESIGN

The first-ever edition of the Brazil Art Fair—part of the 2013 Miami Art Week—was intended to evoke a sense of wonder. The fair, housed in a 25,000-square-foot tent in Miami's Wynwood Art District, commissioned a blow-up entryway designed by São Paulo-based Marton Estudio to inflate and deflate as a metaphor for Brazil's exciting and ever-changing art scene. Orchestra Brasil, which despite its name is design not music, features twenty-four works from eighteen of the country's most interesting designers with work including both furniture and objects. The juried show made its debut at this past year's Salone in Milan. Among those represented are Zanini de Zanini, Studio B, Bernardo Senna, Domingos Tótora, and Jader Almeida—and though many of those represented in Orchestra Brasil may not be household names yet, one intention of this new fair is to make them so. orchestrabrasil.com.br

— Beth Dunlop



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DESIGN

GENOA, 19 DECEMBER 2013



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CAMBI
AUCTIONEERS

Back Home Again in Indiana, This Time in Indianapolis

In our Fall 2013 issue we introduced readers to the recently reinstalled and expanded twentieth-century design galleries at the David Owsley Museum of Art at Ball State University in Muncie, Indiana. But that's not the only Indiana museum that's devoting more space to modern design. In November the Indianapolis Museum of Art, which has been a leader in the field, opened ten thousand square feet devoted exclusively to design since 1980.



FRANK O. GEHRY

It's not often that a museum gets a trial run before installing new galleries. In 2009 the Indianapolis Museum of Art (IMA) mounted a landmark exhibition entitled *European Design Since 1985: Shaping the New Century*. Many of Europe's most important living designers and thinkers traveled to Indianapolis to participate in a far-reaching symposium on the subject—and, of course, to see the work on view.

The exhibition—mounted by R. Craig Miller, who recently retired as Senior Curator of Design Arts—featured 250 works from 118 designers from fourteen different countries. It took a sweeping, almost encyclopedic look at contemporary European design, identifying themes that ranged from geometric minimalism (Ron Arad or Marc Newson, for example) to the neo-decorative (as practiced by Tord Boontje or Hella Jongerius, among others).

On November 21, 2013, IMA inaugurated ten thousand square feet of gallery space devoted to design since 1980, the first anywhere with furniture and objects not limited—as the 2009 exhibition was—by geography. Included are four hundred examples of contemporary design with a focus primarily on European and North American work but with some examples from Asia as well. “The museum has collected decorative arts and design objects from its founding in 1883,” notes Charles Venable, the IMA’s Melvin and Bren Simon Director and Chief Executive Officer. “However, over the past decade or so its focus on contemporary art and contemporary fashion design has become much stronger, so it made sense to also expand our holdings of contemporary design since these objects have great synergy with those other

areas.” Venable—whose curatorial background is also in design and decorative arts—took the reins at IMA in August 2012, shortly before Miller’s retirement.

The new galleries (just one-third of IMA’s modern and contemporary collection is on view) are driven by the underlying themes of design as industry and design as art, with the objective of showing the shifts that have occurred over the past several decades. “The number of objects in the inaugural installation that are in fact sculpture, rather than functional objects is striking,” Venable says. “This reflects the fact that industrial design and



JAMES DYSON

craft have moved more and more into the realm of so-called fine art, where a chair or bookcase is meant to be viewed and thought about more than actually used. In the case of these objects, utilitarianism has been replaced by visual effect and intellectualism.”

On view are such instant icons as the still-young (born in 1978) Maarten Baas’s imaginatively reconstructed *Hey Chair Be a Bookshelf* from 2005 or the considerably more venerable (born in 1949) Philippe Starck’s ironic *Bedside Gun* lamp, also from



JASPER MORRISON

Watch List: Design Stars under the Radar

2005. The Italian design firms Cappellini and Alessi are well-represented. On the Alessi front there are Michael Graves's 1983 Tea and Coffee Piazza service; Aldo Rossi's La Conica espresso maker, also from the early 1980s; and Frank Gehry's Pito tea kettle from 1988. Giulio Cappellini's important early commissions on view include Marc Newson's 1988 Embryo chair, Jasper Morrison's 3 Sofa Deluxe series, and Alessandro Mendini's Poltrona di Proust lounge chair, among others. The offerings range from the practical (James Dyson's DC11 vacuum, a 2003 model) to the highly experimental, such as Patrick Jouin's Solid C2 side chair, created with rapid prototyping, or stereolithography, as it is more formally called.

"While there are many important objects on view, I personally am intrigued by postmodernist pieces from the 1980s," Venable says. "Many of the works by architects like Graves, Venturi, and Sottsass have a new sense of power and playfulness that we have not appreciated for a long time."

Of course, when the chronology is already narrow (Maarten Baas was only two years old when the earliest of the objects was designed, and Ronan and Erwan Bourroulec whose L'Oiseau for Vitra is on view, were nine and four years old respectively), it's fairly dangerous to try for a longer, more historical view. "There is not an overriding narrative, the way one would have if you were installing galleries featuring one or two hundred years of design objects," says Venable. "Here you have three generations of designers whose work overlaps in time and style. Rather than experience a linear narrative, one takes part in a lively conversation replete with competing viewpoints, materials, and aesthetics...not unlike attending an exceptionally lively dinner party." imamuseum.org

— Beth Dunlop

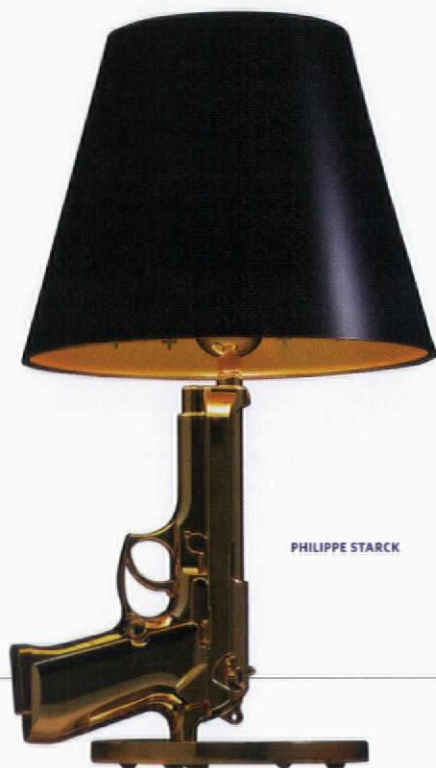


CHRISTINA SCHOU CHRISTENSEN

While her work is high in concept and well-known in design circles, Copenhagen-based talent Christina Schou Christensen is content to be described simply as a ceramist. In her recent Shaping Fluid series, empty vessels appear to be frozen in time while oozing pastel liquids. But the liquids are actually a solid form of ceramic glaze created in the kiln—after copious amounts of trial and error. In many cases, the oozy glazes form the feet of the objects. "They create a long *now*—a moment in time—both by the fact that a process is stopped in the kiln at a certain unbelievable state," Christensen says, "but also by the fact that when the objects are displayed, people stop, think, look, and become very baffled." The forty-year-old ceramist exhibited the ongoing series at Milan's Mindcraft 13 showcase of Danish crafts, which was followed by an inclusion in Wonderland, a show at London's 19 Greek Street Gallery during September's London Design Festival.

In Christensen's series titled Soft Folds monochromatic bowls and vessels appear to be made from soft, colorful strips of fabric. Viewers are again confused, for the pieces don't look like ceramics. It's a form of trickery Christensen enjoys; she sees the works themselves as the message she's conveying. "Some ceramic artists do great critical work by making social or political comments with their pieces. I don't really think that I want to show people this or that; my own curiosity, experimentation, and love of the materials guide me." New Yorkers will get the opportunity to be delightfully confused when Christensen's pieces arrive in the U.S. for a solo show at Dienst and Dotter in May 2014. christinaschouchristensen.dk

—Dan Rubinstein



CHRISTINA SCHOU CHRISTENSEN

HILDA HELLSTRÖM

Swedish designer Hilda Hellström isn't shy about tugging at the heartstrings. By blending thought-provoking contexts with unusual techniques, the London-based Hellström—who studied fine art before design and graduated from the Royal College of Art (RCA) in 2012—adds a layer of alluring context to elegantly simple objects. For her thesis project at RCA, "The Materiality of a Natural Disaster," Hellström created a documentary video about the life of the last person, a rice farmer, still living in Japan's nuclear exclusion zone near Fukushima. She paired that research with primitive-looking bowls and vessels she crafted using soil from the man's fields. The pieces, all relating to food and containing low levels of radiation, are an allegory for the destructive force of nuclear disasters. "Objects are about context," Hellström says. "Otherwise they don't matter to you. That's why your friends are your friends. You know them, you have a relationship with them."

Hellström also paired a commissioned object with video for the group show *Digital Crystal: Swarovski at the Design Museum* in 2012. "Explaining something through a moving image is very strong, and people can relate to that and it can evoke emotions," she says. "That's how you can create a bond between the audience and the object." Collectors looking for more accessible—and less radioactive—works by Hellström can acquire her ongoing *Sedimentation* series, available stateside at New York's Matter gallery. Made from Jesmonite, a versatile composite resin, *Sedimentation's* vases and urns appear to be stone, but they have a vivid, marbled look that defies nature. "I'm interested in the rationale behind the irrational, and working with emotions," Hellström says. "I'm quite interested in phenomenology and how we subjectively experience reality. These malleable materials are a way for me to continue that idea and construct my own reality." hildahellstrom.se

—Dan Rubinstein

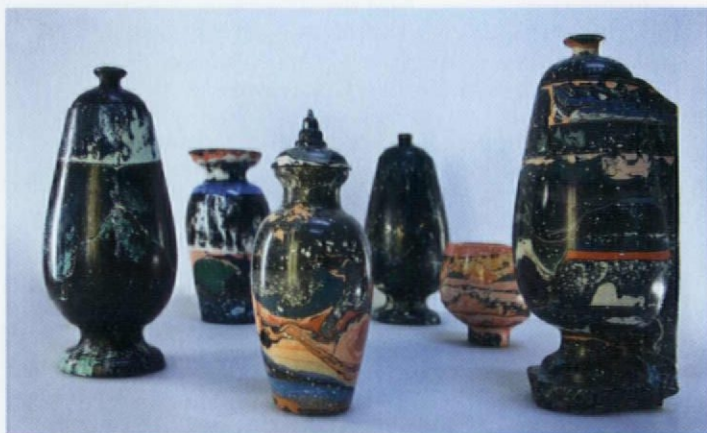
DIMITRI BÄHLER

For a Swiss industrial designer, Dimitri Bähler is surprisingly uninterested in function. A 2010 graduate of the University of Art and Design Lausanne (ECAL), he recently attained international attention with *Patterns & Colors*, a series of circular ceramic wall objects exhibited at the Design Parade 8 showcase at France's Villa Noailles last March. Created during a residency at the European Ceramic Work Center (EKWC) in 's-Hertogenbosch, the Netherlands, the colorful objects employ an embossing technique Bähler developed. Place these three-dimensional decorative objects next to his other recent work, a line of utilitarian anodized-aluminum wall hooks titled *Volets* for a local emerging furniture brand La Vague, and you'd be forgiven for not being able to see the connection.



Based in Biel/Bienne in northern Switzerland, Bähler lets things develop organically, guided by the materials and the situation. "When you start working with a new material or with a new technique or a new factory," he says, "you don't know anything about it, and that can bring you to unexpected places." When asked how he differs from his industrial-design contemporaries, Bähler explains: "I think if you work on a project and push it to its end, it will always be different. What might be different with me is that I don't hesitate to go for a project which isn't necessarily functional." Case in point: he used the largest kilns available at EKWC to create his *Monolith* series, an aptly named collection of massive ceramic wall partitions and coffee-table-like plinths. The designer not only aimed to challenge the technical prowess of his material and the facility it was created in, but also to use the large surfaces as canvases for simple patterns to accentuate the pure, unfinished ceramic. "I think my work is at first spontaneous," Bähler says, "sometimes even naïve." dimitribaehler.ch

—Dan Rubinstein





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Palm Springs: The Future of Preservation

By KATHIE VON ANKUM

AS YOU TURN OFF THE INTERSTATE ONTO HIGHWAY 111, the Albert Frey and Robson C. Chambers-designed former Tramway Gas Station on your right is fair warning that you are about to enter a modernist time warp. Palm Springs, just a two-hour drive east of Los Angeles, boasts an informal count of about 575 architect-designed buildings in the mid-century modernist style—not including the twenty-four hundred tract houses and condominiums built by contractors George and Bob Alexander between 1955 and 1965. Mid-century modernism was in its heyday when throngs of people came rolling into town, celebrating postwar prosperity and the dawn of consumer culture. To create the infrastructure that would support the influx of weekenders and vacationers, city planners turned to the young architectural talent in town. Frey, William F. Cody, E. Stewart Williams, William Krisel, and Donald Wexler got to design almost everything: the city hall, buildings for the high school, the airport, shopping centers, banks, hotels, motels, gas stations, and of course, private houses.

That almost every significant municipal or commercial building in town was designed by one desert modernist or another can be a mixed blessing. Some fear Palm Springs could get permanently stuck in the twentieth century and are pushing for a new infrastructure that accommodates the demands of twenty-first-century living. As recently as 2012, the Wexler and Harrison-designed Palm Springs High School Administration

Building (1957) was demolished to make way for a new building to accommodate the school's performing arts program. In the opinion of local preservationists, the original structure would have been a perfect candidate for adaptive reuse. But, says Ron Marshall, former president of the Palm Springs Preservation Foundation (PSPF), municipal bureaucracies have a hard time changing course. "Once a city or school district is intent on demolishing a building, it's likely to be lost."

Privately owned buildings present a different challenge. Efforts to save the Chart House Restaurant (1978) in nearby Rancho Mirage had to be shelved after a suspicious electrical fire in the abandoned building destroyed this striking example of American organic modernism designed by Kendrick Bangs Kellogg. In downtown Palm Springs, the Town and Country Center, one of the first mixed-used developments in California, designed by Paul R. Williams and A. Quincy Jones in 1948, is showing signs of neglect while the PSPF continues its battle to garner Class One landmark protection for the building. Preservationists cite the structure as a top example of the international style, especially noteworthy for its pedestrian-friendly courtyard. But Town and Country also happens to sit right across the street from the new Desert Fashion Plaza being built to replace its mid-century modern predecessor, obstructing a potential traffic corridor that would make it into an easily accessible commercial hub. "It's really a question of how preservation

Frank Sinatra's Twin Palms Estate, designed by E. Stewart Williams and built in 1947, has been a popular destination on Modernism Week house tours since 2011. Sinatra lived there from 1947 to 1953, while married to Ava Gardner.

JAMES HAEFNER PHOTO/PALM SPRINGS PRESERVATION FOUNDATION



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Then and now: Even while under construction, Robson C. Chambers and Albert Frey's iconic Tramway Gas Station already demonstrated the perfect fit between the desert landscape and mid-century modern design.

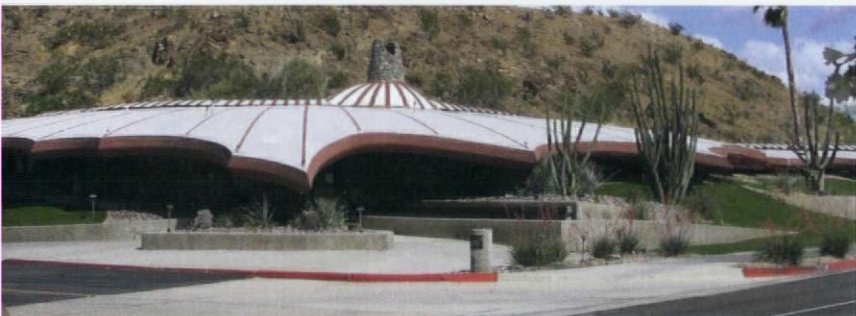
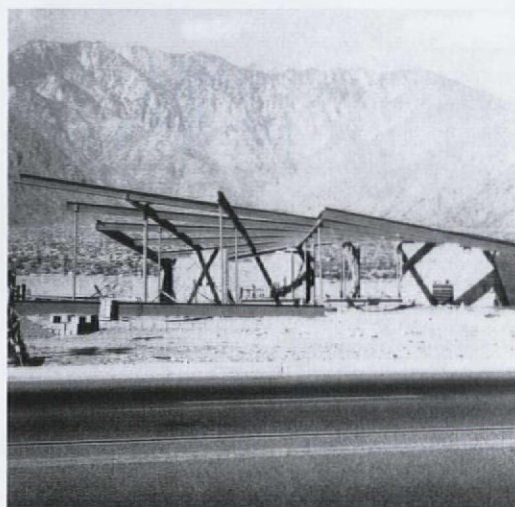
The Kendrick Bangs Kellogg-designed Charthouse Restaurant in Rancho Mirage (destroyed) is just one of several mid-century modern structures in the area that suffered from recent and suspiciously timed fires. Its low, scalloped and laminated roof and incredibly deep eaves gave the building the appearance of a giant sea creature washed up on some ancient shore.

A double-decker bus provides architectural city tours during Modernism Week.

fits into urban planning," says Chris Menrad, realtor for a residential development firm and president of the Palm Springs Modernism Committee. "Town and Country Center should be an integral part of how that plan works," he reasons, especially since the city has levied a 1 percent increase in local sales taxes to help finance the new mall project.

That Palm Springs' modernist past is worth preserving and protecting is a somewhat recent sentiment. Even now that Modernism Week, an eleven-day-long annual event launched in 2006 to celebrate the mid-century modern lifestyle and its architecture, attracts forty thousand visitors, the city's list of Class One buildings continues to be dominated by Desert Spanish-style landmarks. The J. W. Robinson Department Store building, which won the American Institute of Architects' First Honor Award when completed in 1958, only achieved landmark status last January. And Frank Sinatra's Twin Palms Estate, a major attraction on the Modernism Week agenda, was declared a Class One site only in 2011. For the longest time Palm Springs and its neighbors were acting like the folks who put their Eames chairs out in a yard sale, not realizing that they have become collectibles.

It's almost as if only the turn to the twenty-first century has made it acceptable for mid-century modernism to become historicized and protected. When the Albert Frey-designed Fire Station Number 1 on Indian Canyon was facing demolition in 1999, vintage furniture dealers and other modernism aficionados came together to found the Palm Springs Modernism Committee. The Palm Springs Modernism Show and Sale at the Convention Center, itself a modernist building de-



signed by William Perreira in 1974, started the following year, bringing together dealers of mid-century furniture, art, and design, and providing the anchor for Modernism Week. A new generation of leaders at PSPF turned the organization into another strong advocacy group for modernism, spearheading the creation of historical districts, like the Sunmor Estates (with streets like Playmor and Livemor reminders that Palm Springs has always billed itself as the leisure capital of America) or the Movie

Colony, where Hollywood stars like Marilyn Monroe, Cary Grant, and Dinah Shore worked on their tans. A growing series of publications about the life and work of "desert modernist" architects is part of its effort to educate both residents and visitors about the historical and architectural significance of the Coachella Valley's modernist past.

While a comprehensive survey of all modernist buildings in the area is still lacking, private homebuyers are starting to realize that keeping the original structure of an ar-



TOP: PALM SPRINGS HISTORICAL SOCIETY/VALL RIGHTS RESERVED CENTER: DAVID A. LEE PHOTO/MODERNISM WEEK
RIGHT: PATRICK MCCREW PHOTO/PALM SPRINGS PRESERVATION FOUNDATION BOTTOM: DAVID A. LEE PHOTO/MODERNISM WEEK



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Designed by renowned modernist architectural firm Luckman and Pereira, the former J. W. Robinson Department Store building only achieved landmark status in 2013.

The Town and Country Center (still standing, top right) and Desert Fashion Plaza (just razed, bottom right) epitomize the ongoing battle between developers and preservationists over a vital and viable downtown: Can economic growth be reconciled with conservation?

chitect-designed house increases its value. And as the butterfly roofs and kidney-shaped pools of mid-century bungalows are drawing more thirty-something hipsters and their dollars into town, city council meetings have become a friendlier place for preservationists. Nostalgia for the days of two-martini lunches, happy homemakers, and the perceived safety and sense of community of the homogeneous neighborhoods of the 1950s has been a powerful motivator for modernist preservation. PSPF has been able to finance itself through annual events like the Retro Martini Party and Leisure Life Weekend. The Palm Springs Visitor Center, housed in the Tramway Gas Station at the entrance to town, now sells Trina Turk-designed modernism T-shirts (she is not only a part-time Palm Springs resident but, with her husband, the owner of the iconic Ship of the Desert house, designed in 1936 by architects Adrian Wilson and Erle Webster) in muddy browns and avocado greens.

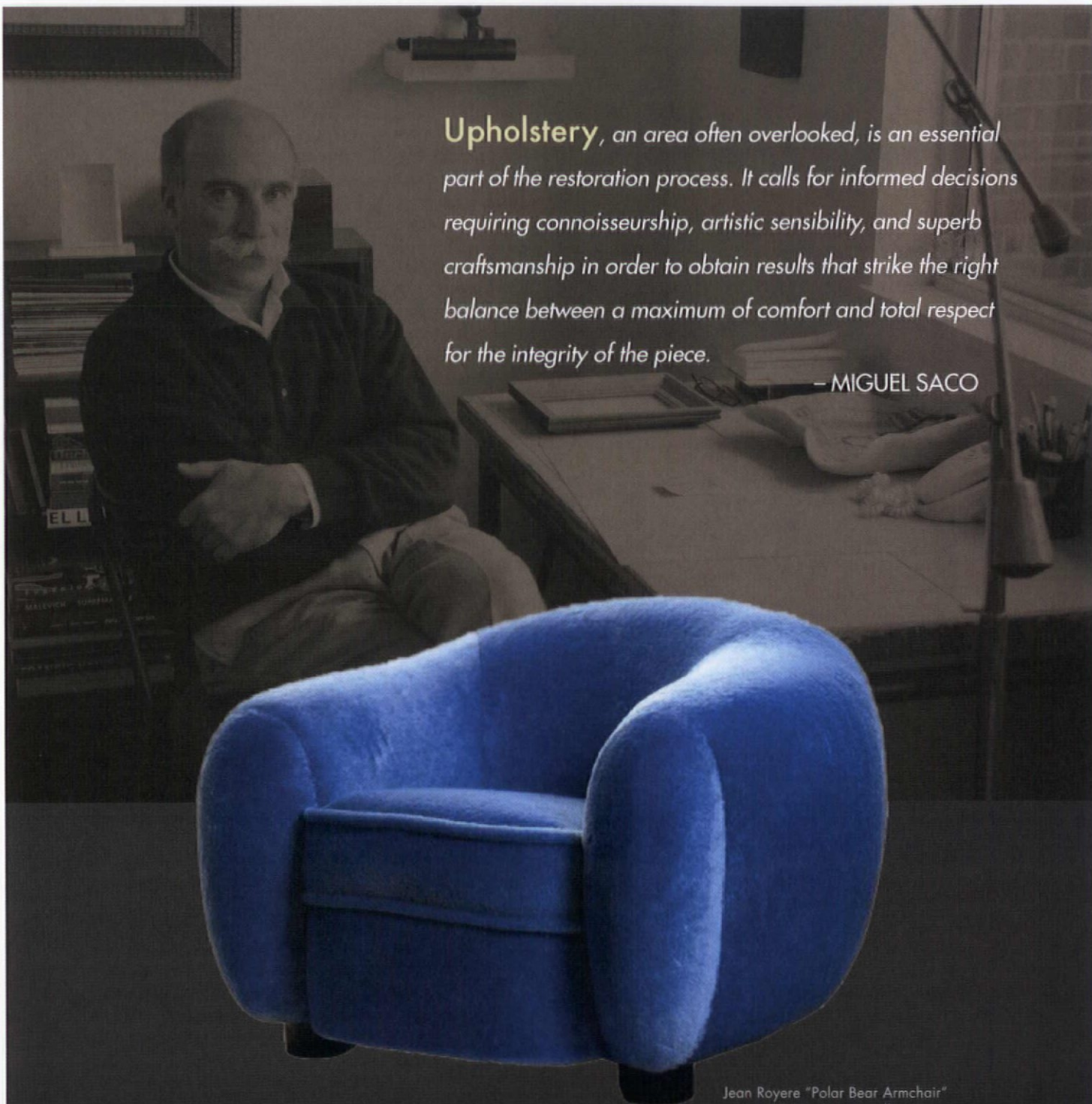
As vintage furniture dealers begin to run out of well-priced inventory from local pickers and estate sales, more and more shops selling new furniture and design in the modernist vein are springing up along Indian Canyon and Palm Canyon Drives. And the tackiness of the Palm Springs Modernism Committee's Salton Sea ashtray, available on its website, rivals that of the original lava lamps of the era.

To escape the fate of becoming a modernist Colonial Williamsburg or Disneyland, and remain a vital and au-

thentic community, however, the city needs to make sure not to dwell too much on the past, but learn from it. "We need to continue the legacy of modernism by pushing the ecological envelope," says Lance O'Donnell, whose firm o2 Architecture collaborated with Donald Wexler on plans for eco-modern houses in the early 2000s. Rather than submit to the pressures of developers, city planners need to create incentives so Palm Springs can once again become a laboratory for great contemporary architecture—combining the democratic simplicity and aesthetic sensibility of the past with the technological know-how of the present. The growing windturbine farms that dot the desert landscape at the entrance of town are a hopeful sign that visitors to Palm Springs will soon be able to travel in both directions: back to the fifties, and into the future.



FROM TOP LEFT: BARBARA MARSHALL PHOTO/PALM SPRINGS PRESERVATION FOUNDATION PATRICK MCGREW PHOTO/PALM SPRINGS PRESERVATION FOUNDATION PALM SPRINGS HISTORICAL SOCIETY/ALL RIGHTS RESERVED



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Jean Royere "Polar Bear Armchair"
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Redrawing the Lines

A CONTEMPORARY
FURNITURE MAKER'S TAKE
ON AMERICAN DESIGN

By LORI FERGUSON

FURNITURE MAKER VIVIAN BEER has established a reputation for taking risks. She manipulates a welder the way traditional furniture makers use a hand plane, and her materials of choice are distinctly industrial: stainless steel, concrete, and automotive paint. Beer creates her arresting works in a subterranean studio in Manchester, New Hampshire, and her "studio mates" are restorers of classic cars who trade stories over beers in the lounge. The irony of this milieu reflects the wit of Beer's work—a heady mix of modern and historical, industrial and custom, rough and elegant, masculine and feminine. Beer plays with these stereotypes the same way that she plays with techniques, and the results are eye-popping.

Beer, who holds a B.F.A. in sculpture from the Maine College of Art and an M.F.A. in metalsmithing from the Cranbrook Academy of Art, has been working on her own since 2006. In that time, she has exhibited extensively and has worked in five different shops in North Carolina, New York, New Hampshire, and California, most recently completing a Windgate artist-in-residency at San Diego State University (her second—the first, in 2011, was at the State University of New York in Purchase). "Travel offers me the opportunity to change my perspective, which is vital in producing fresh work,"

Beer observes. "You can't just stay in your studio."

Beer's methodology is cerebral, combining a deep knowledge of industrial design with a love of the decorative arts. Her design process, however, is decidedly hands-on, artfully blending a practical knowledge of materials with a sculptor's eye toward sign and signifier. Beer refers to this use of abstraction in her design process as "creative sampling." A perfect example of this distillation of metaphors and forms can be found in *Forth bench*, a design that she originated in 2011 and has continued to refine. Her goal for this piece was to construct a contemporary version of the eighteenth-century "conversation chair" or "tête-à-tête." Traditionally, conversation chairs include a division between the occupants, a barrier that Beer wished to eliminate. "I wanted to create a conversation chair that felt emotionally intimate," she notes, "so I reflected on the times that I had felt that way, and I realized that it was when I was sitting in a hammock with another person—you're in a concave nest, sharing the same space yet not impinging on one another."

Left to right:
Vivian Beer grinds a detail on *Forth Bench* and hammers two aluminum sheets into a single smooth form. She shares her studio space in Manchester, New Hampshire, with restorers of classic cars.

Bottom:
Beer's 96-inch-long *Forth Bench*, in stainless steel, pure pigment, and ferrocement (concrete), was designed in 2011.



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S. Aramoff.

Made in France. Circa: 1928



SIDEBOARD

A sideboard in rosewood
marqueterie and inlay designs
in mother of pearl and ebony
with bronze legs by Jules Leleu.
Made in France. Dated: 1956

The user's physical experience of her furniture, however, is only one component of this artist's vision; Beer is also keen to imbue her works with a sense of history and emotion through the visual cues she includes. "When I conceived this piece, I didn't set out to make a chair," Beer observes, "I wanted to create an experience. I like to pull aesthetics together to create a conglomeration of metaphors."

Delving into these cues (which Beer refers to as cultural access points) is like peeling back the layers of an onion. *Forth Bench's* smooth, hard, swooping expanses of stainless steel immediately evoke thoughts of cantilevers and metal trusses. This is no accident; Edinburgh's famous Forth Bridge—the world's second longest single span bridge—was the inspiration. Beer juxtaposes this rugged aesthetic with a playful visual contrapunto—resting her "human bridge" on delicate, 1 ½-inch-square toes, creating the impression that the bench may dance away at any moment. Beer also alludes to the shared emotional purpose of bridge and bench, both of which are designed to facilitate interaction and exchange.

"Vivian is arguably one of the most talented young designer-makers that I've seen in a long time," notes Lewis Wexler, owner of Philadelphia's Wexler Gallery. "Her creative use of industrial materials in pro-



ducing well designed, yet functional furniture sets her apart from many others in the field. Her work is multilayered, steeped in design

references from pop culture, fashion, car culture, and industrial design. From the very first piece of Vivian's I saw years ago, I was hooked. I just knew she had the potential to create great objects and she has never disappointed. Vivian has a great career ahead of her and I am honored to be representing her."

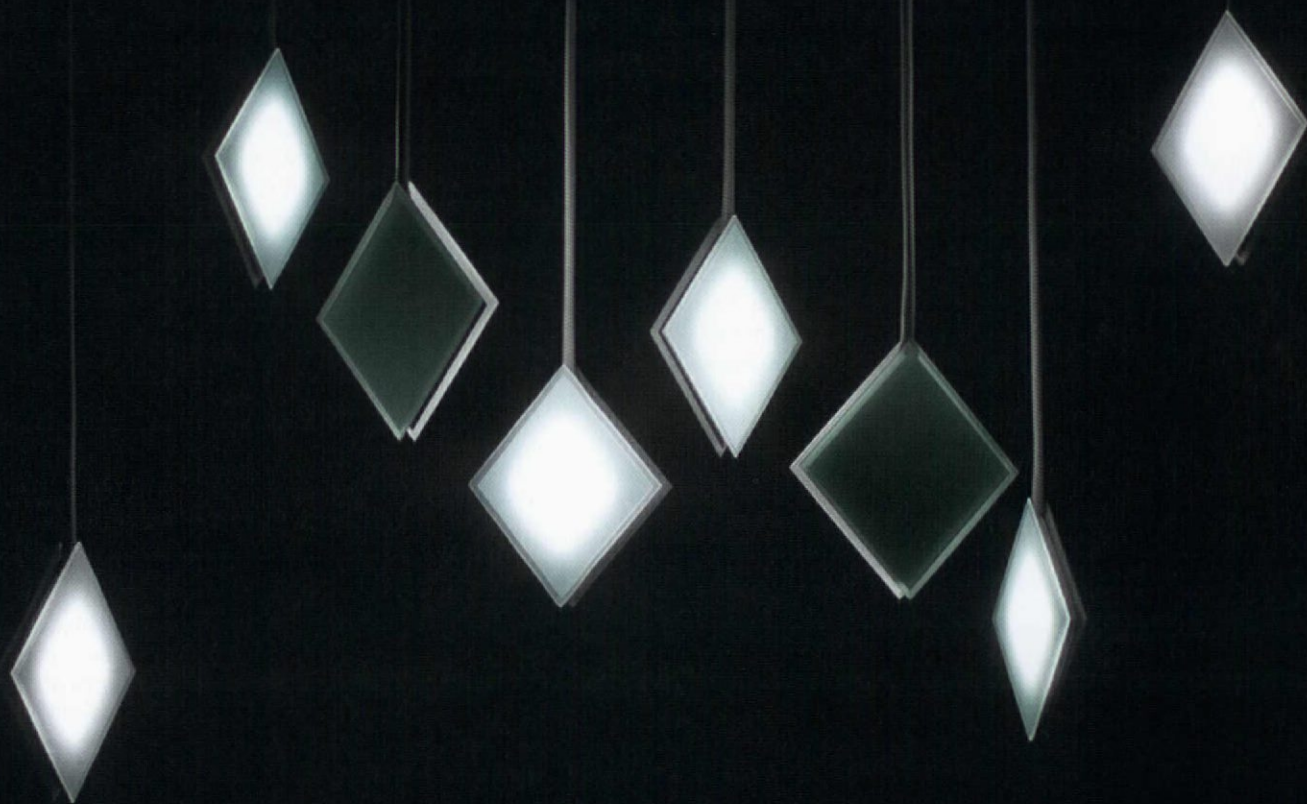
Edward S. Cooke Jr., the Charles F. Montgomery Professor of American Decorative Arts at Yale University and an expert in the field of studio furniture, is also a fan. "Vivian Beer takes the most common of metals and then shapes and finishes them with a high degree of refinement," he observes. "Her sense of the lyric possibilities of the materials, attention to the workmanship that realizes those forms and exploration of the color and depth of the finish combine to animate each of her works with a personality. She is neither a blacksmith nor a furniture maker, but rather a sort of hybrid shaper of form with a solid base in material and technique."

Speaking for herself, Beer says she is simply committed to turning out the best work she can. "I'm trying to make good, smart, self-aware work—things that should be in the world," she asserts. Clearly, she is well on her way.

Beer's *Ruby Red Slipper Chair* of 2010 in steel with automotive paint is also known as *Anchored Candy no. 3*.

Bottom: The artist seated in her steel and cement *Low Rider Chair* of 2013.





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Mid-Century Maestro Mollino

TROY SEIDMAN OF CAVIAR 20 EXPLORES THE LEGACY OF THE ENIGMATIC CARLO MOLLINO

IT IS A RAREFIED CLUB WITH FEW MEMBERS—designers whose works have fetched more than \$1 million at auction. Carlo Mollino (1905-1973) was welcomed to the club in 2005—more than thirty years after his death—when a unique oak and glass console or trestle table achieved \$3.8 million at Christie's. His membership was renewed in 2008 when Arabesque, a poetic laminated-maple and glass side table was hammered down at \$1.3 million.

The paradox of this is that while his work is highly sought and influential, Mollino is still somewhat marginal in the realms of twentieth-century design and Italian modernism. There has been some solid scholarship on his contributions, but there isn't much access to his work in the marketplace. Activity in the secondary market is limited, and the reissues of his work by Zanotta have had only modest success.

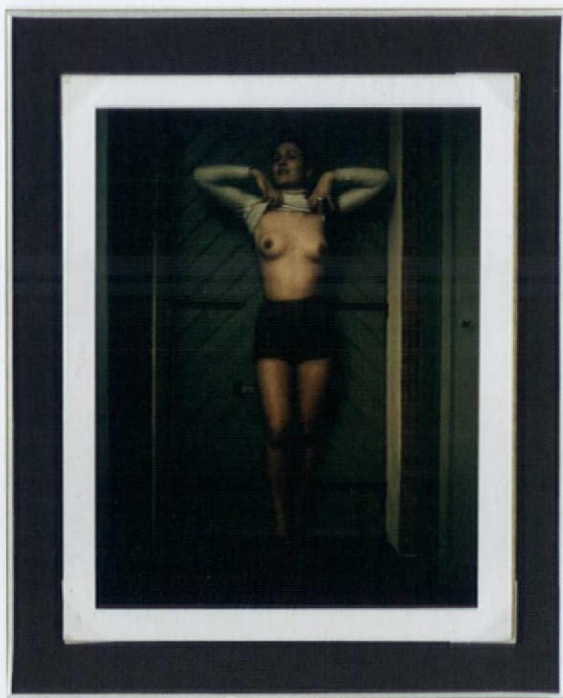
For Mollino—unlike some of his contemporaries, notably Carlo Scarpa or Gio Ponti—collaborations were basically nonexistent, and he did not have significant or successful relationships with manufacturers. (In other words, he was all couture and little ready-to-wear.) He only did a handful of

residential projects, including two houses he designed for himself. And his influence on successive Italian designers is debatable.

While there is not a huge body of work to support his fame, the objects Mollino did create are enhanced, if not fetishized, by their rarity and the enigma and glamour of their creator. I asked maverick New York design dealer Cristina Grajales (who bid on behalf of a client for the \$3.8 million trestle table in 2005) whether such high prices are the result of auction frenzy or of Mollino's contribution to the design canon. She says it is "more of a reflection of Mollino's importance," adding that, "there were a couple of very educated bidders vying for that piece. Mollino was fascinated with ergonomics, speed, and engineering. He integrated all these passions into his design pieces, creating work that remains truly extraordinary and highly prized by collectors."

Thus, when we start to examine and assess his products in the recent marketplace, unless a piece has unresolved authenticity issues or is in questionable condition, there really isn't any "C" level material by Carlo Mollino.

GRADE
B-



Polaroid photo, c. 1960s

Mollino took photography very seriously, and it is an important part of his oeuvre. He would document his own projects, at first using a Leica, but he also used photography as an independent mode of self-expression and contributed to art photography exhibitions in Italy. When friends came over for an evening he would regularly take informal shots, and as the night progressed (and the libations flowed) his visitors would pose in period costumes or sometimes wearing little at all. For one of Mollino's social position (he was a member of the University of Turin's faculty of architecture), producing provocative images was risky. He would entrust a friend to print the images while he retouched the color negatives. Sadly, most of these early prints have been lost or destroyed. Fast forward to about 1960 when Mollino discovered the Polaroid camera. Until the time of his death, he would shoot close to two thousand Polaroids, mostly of prostitutes taken in his boudoir. This trove of images, which was only discovered after his death, is the aesthetic precursor to the highly sexualized images of Helmut Newton, Guy Bourdin, and Bettina Rheims. It is worth emphasizing that these Polaroids were not simply erotic photography; Mollino was responsible for the *mise en scène*—from the occasional outfit, to the backdrops, and furniture. Despite the high number of images created, very few have been released to the market. As a result these unique photos can command from \$6,000 to upwards of \$21,000 at auction.

Mollino's public masterpiece is the Teatro Regio in Turin: a super-modern and ultra-glam vermillion-drenched interior with a ceiling-spanning stalactite chandelier. Mollino was actively involved in every design element—from banisters to door knobs. The result was incredibly cohesive and a masterful articulation of his organic version of modernism. The theater seats, which were replaced about a decade ago, are the closest thing to an "editioned" work by Mollino—originally some 1,500 were created in the late 1960s. Obvious siblings to Mollino's other upholstered pieces, they are evocative of Jean Arp's forms, with interesting curves at every vantage point. Despite the inconvenience of having to attach these chairs to the floor, they are remarkable mementoes from Mollino's largest and most cohesive project. Tragically, he died a few months after the Teatro's debut opera. It is also worth mentioning that most of the other buildings Mollino designed or contributed to have been destroyed.



GRADE
B

Theater chairs for the Teatro Regio, 1965–1973

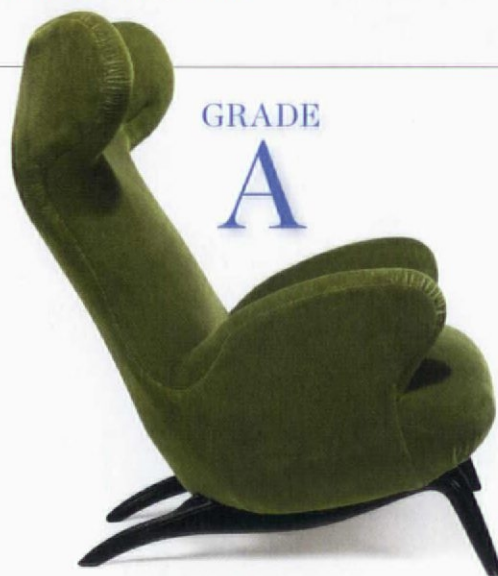
GRADE
B+

Durmask oak side chair from the Casa del Sole, 1953



Casa del Sole was a posh modernist ski condominium in the Italian Alps that operated until 1993. It is one of only two projects for which Mollino designed furniture that was produced in quantities, although the term "quantities" is relative: various furniture types were made in editions of two or three, of twenty-five, or a maximum of 150. Some scholars have commented that Mollino's aesthetic was fully realized by the early 1950s—that his creations became less inventive and more refinements of, or even derivative of, work from the 1940s. This chair possesses many of the characteristics articulated in Mollino's earlier dining or side chairs: mirrored halves, splayed legs, thick-slabbed or saddle seats, and an overall allusion to a skeletal form or vertebrae. It appeared in both the building's restaurant and some of the apartments' dining rooms.

Between 1944 and 1946 Mollino worked on the interiors of neighboring apartments in Turin for a pair of brothers and their wives. His creations for these projects, which became known as the two Casa Minolas, are arguably the most important in his oeuvre and where his aesthetic language is best articulated. His interest in expressive organic or skeletal forms and the influence of surrealism are most visible in the individual pieces and in the overall aesthetic of these interiors. One of a pair created for the first apartment (Casa M-1), this armchair, with its confident and audacious form, taunts Jean Royère and Vladimir Kagan, or any of the Scandinavian designers who created sculptural anthropomorphic armchairs. The chair demonstrates a certain machismo confidence and movement that repeats itself in both Mollino's biography and other creations. He fashioned a similar pair of chairs for the second apartment, although the overall forms were slightly toned down and the apartment's general color scheme was more muted. In 1968 Mollino supervised the reupholstery of all the soft goods in both apartments and chose this chlorophyll green velvet.



GRADE
A

Upholstered lounge chair from the Casa M-1 Turin, 1946



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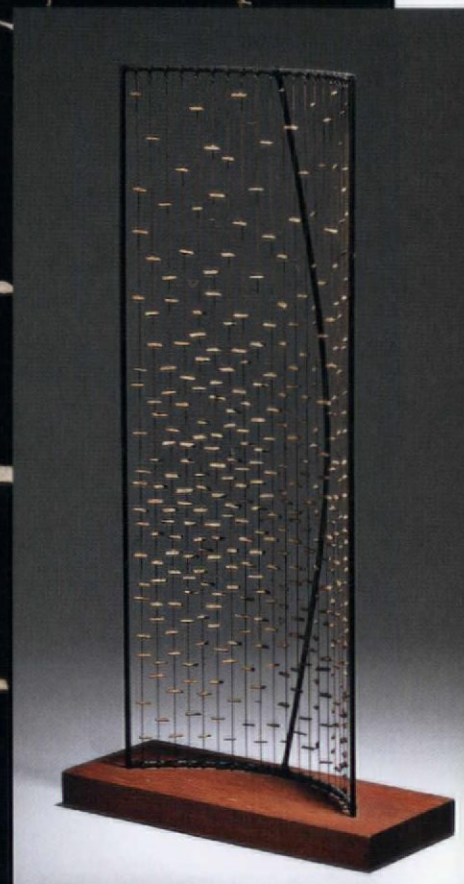
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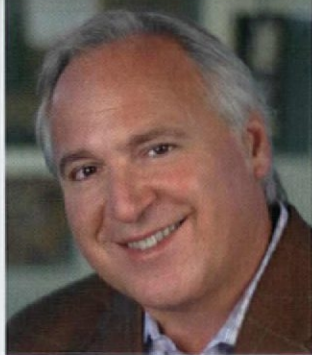
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David Rago talks about how his auction house

MODERN MAGAZINE
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OUT MORE ABOUT
THE GROWTH OF HIS
LAMBERTVILLE,
NEW JERSEY, AUCTION
HOUSE AND HIS
RECENT PRICE HIGHS

By BROOK S. MASON

IN 2012 DAVID RAGO, whose Rago Arts and Auction Center is based in Lambertville, New Jersey—midway between Philadelphia and New York—reined in a stunning \$28 million. That's remarkable, considering he first held auctions at a hotel in northern New Jersey and then sold from various venues in New York City before setting up his Lambertville premises.

Rago started his career at an early age. At just sixteen, he began dealing in American decorative ceramics such as Roseville and Grueby at the Lambertville flea market. His first foray into auctions came when he staged sales of ceramics, glass, and arts and crafts furniture at the Meadowlands Hilton Hotel in 1984. Later, he introduced auctions of antiques, art, and design at the Puck Building in Manhattan.

In 1995 he opened the auction house in Lambertville. Now, with partners Suzanne Perrault (his wife) and Miriam Tucker, he has expanded the number of sales and the scope of the material on offer to include twentieth- and twenty-first-century design, fine arts, eighteenth- and nineteenth-century furnishings and decorative arts, Asian art, coins, silver, militaria, books, tribal art, and historical ephemera.

Along the way, Rago has penned six books, including *American Art Pottery* and *The Arts and Crafts Collector's Guide*. In addition, he lectures nationwide, serves as an appraiser on PBS's popular *Antiques Roadshow*, and advises a range of collectors.

About that hefty \$28 million he rang up in 2012, he says, "For a regional house, I'm impressed, but I still take it one step at a time."

What led you to launch your own auction house at a time when Sotheby's and Christie's commanded center stage?

The termination of my job at the Jordan-Volpe Gallery in New York in late 1983 combined with my need to support a family of four called for a drastic response. If I had had a clue about what I was getting into, an auction house would have been the last place I'd have



took off after a rocky start

looked. By the time I found out the level of work, risk, and uncertainty involved in starting one's own auction company it was too late to bolt. As a dear friend of mine said, "If you want to know what not to do at auction, ask Dave because he's made every mistake there is." I had no reserves, as I didn't know what they were. The catalogues were typewritten and frequently so late, they'd almost miss the preview. The photographs were so out of register, a friend said I should have included seasickness pills.

Tell us about your early years in the business.

Our first three auctions, in 1984, were held in one of the ballrooms at the Meadowlands Hilton in North Jersey. They were predominately arts and crafts material. I applied turpentine and linseed oil to all the furniture—you can imagine the smell! The next year we moved to the Greenwich Auction Room on Thirteenth Street in Greenwich Village, where we stayed until 1987. Later we took up residence in the Puck Building on Houston Street, and then in 1992 we moved to the Marriott East Side.

In those days, it was grand, sexy—and astonishingly difficult to keep a staff. On a Saturday night we'd move in a few tractor-trailer loads of furniture, which we had sourced all over the country but mostly from New Jersey, Pennsylvania, and New York. We'd set up for a 9:00 AM preview the next day, with the actual sale beginning at noon. We'd finish about 5:00 PM, pack the trucks, drive them back to Jersey, and unpack them entirely by about 2:00 AM Monday morning. It was punishing for all involved—and without any guarantee of covering expenses, much less of making any money.

How have you grown?

When we held our first sale, the ballroom was about twenty-five hundred square feet and we hammered down four hundred lots. Our present building is 12,500 square feet

and we rent a showroom, "The Annex," a block away, which has an additional eight thousand square feet of display space. Our present Modern Design, Early 20th Century, and Fine Art auctions have about eleven hundred lots each.

Can you explain why you chose to move to Lambertville, a decidedly provincial town?

I originally thought that if we weren't in Manhattan, we'd fail to attract buyers. But I'm from the Lambertville area and we lived here, so we decided to give it a try. We bought the nineteenth-century red brick silk hosiery mill building in 1996 for holding our auctions. To our astonishment, once we left Manhattan our in-room crowds grew from about one hundred to four hundred people, with many from Manhattan. Plus, Lambertville is about five miles from where George Nakashima, Phil Powell, and Paul Evans made their modernist furniture.

We were already leaning toward organic modern design but the move here cemented our position as the leading auction house for that material. Many locals bought these things back in the day, and those original owners consign most of what we handle.

Has the number of clients bidding changed since?

The number of people bidding in our auctions has increased exponentially, in part due to cell phones, our expanded landlines, and the Internet. At the beginning in New York City, we'd have about 150 people in the room, another fifty leaving absentee bids, and the occasional buyer calling the pay phone in the hallway, as it was almost impossible to arrange a landline for a room we were renting for one day. I can't tell you how many bidders and bids we lost. Our spring Design auction in 2013 set a record for phone bidding with 350 people from around the world. Additionally, through the weekend, about three- to four-hundred people were in the crowd, many bidding and seventeen hundred people bid live over the Internet.

Facing page: This exceptional carved and sculpted walnut fireplace by Phillip Lloyd Powell, c. 1956–1958, was estimated at \$25,000–\$45,000 and was hammered down at \$96,000 in April 2008.

Frederick Hurten Rhead made this four-part tile panel at University City, Missouri, in 1910 as a gift for his friend Levi Burgess. At Rago's October 2012 Early 20th Century sale it sold for \$637,500 off an estimate of \$35,000–\$45,000.

In October 2006 this three-panel folding screen of 1927 by Wharton Esherick sold for more than twice its high estimate of \$120,000.





Now that you have an international clientele, who is seeking what?

American modernist furnishings such as New Hope organic design are highly sought after internationally. At our June Design sale, we offered a large collection of furniture by Nakashima and Paul Evans. At one point, we had bidders competing over the phone from Belgium, England, France, and Italy, as well as from this country. Zsolnay pottery from Hungary, Martin Brothers birds from London, and French cameo glass are sought by collectors in those countries. Europeans are not interested in American arts and crafts material.

Can you tell us about some of the high prices you have scored?

At our October 2012 Early 20th Century sale, a rare 1910 Frederick Hurten Rhead tile panel with a peacock on it, from University City, Missouri, and tagged with a \$35,000 to \$45,000 estimate, sold for a stupendous \$637,500. We sold a Paul Evans 1972 two-door vertical Sculpture-Front cabinet with edges trimmed in 23-karat gold leaf and a red-washed interior that was expected to fetch \$80,000 to \$120,000 for \$228,000, a record for his work, in our April 2008 Modern auction. In the same sale, Phillip Lloyd Powell's nine-foot-high carved and sculpted walnut fireplace of about 1956, with a

\$25,000 to \$45,000 estimate, made \$96,000. Demonstrating the top prices we achieve for Wharton Esherick, his 1927 carved walnut three-panel screen depicting a landscape of three birds flying over sheaves of wheat sold for \$312,000 at our October 2006 Modern auction, off an estimate of \$80,000 to \$120,000.

What trends are you spotting?

Today's buyers are far less interested in the things their parents collected. More collectors have been moving toward postwar furniture like that of Paul Evans and early studio ceramics, contemporary glass, and postwar art.

What's most in demand?

Fine New Hope modernist design remains especially strong globally. Postwar ceramics by Gertrud and Otto Natzler, Rudio Audio, Toshiko Takaezu, and John Mason are selling briskly to American buyers. Postwar art is highly sought and is bringing impressive prices. For example, we sold a 1950 mixed media Robert Rauschenberg for \$366,000 that was estimated at \$30,000 to \$50,000 in our November 2010 Fine Art sale. Untitled, it had been a gift to the artist Ben Shawn.

How many sales do you hold a year and how large are they?

Our Fine Art sales, held four times a year, are each comprised of about three hundred works and gross about \$2.5 million each including buyer's premium. Our Design (Early Twentieth Century and Modern) auctions take place three times a year and gross about \$5 million each. They are two-day, eleven hundred-lot sales. We also hold a series of Estate auctions, which comprise more traditional antiques; two jewelry and precious metal auctions; and three "blow out" unreserved sales of lesser material from all departments. In addition, we occasionally hold auctions of single owner collections.

We understand that you have scored a slew of sales to museums. Can you name some of them?

Museums we have sold to include the Metropolitan Museum of Art, the Museum of Fine Arts, Boston, the Los Angeles County Museum of Art, and the Dallas Museum of Art.

What do you collect?

We live in a postmodern house in the woods with a couple of insanely aggressive cats. We have photos by Annie Leibovitz, paintings by Tom Levine, furniture by Paul Evans and Phil Powell, and a 1990 sofa by Christian Liaigre that had been owned by Rupert Murdoch and later by the Taharis.

Paul Evans's two-door vertical Sculpture-Front cabinet of 1972 set a record when it sold for \$228,000, almost double the estimate at Rago's April 2008 Modern auction.

This tall vase made by Rhead at his pottery in Santa Barbara, California, fetched \$516,000 off a \$40,000-\$50,000 estimate in 2007.

Similar to furniture associated with or executed by Louis Comfort Tiffany, this pair of American aesthetic movement armchairs, c. 1880-1890, was estimated at \$500-\$700 and sold for \$390,400 in 2009.



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Fairs, Exhibitions & Events

NOVEMBER

DANSK MØBELKUNST GALLERY
Paris, France
Made by Hand
Through November 23
dmk.dk

An exhibition highlighting the craftsmanship of Danish furniture from 1945 to 1967.

WADDINGTON CUSTOT GALLERIES
London, UK
Fausto Melotti
November 20 to December 20
waddingtoncustot.com
Featuring almost 30 works, the exhibition spans 40 years of artistic production, from Melotti's early terracotta figures to his later works in brass.

BRUUN RASMUSSEN
Copenhagen, Denmark
Design with a Human Touch
Preview November 21 to 25
Auction November 26 to December 5
bruun-rasmussen.dk
Special focus on early Nordic modernism from 1930-1940s.

WRIGHT AUCTION
Chicago, IL
Design
New York Preview November 21 to December 12
Preview December 5 to 11
Auction December 12
wright20.com
Wright's December Design sale focuses on rare commissioned forms, works produced in small editions and works of historical importance.

PIER ANTIQUE SHOW
New York, NY
November 23 to 24
pierantiqueshow.com
The Pier Antique Show features nearly 500 exhibitors of quality antique furniture, decorative and fine arts.

EMERSON DORSCH
Miami, FL
Ideas Are Executions
November 23 to December 21
dorschgallery.com
A two-person exhibition of Siebren Versteeg and Dave Hardy.

PHILADELPHIA MUSEUM OF ART
Philadelphia, PA
Marc Newson: At Home
November 23 to April 20
philamuseum.org
This exhibition features—for the first time—Newson's domestic products, furnishing an abstracted 2,000-square foot house and garage within the Museum's Collab Gallery.

FRIEDMAN BENDA
Ghent, Belgium
Shiro Kuramata: Revolutionary Japanese designer
November 24 to February 24
friedmanbenda.com
Kuramata's transparent design objects in acrylic, glass and steel wire on view at the Design Museum Gent.

LOS ANGELES COUNTY MUSEUM OF ART
Los Angeles, CA
Calder and Abstraction: From Avant-Garde to Iconic
November 24 to July 27
lacma.org
The first monographic presentation of Alexander Calder's work in a Los Angeles museum.

DECEMBER

MODERN SHOWS
London, UK
Midcentury Modern
December 1
modernshows.com
One day show for midcentury aficionados and design lovers.

WEXLER GALLERY
Philadelphia, PA
Passages: Objects of Mind and Matter
December 6 to March 1
wexlergallery.com
Two-artist exhibition featuring Japanese-American artists Hideaki Miyamura and Chiyomi Longo.

BRAZIL ARTFAIR
Miami, FL
December 4 to 8
brazilartfair.com
The first fair dedicated to Brazilian galleries during Miami Art Week.

DESIGN MIAMI/MIAMI BEACH, FL
December 4 to 8
designmiami.com
The fair brings together the most influential collectors, gallerists, designers, curators and critics from around the world in celebration of design culture and commerce.

KOLLER
Zurich, Switzerland
Design, Post War & Contemporary
Auctions December 7
kollerauktionen.ch

SKINNER
Boston, MA
20th Century Design
Auction December 7
European Furniture & Decorative Arts
Auction January 11
skinnerinc.com

PHILLIPS DE PURY
New York, NY
Design Masters
The Betty Lee and Aaron Stern Collection
Viewing December 11 to 16
Auction December 17
phillips.com

BONHAMS
New York, NY
20th Century Decorative Arts
Preview December 13 to 16
Auction December 16
bonhams.com

CAMBI AUCTION
Genoa, Italy
Design
Preview December 13 to 16
Auction December 19
cambiaste.com
A collection of works by major Italian and international designers and brands.

HEDGE GALLERY
San Francisco, CA
Michael Boyd re: Visions
December 13 to February 8
hedgegallery.com
A solo exhibition of new works by California-based vanguard collector and designer Michael Boyd

CHRISTIE'S
New York, NY
20th Century Decorative Arts
Auction December 18 to 19
christies.com

JANUARY

R 20TH CENTURY
New York, NY
Joaquim Tenreiro
Through January 4
r20thcentury.com
A Brazilian modernist furniture designer who has just begun to gain international recognition.

MICHAEL ROSENFELD GALLERY
New York, NY
American Abstraction, 1930-1945
Through January 4
michaelrosenfeldart.com
A selection of masterworks by the American abstract artists.

MUSEUM OF CRAFT AND DESIGN
San Francisco, CA
New West Coast Design 2
Through January 5
sfmcd.org
This exhibition features works chosen for the significant contributions they make to the worlds of design, and explores the many facets of contemporary West Coast design.

PALM BEACH AUCTIONS
Palm Beach, FL
Tiziani Archive: Lagerfeld + Liz
Auction January 11
palmbeachmodernauctions.com

MUSEUM OF CONTEMPORARY ART
Los Angeles, CA
Room to Live
Through January 12
moca.org
Room to Live features selected large-scale works or single-artist presentations from MOCA's renowned permanent collection.

PIASA RIVE GAUCHE
Paris, France
Design including paintings and furniture from a Parisian interior
Preview January 15 to 21
Auction January 21
piasa.auction.fr



Studio ceramics (Robert Turner, Otto and Gertrud Natzle, Lucie Rie, Alev Siesbye)
to be offered in Rago Auction's 20th/21st Century Design sale



The Global Forum for Design
December 4–8, 2013
Preview Day/December 3, 2013

Design Galleries/

ammann//gallery/Cologne, Antonella Villanova/Florence, Carpenters Workshop Gallery/London & Paris, Casati Gallery/Chicago, Cristina Grajales Gallery/New York, Demisch Danant/New York, Didier Ltd/London, Erastudio Apartment-Gallery/Milan, Fine Art Silver/Brussels, Galerie BSL – Béatrice Saint-Laurent/Paris, Galerie Downtown – François Laffanour/Paris, Galerie Jacques Lacoste/Paris, Galerie kreo/Paris, Galerie Maria Wettergren/Paris, Galerie Patrick Seguin/Paris, Galleria Rossana Orlandi/Milan, Gallery SEOMI/Seoul & Los Angeles, Heritage Gallery/Moscow, Hostler Burrows/New York, Jason Jacques Inc/New York, Jousse Entreprise/Paris, Louisa Guinness Gallery/London, Magen H Gallery/New York, Mark McDonald/Hudson, Moderne Gallery/Philadelphia, Ornamentum/Hudson, Pierre Marie Giraud/Brussels, Priveekollektie Contemporary Art + Design/Heusden aan de Maas, R 20th Century/New York, Sebastian + Barquet/New York, Victor Hunt Designart Dealer/Brussels

Design On/Site Galleries/

Art Factum Gallery/Beirut presenting Marc Baroud & Marc Dibeh, Caroline Van Hoek/Brussels presenting Gijs Bakker, Elisabetta Cipriani/London presenting Carlos Cruz-Diez, Industry Gallery/Washington DC & Los Angeles presenting Benjamin Rollins Caldwell, Volume Gallery/Chicago presenting Jonathan Muecke, Wonderglass/London presenting Nao Tamura

Meridian Avenue & 19th Street/Miami Beach/USA

designmiami.com

Fairs, Exhibitions & Events

VOLUME GALLERY

Chicago, IL
Wrong Chairs
Through January 24
vvvolumes.com
Norman Kelley's *Wrong Chairs* purposefully disrupts the notion of "correctness" through the iconic Windsor chair.

CRISTINA GRAJALES GALLERY

New York, NY
Hechizoo: Voyages Explorations
Through January 31
cristinagrajalesinc.com
Voyages/Explorations will transform the gallery space into the Amazon, bringing its flora and fauna indoors through the use of handmade textiles.

LOS ANGELES ART SHOW

Los Angeles, CA
January 15 to 19
laartshow.com
The Los Angeles Art Show, created by FADA, is the longest running venue for contemporary, modern, historical, and traditional art in the country.

MIAMI INTERNATIONAL ART FAIR

Downtown Miami, FL
January 17 to 20
mia-artfair.com
In its fifth year, the fair gathers a selection of the world's forward-thinking international galleries and local cultural institutions with a program of arts events and an educational lecture and panel series.

PIERRE MARIE GIRAUD

Brussels, Belgium
Jos Devriendt
January 17 to February 1
pierremaiegiraud.com

ARTPALMBEACH

West Palm Beach, FL
January 24 to 27
artpalmbeach.com
The fair is comprised of over eighty international galleries presenting works of all forms of contemporary art including painting, sculpture, photography, design, fine art glass, video, and installations from modern art to new cutting-edge artists.

WINTER ANTIQUES SHOW

New York, NY
January 24 to February 2
winterantiquesshow.com
Held at the historic Park Avenue Armory in New York City, the show provides curators, established collectors, dealers, design professionals and first-time buyers with opportunities to view and purchase exceptional pieces showcased by 73 exhibitors.

THE ORIGINAL MIAMI BEACH ANTIQUE SHOW

Miami Beach, FL
January 30 to February 3
originalmiamibeachantique.com
One of the world's largest indoor antiques shows.

FEBRUARY

CARPENTERS WORKSHOP GALLERY

Paris, France
Wendell Castle: Leap of Faith
Through February 1
carpentersworkshopgallery.com
Wendell Castle revisits the paradoxical relationship of formal innovation to function, continuing his exploration of stack-lamination, a technique that simultaneously acknowledges the inherent characteristics of the material while creating boundless work, surprising sculptural pieces, devoid of any pre-conceived notions of form.

AMERICAN INTERNATIONAL FINE ARTS FAIR

Palm Beach, FL
February 4 to 9
aifaf.com
AIFAF emphasizes artwork and decorative arts from Old Masters, impressionism and post-impressionism to postwar and pop art. Collectors can view and purchase treasures rarely seen outside major museum collections.

PALM SPRINGS FINE ART FAIR

Palm Springs, CA
February 13 to 16
palmspringsfineartfair.com
Featuring 2,500 important works of art showcased by over 60 renowned galleries from around the world.

PALM SPRINGS MODERNISM SHOW & SALE

Palm Springs, CA
February 14 to 17
palmspringsmodernism.com
80 national and international decorative and fine arts dealers present all design movements of the twentieth century.

MIAMI ART+DESIGN

Miami, FL
February 14 to 18
miamiartanddesign.com
Featuring 70 international dealers in a waterside pavilion surrounding the Noguchi-designed fountain at downtown Miami's Bayfront Park.

FRIEDMAN BENDA

East Sussex, UK
I Cheer a Dead Man's Sweetheart: Christopher Le Brun
February 15 to June 29
friedmanbenda.com
This exhibition groups diverse

practices into arrangements or juxtapositions of works which encourage that visitors to make their own connections and interpretations of and between the paintings displayed.

KIMBELL ART MUSEUM

Fort Worth, TX
Samurai: Armor from the Ann & Gabriel Barbier-Mueller Collection
February 16 to August 17
kimbellart.org
Featuring the artistry of the armor used by samurai—the military elite led by the shoguns, or warlords, of Japan from the twelfth through nineteenth centuries.

LOS ANGELES MODERN AUCTIONS

Van Nuys, CA
Modern Art and Design
February 23
lamodern.com
Design highlights include works by Pierre Jeanneret from the planned city of Chandigarh, India, as well as an assortment of Walter Lamb furniture, Charles and Ray Eames panels custom designed for the 1964 New York World's Fair, and a large selection of Scandinavian design and ceramics.

MARCH

FUNDACIÓN BARRIÉ

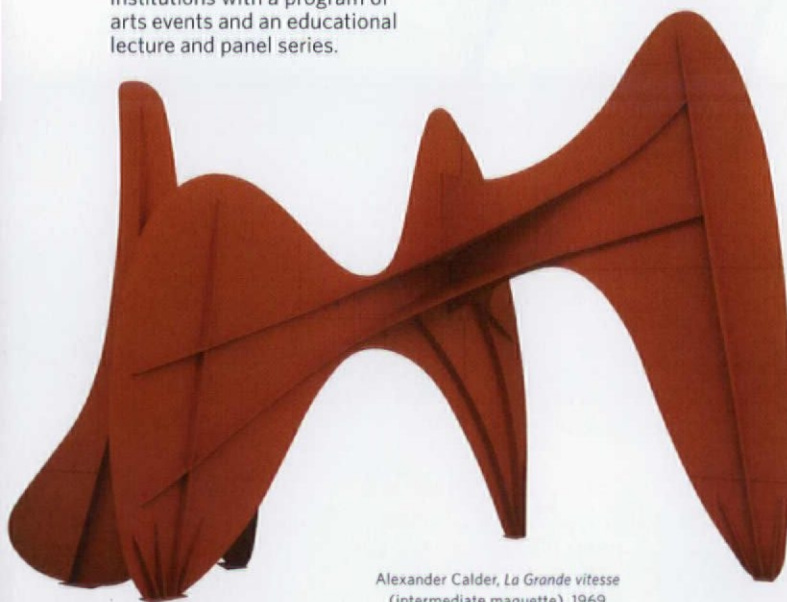
A Coruña, Spain
Rafael Moneo Theory through Practice. Archive Materials, 1961-2013
Through March 30
fundacionbarrie.org
The first major retrospective of the architect.

THE ARMORY SHOW

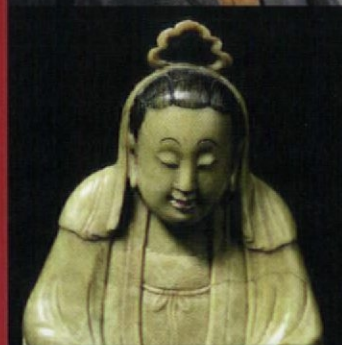
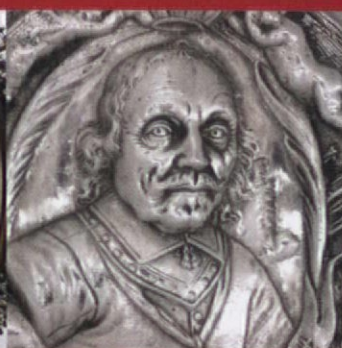
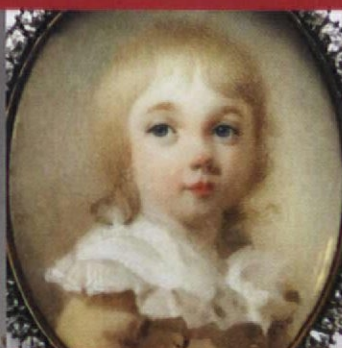

New York, NY
March 6 to 9
thearmoryshow.com
A leading international contemporary and modern art fair and one of the most important annual art events in New York.

TEFAF MAASTRICHT

Maastricht, Netherlands
March 14 to 23
tefaf.com
Presenting 260 leading galleries from 20 countries, TEFAF Maastricht is a continuously evolving showcase of the best works of art currently on the market.

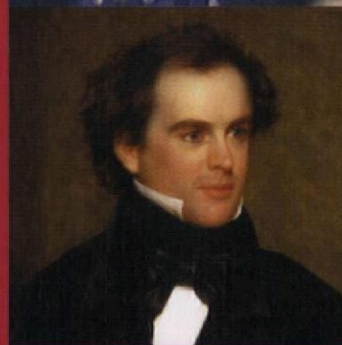
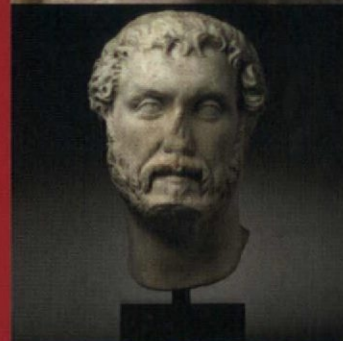
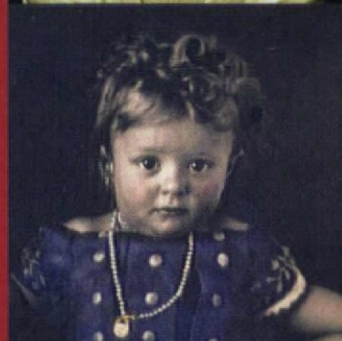


Alexander Calder, *La Grande vitesse* (intermediate maquette), 1969
Sheet metal, bolts, and paint
Calder Foundation, New York
On view at LACMA

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KATHIE VON
ANKUM
SPEAKS WITH
ERWIN WURM,
CONCEPTUAL
ARTIST AND
DISILLUSIONED
DESIGN
COLLECTOR

Found Furniture

ERWIN WURM IS LEAFING THROUGH A COPY OF MODERN, "I've got one of these, one of these, and one of these," he says, pointing listlessly at some of the design classics featured on the pages of the issue.

The almost-sixty-year-old Austrian conceptual artist, known for shrinking, blowing up, and otherwise deforming and defunctionalizing all kinds of dwellings and objects, began collecting twentieth-century design classics in 1992, when he discovered the Parisian gallery of Philippe Jousse, a prominent dealer of French modernism on the Left Bank of the Seine. At the time, pieces by Jean Prouvé, Serge Mouille, or Charlotte Perriand had not yet achieved the stratospheric prices they command today—plus Jousse was willing to barter with the artist, who was having his first Paris show at Galerie Arnaud Lefebvre. Attracted to the clean lines, lack of decoration, and what he calls the "quietness" of modern design from the 1940s, '50s, and '60s, Wurm continued to acquire works by French modernists, eventually branching out to pieces by the American Georges—Nelson and Nakashima—and discovering the Austrian modernist Carl Auböck.



Kredenza, 2011, compilation of credenzas from different decades epitomizes Erwin Wurm's aesthetic of recycling.

But when a design magazine approached him wanting to feature his newly acquired twelfth-century estate in rural Limberg in the picturesque Austrian province of Styria, he began to question his collecting ambitions. Looking through the publication, he realized that his home looked pretty much like every other upscale interior out there. "In every magazine, it's the same thing," he complains. "I want

Wurm's interactive "Drinking Sculptures" series, as installed at the Martin Gropius Bau, Berlin, in 2012, is a celebration of artistic excess and an homage to Jackson Pollock, Willem de Kooning, and other creative people who suffered or died from alcoholism.





Palm Springs

MODERNISM SHOW & SALE



February 14-17, 2014

Palm Springs Convention Center



February 14 | Preview Gala

6-9 p.m. Benefiting Modernism Week
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For tickets visit modernismweek.com



February 15-17 | Show & Sale

Saturday 10 a.m. – 6 p.m.

Sunday 10 a.m. – 5 p.m.

Monday 10 a.m. – 4 p.m.

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my work to be unique, I would like what I collect to be unique!" Disgusted, he vowed to create furniture that would look like no one else's, furniture that would be uniquely his.

Born into a lower middle-class environment that viewed artistic expression with suspicion, Wurm retaliated by building a career that used sculpture as a playful provocation of what society considered "normal." With *Fat Car*, a series of automotive sculptures created in the early 2000s, he called into question the average consumer's desire to own a Mercedes or BMW, in local parlance, a "*dicke Auto*" (literally a "fat car"). Plumped up with styrofoam and fiberglass, his sports cars featured the same unsightly welts and bulges commonly seen on obese human beings, calling into question the compatibility of wealth, greed, and beauty. A more recent work, *Narrow House* (2010), exaggerated the sense of confinement Wurm had experienced growing up in rural Austria. Reducing his family's traditional suburban home down to a sliver allows only the most slender visitors to edge their way into the house which, in turn, becomes a sculptural representation of petit-bourgeois narrow-mindedness.

For his subsequent cause célèbre—unmasking the uniformity of taste among the design savvy intelligentsia, a group he himself had become a member of—Wurm once again turned to family history for raw material. Manipulating the nondescript traditional furniture from the 1930s, '40s, and '50s he had found in his grandparents' house, he created somewhat unwieldy storage pieces by piling up a cross-section of credenzas from different design decades. A chest of drawers with a cutout and turned on its side serves as a not-so-easy chair. The front of an armoire, complete with keyhole, has become the surface of a desk in Wurm's own house.

Working with cheap and readily available materials, initially out of economic necessity, has been a formative



principle for his artistic career, leading Wurm to turn common objects like street signs or electric outlets into commentaries on everyday life. When his traveling exhibition *Beauty Business* came to Dallas, Wurm took the opportunity to scour Texas thrift shops for new design raw material. And even though he's driving a Bentley now, he says deconstructing the collection of Design Within Reach, a project he's itching to undertake, would simply be out of his price range.

Struck by the contradiction that, though a contemporary artist, he had always been more drawn to designers from periods other than his own, Wurm decided to work his way through twentieth-century history—manipulating and appropriating pieces from different eras and making them his own. For the exhibition *Schöner Wohnen* ("Living More Beautifully")—incidentally also the title of a popular German design magazine—at the Museum für Angewandte Kunst (MAK) in Vienna in 2011, he deconstructed Gerrit Rietveld's iconic Zig-Zag chair. Now he wants to try his hand on pieces by Nakashima and Eames. And as supplies run low and

Wurm's irritation with petit-bourgeois status symbols, like *Fat Convertible* (2005) or the manicured suburban home (*Narrow House*, 2010) may well be part of his innate "Austrianness," putting him in the good company of compatriots Werner Schwab and Thomas Bernhard.



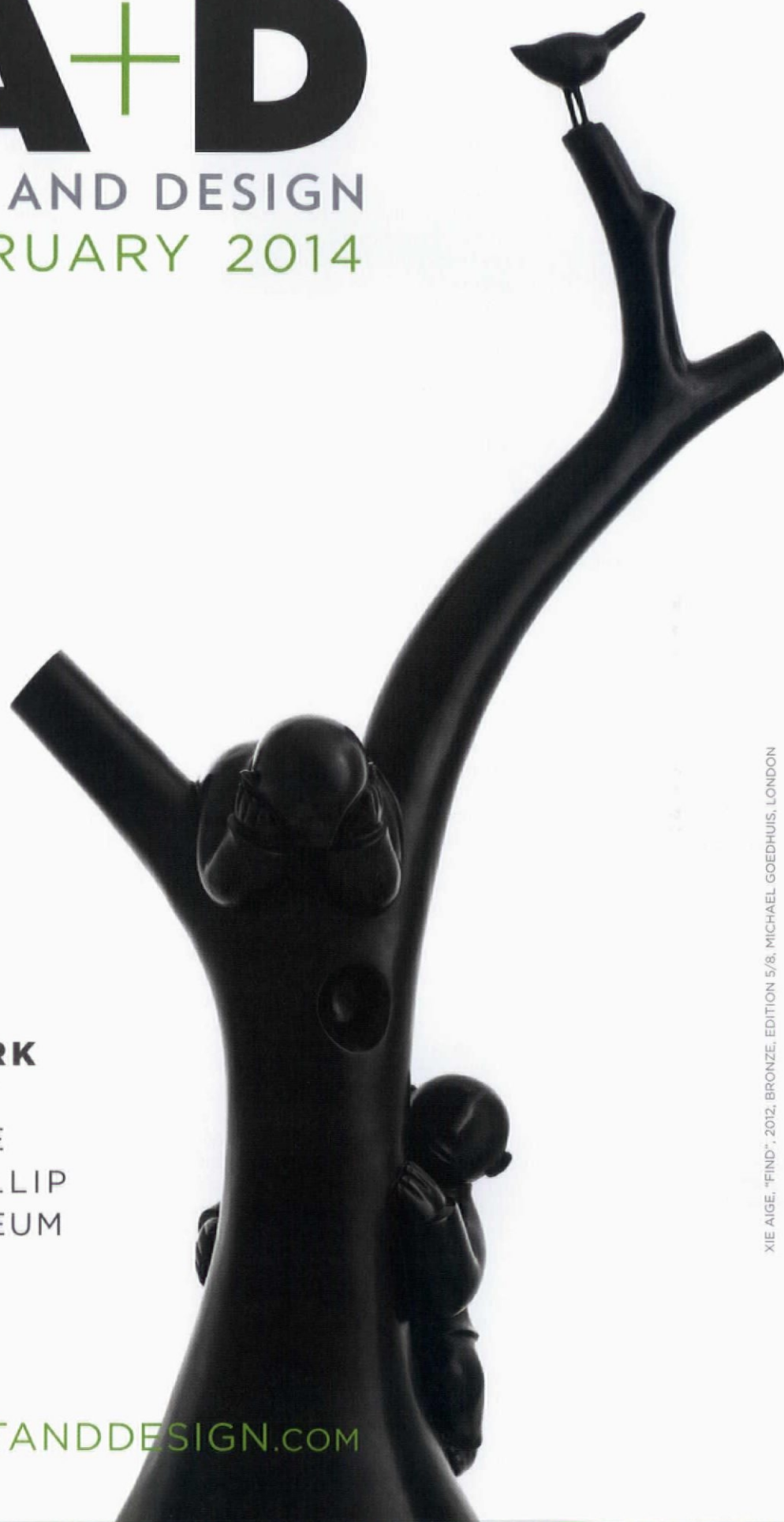
MA+D

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13-18 FEBRUARY 2014

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WWW.MIAMIARTANDDESIGN.COM



XIE AIGE, "FIND", 2012, BRONZE, EDITION 5/8, MICHAEL GOEDHUIS, LONDON



originals become more and more expensive, the artist plans to move on to the next design period. "My production goes with the flow of history," he explains.

Still, Wurm will not "worm" his way into just any designer's oeuvre. Works by the Memphis group, for example, do not interest him, perhaps because their design approach is too close to his own. That other artists and designers have used similar strategies to comment on product culture—Tejo Remy with his *You Can't Lay Down Your Memory* chest of drawers or Maarten Baas with his *Smoke* furniture—is of no concern to him. "I gave up researching what others have done before I start working. Otherwise you end up doing nothing," he insists. Furniture design as self-expression—or, like other more public works such as *Fat House* (2003) or *House Attack* (2006)—social commentary and happening?

Wurm's "drinking sculptures," created for an exhibition at the Bass Museum of Art in Miami in 2011, definitely go beyond the quest for an original interior. Chests of drawers, credenzas, nightstands, and closets fully stocked with hard liquor (which viewers are invited to consume) serve as provocative commentary on the lack of intellectual and physical excess and the increasing Puritanism of today's societies, with the United States taking the lead. "Early cultures knew that excess was an important part of life. And most artists are excessive," Wurm comments. That's why each component of his artistic drinking game is dedicated to an artist who suffered or died from alcoholism: Martin Kippenberger (who inspired the *Kippenberger Credenza*), Jackson Pollock, Willem de Kooning, and the Austrian playwright and Wurm's friend Werner Schwab. To truly connect

with the inner world of these artists, viewers are only allowed to move on to the next display, once they've drunk themselves into a stupor.

Despite the strong messages behind his work, Wurm is convinced that art does not change society—especially in a world where a YouTube video can reach millions in a matter of seconds, far quicker than any public art installation could in weeks or months. "I do my pieces for myself and a very small group of people who are interested in a specific kind of art," he says. That's why his furniture-cum-sculptures are not for sale, nor are they represented by his New York gallery, Lehmann Maupin. And, Wurm is convinced, they won't make it into MoMA's design collection, either. Still, he wants his furniture designs to be seen and acknowledged on a wider scale. When asked why, despite his disdain for design publications, he agreed to speak to MODERN, he says: "It's because you wanted to picture my furniture and put it in the magazine—and that's something I've never done before."

More ingenious than comfortable, the 2011 *Ladenstuhl #1* (Drawer Chair) turns a chest of drawers into an idiosyncratic perch.

Wurm's "Drinking Sculptures" at the Bass Museum of Art in Miami in 2011-2012.



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Contemporary Design: On the Cutting Edge

TEN DEALERS
REACHING NEW
AUDIENCES
AROUND THE
WORLD

By BROOK S. MASON

CUTTING EDGE DESIGNERS are attracting attention like never before. Once seen as quirky and favored only by a small group of hipster urban collectors in New York, London, and Paris, contemporary design is drawing more and more collectors globally. MODERN Magazine surveyed the field and zeroed in on ten dealers in the United States, Europe, and Beirut who are focusing on designers who are taking on relatively new materials, such as carbon steel, as well as such commonplace ones as string, to create works that blur the boundaries between design and sculpture.

Why the field is suddenly booming is quite simple, observes Craig Robins, a Miami collector and developer who is co-owner of Design Miami. "The audience is expanding exponentially with Russians, Brazilians, Koreans, and those throughout Europe and other countries besides here taking on design."

Prototype Liquid Glacial Table designed by Zaha Hadid from 2012.

Tom Price uses various materials for his Meltdown Chair series, including Polypropylene rope for *PP Rope Blue* of 2007.

David Gill pioneered the field when his gallery debuted in London's Chelsea twenty-six years ago. Now he has a gallery directly opposite Christie's in St. James's and a Vauxhall premises as well. At the St. James's location this past fall he featured Zaha Hadid's *Prototype Liquid Glacial Table* made of hand-milled and polished acrylic, the latest in a series that, when launched last year, was shortlisted as one of the "Best Designs of 2012" by the London Design Museum. Eight feet long and seating eight or ten, the



table looks like a crystal clear glacier—with the sensation that water is flowing down the legs. "The table epitomizes Zaha's vocabulary of fluidity," says Gill, who is a regular at PAD London.

Gill's collectors include Madonna, Elton John, and Mario Testino as well as interior designers Peter Marino, David Mlinaric, Kelly Hoppen, and others from "virtually every continent," he says, adding "David Mlinaric was the first client to ring my bell." Gill is seeing clients such as banker David Rothschild juxtaposing contemporary design with eighteenth-century English furniture. "More and more, collectors want design that is challenging," he says.

Alexis Ryngaert founded **Victor Hunt Designart** in Brussels exactly five years ago. Since then he's witnessed a rapidly expanding collector base. "Today, the majority of my clients hail from abroad," he says. To cultivate and nurture that audience, he participates in Design Miami, Design Days Dubai, and Design Miami Basel. Currently in his stable of designers is Tom Price who lives in London and whose *PP Tube Black Chair*, part of his Meltdown series, is made of plastic tubing melted onto a metal form. It's priced at \$13,000 and comes in an edition of twelve. "Collectors see it as bordering on both sculpture and design," Ryngaert says.

Lighting is especially prominent at Victor Hunt. On view is the work of the Stockholm-based collective Humans Since 1982, led by Swede Per Emanuelsson and German designer Bastian Bischoff. The *Surveillance Chandelier*, composed of five security cameras, is priced at \$7,400 in an edition of ten. Kwangho Lee's range of creative lighting includes his Knot-Beyond the Inevitable series made of woven electrical cords. "They're about reduction, in that he uses the basic components of lighting," says Ryngaert. Prices vary by size, with large installations running \$74,000 or more.

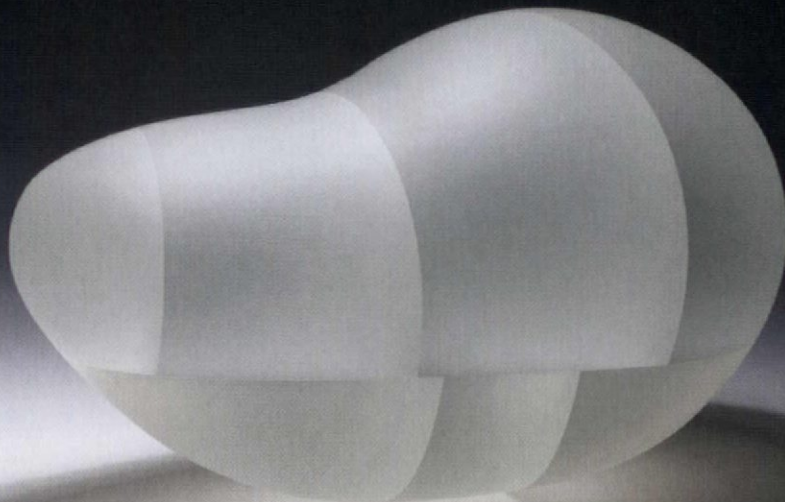


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In the Fitzrovia section of London, **Libby Sellers**'s eponymous gallery commands center stage thanks in part to her prowess in the museum world—she served as senior curator of the London Design Museum from 2001 to 2007, where she staged the first British retrospective of Marc Newson's work in 2004. Her seven-year-old gallery is a regular stop for the Paris-born, New York-based architect and interior designer Robert Couturier, as well as others from Paris and London. Especially touted at September's London Design Festival was new work by partners Amy Hunting and Oscar Narud. Their *Mirror* series, referencing Norway's copper industry, is comprised of copper disks on steel poles planted on craggy stone bases (see *MODERN*, Fall 2013, p. 42). "Collectors are drawn to a new interpretation of the traditional mirror form," Sellers says. Most of the edition of eight sold quickly. A few remain, priced at \$4,800 each.

Sellers also likes the work of Swedish-Chilean designer Anton Alvarez, whose *Thread Wrapping Machine* series demonstrates his distinctive method of joining different types of material using only glue-coated thread to bind

the objects. By varying the types and colors of the threads, from brilliant blues to vibrant orange, Alvarez creates different patterns on lamps, chairs, stools, and benches. Prices are moderate for his work, which straddles the line between craft and design, with a simple stool beginning at \$1,200.

At **Gallery FUMI**, also in London, Sam Pratt says he's seeing clients "going far beyond established designers such as Ron Arad and heading for the younger generation." Pratt and his partners Valerio Capo and Vanessa Pike mention recent sales of Faye Toogood's 2011 *Trapped Sphere Oil*, a resin cube encasing a sphere of crude oil in an edition of eight (plus two artist's proofs), each priced at \$40,000. "It's pure sculpture, and three of the editioned examples have already sold," Pratt reports. Collectors are also gravitating to work by Glithero, the partnership of Tim Simpson and Sarah van Gameren, whose *Les French* series of tables and desks have bronze frames cast from bamboo shoots in a lost material process; the tops are of gummed paper. Prices range from \$8,000 to \$16,000.

Anton Alvarez creates his *Thread Wrapping Machine* series, including this lamp and bench from 2013, using glue-coated thread to bind and wrap the elements together while creating colorful designs.

Glithero's *Rendez-Vous* desk of 2012 is part of their *Les French* series, made of cast bronze with the top sections made of layers of gummed paper strips.



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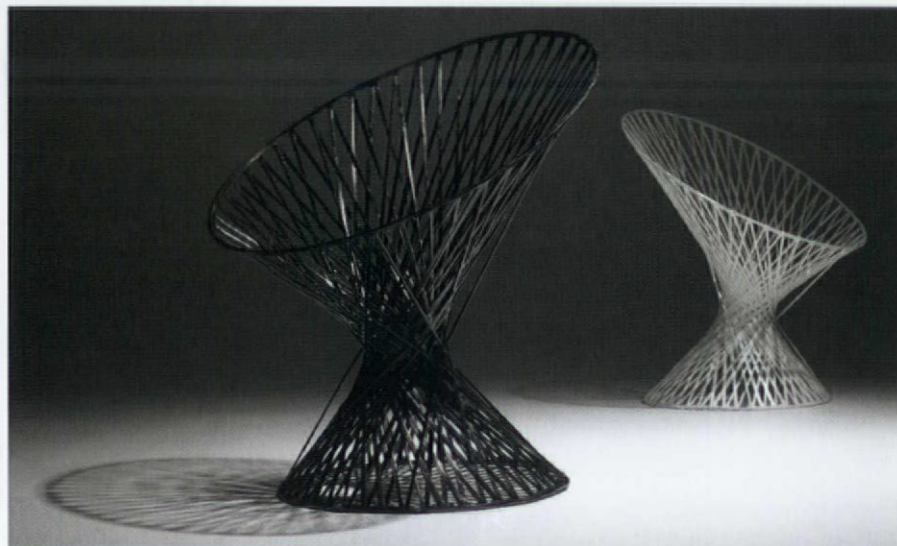
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Nacho Carbonell's *Time is a Treasure I* and *V* clocks of 2013, both in agate and bronze.

Mathias Bengtsson creates his Spun chairs, as well as his Spun chaise, from carbon fiber.



Across the Channel in Paris, collectors head to **Galerie BSL** on the Right Bank. There Béatrice Saint-Laurent presents the latest work by the Spanish-born Nacho Carbonell, a Designer of the Future at the 2009 Design Miami/Basel whose work can be found in the San Francisco Museum of Modern Art, Art Institute of Chicago, and the Mint Museum in North Carolina. His 2013 collection called *Time is a Treasure* consists of unique, zoomorphic bronze clocks; one peers into a mirrored bronze tunnel edged in blue agate to see an agate clock face. "They're pure sculpture and a clock at the same time," says Saint-Laurent. Prices are \$50,000 and up.

Saint-Laurent, who is at PAD London and both Design Miami shows, also offers design by the Algerian-born Taher Chemirik, who works in brass. His *Bride* chandelier consists of cascading interlocking petals while his *Calligraphy* screen is nine panels of undulating semicircular forms.

This country's three-year-old **Industry Gallery**, with locations in both Los Angeles and Washington, participated this fall in the Gwangju Design Biennale just outside Seoul. Gallery founder Craig Appelbaum reports that Koreans and other visitors were especially captivated by the new work by Tom Price and Mathias Bengtsson. "They take seating to an entirely new level, far beyond that of Mies van der Rohe," Appelbaum says. He also carries work by Belgian designer Maarten de Ceulaer, saying that he "employs the traditional techniques of a craftsman but manipulates them to create visually arresting and avant-garde designs that constantly challenge the way we perceive the boundaries of design."

Danish-born, London-based designer Bengtsson's Spun chaise lounge is composed of woven carbon fiber using computer technology. The curving tunnel-like chaise adapts to any number of body types and sells for \$25,000 and up. The Museum of Modern Art in New York, Carnegie Museum of Art, Milwaukee Art Museum, Indianapolis Museum of Art, High Museum of Art in Atlanta, and the Museum of Fine Arts, Houston all own examples of Bengtsson's design.

Appelbaum, who shows at Design Miami, is set to participate in Design Days Dubai in March.

MICHAEL DUNBAR

FALLEN WARRIOR (FOR EDUARDO)

at the

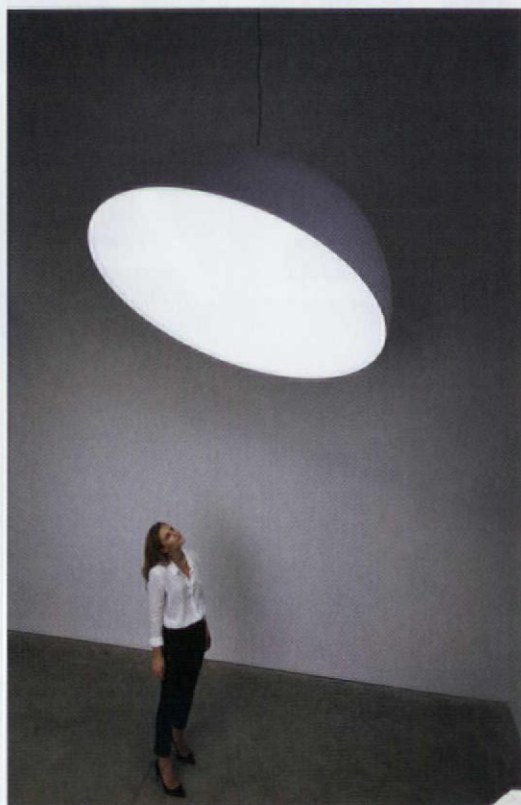
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Fallen Warrior (For Eduardo) 2004
Bronze • 54 in. by 56 in. by 72 in.



Friedman Benda in New York's Chelsea district has long been a pacesetter when it comes to contemporary design. The dealer duo of Barry Friedman and Marc Benda has showcased the work of such towering figures as Ron Arad, Joris Laarman, and Nendo, to name a few, and this past fall they staged the inaugural solo show of Britisher Paul Cockledge, who, though only twenty-five years old, brings lighting to a totally new level. His *White Light* is a ceiling installation of illuminated panels of pale blues and pinks and yellows that fade into a glowing white light and then change back to that colorful palette. "Everything and nothing changes as the room remains filled with light," Cockledge says. His *Capture* light, a handspun aluminum dome more than five feet in diameter, hangs from the ceiling, "bathing the viewer in a glowing light," Benda says, and capturing the essence of light. Also on view were Cockledge's thousand-pound steel tables. "I took sheets of raw steel and bent them through industrial rollers to demonstrate notions of balance," the designer says. "The tables appear about to topple yet are remarkably stable."

Paul Cockledge's *Capture* of 2013 is intended to capture the essence of light.

Aluminum desk from Christopher Schanck's *AluFoil* series.

Byung-Hoon Choi's *afterimage* of beginning 013-392 of 2013 is executed in basalt.

This winter Friedman Benda will introduce Korean designer Byung-Hoon Choi, who is highly regarded throughout Korea and Europe; examples of his work are in the National Museum of Contemporary Art in Seoul, the Seoul Metropolitan Museum of Art, and the Vitra Design Museum in Weil-am-Rhein, Germany. "He takes design into the realm of art and sculpture," says Benda, referring to Choi's seating. Choi works with basalt, commonly known as lava rock, and polishes some portions while leaving others raw. "His forms are really three dimensional brushstrokes similar to those in ink painting," Benda says.

Friedman Benda featured both Cockledge and Choi at PAD London and at The Salon: Art and Design fair in New York.


Paul Johnson oversees **Johnson Trading Gallery**, which is housed in a cavernous converted cinema in Queens, New York, with an L.A. outpost. Johnson features new work by Christopher Schanck. "We just completed a commission by Chris for Tom Ford," Johnson says. That project, from the designer's *AluFoil* series, was a desk made of aluminum-wrapped industrial materials, such as iron blocks and pipes. Schanck also creates chairs of aluminum spray-painted in brilliant blue



and silver. Prices go up to \$25,000. Also highly sought, Johnson says, is design by London-based Max Lamb, known for his chunky Delaware Bluestone seating and Granite Split Boulder tables. Kwangho Lee's knit rubber chairs are also on view at Johnson Trading.

Among the new designers with Johnson is Korean Jay Sae Jung Ho, whose *Savage*-series chairs are composed of found materials that she wraps with woven jute string. Johnson sold an example incorporating a guitar and a book immediately. In February he will hold a show dedicated to Ho's work. "Clients are becoming far more adventurous," Johnson says.





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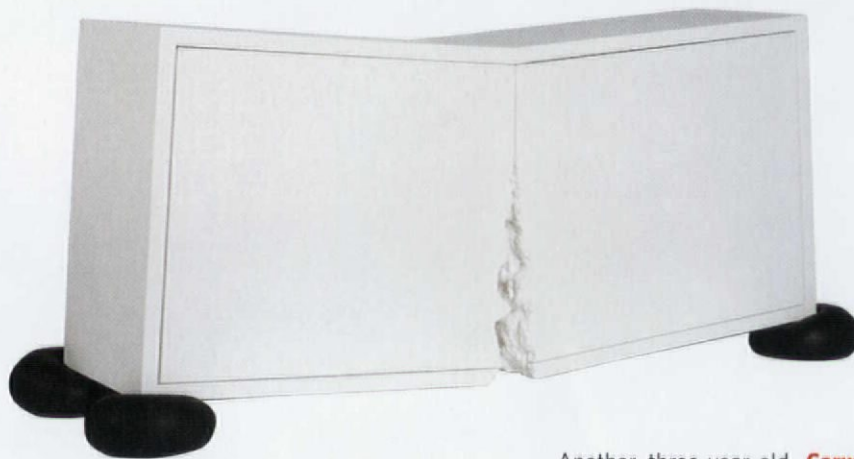
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Snarkitecture's cabinet *Break*, 2012, is of lacquered medium density fiberboard and cast rubber in an edition of eight.

India Mahdavi's *Landscape Table #3*, from a limited edition of eight, incorporates a brass-framed ceramic mosaic top set on a brass base.

Marc Baroud's editioned *Tessera Lounge Chair*, 2012, with leatherwork by Johnny Farah overlaid with walnut tiles and copper fittings, can be constructed and deconstructed, expressing ideas of rigidity and flexibility.

In the West Loop section of Chicago, the three-year-old **Volume Gallery** is just steps from the art galleries of Rhona Hoffman and Kavi Gupta. Its reach has rapidly expanded across the country and beyond (it participated in both Design Miami and last year's inaugural Collective Design Fair in New York). "Today, some 20 percent of our clients are from abroad," says Sam Vinz, who heads up Volume with Claire Warner. "Some collectors are looking for design compatible with their contemporary art holdings, while clients with Frank Lloyd Wright or Ray and Charles Eames work are seeking new design that is in marked contrast."

Appealing to both types are the creations of the Brooklyn-based design collective Snarkitecture of Daniel Arsham and Alex Mustonen. Their credenzas in lacquered medium density fiberboard look like they are about to crack in two but are remarkably stable. "They reference the effect of earthquakes," Vinz says. Prices begin at \$4,000 and run up to \$20,000. Also at Volume Gallery is Minneapolis designer Jonathan Muecke's carbon fiber chair from his Open Object series, with pieces that range in price from \$4,000 to \$15,000.

Another three-year-old, **Carwan Gallery** in Beirut, Lebanon—founded by architects Pascale Wakim and Nicolas Bellavance-Lecompte—is trumpeting the limited edition work of designers who expand the vocabulary of Middle Eastern crafts and art traditions and team up with local craftsmen from that region. For example, the Austrian studio called *mischer'traxler* has redefined the traditional *mashrabiya*, the pierced wooden window screens frequently found in Middle Eastern architecture, into such objects as its *Gradient Mashrabiya* sideboard. The 650 carved interlocking parts reference the intricacy of those traditional wooden screens. A member of the royal family of Abu Dhabi has already acquired one of the sideboards.

The gallery commissioned Tehran-born architect and designer India Mahdavi, who's based in Paris, to create coffee and dining tables with tiled tops based on Ottoman period Iznik tiles. Prices go up to \$45,000. Wakim also brought on Marc Baroud, whose *Tessera* series includes a variety of forms created using leather-bound mosaic-like walnut tiles.



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HARRY BERTOIA

WINTER AUCTIONS

DECEMBER 13TH-15TH JANUARY 17TH-19TH

FEBRUARY 14TH-16TH

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

MARCEL BREUER (1902-1981)

TABLE Model B10, 1927

CHAIR Model B33, 1928

Manufactured by Mücke-Melder
(Thonet license)

Black-lacquered wood (table)
and Chrome-plated tubular steel
and canvas (chair)

Manufactured c. 1935

In paring down furniture to nothing more than a few surfaces—tabletop, seat, back—supported by gleaming, lightweight metal tubes, Breuer sought to create purely functional designs that would foreground light, space, and movement. These, he believed, were the fundamental necessities of modern life, particularly as lived at the Bauhaus, where he taught and first developed these designs. As an essential element of the school's environment, Breuer's metal furniture epitomized the Bauhaus's utopian goal of merging art and technology with everyday life. However, the cost of tubular steel, as well as reservations about metal in domestic spaces, initially limited Breuer's designs to the Bauhaus and the homes of an intellectual elite. Nevertheless, his attempt to integrate form, function, and mass-production became a key reference point in the evolution of modernist architecture and design.

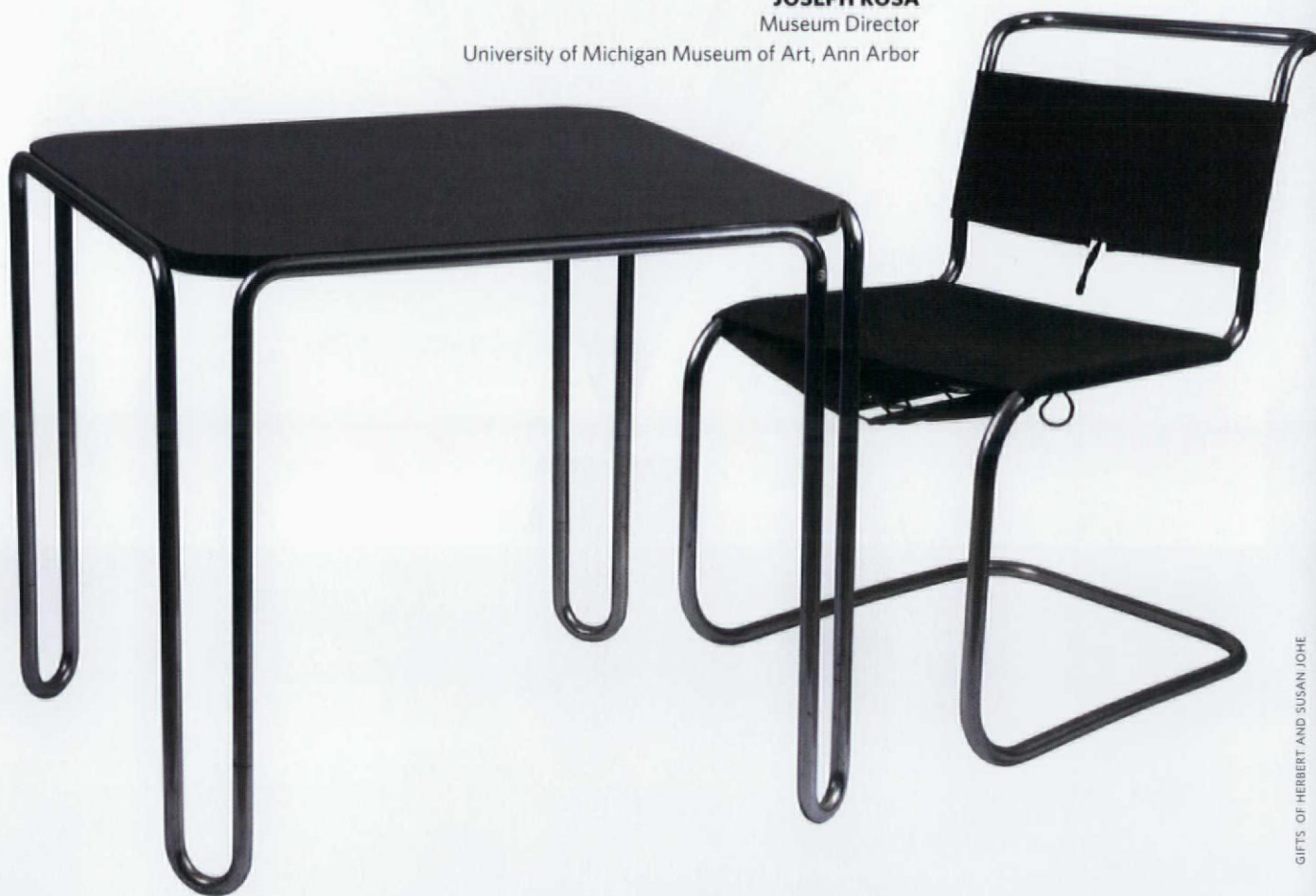
KATHERINE BRION

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Museum Director

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GUY BOUDRO

WINTER AUCTIONS

DECEMBER 13TH-15TH JANUARY 17TH-19TH

FEBRUARY 14TH-16TH

"Schmahmann deals with the history of institutional racism in his native country by effecting a seamless union of concept and craftsmanship"



KIM SCHMAHMANN (1955–)

APART-HATE: A PEOPLE DIVIDER

Various hardwoods, veneers,
marquetry, copper leaf,
metal, paper
2005–2010

Apart-Hate: A People Divider is a room divider with a powerful political message. In 1948 the Nationalist Party of South Africa made apartheid into law. Schmahmann deals with the history of institutional racism in his native country by effecting a seamless union of concept and craftsmanship. The obverse features superbly executed marquetry panels that depict the unraveling of apartheid's ideological and legal foundations. In the center, the emptiness of the Voortrekker Monument is an expression of the regime's former immutability, while the blocks tumbling below represent the laws that prohibited mixed marriages, enforced segregation in educational institutions, and required that all individuals be classified into racial categories, with only whites having full citizenship rights. Interior panels bear a montage of newspaper articles, images, and documents from the apartheid era, revealing the reality of day-to-day life. The reverse makes a statement on the regime's rigid racial classifications with passbooks (*dompas*, or "dumb pass")—used to restrict black movement within a white society and donated to the project by two South African women—attached to barbed wire. The artist says that virtuoso craftsmanship can best express powerful ideas, and his *Apart-Hate: A People Divider* is a brilliant testament to the vision and skills of this singular artist.

DAVID REVERE MCFADDEN

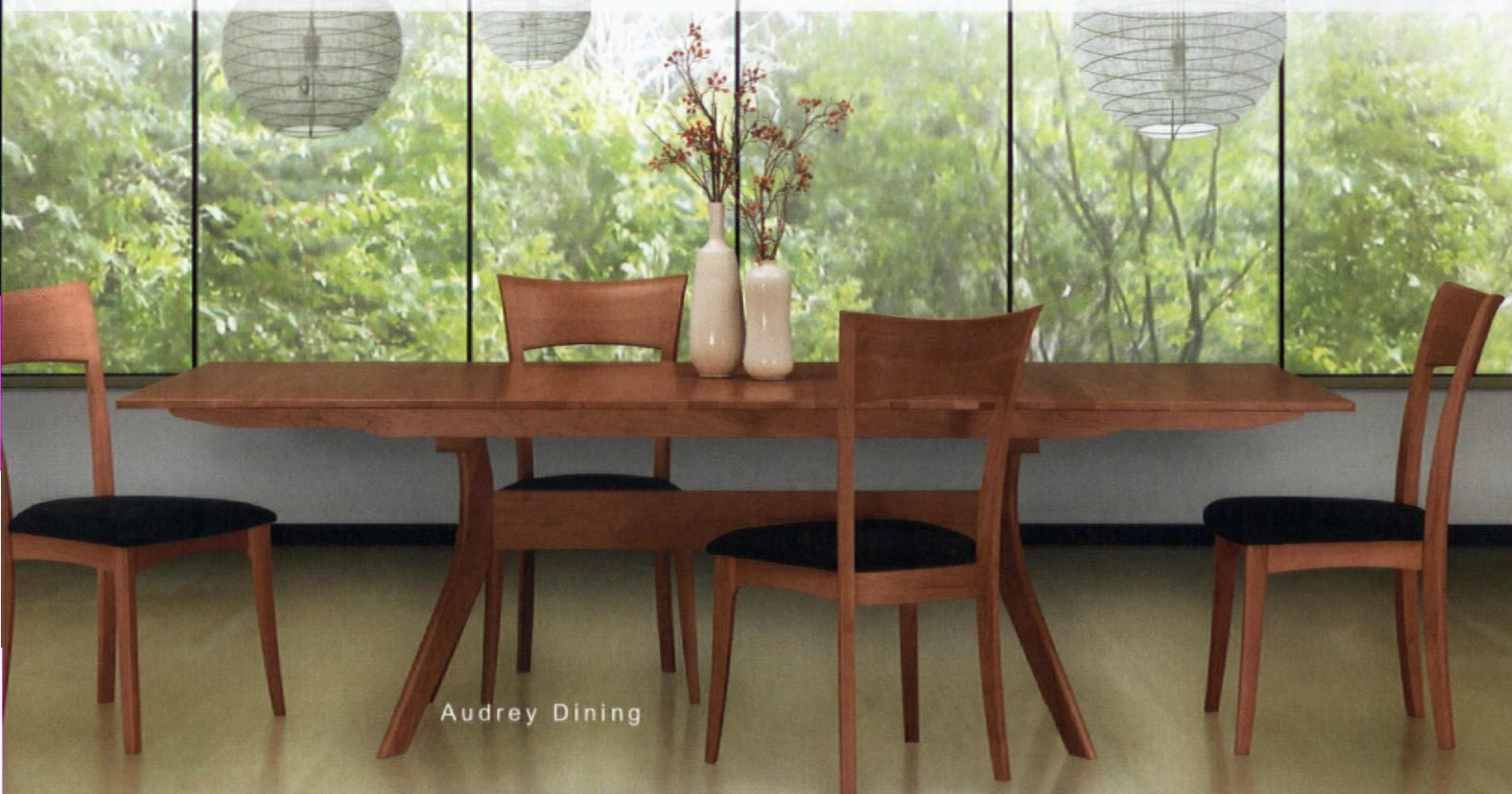
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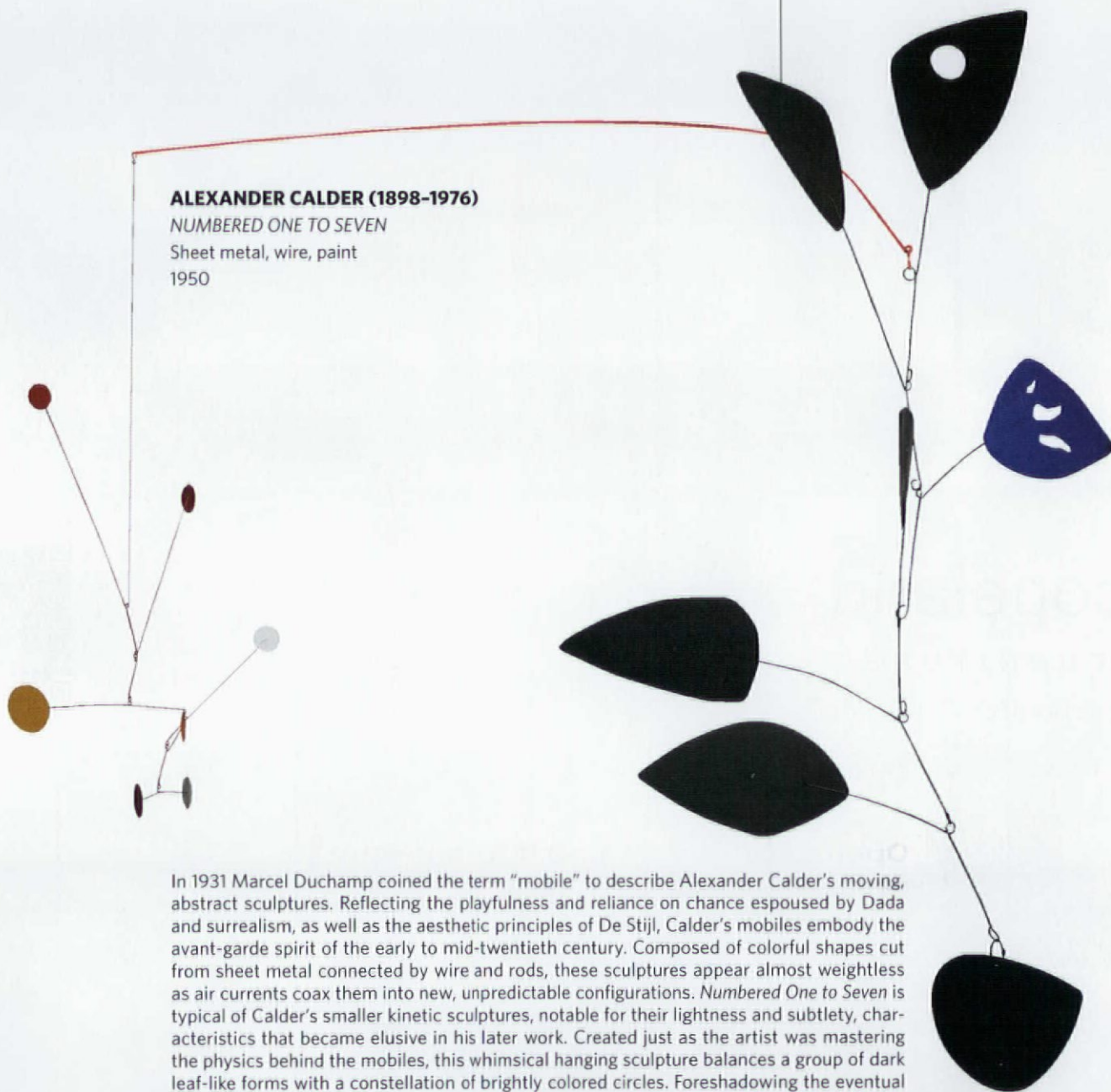
Audrey Dining

"Calder's mobiles embody the avant-garde spirit of the early to mid-twentieth century"

ALEXANDER CALDER (1898-1976)

NUMBERED ONE TO SEVEN

Sheet metal, wire, paint
1950



In 1931 Marcel Duchamp coined the term "mobile" to describe Alexander Calder's moving, abstract sculptures. Reflecting the playfulness and reliance on chance espoused by Dada and surrealism, as well as the aesthetic principles of De Stijl, Calder's mobiles embody the avant-garde spirit of the early to mid-twentieth century. Composed of colorful shapes cut from sheet metal connected by wire and rods, these sculptures appear almost weightless as air currents coax them into new, unpredictable configurations. *Numbered One to Seven* is typical of Calder's smaller kinetic sculptures, notable for their lightness and subtlety, characteristics that became elusive in his later work. Created just as the artist was mastering the physics behind the mobiles, this whimsical hanging sculpture balances a group of dark leaf-like forms with a constellation of brightly colored circles. Foreshadowing the eventual popularity of mobiles among infants and adults alike, Jean-Paul Sartre offered the following insight in a 1946 catalogue essay on Calder: "A mobile...is a little private celebration, an object defined by its movement and having no other existence."

KARIN CAMPBELL

Phil Willson Curator of Contemporary Art
Joslyn Art Museum, Omaha, Nebraska

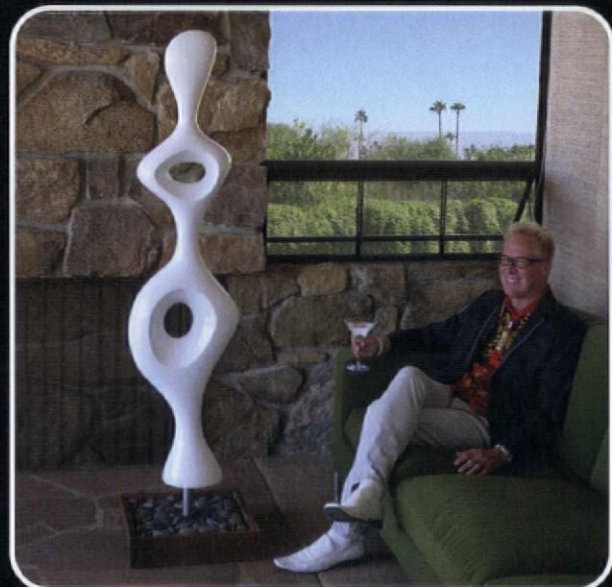
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MINIMUM
MATERIAL,

Australian Modern Chairs by Grant and Mary Featherston

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By Jane King Hession

IN THE SPRING OF 1967, the world came to Montreal. The occasion was Expo 67, an international exposition showcasing the latest in art, culture, and technology from more than sixty nations. Of the participants, few had traveled farther to be at the fair than Australia. The bushland landscape surrounding the Australian pavilion was populated with such indigenous natural wonders as kangaroos, wallabies, and a model of the Great Barrier Reef. But inside the building, Australian modern design was on display in the form of the Expo 67 Talking chair.

In addition to having a decidedly groovy appearance, the chair was an inventive—and comfortable—delivery system for information on Australian life and culture. All 240 examples had speakers seamlessly embedded in the headrests to provide audio for a selection of recorded commentary. “Eucalyptus” green or “desert” orange-colored seat cushions denoted English or French language, respectively. Practicality aside, the Talking chair’s union of sculptural form and cutting edge technology performed another function: it introduced millions of international visitors to the design innovations of Grant and Mary Featherston.

Grant Featherston, born in 1922 in Geelong, Victoria, was a self-taught artist whose early career focused on glass and lighting design. English-born Mary Currey arrived in Australia in 1953 and trained in interior design at RMIT (formerly the Royal Melbourne Institute of Technology). In 1965 she and Featherston became life and professional partners. Since her husband’s death in 1995, Mary has specialized in the design of play and learning environments for children’s centers and schools.

In the two decades prior to their union, Grant was the leading designer of modern chairs and furniture in Australia. As Australian architect Neil Clerehan once observed, “by the end of the late 1940s, no ‘contemporary’ house was regarded as complete, at least by the designer, without a pair of Featherston chairs.”



Facing page:

The Featherstons refined the design of the shapely and durable Expo 67 Talking chair in a series of paper, cardboard, and polystyrene models.

Hostesses demonstrate the comfort of the chairs in the James Maccormick-designed Australian pavilion of the Expo 67 world’s fair in Montreal. Robin Boyd provided interiors.

This page, from top:

Grant and Mary Featherston, 1968.

The Expo Mark II Sound chair, a version of the original Expo 67 Talking chair, was stylishly promoted for the retail market.

The Expo 67 Talking chairs were padded with polyurethane foam and upholstered in wool.

"by the end of the late 1940s, no 'contemporary' house was
least by the designer, without a pair of



It wasn't always so. Prewar Australia was not known for its modern or experimental design. The lack of Australian originality—or support for architects and designers doing avant-garde work—did not escape Grant Featherston's notice. He later wrote, "For long Australian manufacturers have plagiarized overseas designs....It is thought that products cannot be designed here. This has fostered the same belief in the consumer's mind, and imports fill the shops."

Featherston's work first resonated with the Australian design community in 1947 when he launched the Relaxation chair. In its light plywood frame and webbed seating, the chair stood in slim, youthful relief to the heavy, overstuffed seating that crowded the country's living rooms and retail stores. Robin Boyd, who became one of Australia's most influential architects, praised the chairs—but chided his nation—when he declared Featherston's work to be "original" and "following the lines that have become thoroughly established for popular furniture in several of the more enlightened countries overseas."

Boyd, who would later design a house for the Featherstons and commissioned them to create the Expo 67 Talking chair, first connected with Grant in 1949 and invited him to provide furniture for the "House of Tomorrow" at the Modern Home Exhibition in Melbourne. There, Boyd's architecture and Featherston's furniture (along with an ersatz television set), presented a fresh vision for contemporary easy living in the postwar era.

Featherston designed several versions of the Relaxation chair, including one with cantilevered

The Featherstons' Melbourne residence was designed by Robin Boyd and completed in 1968. The main living space is comprised of four platforms that hover over a central garden. Light floods into the space through a translucent roof.

Living room of Boyd's full-scale model of the "House of Tomorrow" for the Modern Home Exhibition in Melbourne, 1949. The Featherston-designed chairs and "television" were expressly designed for the house.

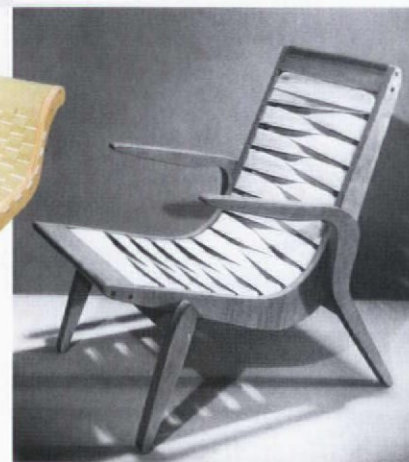
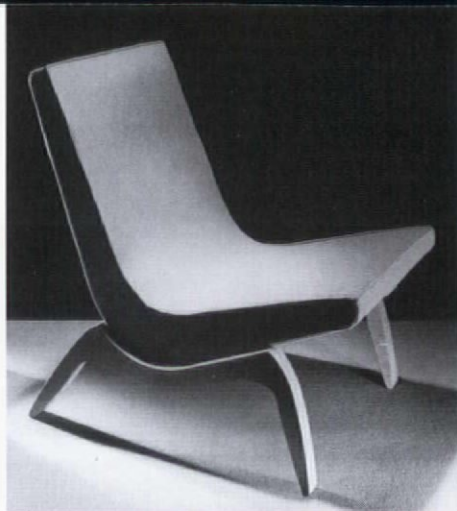
regarded as complete, at Featherston chairs."

armrests and another in which the boomerang-shaped seat rested on a separate frame. He also experimented with seating made of interlaced rubber cord and webbing (in five vivid colors including cyclamen and chartreuse), and upholstered foam rubber.

Although today several of his chairs are considered iconic examples of modern furniture, Featherston's design approach was not stylistically rooted. Instead it grew from a fondness for making things with his hands, a love of nature, and an interest in structural forms. In "Design Reflections," an essay for the 1988 catalogue for *Featherston Chairs*, an exhibition at the National Gallery of Victoria, he wrote, "The idea that there must be a simpler solution, haunts me, has always driven me." He explained, "In my mind's eye, the 'simple solution' is as nature would have it: minimum of materials, maximum of effect." An astute understanding of the "discrete physical laws built into each material" also informed his designs. He succinctly stated: "A chair... must resolve the sculpturistic potential of its constituent materials, [and] the seating demands of the human body."

From 1950 to 1965 Featherston produced a staggering array of chairs of endless invention. In his quest to design seating in which the "negative" space of the chair conformed perfectly to the "positive" curves of the human body, he pushed the envelope of form, structure, and material. Case in point: the Contour chair. In the early 1950s Featherston devised a method to "bend" saw-cut plywood into a strong, form-fitting seat, which he upholstered and mounted on a splay-legged frame. He designed—and patented—numerous versions of the Contour chair, the shapes of which were essays in biomorphic silhouette and amoebic profile. The most popular model, the R152, was widely published in Australian home magazines. The line also included settees and dining chairs.

In 1957 Featherston became design consultant for Aristoc Industries, a leading manufacturer of metal-frame furniture based in Melbourne. It

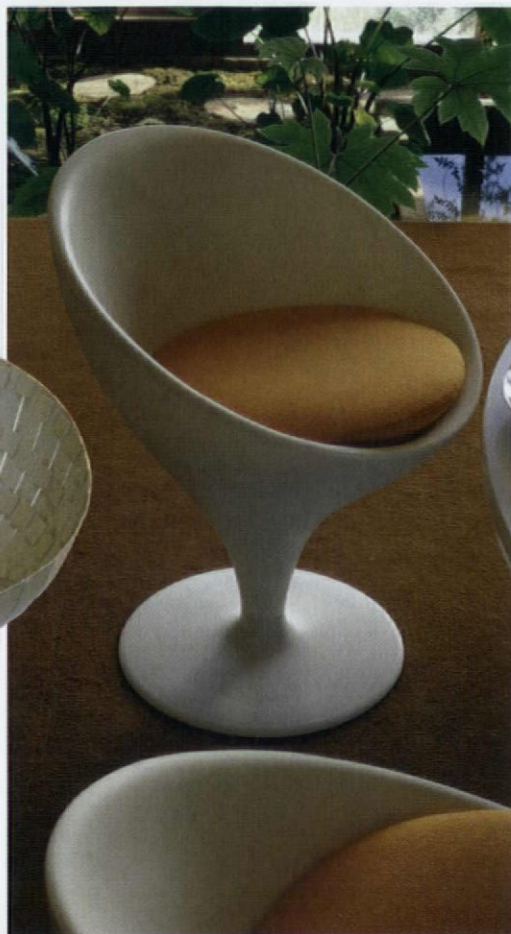


Between 1947 and 1949, Grant Featherston designed several versions of the popular Relaxation chair, including an upholstered model, a chaise, and armless and armed variants with crisscrossed cotton webbing.



Bottom: The Scape chair was designed in 1960.

Top left: Stem chair, 1969, and early cardboard model. The finished chair's uncomplicated lines belie the design and technological challenges involved in its production.



Top right: Plywood templates for Grant Featherston's patented design for the Contour chair, 1951-1954.



Two vintage Featherston Contour chairs: model R160 upholstered in red Danish wool; and model R152 upholstered in Kvadrat blue wool, both 1951.



In the 1960s new materials, and the ways in which they could be coaxed into ingenious and aesthetically pleasing forms, continued to fascinate Grant and Mary Featherston.

was a mutually beneficial endeavor for all concerned: Aristoc gained from Featherston's design acumen, and Featherston availed himself of Aristoc's technological and manufacturing capabilities. Most of Featherston's designs for Aristoc moved away from biomorphic shapes and toward lighter, more linear motifs that utilized tubular steel, including the Heron chair (1952), Mitzi chair (1957), and the Arabesque chair (1958). A particularly elegant design from the period is the Scape armchair, composed of a gently curved back and an upturned seat that perches on a tapered, steel frame. Aristoc promoted the chair as possessing both "delight and good sense—beautiful to look at and comfortable to use."

In the 1960s, new materials, and the ways in which they could be coaxed into ingenious and aesthetically pleasing forms, continued to fascinate Grant and Mary Featherston. He wrote: "Plastics most ideally meet the requirements of modern technological production, which seeks to increase the functional properties of a product, while decreasing its mass, number of components and cost." Their design approach involved extensive research, material testing, and model-making. Mary Featherston described the process as "throwing the net very wide, teasing out all the potentials and constraints, and then interpreting and refining."

When challenged to create the Expo 67 Talking chair, they utilized expanded rigid polystyrene (a material not commonly used for chairs) to fabricate a one-piece chair, a feat Grant believed to be the "pinnacle of the furniture designer's aspirations." The chair had to be both eye-catching and durable enough to withstand at least twenty thousand encounters with fair visitors. Comfort was insured through upholstery of polyurethane foam and wool. The futuristic minimalism of the chair—and its modish stylishness—perfectly capture the *zeitgeist* of the sixties. The Expo Mark II Sound chair, an adapted version of the original, was later marketed domestically.

The modest-sized but technologically complex Stem chair (an Australian cousin to Eero Saarinen's 1955 Tulip chair) was designed in 1969 for Furniture Makers of Australia, the successor company to Aristoc Industries. In 1973 the Featherstons worked on a larger scale in the


Numero series, modular suites of molded resilient polyurethane foam that could be configured—and reconfigured—for varying uses or moods. Numero was originally produced by the automotive company Uniroyal and subsequently by Bridgestone in Australia.

Today Featherston chairs are highly collectible and competitively sought at auction. They are represented in museum collections, too; Sydney's Powerhouse Museum owns a comprehensive selection of Featherston furniture. In his assessment of the collection's significance, curator Paul Donnelly spoke of the designers' legacy: "The Featherstons' efforts to keep the local industry competitive while supplying the market with chairs that were technologically equal to overseas examples resulted in an important body of work that has significantly enriched Australia's design history."

And what was the secret to this successful collaboration? Mary Featherston wrote to me that a key was the couple's "remarkably similar responses to the world especially in the natural world and the arts. We shared a strong belief in affordable, pleasurable design for everybody's everyday lives." **M**

The 1973 Numero 4 modular lounge promoted informal living with units that could be arranged to suit space and mood.





A fine-tuned eye

By Alan G. Brake

DEBORAH BERKE IS FEELING RELAXED.

After decades of practice, she is at ease in her approach to design and its relationship to the art of living. Her architecture and interiors are often described as refined, spare, minimalist, or restrained, so her casual attitude comes as something of a surprise. "When I was young I was so worried about being taken seriously," she said recently, sitting in her light-filled studio in Manhattan's Flatiron District. "Now I'm much more comfortable focusing on the things I love."

For Berke that means, in addition to architecture and design, "food, people, parties, art, sex, sleep," all of which figure prominently in her growing firm's body of work. Call it her sensualist phase.



Contemporary art and design find a comfortable home in the Sospiro Canal house in Fort Lauderdale, Florida, designed by Deborah Berke and Partners. The coral stone house has large expanses of glass subdivided by dark wood frames and punctuated by opaque panels for hanging art. Broad overhangs and mature palms provide shading and privacy.





A minimalist apartment for the renowned designer Fabien Baron solidified Berke's reputation as a go-to architect for artists and art collectors.

Facing page: Berke's firm transformed a row of nineteenth-century warehouse buildings in Louisville, Kentucky, into the first 21C Museum Hotel, which showcases the art collection of the hotel's owners.

Berke's practice is divided into three main areas: apartments and houses, hotels, and cultural projects, including galleries, museums, and performing arts centers. She is focused on creating spaces that elevate the mind and satisfy the body through casual, modern environments that reflect the desires of clients and the particular qualities of each site. Her interests are reflected in the work and the work feeds back into her interests.

The three areas of her practice grew out of the history of her firm. Early in her career Berke worked on loft and apartment projects for artist friends—a chicly austere apartment for the well-known graphic designer Fabien Baron in 1999 garnered wide attention—which led her to working with galleries and art collectors. This client base is frequently involved with the institutions for which she now works, and owns or stays in the hotels she designs.



FABIEN BARON PHOTOS (2)

A sense of proportion
and strong, clear
volumes define
Berke's architecture

Clients return for multiple projects because of shared interests and values. Known as a modernist, Berke has also designed a number of houses over the years that draw on vernacular buildings or historic precedents, including work at the now seminal new urbanist development of Seaside, Florida. She isn't a chameleon, though, because the



same sense of proportion and strong, clear volumes define the architecture, no matter if the roof is flat or pitched.

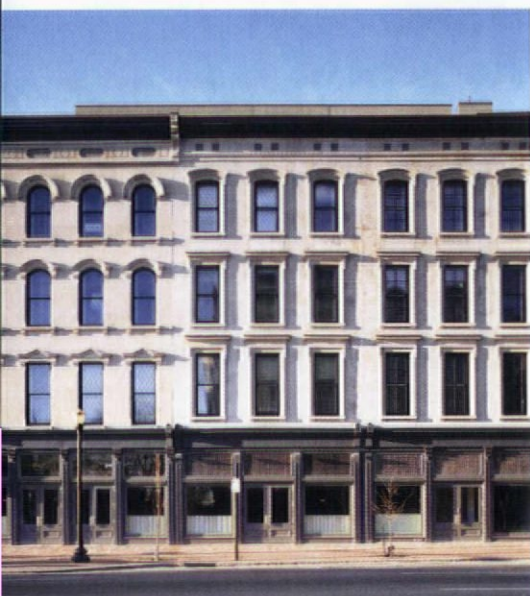
One house of which she is particularly proud is the Sospiro Canal house in Fort Lauderdale, Florida. Situated on a slightly sloping site, visitors enter on one level, which steps down to larger living spaces that open out onto the canal. It is a thoroughly modern house, yet it feels both warm and substantial, and grounded in its setting. "The house is luxurious, but the life of the house is very casual—with art, dogs, grandchildren," she says. "It's casual, but not careless."

In addition to the careful use of the sloping site, Berke alternated massive volumes of sustainably harvested coral stone with broad expanses of glass, giving the house a rooted presence. More private spaces, like a study and a powder room, are concealed behind the large masses of stone. Wide overhangs help create a sense of protection from the sunlight and create a sheltered terrace, adding a layer to the sequence of spaces from outdoors in. "The sunlight in Florida can be quite harsh, so I didn't want the house to feel too exposed," she says. Berke retained mature palm trees on the site and moved them canal-side, further buffering the house from the outside.

This attention to how mind and body perceive and experience space is at the heart of Berke's work. Though the house



CATHERINE TIGHE PHOTOS (2)



is open with large views, she was also keen to maintain a sense of enclosure and privacy within. The expanses of glass, which include opaque panels for hanging art, are framed in wood, deftly balancing views out with contemplative moments for the collection—creating an interplay between background and foreground, art and nature. For the same clients Berke also designed a New York apartment overlooking Central Park, which,

though entirely different in location and purpose, shares a sensibility with the Fort Lauderdale house.

The Louisville, Kentucky-based 21C Museum Hotel chain allows her to draw on all three areas of her professional practice. Founded by art collectors Laura Lee Brown and Steve Wilson, each of the chain's boutique hotels includes residential-feeling rooms, a destination restaurant that draws on



The Bentonville, Arkansas, branch of 21C is the first hotel in the chain built from the ground up. Public areas are located in the low-rise building, which relates to the scale of Bentonville, while the guestrooms are located in the four-story block behind. Clerestory windows draw light into the hotel's lobby gallery space.

local food traditions, and museum-quality galleries for rotating exhibitions of Brown and Wilson's collection as well as touring exhibitions. Berke's firm has completed 21C Museum Hotels in Louisville, Cincinnati, and Bentonville, Arkansas, and locations in Lexington, Kentucky, and Durham, North Carolina, are planned or under construction.

The Louisville and Cincinnati hotels repurpose existing buildings, while the Bentonville branch is a new, free-standing structure. In all three projects, Berke's architecture is both assertively contemporary—with her characteristic strong, rectilinear volumes—while also restrained, and, at times, even domestic. "I love designing hotels," she says. "They're escapist spaces where you can have heightened experiences." Much of Brown and Wilson's art collection addresses issues of identity, sexuality, and the body, so Berke's architecture lets

the viewer experience this sometimes challenging work, while also providing spaces that are serene and comforting.

The Bentonville building is divided into two distinct zones: the public area, which includes the restaurant, lobby and ballroom (these last also function as galleries), are located in a single-story building, while the approximately one hundred hotel rooms are placed behind in a four-story structure. By situating the public areas on the ground floor—and in an approachable, one-story building—Berke helps make her sophisticated hotel relatable in low-rise, small-town Bentonville (the home of Walmart and the

An attention to how mind and body perceive and experience space is at the heart of Berke's work



new Walmart-funded Crystal Bridges Museum of American Art).

This balance of worldliness and humbleness reflects the attitude of the architect herself. Berke—who is engaging, intelligent, and funny in person—is the opposite of the stereotype of the remote, intimidating (and typically male) architect. She's confident enough that she doesn't have to shout her accomplishments. A recently completed teaching and performing arts space at Bard College in Annandale-on-Hudson, New York, makes the point by comparison with another better-known music building on campus, Frank Gehry's Richard B. Fisher Center for the Performing Arts. While Gehry's building flaunts florid metal curves on its primary facade (it's an updated version of the "decorated shed," since the back of the building is a conventional concrete box), Berke's Conservatory of Music building is a pair of simple volumes clad in contrasting colors of dark brick and white stucco.

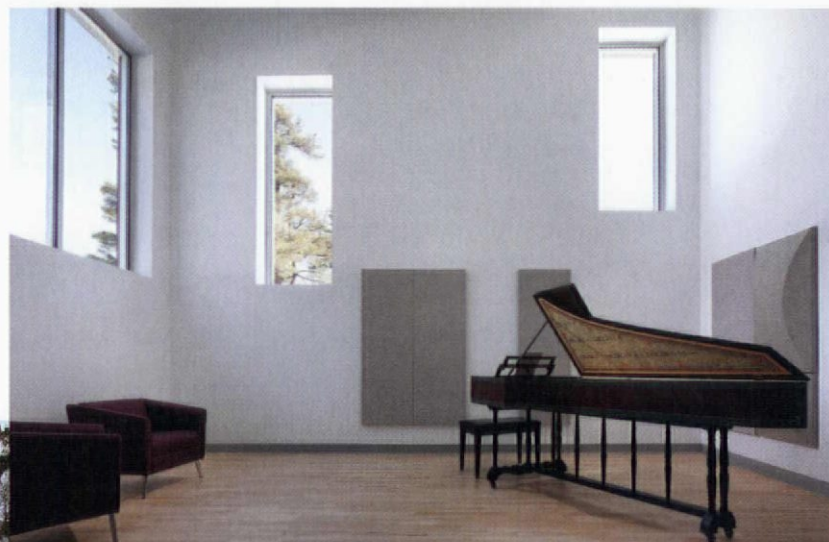
Inside, the spaces are carefully tai-

lored to its users, primarily students of music and dance. Rehearsal and recital spaces are given equal attention, and all have natural light. One recital space is wrapped in warm wood panels while another features fabric acoustic panels arranged like works of art against stark white walls. For Berke, working on these spaces is particularly gratifying because they serve people who dedicate their lives to cultural endeavors, including art students, faculty, and administrators. These clients

are demanding and highly particular, she says, but the resulting architecture benefits from that intense relationship between architect and designer.

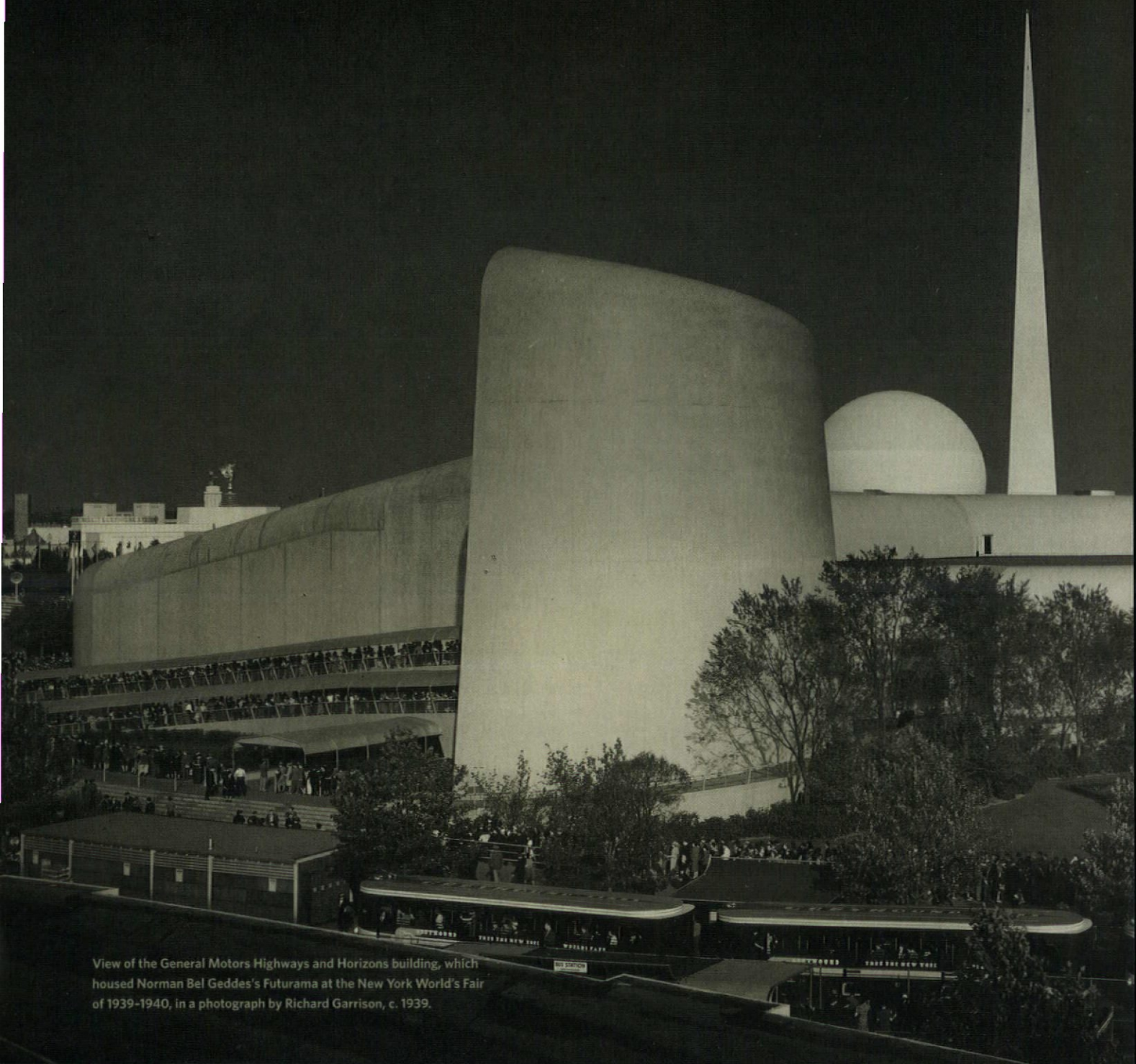
Berke's deceptively simple designs allow for clients and users to inhabit the spaces with dignity. She creates and sets the stage for the art of life to happen, and then she takes a place right at the center to participate in and enjoy the show. **M**

Alan G. Brake is the Executive Editor of the Architect's Newspaper.



A new performing arts building at Bard College employs Berke's characteristically clear set of volumes. Practice and performance spaces are dignified and light-filled. Berke created custom acoustic panels that hang on the wall like works of art.

I HAVE SEEN THE

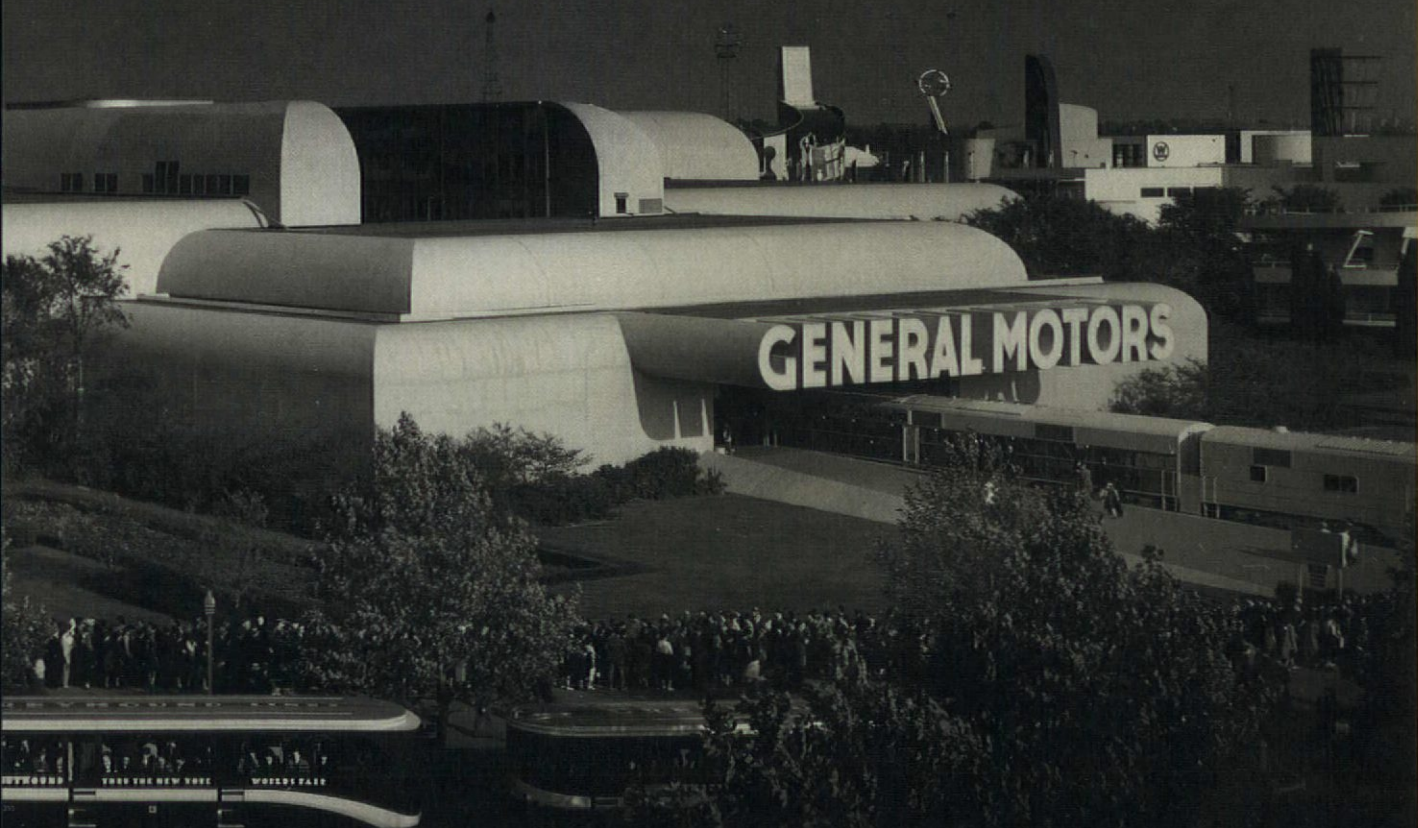


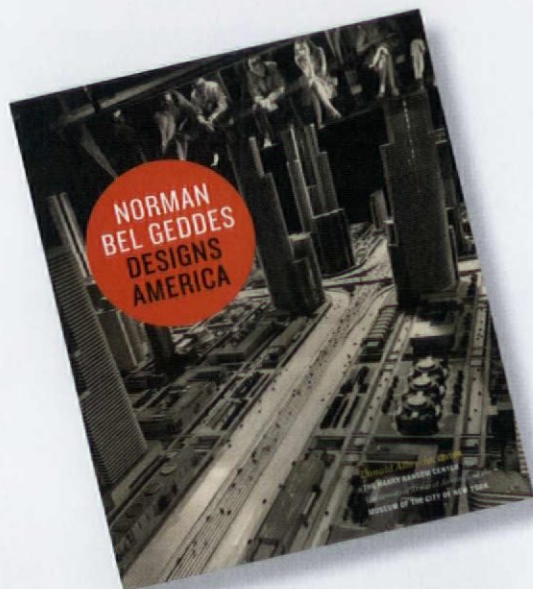
View of the General Motors Highways and Horizons building, which housed Norman Bel Geddes's Futurama at the New York World's Fair of 1939-1940, in a photograph by Richard Garrison, c. 1939.

NORMAN BEL FUTURE GEDDES

The great American visionary and designer Norman Bel Geddes was a fascinating figure, a true product of his time—"part Horatio Alger, part Houdini," says Donald Albrecht in the introduction to *Norman Bel Geddes Designs America*, the catalogue that accompanies the exhibition Albrecht curated on Bel Geddes's work and life, which was first mounted by the Harry Ransom Center at the University of Texas at Austin and is now on view at the Museum of the City of New York.

Born in Adrian, Michigan, in 1893, Norman Melancton Geddes (he was to lose the Melancton and add the Bel with his first marriage) grew up believing that art (in its many manifestations, including architecture and design) could change the world, and he set out to prove it. After studying art and working as an illustrator and editor, Bel Geddes moved to Los Angeles to pursue a theatrical career, then in 1917 arrived in New York, where he became a leading exponent of the New Stagecraft movement, applying innovative principles of art and design to sets, costumes, and lighting to turn drama into an immersive experience that did not separate the audience from the performance. He worked in the theater for a decade before expanding his horizons, most particularly into the field of industrial design. He created shop windows for the New York department store Franklin Simon ("the window is the stage," he said) and then entered into a prolific period during which he designed furniture, decorative objects, and home appliances—everything from stoves and refrigerators to vacuum cleaners and soda siphons, not to mention the famous Patriot radio that was commemorated as part of a 2011 U.S. postage stamp issue. His influence was far-reaching; notably Russel Wright, Henry Dreyfuss, and Elliot Noyes all worked for him in these years. Always a polymath, Bel Geddes wrote





Norman Bel Geddes Designs America, by the Harry Ransom Center at the University of Texas at Austin and the Museum of the City of New York, edited by Donald Albrecht, was published by Abrams in conjunction with the exhibition of the same name on view at the Museum of the City of New York until February 10.


Bel Geddes's Soda King Seltzer bottles for Walter Kidde in a photo of 1939.

Bel Geddes designing the Punch and Judy float for Macy's Christmas Parade, 1926.

Model of Bel Geddes's Motorcar Number 9, without tail fin, c. 1933.



about design (and much more) as he was doing it. His 1932 book *Horizons* would make him famous, the most renowned modernist—and since the two ideas were often equated at the time, futurist—of his day.

By 1937—Bel Geddes's life seems to divide itself into ten-year spans—he had moved on to architecture. He created a “City of Tomorrow” for a Shell Oil ad campaign, followed by the project for which he might be most remembered: the General Motors Futurama display at the 1939–1940 New York World's Fair. It was there that the many visitors acquired the famous pin that said “I Have Seen the Future.” But alas, the future was not to be his; after World War II Bel Geddes found fame far more fleeting. And though in the various paths he followed in his prodigious career he influenced (directly or indirectly) the way we live and travel, and even the way we are entertained, he has too long been an enigmatic part of our industrial and design history, which is carefully redressed in both the current exhibition and the accompanying catalogue. Excerpts from Donald Albrecht's introduction are included here. 



“A range of influences proved formative to Bel Geddes’s poetic and emotional expression of the power of the spirit to create art—these included Christian Science, as well as the works of the esoteric philosopher P. D. Ouspensky and Claude Bragdon, an architect and writer, who saw natural forms as the only suitable inspiration for the buildings of a truly democratic America. As a child, Bel Geddes took to playacting, sporting Native American dress at a time when movies and tourism were dramatizing the American West and its people. Performing as Zetskey, Boy Magician, Bel Geddes also fostered his interest in mind-over-matter persuasion, a skill he would use later to convince clients to buy his ideas.”



Bel Geddes hovering like a Colossus over the model of Futurama in a Garrison photo of c. 1939.

Model of an Aerial Restaurant designed by Bel Geddes in a photograph by Maurice Goldberg of c. 1930.



“When you drive on an interstate highway, attend a multimedia Broadway show, dine in a sky-high revolving restaurant, or watch a football game in an all-weather stadium, you owe a debt of gratitude to Norman Bel Geddes. A Promethean figure who was equally comfortable in the realms of fact and fantasy, Bel Geddes was both a visionary and a pragmatist who had a significant role in shaping not only modern America, but also the nation’s image of itself as leading the way into the future. He was a polymath who had little schooling or professional training in the activities he mastered, which included designing stage sets, costumes, and lighting; creating theater buildings, offices, nightclubs, and houses, as well as their furnishings, from vacuum cleaners to cocktail sets; and authoring oracular books and articles that landed him and his prophecies on the front page of newspapers across the country. To Americans between the world wars, he was nothing less than the ‘grand master of modernism,’ the impresario who gave visual form to Aldous Huxley’s prophetic 1932 novel *Brave New World*.”

Watercolor and tempera design for a Ringling Bros. and Barnum & Bailey Circus poster by Norman Bel Geddes & Co., c. 1942.





Prototype case for Bel Geddes's most iconic radio design, the plastic FC-400 Emerson Patriot of c. 1940-1941.

"Through the City of Tomorrow Without a Stop," advertisement from Bel Geddes's campaign for Shell Oil, c. 1932-1938.

"Bel Geddes's imagination seemed sui generis. 'In the process of evoking the natural beauty of industrial objects,' *Fortune* magazine said of Bel Geddes's approach, 'he begins with a question: What is a bed?' Bel Geddes's explorations ranged across media and spanned vast differences in scale, from the conception of an individual product—a counter scale, for example—to the design of the factory where it would be manufactured, to the city where the factory would be located, to the world of the future where that city might one day exist. The same was true of his theater designs—he designed the buildings as well as the imaginary worlds within them. Even cars he saw as part of a larger Bel Geddes-designed ecosystem of massive highways and newly planned cities."

Through the City of TOMORROW
Without a STOP

—predicts
NORMAN BEL GEDDES

"An objective will be reached through the vision of 1940 as that magnificent, specifically designed to carry traffic moving at several established speeds," says Mr. Geddes, as theory on future trends.

"A network of 50-mile-an-hour Super-Highways in the city will handle all traffic going to blocks of areas, creating a continuous flow of cars, uninterrupted by stop lights, intersections or pedestrians.

"No local streets elevated sidewalks will carry pedestrian traffic direct across building entrances and shop windows will be on second-story level. Trucks will be loaded, cars parked in open areas beneath buildings. Thus the entire vista of streets—from building line to building line—is all for clear car motor traffic."

**...but TODAY,
4 miles in 5 are
Stop and Go**

YOU can drive up to ten miles on the amount of gasoline wasted by your 30 daily stops—the nation-wide average!

The costliest kind of driving you do, both in time and money, is stop and go.

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Automotive engineers refer to Super-Shell as "motor-digestible," so quickly and completely is its energy changed into power... at ALL motor speeds.

You'll cut the cost of your stop-and-go driving by the regular use of Super-Shell Gasoline. There's a Shell dealer in your neighborhood.

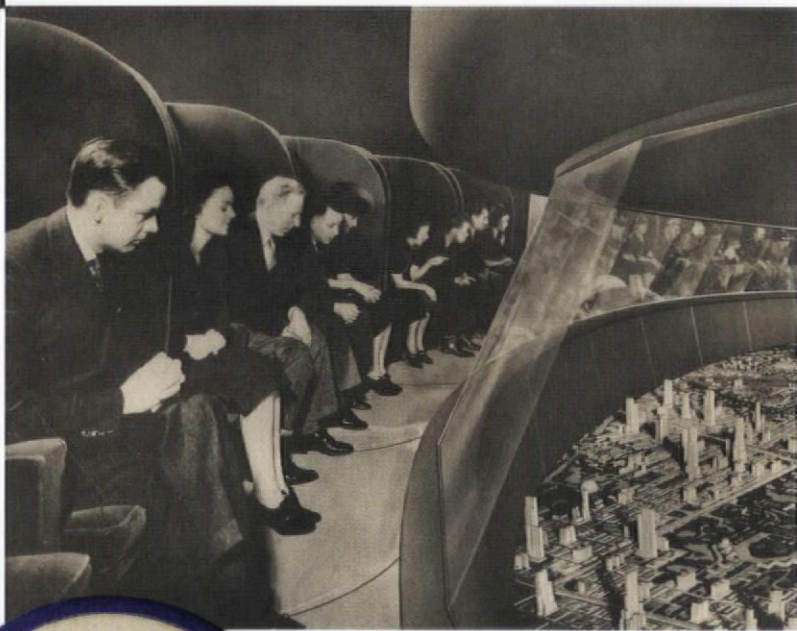
 **SUPER-SHELL**



“Underlying Bel Geddes’s amazing array of efforts were themes that can be traced throughout his career: his commitment to the power of unfettered imagination and the primacy of the individual, his fascination with nature as a model for imitation, and his belief in the possibility of a utopian future.”

“It was Bel Geddes, more than any designer of his era, who created and promoted a dynamic vision of the future with an image that was streamlined, technocratic, and optimistic. Today, as seen in the ‘retro-futurist’ looks of theme parks, animated television programs, and popular novels, Bel Geddes’s vision of the future continues to shape and inspire the twenty-first-century American imagination.”

“Bel Geddes’s expansive portfolio also included the design of Hollywood movie sets, the development of new forms of media such as model photography, and the reconception of the graphic design of newspapers and magazines. As Americans became wealthier after World War II and sought sunny climates and the excitement of exotic vacation locales, Bel Geddes created glass-walled ranch houses in Boca Raton, Florida, and chic and colorful resorts in Mexico and the Bahamas. Even his hobbies, according to one press account, showed ‘breath-taking originality and capacity for detail that forever astounds one.’”



“Travel Smartly in Tweed,” a Bel Geddes window display for Franklin Simon in a photo by Vandamm Studio, c. 1929.

Spectators viewing Futurama from the “carry-go-round” conveyor at the New York World’s Fair, c. 1939.

“I Have Seen the Future” button, 1940.

A labor of love, this carefully edited apartment is a storehouse of memories

AAMIR KHANDWALA AND ATIF TOOR had been living in Hell's Kitchen for about a decade when they decided it was time to move. They looked and looked, until one day they stumbled on a small apartment that nobody else seemed to want. It featured brown Venetian plaster most everywhere and dark dentil moldings with giant Corinthian-column sconces on the walls. "The ceilings seemed no higher than six feet," recalls Khandwala. "Plus it was the middle of the day, but the apartment was so dark it might have been midnight." Add to this an orange and yellow sponge-painted kitchen,

as well as a gold sponge-painted bathroom, and you have the small apartment that—in a much-changed state—Khandwala and Toor now call home. "We could see past all that," Khandwala says.

"It just needed some love," Toor adds. Stripped of its darkness and filled with the couple's treasures—art, photography, ceramics, and furniture—it is not only bright and appealing but sophisticated. It is also very personal, a showcase for both of their talents. The couple was well-equipped to undertake such a challenging transfor-

mation. Khandwala is chief of the decorating division for the world-renowned New York design firm headed by Robert Couturier. Toor is an art director and artist as well as a writer, who is currently at work both consulting for the forthcoming Aga Khan Museum in Toronto and on a book on henna. Both are

The 1950s American mosaic-top coffee table in the living room was found at a Chelsea flea market while the credenza in wood and gold leaf—à la James Mont—came from a Housing Works auction. Displayed on the credenza are a Raymor yellow glass vase, a ceramic vase by Atif Toor's fellow RISD grad David Allyn, and a vintage wood and brass lamp found at a shop in Easton, Pennsylvania. On the wall above hang a work by New York-based artist and designer Dan Bleier; photographs by Ken Paprocki, Jim Lamb, and Toor; and two plates—a hand-painted one from the Second Floor Studio in New Delhi (2011) and one from Piero Fornasetti's *12 Mesi 12 Soli* series.

hands-on design

By Beth Dunlop

PHOTOGRAPHY by Atif Toor



Pakistani but met in New York.

Their neighborhood is one of those at the intersection of several: sometimes known as Little India or "Curry Hill," it is between Murray Hill and Gramercy Park—and to date less reconstructed than many other parts

Shelter Island. The table, like several other fine pieces in the apartment, was a gift from Couturier, while the chairs remain a mystery. "I think they're French fleur-de-lis chairs," says Khandwala, who notes that he's never seen any others exactly like them. An Arne Ja-

The living room furniture includes an Egg chair by Arne Jacobsen and half of a 1950s American sectional sofa found at the Vintage Thrift Shop in Manhattan, reupholstered in Tara Chapas handwoven wool bouclé. On the wall at the right hangs a ceramic plate inscribed in Arabic "Blessings and Good Fortune," created by the Jordanian collective Silsal and purchased on a trip to Amman. The handwoven window-shade fabric is by the Bogotá-based weaving atelier Hechizoo.



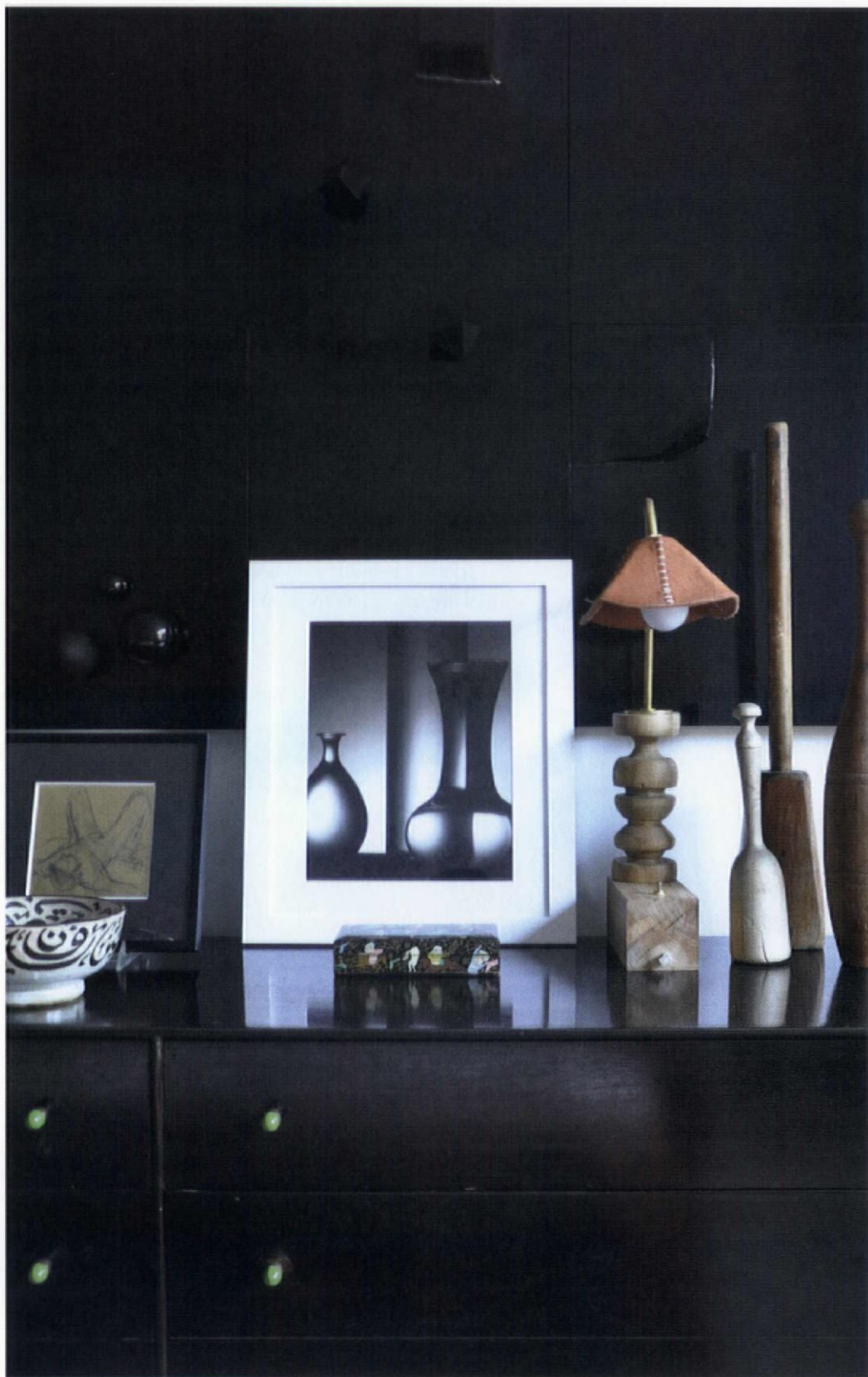
of New York City's East Side. The apartment had appealed for its location, but also for its good bones and good vibe.

The two moved in with "almost nothing," to live with the space and understand it before they began filling it. Then they set forth, seeking furniture from sources both lofty and mundane. Two woven rattan dining chairs that pull up to a table by the French mid-century designer Jacques Adnet were a find from a vintage dealer on

cobsen Egg chair came from eBay, while a chest of drawers was discovered at Two Jakes in Brooklyn. The V-shaped sofa—it is actually part of a sectional—was found in a nearby thrift shop and then recovered in a nubby handwoven bouclé fabric from Tara Chapas. In front of it is a 1950s mosaic table, also of unknown origin, that was found in a Chelsea flea market. Two black cabinets, French 1940s, came from 1stdibs, and several other pieces—including a 1970s headboard and

The wallpaper in the living room is Hexagon, designed by David Hicks in the 1960s and manufactured today by Cole and Son. Visible here are a miniature painting in Kangra style by Toor, an Urdu calligraphy nameplate salvaged from his grandmother's house in Lahore, Pakistan, and a wood marquetry lamp.

Another drawing by Toor, a still life photo taken in the 1980s by friend Jim Lamb, a papier-mâché box from Pakistan, and a carved wood and leather lamp by Roque Rey adorn a mid-century modern ebonized walnut R-Way dresser with special-order enamel and bronze knobs handmade by Carl Martinez. The black lacquer artwork above, by Rey, was a housewarming gift from the artist.



1950s bedside lamps—came from a Housing Works auction. The hunt was pleasurable, not exhausting, more curation than desperation. “We weren’t in a rush,” Khandwala says.

The apartment also reflects the couple’s shared heritage. There is a framed 1970s movie poster from Pakistan, rescued just as it was being thrown out. Toor was able to salvage a nameplate from his grandmother’s house in Lahore.

There are ceramics with Arabic calligraphy from a pottery collective in Turkey, a folkloric pottery bull from Cusco, Peru, and rugs from Fez, Morocco. “Everything has a story,” Toor says.

Several pieces—both art and furniture—come from Khandwala’s architect-designer colleague Roque Rey (who also works at Robert Couturier). Likewise, the knobs on both the master bedroom dresser and the closet doors were handmade by the New York-based craftsman Carl Martinez who is a friend. The walls are filled with photos, paintings, and objects that bear particular meaning to the two.

A highlight is the wall drawing behind the master bed. It is an ongoing project by Toor, whose artwork takes inspiration from Sumi ink and bamboo brush drawings and pays homage to botanical illustration, particularly the work of the German botanist and artist Ernst Haeckel, who lived at the turn of the last century. “It’s my therapy,” Toor says.

Khandwala appreciates the irony of spending his days in Couturier’s office working on vast prewar apartments and villas all over the world, then coming home to a compact

space of his own. He says that his decorating principles don’t change when they’re translated to a smaller and more personal scale. “The fundamental is that each room has to be comfortable,” he says. “You want each space to be welcoming.” And, he adds, he uses discretion, “I try my best not to overdecorate.” This of course is a far more daunting task when you are telling a story that is your own.

Says Toor: “Every time we buy something, we take something else away.” It takes some doing, acknowledges Khandwala, but, he admits, “living in this small apartment helps me remain more disciplined in my career and my life. It creates limitations which actually work for me.” Those limitations do seem to work. The apartment is at once filled with furniture and objects and yet so finely edited that it does not overwhelm. “It’s all simple,” says Toor, “it’s simply a compilation of everything we love.” **M**

This 1940s French oak card table with leather top by Jacques Adnet was a gift from Robert Couturier. The unusual rattan, leather, and metal chair, probably French 1950s, is one of a pair purchased at a vintage shop on Shelter Island. On the wall hang, clockwise from top left: a mixed-media piece made with recycled carbon rolls; a photograph by friend Bruce Katz; two oil on wood paintings by Bleier; and a photograph of the Italian modernist landmark Villa Malaparte by French-born Condé Nast photographer François Halard.

The wall treatment in the bedroom is a work in progress hand-painted in Sumi ink by Toor. A 1950s ceramic lamp (one of a pair) stands on a 1940s French bedside table, one of a pair that were a gift from Couturier. The acrylic headboard dates from the 1970s.








Modern in Mount Dora

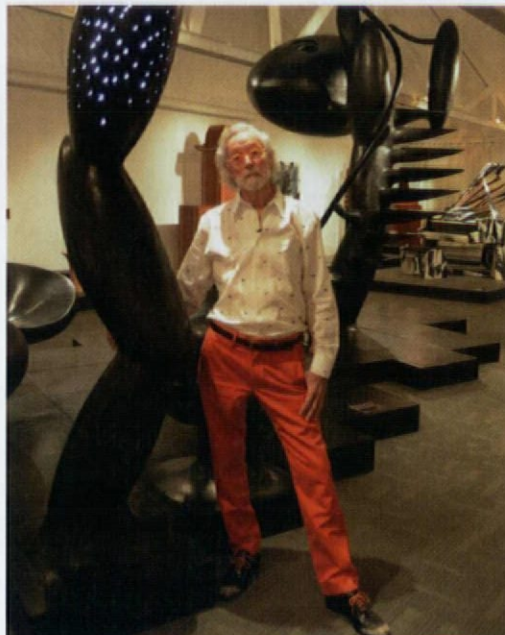
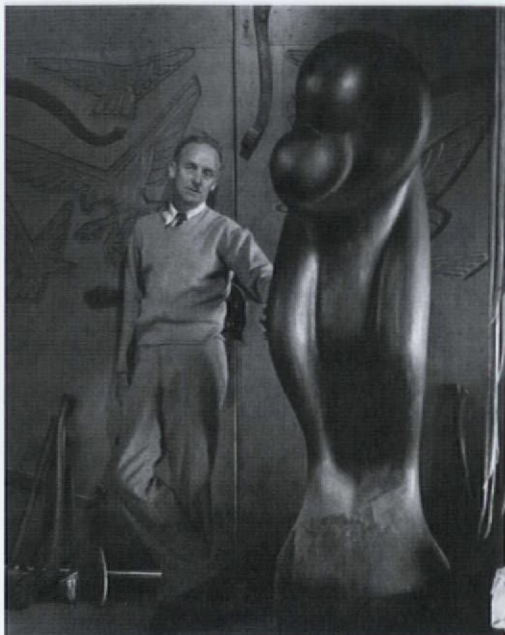
By Sarah Kinbar

The new Modernism Museum Mount Dora is housed in what was once a laundry and before that an automobile showroom.

The exhibition *Wharton to Wendell* takes up the entire main gallery of the museum. Among the objects on view is Wharton Esherick's green horse *Jeeter* of 1934, one of a pair he created for the Hedgerow Theatre in Rose Valley, Pennsylvania. Wendell Castle's *Tick Tock Kick Clock* (center) of 1987 took more than a thousand hours to produce; on the hour the articulated leg kicks the ball. Castle's 2012 masterpiece *A New Environment* in black stacked laminate is at the center back.



THE INAUGURAL EXHIBITION at Florida's new Modernism Museum Mount Dora, *Wharton to Wendell*, sets up a dialogue between the works of two artists who helped shape modern design as we know it—by creating sculptures in wood that doubled as furniture. While “Wharton to Wendell” could refer to a timeline—Wharton Esherick (1887–1970) began working 1920 and Wendell Castle (1932–) is still actively designing today at age eighty-one—it does not. Instead, the exhibition poses ideas about both designers by comparing and contrasting similarly purposed objects (as small as a music stand and as large as a staircase) while also displaying defining works from each of these seminal figures in the American studio furniture movement.



Esherick in a photo by Emil Luks c. 1934, the year he made *Oblivion*, the walnut sculpture he is pictured with in front of the carved loading doors of his studio in Malvern, Pennsylvania.

Castle with *A New Environment*.



A 1962 edition of the music stand Esherick designed for cellist Rose Robinson in 1951 is seen here next to Castle's bent laminate music stand of 1981.

This area of the exhibition is arranged to approximate Esherick's home and studio, with an undated sofa and *Old Sow*, a coffee table of 1954. The *Spiral Staircase*, made in 1963 for Michael Watson of Pittsfield, New York, based on the staircase Esherick made for his own house in 1930, leads to a re-creation of Esherick's bedroom.



With sixty pieces on view, the exhibition includes important examples from the life's work of both designers and opens a new window onto their lives and legacy. Ken Mazik, the prolific collector who co-founded this museum with his partner Donna Brown, sees an important continuum from Esherick to Castle in a movement that also includes such influential figures as George Nakashima, Sam Maloof, and J. B. Blount (all of whom Mazik also collects). "I want to bring back the focus on this work as fine art," Mazik says. "I know they're utilitarian, but when I look at them I can't get over the beauty. All I can see is sculpture and art—and that you can sit on them in your home."

A self-described serial collector over the last five decades, Mazik found modernism when he wandered into Anthony DeLorenzo's 1950 Gallery

sometime in the mid-1980s and met the design dealer Cristina Grajales, who was working there (this was long before she opened her own gallery in New York). She led him to works by not just Esherick and Castle, but to Nakashima, Maloof, Paul Evans, Phil Powell, and others, and his collecting (and world in general) began to expand exponentially. Today Mazik and Brown have what auction-house owner David Rago describes as "a closely defined collection that is extremely broad across the category of twentieth-century organic craft furniture." Rago suspects that in several cases, for example Nakashima or Castle, the Mazik-Brown collection exceeds that in any museum.

By the time they started collecting "organic craft modernism," Mazik and Brown had moved to the quaint Central Florida town of Mount Dora (popula-

tion 12,655), where they had racehorses and real estate. Their company Main Street Leasing has sought to preserve Mount Dora's personality by renting space to shops and restaurants (there are no chain store or franchise here) that share the town's character and aesthetic. Thanks to its hills—among the very few so-called mountains in the state (with a highest peak of 308 feet)—overlooking Lake Dora, no one seems to mind that the town was styled at the end of the nineteenth and beginning of the twentieth centuries after a small New England community rather than emulating one of the culturally and geographically closer southern cities. With a walkable downtown that earned its new urbanist stripes before new urbanism existed, development has been slow and contained. "When I moved to Mount Dora in 1980, it had a reputation as an arts town," Mazik says, "but it morphed into the antiques capital of Florida (though you won't find many real antiques here). Still, the annual Mount Dora Arts Festival sees 250,000 visitors in a weekend, and the craft fair gets 200,000. With this museum, we are pushing to be known as a true fine art and craft community."

Mazik and Brown have converted a former laundry (that was in an even earlier life an auto showroom) into the museum, keeping the exterior as it



A 1989 humidifier and a 1988 table clock by Castle are displayed on his rosewood and copper table of 1989 now known as *The Arch*.



Two Esherick library ladders from 1965 flank his 1966 *Spiral Library Ladder* for Murray Isard of Philadelphia.

In 1959 Castle entered his walnut and ivory *Stool Sculpture* in a juried art show. Only after it was accepted and exhibited did he reveal its true function.



The expressionistic black and white patterns of Castle's 1990 *Caligari* piano were inspired by the sets of the 1920 German horror movie *The Cabinet of Dr. Caligari*, which had a profound influence on Castle.



was and adapting the interior. Most of the opening exhibition is drawn from their collection (with some loans from fellow collectors Dr. Judith Favell and Rick and Jan Clark). There is an audio tour done by the same company that guides visitors through the Kennedy Space Center and Mount Rushmore and thus tells the story of "Wharton to Wendell" in rich language replete with anecdotes and engaging asides.

It's become clear since the museum opened in October that the charter exhibition and the museum itself will garner international attention. The museum's advisors—among them, Grajales and Rago, decorative arts expert Suzanne Perrault, Robert Aibel of Moderne Gallery, and John Sollo, an appraiser and auctioneer specializing in twentieth-century decorative arts—encouraged Mazik to keep the first exhibition open for a year instead of the planned three months to allow enough time for the museum to become more widely known. "We have enough pieces in our collection to justify six strong shows, so now it looks like we have the next six years of exhibitions lined up," Mazik says. He curated this opening show.

Though sections of the exhibition deal with Esherick or Castle separately, the greater focus is, in Mazik's words, "to look at the shared DNA." Or as Paul Eisenhower, executive director of the Wharton Esherick Museum in Malvern, Pennsylvania, says, "Wharton and people who followed him really did take a lot of European ideas of what the modern was and gave them an American voice, gave them an American face."

While Esherick's work presaged the future (his early pieces were decades ahead of their time), Castle's is overtly futuristic. Beside the music stand that Esherick designed originally for cellist Rose Rubinson in 1951, which was displayed at the Brus-

sels World's Fair and at the Museum of Contemporary Crafts in New York in 1958, Castle's 1981 stand looks like a three-dimensional animation borrowed from *The Jetsons*—although such a reference fails to do justice to Castle's mastery of the bent laminate technique demonstrated in this piece. "When you have those pieces together, it just blows you away," Mazik says.

Another interesting juxtaposition is Esherick's *Spiral Staircase* of 1963 with *A New Environment*, created by Castle in 2012. Esherick made three justifiably famous, sculpturally wonderful, *Spiral Staircases*—one still in his own home, another prominently displayed in the Wolfsonian Museum in Miami Beach, Florida, and this one. Castle's *New Environment*, comprised of a lamp, seating, a table, and a staircase leading to an elevated, partially-enclosed pod for reading or napping, reveals an artist still considering the origins of his craft. Its stairs follow the path pioneered by Esherick's *Spiral Staircase*.

The most recent addition to this collection, *A New Environment* had been on display at four museums before it was made available to private collectors, most of whom wanted to divide the modular artwork into pieces due to its size. "Wendell called me a few months ago and said 'I'd really like you to acquire this for the museum because it's my latest and most important piece and I don't want it separated,'" says Mazik. "So we purchased it, and here it is in one piece as it was

conceived. For us to be a part of it is wonderful."

For this fledgling museum exhibitions are just the start: a complementary institute to educate the public about the history and influence of modernism is in its early stages. Classes and seminars will be part of the institute's offerings, and funding will be appropriated to support modernist efforts, including a grant the institute is giving to finance a film that Castle's daughter Alison is making about life with her father. The archives of *Modernism* magazine have been donated to the museum by board of trustee members Rago and Perrault of Rago Arts, and there is talk of giving the publication new life as a digital magazine. A concert series played on Castle's *Caligari* piano will attract some of the world's best pianists—and the music aficionados who follow them.

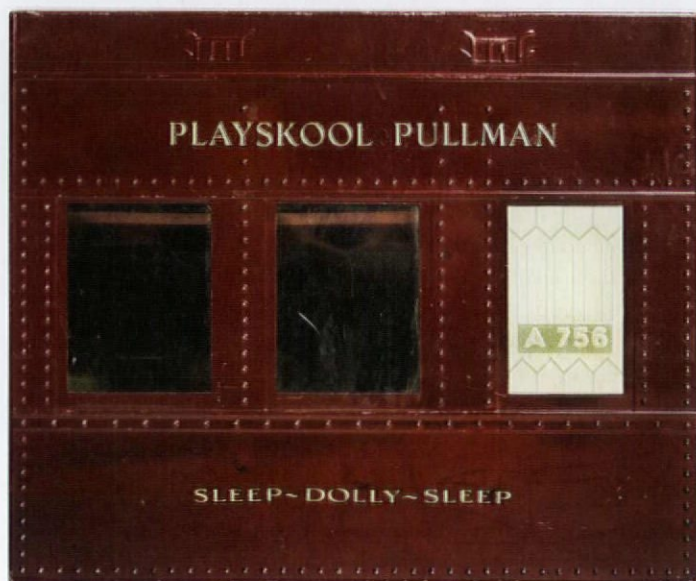
For Mazik and Brown's collection to burst from their private life into the public sphere is for them to realize a dream. "We have been cultivating a collection for over forty-five years with the thought of exhibiting it publicly so that individuals like Wharton Esherick, Wendell Castle, Sam Maloof, George Nakashima, Arthur Espenbet Carpenter, and Albert Paley can be recognized for the true fine artists that they are," explains Mazik. "At the same time, we're emphasizing that art can be functional, and can be enjoyed in one's home and daily life." **M**

Castle's *Double Angel* of 2006 made from yellow heartwood is a tongue-in-cheek riff on the classic wing chair.



Basic Training

By FRANCES BRENT



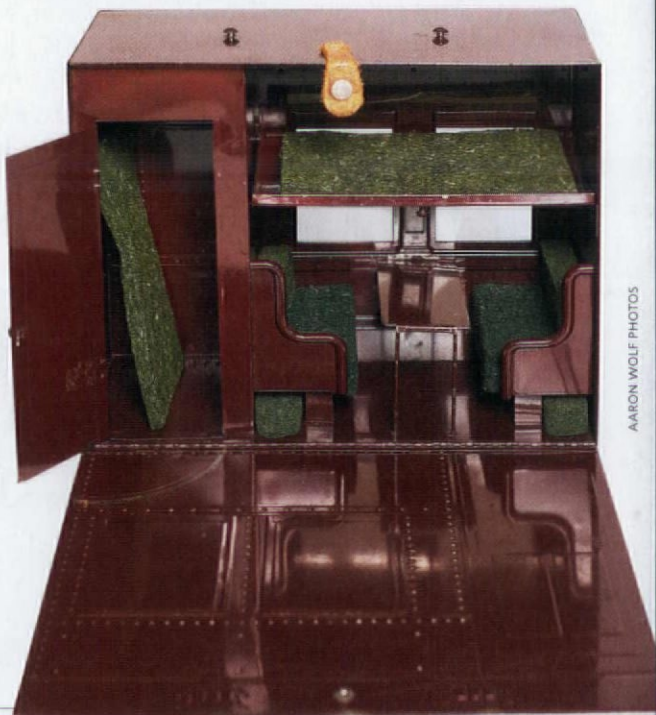
IN THE 1950S THE MINIATURE PULLMAN CAR called Sleep-Dolly-Sleep was the only toy in my grandparents' house, and it was already a remnant of the passing age of elegant rail travel when I played with it. Still, part of the pleasure was that it was a thoroughly modern object demonstrating innovation and adaptability of design. A simple enameled tin box, 11 ½ by 9 ½ inches by 5 inches deep, with a leather handle, it was light and portable like a small suitcase. Unsnap the lid and lower it to the ground or a table, then peek into the little seating area with hinged berth and adjacent closet (or, less discreetly, a bathroom), all ready for modern dollhouse play.

The production of the toy Pullman car coincided with the modernization of recreational trains as well as new theories of educational play, "playing with a purpose." Patented in 1926 by Lucy Stowe Bigelow, founder of a girls' preparatory school in Kansas City, it was intended as a "novel toy valise...simple, cheap to make, relatively durable and substantial...attractive and amusing to children." By the time it was manufactured by Playskool in Chicago in 1933 (the same time Sam Marx's design for Pullman's real aluminum train car was shown at the Century of Progress world's fair) many details had been added to provide authenticity. Numbered and painted the same brown-crimson as actual Pullman cars, the exterior of the toy was stamped "PLAYSKOOL PULLMAN" and "SLEEP-DOLLY-SLEEP" in gold lettering and decorated with patterns of embossed rivets to simulate the sturdy

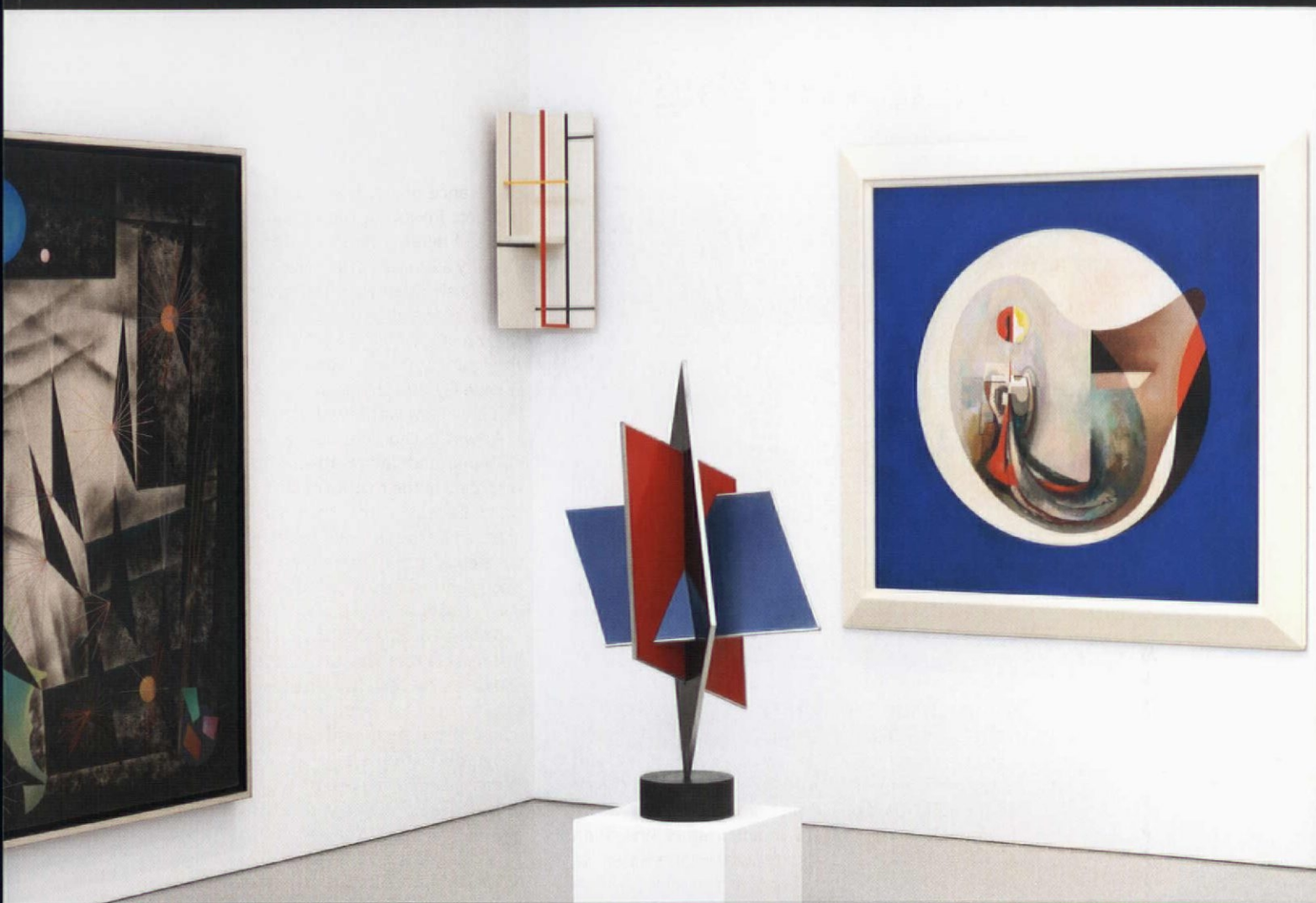
appearance of the real cars that were assembled in sections. Rivets on the interior walls articulated the shape of modern ventilators that furnished circulation of stuffy air to real passengers. Like modern Pullmans, ingeniously fitted for efficiency of movement and use of space, the toy was compact and its dimensions calculated for dolls to sit or sleep and move around. Thoughtfully, three Isinglass windows were installed to provide light for miniature passengers; for privacy, the closet window was even frosted.

As with dollhouses, the accessories—table, cushions, curtains, and felt mattress—could be rearranged according to the rhythm of an imagined day. The room could be tidied, the berth lowered; the passenger dolls could be served pretend breakfast; and the table could be stored in the closet. Much of the play was Montessori-like, practicing how to use everyday objects, how to crease a cloth, or make a little bed.

Because of its simplicity and functionalism, the toy Pullman car represented an intersection of childhood and industry while fulfilling many of the principles of early twentieth-century architects. The high quality of its modern design made it possible to engage freely in age-old patterns of play: role-playing, going on a journey, learning to give comfort ("Now it's time to go to bed, dear...," "Oh my, this is such a bumpy ride!"), and learning how to say good-bye at the beginning of an exciting adventure when a child might anticipate homesickness or butterflies in her stomach.

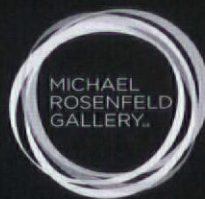


AARON WOLF PHOTOS



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Artwork pictured, from left to right: Rolph Scarlett (1889-1984), *Fanfare in Black*, 1944, oil on canvas, 68 x 50 inches, signed; Burgoyne Diller (1906-1965), *Construction*, 1940, painted wood construction, 26 7/8 x 8 7/8 x 8 7/8 inches, signed; Frederick Kann (1894-1965), *Construction*, 1928-35, painted wood construction, 43 1/16 x 28 x 19 inches; Theodore Roszak (1907-1981), *Untitled*, c. 1937, oil on Masonite, 48 x 48 inches

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