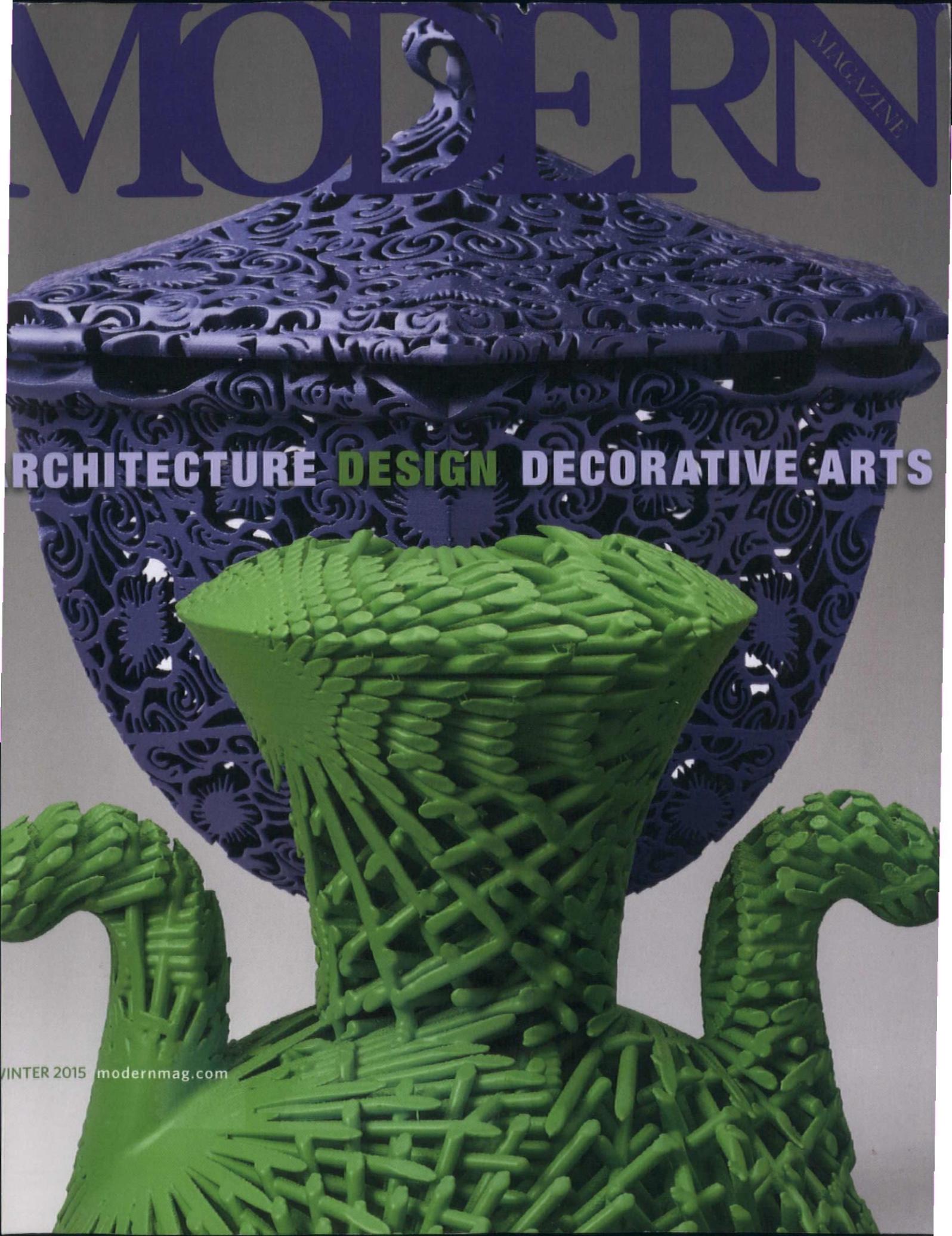


# MODERN

MAGAZINE

ARCHITECTURE **DESIGN** DECORATIVE ARTS



**Todd Merrill**  
**STUDIO**  
CONTEMPORARY  
toddmerrillstudio.com

*Light Between the Islands #4* | 2013  
Grimanesa Amorós | Peruvian-American  
LEDs, diffusive material, custom lighting  
sequence, electrical hardware  
16 x 83 x 43 inches (41 x 211 x 109 cm)

EXHIBITING AT

**art**  
**miami**

Miami, FL USA  
December 2 - 7, 2014



**jousseentreprise**

**Design Miami**

Preview december 2th

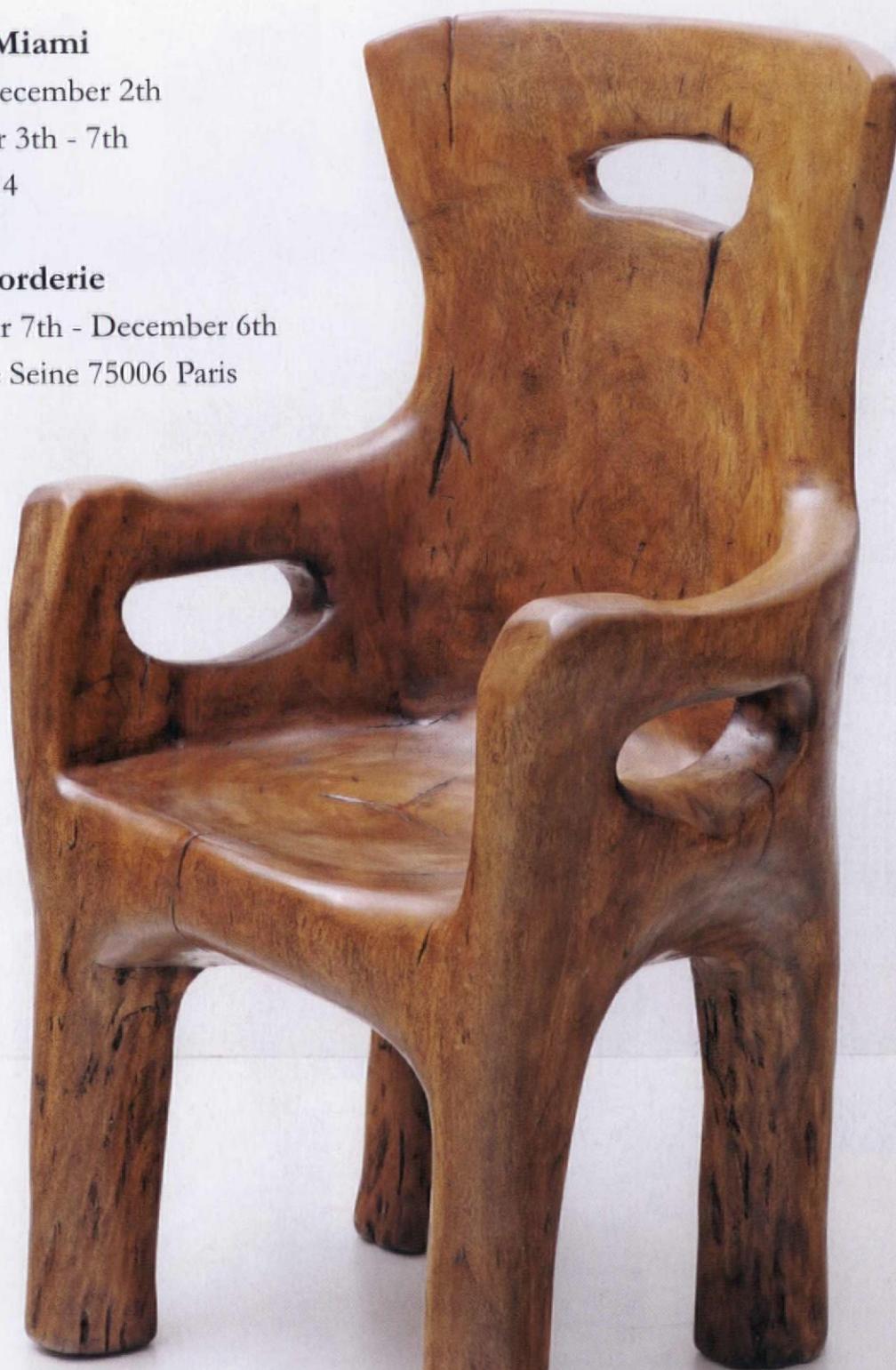
December 3th - 7th

Booth G14

**André Borderie**

November 7th - December 6th

18, rue de Seine 75006 Paris

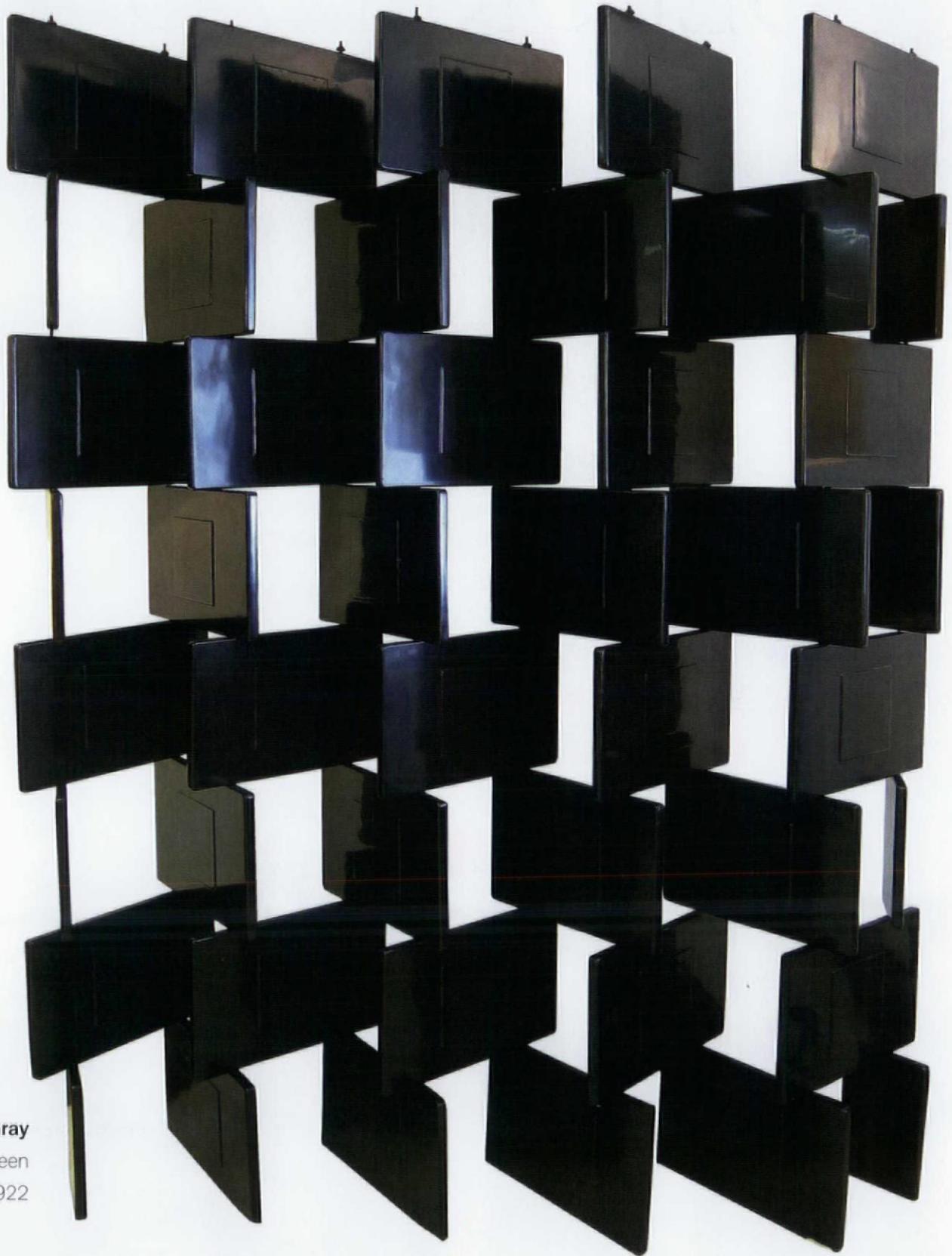


*Galerie Jousse Entreprise*

18, rue de Seine - 75006 Paris - phone +33 (0)1 53 82 13 60 - fax +33 (0)1 46 33 56 79

infos@jousse-entreprise.com - www.jousse-entreprise.com

Jean Prouvé, Charlotte Perriand, Le Corbusier, Pierre Jeanneret, Mathieu Matégot, Jean Royère,  
Georges Jouve, André Borderie, Serge Mouille, Maria Pergay, Michel Boyer, François Arnal/Atelier A,  
Pierre Paulin, Roger Tallon, Kristin McKirdy, Emmanuel Boos, Atelier Van Lieshout



**Eileen Gray**  
Block Screen  
Circa 1922

**Opening this winter** at our new location 969 Madison Avenue, 4th floor (entrance on East 76th Street)

# DELORENZO



PHOTO BY ELLEN SILVERMAN

**Emile-Jacques Ruhlmann**  
Prototype Chair  
Circa 1925

# MODERN

WINTER 2015

## DEPARTMENTS

### 20 BEHIND THE NUMBERS

Matthew Kennedy looks at the sale of an Ole Wanscher cabinet made of Cuban mahogany

### 24 FORM AND FUNCTION

The Philadelphia Museum of Art puts the prodigious design world of Vitra on view; the Irish designer Eileen Gray finally begins to get her due. We look at sculpture in parks and gardens and look forward to Design Miami and several new galleries

### 34 UP CLOSE

Peter M. Brant travels to Paris to sit down with the legendary dealers Robert and Cheska Vallois

### 42 GRADING SYSTEM

Troy Seidman looks at the life of T. H. Robsjohn-Gibbings and offers insight into his work

### 46 GALLERY WALK

Patricia Lombard visits with the Los Angeles design dealer, curator, and tastemaker Joel Chen

### 50 PRESERVATION PULPIT

As Robert Atkins explains, the Ai Weiwei exhibition now on view at Alcatraz points up the importance of a too-long-neglected building there

### 54 STUDIO TOUR

The designer Jonathan Muecke, whose work is reductive and conceptual, talks to Mason Riddle

### 62 BOOK SHELF

Danielle Devine reviews books on Evelyn and Jerome Ackerman, Ettore Sottsass, Christian Dior, Frank Lloyd Wright, and more

### 66 CURATOR'S EYE

Museum specialists describe favorite objects under their care

### 112 PARTING SHOT

Architect, landscape architect, and designer Mark Rios tells us why he loves the Hollywood sign

## FEATURES

### 72 UNFETTERED IMAGINATION: JEWELRY BY ARTISTS

Ranging from Pablo Picasso and Georges Braque to Anish Kapoor and Niki de Saint Phalle, jewelry designed by artists is more than wearable sculpture, it is also a new frontier in the collecting of art

CECILY MOTLEY

### 78 ENGAGING DESIGN

Caroline Baumann, now at the helm of the Cooper Hewitt, Smithsonian Design Museum talks to MODERN Magazine about her aspirations for the newly renovated and expanded museum and explains the new technologies that will guide visitors through it

INTERVIEW BY AL EIBER

### 84 MAGIC REALISM

Two museum exhibitions—at the Museum of Arts and Design in New York and the Natural History Museum of Los Angeles—show us the remarkable range and imagination of design, art, and craft in contemporary Latin America

ANDRÉS RAMÍREZ

### 92 GRID IRON: THE ARCHITECTURAL PHOTOGRAPHS OF VIVIAN MAIER

The nanny whose brilliance as a photographer was undiscovered in her lifetime left behind a body of amazing work, including a vivid chronicle of Chicago's architecture

FRANCES BRENT

### 100 FOUR IN 3-D

New technology has begun to come into its own, offering designers opportunities to go down heretofore unexplored paths. Of particular interest are works that play on historical material or offer new forms of adornment

SARAH ARCHER

### 106 UNDER THE BRIDGE

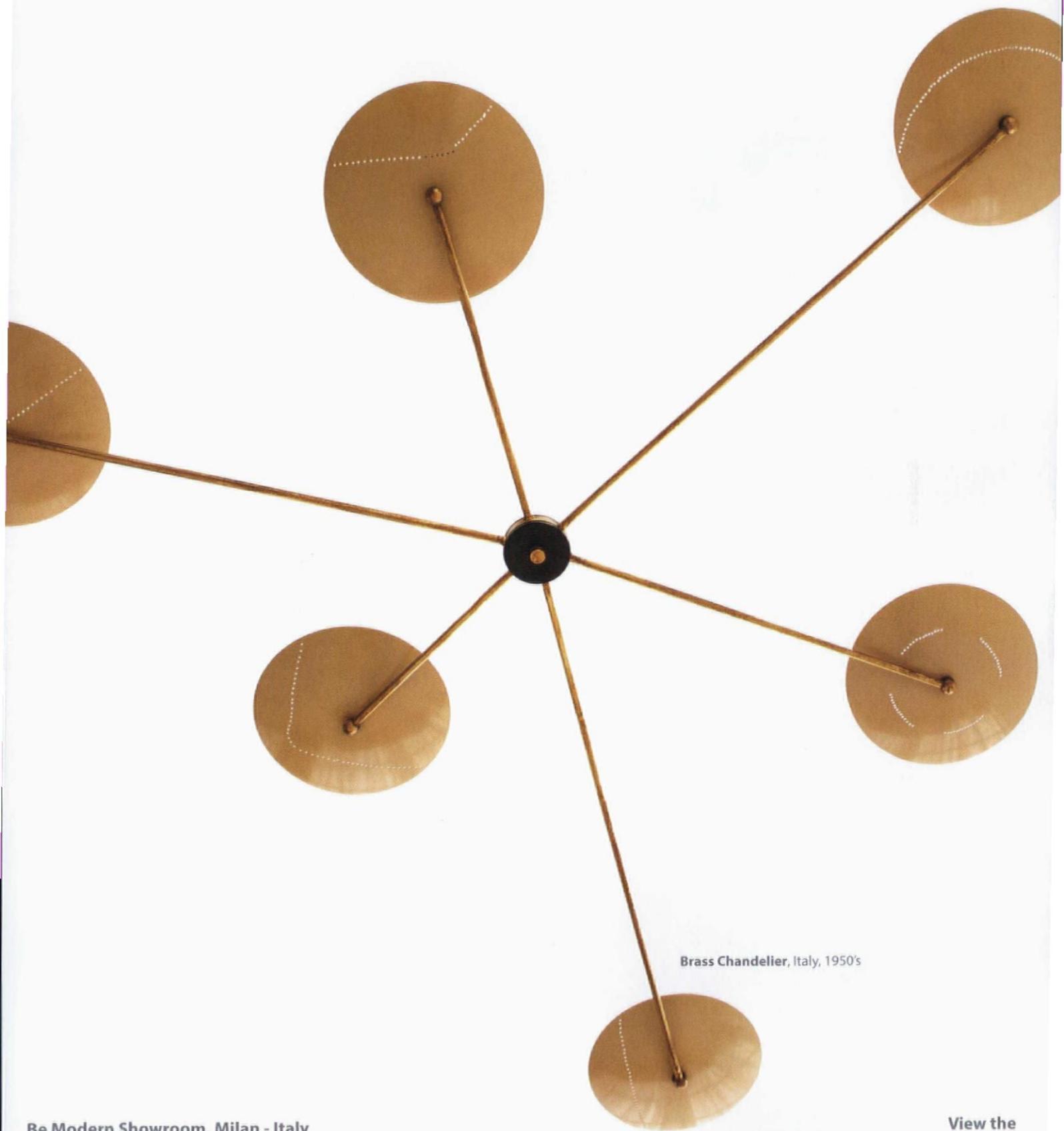
George Sánchez-Calderón, who once built a scaled replica of Le Corbusier's Villa Savoye under a Miami expressway, also lived and worked in that incongruous location. Then the state highway department decided to seize his home and studio, giving him one more opportunity to make a public statement with his art

HUNTER BRAITHWAITE



# BE MODERN

XX Century Design Collection



Brass Chandelier, Italy, 1950's

**Be Modern Showroom, Milan - Italy**

By appointment

Tel. +39 335.29.80.82 / +39 335.52.61.605

info@bemodern.net

**View the  
complete catalogue  
on our website**

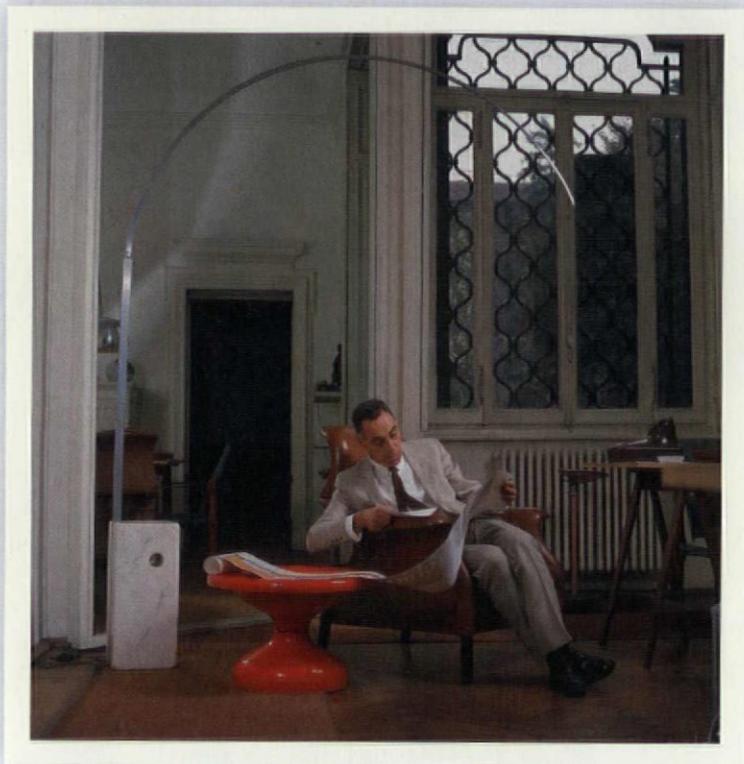
[www.bemodern.net](http://www.bemodern.net)

MODERNICA®  
modernica.net





Modernica factory, Los Angeles.



## Just One Word

THE PHOTO ON THIS PAGE is a true period piece, culled from the archives of the Achille Castiglioni Foundation in Milan. You can't look at it without calling up a host of images, ranging from James Bond to

Mad Men. It shows the great Italian designer Achille Castiglioni, looking dapper and handsome with just a hint of graying hair at his temples and his tie just slightly askew. He is sitting next to a stool he and his brother Pier Giacomo designed in 1969 for the Italian company Kartell. You can't buy that stool (it is known as the Rocchetto stool, and sometimes considered to be a small side table) any more, except at auction, where, when it comes up, it can command a serviceably high price. And it's plastic.

I was reading the recently published comprehensive four hundred-page history of Kartell recently, and though Kartell is very much with us still, continuing to innovate and delight us with its products, I found myself feeling a little nostalgic. I am sure I am not the only person who somehow conflates Kartell with that memorable scene in Mike Nichols's 1967 film *The Graduate*, where Dustin Hoffman (as Benjamin Braddock) is confronted by a family friend:

Mr. McGuire: *I just want to say one word to you.*

*Just one word.*

Benjamin Braddock: *Yes, sir.*

Mr. McGuire: *Are you listening?*

Benjamin: *Yes, I am.*

Mr. McGuire: *Plastics.*

Benjamin: *Exactly how do you mean?*

Mr. McGuire: *There's a great future in plastics.*

For Americans, that was a good joke, because already our plastic wares were, for the most part, going more toward Kmart than Kartell, that is to say, the material and its products were being dumbed down for a perceived mass market with no aesthetic sensibilities. This was happening at almost the exact same time that the Italians were seeing, in the same manmade material, wide-ranging opportunities to create objects of enormous originality.

Looking at the stories in this issue, I am buoyed by the idea that in the past half century Americans have come to take design seriously. I say this even though I believe that American companies (and institutions, including civic and public institutions) still have a long way to go to match their European counterparts in incubating young designers and inculcating the importance of good design in the minds of the public at large.

The reopening (and rebranding) of the Cooper Hewitt, Smithsonian Design Museum will go a long way toward advancing all of this, as you will read in our interview by collector (and MODERN contributor) Al Eiber with the remarkable Caroline Baumann about the museum's re-emergence after its renovation and expansion. The Cooper Hewitt is a linchpin in the effort to create a design-aware populace. You will also read about the Philadelphia Museum of Art's exhibition bringing the work of the redoubtable Swiss company Vitra to center stage and honoring its long-time visionary head Rolf Fehlbaum.

Last summer I had the breathtaking experience (my heart pounds just thinking about it) of visiting Fehlbaum's archival collection of chairs and lighting fixtures, mostly lamps, currently housed in a rather cramped basement with shelves lining almost every available space. The collection is encyclopedic but fascinating, not only because it showcases the work of so many remarkable designers but because it does so by celebrating two of the most basic household necessities—a place to sit and a light to see by.

I think that too often we find ourselves starstruck, seeking out the elusive—the rarest design, the most famous architect, or (dare I say it) the most expensive object—when in fact, there's extraordinarily good design close at hand. Think about this the next time you need a new toothbrush or colander or car, even. Because in the end, the above mentioned Mr. McGuire probably wasn't that far off base after all.

*Beth Dunlop*

BETH DUNLOP EDITOR

JEAN PROUVÉ  
6 X 9 PAVILLON  
1945

PIERRE JEANNERET  
UPHOLSTERED

EASY ARMCHAIR  
PENJAB UNIVERSITY

1958/59

REF PJ-SI-32-A

WORLD  
LEADING  
SPECIALIST OF

CHANDIGARH PROJECT  
LE CORBUSIER  
PIERRE JEANNERET  
JEAN PROUVÉ HOUSES

BY APPOINTMENT ONLY  
10 RUE MALLET-STEVENS  
PARIS 16<sup>E</sup> + 33 1 43 26 89 96  
CONTACT@GALERIE54.COM

ERIC TOUCHALEAUME  
ARCHITECTURE + DESIGN XX<sup>E</sup>

RAGO

20<sup>TH</sup> C. DECORATIVE  
ARTS & DESIGN AUCTION  
FEBRUARY 14 & 15



Harry Bertoia

333 North Main Street • Lambertville, NJ 08530  
info@ragoarts.com • 609.397.9374 • ragoarts.com

RAGO

Bid Live Online

BIDSQUARE

Bid Easy. Bid Smart. Bid Fair.

# Dragonette

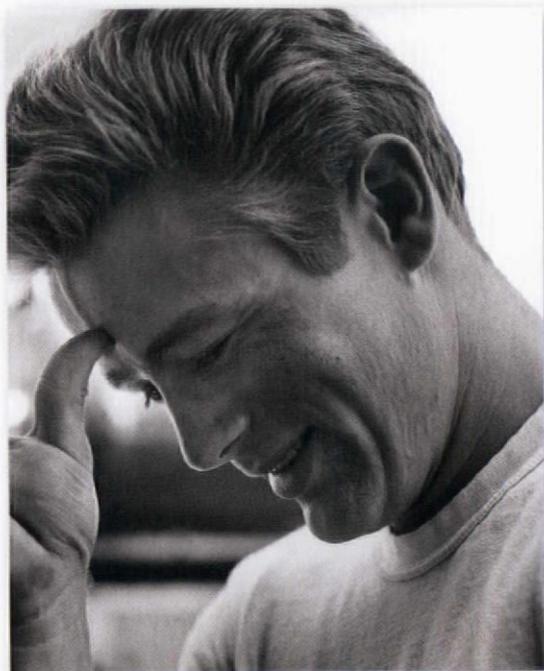
LIMITED

711 NORTH LA CIENEGA BLVD. LOS ANGELES, CALIFORNIA 90069  
DRAGONETTE.LTD.COM • DRAGONETTE@MAC.COM • 310.855.9091

*Now Representing*

# SID AVERY

*The Art of the Hollywood Snapshot*





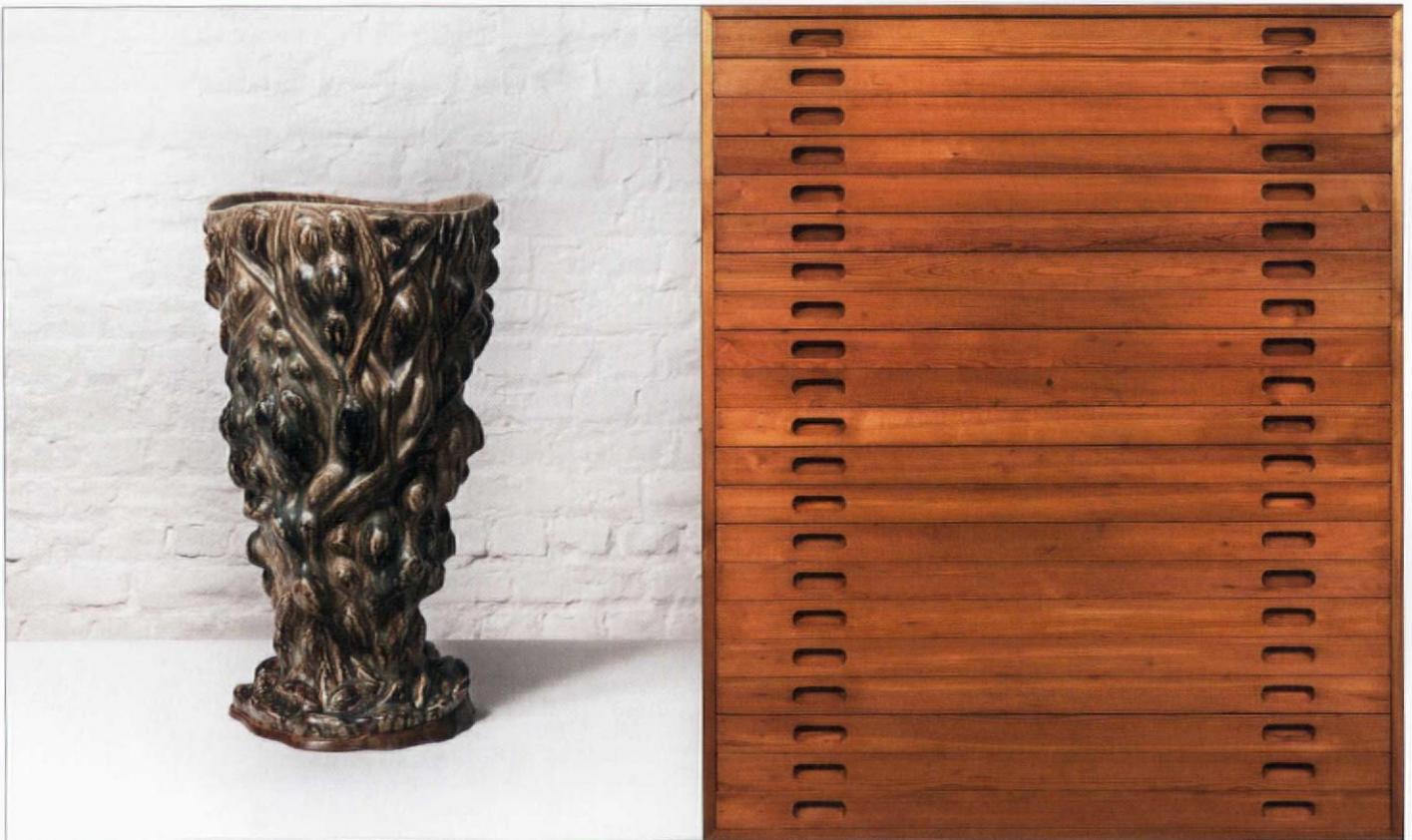
**OSCAR NILSSON (SWEDEN)** Credenza. Oak and brass. J.Wickman Cabinetmaker. Circa 1940. H\_80 cm (31.5 in) L\_203 cm (80 in) P\_50 cm (19.7 in). **40 000 / 60 000 €**

**AXEL JOHANN SALTO (DENMARK, 1889-1961)** - Unique piece. Colossal Stoneware vase with sung glaze. Royal Copenhagen manufacturer, signed and stamped. Before 1947. H\_54.5 cm (21.5 in). **70 000 / 90 000 €**

**KAARE KIINT (DENMARK, 1888-1954)** - Special order. Architect's Cabinet from the Royal Danish Academy of Fine Arts. Pine. Stamped. 1942. 15 exemplar made, only model available on sale, the others are still on display at the academy. H\_138 cm (54.5 in) L\_101 cm (39.8 in) P\_72 cm (28.3 in). **50 000 / 70 000 €**

# PIERRE BERGÉ

& ASSOCIÉS



## SCANDINAVIAN DESIGN 12

**SALE** Monday December 15<sup>th</sup> 2014 at Cercle de Lorraine - 6 Place Poelaert, 1000 Bruxelles

### CONTACTS

**Sandor Gutermann** T. +33 (0)1 49 49 90 13 [sgutermann@pba-auctions.com](mailto:sgutermann@pba-auctions.com)

**Jean Maffert** T. +33 (0)1 49 49 90 33 [jmaffert@pba-auctions.com](mailto:jmaffert@pba-auctions.com)

**PARIS** 92 avenue d'Iéna 75116 Paris T. +33 (0)1 49 49 90 00 F. +33 (0)1 49 49 90 01 [www.pba-auctions.com](http://www.pba-auctions.com)

**BRUSSELS** Avenue Louise 479 Bruxelles 1050 / Louizalaan 479 Brussels 1050 T. +32 (0)2 504 80 30 F. +32 (0)2 513 21 65

# INDUSTRY

Presents

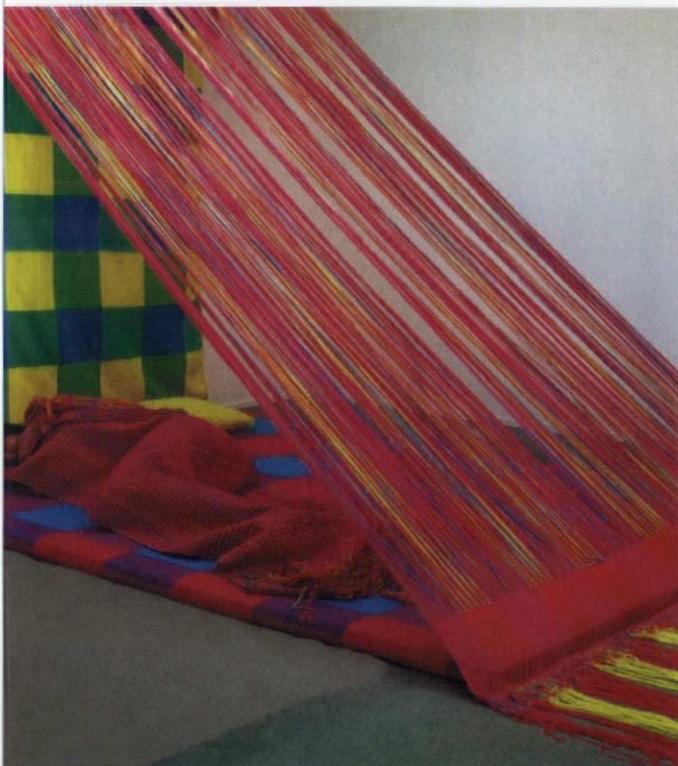
"Through the Looking Glass:  
An Immersive Design Installation"

Aqua Art Miami, Penthouse Suite

December 3rd through December 7th, 2014

[www.industrygallery.net](http://www.industrygallery.net)

"Woven Bed" by Fransje Killaars



# MODERN

110 Greene Street, New York, NY 10012  
Telephone: (212) 941-2800 Fax: (212) 941-2870  
[modernmag.com](http://modernmag.com) [modernedit@brantpub.com](mailto:modernedit@brantpub.com)

Editor  
**BETH DUNLOP**

Editorial Director  
**ELIZABETH POCHODA**

General Editor  
**ELEANOR H. GUSTAFSON**

Associate Editor  
**CYNTHIA A. DRAYTON**

Editorial Manager  
**KATY KIICK**

Books Editor  
**DANIELLE DEVINE**

Art Director  
**TRIP EMERSON**

Associate Design Director  
**MARTIN MINERVA**

Director of Manufacturing  
**PROVIDENCIA DIAZ**

Production Manager  
**ADELINE SAEZ**

Editorial Contributors  
**SARAH ARCHER**  
**HUNTER BRAITHWAITE**  
**FRANCES BRENT**  
**AL EIBER**  
**MATTHEW KENNEDY**  
**ANDRÉS RAMÍREZ**  
**TROY SEIDMAN**

Publisher  
**JENNIFER NORTON**

Founding Publisher  
**JENNIFER ROBERTS**

President  
**DAN RAGONE**

Advertising Sales  
**DON SPARACIN**  
**HALLEY ZINOVVOY**

Director, West Coast Advertising Sales  
**CARA BARRESE**

French Representative  
**ELISE HUMBERT**  
**ARCHI & VIRTUEL**  
24 rue Godot de Mauroy Paris 75009  
33-6-7695-0207

Marketing Associate  
**ERIKA HERBSTMAN**

Vice President of Human  
Resources/Office Services  
**MARIE MASCARO**

Human Resources Assistant  
**AMY SONG**

Accounting  
**ELSA CAPALDI**  
**JUSTIN LIN**  
**MUHAMMAD MAZHAR**  
**EVELYN RIVERA**

Circulation  
**PRO CIRC**  
Circulation Director  
**CARY ZEL**  
Newsstand Director  
**TONY DIBISCEGLIE**

## BRANT PUBLICATIONS, INC.

Chairman  
**PETER M. BRANT**

Managing Director  
**KELLY BRANT**

Director  
**RYAN BRANT**

Chief Operating Officer, Chief Financial Officer  
**DEBORAH A. BLASUCCI**

Modern Magazine, Winter 2015, vol. VII no. 1, published quarterly and copyright 2015 by Brant Publications, Inc., 110 Greene Street, New York, NY 10012. The cover and contents of Modern Magazine are fully protected by copyright and may not be reproduced in any manner without written consent. ISSN 2154-4190 Unsolicited manuscripts or photographs should be accompanied by return postage. Modern Magazine assumes no responsibility for the loss or damage of such material. **FOR CUSTOMER SERVICE, CHANGE OF ADDRESS or TO ORDER A NEW SUBSCRIPTION:** Write to Modern Magazine, P.O. Box 37002, Boone, IA 50037-0002, or call 1-(800)-798-0463, or email [MDNcustserv@cdsfulfillment.com](mailto:MDNcustserv@cdsfulfillment.com). **SUBSCRIPTION RATES:** U.S. 4 issues (one year) \$19.95; in Canada, add \$15 per year (includes GST); foreign, add \$20 per year, payable in advance in U.S. currency. Single/back issues: (212)-941-2800 for pricing and availability. Change of address: send old and new addresses, and allow six weeks for change. **POSTMASTER** Send address changes to Modern Magazine, P.O. Box 37817, Boone, IA 50037-0817. **ADVERTISING** Modern Magazine accepts advertisements only from advertisers of recognized reputation in the trade but cannot guarantee the authenticity or quality of objects or services advertised in its pages.

[www.ulrichfiedler.com](http://www.ulrichfiedler.com)



# REINSTEIN ROSS

goldsmiths



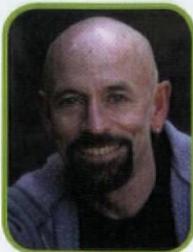
Madison Avenue (at 73rd Street)  
Gansevoort Street (at Hudson Street)  
ReinsteinRoss.com

## CONTRIBUTORS

**HUNTER BRAITHWAITE**'s mother was an intelligence officer in the Air Force, so he was born in the Philippines and had a nomadic childhood, though he considers Tidewater Virginia to be his home. During a hiatus from school, he began writing for *National Geographic*'s travel books, moved to Shanghai, and then to Miami—where he became editor of the quarterly arts publication *Miami Rail* and covered the city's burgeoning art scene for an array of publications ranging from *Ocean Drive Magazine* to the *Paris Review*. He curates the occasional exhibition—including one forthcoming at the Miami Dade College Museum of Art and Design, even though he's just moved again, this time to Memphis, where his fiancé works for the Army Corps of Engineers. Although he studied English literature, Hunter is a self-professed sucker for the less literary stuff—"sci-fi, crime novels, etc.," and when not writing can be found out on his bicycle, scouring Asian markets, or contemplating the purchase of a motorcycle.



**ROBERT ATKINS** is a University of California, Berkeley-trained art historian who has written for more than one hundred publications throughout the world. A former staff columnist for the *Village Voice*, his most recent book is *Censoring Culture: Contemporary Threats to Free Expression*. After Rupert Murdoch axed his job at the *Voice*, he began producing digital media. His pioneering online resources include the City University of New York's *TalkBack! A Forum for Critical Discourse*; *Artery: The AIDS-Arts Forum*; and such startups as *Media Channel*, the *Arts Technology Entertainment Network*, and *ArtSpeak China*, inspired by his book series of the same name and the only bilingual wiki devoted to contemporary Chinese art. He splits his time between San Francisco and ever-so-modernist Palm Springs.



**CECILY MOTLEY** is an associate director at the Louisa Guinness Gallery in London. After graduating with a degree in history from Balliol College, Oxford, she joined the valuation department at Christie's London in 2009. Despite being Titian-haired and having been marched around innumerable Gothic churches as a child, Cecily is interested in all things modern. In 2012 she was lured by the siren song of twentieth-century and contemporary wearable art to Louisa Guinness Gallery, which specializes in jewelry made by artists. There she has been responsible, amongst other things, for the gallery's research and writing. Cecily lives in East London. Hobbies include amateur interior design and cooking. She would claim reading among her life skills, but was recently conquered by *The Count of Monte Cristo*.



**SARAH ARCHER** is a writer and independent curator based in Philadelphia. Her articles and reviews have appeared in numerous publications including *Journal of Modern Craft*, *American Craft Magazine*, *Ceramics: Art and Perception*, *Hand/Eye*, and *MODERN*. As the senior curator at the Philadelphia Art Alliance, she organized many exhibitions, including a site-specific installation by Beijing-based artists Song Dong and Yin Xiuzhen. Prior to that, she was the director of Greenwich House Pottery in New York City and a curatorial assistant at the Museum of Arts and Design there. Growing up, she says she was an "auction house/museum brat" whose grandmother always had a "concept" Christmas tree—entirely in one color or theme—that sparked her appreciation for design. She has an irrational love of small, dignified dogs and likes to cook and to travel to places where both the coffee and the architecture are really good.



# PIASA

## AUCTION HOUSE IN PARIS

20<sup>th</sup> - 21<sup>st</sup> Century Art



Axel Johannes Salto (1889-1961)  
*Vase, 1945*  
Sold September 17, 2014 | \$272,000

### VIEWING & AUCTION

PIASA  
118 rue du Faubourg Saint-Honoré  
75008 Paris - France  
+33 1 53 34 10 10

### NEXT AUCTIONS

Fred Brouard, sculptures - December 9, 2014  
Contemporary Glass - December 9, 2014  
20<sup>th</sup> & 21<sup>st</sup> Century Design - December 17, 2014  
Scandinavian Design - February, 2015

### UPCOMING AUCTIONS AND RESULTS

[WWW.PIASA.FR](http://WWW.PIASA.FR)

# PHILLIPS



DESIGN MASTERS

16 DECEMBER NEW YORK



THE COLLECTOR  
ICONS OF DESIGN

16 DECEMBER NEW YORK

[PHILLIPS.COM](http://PHILLIPS.COM)

# Delving Deeper

OLE WANSCHER'S FINE CRAFTSMANSHIP PROVES ITS WORTH

By MATTHEW KENNEDY

## LOT 850/1149 Bruun Rasmussen

**Auctioneers' Modern Furniture sale, Copenhagen, September 29,**

**2014:** A Cuban mahogany cabinet designed by Ole Wanscher and made by A. J. Iversen, 1940s. Estimated at kr 20,000 to 30,000 (approximately \$3,400–\$5,100), the piece sold for kr 50,000 (approximately \$8,550).

Some reasons for the unexpectedly high price:

### Academia and Praxis

Ole Wanscher's nearly lifelong career in design was framed by his time at the Royal Danish Academy of Fine Arts, first as a student and ultimately as a teacher. After studying under Kaare Klint—an icon of Danish design—from 1924 to 1927, he graduated from the institution with a degree in architecture focusing on furniture. Almost thirty years later in 1955, Wanscher returned to the school to take over Klint's position, which he would maintain until 1973.

In the interim, Wanscher honed his eye through his design practice. One of his most procreant activities was helping inaugurate the Copenhagen Cabinetmakers' Guild Exhibitions in 1927, annual events that gave him a forum to display his work and precipitated his long collaboration with A. J. Iversen. A designer and cabinetmaker in his own right, Iversen realized some of Wanscher's most notable designs, including this cabinet. In these collaborations, Wanscher catered largely to wealthy clients, seeking to conjure exclusive pieces made of expensive materials, such as rosewood and, with this cabinet, Cuban mahogany. Wanscher also utilized less costly materials such as oak and Oregon pine for some

mass-produced furniture, but, according to Peter Kjelgaard, specialist at Bruun Rasmussen Auctioneers, these cheaper specimens are exceptions.

### The Modern Past

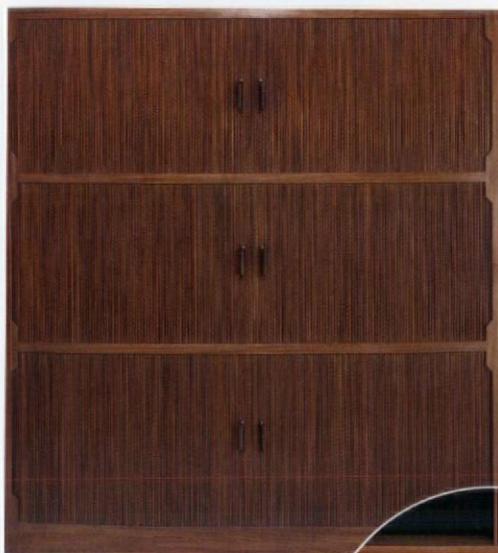
Wanscher's father, Vilhelm, was an acclaimed art historian who traveled extensively, often bringing his son as a travel companion. These tours proved immensely influential in Ole's practice, as he saw the lush landscape of historic design, particularly that of England, Greece, and Egypt. Later in his career, these experiences and his teaching would coalesce into *The Art of Furniture: Five Thousand Years of*

simplified form and purity of taste. On the occasion of the first exhibition of his work in New York in 2003, held nearly twenty years after his death, Roberta Smith of the *New York Times* eloquently observed: "His sensitivity to the luster and living delicacy of wood enabled him to bring organic life and a rich sense of the past to the indelibly modern sparseness of the International Style." Though at times contrasting with his contemporaries for his adherence to past forms, Wanscher received much appreciation for his nuanced and elegant blend of classicism and modernism. History reverberates through the majestic paneling of this cabinet with its symmetry and stacked geometry suggesting the lines of Egyptian furniture.

### Points for Craftsmanship

"Good craftsmanship will still find a buyer," said Wanscher in a 1932 discussion of materials. Good words for a craftsman to live by, and even better when the future proves them true. Kjelgaard was drawn to Wanscher's cabinet because of the virtuosity of its craft and the rarity of this type of object at auction. The piece was consigned by a private collector in Denmark, unaware of its potential. A number of Wanscher pieces have been presented at auction as of late, most recently at Phillips, and most often selling comfortably within estimate. Kjelgaard had confidence in the reputation of Wanscher and his work with Iversen, but knew that a cabinet of this size tends to be too cumbersome for buyers at auction, and thus estimated it somewhat conservatively.

Fortunately, the all-seeing connoisseurial eye of the market fixed its gaze on the cabinet and it entranced a number of bidders. As a poetic underscoring to Wanscher's international and historical influence, the cabinet went to a Chinese art collector who is venturing into the Nordic design market. "You could say," proposes Kjelgaard, "that it shows there still exist pockets of twentieth-century design where great buys are still possible."



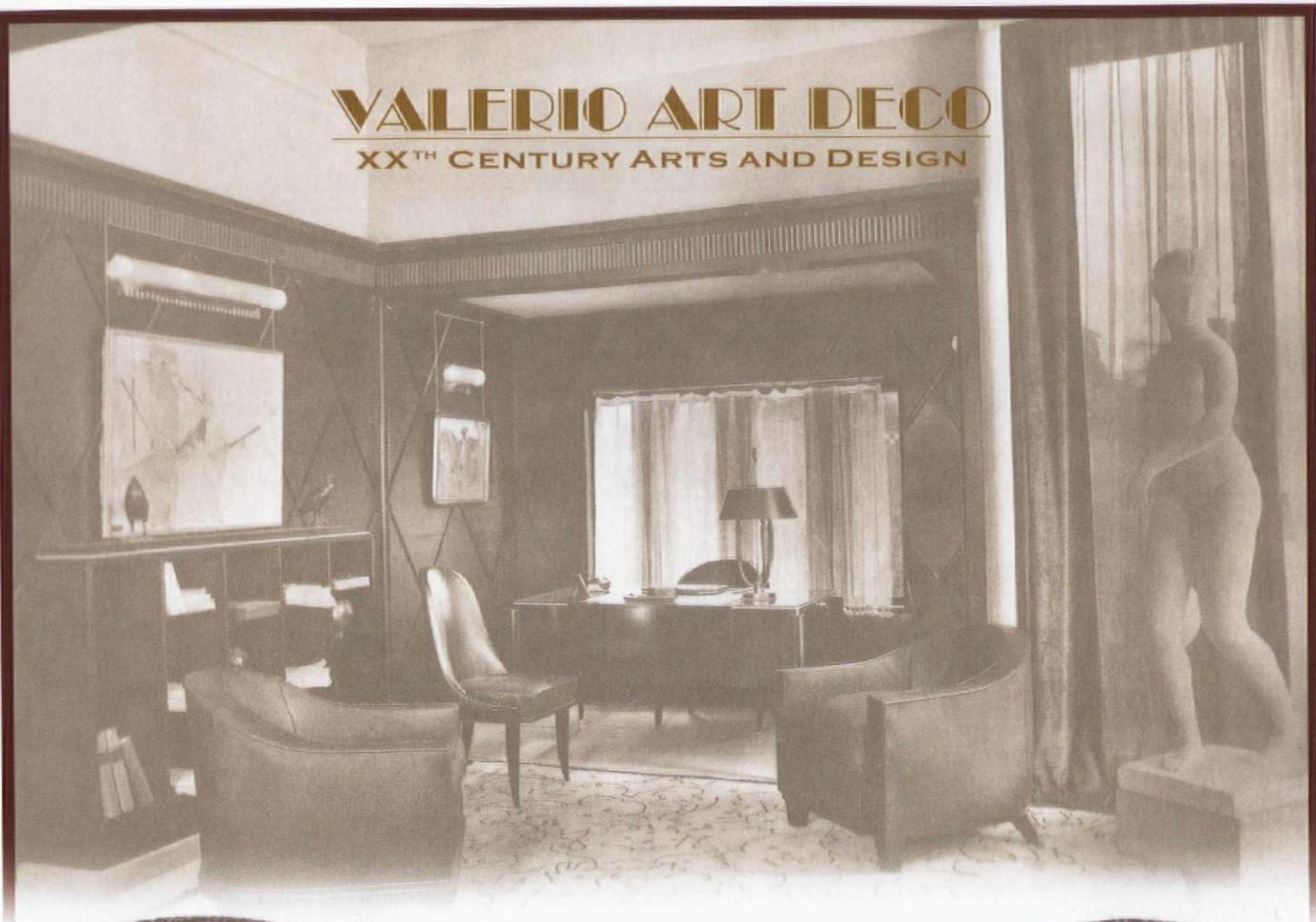
*Furniture and Interiors*, still a prominent book on the history of furniture.

This extracurricular education manifests itself subtly and profoundly in Wanscher's designs. The eyes of past civilizations, dynasties, and eras guide the slender lines of his pieces, creating an austerity not of somber tone but steeped in reverence for history. The smooth modernist hand levels ornamentation and excess, leaving behind a



# VALERIO ART DECO

XX<sup>TH</sup> CENTURY ARTS AND DESIGN



PAIR OF CLUB CHAIRS  
Designed by RUHLMANN made out of solid Rio  
Rosewood and upholstered in fabric by Dedar, Italy

RUHLMANN, JAQUES-EMILE  
(1879 - 1933)  
Made in France Circa: 1925 Ref: 4310-180

# AGUTTES

Neully - Drouot - Lyon

## XX<sup>TH</sup> CENTURY DECORATIVE ARTS

### CONTACT

SOPHIE PERRINE  
+33 1 41 92 06 44  
perrine@aguttes.com

### SPECIALIST

ARNAUD PLAISANCE  
+33 6 10 49 83 38  
postmaster@plaisance-expertise.com

### NEXT AUCTION

DROUOT-RICHELIEU, PARIS - ROOM 5&6  
FRIDAY 12TH, DECEMBER 2014, 2.00 PM



A unique silver cutlery set.  
JEAN DESPRÈS





A unique pedestal table.  
**RENÉ LALIQUE**

Catalog online : [www.aguttes.com](http://www.aguttes.com) - [www.gazette-drouot.com](http://www.gazette-drouot.com) - [www.plaisance-expertise.com](http://www.plaisance-expertise.com) - [www.the-saleroom.com](http://www.the-saleroom.com)

## Honoring Vitra and its Decades of Good Design

Rolf Fehlbaum was just sixteen years old and already a fan of American jazz and the works of Mark Twain when he accompanied his father on a trip to America in 1957. There he met George Nelson and Charles and Ray Eames because his father was sealing a deal to become the European manufacturer for Herman Miller, to wit: some of the most important furniture designs of a generation. Young Rolf had gone along in part as a translator, but the experience ended up transforming him, and eventually his family's company, Vitra. "I had never met a designer before, but I quickly learned that they were very special beings: cool and sovereign," he says today, almost six decades later. "They designed products, but also a world."

Fehlbaum went on to get a doctorate in the social sciences, but eventually took over the helm at Vitra. And in his long tenure there (he came into the company in 1977 and is now chairman emeritus), he has made it possible for us all to experience some of the joy he's found in design. At Vitra he has commis-



sioned work from an astounding roster of designers, who have produced furniture, objects, and buildings that challenge, please, provoke, delight, and charm us.

The list of architects and designers (Fehlbaum often refers to them as "authors") is long and star-studded—Frank Gehry, Herzog and de Meuron, Zaha Hadid, Hella Jongerius, Marc Newson, Ron Arad, Ronan and Erwan Bouroullec, Maarten Van Severen, Jasper Morrison, Antonio Citterio, and Alberto Meda (to name just some), not to mention the Eameses, Miller, Verner Panton, and Jean Prouvé. The work ranges from objects you can hold in your hand up to factory-sized buildings. At Vitra's core, says Fehlbaum, is "respect for the designer and the belief that good design can change the world—admittedly in some hard to describe way."

This winter the Philadelphia Museum of Art is honoring both Fehlbaum and Vitra with a wide-ranging exhibition (it includes furniture and other objects, drawings, photographs, books, and more). Fehlbaum himself curated the show, aptly titled *Vitra—Design, Architecture, Communication*. In addition, in November Fehlbaum received the annual award given by the museum's influential design support group, Collab. Collector and author Lisa Roberts says Collab sought to honor Vitra's innovative approach to furniture design and Fehlbaum's visionary leadership. "His creative collaborations with leading international architects and designers made Vitra one of the most design-forward furniture companies in the world," Roberts says.

The company's official home is in Switzerland, but the more widely visited Vitra Campus is just over the Swiss-German border in Weil am Rhein. In addition to structures by Gehry, Herzog and de Meuron, Hadid, Nicholas Grimshaw, SANAA, Tadao Ando, and Álvaro Siza, the campus features two important (transplanted) small mid-century buildings, one by Prouvé, the other by Buckminster Fuller. Fehlbaum "is really a collector of buildings," says Kathryn



Hiesinger, the Philadelphia Museum's senior curator of decorative arts. On the campus he also added a major sculpture by Claes Oldenburg and Coosje van Bruggen and, most recently, a large-scale participatory artwork from Belgian artist Carsten Höller in the form of a giant slide.

The Vitra Design Museum, one of Gehry's buildings on the campus, mounts important exhibitions on both historic and contemporary designers; on view through December is *Alvar Aalto: Second Nature*, but previous notable shows have covered topics ranging from Czech cubism to Gerrit Rietveld. VitraHaus, where there are also a shop and a café, features a multistory installation that tells the story of the company's long-enduring product lines.

"Every product sends messages, good or bad, confusing, boring or encouraging," he says. "The designer is the creator of these messages and if she or he is a real author there is consistency between the different manifestations of the work. I guess that independently of a specific style preference we are attracted by objects that are both familiar and new. And the classics though we have seen so many times remain eternally new because they are still full of the experimental spirit of their beginnings."

Fehlbaum himself is an avid collector, with a focus on (and an encyclopedic assemblage of) modern chairs and lighting devices; that collection, currently archived in a cavernous basement space at one corner of the campus, will eventually go on public view in an additional museum structure (designed, as was VitraHaus, by Herzog and de Meuron). All this puts Vitra squarely into the books for those interested in the history of modern and contemporary design. And Fehlbaum has been quietly shepherding this, guiding Vitra with a philosophy that took root in 1957 when he first met the Eameses and Nelson.

[philamuseum.org](http://philamuseum.org) [vitra.com](http://vitra.com)

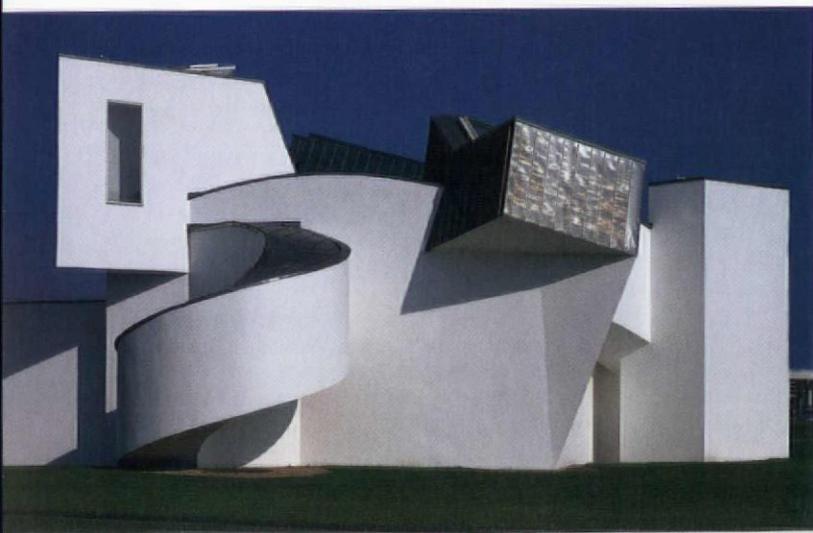
—Beth Dunlop



## All Things (Eileen) Gray

Eileen Gray is finally getting her due. The Irish-born architect and designer has enjoyed a certain amount of fame, not least because of the sale of her Dragon chair at the Yves Saint Laurent-Pierre Bergé sale in 2009. But the enormous range of her talents has long been obscured, in large part because of the jealousy of her "friend" the Swiss architect Le Corbusier. The tale of his efforts to deface and erase Gray's reputation is the subject of *The Price of Desire*, a feature length film to be released early next year. Starring Orla Brady as Gray, Swiss actor Vincent Perez as Le Corbusier, and Francesco Scianna (seen with Orla Brady in the still above) and Alanis Morissette as Gray's lovers the Romanian architect Jean Badovici and French chanteuse Marisa Damia, the movie explores the tale of insidious chauvinism experienced by this remarkable bisexual Irish artist, architect, and designer.

But, says the film's director Mary McGuckian, there is now "more than a movie, more of a movement" to reassert Gray's primacy as one of the most forceful and influential inspirations in modern architecture and design. A pre-release screening of Marco Orsini's revisionary documentary *Gray Matters* opened last October's Architecture and Design Film Festival in New York (it will be broadcast in France in December and released internationally in early 2015); and in January *Eileen Gray: Her Work and Her World* by Gray scholar Jennifer Goff will be published by the Irish Academic Press. In May 2015 Gray's E.1027 villa in southern France will finally open to the public, and the following year will see a major exhibition of Gray's work organized by the Centre Pompidou and the Bard Graduate Center in New York. Add the soundtrack from *The Price of Desire* featuring Morissette singing Damia's standard "On Danse à La Villette" and Julian Lennon's photographs of the film in production, and it seems safe to say Gray will never disappear again. [thepriceofdesiremovie.com](http://thepriceofdesiremovie.com)



## Outdoor Sculpture



### ART AND NATURE AT A MUSEUM OF TREES

Four new sculptures by the Vermont sculptor Richard Erdman were recently installed by the landscape architect Enzo Enea at his Tree Museum in Zurich. Erdman's works join a group of sculptures by other contemporary artists that are permanently installed amidst the more than two thousand trees collected by Enea in the bucolic, eighteen-acre site near Lake Zurich.

A cove of lush green frames Erdman's Brazilian blue granite *Sentinel*, which spills out and upward from its pedestal, its fluid energy providing a perfect complement to the scene. Rising up from the museum's pond is *Spira*, two-and-a-half tons of Italian Bardiglio marble that form the largest Erdman sculpture ever placed on water (see above). Elsewhere on the grounds, *Fiora* in Italian Siena travertine opens its petals to the air, while *Volante* in Italian Bardiglio marble occupies a more intimate space on the museum grounds, its asymmetrical arcs evoking a dolphin at play or curled asleep.

"Passion creates wishes out of dreams and wishes motivate us to strive to make those dreams reality," says Enea. Together Erdman's sculptures and Enea's Tree Museum form a perfect blending of landscape, design, and dreams. After a brief winter closure, the Tree Museum with Erdman's sculptures reopens in February. [enea.ch](http://enea.ch)



### A HOT-HUED "FISH" CHAIR LANDS IN A GARDEN

Fairchild Tropical Botanic Garden in Coral Gables, Florida, is home to some three thousand horticultural species—palms, cycads, tropical fruits, and many other rare and unusual plants and trees. In recent years the eighty-three-acre garden has also hosted major outdoor

### A DIFFERENT KIND OF LOBSTER ROLL IN OKLAHOMA CITY

The Oklahoma Contemporary Arts Center is on the move after spending a quarter century at the state fairgrounds in Oklahoma City. The architectural firm of Elliott and Associates has been tapped to design a new campus on four-and-a-half acres in Automobile Alley just north of OKC's downtown. Even before that, however, Oklahoma Contemporary is making a colorful statement in its new neighborhood with artist, weaver, and "rope wrangler" Orly Genger's latest massive, brightly hued sculpture, *Terra*, unveiled this past fall and on view through October 2015.

Incorporating 1.4 million feet of recycled lobster-fishing rope (her preferred medium) and 350 gallons of deep orange paint, Genger's neat stacks of crocheted ropes snake across the ground, curving around trees, and creating undulating hills in the flat park. The work encourages visitors to experience the park differently as they move through and around the sculpture. "When visiting Oklahoma I was taken by the vastness of the open landscape and envisioned a line that would travel in continual motion winding through the patch of land," Genger says. She goes on to explain that the term "red dirt" inspired her color choice, which, she says, "relates both to the clay-like nature of the earth, and to the bricks with which we build walls." Indeed an appropriate motif to presage the creation of the new arts center. [oklahomaccontemporary.org](http://oklahomaccontemporary.org)



exhibitions of both art and design—works that play off the extraordinary array of plants and trees.

This year, designer Satyendra Pakhalé was named for the job; a self-proclaimed "cultural nomad" who was born and educated in India, studied in Switzerland, and then moved to Holland to work and teach, Pakhalé is represented by Gabrielle Ammann in Cologne, Germany, and was selected for this project by the New York-based design gallerist Cristina Grajales.

Pakhalé says that he was particularly inspired by the "vividly colorful" butterflies he saw in the garden's *Wings of the Tropics* exhibition. Thus, he reconfigured his molded thermoplastic Fish Chair, first produced by Cappellini in 2005, in a new vivid color that Pakhalé terms "viola." He regards the Fish Chair as both seat and sculpture and says that it "is an object that suggests something instead of representing anything." Though the limited edition of this chair will total ninety-nine, some forty of them will dot the Fairchild grounds through May. [fairchildgarden.org](http://fairchildgarden.org)



Important Pair of Philip Lloyd Powell, Silver and Gold Giltwood Cabinets, with Asian handles, custom designed in 1960 in collaboration with Paul Evans, USA

# GARY RUBINSTEIN ANTIQUES



An Italian Modern Walnut and Brass mounted four drawer Desk, Gio Ponti, 1950s

**MIAMI**  
859 NE 125 ST.  
N. Miami, FL 33161

**PALM BEACH**  
3901 S. Dixie Highway  
West Palm Beach, FL 33405

grayblue99@aol.com

garyrubinsteinantiques.com

305.924.1796

## Converging on Miami: A Short Week with a Long Afterlife...



### UNDER THE BIG TOP

Housed in a vast and highly architectonic tent with an adjoining open-air pavilion designed by Jonathan Muecke (see p. 54), Design Miami is just across a parking lot from the Miami Beach Convention Center and the Art Basel art fair. It opens on a Tuesday (this year, December 2) and by the following Sunday, the collectors are heading home and the dealers are packing their unclaimed wares. Yet there is an afterlife, and in many cases, a long one. Design Miami itself is larger than ever this year and features new dealers (among them Miami's own Gallery Diet and Casati Gallery from Chicago) and, in its programming, a long and learned look at the show's first ten years. Some of the initial innovations from new director Rodman Primack will be apparent, including the new Design Visionary award, which is being bestowed on designer and collector Peter Marino. The show itself is remarkable, of course, a mecca for collectors and connoisseurs and lovers of design, but almost as important are the commissions that then go on to longer lives and the projects that are launched during this short week.

Inside the tent that houses Design Miami are the annual installations from Perrier-Jouët (which also flows freely as the official imbibe-ment of the fair) and Swarovski. In its third year of supporting the work of young designers, Perrier-Jouët will unveil a work entitled *Ephemerā* (that was, at press time, still super-secret) by the Austrian design team of Katharina Mischer and Thomas Traxler and which launches a year-long artistic residency for the duo underwritten by Perrier-Jouët.

Swarovski's Design Miami commissions over the past eleven years have often carried potent and topical messages that speak to the human condition or the state of the environment. This year's work—which will debut in Miami and then travel to other venues around the world—is no exception. It is a collaboration between the Chicago architect Jeanne Gang, who is also a MacArthur Fellow, and the photographer and filmmaker James Balog. Using "frozen" Swarovski crystals and glacier-like forms, their installation focuses attention on the critical issue of the melting polar ice cap by imparting the idea of thinning ice in a space for both contemplation and conversation. [designmiami.com](http://designmiami.com)

### DIGGING INTO THE FUTURE

The multifaceted artist, architect, and designer Daniel Arsham delves into the world that one might call future archaeology in *Welcome to the Future*, his exhibition at Locust Projects in Miami's Wynwood arts district. This site-specific installation explores the idea of an architectural dig some one thousand years from now, offering a narrative in which the discoveries include an array of ephemera (boat oars, plastic alligators) and electronic devices (iPhones, Blackberries, cameras, boom boxes, VHS tapes, Walkmans, portable televisions, electric guitars, and more), all made in crystal and volcanic ash, and other materials, and placed in a trench as if they were petrified objects. It runs through January. In 2012 the Brooklyn-based Arsham's multidisciplinary design studio Snarkitecture, which he operates along with Alex Mustonen, created the Design Miami entrance pavilion—a project called Drift. [locustprojects.org](http://locustprojects.org) [danielarsham.com](http://danielarsham.com)



# Xosted Lounge

by Phil Caggiano



Hand formed and polished 304 Stainless Steel, available in 24K gold and other finishes. Inquire.

[www.philcaggiano.com](http://www.philcaggiano.com) • Tel: (914) 582-0087

DESIGN | SCULPTURE | ART | FURNITURE | COMMISSIONS

*Phil C*  
PHIL CAGGIANO DESIGN



## Now Open, in N.Y.C. and L.A.

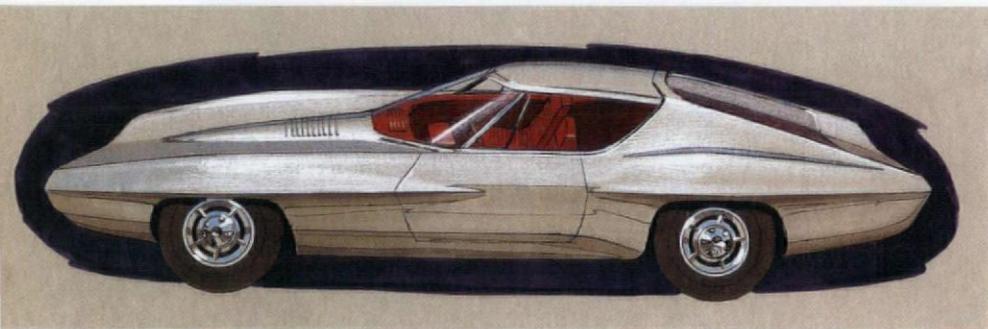
### BROTHERS-IN-LAW AND IN DESIGN

Gabriel Scott, the Montreal design team of brothers-in-law Gabriel Kakon and Scott Richler, has launched its first showroom, opening its doors on the first floor of the historic Brewster Carriage House at 372 Broome Street in Manhattan (a vintage carriage on the showroom floor recalls the building's early role as home to one of the most famous coach makers of the day). The high ceilings, enormous windows, and original maple floor make the 1,200-square-foot space perfect for displaying the pair's sculptural furniture and lighting devices, primarily in steel and glass and available in a limited palette of finishes that gives the collection an appealingly coherent aesthetic.

Both trained architects (and with additional backgrounds in industrial design and fashion), Kakon and Richler started designing custom pieces for their own projects about 2004 and in 2012 began to offer their work to architects and interior designers. The range of furniture forms now more widely available through the new showroom includes a variety of tables and seating. The newest line of lighting, called Harlow, comprises geometric bursts of glass and metal in a variety of sizes. Most popular is the Welles lighting series, which can be had as single units or in multiples welded together (above). It's really lighting as sculpture—especially since each individual unit weighs five pounds. [gabriel-scott.com](http://gabriel-scott.com)

### DREAMY DRAWINGS FROM A GOLDEN AGE OF AUTOS

Curator, editor, writer, historian, scholar, and appraiser Christopher W. Mount is wearing yet another hat these days, having opened a gallery specializing in architecture and design at the Pacific Design Center in Los Angeles. Lamenting the digital world's infringement on what he calls the "wonderful expressive form of the design sketch or study," his current exhibition, *Looking into the Future: Automotive Design and Concepts, 1959-1973*, includes thirty-nine drawings for America's "Big Three"—General Motors, Ford and Chrysler—during a halcyon period for the American auto industry, when there was little foreign competition, regulation, or worries about oil shortages. Thorny issues of practicality often take a back seat in the drawings, which are divided between those by "advanced stylists" who created futuristic concepts, and those by more traditional stylists creating new versions of existing or new models. All are a joy to look at. Keep tuned: Mount, who deals privately in New York, hopes to open a gallery there in the near future. [christopherwmountgallery.com](http://christopherwmountgallery.com)



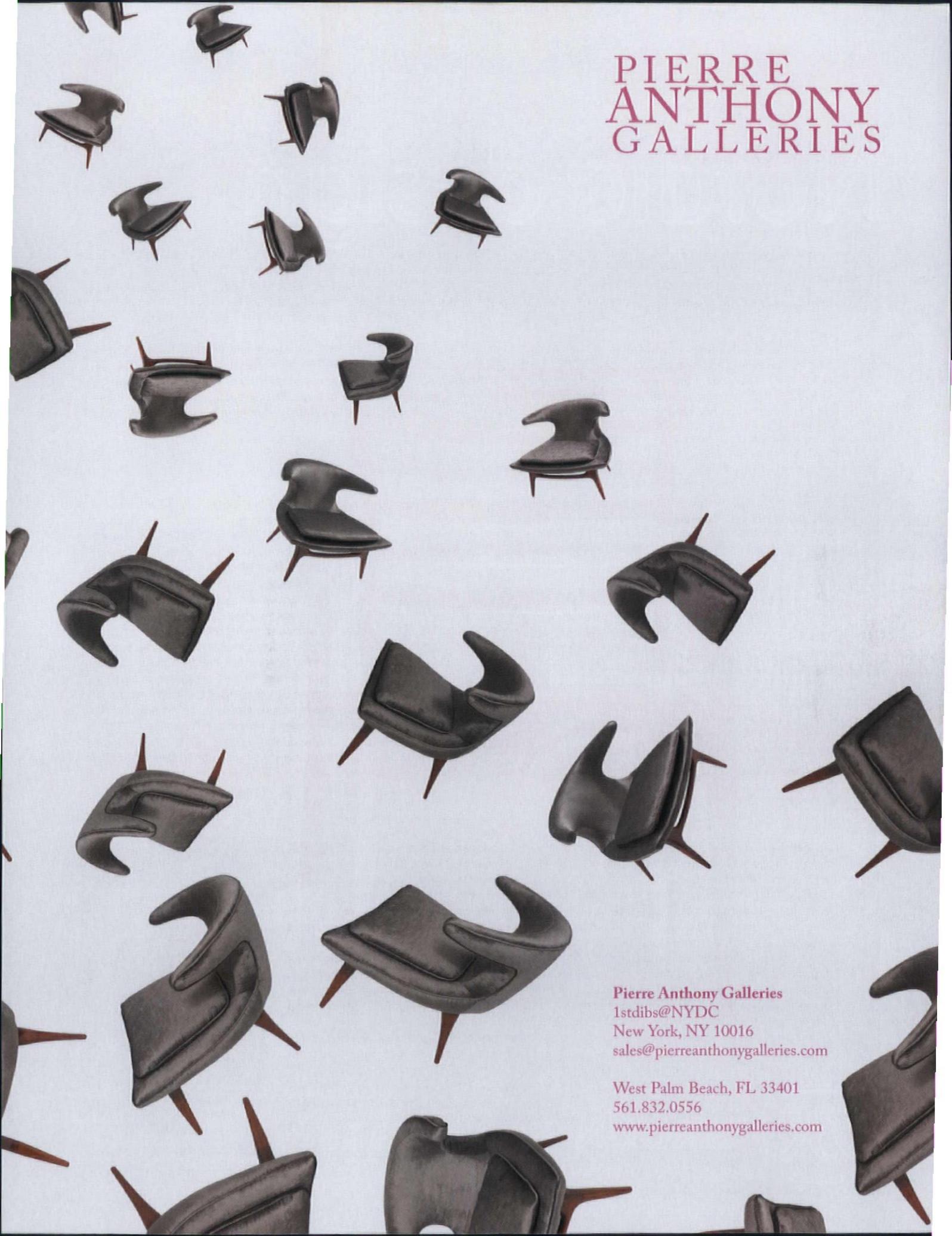
### A CHAMBER OF CURIOSITIES (AND OBJECTS TO FASCINATE)

The new New York design gallery Chamber is aptly named. It is clean and pristine, a long and narrow space on the ground floor of the HL23 building, just where the High Line crosses West Twenty-third Street, and in many ways it resembles a cabinet of curiosities, or better, a chamber of curiosities. When Juan Garcia Mosqueda, formerly part of the Murray Moss team, set out to create Chamber, he opted for an unusual approach: a retail space that would be curated every two years or so and offer some of the most interesting, unusual, and even arcane objects—some specially made for Chamber and others either contemporary or vintage design.

The opening offerings were curated by Studio Job and range from a minimalist glass table by the Japanese designer nendo to vintage Dutch children's toys, from rugs by the French designer Matali Crasset to works from a host of interesting makers including Maarten Baas and Aldo Bakker. "It is an ensemble," says Chamber's director Michael Vince Snyder, also a Moss alumnus. "This is much more of an exhibition approach."

The building itself was designed by the Los Angeles architect Neil Denari (who is represented in the collection by a neon sculpture). The Chamber space, by Michael Meredith and Hilary Sample of MOS Architects of New York, is aimed at showing off the objects and not competing with them. And to good effect: Chamber is a hybrid, neither gallery nor showroom nor shop precisely, but rather a bit of each. A casual visitor might pop in off the High Line for a brief tour; a design connoisseur could while away a good hour there, maybe even more. [chambernyc.com](http://chambernyc.com)





PIERRE  
ANTHONY  
GALLERIES

Pierre Anthony Galleries  
1stdibs@NYDC  
New York, NY 10016  
sales@pierreanthonygalleries.com

West Palm Beach, FL 33401  
561.832.0556  
www.pierreanthonygalleries.com

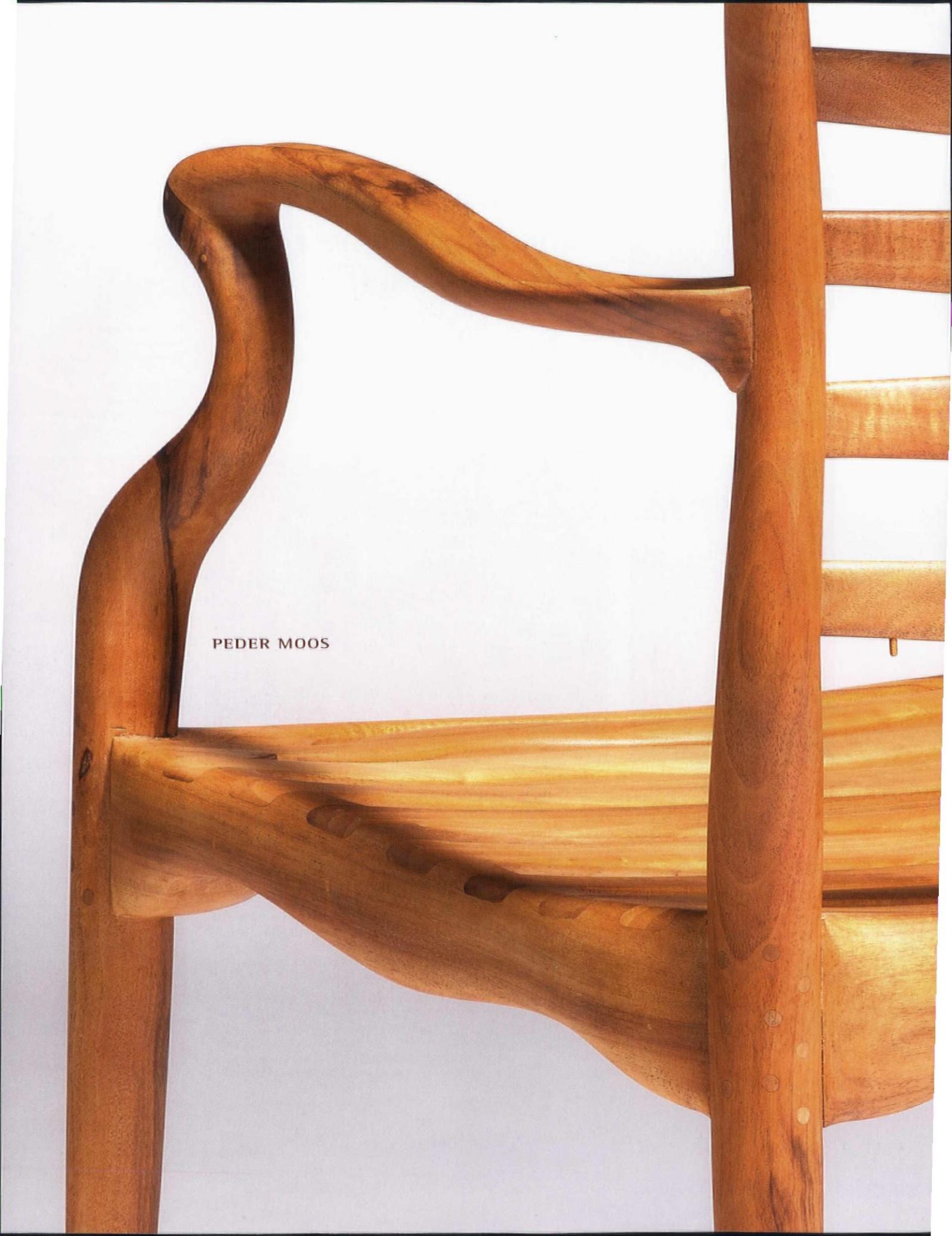
# Nordic design

AUCTION: MARCH 2015  
BRUUN-RASMUSSEN.COM



**BRUUN RASMUSSEN**  
AUCTIONEERS OF FINE ART

tel. +45 8818 1111  
info@bruun-rasmussen.dk  
bruun-rasmussen.com



PEDER MOOS

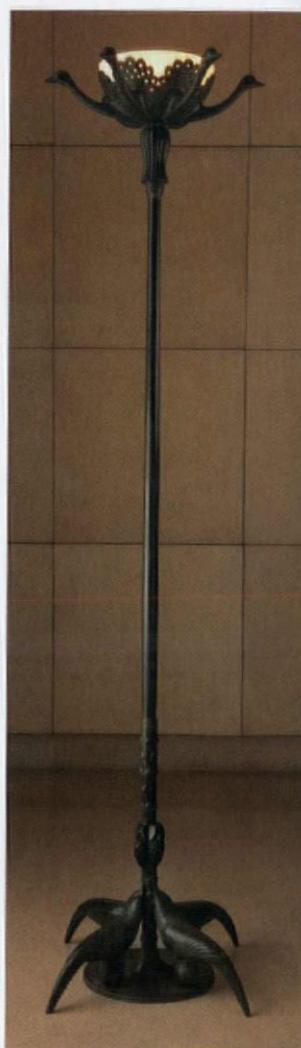


## Cheska and Robert Vallois Look Back: “The Taste Sharpens Itself”

Interview by PETER M. BRANT

THE LEGENDARY FRENCH DESIGN DEALERS DISCUSS THEIR RICH CAREERS, THE PEOPLE THEY’VE ENCOUNTERED, AND THEIR CONTINUED LOVE FOR ART DECO

Three exceptional pieces from c. 1920: Jean Dunand’s metal vase with silver inlay; Eileen Gray’s lacquered cup in black and silver with a red interior; and Armand-Albert Rateau’s floor lamp in bronze and alabaster.



Cheska Vallois was born in Algeria to a French mother and a Hungarian father. She met Robert Vallois—born in and reared in Monte Carlo—during the Algerian War, and they married in 1960. After living in the south of France they moved to Paris, where they opened a design gallery in 1970-1971. Neither had a background in design, but—as Cheska puts it—“Bob was very passionate about the art world in general.” Since then they have become one of the world’s foremost dealers in French art deco both at their gallery on the Rue de Seine in Paris and at Friedman Vallois Gallery on East 67th Street on New York’s Upper East Side. Recently Bob and Cheska Vallois sat down with collector and *MODERN Magazine* owner Peter M. Brant to discuss their long career.

**PETER BRANT:** Maybe we can start at the very beginning. When did you start? Were you married when you started collecting and dealing?

**CHESKA VALLOIS:** It was 1970...1971

**ROBERT VALLOIS:** It was at the beginning of art deco, you know. We had what we found. We were very young dealers, and we had just started discovering and learning. We learned little by little. We sold [Émile-Jacques] Ruhlmann because that’s what you could find most easily because there were a lot of pieces. We specialized very quickly because we opened our first gallery only for art deco.

**CV:** And no one else was looking at it. But of course there was the beauty of the things. In 1971 we bought twenty pieces by Eileen Gray. We bought them from a small dealer in the countryside—they had belonged to Suzanne Talbot, the fashion designer, who was also known as Madame Mathieu-Levy and who



Galerie Vallois on the Rue de Seine in Paris is a showplace of art deco. Among the objects seen here are an ebony and shagreen desk and chair by André Groult, a cabinet by Émile Jacques Ruhlmann (at the left, beyond the standing lamp by Armand-Albert Rateau) and a pair of armchairs by Jean-Michel Frank. Partially visible at the left are a shagreen-covered cabinet by Frank and a plaster mirror by Diego Giacometti.

had a house designed entirely by Eileen Gray. I didn't even know the name of Eileen Gray. It was by instinct that I knew it was something very important. But I had no name, and nobody knew her. We knew about [Jean] Dunand and Ruhlmann, but we didn't know who Eileen Gray was. Really, nobody knew who Eileen Gray was.

I found out where she lived, and after that I would meet her every week and have tea in the afternoon. I had tea with her and she would show me all the pictures and the [work]—what she still had. It was delicious, both the tea and her. We started with that and it was absolutely fabulous for us because we were in front of a genius, really a genius. She showed me pictures and archives, and it was fantastic for me. I was very, very young, and it was the beginning. At the time, I didn't understand the importance of the encounter.

**PB:** It is interesting to me that, basically thirty, forty years after furniture is made, sometimes it is totally out of style, then it becomes precious. The Louvre and the Musée des Arts Décoratifs were starting to be interested in art deco at that time. Was Karl Lagerfeld collecting then?

**RV:** Yes, Karl Lagerfeld, Hélène Rochas, Yves Saint Laurent.

**CV:** And Pierre Bergé—that was all, at the beginning. In the 1970s it was the fashion designers—Pierre Bergé and Yves Saint Laurent, Hélène Rochas and Kim de d'Estainville—who were collecting. D'Estainville's family had been big collectors of Ruhlmann in the 1930s. They bought a lot of very good pieces. People from fashion, from *la couture*, were really interested in this furniture at this time.

**RV:** Also, Andy Warhol bought from us at the time.

**PB:** Who are the designers of the period that you like the most now who you also liked then? Or did your taste change over the years?

**RV:** At the beginning it was Dunand and Ruhlmann, who were easiest to find.

**CV:** For everyone it was Ruhlmann at the beginning. And then I met Eileen Gray, and it opened up our taste, opened it because we grew to understand her work, and her genius. And it changed our taste. We started to buy Gray, [Pierre] Legrain, [Jean] Cocteau, also [Armand Albert] Ratteau, [Jean-Michel] Frank, [Pierre] Chareau, [Marcel] Coard—and we continue with them.

**PB:** Did French collectors embrace art deco the way the Americans did?

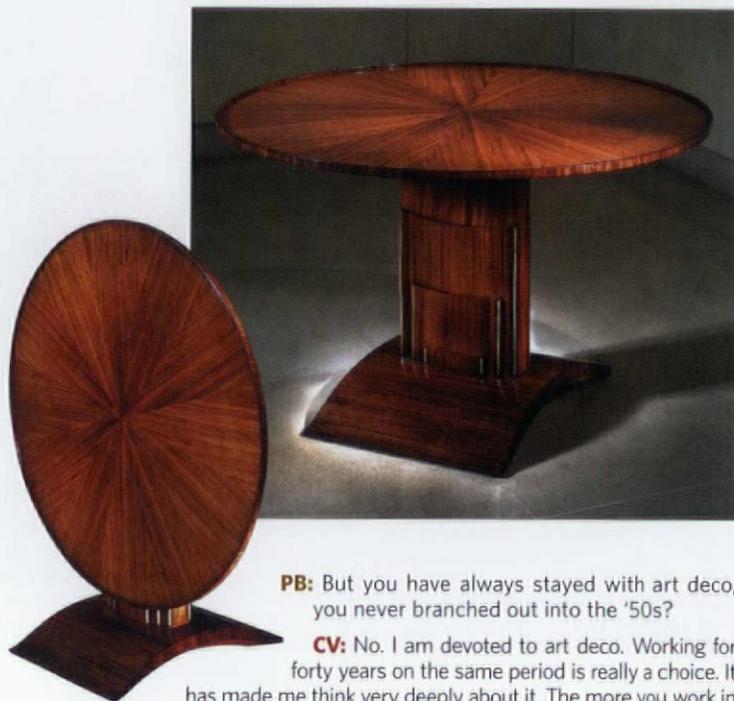
**RV:** Really the Americans are the best collectors we have. We work mostly with Americans for art deco.

**CV:** And we work with some very good collectors in Europe, but not in France. It's finished in France. For ten years it's been finished. And in France, it's not so much a question of taste but a matter of money. It's often very expensive.

**PB:** Of course the Yves Saint Laurent-Pierre Bergé sale set a whole new mark. But in a way, for me, art deco furniture—compared to other periods—and I collect furniture of a few centuries—art deco seems undervalued because it's so relatively rare, at least compared to the 1950s.

This set of Dunand nesting tables in black lacquer with eggshell inlay dates from c. 1925.





**PB:** But you have always stayed with art deco, you never branched out into the '50s?

**CV:** No. I am devoted to art deco. Working for forty years on the same period is really a choice. It has made me think very deeply about it. The more you work in the same area, the more you see small differences, small distinctions, which are really important. The taste sharpens itself.

**PB:** Do you find now that it's harder and harder to find things?

**RV:** It's very hard. Very, very hard. But we find them...from time to time we find one or two pieces.

**CV:** Sometimes we work for ten years or more with a collector who originally doesn't want to sell. But then there are family reasons—a death, an inheritance—and they will remember us.

**PB:** What about Jean-Michel Frank?

**CV:** We have found some very important collections of Frank's work in Paris. And we bought a fantastic collection in America—what was the name?

**RV:** Ah, oui, oui, oui...the Rosses, Steven and Courtney Ross.

**CV:** We bought a lot of pieces from Mrs. Ross. They were both amazing collectors.

**PB:** What happened to the collection of the Viscount and Viscountess de Noailles...what happened to that great collection?

**RV:** Ah, the Vicomte and Vicomtesse Charles de Noailles. There is one son and I know him—they still have some pieces, but there are very few left. Even now. From time to time we find one piece, two pieces, you know, but it's more and more difficult. The most prolific was Ruhlmann. He had a factory, you know—a big factory—there were a lot of pieces around.

**CV:** And Dunand had, at one point, 180 employees.

**RV:** But Frank, you know—he had a very small production, a very short period, and then the war finished him in France. We did do a show on him at the Biennale five or six years ago [2006].

**PB:** Do you find that having a place in New York has introduced new collectors to you?

**CV:** Our collectors are very, very loyal, but every year there are some new collectors. The Internet makes it easy to show an object.

Ruhlmann's Lambiotte table of c. 1928 is made of Palisander (Brazilian rosewood) and gilt-bronze.

Gray's Table aux Chars (Chariot table) dates from 1913.

**PB:** Do you look at any more recent furniture? Do you have any interest in that—and if so what is it that interests you?

**RV:** We have a lot of interest in different things, but not in furniture—sculpture, young sculptors, and African art. Young artists from Africa and contemporary artists from Africa are my cup of tea, but not my wife's.

**PB:** So in modern sculptors, do you like ...

**RV:** I don't have big names, just young French artists.

**PB:** Did you know Arman?

**RV:** He was a close friend of mine—a very close friend. I am from Monte Carlo, he was from Nice.

**PB:** He was a very important artist.

**RV:** Oh yes, yes. More than people think.

**PB:** I met Arman when I was out of college and came to New York. That was when he lived on Broadway and in the Chelsea Hotel. He really helped me a lot—he had a great eye. And the other great thing about him was that he knew all the young artists. He was really special.

**RV:** He was brilliant and for African art he was very good too. He had a big collection—he collected everything. Anyway, his wife is still okay. We see her from time to time. Special. He was very special.

**PB:** He was very close friends with a French artist named Bernar Venet.

**CV:** Bernar Venet was a friend of ours too.

**PB:** He did my portrait in 1969.

**RV:** Ah! That is fantastic.

**PB:** He is very cool guy. He lives in southern France—I just got a letter from him.

**RV:** He passes by from time to time. He told me to come by and see his foundation. And he was very close to Arman.

**PB:** If you could... if there were a greatest find you ever made of a piece of art deco furniture, what would it be?

**CV:** Good question, oui. During forty years, there have been a lot of pieces I became crazy over, not one. But the pieces by Eileen Gray—I think they were the most important pieces...for me.

**RV:** But the best one is the next one! Of course.



# 20/21 DESIGN

New York · December 9, 2014

## Viewing

December 5-8  
20 Rockefeller Plaza  
New York, NY 10020

## Contact

Carolyn Pastel  
cpastel@christies.com  
+1 212 636 2240

*Works by Mattia Bonetti from  
An Important New York Interior  
Designed by Francis Sultana  
© Nikolas Koenig / Trunk Archive*



# CHRISTIE'S

*The Art People* christies.com

modernism  
museum  
MOUNT DORA



Presented By  
Main Street Leasing

# esherick to NAKASHIMA

the theme continues...  
the **DNA** of Modernism



February through December 2015

UNPRECEDENTED  
COLLECTION OF  
FINE ART & DESIGN

145 E. 4th Ave., Mount Dora, FL 32757  
[www.ModernismMuseum.org](http://www.ModernismMuseum.org)

Mount Dora, Florida - A True Fine Art & Craft Community

*Side Table*  
George Nakashima 1983

FREEMAN'S



Made in Pennsylvania.  
Sold in Pennsylvania.

GEORGE NAKASHIMA  
(1905-1990)  
Special triple sliding  
door cabinet, 1959  
Sold for \$40,625  
(detail)

Now inviting works by George Nakashima, Paul Evans,  
Wharton Esherick, Phillip Lloyd Powell, and Harry Bertoia  
for the April 2015 auction.

**Tim Andreadis** | 267.414.1215  
tandreadis@freemansauction.com

[www.freemansauction.com](http://www.freemansauction.com)

NOVEMBER 11, 2014–APRIL 5, 2015

# myth + MACHINE

The First World War  
in Visual Culture

**WOLFSONIANFIU**

Washington Ave at 10th St, Miami Beach, FL 33139 305.531.1001 [wolfsonian.org](http://wolfsonian.org)

 Knight Foundation



 MIAMI-DADE  
COUNTY

 MIAMI BEACH

Image: Maurice Buset, *Les projecteurs* (detail), from *Paris bombardé*, 1918

Design Galleries/

ammann//gallery/ Antonella Villanova/ Caroline Van Hoek/ Carpenters Workshop Gallery/ Carwan Gallery/ Casati Gallery/  
Cristina Grajales Gallery/ Demisch Danant/ Edward Cella Art+Architecture/ Erastudio & Apartment-Gallery/  
Galerie Jacques Lacoste/ Galerie kreo/ Galerie Maria Wettergren/ Galerie Pascal Cuisinier/ Galerie Patrick Seguin/ Galerie VIVID/  
Galleria O./ Gallery Diet/ Gallery SEOMI/ Hostler Burrows/ Jason Jacques Inc./ Johnson Trading Gallery/ Jousse Entreprise/  
LAFFANOUR – Galerie Downtown/ Louisa Guinness Gallery/ Magen H Gallery/ Moderne Gallery/ Niels Gallery/ Ornamentum/  
Pierre Marie Giraud/ Priveekollektie Contemporary Art + Design/ R & Company/ Southern Guild of Interior Designers/ The Hunt Designart Dealer/  
Volume Gallery/

TEN  
YEARS  
OF  
DESIGN  
MIAMI

The Global Forum for Design  
December 3–7, 2014/  
Preview Day/ December 2

Meridian Avenue & 19th Street/  
Miami Beach/ USA

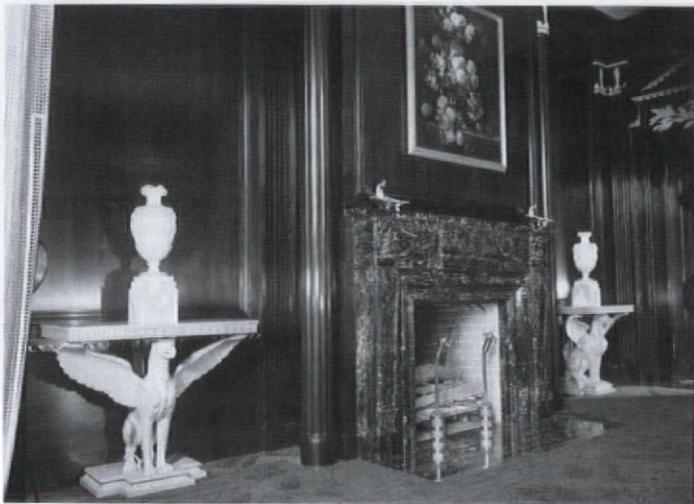
Galleries/ Curio/ Commission/  
Collaborations/ Talks/  
Design Visionary Award/ Satellites/

[designmiami.com](http://designmiami.com)

Design  
Miami

# Going Greek

TROY SEIDMAN LOOKS AT T.H. ROBSJOHN-GIBBINGS



"PERIOD REPRODUCTION" TYPICALLY has negative connotations, but for T. H. Robsjohn-Gibbings (1905–1976) it was both a rallying cry and a swan song. Born, raised, and educated in England, he became one of the most erudite and independent members of the American decorative arts canon of the twentieth century. Among his greatest contributions was the collection of faithful "period reproductions" of ancient Greek furniture and textiles he created in the early 1960s. Although receptive to the rise of modernism and technology, Robsjohn-Gibbings did not embrace the era's aesthetic ideologies—Machine Age, Bauhaus, International style—uncritically. His oeuvre was more influenced by the blossoming study of archaeology and its discoveries.

In 1929 Robsjohn-Gibbings was sent to New York from London to launch a branch of a tony English antiques gallery, and despite the economic hardships of the 1930s, he flourished, advising the upper echelons of New York society. By 1936 he had opened his own design studio/showroom on Madison Avenue, where he banished any reference to English period furniture and articulated his nascent aesthetic. His debut bespoke collection, called *Sans Epoque*, was informed by the ancient Greek artifacts that had fascinated him since his youth. The legs of his tables and stools, for instance, resembled sleek stylized animal limbs, a feature he had observed on furniture painted on ancient pottery fragments. The centerpiece of the showroom was a meticulously re-created ancient mosaic.

Robsjohn-Gibbings's personal charm, elegance and unusual aesthetic seduced a discerning (and brave!) group of wealthy patrons including cosmetics entrepreneur Elizabeth Arden and publisher Alfred A. Knopf. He was also, at the time, completing his most ambitious and prestigious commission, *Casa Encantada* in Bel Air, California. In addition to the overall interior (preserved in 1939 photographs, including those shown here, now at the Huntington Library, Art Collections, and Botanical Gardens), he designed more than two hundred pieces of furniture for the project, which can be seen as both his masterpiece and as a playground

for prototyping such signature works as his klismos chair. Key pieces from *Casa Encantada* are highly sought today. However, other pieces from the commission are considered kitsch or dated hybrids of neoclassicism and modernism and have stumbled at auction on several occasions.

In the years leading up to World War II Robsjohn-Gibbings solidified his position as an arbiter of taste and was featured in *House Beautiful*, *Harper's Bazaar*, and *Vogue*. In 1944 he published *Good-Bye Mr. Chippendale*, an illustrated treatise on interior styling in which he advocated a rejection of European antiques and furniture reproductions in favor of a more individual "American" style.

If Robsjohn-Gibbings's first decades were "couture," the 1950s were "ready-to-wear." His furniture collections for the Michigan manufacturer Widdicomb were sold in department stores and intended to be versatile—a headboard from one year would coordinate with bedside tables from earlier or later collections. These designs occasionally assimilated some neoclassical influences, but overall the Widdicomb pieces were paradigms of sober suburban modernism. However, Robsjohn-Gibbings was adamant in his rejection of "fashionable plastic, plywood and metal," and his designs were realized with a high level of quality and craftsmanship in such woods as saffron-finished walnut.

In the early 1960s Robsjohn-Gibbings moved to Athens to focus on re-creating ancient furniture. Using the visual documentation of the furniture and textiles of antiquity that he had amassed over his lifetime, he worked with Saridis of Athens, a top-drawer cabinetmaker, to create/reproduce a collection of twenty-two ancient Greek pieces. The collection was exhibited in both Greece and New York and was accompanied by a book with handsome photographs of the furniture complemented by images of Robsjohn-Gibbings's source materials. It is hard to think of another twentieth-century designer (or artist) who created something so exceptional while simultaneously educating the public through multiple channels.

For this issue's Grading System we assess four examples of his work from various periods in his career.



**Griffin console**

Thanks to its provenance, level of craftsmanship, and sculptural presence, the Griffin console from Casa Encantada's dining room, remains Robsjohn-Gibbings's most successful piece at auction, selling for \$96,000 at Wright in 2006. Over the past decade images of the table have appeared in numerous publications as testament both to its individual impact and as a symbol of Robsjohn-Gibbings's work from the bespoke era. The expertly carved bleached limewood table was placed in the dining room beside a dramatic marble fireplace, with a complementary console supported by a winged lion on the opposite side. While some pieces from Casa Encantada approach neoclassical kitsch, the Griffin table is confident and timeless—an icon for his oeuvre and his reverence for ancient decorative arts.



GRADE  
**A+**

**Kilini chaise**

The chaise (or daybed) is the most elegant and extravagant klismos form, one that frequently appeared on ancient vessels.

Robsjohn-Gibbings created several precursors to his iconic klismos chair during his bespoke era, but it is the versions crafted by Saridis in Athens after 1961 that most faithfully re-create the ancients. In addition to striving to reproduce the proportions and construction details, Robsjohn-Gibbings also insisted on re-creating the upholstery fabrics with their simple patterns supported by leather-cord webbing.



GRADE  
**A**

**Mesa table**

Despite Robsjohn-Gibbings's passion for antiquity and his mixed emotions about modernism, the Mesa table is the "greatest hit" of his 1950s/Widdicomb era. It reveals that he was not oblivious to the motifs of the time—here embracing the generation's love of biomorphic forms.

With the large version of this table measuring over six feet wide, Robsjohn-Gibbings boldly supersized an amoeba-like shape to a scale infrequently encountered in domestic design. It's as if he were trying to compete with Jean (Hans) Arp and Henry Moore. In the context of Robsjohn-Gibbings's oeuvre,

the Mesa table is almost an anomaly—too sculptural, too pared down—and without an ancient precedent. Yet for many, this table is a fabulous introduction to Robsjohn-Gibbings and a reminder that he was not a one-trick pony.

GRADE  
**B+**

**Klismos dining chair for Widdicomb**

What is so admirable about Widdicomb and its contemporaries, such as Baker and Dunbar, is that they perfected the proportions, forms, and function of American furniture. The vast majority of the pieces they made are not only in good condition sixty years later, but still successfully cooperate and contribute in a twenty-first-century interior. However, many of the forms created by these great American mid-century manufacturers have been knocked-off or imitated at all echelons of the contemporary furniture market, so that their aesthetic impact has been diluted. Robsjohn-Gibbings's Widdicomb klismos dining chair (and its armless sibling) remain delightful because the turned wood supports, rounded back, and tapered and flayed legs are likely too labor-intensive to reproduce. For this chair Robsjohn-Gibbings extrapolated the essence of the klismos form and realized it in an elegant, understated fashion. In a sense, it manifests a purity of design his ancient Greek reissues could not. Today this distinguished design remains innovative, elegant, and the perfect summation of the accessible American luxe furniture Robsjohn-Gibbings strove to create.

GRADE  
**B**





Larry Clark  
Cady Noland  
Richard Prince  
Christopher Wool

**Deliverance**

November 2014–April 2015

**The Brant Foundation  
Art Study Center**

941 North Street, Greenwich CT 06831  
[www.brantfoundation.org](http://www.brantfoundation.org) (203) 869-0611

# silas seandel studio

FINE SCULPTURE FURNITURE



Signed original sculptures by

*Silas Seandel*

... an investment.



## "TERRA"

A demi-lune charcoal stone console from the "Terra" series... a black stone top incised with cast bronze insets. Maintenance free and available in any size and natural color. Shown 40" x 12" x 32" high.

551 WEST 22<sup>ND</sup> STREET, NY, NY 10011 | [www.silasseandel.com](http://www.silasseandel.com) | TEL: 212.645.5286

FREE INDOOR PARKING

# L.A.'s Inimitable Treasure Trove of Design

A VISIT TO  
JOEL CHEN'S  
GALLERIES IS  
A BIT LIKE A  
TRIP TO  
WONDERLAND



By PATRICIA LOMBARD Photography by NANCY BARON

Joel Chen leans on Mogens Voltelen's 1930s Copenhagen chair in his cavernous Los Angeles gallery/showroom—a favorite haunt of prominent designers and architects.

JOEL CHEN'S NEWEST SPACE on Highland Avenue in Los Angeles doesn't have a sign, a building number, or even a clear portal, yet there's a steady stream of prominent designers, architects, and production designers inside, perusing the ever-changing and exquisite array of antiques and twentieth-century furniture carefully curated by Chen.

You can't help being more than a little intimidated by the sheer volume, not to mention the incredible coolness, of what's on view. The huge space is organized into small vignettes designed by Chen to enhance your appreciation of each piece. An antique Chinese screen is placed near a stunning settee inspired by Armand Rateau intricately crafted of bronze fish and shells. An exquisite red leather and oak Frits Henningsen High Back easy chair invites you to sit and study the weirdly cool Spider table by Michael Wilson. But you can't because there is so much more to see.

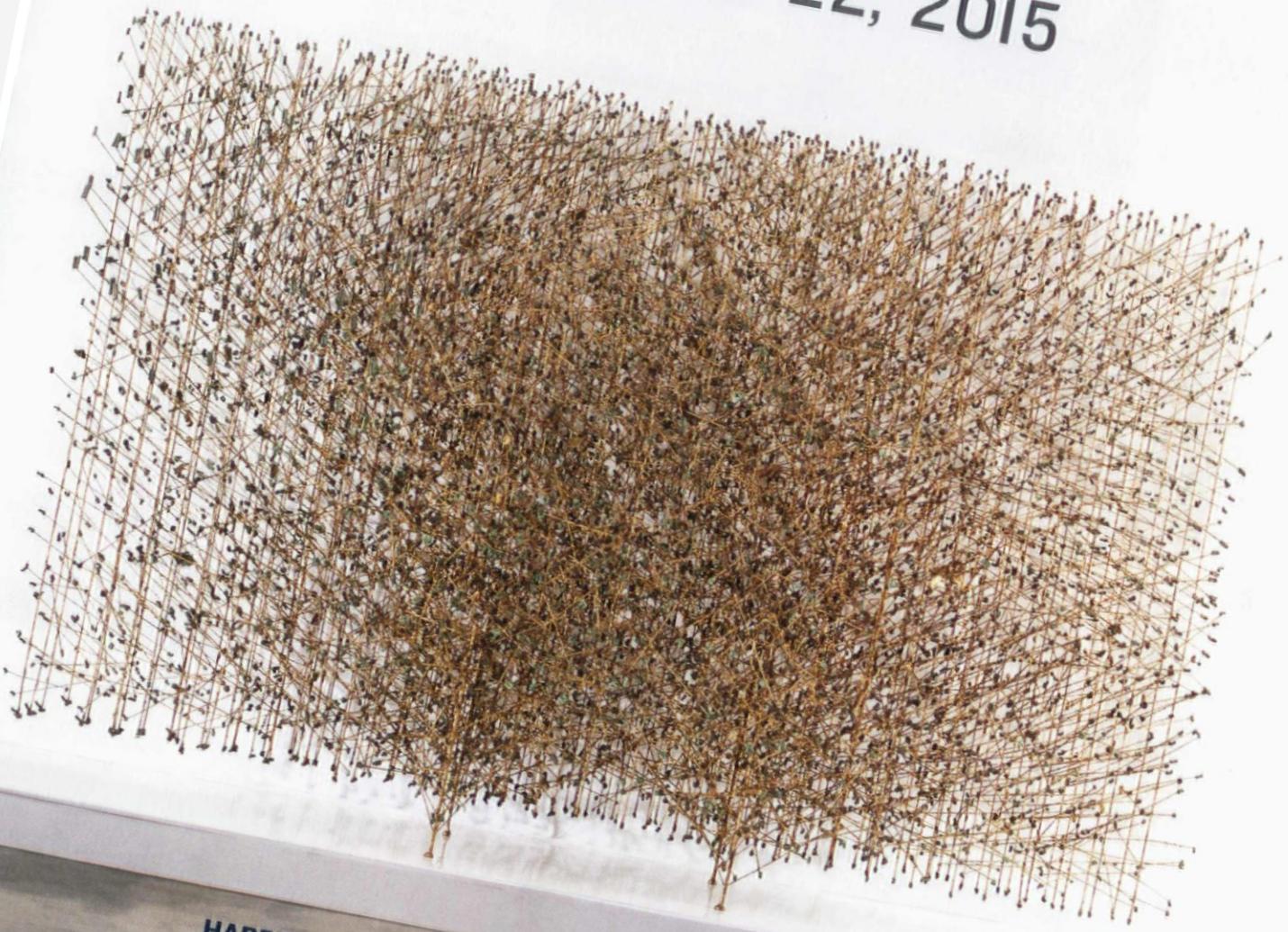
Ever patient, Chen lets you ogle your way around his shrine to modernism and beyond; and, in my case, ask questions that you know he's answered a thousand times over the span of his thirty-eight-

year career. Chen has an encyclopedic visual vocabulary that, he explains, has been acquired by traveling, reading, and meeting hundreds of artists and designers all over the world. His background in cultural anthropology accounts for his intense interest in people and the objects they create for artistic expression as well as function.

When Chen was in his twenties, a Melrose Avenue antiques dealer refused to let him into the store (perhaps, he speculates, because the owner didn't think a young Asian man could afford anything), so he decided he would open his own shop to show how business should be done. Now he is regarded as one of the most important tastemakers in the city and is actively engaged in the global design community. In all, he has 34,000 square feet—there are actually two showrooms along Highland, just where the Hancock Park neighborhood meets West Hollywood, and a warehouse in Culver City.

Chen chooses things that interest him, though he admits that he's always finding things that interest him, even though he really ought to stop acquiring. "The next thing to do is not to do," he says.

MODERN ART & DESIGN  
FEBRUARY 22, 2015



**HARRY BERTOIA / Monumental and Important Sculpture**  
Executed 1961 / Steel music wire, brass, and bronze / Estimate \$250,000-350,000

**LAMMA** | los angeles  
modern auctions

PETER LOUGHREY, DIRECTOR | 323-904-1950 | [LAMODERN.COM](http://LAMODERN.COM)

BOND#7900408154



Chen credits his pragmatic wife for keeping him from going bankrupt over the years. These days it takes a bit more to get him excited, but he continues to embrace new materials and new designs. Each item is chosen for its quality, fine craftsmanship, and, most importantly, great design.

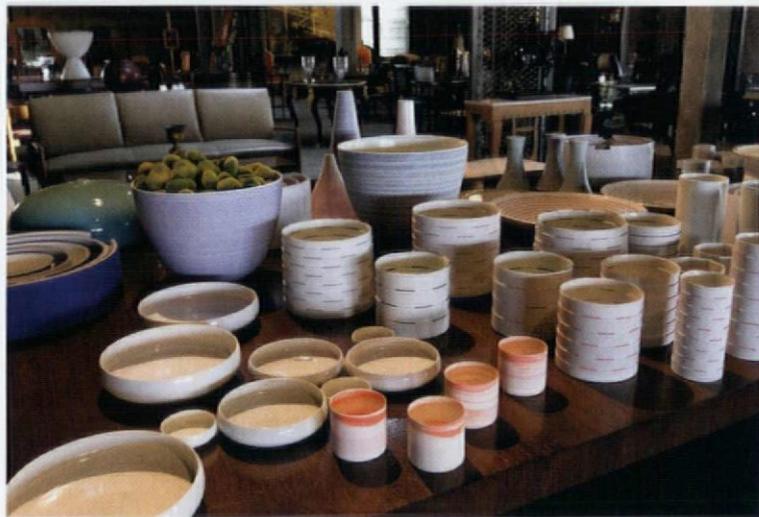
Fortunately, designers representing Hollywood's A-list happily purchase huge containers full of furnishings on a regular basis, allowing Chen space to edit and continually rearrange the showroom vignettes to provide interest and context for all the pieces on view. Chen doesn't like to name-drop, but every now and then he'll share an anecdote (but we won't, since we promised to honor his discretion).

Chen also periodically assembles individual and group shows for the artists he represents. In 2013 he presented *Rapt*, featuring the work of Clare Graham, a Los Angeles artist who creates art from recycled items and who now has a solo exhibition that has attracted national attention at the city's Craft and Folk Art Museum (through January 2015). Chen had first hired Graham, an art director at Disney for twenty-five years, and his partner, former television art director Bob Breen, to create the installation for *Collecting Eames*, Chen's 450-piece show of Eames furniture for *Pacific Standard Time*, the series of thematically linked exhibitions examining Southern California's pivotal role in the history of art and architecture that opened in

2011. More recently, Chen presented *White in White: Angles and Curvatures*, featuring exquisitely intricate contemporary ceramics by ten Korean artists, graduates of the Visual Art Institute at the College of Fine Arts, Seoul National University.

Pointing to one piece with perfect thin lines of color, Chen explains, "the color is not applied, it is created by painstakingly layering in." Employing the technique of *sanggam*, which means "inlay work," the artist Jung Hong Park inserts the color using a diamond blade coated with thick layers of pigment.

When he hosts dinners for the contemporary art and design crowd, both in his showrooms and in his nearby Hancock Park house, which is itself a compendium of his wide-ranging interests in art and design, Chen arranges and coordinates people as he does art. Recently he hosted a dinner for DA2, the acquisitions committee for the Los Angeles County Art



Museum's prestigious Decorative Arts Council and another for Jeffrey Deitch shortly after he announced his departure from LA's Museum of Contemporary Art. Chen has hosted the past three DubLab fundraisers (he sits on the board of this nonprofit web radio collective devoted to positive music, arts, and culture). He even curates the music at his events.

At the moment Chen is developing an exhibition of Michael Boyd's Plane and Plank furniture for March 2015. A landscape, furniture, and architectural designer based in Los Angeles and San Francisco, Boyd is also a noted preservationist of modern architecture and lives in the late Oscar Niemeyer's 1964 Strick House in Santa Monica. Boyd's designs appeal to Chen's aesthetic, like so much of what one sees in a tour of his showrooms. It is all elegant, functional, and a bit unexpected.

Chen's daughter's Chihuahuas Cashew and Chestnut share one of a set of Poul Kjaerholm PK 27 chairs around Kjaerholm's PK 66 table.

Last year Chen presented *White in White: Angles and Curvatures*, an exhibition of exquisitely intricate contemporary ceramics by ten Korean artists.

Chen met Wimberley, Texas, furniture maker Michael Wilson while visiting in Austin. He's shown here with Wilson's weirdly cool Spider table.



**20TH CENTURY  
DECORATIVE ARTS**

Tuesday December 16, 1pm  
New York

**PREVIEW**

December 13-15

**WILLIAM MORRIS**

Canopic Jar: Fallow Deer  
blown glass, 1994

\$200,000 - 300,000

+1 (212) 710 1306

[frank.maraschiello@bonhams.com](mailto:frank.maraschiello@bonhams.com)



**Bonhams**

NEW YORK

[bonhams.com/20thC](http://bonhams.com/20thC)

©2014 Bonhams Auctioneers Corp. All rights reserved. Auctioneer: M. Barber. NYC License No. 1183017

# Rock Star

THE AI WEIWEI EXHIBITION AT ALCATRAZ POINTS UP THE ARCHITECTURE OF A TOO-LITTLE-APPRECIATED BUILDING

By ROBERT ATKINS



The stabilized (partially restored) main floor of the New Industries Building on Alcatraz is the site of two installations by Chinese dissident artist Ai Weiwei. *Trace*, shown above, confronts the visitor with a field of colorful portraits of 176 people from around the world who have been imprisoned or exiled because of their beliefs or affiliations, with each likeness painstakingly constructed from LEGO bricks. The exhibition is organized by FOR-SITE Foundation and on view until April 26, 2015.

The New Industries Building is the long, low, two-story building at the lower left in this view of Alcatraz.

ARCHITECTURE IS NOT THE FIRST thing that comes to mind when you think about Alcatraz. The notorious reputation of the craggy, twenty-two-acre island in San Francisco Bay dates back to 1933 when the “Rock” became the site of a federal penitentiary and a keystone of our collective imagination. Dozens of books and movies translated the lives of such prisoners as Al Capone and Robert “Birdman” Stroud into thrilling, if usually inaccurate, accounts of vile misdeeds and attempted escapes. (Stroud, for example, was not allowed to handle birds while imprisoned on the island.)

Today, the prisoners are long gone and Alcatraz is now a national park that hosts 1.3 million visitors annually and—occasionally—helps produce exhibitions, such as *@Large: Ai Weiwei on Alcatraz*, on view until April 26, 2015. Featuring seven site-specific installations created by the Chinese dissident artist, the widely publicized show also marks the regular opening of the newly stabilized (that is, partly restored) main floor of the New Industries Building. It is the rediscovery of this architectural treasure for which Ai’s exhibition may ultimately be best remembered.

Just four years after California was granted statehood in 1850, the federal government constructed

the first West Coast lighthouse on Alcatraz and quickly moved to protect strategic positions around San Francisco Bay with impressive ramparts such as the Civil War-era fortifications at Fort Point on the Golden Gate and a garrison and stockade on Alcatraz. A decade later the stockade was used to hold Confederate prisoners and slowly grew into a federal prison whose security needs were mostly met by its remote location and the bay’s chilly waters. In 1933 the prison became a federal penitentiary to house the “worst of the worst.” So many facilities to accommodate prison administrators and guards went up that most of the structures weren’t named, just numbered. Among the exceptions was the large so-called New Industries Building, designed by the little-known architect Lewis C. Dunn, and built in 1939 and 1940 for \$186,000.

Constructed in the all-purpose, deco-inflected WPA style of the 1930s, the stucco exterior is nondescript, succumbing to both budgetary limitations and the difficulties of its hillside location. But the New Industries Building’s luminous interior is one of the largest single spaces constructed in California between the World Wars—and one of the most beautiful. Few

# HERITAGE<sup>®</sup>

20TH & 21ST CENTURY DESIGN  
JANUARY 29 | DALLAS | LIVE & ONLINE



INQUIRIES 877-HERITAGE (437-4824)

**Brandon Kennedy**  
Ext. 1965 | BrandonK@HA.com

**SAM MALOOF**  
*Rocker (No. 43), 1989*  
Walnut, ebony  
Estimate: \$30,000-\$40,000

**DAVID HOCKNEY**  
*Cat, circa 1955*  
Glazed earthenware  
Estimate: \$20,000-\$30,000

Always Accepting Quality Consignments in 38 Categories.

Annual Sales Exceed \$900 Million | 850,000+ Online Bidder-Members

3500 Maple Ave. | Dallas, TX 75219 | 877-HERITAGE (437-4824) | HA.com

DALLAS | NEW YORK | BEVERLY HILLS | SAN FRANCISCO | HOUSTON | PARIS | GENEVA

Paul R. Minshull #16591. BP 12-25%; see HA.com. 34729

THE WORLD'S THIRD LARGEST AUCTION HOUSE

**HERITAGE** HA.com  
AUCTIONS

public buildings of that era and size in the U.S. (it is 306 feet long) remain intact, save for former factories turned museums, such as Mass MOCA in western Massachusetts and the DIA Foundation's branch in Beacon, New York. Like them, the New Industries Building's shabby chic industrial aesthetic has enabled its conversion into a space amenable to the vast scale of so much contemporary art.

Divided lengthwise by two rows of columns, the building's grandeur also evokes European cathedrals or millennia-old Egyptian temples supported by columns modeled on bundled reeds. And perhaps it is the sublime bay views that bring to mind the New Industries Building's kinship with the subaqueous effect of the interiors of Frank Lloyd Wright's S.C. Johnson Building in Racine, Wisconsin.

Both buildings embody at least a vestige of the Victorian belief in the beneficial—even redemptive—nature of work. Yet, while Wright's dreamy office building optimistically evoked the desirability of white-collar office

work, the value of labor in prison was regarded differently. At Alcatraz, work was mandatory and only privileged prisoners were entitled to earn a pittance from performing tasks that ranged from fabricating furniture and army uniforms to manning huge dry cleaning and laundry operations. The Alcatraz enterprises were also intended to help defray the high cost of incarcerating prisoners on an island where

everything—even fresh water—had to be shipped in. This makes it doubly ironic that the New Industries Building was also home to the largest laundry facility in the Bay Area, servicing nearly the entire military population of Northern California. It was the expense of operating this American Devil's Island that ultimately led Attorney General Robert Kennedy to oversee its closure and the transfer of its prisoners to a newly constructed, high security prison facility in Marion, Illinois, in 1963.

Why has this gem slipped through the cracks of time, especially in San Francisco, which pioneered the reuse of outmoded industrial buildings such as the Ghiradelli Chocolate Factory? Reasonable explanations abound: the building's characterless exterior, its longtime inaccessibility, and the seventy-five years it spent marinating in salt water, ensuring its dilapidation. And then there's the matter of Dunn, its non-celebrity architect who made little impression on the historical record.

But I think this myopia goes deeper. In 1972, following the Native American occupation of Alcatraz and prior to its rebirth as a National Park, the National Park Service published a 650-page inventory of the island. It devoted scant attention to the New Industries Building, proclaiming that it possessed "no historical significance." Surely our understanding of the intertwined architectural and human records has expanded beyond such one-dimensional judgments. The penitentiary's stark dehumanization is embodied in both the crumbling setting of Ai's chronicle of human-rights violations and by the restoration of a building whose soaring beauty was intended only to house something as mundane as a laundry. Such architectural artifacts are emblems of a highly charged and complex past that requires our remembering, but perhaps not always our reverence.



This photograph, taken sometime between 1939 and 1962, shows prisoners employed in sewing in the New Industries Building.

Ai's other installation in the New Industries Building, *With Wind*, is a contemporary version of the age-old dragon kite, its body made up of individual kites that carry quotations from activists who have been imprisoned or exiled, such as Nelson Mandela, Edward Snowden, and Ai himself. For Ai the dragon represents not imperial authority, but personal freedom. Scattered around the room are other kites decorated with stylized renderings of birds and flowers, which allude to a stark human reality: many are symbols of nations with records of restricting their citizens' human rights and civil liberties.



Amy West

# RiverStones

Glass Vessels and Jewelry from Murano  
November 20 - January 6

R | R  
g

The Gallery at Reinstein|Ross

Progressive work in studio art jewelry  
and fine arts.

30 Gansevoort Street, NYC  
212.226.4513

ReinsteinRoss.com

SKINNER

## Fine Art at auction

January 23, 2015 | 63 Park Plaza | Boston, MA 02116

Contact:

508.970.3206, [paintings@skinnerinc.com](mailto:paintings@skinnerinc.com)

Mario Carreño (Cuban, 1913-1999), Tropical Splendor, to be sold January 23, 2015

Boston • Marlborough • Miami • [www.skinnerinc.com](http://www.skinnerinc.com)

MA/lic. #2304

# Twilight Zone: The Engaging and Almost Inexplicable Jonathan Muecke



By MASON RIDDLE

Jonathan Muecke with his mock-up for the 2014 Design Miami entrance pavilion.

Muecke does not view his reductive objects as minimalist, but as "maximums." Painted Shape (PS), seen here, was created in 2013 in an edition of twenty-four plus two artist's proofs.



GIVEN THE EXCESSES OF THE CONTEMPORARY design world, Jonathan Muecke's practice is at once spare and complex. His elegant but idiosyncratic objects reside respectfully at the edge of, if not beyond, the accustomed bandwidth of contemporary design. Although functional, they inhabit an independent realm of design thinking that holds modernist traditions at bay. In fact, Muecke's cerebral and experimental practice seems more aligned with that of a fine artist than an industrial designer, calling to mind the conceptual practices of such twentieth-century luminaries as Yves Klein, Ellsworth Kelly, and Donald Judd.

True, most of Muecke's objects fit into typologies such as chair, stool, or table, yet they challenge received notions of how such objects should look and function. They are fabricated variously from stainless steel, aluminum, wood, fiberglass, carbon fiber, or composite materials (a favorite), and sometimes polychromed in saturated hues of blue and green. By eliminating all unessential detail, his objects question our perceptual acumen, about spatial relationships, dynamic edge, and surface plane.

Ironically, Muecke does not view his reductive objects, which have names like

Painted Shape (PS) or Coiled Stool (CS), as minimalist, but rather as "maximums." He states, "My objects must have their own potential to be other things—relational to the environment and to other objects, away and outside of me.

He defines his work as "Open Objects," meaning they are to be perceived as new or unknown even when seen repeatedly. "There should be a way to let the unknown remain in the object," he explains. "You recognize this in objects, or in moments like standing on the edge of the shore and looking into the sea. It's about not knowing what you are looking at. It's that, and also knowing what you are looking at. You are knowledgeable and ignorant at the same time." For example, Low Wooden Shape (LWS) is a long bench-like form with ten legs and a center element resembling the keel of a sailboat. Made from white oak, LWS is potentially multifunctional—wide enough to be a bench in an art museum, a bed, or a place to stack books. Or a sculpture.

Particularly intriguing is Mezzanine. An oval-shaped table fabricated from aluminum, its five regularly spaced legs are not on any type of axis. Moreover, the pattern within the table's edge shifts five times, but not in correspondence with the legs. Why Mezzanine? "A mezzanine is a free architectural space; it floats in between," Muecke says. "Above the ceiling is a floor and below the floor is a ceiling."

Muecke's recently completed Blue Cabinet (BC), a high-walled isosceles triangle painted a near Yves Klein blue, is equally confounding. Each

# AN ICON, AS PORTRAYED BY ANOTHER.

© 2014 The Andy Warhol Foundation For The Visual Arts Inc./Artists Rights Society (Ars), New York



Andy Warhol's "John Wayne," a trial proof in a unique combination of colors, from the portfolio *Cowboys and Indians*. **Sold for a world record of \$96,000 at Auctionata's Modern & Contemporary Auction.**

We understand that every work of art has its own story to tell. When you entrust your property to Auctionata, you allow these stories to be continued. Consign with confidence at [auctionata.com](http://auctionata.com).

---

NOW ACCEPTING  
CONSIGNMENTS IN  
THE FOLLOWING  
CATEGORIES

**Modern & Contemporary Art,  
20th Century Design,  
Fine Art & Collectibles**

**auctionata**  
[www.auctionata.com](http://www.auctionata.com)



Among the works seen in this view of Muecke's old studio are *Field*, 2010, in carbon fiber and epoxy (leaning against the wall); and stacks of *Woven Chair (WC)* prototypes, also of 2010 in carbon fiber and epoxy. Muecke wouldn't reveal what's under the foil.

Muecke recently completed *Blue Cabinet (BC)*, each side of which slides open, though the piece doesn't really function as a cabinet at all.

side slides open on a track. However BC has no top, floor, or internal shelving and, when closed, suggests a 1970s minimalist sculpture more than a storage container. "A cabinet defines two separate things—interior and exterior. With BC I want to push the notions, the limits of what a cabinet needs to be or have," he says.

Muecke clarifies that his practice is not "about design to make something." Rather, his objects suggest a range of functions. "I am interested in making something into something else—the in between spaces," he says. "I want them free of fixed relationships with regard to color, size, material, or texture, or with the things around them." Significantly he wants all elements emphasized equally. "I am suc-

cessful when these traits become equalized and you can't distinguish between them. When the shape is the color, or the scale is the material."

This singular aesthetic informs his labor-intensive process, self-described as a field of electrons moving around all at the same time. "Everything is in play all at once. You are thinking through all options and possibilities simultaneously—color, shape, typology, texture, scale, materials. Where does this 'belong' is a false question; rather, I want to make an object that can be everywhere."

Increasingly, Muecke's objects are garnering acclaim. His work has been collected by the Museum of Arts and Design in New York City and the Philadelphia Museum of Art. Recently he was tapped by Design Miami to create the fair's 2014 entrance pavilion, a project usually awarded to an architectural office.

Although scale has long been critical to Muecke's practice, the Design Miami project has allowed him to scale up for the first time. "It has always been my ambition to work at this scale, so this project has





# PIER ANTIQUE SHOW

PierAntiqueShow.com **NEW YORK, NY**

NY's Largest Antiques, Vintage,  
Art & Collecting Event!

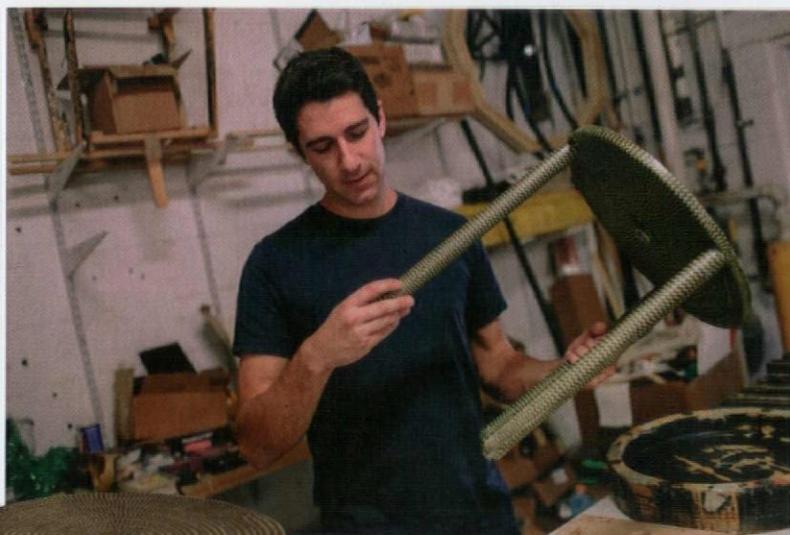
MARCH 28-29, 2015  
PIER 94 - NYC

OPEN SATURDAY & SUNDAY 10 AM - 6 PM  
ADMISSION \$20



239.732.6642 | [show.info@usantiqueshow.com](mailto:show.info@usantiqueshow.com)

Photo Credit: Gre-Stuff



been a welcome challenge," he says. Defining the project as neither big nor small, Muecke channels a statement by sculptor Tony Smith: "To be in between is the right scale."

The project comprises two curved, rolled steel-plate walls that form a circle forty-five feet in diameter, with space between them to form openings for entry. At ten feet high and sixty-one feet long, the exterior of each wall is painted with equal sections of blue and yellow, while the interior of one wall is red and the other green. The steel edges of the openings will be honed extremely thin. "There will be no way to tell how thick the wall is by looking at the edge," Muecke explains. "The project will take away architecture's third-dimension. It will eliminate any fixed notion of architec-

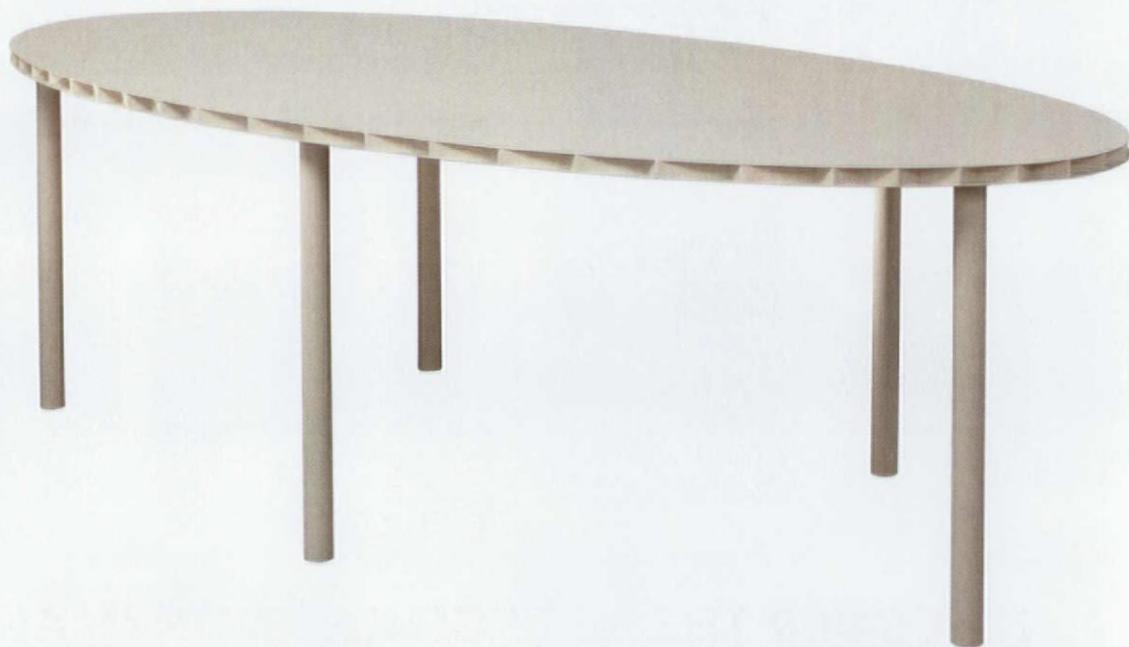
ture." His goal, again, has been to hold in balance—to equalize—material, color, and scale.

At thirty-one, Muecke is tall, lean, and understated, without superfluous detail in either his manner or dress. His speech is restrained but alert, and he is exceedingly articulate. That the listener does not always follow his thinking—whether about his unorthodox forms, composite materials, or strenuous process—seems not to annoy him. Rather, he is patient enough to retrace his complex ideas, drawing on a tablet for clarification.

Muecke, who was born in Cody, Wyoming, resides in Saint Paul, Minnesota, where he maintains a small storefront studio for conceptualizing projects and meetings. He graduated in 2006 with a degree in architecture from Iowa State University in Ames. In 2007 he worked for a year for Herzog and de Meuron in Basel, Switzerland. Why didn't he stay when offered the opportunity? "The experience was so good, I thought I should carry it on to something else," he answers. In 2010 he graduated from the Cranbrook Academy of Art with an MFA in design and moved to the Twin Cities. He is a member of Fourth Street Guild Furniture Makers in Minneapolis, where he has a dedicated workspace to test materials and transmute his ideas into full-scale prototypes or fully realized objects.

In the end, Muecke's Open Objects suggest the reification of Japanese haiku in their juxtaposition of elements, their spare presentation, and their deep knowledge of form and perception. To contemplate one of Muecke's objects is to comprehend the act of seeing. Perhaps most revealing, Muecke mentions a 1963 declaration by composer and conceptual artist George Brecht titled "Exercise":

*Determine the limits of an object or event.  
Determine the limits more precisely.  
Repeat, until further precision is impossible.*



The artist at work on his Coiled Stool (CS), 2013, and the finished stool, made out of carbon fiber, Kevlar, and epoxy.

Muecke's aluminum Mezzanine table dates from 2013.



SHOP  
ONLINE  
TODAY

# THE HighBoy



**DISCOVER THE NEXT GENERATION IN ANTIQUES**

[www.thehighboy.com](http://www.thehighboy.com)

# LA ART SHOW 2015

HISTORIC | MODERN | CONTEMPORARY

## JANUARY 14-18

LA CONVENTION CENTER, SOUTH HALL

FROM REMBRANDT TO RUSCHA AND BEYOND

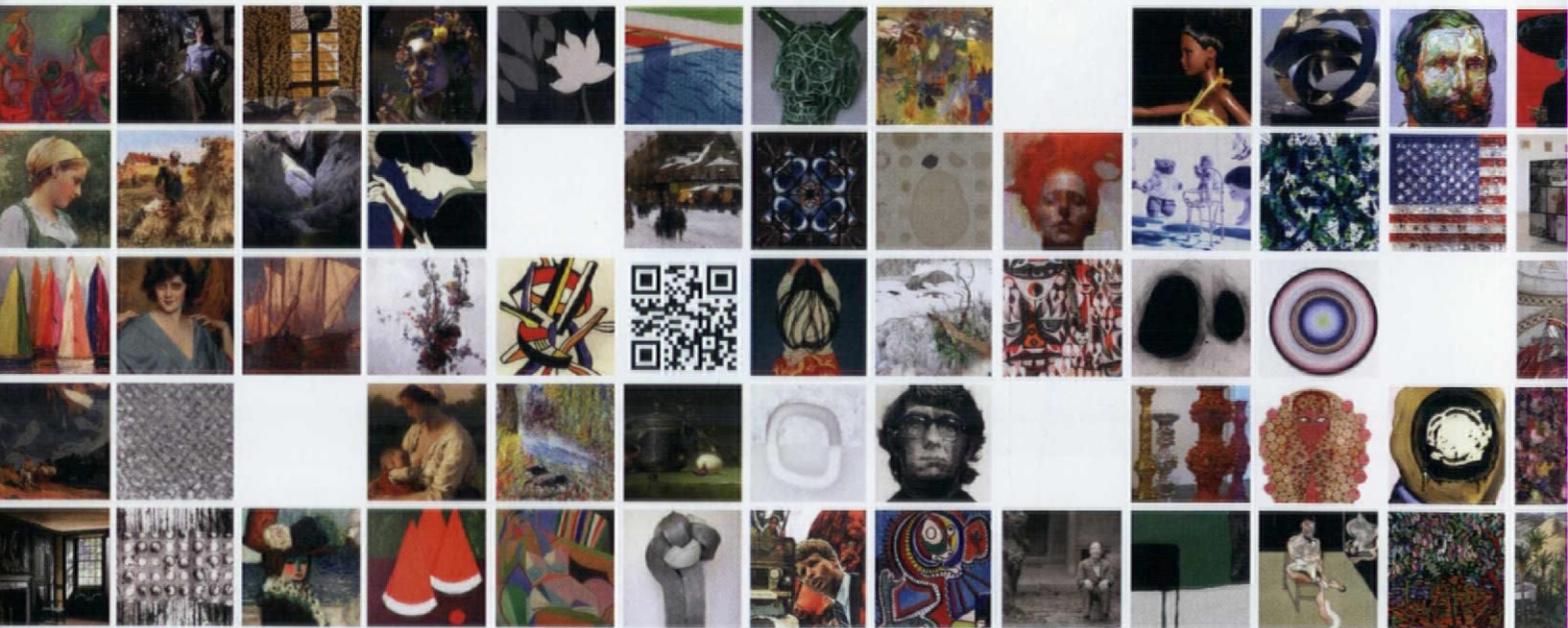
PAINTING • SCULPTURE • WORKS ON PAPER • PHOTOGRAPHY • VIDEO

THE MOST COMPREHENSIVE ART SHOW IN THE WORLD

OVER 130 PROMINENT GALLERIES FROM AROUND THE GLOBE

[LAArtShow.com](http://LAArtShow.com)

3 1 0 . 8 2 2 . 9 1 4 5



Benefiting

FEATURED GUEST

PATRON SPONSOR



中国文化传媒集团  
CHINA CULTURAL MEDIA GROUP LIMITED



OFFICIAL SPONSOR





# Palm Springs

MODERNISM  
SHOW & SALE®  
CELEBRATING 15 YEARS



February 13-16, 2015  
Palm Springs Convention Center



## February 13 | Preview Gala

6-9 p.m. Benefiting Modernism Week

\$75 in advance | \$95 at the door  
Advance tickets at [modernismweek.com](http://modernismweek.com)



## February 14-16 | Show & Sale

Saturday 10 a.m. – 6 p.m.  
Sunday 10 a.m. – 5 p.m.  
Monday 10 a.m. – 4 p.m.

Admission \$20  
Advance tickets at [palm Springsmodernism.com](http://palm Springsmodernism.com) or at the door



85 premier national and international decorative and fine arts dealers  
presenting all design movements of the 20th Century

[palm Springsmodernism.com](http://palm Springsmodernism.com)

Sponsors

Produced by

Istdibs

CALIFORNIA  
HOMES

MODERN

Palm Springs Life

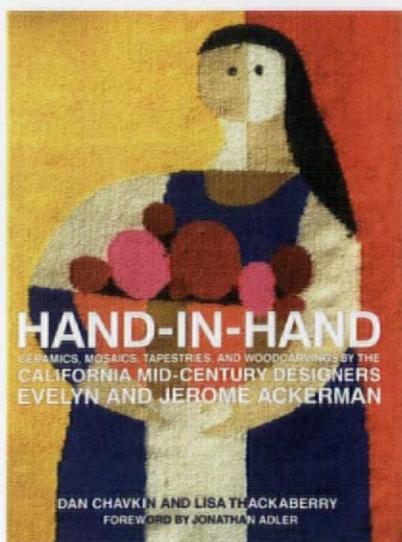
modernism week  
Official Modernism Week Event

dolphin promotions

# A Winter's Worth of Reading

BOOKS THAT  
EXPLORE THE  
WIDE WORLD  
OF DESIGN

By DANIELLE DEVINE



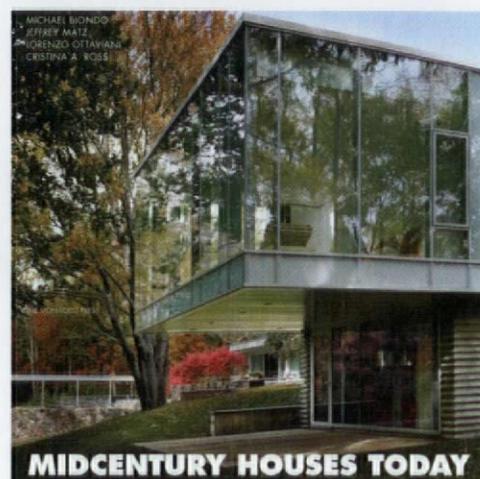
## Hand-in-Hand: Ceramics, Mosaics, Tapestries, and Woodcarvings by the California Mid-Century Designers Evelyn and Jerome Ackerman

By Dan Chavkin and Lisa Thackaberry  
Pointed Leaf Press, 240 pages, \$55

*HAND-IN HAND* is the first monograph about the California mid-century design team of Evelyn and Jerome Ackerman. In his preface designer Jonathan Adler describes the couple's work as the "perfect marriage of gorgeous design, impeccable craftsmanship, emotional sincerity, and unfiltered childlike wonder."

Jerome (Jerry) Ackerman met his future wife in the winter of 1948 in his hometown of Detroit. On the advice of a friend, the twenty-eight-year-old World War II vet decided to pay a visit to the girl he'd met once and walked into the interior design studio where she worked, armed with only his charm and two candy bars in his pocket. They were married that fall. As children of the Great Depression they knew the value of frugality, self-reliance, and education; newlyweds, they both earned degrees in the arts from Wayne State University with GI supplements, and they built the furniture and decor for their first apartment.

In 1952 they moved to Los Angeles seeking new opportunities and sunshine. They believed in the intersection of art, design, and mass production espoused by the Bauhaus movement, and "hand-in-hand" mastered ceramics, mosaics, textiles, woodcarving, and metalwork. Their inventive and whimsical style set them apart, as did their commitment to the idea that great design should be affordable and accessible. Though their oeuvre is now seen as the epitome of California mid-century modernism, when Jerry (who retired four years ago) was asked which project gave him the most pride in his long career, he responded, "marrying my wife." *Hand-In-Hand* features many never-before-seen preparatory drawings and color guides, and tells the heartwarming story of a partnership in design and life.

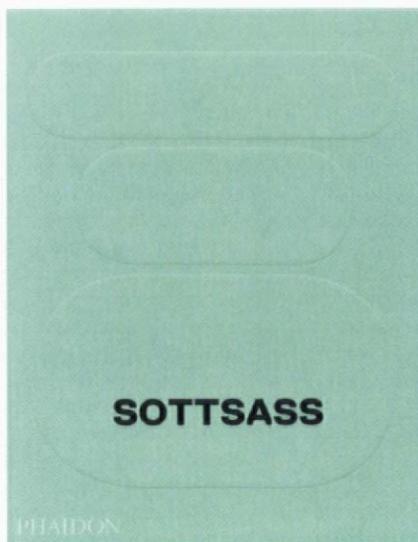


## Midcentury Houses Today

By Jeffrey Matz, Lorenzo Ottaviani,  
and Cristina A. Ross  
Photography by Michael Biondo  
Monacelli Press, 240 pages, \$65

A GRAPHIC DESIGNER, two architects, and a photographer present an in-depth look at sixteen of the more than one hundred modern houses built by the so-called Harvard Five in New Canaan, Connecticut, between 1950 and 1978. A suburb just forty-five miles from Grand Central—and more New England than New York—New Canaan became an affordable reprieve in the 1940s and 1950s for executives working in the city. There—following the teachings of their Harvard professor, Bauhaus founder Walter Gropius—John Johansen, Marcel Breuer, Landis Gores, Philip Johnson, and Eliot Noyes built houses for themselves and their clients that expressed the simplicity, openness, sensitivity to site and nature, and use of natural materials that formed the core principles of modernism as the ideal of twentieth-century domesticity.

Every year design enthusiasts make the pilgrimage to this longstanding shrine of mid-century architecture, where ninety-one of the 118 modernist houses originally built still survive. This book looks at sixteen of them in detail to study the range of approaches that have led to their preservation and adaption to contemporary life; each house has a chapter of its own, with floor plans, archival shots of initial construction, and new photography of additions made by significant contemporary architects, such as Toshiko Mori, Roger Ferris, and Joeb Moore. Included, too, is a comprehensive timeline of the most famous projects, not only by the Harvard Five but also by Victor Christ-Janer, Edward Durell Stone, and Alan Goldberg. The book took five years to complete, with commentary from the architects and builders, the original owners and current occupants, that reveals how these houses are enjoyed and lived in today, and how the modernist residence is more than a philosophy of design and construction, but also a philosophy of living.

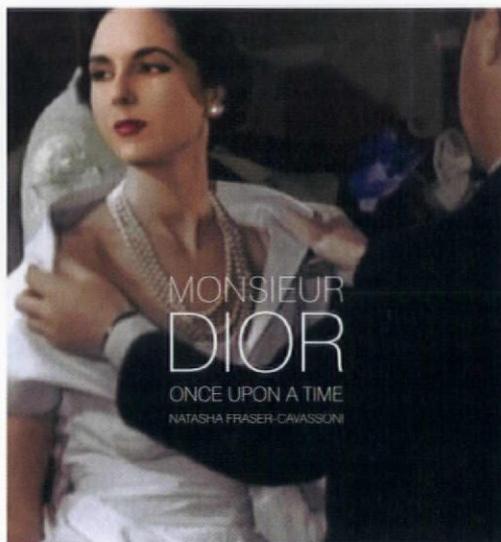


### Sottsass

By Philippe Thomé  
Phaidon, 500 pages, \$150

ETTORE SOTTASS is best known as the founder of the 1980s Italian design collective Memphis, which produced colorful, symbolic, and playful office equipment, furniture, glass, lighting, and jewelry. He was also a non-conformist architect and writer as well as an avid photographer who shot portraits of Hemingway, Picasso, Ernst, and Chet Baker. Divided chronologically, with multicolored tabs separating sections, this massive and beautiful volume traces Sottsass's prolific career and explores his methodology. The reader literally unfolds eight hundred illustrations that have been cleverly tucked inside, including drawings and sketches and never-before-published photographs from the Sottsass archive. In addition, there are five short essays by experts that explore Sottsass's work in architecture, graphic design, photography, industrial design, and collector's editions.

A prisoner of war during World War II, Sottsass set out to create design that would help people become aware of their existence, the spaces they live in, and their own presence in them. He cared little about functionality and was more intent on creating design with meaning and addressing the hopes and dreams of his generation. The author reserves three full pages for images of one of Sottsass's most famous pieces, the bright red plastic Valentine portable typewriter for Olivetti that hit stores on February 14, 1968. Sottsass deemed it the "anti-machine machine," meaning that it functioned as a typewriter but also had a human quality lacking in most office equipment at the time. "Red is the color of the Communist flag, the color that makes a surgeon move faster and the color of passion," he proclaimed. This book is itself a piece of art, with a Tiffany-blue bifold cover and a dapper black-and-white striped lining worthy of Sottsass.

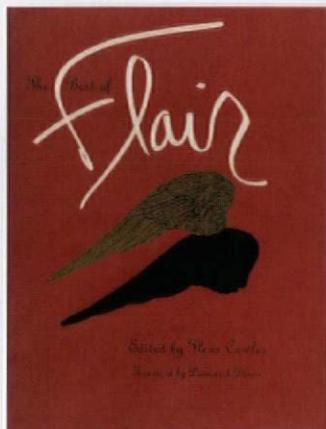


### Monsieur Dior: Once Upon A Time

By Natasha Fraser-Cavassoni  
Pointed Leaf Press, 252 pages, \$70

*MONSIEUR DIOR: ONCE UPON A TIME* by the Paris-based fashion journalist Natasha Fraser-Cavassoni, offers an exclusive behind-the-scenes look at the ten years during which Christian Dior ran his esteemed house. The book begins with his February 1947 show that took the fashion world by storm with his "New Look." At a time when women were craving beauty and glamour following the war, Dior's New Look brought femininity back to fashion with a bold use of fabric, silhouetted lines, and shorter hemlines. In the short time that Dior ran his house he expanded his empire to include perfumes, jewelry, and hosiery while opening boutiques all over the world. Fraser-Cavassoni interviews dozens of people who knew Dior personally, including fellow designer Pierre Cardin, who worked in the Dior ateliers at the time of the 1947 show, as well as Lauren Bacall just months before her death. "When Dior made the change of how women should look, you couldn't ignore it," Bacall said, "because his New Look made everything else look old-fashioned." Marlene Dietrich's daughter recounts how her mother famously proclaimed in a telegram to Alfred Hitchcock regarding her role in his upcoming *Stage Fright*, "no Dior, and no Dietrich."

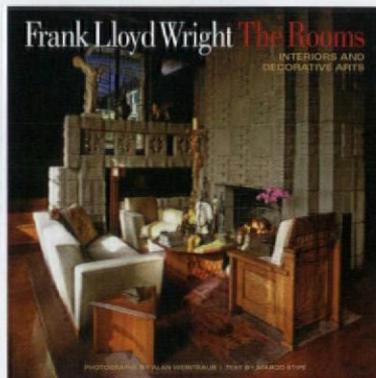
There have been numerous scholarly books written about the genius of Dior, but *Monsieur Dior: Once Upon A Time* is a refreshing departure, humanizing this design icon, and told in the words of his friends, favorite models, and employees. Photography by legends such as Cecil Beaton, Henri Cartier-Bresson, Lord Snowdon, and Willy Maywald, as well as never-before-seen materials from the Dior Archives, contribute to this delightful look into the House of Dior's brilliant founder.



### The Best of Flair

Edited by Fleur Cowles  
Foreword by Dominick Dunne  
Rizzoli, \$125

FLEUR COWLES was an American expatriate painter, philanthropist, and founding editor of the short-lived *Flair*, launched in 1950, one of the most outrageously beautiful and inventive magazines ever created. The *Best of Flair* is packaged in an elegant scarlet box that matches the color of the inaugural issue's die-cut cover with its single golden wing. Based on a brooch Cowles had discovered in a Paris flea market, the design was intended to symbolize "flight, excitement, and beauty" and embody the content to be found in each issue of the magazine. Cowles handwrote every editor's letter in gold ink, painstakingly selected the best images, used only the finest papers, and of course ensured that each cover was absolute perfection with a spectacular cutout. "I decided on a two-part cover with a hole," she wrote, "because I like the mystery of not being able to know what's inside. Of course, people started calling it 'Fleur's hole in the head.'" The eleven issues Cowles produced were lauded for their fashion coverage, literature, art, travel, theater, and humor. *Flair* was not just a magazine but an art form, with features about and interviews with some of the world's most legendary artists and celebrities—Lucian Freud, Jean Cocteau, Tallulah Bankhead, Salvador Dalí, Simone de Beauvoir, Walker Evans, James Michener, Ogden Nash, Gypsy Rose Lee, Clare Boothe Luce, George Bernard Shaw, Margaret Mead, and Tennessee Williams, among others. Now more than fifty years after the magazine ceased publication, this ingenious compilation by Rizzoli includes multiple gatefolds incorporating die-cuts, pop-ups, booklets, and accordion folder leaflets.

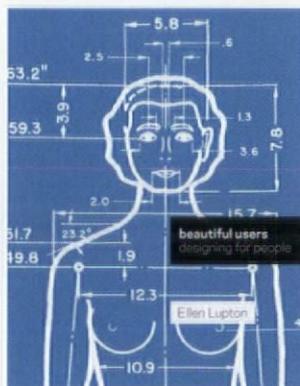


### Frank Lloyd Wright: The Rooms: Interiors and Decorative Arts

By Margo Stipe  
Photography by Alan Weintraub  
Foreword by David Hanks  
Rizzoli, 336 pages, \$75

THE EVOCATIVE INTERIOR SPACES created by Frank Lloyd Wright, starting with his own Oak Park home and studio built in 1890 and concluding with his last additions to Taliesin III, are explored in this lavishly illustrated book. The author describes Wright as an

idealistic iconoclast who believed in creating democratic architecture and thought individuals deserved spaces that would encourage them to develop their full potential. Thus, he broke up boxlike Victorian rooms to create free-flowing interior spaces. A proponent of the Gesamtkunstwerk (total work of art) in architecture, he also designed the furniture for his houses—tables, bookcases, easy chairs, sofas, cabinets, rugs, murals, and stained glass. One chapter is dedicated to Wright's greatest inspiration and muse, nature. "He believed nature was the materialization of spirit," Stipe writes, and designed "structures that belonged to the site, that did not destroy the life of the site, but improved on it." Wright's career changed and evolved with each decade, and he was still building actively when he died at ninety in 1959. This volume provides a clear view of his organic blend of architecture and ornament and highlights a number of his masterpieces—from the Prairie period to the 1950s—including the Frederick C. Robie House, the Susan Lawrence Dana House, and, of course, Fallingwater, designed for Edgar and Liliane Kaufmann.



### Beautiful Users: Designing for People

Edited and designed by Ellen Lupton  
Princeton Architectural Press,  
144 pages, \$21.95

THE COOPER HEWITT, Smithsonian Design Museum reopens this month after a three-year renovation (see p. 78). One of the inaugural exhibitions is

*Beautiful Users*, curated by Ellen Lupton, the first in a series of shows to be held in the new Design Process Galleries and intended to showcase the people and methods that define design as an essential human activity. This accompanying book explores the ethos of "designing for people" a phrase coined by Henry Dreyfuss, the father of industrial design, after World War II. The book opens with a brief history of Dreyfuss's telephone designs, his user-centered approach that focused on studying behavior to develop successful products.

Designs featured range from Yves Behar's pill dispenser to the Nest Learning Thermostat, and include Smart Design's Good Grips for OXO, 3-D-printed prosthetic Robohands, and Eva Zeisel's flatware, to name a few. But this is more than a companion guide for the exhibition. It is a valuable resource that explores a range of design practices, from user research to hacking, and also contains a critical glossary of terms.



PHOTO BY RICHARD POWERS, INTERIOR DESIGN BY VEERE GRENNY ASSOC.

# ARCHITECTURAL DIGEST HOME DESIGN SHOW

MARCH 19-22, 2015

PIERS 92 & 94 55TH STREET AT TWELFTH AVENUE NEW YORK CITY

THURSDAY OPEN TO DESIGN TRADE & VIP TICKET HOLDERS FRIDAY-SUNDAY OPEN TO DESIGN TRADE & PUBLIC

For show details or to participate, contact **Jeff Petersen** at 212-644-0833 or [jpetersen@mmart.com](mailto:jpetersen@mmart.com)  
[ADHomeDesignShow.com](http://ADHomeDesignShow.com)

CO-SPONSORED BY:

**The New York Times**

PRODUCED BY:

VORNADO | MERCHANDISE MART



DIFFA'S DINING BY DESIGN  
New York 2015, [diffa.org](http://diffa.org)

CO-LOCATED WITH GENEROUS SUPPORT  
FROM VORNADO | MERCHANDISE MART



Like [ADHomeDesignShow](https://www.facebook.com/ADHomeDesignShow)



@ADHomeDesign  
#ADHDS2015



[ADHomeDesign](https://www.pinterest.com/ADHomeDesign)



[AD Home Design Show](https://www.youtube.com/ADHomeDesignShow)

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



**GEORGE NAKASHIMA and  
FLORENCE SCHUST KNOLL**

TABLE

Walnut, East Indian rosewood, and aluminum  
Knoll Associates, Inc., manufacturer  
c. 1959

THIS ELEGANT TABLE is an extraordinary collaboration between George Nakashima and Knoll Associates for the landmark Aluminum Company of America (Alcoa) headquarters building, erected in downtown Pittsburgh in 1953. The classic base, designed by Florence Knoll and typically made of chromed steel, was executed in aluminum exclusively for Alcoa. The beautifully figured walnut top is joined with ten of Nakashima's signature inset butterfly joints in rosewood. Although Knoll and Nakashima objects were frequently intermingled in interiors, actual collaborations in a single work are quite rare.

Designed by Harrison and Abramovitz, the thirty-story Alcoa headquarters at 425 Sixth Avenue in Pittsburgh was the first skyscraper with an all-aluminum facade, which made it radically lighter and more efficient than buildings of comparable size in conventional

materials. Its curtain wall was created from prefabricated aluminum sheets that could be quickly hoisted with minimal construction equipment and bolted directly to the structural steel frame. The same spirit of innovation carried through to the interior with the use of aluminum wherever possible: aluminum furniture, aluminum piping and wiring, and aluminum air-conditioning ducts. Alcoa commissioned Knoll Associates to design 250 offices, conference rooms, and reception areas. The resulting aesthetic was a stylish mélange of sophistication and warmth, as exemplified in this table.

**Dawn Reid**

Curatorial Assistant  
Decorative Arts and Design  
Carnegie Museum of Art, Pittsburgh

# THE WIAS



## WINTER ANTIQUES SHOW

A Benefit for East Side House Settlement

January 23 - February 1, 2015

Park Avenue Armory

67th St. & Park Ave., NYC

Opening Night Party

January 22, 2015

Loan Exhibition

Ahead of the Curve: The Newark Museum 1909 - 2015



Personal  
Insurance

**CHUBB**

Presenting Sponsor

Show Hours

Daily 12 pm-8 pm

Sundays & Thursday 12 pm-6 pm

*All objects exhibited at the Winter Antiques Show are vetted for quality and authenticity.*

Please visit [WinterAntiquesShow.com](http://WinterAntiquesShow.com) or call 718.292.7392

*Dan Flavin has generally rejected the appellation “minimalist” and even the term “sculpture” as too confining*



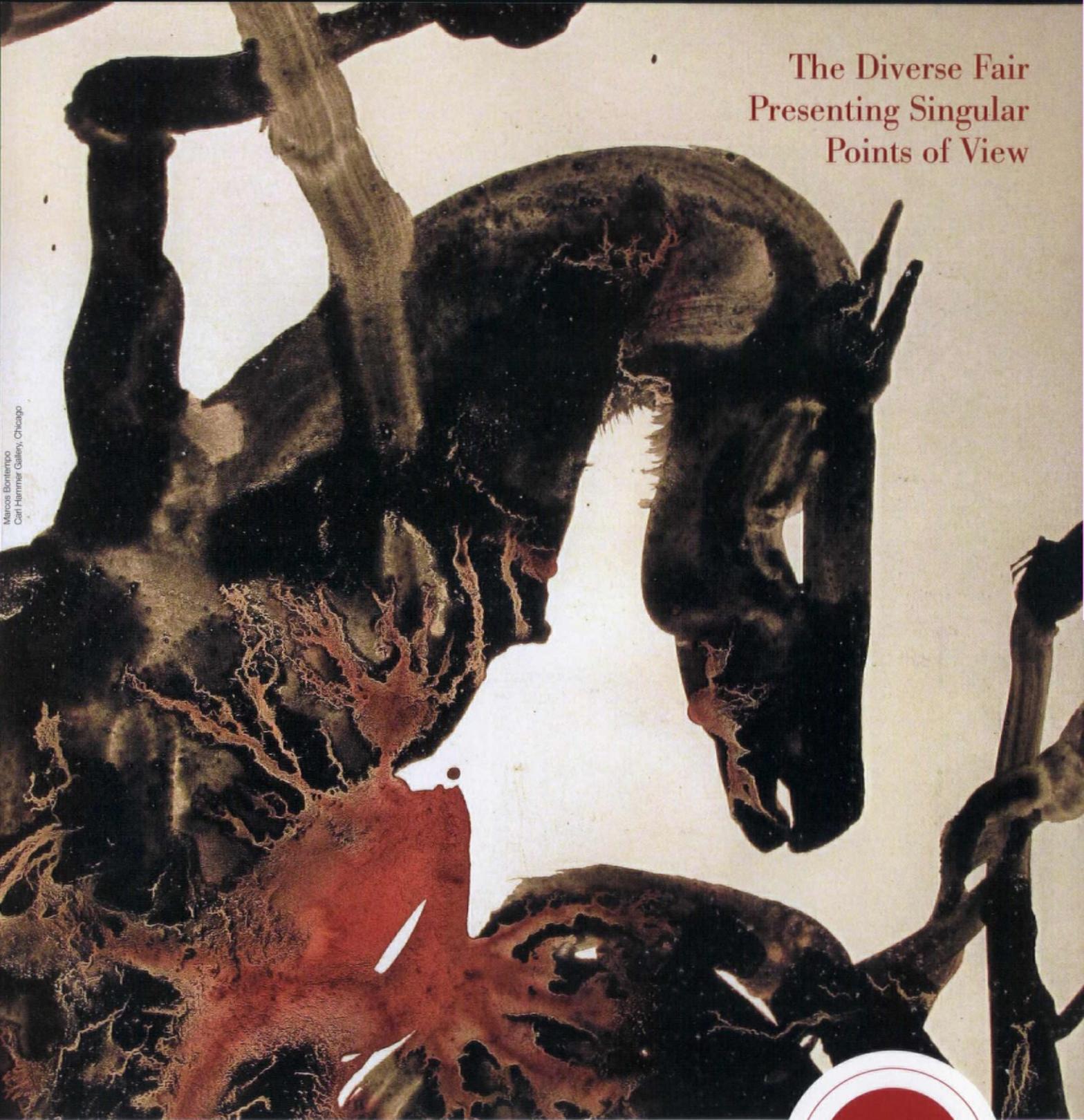
**DAN FLAVIN**  
*DIAGONAL OF MAY 25, 1963*  
Warm white fluorescent light  
1963

DAN FLAVIN'S FLUORESCENT LIGHT works synthesize two major themes that run through twentieth-century art: the employment of the found, commercial object as a “ready-made” sculpture; and the exploration of the space that surrounds both a sculpture and its viewer. Although Flavin is invariably described as one of the patriarchs of minimalist sculpture—along with Donald Judd, Sol LeWitt, Carl Andre, and Robert Morris—he has generally rejected the appellation “minimalist” and even the term “sculpture” as too confining, often pointing out that his works are ephemeral, temporary, and installed in relation to given architectural conditions. He began making his signature works of industrially prefabricated fluorescent tubes and fixtures in 1963. In his 1965 essay “...in daylight or cool white,” an autobiographical sketch,” he referred to *Diagonal of May 25, 1963* as a “diagonal of personal ecstasy,” describing its “forty-five degrees above horizontal” position as one of “dynamic equilibrium.”

**Michael Auping**  
Chief curator  
Modern Art Museum of Fort Worth

The Diverse Fair  
Presenting Singular  
Points of View

Marco Bontempo  
Carl Hammer Gallery, Chicago



37 preeminent galleries presenting an innovative mix of antiques, contemporary art, historic design, ethnographic works, American folk art, Native American, historic-contemporary textiles, outsider art, Americana and decorative arts.

**22-25 JANUARY 2015**

METROPOLITAN PAVILION  
125 W 18TH NYC  
OPENING NIGHT PREVIEW  
JANUARY 21

[METROSHOWNYC.COM](http://METROSHOWNYC.COM)



Preview Night  
Sponsoring Partner

[www.thehighboy.com](http://www.thehighboy.com)

*Eileen Gray understood that the average human has a tendency to lean slightly to the side when seated comfortably*

The underlying theme of the Non Conformist chair designed by Irishwoman Eileen Gray is that of comfort. Gray understood that the average human has a tendency to lean slightly to the side when seated comfortably, so the curved armrest on one side was upholstered, whereas the other side simply incorporated a slanted chrome steel bar. The Non Conformist chair (the title is very much in keeping with her personality) was initially created by Gray for E.1027, the house in southern France she designed with Jean Badovici. On this example, which Gray made for herself, the armrest was only partially upholstered, as she tended to lean on her elbow when seated. On the version made for Badovici, who was inclined to rest his entire arm on it, the full length of the armrest was upholstered. Gray's own chair remained in her apartment on the rue Bonaparte in Paris until the end of her life.

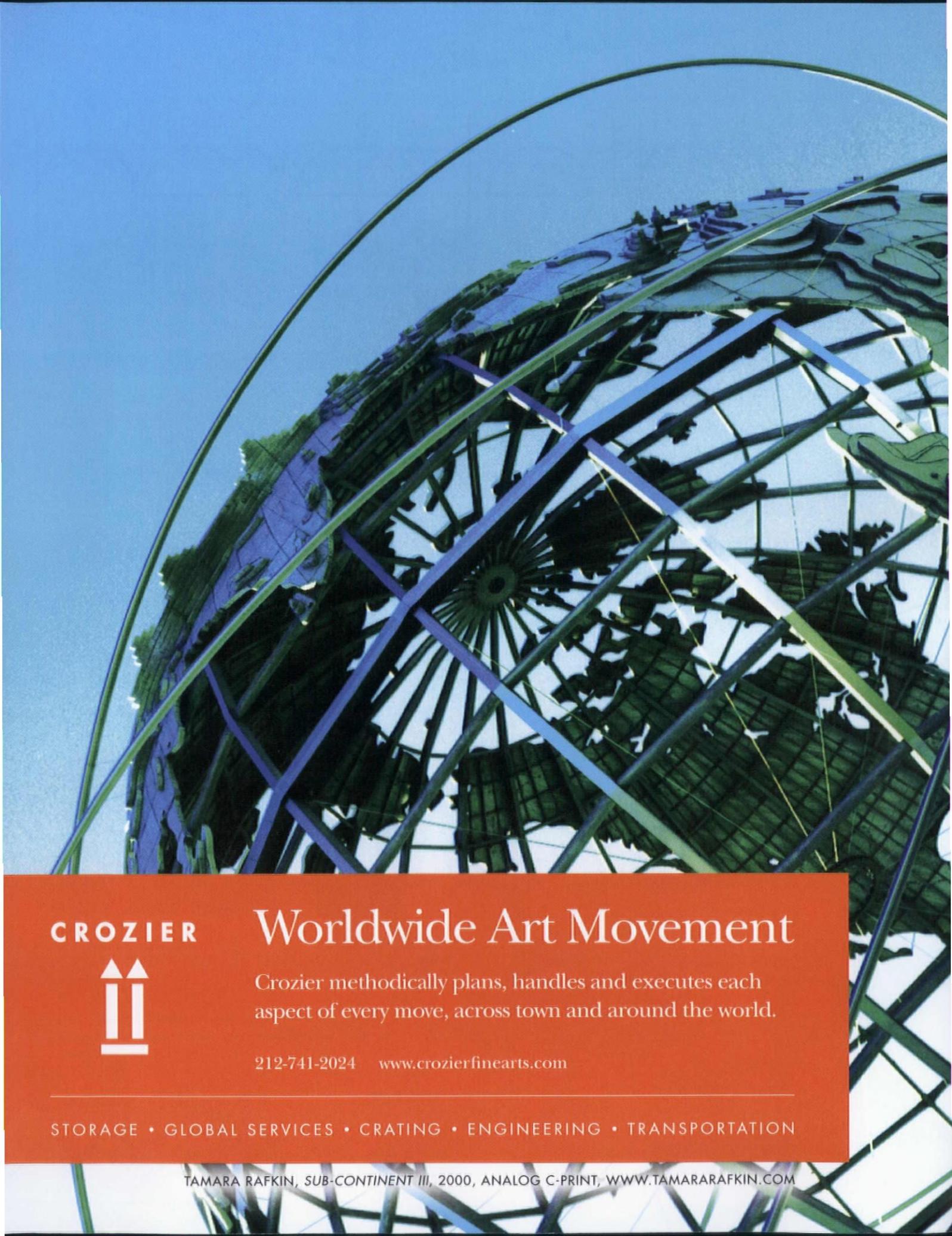
**Jennifer Goff**

Curator of Furniture, Silver, Metalware, Music, Science, and the Eileen Gray Collection  
National Museum of Ireland, Dublin



**EILEEN GRAY**

Non Conformist chair  
Chrome, steel, upholstery  
(re-chromed and  
reupholstered 1970)  
1926-1929



**CROZIER**



## Worldwide Art Movement

Crozier methodically plans, handles and executes each aspect of every move, across town and around the world.

212-741-2024 [www.crozierfinearts.com](http://www.crozierfinearts.com)

STORAGE • GLOBAL SERVICES • CRATING • ENGINEERING • TRANSPORTATION

TAMARA RAFKIN, *SUB-CONTINENT III*, 2000, ANALOG C-PRINT, [WWW.TAMARARAFKIN.COM](http://WWW.TAMARARAFKIN.COM)

# Unfettered



By CECILY MOTLEY

"Just extraordinary—  
unfettered imagination,  
wild exuberance ...  
and great names"

**MORE THAN FIFTY YEARS AFTER** this ringing endorsement by scholar Graham Hughes in 1961, artist-made jewelry remains a relatively unknown corner of the art world. While the list of sculptors and painters who made jewelry reads like a curator's wish list—Pablo Picasso, Georges Braque, Salvador Dalí, Lucio Fontana, Max Ernst, Jean (Hans) Arp, Alexander Calder, Louise Bourgeois, Anish Kapoor, Niki de Saint Phalle, Claude

American Jeff Koons (1955-) worked as a Wall Street commodities broker before embarking on his career as an artist. Following the example of pop artists of the 1960s, he uses his work to reflect the commercial systems of the modern world. His Rabbit necklace of 2005-2009, in platinum, was made in an edition of fifty. Height 2 inches.

Alexander Calder (1898-1976) made this untitled brooch in the form of a spiral—a recurring motif in his work—in 1940 from a single length of brass wire hammered and twisted into shape. Length 6 ¼ inches.

Jewelry by Artists



imagination



◀ Max Ernst (1891-1976) began to study philosophy at the University of Bonn in 1909, but became increasingly preoccupied with painting; self-taught, he was influenced by van Gogh and August Macke. His Groin pendant was fabricated in 23-karat gold by François Hugo in an edition of six. Diameter 4 inches.



▶ Le Rond pendant, no. 1344, designed by Pablo Picasso (1881-1973), was made in 23-karat gold by Hugo in an edition of twenty. Each is signed, numbered, and stamped with the maker's mark. Diameter 2 inches.



Chapeau de Papillon (Butterfly hat) is a playful example of jewelry by Claude Lalanne (1924-), who made it in 2004 of galvanized copper and bronze. Approximate width 11 ¼ inches.

Lalanne, Alberto Giacometti—for many, their jewelry remains a revelation. And this despite the fact that in the past half-century major museums have held exhibitions of this work, starting with the *International Exhibition of Modern Jewelry 1890-1961* at Goldsmiths' Hall in London in 1961, which included the most comprehensive collection of artist-made jewels ever assembled to that time. Numerous artists were invited to create work for the show, which included examples by Dalí, Emil Nolde, Calder, and Giacometti as well as by such contemporary British artists as Elizabeth Frink and Kenneth Armitage. A decade later, in 1973, the Institute of Contemporary Art in Boston showed a selection of artists' jewels in *Jewelry as Sculpture as Jewelry*, followed in 1984 by *Modern Artists' Jewels* at the Victoria and Albert Museum. Most recently, in 2011 Diane Venet organized *Picasso to Koons: Artist as Jeweler* with the Museum of Arts and Design in New York, and it has since traveled to Europe and Asia.

A decade ago, when Louisa Guinness opened her London gallery specializing in artists' jewelry, dealers were few and far between. Pieces were rarely seen on the secondary market, and those that were could be picked up for a song—an Alexander Calder necklace for a few thousand dollars, a Picasso pendant for the price of its weight in gold. Apart from those whom Guinness invited to participate in her inaugural exhibition, *Past and Present: Jewelry by Artists* in 2003, few contemporary artists were making jewelry.

Skip forward a decade, and the market tells a different story. Wearable sculpture has become a new and accessible way of collecting and enjoying art. At Sotheby's New York in November 2013 eighteen pieces of Calder jewelry in the Hope Makler collection—pieces for the most part made of brass or silver, occasionally including found ceramic or glass—brought \$8,046,500. One necklace alone reached nearly \$2 million.

Prices for examples by other artists, such as Picasso, Man Ray, Ernst, Fontana, and Lalanne, are likewise steadily rising. Still, while "Artists Jewels" now have their own section in design auctions and contemporary art or

Anish Kapoor (1954–), one of the most influential sculptors of his generation, creates work that ranges vastly in scale, from huge to small pieces of jewelry, such as Water pendant, Form I, Large, designed in 2013 and produced in 22-karat gold and cold enamel in an edition of five plus two artist's proofs. Diameter 2 3/4 inches



German-born Meret Oppenheim (1913–1985) was a surrealist artist whose Tête de Poète (Head of the Poet) necklace, 1977, was made in an edition of nine in 18-karat gold and enamel after her 1967 design. Each is signed and numbered on the reverse. Face: 3 3/4 by 3 3/4 inches.

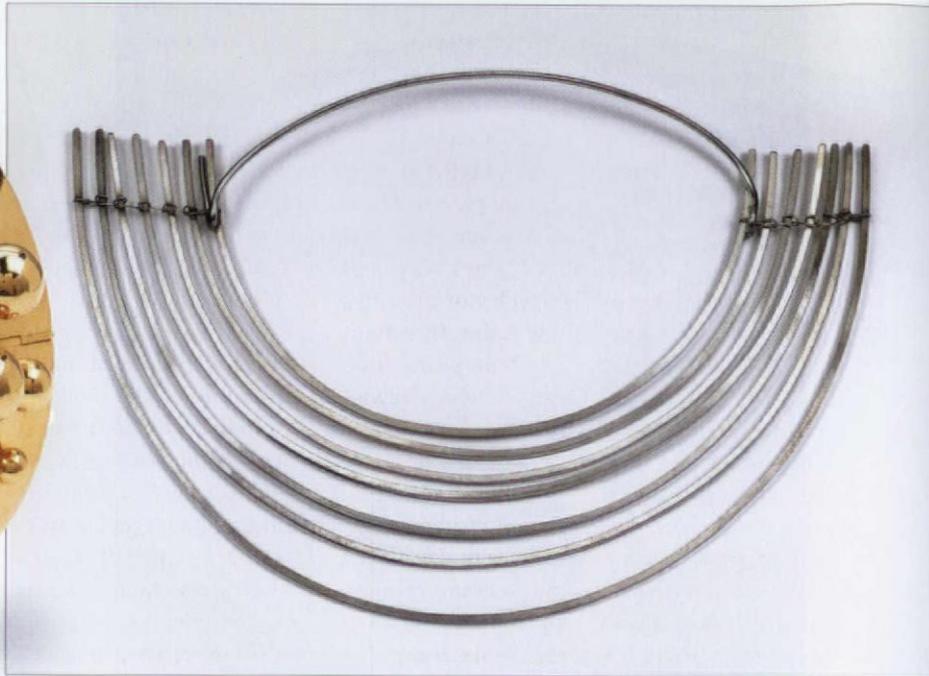
jewelry sales, the price tags for these works in precious metals by the harbingers of modernism are but a fraction of those attached to their canvases or bronzes.

Jewelry is a deeply personal manifestation of an artist's work. Diane Venet's collection (which formed the basis of *Picasso to Koons*) began with a wedding ring her husband, sculptor Bernar Venet, spontaneously fashioned for her from a length of silver. Amidst the Picasso paintings and sculptures at the sale of Dora Maar's estate in 1997 nestled painted pebble pendants and lockets enclosing tiny paintings the artist had crafted for his lover. Yves Tanguy painted a pair of earrings for his inamorata Peggy Guggenheim. Alexander Calder made jewelry for his wife, Louisa, throughout his career. Indeed, his first gift to her was a bracelet he hammered from a continuous brass wire spelling out the word "Medusa," a reference to her wild hair when they first met.

Over the course of the twentieth century, the hierarchy that placed "decorative arts"



Made in 1971 from a 1944 design, the Oculist brooch/pendant designed by Man Ray (1890–1976) was fabricated by GEM Montebello in an edition of twelve. Made of green and red 18-karat gold and malachite, each is signed and stamped with the maker's mark. Width 4 3/4 inches.



low in the “serious art” pile, and “craft” lower still, began to erode. Calder rejected such hierarchies. In a 1929 exhibition at the Fifty-Sixth Street Galleries in New York, his toys and jewelry were presented as equal to his sculpture and painting. As a metalworker he created some eighteen hundred pieces of jewelry in his lifetime, each one unique. He would hammer and twist silver or brass wire into pieces that, unlike other jewelry of the time, were valued for their artistic rather than their material content. Working some years later, French artist Claude Lalanne, who likewise made jewelry throughout her career, took a similar attitude to hierarchy in the arts. Her first exhibition at Galerie J in Paris in 1964 included wearable sculpture alongside surreal and whimsical large-scale works. Displayed next to a life-size rhino that metamorphosed into a fully functional desk (*Rhinocretaire*) by her husband were her golden belts made from vine shoots and grapes and necklaces featuring metallic human lips. Lalanne perfected the arts of electroplating and molding for both her jewelry and her sculpture. Using this method, she would transform flora and fauna into delicate copper fossils that she would weave and solder into remarkable copper necklaces, bracelets, and earrings.

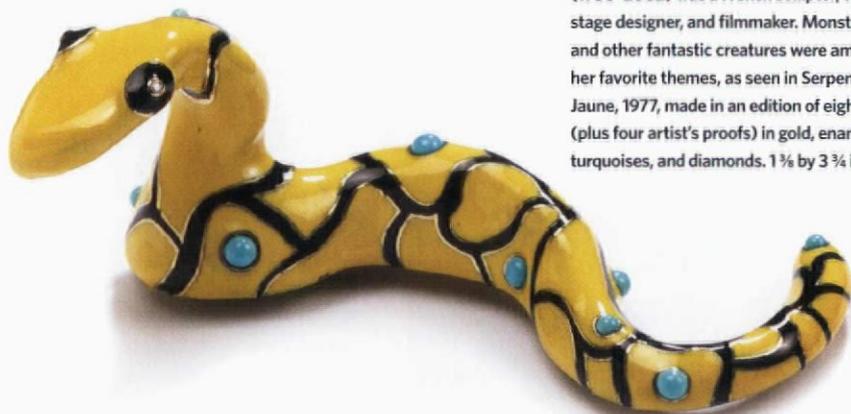
Lalanne and Calder aside, when it came to making wearable sculpture, most artists of the twentieth century lacked technical know-how. Instead, they worked in collaboration with goldsmiths, who were tasked with translating their visions into precious metals. For the most part, this was achieved through exhaustive sketches and prototypes, the resulting jewels not only showing imaginative solutions to problems of scale and function, but also being instantly recognizable additions to each artist's oeuvre.

The French goldsmith François Hugo began making jewelry with artists in the 1950s, collaborating with many great names of the time—Picasso, Ernst, Dorothea Tanning, and

Arp among them. Perhaps his most extensive collaboration was with Picasso, for whom he created medallions, in addition to a series of platters and dishes. Working in Italy a decade later, jeweler GianCarlo Montebello, who was married to the sister of sculptors Arnaldo and Gio Pomodoro, also invited artists to design jewelry, which he produced in limited editions at GEM Montebello, the firm he started in Milan in 1967. Sadly, the venture was closed only a decade later when the workshop was burgled in 1978. Montebello was responsible for some of the most imaginative examples of the genre, and the list of artists he worked with is impressive: Lucio Fontana, Man Ray, and Niki de Saint Phalle, to name a few. The famous photographer Ugo Mulas was so taken with Montebello's creations that he offered to photograph them in exchange for a few pieces for his wife.

Nowhere are artwork and viewer more closely entwined than in artists' jewelry. Happily, a growing number of dealers and the inclusion of these works in art fairs and auctions and in exhibitions such as Diane Venet's *Picasso to Koons* are heightening awareness of these expressions of artistic imagination and of the infinite possibilities of functional sculpture. ■

*Louisa Guinness Gallery's By the Hand of the Maker at Design Miami (December 3–7) focuses on the work of Claude Lalanne and Alexander Calder.*



Facing page, clockwise from top left:

Pol Bury (1922–2005) was a Belgian kinetic artist, painter, and filmmaker. When worn, the multitude of 18-karat gold spheres on his *Boules des Deux Côtés d'un Cylindre* bracelet of 1968 are in constant motion. It was made in an edition of twenty-five by Italian jeweler GEM Montebello, each signed by Bury and stamped with maker's mark. Diameter 2 7/8 inches.

This 1948 silver necklace by Calder references his interest in African jewelry. Typical of an artist known for his mobiles, each silver bar moves—the mechanism holding them together created only with twisted lengths of wire. 9 3/4 by 14 3/4 inches.

Mariko Mori (1967–) is widely regarded as one of the most important artists to emerge from Japan in the past fifty years. Her *Planets brooch*, 2013, made in an edition of ten, is fashioned of 18-karat white gold with South Sea pearls, Akoya pearls, a broken glass bead, aurora beads, and crystal. Diameter 2 3/4 inches.

These bracelets designed by Italian Lucio Fontana (1899–1968) echo his artistic concept of “spatialism.” Designed in 1967, with GEM Montebello, the bracelets are of lacquer mounted in silver. Originally conceived as a large edition with the idea of creating affordable art, only a few were made as Fontana died before the edition could be finished. Length 6 1/4 inches.

This page:

Self-taught as an artist, Niki de Saint Phalle (1930–2002) was a French sculptor, writer, stage designer, and filmmaker. Monsters and other fantastic creatures were among her favorite themes, as seen in *Serpent Jaune*, 1977, made in an edition of eight (plus four artist's proofs) in gold, enamel, turquoises, and diamonds. 1 3/4 by 3 3/4 inches.



Interview  
by Al Eiber

Caroline Baumann  
takes the helm at  
the newly expanded  
Cooper Hewitt,  
Smithsonian Design  
Museum

**ENGAGING**  
**DESIGN**



**SWISS-BORN, CAROLINE BAUMANN** graduated from Bates College in Maine and has an MFA from New York University. Before coming to the Cooper Hewitt in 2001, where she has served in many capacities, including acting director on several occasions, she had been at the Museum of Modern Art from 1995. Following the death of Bill Moggridge, she was named director of Cooper Hewitt in June 2013.

As a collector and now as a trustee of the museum, I have gained enormous respect for Baumann's intelligence, dedication, and enthusiasm—a perfect combination to lead the newly renamed Cooper Hewitt, Smithsonian Design Museum to the next level. For this wide-ranging interview for *MODERN Magazine* she took time from her hectic schedule to discuss the plans for the future and convey the excitement surrounding the reopening of the museum on December 12—the 112th anniversary of Andrew Carnegie moving into the Fifth Avenue mansion that has housed Cooper Hewitt since 1970.

***You're about to re-open the museum after a three-year renovation. What are we going to be surprised to see?***

Everything! You're in for a completely new Cooper Hewitt experience. Inside and out, every aspect of the museum has been renovated and reimagined. From a physical standpoint, our home in the historic Andrew Carnegie Mansion now has an incredible 60 percent more gallery space—16,000 square feet in which to showcase items from our permanent collection as well as temporary exhibitions. We've also completely reinvigorated the visitor experience by incorporating a number of interactive elements. Chief among these are a breakthrough Pen device, ultra-high-resolution digital tables, and dynamic spaces that encourage engagement.

After a three-year closure, the renovated, restored, and renamed Cooper Hewitt, Smithsonian Design Museum reopens on December 12. ■ Caroline Baumann. ■ Designed by Local Projects, the Immersion Room is an interactive space that provides access to the Cooper Hewitt's hundreds of wallcoverings (or visitors can design their own), which can then be projected onto the walls for an immersive effect. ■ The innovative Cooper Hewitt Pen will allow visitors to collect and create designs as they move through the galleries. ■ Like all the other rooms in the Andrew Carnegie Mansion, which houses the Cooper Hewitt, the original dining room was restored during the renovation.





*Tools: Extending Our Reach* is the inaugural exhibition in the new 6,000 square feet of gallery space on the third floor.

Visitors will be able to create their own designs in the new Process Lab, one of the interactive innovations by Diller Scofidio and Renfro.

Transparent Tool: Improvised Vacuum with Tube and Brush, designed and produced by Jesse Howard, 2012.

GRiD Compass laptop computer prototype designed by Bill Moggridge, 1981.

Rolodex open rotary card file, 1958.

Big Ben clock designed by Henry Dreyfuss, 1931, manufactured by Westclox.

The Pen is really key to the whole experience. All Cooper Hewitt visitors will be encouraged to take one as they enter the museum, and to collect and create with it as they move through the various spaces. One of the ways they can do this is by using the Pen in conjunction with the interactive tables; they'll be located throughout the building and will allow visitors to play designer and explore the collection like never before. This will be particularly evident in the Immersion Room, an interactive space that will provide access to hundreds of our wallcoverings. Visitors can project them onto the walls for a truly immersive effect, or create their own designs and display them in the same fashion. And then there's our Process Lab, another new, interactive space that encourages engagement by giving visitors the opportunity to experience the design process firsthand.

***What do you like best about Diller Scofidio and Renfro's renovation?***

Such a hard question to answer...DS and R contributed a great deal to the renovation, and everything they've done has been nothing short of amazing. From the revitalized museum entrance on East Ninetieth Street—complete with illuminated piers on the corners of Fifth Avenue and Nineti-

eth and Ninety-First Streets—to the new first- and second-floor gallery layouts, to the exquisite cases they designed with the Cooper Hewitt team to showcase objects from the permanent collection, to a reinvigorated shop experience, they've really helped us execute our vision for a completely refreshed and reimagined museum experience.

***What do you see as your role as the National Design Museum?***

As part of our reinvention, we actually dropped the word "National" from our name, replacing it with "Smithsonian." Many people don't realize that Cooper Hewitt is part of the Smithsonian Institution's network of nineteen museums and galleries, the largest such complex in the world. By emphasizing our connection with this venerable institution, we want to extend our reach, both nationally and internationally. In fact, one of our opening exhibitions, *Tools: Extending Our Reach*, actually features objects from ten Smithsonian museums.

The Smithsonian was established in 1846 "for the increase and diffusion of knowledge." Today, we're holding true to that vision, offering a stellar permanent collection and unique temporary exhibitions. And, with our new emphasis on access, people will have an opportunity to explore our offerings like

never before, fulfilling Cooper Hewitt's mission to educate, inspire, and empower people through design. Ultimately, that's our role, nationally and internationally: it's helping people to grasp the omnipresence of design and the impact it has on every aspect of our lives.

**What impact do you want your exhibitions to make? And what are your inaugural exhibitions?**

We have a great lineup of inaugural exhibitions, starting with *Designing the New Cooper Hewitt*. The nine design firms that were instrumental in transforming Cooper Hewitt into a twenty-first-century design destination are featured, and each recounts its role, process, and the challenges it faced in executing its particular contribution(s).

On the first floor, *Beautiful Users* focuses on user-centered design. The exhibition is dedicated to the memory of Bill Moggridge, a pioneer of human-centered design who designed the first laptop computer (the Grid Compass, which is included in the exhibition), and who was the director of Cooper Hewitt from 2010 to 2012. Also on the first floor is *Maira Kalman Selects*, part of an ongoing series in which the museum invites guest curators to create installations drawn from the astonishing Cooper Hewitt collection. The exhibition features pieces from Kalman's personal collection, as well as objects from Cooper Hewitt and other Smithsonian museums, to suggest

the journey of a life story, from birth through death.

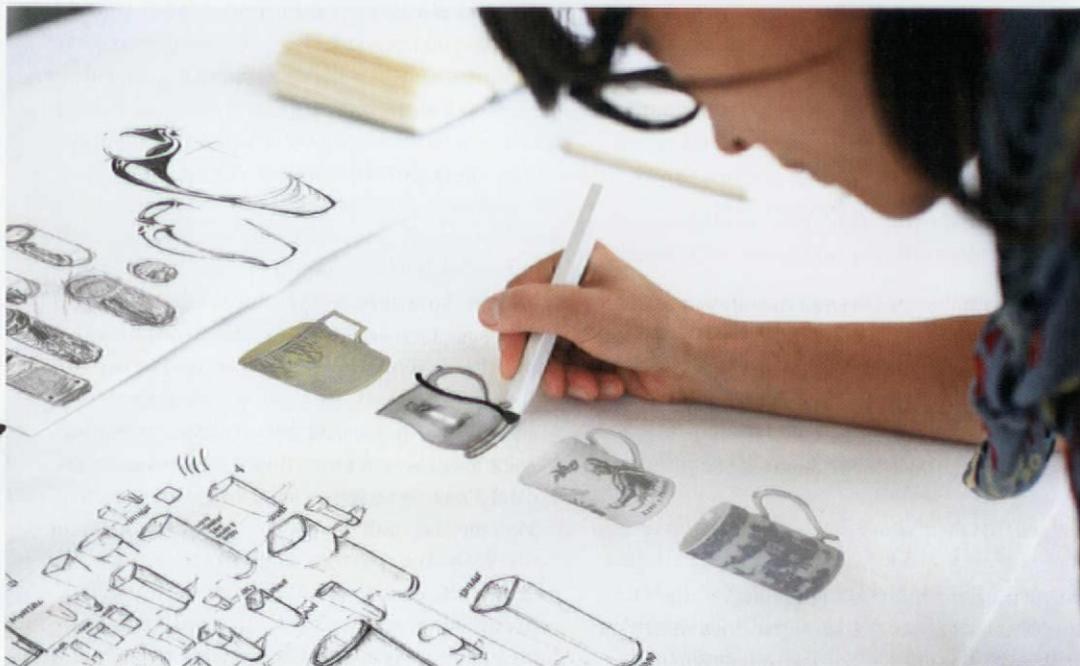
The second-floor galleries will showcase gems from the permanent collection, and we'll open with exhibitions that showcase important elements of design as well as the history of the collection: *Making Design*; *The Hewitt Sisters Collect*; *Passion for the Exotic: Lockwood de Forest, Frederic Church*; and an installation of exceptional eighteenth- and nineteenth-century models of staircases in the new Models and Prototypes Room. Finally, the third-floor now boasts 6,000 square feet of gallery space, and it will be inaugurated by the *Tools* exhibition I mentioned earlier.

In terms of impact, we want our exhibitions to make visitors look at the familiar in unexpected ways, to learn something new or interact with something in a way they haven't before. Our job is to provide the context and the experience, and let the design speak for itself. That's what's so exciting about the new Cooper Hewitt experience. We're asking people to engage with our collection and exhibitions in a new way, actively participating rather than passively observing. We are confident that it will make for a much more gratifying and multidimensional visit and, we hope, a more memorable one as well.

**How are you going to engage the community?**

New York City has a vibrant design community. To really give you an idea of the scope, a study published this past May by the Center for an Urban Future





Staircase model, Paris, late nineteenth century.

The Pen allows visitors to create and refine their own designs.

noted that, as of 2013, New York was home to 40,340 full-time designers—that’s 65 percent more designers than any other metro region in the U.S. (and a 74 percent jump since 2000).

What’s more, New York leads the nation in the number of design firms—3,884—encompassing fields such as fashion, graphic, interior, industrial, and landscape design as well as architecture.

The public here also has a great appetite for design, and there’s a demand and anticipation for what we’ll be offering: unprecedented interactive and immersive technologies paired with significantly expanded presentations of our rich collection and distinctive design exhibitions.

We’re committed to providing design education to our community at large and will continue to grow our stellar educational programming in that pursuit. Two years ago we opened the Cooper Hewitt Design Center in Harlem, and since then over thirty-five thousand students, families, and educators have walked through its doors. We also have a fantastic initiative called Design in the Classroom that has helped bring design awareness to over sixty thousand underserved New York City school children.

But our educational programs aren’t just for students. We’re inspiring and educating nearly two thousand adults through over thirty annual programs, public lectures, conversations, and hands-on workshops that provide access to some of the greatest minds in the design field. What’s more,

all of our public programs are streamed live and archived on our YouTube channel, making them widely accessible.

We have very solid relationships here in New York, and through our ongoing outreach efforts we will continue to engage the community. We’re also opening the Arthur Ross Terrace and Garden to the public, free of charge, in yet another gesture of accessibility; we want to invite the community to experience design in all its shapes and forms, and we want the community to feel welcome.

***Not being from New York, I wonder how you are going to reach the public outside of New York.***

We’re already reaching communities nationwide with our Design in the Classroom program. Having had such success with it right here at home, we expanded the program’s reach to classrooms in Washington D.C., New Orleans, San Antonio, Minneapolis, and Cleveland.

We’ve also taken our exhibitions around the globe during the renovation. For example, *House Proud: Nineteenth-Century Watercolor Interiors from the Thaw Collection* traveled to Paris, and then we forged new territory by sharing the exhibition at the Beijing World Art Museum in China. Showcasing our offerings worldwide is an important and exciting initiative, and we’re expanding it when our doors open.

And we’ve got a strong social media presence that reaches across the country and across the

globe. You can find us on Facebook, Twitter, Instagram, and Pinterest, all of which encourage sharing information. That's a key factor for us in continuing to expand our audience beyond New York. It also ties in with our focus on interactivity, as our new museum experience encourages visitors to actively participate and share their experiences.

### ***How big is your exhibition space?***

Big! 16,000 square feet, spread over three floors, including our new 6,000-square-foot third-floor gallery. All this new space means that the seven newly renovated galleries on the second floor can now be used to display objects from our permanent collection, and we're excited to finally share them with our public.

### ***How big is the collection? What are its strengths and weaknesses?***

Our permanent collection is expansive: more than 217,000 objects spanning thirty centuries. Started by the Hewitt sisters in 1897, it was intended as a working collection, one to be carefully studied, and whose objects would serve as a "visual library" to inspire students and designers alike.

One of the greatest strengths of the Cooper Hewitt collection is that it's user-centered. The core collection was based on the principles of participation and outreach, which fit perfectly with our redefined goals for an interactive museum experience, and we've continued to build on this foundation in our subsequent collecting efforts.

The collection is also tremendously rich and diverse, but what makes it unique is the range of design processes and manufacturing techniques that it exhibits across our four curatorial departments. Our focus now is on continuing to build our twentieth- and twenty-first-century collections, and providing new ways to display and discuss our evolving collection in keeping with our desire to promote greater accessibility.

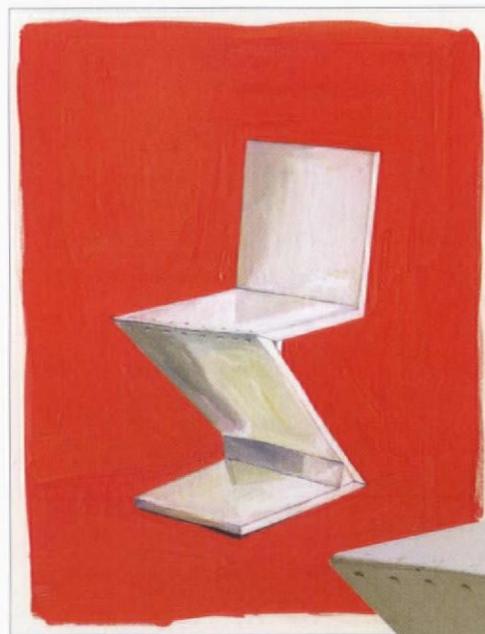
Here are just a few examples of the exquisite objects that will be on view when we open: a glass vase designed by Gaetano Pesce while he worked at the French glass center, CIRVA; a 3-D printed urn designed by Michael Eden [profiled on p. 102]; and a late nineteenth- or early twentieth-century birdcage from Italy, modeled after the Rialto Bridge, that was donated by the Hewitt sisters.

We're also working on expanding our collection through the addition of born-digital design objects. To that end, we recently acquired Planetary, an iPad music application. It's an important

example of interaction design and interactive data visualization and, by acquiring its source code, we're also able to reveal the underlying design decisions made through its creation and evolution. The acquisition highlights our own evolution, and is something we will continue to build on.

### ***The Cooper Hewitt store will be much expanded. Can you tell us more about it?***

Yes, our shop will be completely redesigned and we'll have a greater range of merchandise than ever before. From the historic to the contemporary, our shop offerings will be more reflective of Cooper Hewitt's design philosophy, mission, and collection. There's also going to be more emphasis on products related to our exhibitions, programs, and permanent collection. Plus the shop will serve as a specialist destination for design and architecture publications. We'll also continue to carry our exclusive "Museum Souvenir" items—souvenirs commissioned by contemporary artists and designers. With such a wide variety of high design offerings, the shop will be a great complement to the visitor experience, as well as a destination for design-savvy customers. All of this is also available in our online shop at [shop.cooperhewitt.org](http://shop.cooperhewitt.org), which has remained open during the renovation. **M**



Maira Kalman's gouache painting (2014) of Gerrit Rietveld's Zig-Zag chair, and the chair, designed c. 1934.



# MAGIC REALISM



By ANDRÉS RAMÍREZ

## Contemporary Latin-American Design Acquires a Global Perspective

IN HIS ESSAY “Against Latin American Art,” Cuban critic Gerardo Mosquera discusses the risk of categorizing Latin American artists with absolute labels and superficial stereotypes such as indigenous or colorful. In an enormous and heterogeneous territory, art has often been dismissed with little regard for the historical and cultural distinctions between countries with hugely dissimilar cultures—Cuba and Argentina, for example—that cannot be put into the same mold.

Over the last decade, however, this limited viewpoint—one constructed by the Anglo-American world—has evolved dramatically. And two new exhibitions—*New Territories: Laboratories for Design, Craft and Art in Latin America*, presented by the Museum of Arts and Design in New York, and *Grandes Maestros: Great Masters of Iberoamerican Folk Art, Collection of Fomento Cultural Banamex*, at the Natural History Museum of Los Angeles—constitute an important effort in the exploration of the complex nature of contemporary art and design in Latin America.

Recent political and economic improvements in Colombia, Mexico, and Brazil, especially, have witnessed the rise of a new generation of creators, curators, and collectors who are transforming the ways in which art and design are produced in Latin America, and how they are perceived and transacted—the evolution from a domestic practice to a global perspective. Demographic shifts,

social improvements, and political stability have fostered the rise of a new middle class (with higher education and purchasing standards) whose members are entering their local markets as collectors for the first time.

At the same time a wide range of emerging artists is embracing new ways of expression, going beyond the modernist focus on conceptualism and political commentary. Artists and designers are repurposing traditional craft and design techniques and reinterpreting the work of native communities through a contemporary lens. That is why ceramics, jewelry, wood, natural fibers, and metal merge together to create a particular aesthetic that reflects the reality of a region larger than a continent that is expanding and connecting with the global society, but at the same time is struggling to keep some of its most valuable traditions alive.

As a consequence of this internationalization, contemporary Latin American art is attracting a broader audience, which has encouraged American museums to expand their

collections and exhibitions of this material. In the summer of 2014 in New York City alone, for instance, we saw *Lygia Clark: The Abandonment of Art, 1948 to 1988* at the Museum of Modern Art; *Waterweavers: The River in Contemporary Colombian Visual and Material Culture* at the Bard Graduate Center Gallery; and *Under the Same Sun: Art from Latin America Today* at the Solomon R. Guggenheim Museum.

**MAD's New Territories** exhibition examines several trends in contemporary Latin-American art including artists who work in traditional handicrafts, among them Venezuela's Mária Antonia Godigna and Anabella Georgi of MáximaDuda, whose woven Moriche palm Miss Delta Amacuro chair dates from 2006.

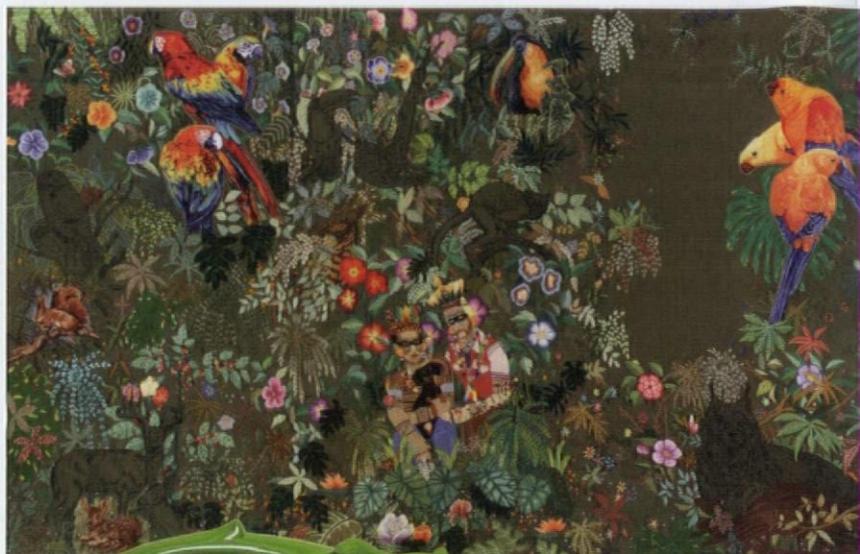
**Grandes Maestros: Great Masters of Iberoamerican Folk Art, Collection of Fomento Cultural Banamex** at the Natural History Museum of Los Angeles includes *Feline*, 2001, by Manuel Jiménez Ramírez, who was a Mexican wood carver, painter, and sculptor credited as the originator of the wooden Oaxacan version of *alebrijes*, or animal creatures.





NOW COMES MAD'S *New Territories: Laboratories for Design, Craft and Art in Latin America*, which explores the complexities of contemporary visual expressions in Central and South America. The curatorial program divides the region into urban hubs designated as highly relevant contemporary laboratories for design, craft, and art—Mexico City and Oaxaca in Mexico; Caracas in Venezuela; São Paulo and Rio de Janeiro in Brazil; Santiago in Chile; Buenos Aires in Argentina; San Salvador in El Salvador; San Juan in Puerto Rico; and Havana in Cuba. “The intersection of design, craft and art that can be observed in these hubs represents what the Italian designer Gaetano Pesce has described as a “‘new territory’ in contemporary creativity,” writes MAD’s chief curator Lowery Stokes Sims in the exhibition catalogue.

Each hub is analyzed in terms of a particular topic, from urban space to



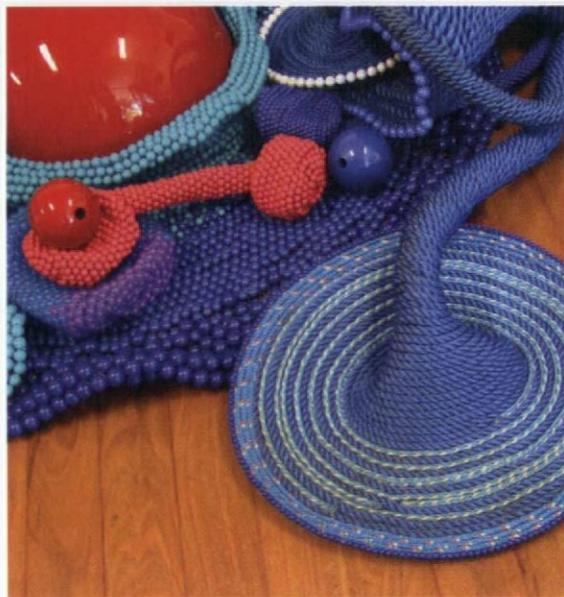
Argentine artists Leo Chiachio and Daniel Giannone want to resuscitate the traditionally female art of hand-embroidery; an example is their wall hanging *Ciudad Frondosa*, 2011-2012.

Fabián Bercic of Buenos Aires works in polyester resin, lending his art what he calls an “industrial and impersonal aspect, although...I personally model the figures, make the molds, transform them into polyester resin, and polish them.” His *Conviertenos Dios, el nacimiento de Eva* dates from 2013.

Caracas, Venezuela, artist Rolando Peña’s chosen theme is oil, represented in his *Double Seat Barrel* made from an oil drum, 2013-2014. “As an artist, I’m committed to creating awareness, denouncing the ecological disasters caused by oil’s misuse,” he says.



Mexican artist Edgar Orlaineta focuses on the minutiae of daily life and transforms existing objects into sculpture, as in *Totem after Ettore Sottsass*, 2013. "I reconfigure modernist design, architecture, and historical and cultural symbolism into hybrid forms, in which modernist ideals and cultural perspectives collide."



Carla Fernández of Mexico collaborated with Taller Flora and Pascuala Sánchez to hand-weave the 2008 wool Square Chamula coat. Traveling all over Mexico in her youth, Fernández says, "I spent hours looking at the clothes worn by the local people....Their geometric designs connected my two areas of study—fashion design and art history, especially the work of artists from Constructivist and Futurist avant-garde movements."

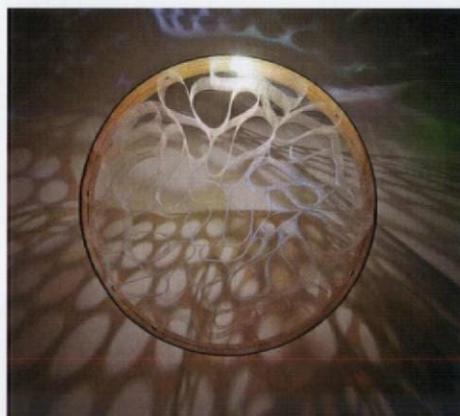
Typical of her work, this untitled piece of 2010 by Brazilian Maria Nepomuceno incorporates synthetic plastic rope, sisal rope, colored plastic beads, and terracotta beads, among other materials. "To connect these different materials, I developed my own handmade sewing technique, thereby connecting my work with my indigenous and African ancestry," she says.

repurposing materials to political displacement. More than seventy-five contemporary artists and designers who transcend traditional barriers and have demonstrated how local practices can be incorporated into a global sphere are represented. The show also looks at how collaborations among small manufacturing operations and craftspeople, artists, and designers have addressed issues not only of commodification and production, but also of urbanization, displacement, and sustainability. Among its key themes, says Sims, are the “dialogue between contemporary trends and artistic legacies in Latin American art; the use of repurposed materials in strategies of upcycling; the blending of digital and traditional skills; and the reclamation of personal and public space.”



Orlaineta drew inspiration from the furniture of a mid-century American designers Charles and Ray Eames for his *Mask II* (DCW), 2013.

Caracas-born Anabella Georgi wishes to “communicate the sensation of living in Latin America” with its “contrasts, rhythms, light, and color” in her work, such as *Silla Fuga Kids Policromatica* chair, 2009.



▲ Rio de Janeiro native and multimedia artist Mana Bernardes formed a collective with Airton Pimenta and Zeca Cury to create limited editions of ethereal mobiles, among them *Móbiluz*, 2013.

◀ Orange Crush is a fiberglass wall console by DFC, the Mexico City-based design duo of Tony Moxham and Mauricio Paniagua.

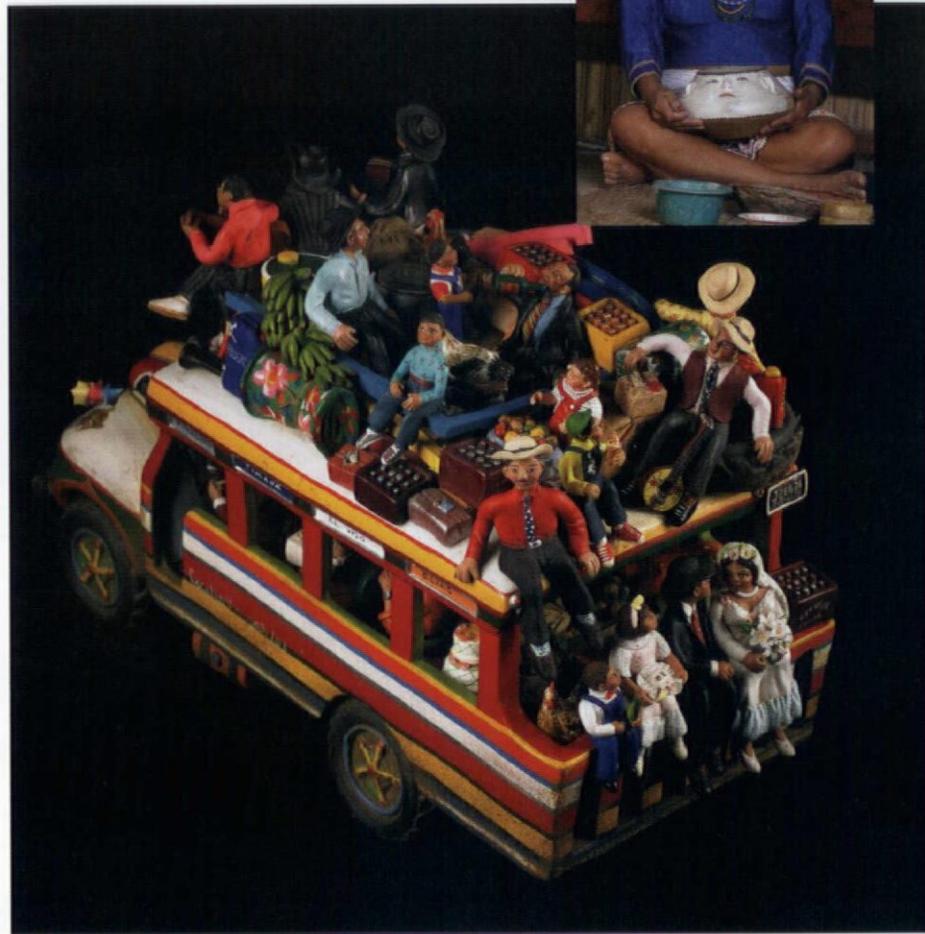
▶ Los Angeles-based Chilean Guillermo Bert says, “I first noticed that QR codes, like those used to tag airport luggage, share remarkable similarities to the textiles of the Mapuche peoples of my home country in Chile.” *Redemption*, 2012, woven by Anita Paillamil, is part of his current series, *Encoded Textiles*.





IN LOS ANGELES, *Grandes Maestros: Great Masters of Iberoamerican Folk Art*, Collection of Fomento Cultural Banamex, signifies an enormous effort to display the intricate reality of contemporary art and design in Latin America, showcasing more than eight hundred works made by six hundred artists from twenty-two countries. "These contemporary artworks stem from long and rich traditions reaching back to the pre-Columbian era and also illustrate European influences," says Jane Pisano, president and director of the Natural History Museum of Los Angeles. "The creativity of regional contemporary artisans is highlighted in their reinterpretation of longstanding traditions, as well as in creating new ones."

The exhibition comprises works made by living artists; some are well known, while others are getting their



◀ Carlos Rosario Aranguren Rodríguez of Venezuela carves and polishes ebony to form his 2011 *Frog*.

▲ Colombian folk artist Cecilia Vargas Muñoz's ceramic *Pitalito Express*, *Eustorgio Inchima* and *Yorleny's Wedding* dates from 2007.





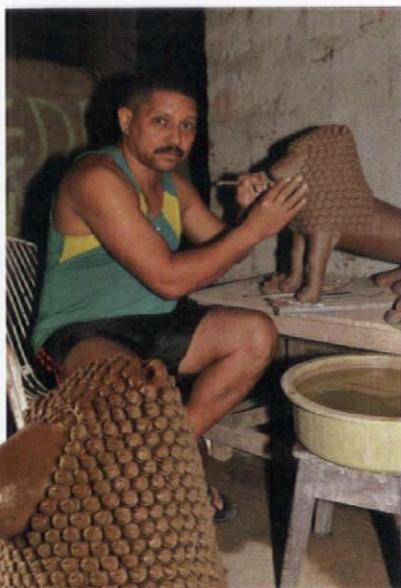
Brothers Silvano Aguirre Tejada and Francisco Aguirre Tejada of Jalisco, Mexico, create carved and inlaid wooden objects, such as this chest-on-cabinet, 2000.

Brazilian artist Isabel Mendes da Cunha hand-shapes her figures in modeling clay, including *Bride* of 2008.

first recognition. Artworks included represent a broad range of mediums, such as clay, wood, plant fibers, paper, leather, textiles, silver, shell, glass, and stones. "What's exciting about *Grandes Maestros* is twofold," Pisano says. "These are contemporary objects that paradoxically represent complex cultural traditions hand-crafted by leading artists from countries that are important to L. A.—countries we visit, do business with, and to which, in many cases, we trace our ancestry."

In her 2001 book *Twentieth-Century Art of Latin America*, Jacqueline

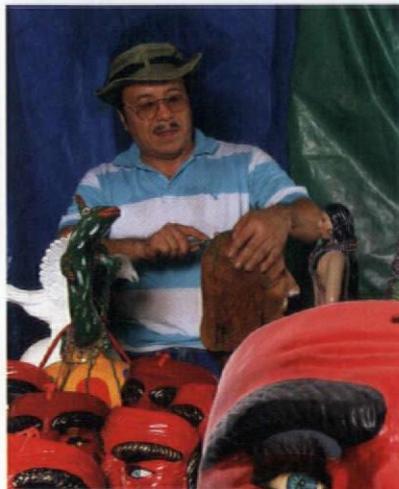




Brazilian Marcos Borges da Silva with his *Lion*, 2011, in molded and appliquéd clay.

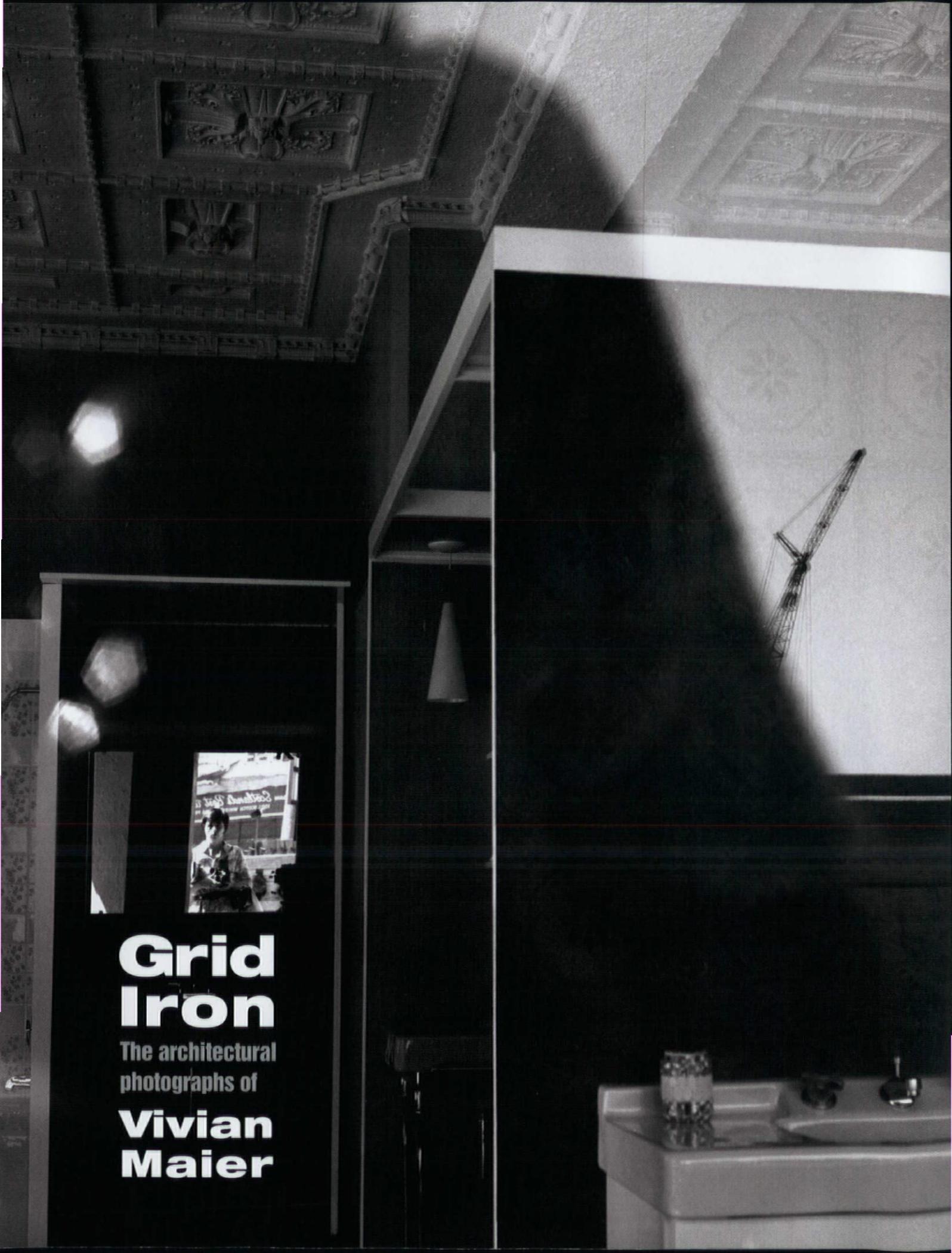
Celio Efrain López Gómez of El Salvador made his Moorish Ambassador masks, 2010, from carved and polychromed wood.

Chilean weaver María Isabel Coñuenao Colipi and her *Amarras poncho*, created on a Mapuche vertical loom using resist-dyed wool.



Barnitz discussed some of the conceptual contradictions in the practice of art in Latin America. For instance, “identity” and “appropriation” are both embraced and sometimes used simultaneously by artists throughout the continent, for example Mexican muralist Diego Rivera, a pioneer of the “identity” theory who worked with his wife Frida Kahlo, an enthusiastic promoter of European expressionism and surrealism. It is this level of complexity and contradiction that characterizes the art produced in Latin America. And that is why exhibitions such as *New Territories* and *Grandes Maestros* represent an important contribution to understanding the ways in which artists there are expressing the beauty and reality of a heterogeneous region inhabited by more than 600 million people. **M**

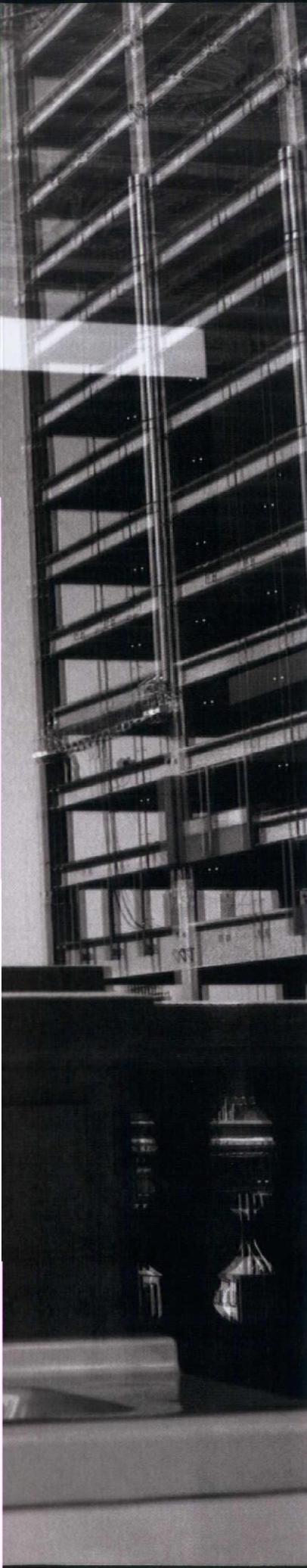
*Andrés Ramírez is a Colombian architect and journalist who recently received an MA in art business at the Sotheby's Institute of Art, New York.*



# Grid Iron

The architectural  
photographs of

**Vivian  
Maier**



SINCE SHE DIDN'T DRIVE A CAR, the bicycle wheel signified independence for Vivian Maier during the years she lived in the suburbs of Chicago as a nanny and got around town on her bike. It also

represented structural grace. You see this in what might be considered a self-portrait, *Vivian's Shadow on Bicycle Tire*, where her lens studies the design of spokes threading out

By  
FRANCES  
BRENT

Shot from outside an unidentified building, this photograph taken on June 27, 1964, is a double self-portrait of Vivian Maier (1926–2009), revealing her image reflected in a mirror inside and her shadow cast on the plate glass store front outside. The image demonstrates her fascination with the way new construction, also reflected on the glass, was grafted onto the old city.

*Vivian's Shadow on Bicycle Tire*, c. 1967, can also be considered a kind of self-portrait, as a bicycle was Maier's principal means of transportation when she worked as a nanny.

from the axle and attaching onto a metal hoop. The pattern of the spokes plays above their shadow (as well as above Maier's own shadow) like an image from the constructivists Naum Gabo and Antoine Pevsner. Similarly, when she came upon a barrier fence battered down by a storm at the beach, she focused her camera on the splintered wood slats radiating around a hanger-like loop. From Maier's view-

point, the accidental structure looked like the air-filled configuration of a miniature architectural model.

The framework of things interested Maier deeply, and she seemed particularly inquisitive about the mass-less mass of modern architecture. This is evident in the many photographs of Chicago's downtown she shot in the 1960s and early 1970s, when she would take the train into the city on her days off. The dynamic complexity must have relieved some of the restlessness she felt in the suburbs, where life was constricted and her observing eye was limited by the practical responsibilities of domestic work. Maier was new to

She instinctively used the angles of the streets, sidewalks, and massive buildings—old and new—to affix her compositions in space



the city; she had come from New York in 1956 when she was thirty years old. Like her mother and her grandmother before her, she did household work to earn a living. As she put it, she was sometimes a difficult person, private, closed off to strangers. When she went downtown, she suddenly merged into the powerful and constantly moving vitality of the city with its architecture in transition. The force of traffic, el trains, backhoes, jackhammers, and wrecking balls could be unbalancing, but shielded by the Rolleiflex strapped around her neck—actually looking down into its viewfinder—Maier was able to slow things down so the chaos was tolerable. She instinctively used the grid of the physical city, the angles of the streets, sidewalks, and massive buildings, old and new, to affix her compositions in space.

In the same way that some artists have a genius for rendering figures in the off-kilter but truthful midway of movement, Maier repeatedly documented the transitory quality of the city as she found it. The Wrigley Building, Tribune Tower, the original Stone Container Building, the Old Water Tower, the Michigan Avenue Bridge, the sidewalks between Marshall Field's and the elaborately ornamented curved entrance to the Carson's Building, the Art Institute and Grant Park behind it, the movie palaces—State-Lake, Chicago, Woods, United Artists, Clark—these were her touchstones, and they delineated a province she shared with sailors on leave, women with scarves tied under their chins or wearing corsages on fur coats, men in straw hats, men in trench coats, many of them impassive faces that had survived the years of depression and war.

From her contact sheets, one can infer a method of working as she moved photographically through sometimes large and random blocks of space, documenting Chicagoans in their architectural domain. Shooting what she saw as she roamed, she often caught the way the design and mass of Chicago's eclectic buildings were echoed by the shapes and configurations of the city's inhabitants. An elderly woman's egg- or dome-shaped hat, for instance, lines up humorously

against the backdrop of the similarly shaped Tribune Tower and Wrigley's clock tower.

Some of the sites that interested her, such as the city's dark viaducts and building canyons, presented technical challenges for her Rolleiflex, but given the right lighting, a bright morn-



ing sky or just after sunset when streetlamps add a glow of illumination, she was able to manage. In one of her signature compositions, she chose an intersection at Washington and South Wells Street anchored by the el station. From her vantage point, facing a corner parking garage—a boxy, brick, birdcage building typical of the pragmatic New Bauhaus—she structured her composition with the eye of an engineer. Zeroing in on the physics of overlapping architectural structures, she showed how the stairs to the el, the fretwork of the railing, and the metal bracing of the platform formed a series of vectors, while the right angle of the garage, the sidewalk, and the street lines of the crosswalk formed an alternative group of radiating lines. Maier analyzed the intricate solid

Maier documented the architectural transitions of Chicago, including the Wrigley Building (photographed late 1960s) at upper left; the Willis Tower (previously the Sears Tower, photographed 1973) at lower right; and the John Hancock Center under construction (photographed 1968) at lower left. The c. 1965 image at upper right epitomizes Maier's sometimes unusual vantage point.

In this c. 1967-1968 photo Maier focused her camera on the splintered wood slats of a battered beach barrier fence radiating around a hanger-like loop of wire.

Chicago's dark viaducts and building canyons presented technical challenges that Maier often overcame, as in this c. 1965 view of the intersection of Clark and Madison Streets.

An elderly woman's egg- or dome-shaped hat lines up humorously against the backdrop of the similarly shaped Tribune Tower and Wrigley Building clock tower (photographed 1970).

The limestone and glass facade of the Prudential Building is seen in the distance in this shot from behind the tail of one of the lion in front of the Art Institute of Chicago (photographed 1973).

A signature composition is Maier's 1960 view of the intersection of Washington and South Wells Streets, anchored by the el station.

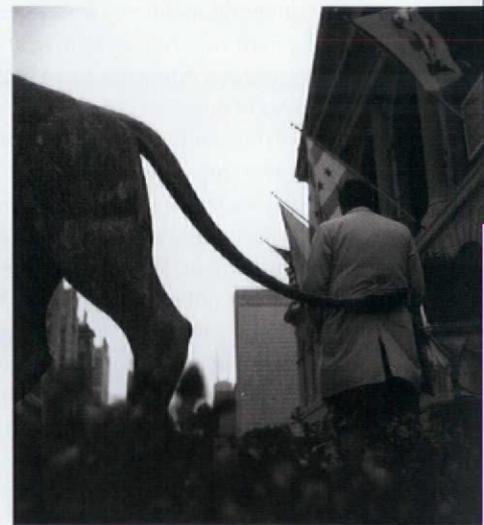
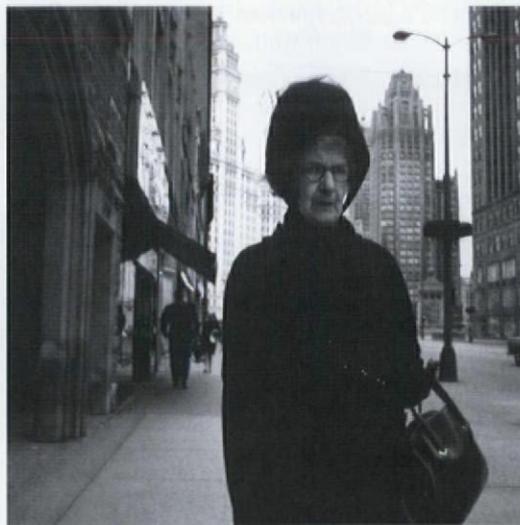
geometry, the design of a city corner, and then pounced at the moment when four pedestrians reinforced the structure, lining up imperfectly in the luminescent slush on the street.

Over the years, Maier seemed to take a proprietary interest in the development of downtown spaces and she made it a habit to photograph the new skyscrapers, sometimes surrounded by cranes and sidewalk sheds, as they went up. Her images of the Chase Tower, the Brunswick Building, the Sears Tower, and the John Hancock Center look something like personal souvenirs and demonstrate the difficulties of finding a vantage point and dealing with the physical limitations of her camera and its fixed lens plane and parallel plane. Unless the film plane can be kept parallel with the face of the building the sides of the building (any vertical lines) will converge as the building rises above the camera. The cereal-box shaped Prudential Building, forty-one stories high and representing the most modern technologies of its time, was new when Maier arrived in Chicago. In a playful photograph, several years later, she caught its limestone and glass facade low of center in her viewfinder while shooting from behind the tail of one of the the Art Institute's lions.

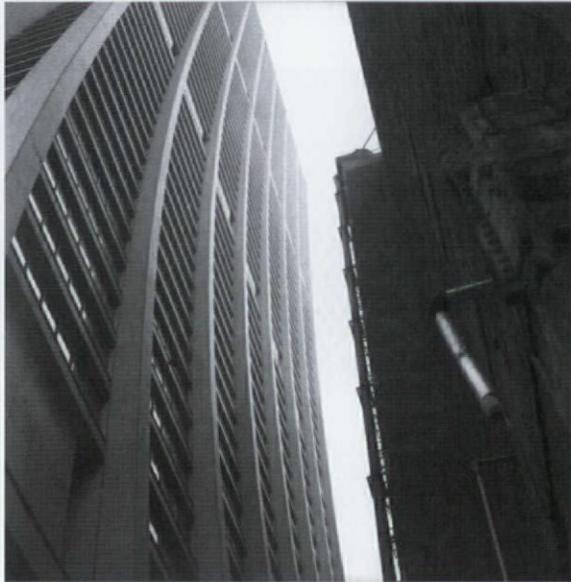
During the 1960s the clean lines of new construction contrasted starkly with those of the old neoclassical and Beaux Arts buildings. After years of neglect, many of the landmark structures were covered with soot and had damaged masonry. Just as Maier documented

the stoic and walled-off faces she noticed on the streets, she captured the architectural decay, destruction, and dismantling, an essential component of a modern city. Her photograph of the old Federal Building in the early stages of demolition is a study of a building's anatomy. With Ludwig Mies van der Rohe's new Dirksen Federal Building in the background, she took a long steady look where the edifice was skinned away, exposing opened up chambers that looked like a honeycomb.

Maier took many photographs at two of Chicago's most important 1960s building projects—the Daley Center and Marina City. The design of the Daley Center (originally the Civic Center) was intended as an architectural homage to Mies van der Rohe and his International style that had so deeply influenced his adopted city. Simultaneously, city planners hoped to configure a European-style square by creating a large and open space north of the building site. The concept caught Maier's fancy and she shot a whole roll of film, sometime around 1970, looking at a matrix of city experience charted on coordinates of the plaza. In one corner she caught two hard-nosed attorneys exchanging views about a dispute spilling over from the courtroom; in another, pedestrians approaching a sidewalk shed in an urban parade. Maier then angled her camera back to photograph the monumental Picasso sculpture and the unfinished construction of an adjacent building. When she stepped even farther away, she caught a group of office workers and tourists







Clockwise from top left:

The difficulties of finding a vantage point and dealing with the physical limitations of Maier's camera are evident in this 1969 photo, in which the facade of the Chase Tower (previously the First National Bank of Chicago) appears to curve inward.

Taken in 1971, this view down State Street shows the Chicago Theater on the right and Marina City in the distance.

Shot on June 27, 1964, this compelling composition shows the then Stone Container (now London Guarantee) Building, Marina City, and the Sun-Times Building (demolished in 2005).

Maier's photograph of the old Chicago Federal Building in the early stages of demolition is a study of a building's anatomy.

playing a game with coins, rolling them across the granite tiles, bracketed by the heroic glass base of the Daley Center. Her photograph highlights the prismatic quality of the building, transparent enough to see right through to the long, low Greyhound sign on the other side.

The construction of Marina City with its two sixty-story apartment towers—corn-cob towers, as Chicagoans refer to them—signaled an audacious breakthrough in architectural imagination. Solid but spatially fluid, the cylindrical towers were a corporeal reminder of the laws and language of three-dimensional geometry. Like the bicycle wheel, the structure was per-



fect, kinetic, and complex. When you look at the photographs Maier took during different stages of construction and from various vantage points, you can sense the impatience she must have felt, navigating the multiple levels of the city with its unwieldy bridges and buildings. The towers were pure anomaly: built from concrete but organically shaped, vertically masculine but cerebral, wind resistant but serrated like leaves, mysterious as primeval standing stones while displaying brightly painted automobiles on cantilevering garage floors. One particularly compelling composition shows what was then the Stone Container Building, the Marina City tow-

ers, and the Sun-Times Building standing in a row like stepping stones. The image gets at the growing pains of proportionality, an awkwardly beautiful moment in Chicago's metamorphosis. While there was a sense of loneliness and isolation settling on the surface of the buildings that day—something the photographer could contemplate knowingly—the photographic lens showed Marina City bathed in a kind of smoky light that enhanced its abstract qualities. On the street, pedestrians, cars, a trailer, a trashcan, and a mailbox appeared becalmed and miniature in a space that they shared with a cluster of the city's monumental and sculptural structures. **M**

In this shot from a roll of film of the Daley Center, Maier captures a group of people playing a game with coins on the granite tiles of the building plaza (photographed c. 1970).



Extreme Serpent shoes designed by Michaella Janse van Vuuren, 2014, for her Garden of Eden collection. The shoes were customized for the model wearing them by Uformia 3D in Norway and printed by Stratasys Connex3 in Israel.

The Wedgwoodn't tureen was made by Michael Eden in 2008 using a plaster and gypsum material with a unique non-fired ceramic coating.



JUST A FEW YEARS AGO, terms such as “digital fabrication,” “3-D printing,” and “CAD” began appearing in the news, piquing readers’ interest with visions of Jetsons-style consumer gadgets. Auto enthusiasts began fabricating obscure discontinued car parts with the help of the Maker-Bot, while Americans concerned about gun control sounded the alarm about the advent of something the writers of the second amendment could never have predicted: 3-D-printed firearms. If computer-aided design (CAD) and 3-D printing



By SARAH ARCHER



Eden created Voxel Vessel I in 2013 through the process of additive layer manufacturing, creating it from a nylon material with a mineral soft coating and 24-karat gold leaf on the inside.

haven't quite transformed the average household into a hotbed of automated convenience, they certainly have altered the studio landscape for artists and designers all over the world. We are witnessing the emergence of a new set of aesthetics and new ways of working for makers engaged with nearly every material. Because these technologies allow designers to scan and manipulate objects, to "copy, paste, and edit" in three dimensions, two major categories have emerged as the source material of choice: historical decorative arts and the human body.

The four designers presented here are creating new works that draw inspiration from the curves and contours of vases, chairs, and the human form.

**MICHAEL EDEN** is an English ceramist who was inspired to undertake an MPhil at the Royal College of Art in 2008, and became intrigued with the possibilities of rapid prototyping. While a student at the RCA, he delved into a sustained exploration of the qualities of the container, using drawing, 3-D software, and traditional forming techniques, resulting in the witty Wedgwoodn't tureen. "A different part of my brain came alive," Eden says, reflecting on the parallel tracks of working physically, throwing clay on the potter's wheel, and working digitally in

a realm unaffected by gravity or centrifugal force.

His recent works, part of his new Voxel series—a "voxel" is a single data point on a regularly spaced 3-D grid—consider the three-dimensional context of objects in their natural surroundings. Eden took a virtual tour of the Château de Fontainebleau via the Google Art Project. He then digitally "wrapped" the voxel cube structure around eighteenth-century porcelain vase shapes, resulting in entirely new objects with silhouettes that are at once distinctly rococo and twenty-first century. The

vessels are printed over many hours using the latest selective laser sintering technology. Each Voxel vessel is unique, that is, printed once, made by additive layer manufacturing, in high quality nylon with a mineral soft coating. The interiors are finished in gold or silver leaf, Eden's nod to the aesthetics of beauty and skilled craftsmanship of the original objects from which he drew inspiration for this project. Eden is represented by Adrian Sassoon Gallery in London.

**JULIAN MAYOR** shares Eden's love of historical decorative arts and design. His limited edition Clone chair from 2005, inspired by a Queen Anne chair in the Metropolitan Museum of Art, was recently featured in the exhibition *Out of Hand: Materializing the Postdigital* at the Museum of Arts and Design in New York. Like Eden, Mayor is intrigued by the sculptural potential of combining digital and handcrafting methods. He graduated from the Royal College of Art in 2000 and worked for a time in California as a designer for IDEO, a design consulting firm. On returning to London in 2002, he had stints at Pentagram and other design studios before starting to teach 3-D modeling at the London College of Communication.

The Clone chair, which was first shown in the *Telling Tales: Fantasy and Fear in Contemporary Design* exhibition at the Victoria and Albert in 2009, is the product of Mayor's idiosyncratic woodworking method. He began by scanning an eighteenth-century side chair in the Met, manipulated the data digitally, and modeled the form using CAD software. The resulting design was then fabricated from sheets of plywood that Mayor cut using a numerical, or CNC, router, which enables woodworkers to make ultra-precise cuts. The layers of plywood correspond to the curves and carving of the "source" chair, but the finished piece is constructed in a way that is totally different from the hand-carved original. Its overall shape may be eighteenth century, but the Clone chair is very much a digital descendant. "Although the piece keeps an appreciation of the form and formality of the original," Mayor says, "it has been transformed into something that is more about the idea of possibility. It requires some kind of relationship with the viewer to make it work, and seems to create a question mark rather than a full stop."



Layers of CNC-cut plywood are clamped together to form Julian Mayor's 2005 Clone chair.



One of the ways in which new technologies have revolutionized design is that makers can now easily scan the human body—a notion that may horrify those who dread bathing-suit season—yielding a three-dimensional, real-life model that previously would have required a full body cast. This means that for fashion and jewelry in particular, the curves and contours of the flesh are meeting their high tech matches like never before.

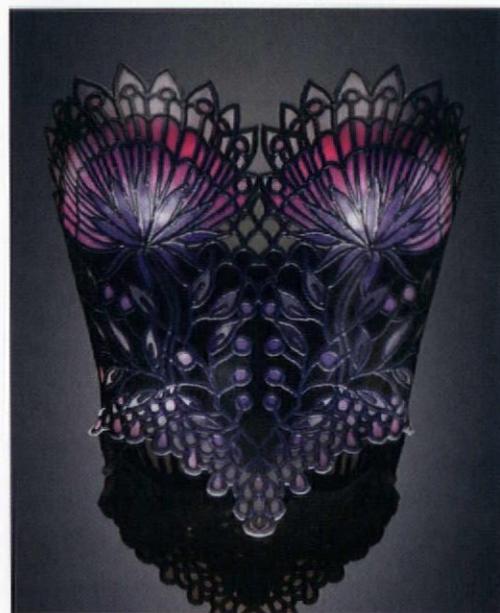
**EMILY COBB** is captivated by the shapes and motion of animals. Her work often takes the forms of various creatures, ranging from snakes to stallions, and she finds beauty, energy, and at times pathos in animals' life cycles. Her recent series of neckpieces, *Become Undone*, includes doves that drape elegantly around the neck and shoulder. The dove's tail and wings appear to "unravel," an effect Philadelphia-based Cobb says would be impossible without the aid of new technologies. "CAD enables me to create the animal first as accurately as possible, and then to crack/unravel/tear it apart." She can also explore the ways a piece will sit on the body using a 3-D scan, and make design decisions before she prints a finished piece. Cobb prefers working with some of the more unusual materials available to jewelers today, such as Nylon 12, which is a flexible, white synthetic that can be painted and dyed. It's affordable and very wearable, making it possible for her to produce works for a range of price points. Cobb's work has been shown at the Philadelphia Art Alliance and the Tyler School of Art, where she is currently teaching in the jewelry program, as well as at the Delaware Center for Contemporary Arts and the Racine Museum of Art in Wisconsin.

**MICHAELLA JANSE VAN VUUREN** is a kindred spirit: like Cobb, she draws inspiration from animals, but she is producing pieces of clothing and shoes in addition to jewelry. Working with colleagues from Israel and Norway, she has created the first multi-material multicolor fashion ensemble in the world. With a PhD in electrical engineering, she comes to clothing design with a problem-solver's point of view. Her *Garden of Eden* fashion collection was created using the *Objet500 Connex3* 3-D printer from the Israeli firm *Stratasys*, a technology that allows designers to print with more than one material simultaneously and in different colors, yielding the closest thing to a finished product currently available that is printed entirely in one shot. Van Vuuren's interpretation of the biblical creation

story has a feminist twist: instead of bringing about the fall of paradise and suffering to all of her descendants, this version has Eve as the master of the serpent. Her *Extreme Serpent* shoes feature a stylized snake's head as part of the stacked high heel, and a reptile-inspired surface design. The wearer literally "walks" on the serpent with each step. The collection is customizable in shape and size, not merely sized up in the way ready-to-wear clothing is usually scaled for the mass market.

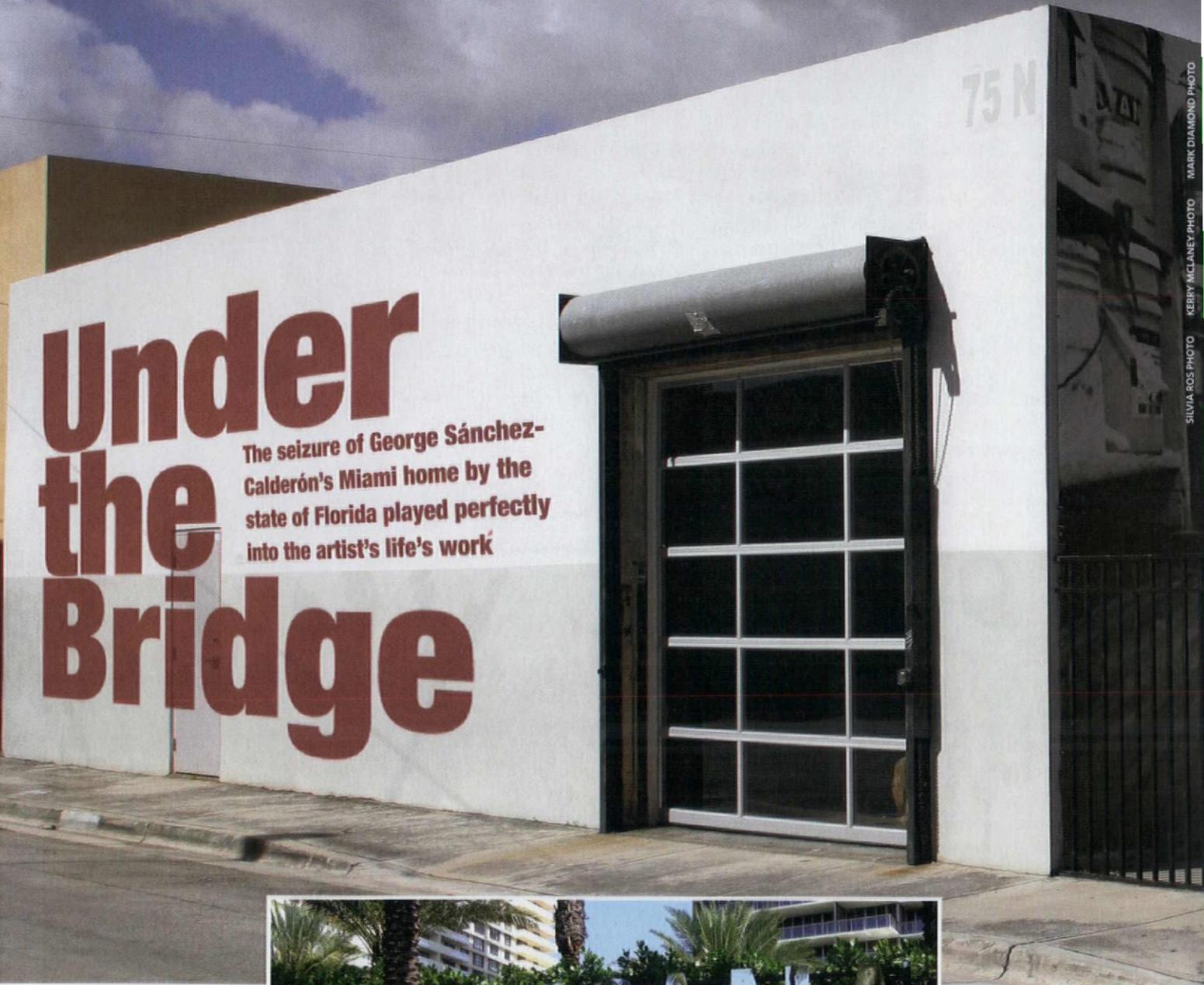
Based just outside of Pretoria, South Africa, van Vuuren is represented by the Southern Guild, which after operating for six years as a collective, has opened a permanent gallery space in Cape Town. Van Vuuren's dual identity as an artist and engineer has led her to exhibit internationally in venues ranging from the London Science Museum to Design Miami/Basel. For the *Garden of Eden* series, she worked closely for nearly six months with Daniel Dikovsky and Tal Ely of *Stratasys*'s materials research and development team to develop the printed prototypes, and she collaborated with the Norwegian firm *Uformia* to customize the finished garments using body-scan data. Her hope is that this way of creating clothing can accommodate a multitude of body types.

Like *Eden*, *Mayor*, and *Cobb*, van Vuuren is charting new territory in the digital realm, where forms are unaffected by the physical world. This world has its own aesthetics, quite distinct from the traditional fields of jewelry design, furniture, ceramics, and fashion. Their pixelated splendor is a fresh way of thinking about form. It is a new industrial revolution that puts the individual consumer back at the center of the picture, body-scan data and all. **M**



Emily Cobb's *Become Undone*: The Dove neckpiece was created with glass-filled nylon and sterling silver in 2013. Inset: *Becoming Undone*: The Small Dove, from 2014, includes Swarovski crystals.

Van Vuuren's *Stained Glass* corset from the *Garden of Eden* line debuted in February 2014. 3-D printed on the *Stratasys Connex3* multi-material multicolor printer, it is customizable using body scans.





By HUNTER BRAITHWAITE

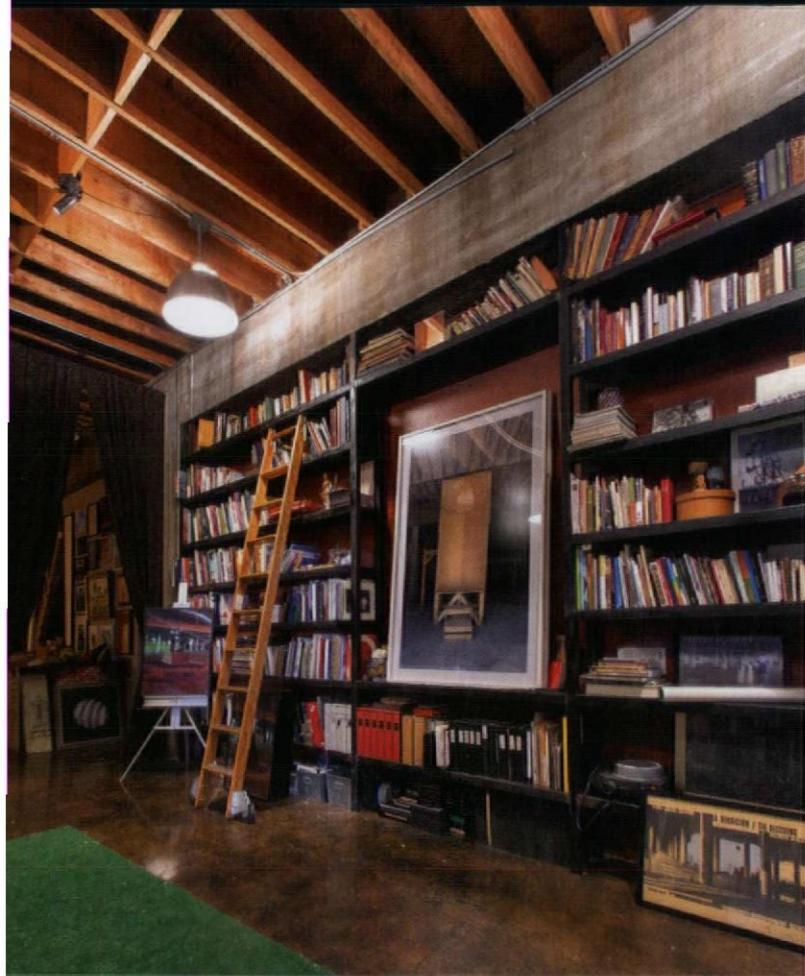
ON SEPTEMBER 30, the last day the movers came to George Sánchez-Calderón's home, the sky was smoky and hot and smelled like skin, like the inside of a Chinese acupuncture cup. The artist paced and smoked while a man with a clipboard and a photographer from the *Miami Herald* documented every inch of the space. After all, this was news. For thirteen years Sánchez-Calderón has made art out of his home (*out of* referring both to material and location), but now that home, which happened to be in a warehouse underneath an Interstate-395 overpass in downtown Miami, was going away, taken by the Florida Department of Transportation (FDOT) as collateral

From top:

George Sánchez-Calderón stands in the empty lot next door to the Bakery, the home and studio space he created from a warehouse in Miami he acquired in 2001. Before being evicted he painted "Not For Sale" on the Bakery wall.

Sánchez-Calderón's Bakery, located just by an overpass on Interstate 395, is slated for demolition under eminent domain by the Florida Department of Transportation. A new exit ramp from the highway will run through what was his living room.

*Pax Americana*, a two-part project from 2012, included the Americana sign, which was installed in front of the St. Regis Bal Harbour Resort and references the site's previous tenant—the glamorous (or notorious) Americana Hotel designed by Morris Lapidus.



the father of one thing: his kids were not going to have trades. George went to school. In 1995 he received an MFA in painting and printmaking from the Rhode Island School of Design.

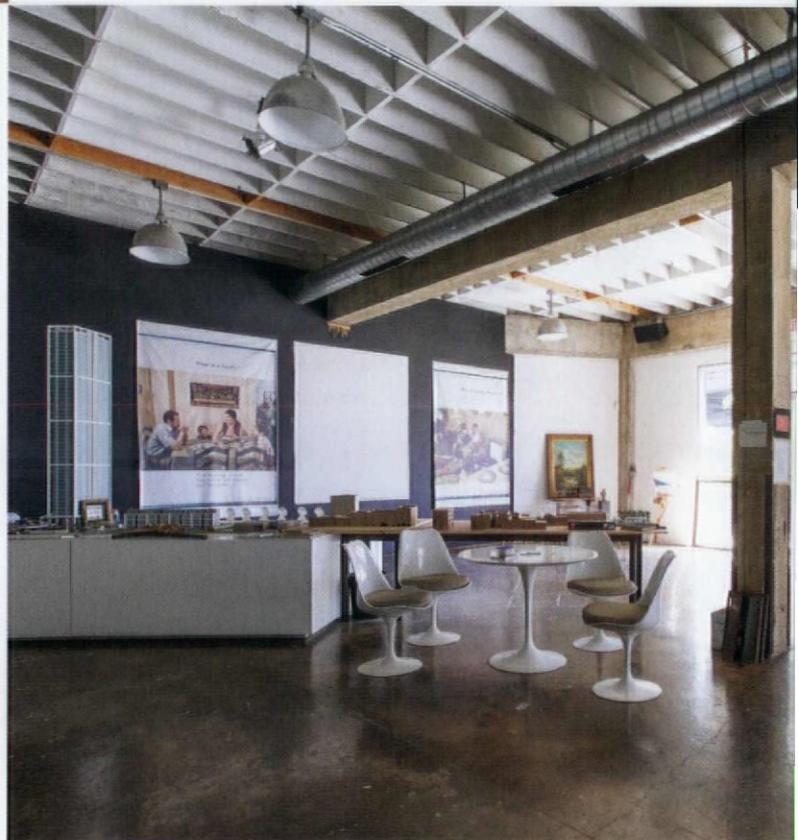
He is also trained as an architect, and is preoccupied not only with urbanism, but with the real estate market and the concrete poetry of permits and blueprints. In February 2001 he spent \$105,000 on a 2,600-square-foot warehouse at 75 Northwest Twelfth Street. Once he cleared out the briar patch of rusty hypodermics (it had been a shooting gallery) and christened it the Bakery after his father's place of work, Sánchez-Calderón set to work transforming the back crescent of the building into a living space replete with a wall-size built-in bookcase, and the front into a studio and entertaining space. From the warehouse's triangular patio—which includes potted plants, bamboo fencing, and a barbeque pit used mainly

ROS PHOTOS (3)

damage in a neighborhood-wide war against urban slump. This day had been coming for several years, with the artist fighting the government every step of the way. Yet while nobody wants to lose a home, this seizure played perfectly into the life's work of downtown Miami's most important artist.

Throughout his career, Sánchez-Calderón has appropriated found imagery and objects in response to twentieth-century America. His work manifests "what one naturalized American finds to see in the United States that signifies the kind of civilization born here and spreading elsewhere," as Robert Frank put it in his Guggenheim Fellowship application. Sánchez-Calderón's art has always been idealistic in its hope to elevate the condition of the everyman, but it's not naive enough to believe that is actually possible.

Sánchez-Calderón was born in 1967 in New York City to Cuban immigrant parents. Like many of the exiles from Castro, his family ended up in Miami. There he was raised in the city's southwestern cookie-cutter suburbs, while his father ran a kosher bakery in South Beach for years. A career of predawn kneading convinced



Sánchez-Calderón transformed the back crescent of the warehouse into a living space that included a wall-size built-in bookcase.

The front of the building was his studio and entertaining space.

Sánchez-Calderón's 2011 *Antichrist*, a reproduction of Gerard Seghers's 1625 *Christ and the Penitents* rendered in six layers of cardboard, led to the room with the bookcase and Americana sign.



Living within sight of both Miamis—those of wealth and of poverty—the artist had a unique perspective on the shortcomings of modern urban planning.

for paella—there is a particularly Miami vista. Out of the underbelly of the I-395 overpass, clumps of tropical plants have taken root and grow downward. Just beyond, four luxury condos leap an average of sixty stories into the gigantic Florida sky. They were built sometime after his renovation.

Living within sight of both Miamis—those of wealth and of poverty—the artist had a unique perspective on the shortcomings of modern urban planning. His responses were critical, sure, but neither damning nor hermetic. The first major work he completed in the warehouse was *La Bendición* (2002), a replica of Villa Savoye, Le Corbusier's singular (and single-minded) machine for living completed in 1931 outside Paris. Sánchez-Calderón installed it in the sodden dark underneath the overpass. With this choice of placement, the artist inverted the architect's faith

that modern principles of design could somehow elevate the condition of the normal citizen. Le Corbusier, who wanted to bulldoze wide swaths of Paris, would have seen nothing wrong with the I-395 overpass, even as it displaced ten thousand people from the historic black district of Overtown. So, although seeing an illuminated temple of modernism placed in the muck under a Florida highway seemed unexpected, it was in keeping with much of that period's ideology.

Another anomalous yet historically sound relationship between sculpture and site occurred in the fall of 2012 when Sánchez-Calderón was commissioned to create a project for the village of Bal Harbour. Reflecting on that affluent neighborhood's middle-class origins, the artist created two monumental sculptures. The first was a polished sign reading "Americana" that was placed outside of the



The second part of *Pax Americana* was *Levittown House*, placed in the center of the traffic circle in front of the Bal Harbour Shops. It was later removed and burned in Miami's Bicentennial Park. Sánchez-Calderón preserved the burnt scraps in the box also shown here.

St. Regis Bal Harbour Resort, a hotel built on the rubble of the Morris Lapidus–designed *Americana* Hotel. Sánchez-Calderón then built a scale replica of a house in the country's first postwar planned community, Levittown on Long Island, which was placed in the center of the traffic circle across the way from the Bal Harbour Shops, one of the most expensive malls in the country. It was a simple hollow structure made of plywood, covered with a vinyl black- and-white photograph of a Levittown house. The Ben-Day dots (blown up into digital pixels) seemed as big as Oreos. The effect was both comforting and startling: the *trompe-l'oeil* image read as history flattened into nostalgia.

Both pieces were commissioned as short-term public works, so when they were removed several months later, Sánchez-Calderón decided to burn

the house in downtown Miami's Bicentennial Park, making it at once a sort of Viking funeral for affordable housing in the city and part and parcel of the Spanish tradition of the *Las Fallas*, a ritualized burning occurring around St. Joseph's Day. Dating back several hundred years, the ritual began as a way for carpenters to get rid of old scraps and projects. As such, the inferno is both pragmatic and cathartic, celebratory and bittersweet. It took a minute to catch, but when it did, flames shot tens of feet into the air. The crowd that had gathered took a collective step back, and then another.

Against the artist's will, another artwork is now slated for destruction. This is no canny play on model unit architecture or Duchampian *objet trouvé*. His actual house—where he slept, sketched out ideas, and hosted dinner parties

for local museums—had been claimed under eminent domain by FDOT. They plan to put an exit ramp through his living room.

On this last day, the back room is empty except for a few boxes filled with odds and ends: a handgun cast in rubber by Sánchez-Calderón's close friend, the artist Shelter Serra (the nephew of the better-known Richard); a machete; and *My Family and My Community*, an old social studies textbook that Sánchez-Calderón keeps because his family was photographed to represent the Latin American community. "It's not just about the objects, it's about your life," he said, digging to the bottom of one box. There were two panoramic photos, taken when the artist first moved in. The ivy-covered warehouse looks war-torn. But after a bit of work, it was a thriving live/work space in a rundown corner of Miami where most people did neither.

For much of his career, Sánchez-Calderón has examined the connections between the ideals of art and the grease and dust of the day to day. As the movers carted out the last of his belongings, something became obvious. The warehouse was

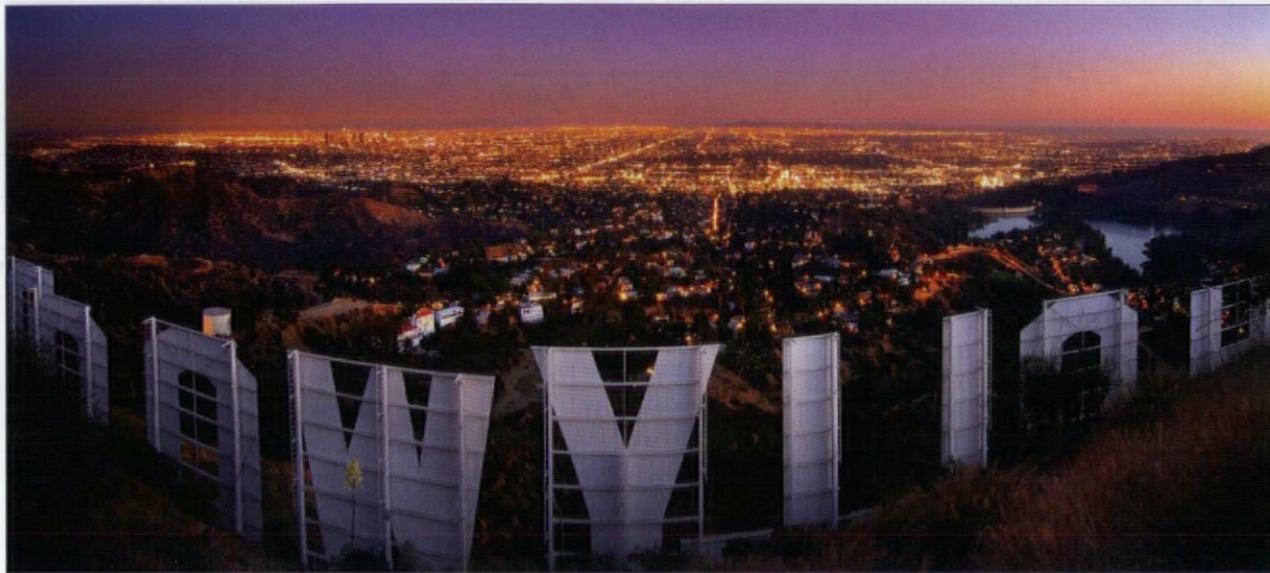
## The warehouse was not just his studio and living space. It was also Sánchez-Calderón's ultimate sculpture in Miami

not just his studio and living space. It was also his ultimate sculpture in Miami. When art is destroyed, the ideas and the aura remain. But when a home is demolished? Well, aura doesn't keep the rain out. Sánchez-Calderón combined the domestic and artistic worlds into one. But in doing so, he exposed each to the logic of the other, and became both temporarily out of work and out of a home. As the legal battle stretched on, the destruction of the Bakery moved from absurdity to possibility to a series of No Trespassing signs bolted to the perimeter fence. The artist considered his next move. He painted two murals. One, *Not For Sale*, on the Bakery's exterior wall and the other, *Adios*, on a nearby building. And then he caught a flight to Spain. ■

*La Bendición*, Sánchez-Calderón's replica of Le Corbusier's Villa Savoye stood beneath an I-395 overpass from 2002 to 2003.



## A Sign and Its City



I LOVE THE HOLLYWOOD SIGN. It was built in 1923 as a real estate marketing tool to promote a new neighborhood, then called Hollywoodland, and has since become *the* image of Los Angeles. It represents our city of dreams and dreamers, the magic of our imagination, and the optimism of our future. But the best part is the experience and viewpoint you have of it as a local.

Starting at Lake Hollywood, or Griffith Park, or Beachwood Canyon, hiking along the trails and ridges of our local Hollywood Hills, you get the most amazing views of Los Angeles, the surrounding mountains, and out to the ocean. It's Southern California at its best and most mythic. Griffith Park is our Central Park—an enormous, natural, rough environment in the heart of an urban metropolis. It is truly nature in the city. As you hike the hills, feel the breezes, and smell the flora, your views and perspectives are always changing and never ending.

Finally, you end up behind the Hollywood sign. Peering through the industrial framework that holds the giant white letters, you behold the city in all its sprawling glory. It all comes together at this moment: the memory of the glamour of Hollywood, the future potential of this creative community, the intersection

of nature and city. It is peaceful, quiet, and vast—like standing at the rim of the Grand Canyon—Los Angeles at its best. Being alone and connected at the same time is my escape, my favorite iconic L.A. moment.

—Mark Rios



MARK RIOS is a much-honored architect, landscape architect, and product designer who lives and works in Los Angeles. His firm, Rios Clementi Hale, recently designed all new furnishings for the picnic areas at the Hollywood Bowl and Grand Park in downtown Los Angeles along with numerous other projects. NotNeutral, his product design firm, offers rugs and furniture but is best known for its graphic dinnerware line called City Plates.



BARBARA  
CHASE-RIBOUD

ONE MILLION KILOMETERS OF SILK

OCTOBER 31, 2014 - JANUARY 10, 2015



Michael Rosenfeld Gallery now represents Barbara Chase-Riboud.

*Untitled (Pushkin)*, 1985, polished bronze and silk, 77 x 27 x 19 inches

**GALERIE PATRICK SEGUIN**

20TH CENTURY FURNITURE & ARCHITECTURE

JEAN PROUVÉ | CHARLOTTE PERRIAND |

PIERRE JEANNERET | LE CORBUSIER | JEAN ROYÈRE

GALERIE PATRICK SEGUIN | 5, RUE DES TAILLANDIERS | 75011 PARIS |

TEL : +33 1 4700 3235 | [www.patrickseguin.com](http://www.patrickseguin.com) | [info@patrickseguin.com](mailto:info@patrickseguin.com)



DORMITORY ROOM | CITÉ UNIVERSITAIRE | NANCY | 1932

JEAN PROUVÉ

DESIGN MIAMI | DEC 3 > 7 | 2014  
MERIDIAN AVENUE & 19TH STREET | CONVENTION CENTER | MIAMI BEACH

VISIT [WWW.PATRICKSEGUIN.COM](http://WWW.PATRICKSEGUIN.COM) FOR CONTINUOUS UPDATES ON OUR INVENTORY