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**Bright, Young
International
Designers
(and the
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Love Them)**



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Display until February 23, 2009

Pompidou and Circumstances

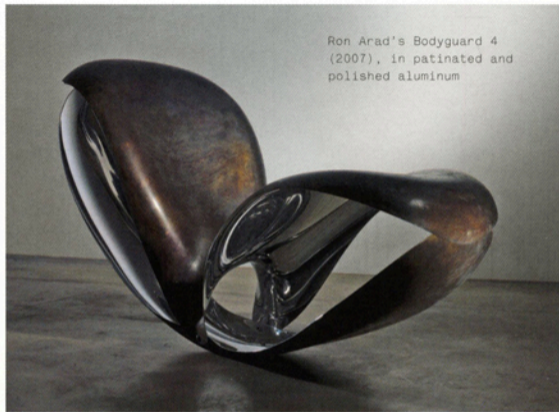
Ron Arad has his way with a French retrospective.

The first time a free-spirited designer who refuses to be labeled exhibits his life's work at a museum known for its institutional rigor, there's bound to be conflict. And so the preparation of the Centre Pompidou's current retrospective on Ron Arad—titled “Ron Arad, No Discipline”—saw its share of artistic differences. The Israeli-born, London-based designer, who flits from products to architecture to one-off sculptures, balked when the center's staff wanted to include explanations and labels with each exhibit. (To him, the pieces spoke for themselves.) He

refused to let works be displayed in any kind of chronological order. And he pushed for prototypes of his industrial designs, created for the likes of Kartell and Moroso, to be relegated to the museum store across the hall.

That was when Marie-Laure Jousset, curator of the architecture and design collection and a 20-year veteran of the Pompidou, put her foot down. “She said, ‘Absolutely not!’” recounts Martine Moinot, an assistant curator who worked on the exhibit.

On some fronts, the museum gave way. It let Arad's people build a wall of cylinder tubes to display the industrial designs he tried to banish, along with 30 videos detailing their fabrication. Behind the tubes, an illuminated screen makes the installation's silhouette visible from the street below. To showcase Arad's architectural achievements, his team built a replica of the stairwell from the foyer he designed for Tel Aviv's New Israeli Opera house in 1994. In total, the 13,000-sq.ft. exhibition compiles for the first time more



Ron Arad's *Bodyguard 4* (2007), in patinated and polished aluminum

than 120 creations, from greatest hits like the Rolling Volume and New Orleans chairs to sculptural one-offs from the 2007 *Bodyguard* series.

Arad personally chose every piece exhibited. “I'm not always sure that a

designer is the best person to show his work,” Jousset says. But Arad, she says, has a flair for setting a scene. Through March 16, when it moves to New York's MoMA. www.cnac-gp.fr
—JANEL SIEMPLENSKI LEFORT