

CULTURED™

The Design Miami/ Issue



December 2011

Austin, Todd. "Institutionalized", *Cultured*. December 2011.

FRIEDMAN BENDA 515 W 26TH STREET NEW YORK NY 10001

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Institutionalized

Museums are upping their design quotient with major exhibitions, permanent collections and new acquisition funds to showcase design—many pieces of which have made their debut at Design Miami/. Tom Austin follows the trail from gallery to museum.

If design is closing in on the contemporary art market with the same gestalt of highly prized and collectible objects that are critically dissected, presented in museums, and finally sold, traded and auctioned with a certain fervor, it's only fitting that highly designed pieces would go from design galleries—many of which show at Design Miami/—to museums.

This year at Design Miami/, the Paris-based Galerie Kreo is presenting new pieces by Martin Szekely, Heroic Carbon Shelves—classically severe black shelves—and the Glass+Glass table, an exquisite 2009 glass-topped table with legs of glass and stainless steel. The limited edition of eight pieces joins a new collection by Szekely, "Units," at their Paris gallery: that collection coincides with Szekely's retrospective at the Centre Pompidou—"Ne plus dessiner," or "No more drawing"—on view until January.

At Design Miami/, Galerie Kreo is also showing pieces by Pierre Charpin, Adrien Rovero and Ronan and Erwan Bouroullec: the latter firm has a show at the Centre Pompidou-Metz, "Bivouac," on view until July 30, 2012. The Bouroullec show is imagined as a temporary camp—hence bivouac—with everything from prototypes to hand-crafted pieces, featuring objects that are nomadic, organic and flexible.

In London, at the Victoria & Albert Museum, New York's Moss gallery had an honor with this year's "Industrial Revolution 2.0: How the Material World will Newly Materialise." Moss collaborated with Materialise.MGX producing the first exhibition at the V&A Museum to solely feature 3D printed pieces. The show, which encompassed work by Stephen Jones, Patrick Jouin, Iris van Herpen and others, juxtaposed highly evolved, positively futuristic creations with historical counterparts that served as inspirations.

In the show, which closed this past October, pieces like the British milliner Stephen Jones' scanned and reinterpreted "Bust of Lady Belhaven, 1827" from the V&A collection was featured, along with the "Escapism" dress by Iris Van Herpen and Daniel Widrig, which Moss currently has for sale. The Fractal table, which has also been placed at the Metropolitan Museum of Art, was acquired by the V&A and will be offered by Moss at Design Miami/.

Carpenters Workshop Gallery presents the work of

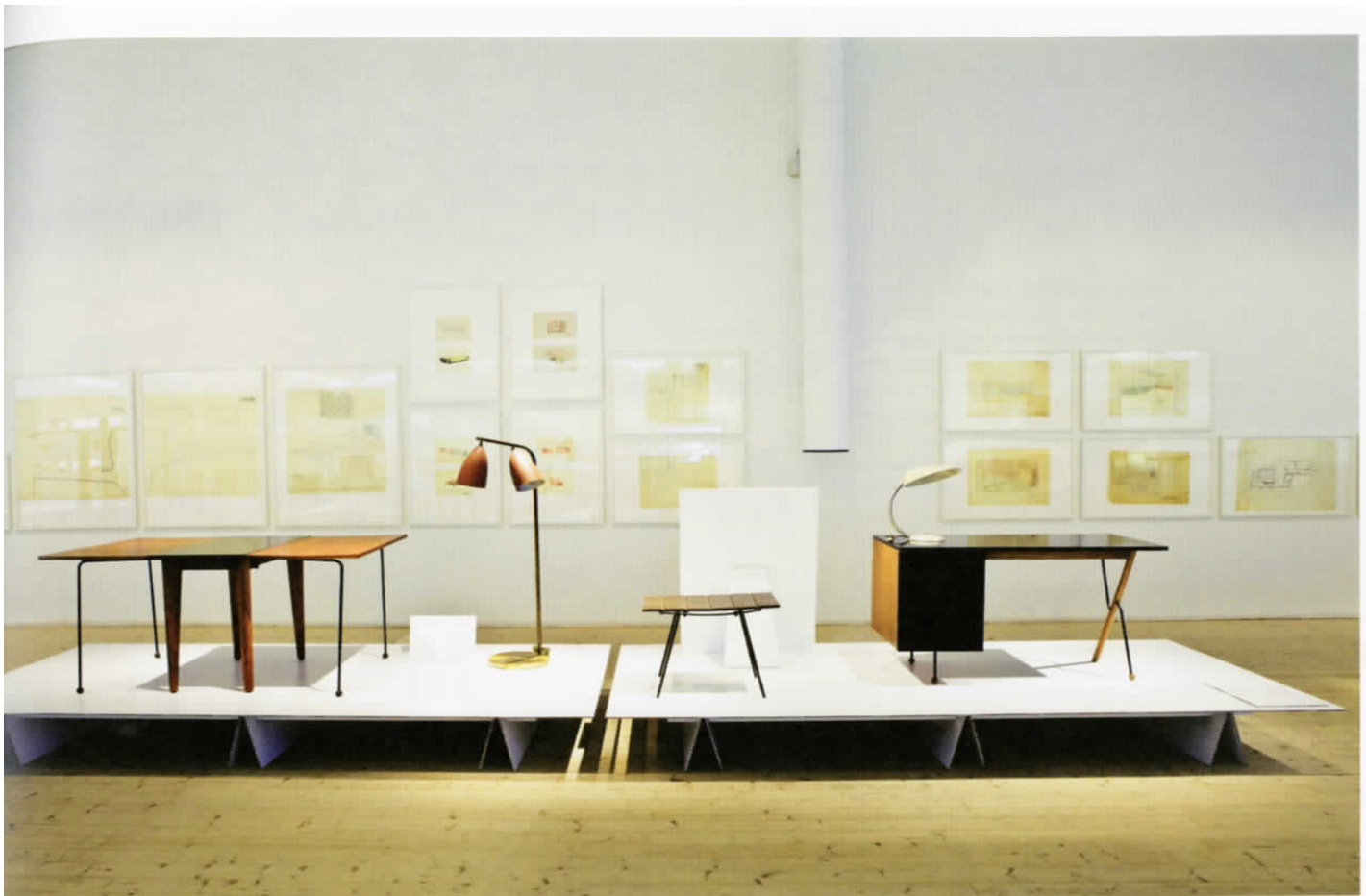
The interaction between museums and galleries has increased, notes Evan Snyderman, "Museums are calling us more and more, and there's a greater appreciation of design now."

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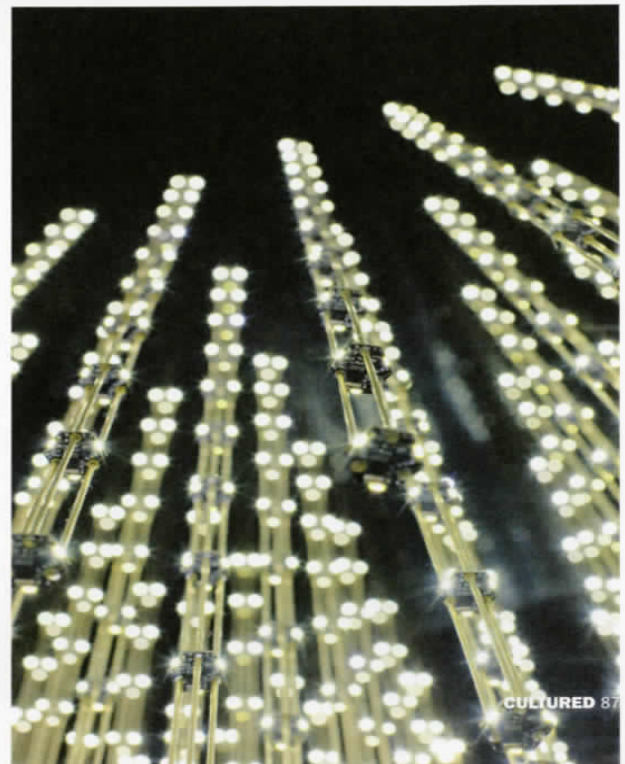
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Works by Greta Magnusson Grossman (above) at the "California Design, 1930-1965: Living in a Modern Way" at the Los Angeles County Museum of Art; rAndom International, whose Swarm Lights are seen at right, has a new installation on view at the V&A in London; and Galerie Kreo's Martin Szekeley, whose Carbon Shelf is below, has a solo show on view at the Centre Pompidou.



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Atelier Van Lieshout, Studio Job, Marc Quinn and Nendo, whose work has been part of the High Museum in Atlanta and the Victoria & Albert in London, both of which acquired Nendo artworks for their permanent collections. New York's Museum of Arts and Design also featured a show earlier this year entitled "Ghost Stories: New Designs from Nendo." (For the show, four new designs by Nendo were shown for the first time at MAD.) And of course, Nendo, rAndom International and the rest of the Carpenters Workshop Gallery stable will be at Design Miami/.

One of the most important design history shows in recent years is "California Design, 1930-1965: Living in a Modern Way," at the Los Angeles County Museum of Art, which is on view until March 2012. The exhibition, featuring more than 350 works by Charles and Ray Eames, Richard Neutra and many others, takes its title from a 1951 Greta Magnusson Grossman quote about California design, "It has developed out of our own preferences for living in a modern way."

R 20th Century Gallery in New York owns the Grossman archive, and was instrumental in the creation of the show as consultants, helping to procure Grossman pieces for the show and offering access to her design sketches. They've also curated a museum show of Grossman's work, which has traveled between Stockholm and the Pasadena Museum of Contemporary Art. Next up is a Wendell Castle show, scheduled for the fall of 2012 at the Aldrich Contemporary Art Museum in Ridgefield, Connecticut, and then on to other venues.

To Evan Snyderman, co-owner of the gallery, the interaction between museums and design galleries has steadily increased: "Museums are calling us more and more, and there's a greater appreciation of design now. To do a show here, or at a museum, is the same process, a labor of love. And many times, a show at the gallery isn't about selling things: it's about education and discovery, just like a museum show."

Thoughtfully designed jewelry is also part of the design gallery meets museum equation. Hudson, New York-based dealer Mark McDonald loaned a piece to the recent California Design show at LACMA, a circa 1955 Margaret De Patta silver pin, "Generally, having your things in a museum is more fun for your family than anything else, but at the LACMA show, it was great to see the artists—Florence Resnikoff, Merry Renk—clustered around their pieces at the jewelry tables: I'd worked with all of them at the gallery. And at the Met recently, I slipped out of the Alexander McQueen show and showed some friends an ice crusher I'd loaned—this Buck Rogers-style piece. Usually it's in my kitchen, but there it was, part of a museum."

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Clockwise from top, an installation view of Erwan and Ronan Bouroullec's show, "Bivouac," at the Centre Pompidou-Metz; Nendo's Cabbage chair is part of the High Museum of Art's permanent collection; Margaret de Patta's silver-and-pebble pin is included in the California Design show at LACMA.

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