

ARNDT

MIGRATION

1st November to 15 December 2012

Tues to Sat 11:00am to 5:00pm

557 St. Kilda Road

Melbourne

**Harry Bertoia | Marcel Breuer | Humberto & Fernando Campana
Gianni & Joe Colombo | Vico Magistretti | Oskar Niemeyer | Dieter Rams
Vogt + Weizzenegger | Hermann Waldenburg | Marcel Wanders**



Nierentisch Skandinavien, 50's / 60's

Tapiovaara stile

Three legged kidney-shaped table

138 x 50 x 75 cm | 54.33 x 19.69 x 29.53 in

0001

Exhibitions:

2012 MIGRATION (group show), ARNDT, Melbourne, Australia

ARNDT

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Verona Lamp, Dänemark 300-500W E40, unknown

Metal, white lacquer

50 x 76 cm | 19.69 x 29.92 in

0001

Exhibitions:

2012 MIGRATION (group show), ARNDT, Melbourne, Australia



Harry Bertoia

Bertoia Bank 400, 1952

manufactured by Knoll International

Frame: round steel, black varnish

Slats: solid wood, probably Teak

39 x 190 x 49 cm | 15.35 x 74.8 x 19.29 in

BERT0001

Exhibitions:

2012 MIGRATION (group show), ARNDT, Melbourne, Australia

HARRY BERTOIA

Born in 1915, San Lorenzo, Italy
Lived and worked in Pennsylvania, United States of America

Bertoia Bank 400, 1952

Manufactured by Knoll International

Frame: round steel, black varnish

Slats: solid wood, probably Teak

39 x 190 x 49 cm | 15.35 x 74.8 x 19.29 in

Harry Bertoia was an Italian artist, **sound art sculptor and modern furniture designer**.

In 1950, he moved to Pennsylvania, to establish a studio, and to work with Hans and Florence Knoll. (Florence was also a Cranbrook Graduate). During this period he designed **five wire pieces** that became known as the **Bertoia Collection** for Knoll. Among them the famous '**Diamond chair**' a fluid, sculptural form made from a molded lattice work of welded steel.

The **drawings, or monographics**, were part of Harry's creative process throughout his career. Many of them clearly show his planning and experimentation with ideas for sculptures. He enjoyed the way that the free form medium of ink and paper permitted him to get his ideas on paper quickly and spontaneously.

From 1953 to 1978 Harry Bertoia crafted numerous large sculptural commissions. Harry Bertoia made **over 50 public sculptures** of all types, which are on display in cities throughout the United States as well as abroad. Harry Bertoia was hired and admired by the greatest architects of the time, including Eero Saarinen, Henry Dreyfuss, Roche & Dinkeloo, Minoru Yamasaki, and Edward Durell Stone & I M Pei.

CV

In 1930 he enrolled in Cass Technical High School, where he studied art and design and learned the art of handmade jewelry making. In 1938 he attended the Art School of the Detroit Society of Arts and Crafts, now known as the College for Creative Studies. The following year in 1937 he received a scholarship to study at the Cranbrook Academy of Art where he encountered Walter Gropius, Edmund N. Bacon and Ray and Charles Eames for the first time.

MARCEL BREUER



Marcel Breuer

Modell No. B35, ca 1930

chrome-plated tubular steel, walnut, laquerd wood, steel thread

79,7 x 57,2 x 86,4 cm | 31.38 x 22.52 x 34.02 in

BREU0001

Exhibitions:

2012 MIGRATION (group show), ARNDT, Melbourne, Australia

MARCEL BREUER

Born in 1902, Pecs, Hungary
Lived and worked in Weimar, Germany

Modell No. B35, ca 1930

chrome-plated tubular steel, walnut, laquerd wood, steel thread

79,7 x 57,2 x 86,4 cm | 31.38 x 22.52 x 34.02 in

Marcel Breuer is best known as one of the early 20th century's most influential furniture designers.

Protégé of Bauhaus founder Walter Gropius, Marcel Breuer embodied many of the School's distinctive concepts and was one of the School's most famous students. He returned shortly thereafter to teach carpentry from 1925 to 1928, and during this time designed his **tubular-steel furniture collection**: functional, simple and distinctly modern. His attention drifted towards architecture, and after practicing privately, he worked as a **professor at Harvard's School of Design** under Gropius. Breuer was also honoured as the first architect to be the sole artist of an exhibit at the Metropolitan Museum of Art. The **Wassily chair** was named after his Bauhaus roommate Wassily Kandinsky, the **Cesca** after his daughter Francesca.

CV

By 1968, when he won the AIA's Gold Medal, he had already created world-famous monuments such as New York's Whitney Museum, IBM's La Gaude Laboratory, the headquarters of the Departments of HUD and HEW in Washington DC, and Flaine, a ski town in the French Alps. Also in 1968, Breuer won the first Jefferson Foundation Medal that cited him "among all the living architects of the world as excelling all others in the quality of his work."

HUMBERTO & FERNANDO CAMPANA



Humberto & Fernando Campana

Raumteiler Papel, 2001

Three parted room divider

Chrome-plated metal base, layers of cardboard stripes embedded with leather

180 x 50 cm | 70.87 x 19.69 in

CAMP0001

Exhibitions:

2012 MIGRATION (group show), ARNDT, Melbourne, Australia

ARNDT

HUMBERTO & FERNANDO CAMPANA

Born in 1953 & 1961, Rio Claro, Brazil

Live and work in Sao Paulo, Brazil

Raumteiler Papel, 2001

Three parted room divider, Chrome-plated metal base,, layers of cardboard stripes, embedded with leather

180 x 50 cm | 70.87 x 19.69 in

In 1983, Humberto and Fernando Campana teamed up to **develop furniture** made by **ordinary material** – including **waste products** such as **cardboard, rope, fabric and wood scraps, plastic tubes and aluminium wire**. The originality of their artistic work **caused controversy** and brought massive **critical attention**. By the early 90s, they had gained considerable international acclaim, notably in Europe and the United States.

The media first noticed the Campana brothers in 1998, when **they became the first Brazilian artists to exhibit their work at the Museum of Modern Art (MoMA) in New York**, along with German lighting designer Ingo Maurer. Their Breakout design of the **Vermelha chair remains their best seller**.

Drawing **inspiration from Brazilian street life and carnival culture**, the brothers Fernando and Humberto Campana combine found objects – such as scraps of wood and fabric off-cuts – with advanced technologies to **create a vibrant, energetic and definitively Brazilian approach to design**. Taking their cue from everyday scenarios and using **unexpected combinations** of found materials – such as rubber hose, tissue paper, string or furry toys – Fernando and Humberto Campana transform modest materials into objects that celebrate the discarded and mundane and **are instilled with the spirit of contemporary Brazil that they describe as “zest for life”**. Central to their practice is the **importance of materials**. The challenge, as the Campanas see it, is to **transform something poor into something decadent and opulent**. In the Vermelha chair, the brothers tie and weave an abundance of brilliantly coloured cord through a metal frame. Their Sushi chair transforms strips of brightly coloured plastic and carpet underlay into decorative rolls which then ‘upholster’ a basic frame. This **process of transformation has injected a new energy into contemporary design** by presenting a bold, vibrant alternative to the rationalist ideals of the long dominant European modern movement.

CV

Fernando: 1979 – 1981 – Bachelor’s Degree in Architecture from the Sao Paulo School of Fine Arts. 1998 – Instructor in the Industrial Design Course at FAAP in Sao Paulo. 1999 – 2000 – Instructor at Brazilian Museum of Sculpture – MUBE, in Sao Paulo

Humberto: 1972 – 1977 – Bachelor’s Degree in Law from the University of Sao Paulo. 1998 – Instructor at the Industrial Design Course at FAAP in Sao Paulo. 1999 – 2000 – Instructor at Brazilian Museum of Sculpture – MUBE, in Sao Paulo.

GIANNI COLOMBO



Gianni Colombo

Strutturazione acentrica, mobile, 1962

Manufactured by Panderma Carl Laszlo, Switzerland

plastic

15,3 x 10 cm | 6.02 x 3.94 in

GCOL0001

Exhibitions:

2012 MIGRATION (group show), ARNDT, Melbourne, Australia

GIANNI COLOMBO

Born in 1937, Milan, Italy
Lived and worked in Milan, Italy.

Strutturazione acentrica, mobile, 1962

Manufactured by Panderma Carl Laszlo, Switzerland

Plastic

15,3 x 10 cm | 6.02 x 3.94 in

Gianni Colombo was one of the leading figures in the field of international **kinetic art** that developed over the course of the 1950s and 1960s. Interested in the **Surrealism of Max Ernst** and in the poetic world of **Paul Klee**, he attended the Accademia di Belle Arti in Brera. His artistic research was soon characterized by experiments with materials and their perception, from ceramics to graphics, from works with an emphasis on material consistency to the creation of multiples and, above all, of **'environments' accessible to viewers**. In the 1950s, during a period of intense economic recovery and within Milanese art circles characterized by a lively international debate, he was drawn to developments by the "nuclearists" and to the **Spatialism of Lucio Fontana**.

A strong interest in **industrially-derived techniques and materials** which Colombo shared with his brother, designer Joe Colombo – goes hand in hand with attention to perceptual and specifically tactile dynamics. The works he created call for the **active involvement** of the viewer, invited to manipulate them in accordance with procedures that are not only tactile and optical, but also encourage a sensory relationship and experience that is almost nocturnal – suspended between ordinary existence and dream.

CV

Colombo was the winner of the XXXVI Venice Biennale in 1968 with his most famous work, the environment Elastic Space, which is the highest result of his work. It is an environment that is distinguished by the presentation of different tracks that are perceived differently from person to person.

JOE COLOMBO



Joe Colombo

Stehlampe Coupé, 1967

White lacquered metal base and shade, chrome-plated metal bend

220 x 129 cm | 86.61 x 50.79 in

JCOL0011

Exhibitions:

2012 MIGRATION (group show), ARNDT, Melbourne, Australia

JOE COLOMBO



Joe Colombo

Elda Sessel, 1965

Hard shell cast with black Polyester strengthened with fiber glass, seat and backrest covered with foam itself covered with white textile

100 x 91 x 90 cm | 39.37 x 35.83 x 35.43 in

JCOL0010

Exhibitions:

2012 MIGRATION (group show), ARNDT, Melbourne, Australia

JOE COLOMBO



Joe Colombo

Tube Chair, ca 1970

Manufactured by Flexform, Italy

Polyurethane foam vinyl, GRP cylinders, metal, rubber

60 x 75 x 90 cm | 23.62 x 29.53 x 35.43 in

JCOL0009

Exhibitions:

2012 MIGRATION (group show), ARNDT, Melbourne, Australia

JOE COLOMBO



Joe Colombo

Brillo, Table, 1971

Manufactured by Zanotta, Nova Milanese

Chrome-plated steel tube, white and black synthetic material

67,5 x 68,5 x 68 cm | 26.57 x 26.97 x 26.77 in

JCOL0008

Exhibitions:

2012 MIGRATION (group show), ARNDT, Melbourne, Australia

JOE COLOMBO



Joe Colombo
Untitled, 1964
Manufactured by Kartell, Binasco, Milan
Lamp with rotating shade
Polystrol
15 x 11,5 cm | 5.91 x 4.53 in
JCOL0007

Exhibitions:
2012 MIGRATION (group show), ARNDT, Melbourne, Australia

JOE COLOMBO



Joe Colombo

Lounge Chair, Model n° 4801, 1963-1964

Manufactured by Kartell Binasco, Milan

curved and laquered plywood

Seat high: 34 cm /13,39 in

58,5 x 71 x 67 cm | 23.03 x 27.95 x 26.38 in

JCOL0006

Exhibitions:

Ausstellungsobjekt in Museumsbesitz:

1966 von Kartell, Milan an „the furniture collection“, Stedelijk Museum, Amsterdam
geschenkt

2012 MIGRATION (group show), ARNDT, Melbourne, Australia

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JOE COLOMBO



Joe Colombo

Universale Chair, Model n° 4860, 1965

ABS plastic

71 x 425 x 50 cm | 27.95 x 167.32 x 19.69 in

JCOL0005

Exhibitions:

2012 MIGRATION (group show), ARNDT, Melbourne, Australia

JOE COLOMBO



Joe Colombo

Universale Chair, Model n° 4860, 1965

ABS plastic

71 x 425 x 50 cm | 27.95 x 167.32 x 19.69 in

JCOL0004

Exhibitions:

2012 MIGRATION (group show), ARNDT, Melbourne, Australia

JOE COLOMBO



Joe Colombo

Brillo Barhocker, 1967

stainless steel, fiberglass, leather

105,4 x 47,5 x 47,5 cm | 41.5 x 18.7 x 18.7 in

JCOL0003

Exhibitions:

2012 MIGRATION (group show), ARNDT, Melbourne, Australia

JOE COLOMBO



Joe Colombo

Brillo Barhocker, 1967

stainless steel, fiberglass, leather

105,4 x 47,5 x 47,5 cm | 41.5 x 18.7 x 18.7 in

JCOL0002

Exhibitions:

2012 MIGRATION (group show), ARNDT, Melbourne, Australia

JOE COLOMBO



Joe Colombo
& Gianni Colombo
Acrillica, 1962
manufactured by Oluce, San Giuliano, Milan
Plexiglass, Metal lacquered white
22,3 x 24 x 23,5 cm | 8.78 x 9.45 x 9.25 in
JCOL0001

Exhibitions:
2012 MIGRATION (group show), ARNDT, Melbourne, Australia

ARNDT

JOE COLOMBO

Born in 1930, Milan, Italy
Departed 1971 in Milan, Italy

In his brief but brilliant career, **Joe Colombo** produced a **series of innovations** which made him one of Italy's most influential Italian product designers. From the *Universale*, the first chair to be moulded from one material, to the all-in-one *Boby Trolley*, everything Colombo created was intended for "**the environment of the future**".

Colombo initially trained as a painter and joined the **Nuclear Painting movement** before studying architecture at the Milan Politecnico. In 1962, he opened his own design office and led progressive Italian design with a series of products in new materials, mostly in plastics. He received many **awards**, among them two **Compasso d'Oro** in **1967 and 1970**. His design innovations included one of the first one-piece injection-molded plastic chairs and a complete kitchen on wheels.

Together with his **brother Gianni**, Colombo developed the idea of **prismatic lamps** like the lamp *Acrilica* (1962). His first design for Kartell was the chair *No.4801* (1963–1967) which consisted of three assembled plywood elements. The flowing elements of his chair were a foretaste of his later plastic designs, like the chair *universale No.4860* (1965–1967), which was the first seating for adults made of ABS.

Moreover, Colombo produced **innovative designs for furniture, lamps, glass, doorknobs, pipes, alarm clocks, and wristwatches**. He created the professional camera *Trisystem* (1969), the air conditioner *Candy* (1970), dinnerware for Alitalia (1970; still in use), as well as an ergonomic and engined printing table.

CV

He has been awarded in many prizes and quoted in selections, i.e.: In-Arch award for a Hotel's fitting-out ; at the XIII Triennale, one gold medal for the "ACRILICA" lamp and two silver medals for "COMBI-CENTER" and "MINI-KITCHEN" respectively; the "COMPASSO D'ORO" for the "SPIDER" lamp and the air-conditioner "CANDYZIONATORE"; the International Design award for the "COUPE" and "SPRING" lamps; the Technotel Award for the "UNIVERSALE" chair and the S.M.A.U. award for the "BOBY" trolley.

Many of his works have been exhibited and included in the most important Museum's collections all over the world.

VICO MAGISTRETTI



Vico Magistretti
Guinone Floor Light, 1969
White lacquered cast iron
258 x 0 cm | 101.57 x 0 in
MAGI0001

Exhibitions:
2012 MIGRATION (group show), ARNDT, Melbourne, Australia

VICO MAGISTRETTI

Born in 1920, Milan, Italy
Departed 2006 in Milan, Italy

Guinone Floor Light, 1969

White lacquered cast iron

258 cm | 101.57 in

Vico Magistretti was an **Italian industrial designer**, known as a **furniture designer** and architect.

The first recognition of his work came in 1948, when he won the Gran Premio at the 8th Triennale. After that came almost forty years of activity with other prizes and awards in recognition of Magistretti's work in various sectors in different countries.

In the **1950s** he moved into the field of **mass-produced furniture and lamps**. Some became **museum pieces**. Among other, he worked for the following companies: Artemide, Cassina, De Padova, Flou, Fritz hansen, Kartell, Schiffrini.

Giving lessons and lectures in various faculties of architecture and schools of design in Italy and abroad, from Milan to New York, from Paris to London, a city to which he is particularly devoted, he has been an **"Honorary Fellow"** of the **Royal College of Art** since 1983.

Furniture, lamps and other objects that he designed may be found all over the world and the most important design museums have given exhibitions in his honour and kept examples of his work in their permanent collections.

Magistretti's research has been continuous - into design, the culture of the project and innovative experimentation with materials and space solutions, not to mention shapes and functions far from the rigours of fashion that they have passed through during the years.

His work as an architect was almost totally **focused on the issue of housing and living** from the 1960s onwards, as he developed his own extremely **expressive idiom**, which, even though it was heavily criticised at times, made a real impression on the architectural scene in Lombardy during that period, making him one of its leading figures.

CV

Magistretti graduated from the Politecnico di Milano University in 1945. He then became a follower of Ernesto Nathan Rogers and initially worked in urban design in Milan. Magistretti has won a number of awards including: the gold medal at the 9th edition of the triennial (1951); the grand prix at the 10th edition of the triennial (1954); two compassi d'Oro (1967 and 1979); the gold medal of S.I.A.D. society of industrial artists & designers (1986).

Magistretti's works have been shown in the most important international museums in Europe, USA, and Japan. Some have also been included in various permanent exhibitions museums such as MoMa.

OSKAR NIEMEYER



Oskar Niemeyer

Vertebrae, 1970

Manufactured in Paris

Seat made of seven separate aluminium components connected lengthwise by a rail,
embedded brown Alcantara cushions

96 x 65 x 70 cm | 37.8 x 25.59 x 27.56 in

NIEM0001

Exhibitions:

2012 MIGRATION (group show), ARNDT, Melbourne, Australia

OSCAR NIEMEYER

Born in 1907, Rio de Janeiro, Brazil
Lives and works in Rio de Janeiro, Brazil

Vertebrae, 1970

Manufactured in Paris

**Seat made of seven separate aluminium components connected lengthwise by a rail,
embedded brown Alcantara cushions
96 x 65 x 70 cm | 37.8 x 25.59 x 27.56 in**

Throughout the 1940s to the 1960s **Oscar Niemeyer** established himself as one of Modernism's greatest luminaries while he reshaped Brazil's identity in the popular imagination and mesmerized architects around the globe. He became **well known for his buildings in Brasilia** where he succeeded in devising forms for buildings destined to represent the state that remain equally poignant today.

By the time he had graduated from the Escola Nacional de Belas Artes in Rio de Janeiro in 1934, Niemeyer joined a team of Brazilian architects **collaborating with Le Corbusier** on a new Ministry of Education and Health in Rio de Janeiro. Oscar Niemeyer worked with Lucio Costa and Le Corbusier until 1938 on this project.

The Corbusier influence is evident in the early works of Oscar Niemeyer. However, the architect gradually acquired his own style: the **lightness of the curved forms** created spaces that transformed the architectural scheme into something that was hitherto unknown; harmony, grace and elegance are the adjectives that are most appropriate to describe the work of the artist. The adaptations produced by the architect to connect the **baroque vocabulary with modernist architecture** made possible formal experiences in spectacular volumes, executed by famous mathematicians.

Both lauded and criticized for being a "sculptor of monuments", he has been praised for being a great artist and one of the greatest architects of his generation by his supporters

CV

Oscar Niemeyer attended the National School of Fine Arts in Rio de Janeiro (Escola Nacional de Belas Artes) and graduated with a BA in architecture in 1934.

Niemeyer landed his first major project in 1941 planning buildings for the town Pampulha. His designs were noted for their free-flowing forms. Other projects included working on the United Nations building, designing major buildings in the capital city of Brasília and The Museum of Contemporary Art in Niterói, Brazil.

Niemeyer's buildings earned him awards such as the Pritzker Architecture Prize in 1988, the Prince of Asturias Award in 1989, and Russia's Order of Friendship in 2007.

DIETER RAMS



Dieter Rams

Beistelltisch 621, 1962

Manufactured by Vitsoe/Zapf, Germany zum RZ 62/61 Chairprogram

Fiber Glass & polyester, black

RAMS0001

Exhibitions:

2012 MIGRATION (group show), ARNDT, Melbourne, Australia

VOGT + WEIZZENEGGER



Vogt + Weizenegger

Sintchair N. 0, 0 Nummer, erster Entwurf, 2002

Prototype

Synthetic material

70,5 x 33 x 53 cm | 27.76 x 12.99 x 20.87 in

VOWE0001

Exhibitions:

2006 Marta Herford

2002 Frankfurter Messe

Vogt + Weizenegger GmbH & Co KG

2012 MIGRATION (group show), ARNDT, Melbourne, Australia

OLIVER VOGT + HERMANN WEIZENEGGER

Born in 1963, Kempten, 1966, Essen, Germany
Live and work in Berlin, Germany

Sinterchair N. 0, 0 Number, First Draft, 2002

Prototype

Synthetic material

70,5 x 33 x 53 cm | 27.76 x 12.99 x 20.87 in

V + W are **internationally renowned designers**, with a recognition reaching far beyond the nuclear design scene. Their approach focuses on the **idea of systematic design** that not only gives shape to objects, but also extends to the **design of contexts**. One specific part of their work was to initiate design networks and develop them as platforms for collective projects..

The designers have worked with **well-known manufacturers** like Authentics, Möve, Thomas/Rosenthal, Auerhahn, Sony Music, Intel and many others. Recently, their unconventional ideas were presented to a broader public in large-scale solo exhibitions at the **Tokyo Art Museum (2005)** and **MARTa Herford (2006)**. V + W have also been awarded numerous prizes, such as the “red dot”, the “iF design award” and “Design Plus”.

Vogt and Weizenegger met in 1992 while developing a video telephone at Hans Nick Roericht's office in Ulm. In 1993, they already celebrated their first success, titled “Blaupause” (blueprint): instead of a finished product, customers were handed a construction manual and a shopping list. Their concept was inspired by Alvin Toffler's idea of a productive consumer, the “prosumer”, where the consumer slips into the active producer's role. Taking this idea further, V+ W continued to infiltrate the market with interventions related to social design, challenging established conventions and habits. Their collaboration with workshops for the handicapped radically reviewed niches of the economic system, providing hitherto disregarded institutions with a new image and fresh impetus: DIM – Die Imaginäre Manufaktur (The Imaginary Factory, 1998) and Jungwerk (2006) were the most important projects in this field.

Vogt and Weizenegger's “**Sinterchair**” proved how perfectly suited **modern technologies** (Plan A, 2002) are to the “prosumer” concept. Custom-made, individually created chairs were manufactured in a sintering process, a technique formerly exclusively used to build prototypes in the automobile and aviation industry.

CV

Herman Weizenegger is professor at the University of Applied Arts in Potsdam. Oliver Vogt ist Part Time Professor at the HGKZ in Zürich. Selected exhibitions include “Die Imaginäre Manufaktur. Blindenanstalt von Berlin” 1998, “The Imaginary Manufactory. Babylon Design Ltd., London” 1999, “Thought Spaces”. Galerie Binnen, Amsterdam 2000, “Workstation. A table/shelf”. Galerie Almut Gerber Köln 2001, “DIM 2001”. Box Gallery, Lissabon 2001, Galleria Massimo de Carlo, 40th Salone Internazionale del Mobile, Mailand 2001, “DIM IM TAM (DIM – Die imaginäre Manufaktur)” Tokyo Art Museum 2005, “PLAN A. Galerie Schipper + Krome, Berlin, V + W Design_Matrix. Marta, Herford 2006

HERMANN WALDENBURG



Hermann Waldenburg

Federstuhl Schleudersitz, 80's

Metal, scroll spring, covered with synthetic leather

one black and one grey cushion

94 x 60 x 83 cm | 37.01 x 23.62 x 32.68 in

WALD0001

Exhibitions:

2012 MIGRATION (group show), ARNDT, Melbourne, Australia

HERMANN WALDENBURG

Born in 1940, Waldenburg, Poland

Federstuhl Schleudersitz, 80's
Metal, scroll spring, covered with
synthetic leather
one black and one grey cushion
94 x 60 x 83 cm | 37.01 x 23.62 x 32.68 in

The German artist **Hermann Waldenburg** is artist and designer. In his early artistic works Waldenburg expresses the agony of the creature which he displays in his animal bodies and skinned bodies as seen in his paintings *Tierversuch* or *Hühneraufzucht*. In his works the artist often places the subject into a monochrome surface. In the late 60's Waldenburg concentrated on the presentation of serial arranged plants and plantation fields. The images shown are stylized - almost reduced to conformity and are reminiscent of patterns as shown in *Plantage mit Wasserleitungen*.

In contrast to the areal depiction of landscapes, which are often narrowed by the horizon – Waldenburgs **objects** develop a **strong plasticity**. These are being followed by stringing together Styrofoam chunks, perforated metal plates and architectural elements – sometimes in combination with stylized cameras or microphones.

In his works, Waldenburg uses machine-made food or other consumer items like paper plates with ketchup leftovers to make society realize and question the **manmade exploitation of nature**. At the same time his works reflect the increase in conformity in society.

One of his **famous works as a designer** is his *Schleudersitz*, which is made of grey faux leather on coil spring mounted on aluminium sheet.

CV

1986: *Gefühlscollagen. Wohnen von Sinnen*, Kunstmuseum Düsseldorf; 1986: *prototypen*, Kunststichting, Rotterdam
1986: *Erkundungen. Nutz-Kunst-Lust*, Design Kongress, Stuttgart; 1987: *Arte e Design*, 19. Biennale SaoPaulo;
1987: *Avantgarde aus Berlin* (Schmuck), Goethe-Institut, Rotterdam; 1987: *Möbel als Kunstobjekt*, Künstlerwerkstatt
Lothringer Straße, München; 1987: *Berlin, Berlin. 750 Jahre Berlin*, Martin-Gropius-Bau, Berlin; 1988: *Berliner
Fenster*, Kunstgewerbemuseum Berlin; 1988: *Sonderausstellung Deutscher Künstlerbund*, Neue Staatsgalerie,
Stuttgart; 1989: *Prototypen der Designwerkstatt*, Rotterdam und Appeldoorn; 1989: *Sonderschau Berliner Zimmer*,
Möbelmesse, Köln; 1991: *Hermann Waldenburg*, Kontraforma Artspace, Berlin; 2010: *Hermann Waldenburg. Neues
deutsches Design 1980 bis 1990*, Depot 29, Augsburg

SELECTED COLLECTIONS

Sammlung der Bundesrepublik Deutschland; Nationalgalerie, Berlin; Kunsthalle Bremen; Städtisches Museum,
Göttingen; Artothek des Neuen Berliner Kunstvereins; Märkisches Museum, Witten; Museum Pfalzgalerie
Kaiserslautern; Kupferstichkabinett, Berlin; Stadt Hannover; Grafische Sammlung, Museum der bildenden Künste,
Leipzig; Museum, Bochum

MARCEL WANDERS



Marcel Wanders

Knotted Chair, 1996

Manufactured by Capellini

Carbon and epoxy-coated aramid fibers

71,1 x 50,2 x 62,2 cm | 27.99 x 19.76 x 24.49 in

WAND0001

Exhibitions:

2012 MIGRATION (group show), ARNDT, Melbourne, Australia

MARCEL WANDERS

Born in 1963, Boxtel, the Netherlands
Lives and works in Amsterdam, Holland

Knotted Chair, 1996

Manufactured by Capellini

Carbon and epoxy-coated aramid fibers

71,1 x 50,2 x 62,2 cm | 27.99 x 19.76 x 24.49 in

Marcel Wanders is a product and interior designer who drew international recognition for his **Knotted Chair** produced by **Droog Design** in 1996. Marcel Wanders graduated cum laude from the School of the Arts Arnhem in 1988. In 1995 he opened his own studio based in Amsterdam. Six years later, in 2001 he co-founded the successful design label Moooi, of which he is the art director. Marcel Wanders is now ubiquitous, **designing for global brands** and high end furniture companies such as B&B Italia, Cappellini, Puma, Bisazza, Poliform, KLM -Royal Dutch Airlines, Flos, Magis, Google, Target, Baccarat and more recently Christofle and M.A.C Cosmetics. Additionally, Marcel works **on architectural and interior design projects**, such as the Kameha Grand hotel in Bonn, the Mondrian South Beach hotel in Miami, the Villa Moda Flagship store in Bahrain, as well as private residences in Amsterdam, Mallorca and Jakarta. In 2010 Marcel Wanders and the Hyatt Hotels Corporation announced their collaboration, together with Aedes Real Estate, on a new hotel project; the Andaz Amsterdam hotel.

CV

Graduated from the Institute of the Arts Arnhem in 1988 after briefly attending the Design Academy Eindhoven. Many of Marcel Wanders' designs have been selected for the most important design collections and exhibitions in the world, such as the Museum of Modern Art in New York and San Francisco, the V&A Museum in London, the Stedelijk Museum in Amsterdam, Museum Boijmans van Beuningen in Rotterdam, the Central Museum in Utrecht, Museum of Decorative Arts Copenhagen and various Droog Design exhibitions.

Awards: Ava Ceramic Award (1997), George Nelson Award (2000), Vredeman de Vries Vormgevingsprijs (2003), Collab Design Excellence Award, Philadelphia Museum of Art (2009)