

# THE FEMALE VOICE IN MODERN DESIGN



CARPENTERSWORKSHOP GALLERY

1950–2000

Part I of a two-part exhibition, The Female Voice in Modern & Contemporary Design, 1950-2023, celebrates women's contributions to the world of collectible design.

Throughout the second half of the 20th century, women were the minority in the profession of design, struggling to express their creative voice within a male-dominated territory, even when making revolutionary contributions, and when standing at the forefront of experimentation and innovation. Engaged mainly in skills traditionally considered 'feminine' – pottery, silversmithing, textiles – only a small percentage of furniture and lighting which came to challenge boundaries and to open the path of modern design was done by professional women designers. Furthermore, much of their work was attributed to male designers. Yet, despite the significant gender imbalance and struggle for freedom, the triumph of the significant minority, which produced provocative objects that resonate with design history, has shined throughout that era.

This exhibition comes to celebrate the superb achievements, skills, and contributions of European female designers throughout five formative decades that came to shape modern design; from the postwar years, through the beginning of the women's liberation movement, Postmodernism, Minimalism, and to the closing years of the century. The exhibition focuses on individual professional talents, their considerable and victorious accomplishments, and their lasting impact on the story of modern design. The pieces presented in this exhibition represent the very small percentage of furniture and lightings by women, who created daring and cutting-edge objects, achieving excellence and quality in a gender-discrimination time. These objects by a small group of passionate women tell the story of society, reform, and identity.

The aim of this exhibition is twofold: first to outline the contribution of female designers to avant-garde design, and second, to examine their place in the larger context of design and history. The exhibition will gather works by 50 creators of furniture and lighting, and it will take over the gallery's two floors, opening on April 20th, 2022. It will present an unprecedented mix of works, divided into five decades, each presents the best design created by European professional designers or those trained in Europe's centers of the Modern Movement. Those objects will be analyzed in broad contexts of the period, including the state of the design world, the taste of the time, exploration of themes such as feminism, oppression, technological innovations, the 'contemporary,' and the increasing place of women in the world of design.

***"Needlework is the natural work of women; it should be the only work for women, it is work that does not take her away from the home and does not distance her from the cradle and the hearth."***

— Gio Ponti, Domus, 1939

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# THE NAÏVE 1950s

FRANCA HELG

LISA JOHANSSON-PAPE

MARIA LINDEMAN

GRETA MAGNUSSON GROSSMAN

NANNA DITZEL

LUISA PARISI

CHARLOTTE PERRIAND

VERA SZEKELY

LINE VAUTRIN

EVA ZEISEL

GENEVIEVE DANGLES

In the 1950s, modern design flourished thanks to economic prosperity, technological revolution in materials and production, and an optimistic and naïve faith in the power of modernism to create a better world. Many high-profile design products of the decade were chic and elegant, presenting a new face of modernity. Some demonstrated the power of the machine to produce standardized luxury and style, while others revealed how artisanal production adapted to new ideas and vocabularies. Such design symbolized the remarkable recovery after the Second World War and the emergence of a consumer society.

In a decade dominated by patriotism and nationalism, each country had its own distinctive and localized design language. As a whole, 50s furniture and lighting were fresh, full of vitality, and rejected historical styles. Pieces with simple lines, straight edges or biomorphic forms, minimal hardware, and pure shapes were all conceived with the idea of affordable, low-cost design in mind.

The glamorization of mid-century design, as portrayed in magazines, advertisements, television shows, and movies created a modernist fantasy that rarely acknowledged the off-camera reality of women in the 50s. Once men returned from the War and reentered the workforce, many women left or were pushed out of their jobs expected to dedicate themselves to motherhood. In addition to maintaining their domestic roles, women did work professionally as designers, many were involved in areas such as straw weaving, textile design, and making ceramics for lighting. Those who created cutting-edge furniture and lighting tended to work with male partners/husbands: Luisa Parisi worked with Ico Parisi, Cini Boeri with Gio Ponti, Franca Helg with Franco Albini, Vera Székely with Pierre Székely and André Borderie, and Nanna Ditzel with Jorgen Ditzel. These types of collaborations often left the contributions and successes of women designers in the shadows. Yes, while the abilities and talents of women designers in the 50s were constantly questioned and ignored, they produced innovative and groundbreaking designs.





### **FRANCA HELG | TRE PEZZI ARMCHAIR**

MODEL NO. PL19

1959

(WITH FRANCO ALBINI)

PRODUCTION: POGGI

ENAMELED STEEL, GOATSKIN UPHOLSTERY

36 5/8 X 29 7/8 X 33 IN (93 X 76 X 84 CM)

BIBLIOGRAPHY:

G. GRAMIGNA, UMBERTO ALLEMANDI (ED.), *REPERTORIO DEL DESIGN ITALIANO 1950-2000*, TURIN 2003, P. 107.

G. BOSONI & F. BUDDI, *MONDADORI ELECTRA, IL DESIGN E GLI INTERNI DI FRANCO ALBINI*, MILAN 2016, P. 106.



## LISA JOHANSSON-PAPE | MADEMOISELLE

MODEL NO. 40-013

1954

PRODUCTION: OY ORNÖ ABV, BASES BY IITTALA

GLASS, COLORED GLASS, BRASS, FABRIC SHADES

26 1/8 X 14 1/8 X 14 1/8 IN (66.5 X 36 X 36 CM)

BIBLIOGRAPHY:

STOCKMANN ORNÖ, *VALA/SIMIA LAMPO 64*, SALES CATALOGUE, HELSINKI, 1964, P. 95.

L. JOHANSSON-PAPE, *LISA JOHANSSON-PAPE*, HELSINKI 1986, P.67.









**LISA JOHANSSON-PAPE | SENATOR**

PAIR OF TABLE LAMPS

MODEL NO. 40-025

1950s

PRODUCTION: OY OENO AB

BRASS, LEATHER, LACQUERED COPPER, AND ACRYLIC

23 5/8 X 16 1/8 X 16 1/8 IN (60 X 41 X 41 CM)

BIBLIOGRAPHY:

STOCKMANN ORNÖ, SALES CATALOGUE, FINLAND 1957, P. 105.

A.-K. HUUSKO & P. JÄRVELÄINEN, *SUOMALAISIA VALAISIMIA - MUOTOILUN*

*AARTEET*, WERNER SÖDERSTRÖM OSAKEYHTIÖ, HELSINKI 2012, P. 47.





## LISA JOHANSSON-PAPE | FLOOR LAMP

1950s

PRODUCTION: ORNÖ

ENAMELED AND PERFORATED ALUMINUM, BRASS, LEATHER

58 X 20 X 12 1/2 IN (147.3 X 50.8 X 31.8 CM)

BIBLIOGRAPHY:

STOCKMANN ORNÖ, *VALAISIMIA LAMPOR 53*, SALES CATALOGUE, HELSINKI 1953, P. 3.

A.-K. HUUSKO, *SUOMALAISIA VALAISIMIA*, HELSINKI 2013, FRONT COVER.







## LISA JOHANSSON-PAPE | HANGING WALL LIGHTS

1950s

PRODUCTION: ORNÖ

BRASS, PAINTED METAL

EACH: STEM 26 X DIAM. 10 5/8 IN (STEM 66 CM X DIAM. 27 CM)

BIBLIOGRAPHY:

L. JOHANSSON-PAPE, *LISA JOHANSSON-PAPE*, HELSINKI 1986.





**MARIA LINDEMAN | K10-2**

1950

PRODUCTION: IDMAN

BRASS, METAL, GLASS

59 IN (150 CM)

BIBLIOGRAPHY:

IDMAN, SALES CATALOGUE, VOL. 142, FINLAND 1958, P. 123





**MARIA LINDEMAN | K11-41**

PAIR OF TABLE LAMPS

1950

PRODUCTION: IDMAN

GLASS, METAL, COPPER

15 7/16 X 8 3/4 X 8 3/4 IN (39 X 22 X 22 CM)

BIBLIOGRAPHY:

IDMAN, SALES CATALOGUE, VOL. 143, FINLANDE 1961, P.3.







## GRETA MAGNUSSON GROSSMAN | COBRA

TABLE LAMP

1948

PRODUCTION: RALPH O. SMITH

STEEL WITH ORIGINAL GRAY PAINT

14 X 11 1/2 X 14 IN (35.6 X 29.2 X 35.6 CM)

BIBLIOGRAPHY:

G. MAGNUSSON GROSSMAN & E. SNYDERMAN & A. CODRINGTON, ARKITEKTURMUSEET (ED.),

*MAGNUSSON GROSSMAN - A CAR AND SOME SHORTS*, STOCKHOLM 2010, PP. 33, 43.





## GRETA MAGNUSSON GROSSMAN | COBRA AND CONE

SHADE TABLE LAMP

1950

PRODUCTION: RALPH O. SMITH

BLACK ENAMELED ALUMINUM ON A CHROME-PLATED STEEL BASE

14 X 11 1/2 X 16 IN (35.6 X 29.2 X 40.6 CM)

BIBLIOGRAPHY:

G. MAGNUSSON GROSSMAN & E. SNYDERMAN & A. CODRINGTON, ARKITEKTURMUSEET (ED.), *MAGNUSSON GROSSMAN - A CAR AND SOME SHORTS*, STOCKHOLM 2010, P. 32.





## **GRETA MAGNUSSON GROSSMAN | GRASSHOPPER**

FLOOR LAMP

1952

PRODUCTION: BERGBOM, MALMO, SWEDEN

STEEL, ORIGINAL BLACK PAINT

48 X 14 1/8 X 14 1/8 IN (121.9 X 35.6 X 35.6 CM)

BIBLIOGRAPHY:

G. MAGNUSSON GROSSMAN & E. SNYDERMAN & A., ARKITEKTURMUSEET (ED.),

*CODRINGTON, MAGNUSSON GROSSMAN - A CAR AND SOME SHORTS,*

STOCKHOLM 2010, PP. 36, 43, 74-75, 81, 148.









## NANNA DITZEL | RING

PAIR OF ARMCHAIRS

MODEL NO. 14

1958

(WITH JØRGEN DITZEL)

PRODUCTION: KOLD SAWÆRK

TEAK WOOD, UPHOLSTERY

25 5/8 X 32 3/4 X 25 1/4 IN (65 X 83 X 64 CM)

BIBLIOGRAPHY:

N. ODA, *DANISH CHAIRS*, SAN FRANCISCO 1996, P. 167.







## **LUISA PARISI | PAIR OF LOUNGE CHAIRS**

MODEL NO. 865

1955

(WITH ICO PARISI)

PRODUCTION: CASSINA

FOAM, FABRIC, AND METAL

29 7/8 X 32 1/4 X 28 IN (76 X 82 X 71 CM)

BIBLIOGRAPHY:

R. LIETTI & M. ROMANELLI, *ICO PARISI: DESIGN CATALOGUE RAISONNÉ*, MILAN 2017, P. 540.

G. BOSONI, SKIRA (ED.), *MADE IN CASSINA*, FRANCE 2009, P. 178.









## CHARLOTTE PERRIAND | TALL BERGER STOOL

1953

BLACK PAINTED WOOD

40 X 33 X 33 IN (15 3/4 X 13 X 13 CM)

BIBLIOGRAPHY:

J. BARSAC, *CHARLOTTE PERRIAND: COMPLETE WORKS VOLUME 2, 1940-1955*, PARIS 2015, PP. 162-63, 169, 302-03, 305, 311, 380-81, SIMILAR MODEL REPRODUCED P. 458.

J. BARSAC, *CHARLOTTE PERRIAND: COMPLETE WORKS VOLUME 3, 1956-1968*, PARIS 2017, P. 90.





**CHARLOTTE PERRIAND | BAHUT FORME LIBRE**

BUFFET

1939-1956

SAPELE, PAINTED WOOD, THERMOFORMED PLASTIC, FORMICA

PRODUCTION: ANDRÉ CHETAILLE FOR GALERIE STEPH SIMON

33 7/8 X 92 1/8 X 18 7/8 IN (86 X 234 X 48 CM)

BIBLIOGRAPHY:

J. BARSAC, CHARLOTTE PERRIAND, *UN ART D'HABITER*, PARIS 2005, PP. 432, 433.

J. BARSAC, CHARLOTTE PERRIAND, *L'OEUVRE COMPLÈTE VOLUME 3, 1956-1968*, PARIS 2017, PP. 33, 35, 39, 98-99.

F. LAFFANOUR & A. BONY & C. FLEURY & E. VERDENNE, SKRIRA (ED.), *LIVING WITH CHARLOTTE PERRIAND*, PARIS 2019, PP. 273, 275, 276-277, 279, 280-281, 282-283, 351.











### **VERA SZEKELY | COFFEE TABLE**

1957

(WITH PIERRE SZÉKELY AND ANDRÉ BORDERIE)

ENAMELED CERAMIC, CONCRETE, BLACK LACQUERED METAL

15 1/8 X 39 5/8 X 16 IN (38.5 X 100.5 X 40.5 CM)

BIBLIOGRAPHY:

D. LÉGER, *VERA SZÉKELY*, PARIS 2020, P. 215.





**VERA SZEKELY | COUPE GRIFFE**

1955

(WITH PIERRE SZÉKELY AND ANDRÉ BORDERIE)

ENAMELED CERAMIC

5 3/4 X 18 7/8 X 8 1/4 IN (14.5 X 48 X 21 CM)

BIBLIOGRAPHY:

D. LÉGER, *VERA SZÉKELY*, PARIS 2020, P. 62.







# LINE VAUTRIN | GERBERA

MIRROR

CIRCA 1955

TALOSEL RESIN, COLORED MIRRORED GLASS, CONVEX MIRROR

7 1/8 X 7 1/8 X 1 1/2 IN (17.8 X 17.8 X 3.8 CM)

BIBLIOGRAPHY:

P. MAURIÈS, *LINE VAUTRIN: MIROIRS*, EXHIBITION CATALOGUE, PARIS 2004, PP. 40, 84-85.





**LINE VAUTRIN | SOLEIL À POINTES**

MIRROR

MODEL NO. 4

1950s

TALOSSEL RESIN, COLORED MIRRORED GLASS, CONVEX MIRROR

24X 2 3/4 IN (DIAM. 59 X 7 CM)







### **LINE VAUTRIN | PLUME**

BOX

1942-1950

BRONZE DORÉ, INTERIOR LINED WITH CORK

2 1/4 X 3 3/4 X 1 1/4 IN (5.7 X 9.5 X 3.2 CM)





## LINE VAUTRIN | PUZZLE

BOX

CIRCA 1950

BRONZE ARGENTÉ

7 X 5 X 1 1/4 IN (3.2 X 17.8 X 12.7 CM)





**LINE VAUTRIN | CHÉRIE**

BOX

CIRCA 1950

BRONZE ARGENTÉ, INTERIOR LINED WITH CORK

1 1/8 X 2 X 3 3/4 IN (3 X 5.1 X 9.4 CM)





**LINE VAUTRIN | JE T'AIME, UN PEU, BEAUCOUP,  
PASSIONNÉMENT**

BOX

CIRCA 1940s

BRONZE ARGENTÉ

3 1/4 X 2 1/4 X 3/4 IN (1.9 X 5.7 X 8.3 CM)





**LINE VAUTRIN | SEUL AU MONDE**

BOX

CIRCA 1942-1950

BRONZE DORÉ, INTERIOR LINED WITH CORK

1 1/4 X 2 3/4 X 2 3/4 IN (3.2 X 7 X 7 CM)

LINE  
VAUTRIN







**EVA ZEISEL | ROOM DIVIDER BLACK**

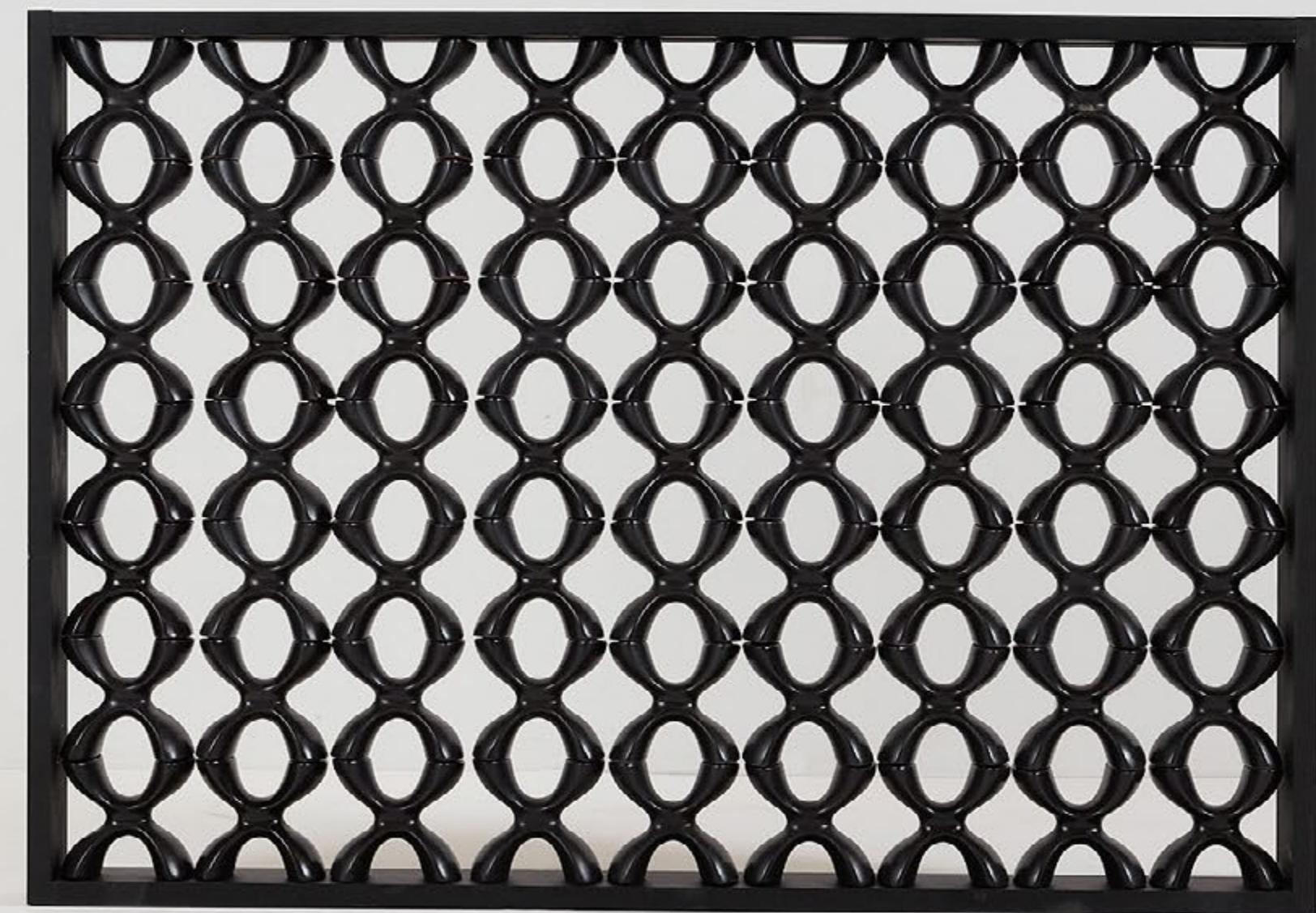
1958

ENAMELED CERAMICS

41 7/8 X 60 3/8 X 4 1/2 IN (106.4 X 153.4 X 11.4 CM)

BIBLIOGRAPHY:

P. MOORE & P. WOLFFRAMM, *EVA ZEISEL: LIFE, DESIGN, AND BEAUTY*, SAN FRANCISCO 2013, P. 167.





## EVA ZEISEL | ROOM DIVIDER BLACK & WHITE

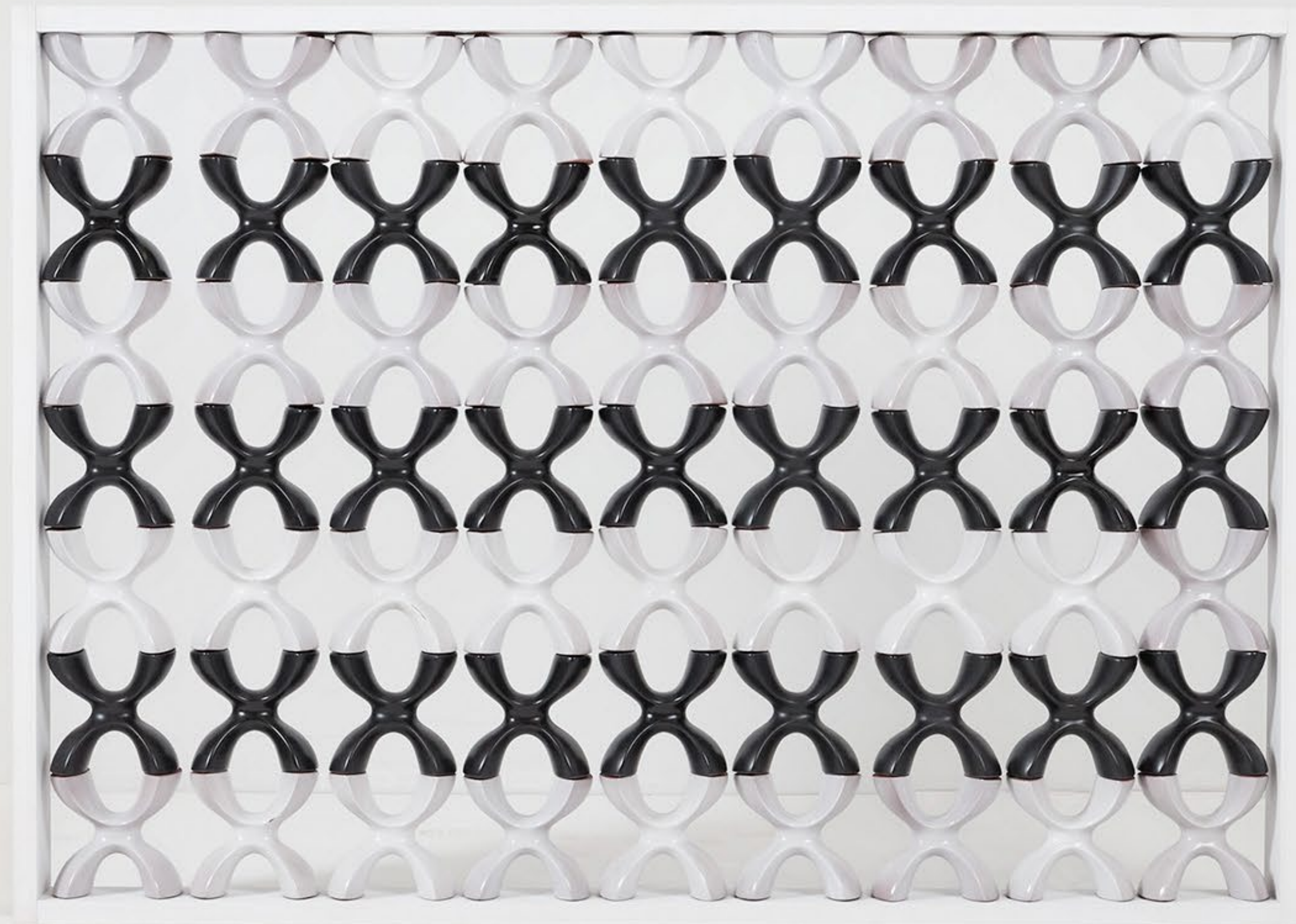
1958

BLACK AND WHITE ENAMELED CERAMICS

42 1/8 X 62 3/8 X 4 1/2 IN (107 X 158.4 X 11.4 CM)

BIBLIOGRAPHY:

P. MOORE & P. WOLFFRAMM, *EVA ZEISEL: LIFE, DESIGN, AND BEAUTY*, SAN FRANCISCO 2013, P. 167.













## GENEVIEVE DANGLES | DESK

1958

(WITH CHRISTIAN DEFRANCE)

NICKEL-PLATED STEEL, ELM WOOD, FORMICA

28 3/4 X 68 1/8 X 33 1/2 IN (73 X 173 X 85 CM)

BIBLIOGRAPHY:

*ARTS MÉNAGERS*, MAY 1959, P. 81.

*MAISON FRANÇAISE MAGAZINE*, DECEMBER 1959, P. 134.





# FRANCA HELG

## 1920 – 1989

Franca Helg was born in Milan in 1920. Trained as an architect and industrial designer, Helg graduated from the Polytechnic University of Milan in 1945. In 1952, she began what would become a 25-year working collaboration with designer Franco Albini (1905-1977). Together, the prolific pair designed everything from furniture to buildings to exhibition spaces and more. In 1967, Helg began teaching architecture at the Polytechnic University of Milan and the following year worked as an assistant to Lodovico Barbiano at Iuav University in Venice. She also taught architecture and design at the Technical University of Monaco as well as the Catholic University of Córdoba in Argentina. Helg continued to design independently alongside her teaching responsibilities and partnership with Albini. Notably, she designed wicker furniture for Vittorio Bonacina's Brianza-based company.

Helg's work is marked by an attention to detail and balance. Described as a gentle but tenacious woman and teacher, her designs are similarly sinuous and rational. She brought these design sensibilities to her partnership with Albini, although her contributions have often been overlooked. The harmonious equilibrium between classicism and creative new forms in her furniture designs lends them their timeless elegance.

In 1989, Helg passed away at the age of 69. Her legacy remains in her large and diverse body of work, including the furnishings for the Metropolitana di Milano, which she earned the Compasso d'Oro for in 1964 with Albini and Bob Noorda, the Olivetti store in Paris, and the completion of the Museo di Sant'Agostino in Genoa.



# LISA JOHANSSON-PAPE

## 1907 – 1989

Lisa Johansson-Pape was born in Finland in 1907. She studied design at what is now the Aalto University School of Arts, Design, and Architecture. Upon graduating in 1927, Johansson-Pape began designing furniture for Kylmäkoski and, in 1937, went on to design for Stockmann. After making lamps for the war effort, Johansson-Pape discovered an interest in lighting design and in 1942 began designing for Orno, the lighting factory owned by Stockmann. A leader in the field, Johansson-Pape was the artistic director of the Friends of Finnish Handicraft from 1951 to 1985 and was also responsible for co-founding the Illuminating Engineering Society of Finland. In addition, she designed lighting for numerous environments such as the Helsinki Children's Hospital, ships including a passenger ferry, an icebreaker, and 150 churches.

Johansson-Pape won numerous prizes for her understated and timeless designs while representing Finland at World Fairs and exhibitions in the middle of the twentieth century. One of her most popular, the Supuli (Onion), won the gold medal at the Triennale di Milano in 1954. A modernist, she wrote of her practice, “a good light fixture must be simple, and its structure and function must be both neat and correct.” Johansson-Pape's lighting designs exemplified mid-century Scandinavian design aesthetics. She was internationally known as an expert in lighting public spaces. In 1978 she accepted the position of consultant of lighting for the Grand Mosque of Mecca when the Grand Mosque went under renovation. In that position, she traveled often to Bohemia Czechoslovakia where crystals were made, and to London where all the decisions were made.

While best remembered for her lasting lamp and light fixture designs, Johansson-Pape was multi-talented. She worked with glass and ceramics for the Finnish glass company, Iittala, as well as wrote and lectured on modernist design principles throughout her life. She passed away in 1989 at the age of 82, yet her designs continue to be manufactured to this day.



# MARIA LINDEMAN

## 1916 – DATE UNKNOWN

Maria Lindemann was born in Wiborg, Finland (Viipuri), and studied from 1939 to 1945 at Taideteollisuuskoulu, now known as the Aalto University School of Arts, Design, and Architecture in Helsinki. In 1953, Lindemann took part in a competition of lighting fixtures, announced by the Idman company. This competition resulted in a full-time job as Idman's artistic designer. Her name appeared under the title of the artist for the first time in the Idman lighting catalog of 1955.

The Idman company at that time was the biggest lighting manufacturer in Finland, exporting lighting fixtures globally, and Lindeman's designs varied to include both modern and classical forms. During the 1950s and 1960s, Lindeman became one of the voices in constructing Finnish modernism, a participating member in the formulation of the Golden Age of Finnish design. The Idman company stopped making household design lightings in 1973 and subsequently destroyed the company's entire archives of production. Lindemann's work after that time is unknown as so the year of her death.



# GRETA MAGNUSSON GROSSMAN

## 1906 – 1999

Greta Magnusson was born in Helsingborg, Sweden in 1906 to a family of cabinet-makers. In 1928, she moved to Stockholm to study design at the University of Arts, Crafts, and Design Stockholm, as well as architecture at the nearby Royal Academy of Technology. Upon graduating, Magnusson Grossman opened a furniture and lighting design studio with fellow designer Erik Ullrich. She quickly found success, becoming the first woman to win the Furniture Design Award from the Swedish Society of Industrial Design in 1933. The same year, she married jazz musician Billy Grossman. In 1940, at the start of World War II, the couple relocated to Los Angeles, California, and opened a successful design studio on Rodeo Drive. By the 1960s, Magnusson Grossman was designing homes and interiors for Hollywood's elite, including Greta Garbo (1905-1990) and Ingrid Bergman (1915-1982).

Magnusson Grossman's designs are notable for their integral role in the formation of California Modernism. She brought her award-winning furniture and lighting designs from Sweden, as well as her reputation as a formidable female designer, to the US. Combining the clean simplicity of Scandinavian aesthetics with the relaxed yet glamorous propensities of Southern Californian taste, Magnusson Grossman's architectural and lighting designs stood apart. Favoring slender silhouettes and a mix of natural and industrial materials, her lighting designs, in particular, remain popular to this day.

In 1966, after completing 15 homes in the Los Angeles area and having taught industrial design at the University of Southern California, Los Angeles, for six years, Magnusson Grossman retired. She spent the rest of her life painting at her home outside San Diego until passing away in 1999. Many of the homes she designed still stand as a living legacy and some of her designs, such as the Grasshopper floor lamp (1947), are still in production today by Design Within Reach.



# NANNA DITZEL

## 1923 – 2005

Nanna Ditzel was born Nanna Hauberg in Copenhagen, Denmark in 1923. She began her training in cabinetmaking before attending the School of Arts and Crafts in Copenhagen to study furniture design. There, she met Jørgen Ditzel(1921-1961), and the pair graduated in 1946. They married and opened their own design studio in Copenhagen the same year, designing cabinetry, textiles, tableware, jewelry, furniture, and more. Jørgen Ditzel passed away in 1961, and Ditzel continued their practice alone. In 1968, she moved her design studio to London and married a furniture designer named Kurt Heide. Under the new name Interspace, she ran the studio with Heide and achieved international recognition.

Alongside working in a variety of disciplines, Ditzel worked in a wide range of mediums. She experimented with wicker, foam rubber, fiberglass, and glass. Although the function is foregrounded in most of her works, many also contain elements of whimsy in their construction, color, or form. Combining the clean lines of Scandinavian modernism with an informal and playful sensibility, Ditzel's furniture designs have wide appeal.

In 2005, Ditzel passed away at the age of 81 in Copenhagen. She was still designing up until a year before her death. Leaving a legacy as one of Denmark's foremost designers, she won numerous awards and honors in her lifetime, including the Gold Medal at the International Furniture Design Competition, Japan, in 1990 and the ID-prize, Denmark's most prestigious design award, in 1995. Additionally, she was awarded the lifelong Artists' Grant by the Danish Ministry of Culture and was named the Honorable Royal Designer at the Royal Society of Arts in London.



# LUISA PARISI

## 1914 – 1990

Luisa Parisi (née Aiani) was born into a family of watchmakers and goldsmiths in Cantù, Italy. In 1938, she became a nurse with the Italian Red Cross, working first at a military hospital in Lucca, before volunteering on a military hospital ship in 1940. In March of that year, the ship was torpedoed, and Parisi was later awarded military and naval medals for valor. Following these events, she moved to Como, Italy, where she began working as an interior and furniture designer in the avant-garde Milanese design scene. During this period, she graduated from the Brera Art School and began taking architecture classes at Milan Polytechnic, although she did not finish her degree. Parisi also met fellow designer Domenico (Ico) Parisi (1916-1996). The couple married in 1947 and opened La Ruota, a design studio, together in 1948.

The combined creativity of Luisa and Ico Parisi, particularly in their furniture designs, resulted in their swift success. Their sleek aesthetic with graceful, curved lines and minimal ornamentation was celebrated for its modernity. The Parisi's won prestigious commissions from companies including Cassina, Longhi, Singer & Sons, and Cappellini. In 1957, their Uovo 813 armchair was a finalist for the Comosso d'Oro, and several other of their furniture designs were recognized at the Milan Triennial. With strong architectural elements connected by curvilinear lines and careful attention to fabric choice, the Parisi's were key to the development of Italian mid-century design.

In addition to furniture, the Parisi's designed interiors, buildings, glass, and jewelry. Luisa Parisi continued to work until she passed away in 1990 at the age of 76. Her archive is kept at the Civic Art Gallery in Como, Italy.



# CHARLOTTE PERRIAND

## 1903 – 1999

Charlotte Perriand was born in Paris, France, in 1903. From 1920 to 1925 she studied furniture design at the École de L'Union Centrale des Arts Décoratifs, and her work garnered attention in 1927 when she exhibited her “Bar sous le Toit,” a built-in bar table and stools made of leather, glass, and chrome, at the Salon d'Automne. She began her career in the Parisian atelier of Le Corbusier, where she was responsible for designing furniture and interiors. In 1937, Perriand began her solo career in Paris, and in 1940 went to live in Japan; on an official mission with the local government, during WWII, she was forced to remain in Vietnam on her way back to Europe.

Perriand returned to Paris in 1946 and turned her attention to larger architectural projects such as the Méribel ski resort in the Alps, the League of Nations building in Geneva, and on low-cost housing, where she was responsible for interiors and furniture design. Between 1950 and 1953, she collaborated with Jean Prouvé (1901-1984) on numerous projects, including the famed colorful bookcase for the Cité Universitaire, Paris. Perriand's sensibility was closely aligned with her belief in the power of design for social change. She believed that good design could shape a good society and that furniture should be made from affordable materials such as aluminum and steel, mass-produced, and available to all.

Charlotte, since the mid-80s, Perriand's furniture pieces have become highly collectible and valuable. After initially struggling in the 1960s to have her work mass manufactured while working with Parisian gallerist Steph Simon. Her designs were brought back to production by Cassina through the Charlotte Perriand Foundation, and her original work is held in the collections of renowned museums worldwide.



# VERA SZEKELY

## 1919 – 1994

Vera Harsányi was born in Hungary in 1919. Székely was an Olympic swimmer, participating in the 1936 Olympic Games in Berlin before attending an art school, where she met her husband, Pierre Székely(1923-2001). In 1946, the couple arrived in Paris, and a year later, they moved to a studio in Bures-sur-Yvette. There they were joined by fellow artist André Borderie (1923-1998) in 1948. Operating as a collective, the trio produced unique functional pieces signed “SZB.” In the 50s, they focused on clay art and became known for their distinctive graphically oriented, naïve, colorful, and whimsical style that represented the spirit of the postwar era. The ultimate expression of this iconic style can be seen in the two tables and sculptures displayed in this exhibition.

In addition to furniture, the three artists also created ceramic walls, fireplaces, and architectural fittings for churches, private residences, restaurants, shops, and schools, as well as public murals and decorative objects. Their success exemplifies the essential role of ceramics in mid-century French architecture and interior design.

In 1957, the trio separated, and Vera Székely began her solo practice. Turning away from her earlier ceramic forms, Székely’s work became more sculptural, expressive, and conceptual as her interest shifted to the spiritual qualities and power of clay.



# LINE VAUTRIN

## 1913 – 1997

Line Vautrin was born in Paris, France, in 1913 to a family of metalworkers. Mastering the trade at an early age, Vautrin left school at age 15 to pursue metal craft full time. In 1937, she secured a booth at the International Exhibition in Paris, and her jewelry began to receive widespread recognition. The following year, Vautrin opened a small boutique near the Champs-Élysées and started crafting boxes as well as fashion accessories. Her business survived World War II unscathed and after the war ended, she opened an atelier in the Marais and a new boutique on rue du Faubourg SaintHonoré in Paris.

Vautrin's jewelry and other metalworks are marked by superior craftsmanship and close attention to detail. Many of her pieces are engraved or cast with witty rebuses or have intellectual artistic themes that warrant careful examination. Inspired by ancient Egyptian goldsmithing and hieroglyphs, Vautrin often decorated her work with repetitive motifs and simple pictorial elements. Vautrin also experimented with new materials, inventing her own form of moldable plastic resin called talosel. She incorporated this adaptable material into everything from mirrors to tables to bracelets.

With her innovative and personal pieces, Vautrin attracted important clients such as Ingrid Bergman, Yves Saint Laurent, and Brigitte Bardot. In 1962, she closed her boutique and opened a metalworking school with her daughter. Vautrin retired in the 1980s but continued to create works until her death in 1997 at the age of 83. She was awarded the National Prize for Crafts in 1992 and there was a retrospective of her work at the Musée des Arts Décoratifs in 1999.



# EVA ZEISEL

## 1906 – 2011

Eva Zeisel was born Eva Amalia Striker in Budapest in 1906. She studied ceramics at the Hungarian Royal Academy of Fine Arts. In 1932, Zeisel moved to Russia and, in 1935, became the Artistic Director of the Russian China and Glass Trust. Shockingly, in 1936, she was falsely accused of an assassination plot against Stalin and imprisoned for 16 months. After her release in 1937 for unknown reasons, Zeisel moved to Vienna, where she joined her soon-to-be husband, Hans Zeisel (1906-1992). However, the couple quickly relocated to the US in 1938 after Hitler marched into Austria. Arriving in New York City with just \$64, Zeisel sought work and soon earned a position at the Pratt Institute teaching industrial ceramics.

Zeisel's beautiful yet functional ceramic designs were at the forefront of a shift away from the colder and more formal style of design popularized by the Bauhaus and others. Her interest in organic forms, soft lines, and how household objects related to one another set her work apart. Zeisel referred to her groupings of designs as “families,” with pieces often nesting into one another. With objects ranging from coffee services and salt and pepper shakers to room dividers and vases, Zeisel brought graceful and practical designs into homes.

Zeisel passed away in December 2011 at the age of 105. Today, her work can be found in the permanent collections of several major museums, and her most popular designs are still widely available for purchase.



# GENEVIEVE DANGLES

## 1928 – 2009

Geneviève Dangles was born in France in 1928 and studied at the Ecole des Arts Décoratifs in Paris. In 1946, while still in school, she met Christian Defrance (b. 1929), who studied sculpture and wood carving. After completing her internship with André Arbus (1903-1969), she began working with Defrance at the workshop of Marcel Gascoin (1907-1986), and like many others of his apprentices such as Jacqueline Lecoq (b. 1932) and Pierre Paulin (1927-2009), went on to a distinguished career. In 1950, Dangles founded Groupe IV at Charron with Alain Richard (1926-2017), René Jean Caillette (1919-2005), and Joseph André Motte (1925-2013). She also published articles, reviews, and analyses about interior design themes for *Maison Française* magazine.

In 1953, Dangles and Defrance founded their agency devoted to interior design projects and established a long-lasting exclusive collaboration with the French design house BUROV. Creating high-end furniture collections for stylish homes, they established their own signature vocabulary between 1957 and 1977 and played a key role in the French circle of designers who sought to bring elegance and luxury to French interiors in the decades following WWII. The pair quickly earned recognition for their organic silhouettes and for the use of natural materials such as rattan, molded plywood, and foams, which enabled them to create free forms that prevailed approaches to the new industry of modern furniture.

Dangles and Defrance's furniture pieces have been established in the market for collectible design, and have been regularly exhibited at fairs such as TEFAF Maastricht and advanced by Demisch Danant Gallery in New York City. Dangles passed away in 2009, at the age of 81 in La Ferté-Alais, in Île-de-France.



# THE AVANT-GARDE

## 1960s

GAE AULENTI

VUOKKO HILLEVI LILIAN ESKOLIN-NURMESNIEMI

FRANCA STAGI

JACQUELINE LECOQ

JANINE ABRAHAM

The 1960s was a revolutionary decade that saw the birth of the Civil Rights Movement, the student protests movement, the Anti-Vietnam War Movement, the women’s movement and Feminist Activism, the gay rights movement, the environmental movement, and the hippie movement. Just as these movements all questioned traditions and establishments, so did the art, design, and architectural streams of the decade: Pop Art, Op Art, Minimalism, Conceptual Art, Utopian Architecture, and Feminist Art. Modernism was challenged by groups proposing “radical design” and “anti-design,” approaching design as an instrument of socio-political-cultural critique and writing manifestoes. It was a time of freedom and free expression, resulting in brightly colored furnishings and crude forms that were divorced from historical precedents.

Unconventional materials, experimental fabrications, and innovative production technologies came to dominate furniture design: cardboard, cold-cure flexible polyurethane foams, molded plastic, glass fiber moldings, synthetic resin, and inflatable plastic. These materials allowed for new and unorthodox vocabularies with strong visual impacts and narratives. Structures previously made of wood or metal were completely revolutionized, stylistically, and many conventions were abandoned. Chairs no longer looked like they ever did, as they were designed to allow the user flexibility and reclining options.

No other object captures the position of women in design and society in the 60s more than Gaetano Pesce’s “Donna Chair.” Launched in 1969 by C&B Italia, its powerful form—a curvy female body connected to a spherical ottoman representing a prisoner’s ball and chain— was designed by a man. While it was a stylish decade in fashion and women were featured in the context of liberation, female designers were left behind the progress of the decade. Their activity was often in male-female partnerships that obscured their contributions or attributed their designs to their male partners. Similar to the previous decade, partnerships with male designers promised more commercial success and continuity, but women did not receive adequate credit. Vuokko Hillevi Lilian Nurmesmiemi partnered with Antti Nurmesniemi, Franca Stagi with Cesare Leonardi, Jacqueline Lecoq with Antoine Philippon, and Janine Abraham with Dirk Jan Rol. Despite these obstacles, female designers created iconic/notable designs that are celebrated and well-recognized today.









## GAE AULENTI | LOCUS SOLUS

DAYBED

1964

PRODUCTION: POLTRONOVA

TUBULAR STEEL IN RED LACQUER, MATTRESS AND TWO BOLSTERS UPHOLSTERED

WITH LORO PIANA CASHMERE

27 1/2 X 78 1/4 X 33 7/8 IN (70 x 200 x 86 CM)

BIBLIOGRAPHY:

G. GRAMIGNA, UMBERTO ALLEMANDI (ED.), *REPERTORIO DEL DESIGN ITALIANO 1950-2000*, TURIN 2003, P. 108.

P. C. SANTINI, *FACENDO MOBILI CON*, FLORENCE 1977, P. 32.





**VUOKKO HILLEVI LILIAN ESKOLIN-NURMESNIEMI | 004**

LOUNGE CHAIR

1966

(WITH ANTTI AARRE NURMESNIEMI)

PRODUCTION: VUOKKO

CHROME-PLATED STEEL, POLYURETHANE FOAM, FABRIC

28 3/4 × 33 1/2 × 33 IN (73 × 85 × 84 CM)











## FRANCA STAGI | FLOOR LAMP

1969

(WITH CESARE LEONARDI)

PRODUCTION: LUMENFORM

STAINLESS STEEL, CHROME-PLATED STEEL, ENAMELED STEEL

70 1/8 X 13 X 14 1/8 IN (178 X 33 X 36 CM)











**FRANCA STAGI | DONDOLO**

ROCKING CHAIR

1967

(WITH CESARE LEONARDI)

PRODUCTION: ELCO BELLATO

FIBERGLASS-REINFORCED POLYESTER

30 3/4 X 68 7/8 X 15 3/4 IN (78.1 X 175 X 40 CM)

BIBLIOGRAPHY:

VICTORIA AND ALBERT MUSEUM, *MODERN CHAIRS, 1918-1970*, LONDON: WHITECHAPEL ART GALLERY, 1970, P. 119.

E. AMBASZ, *ITALY: THE NEW DOMESTIC LANDSCAPE, ACHIEVEMENTS AND PROBLEMS OF ITALIAN DESIGN*, EXHIBITION CATALOGUE, NEW YORK, 1972, P. 27.

G. GRAMIGNA, UMBERTO ALLEMANDI (ED.), *REPERTORIO DEL DESIGN ITALIANO 1950-2000*, TURIN 2003, P. 290.

A. BANGERT, *ITALIAN FURNITURE DESIGN: IDEAS STYLES MOVEMENTS*, MUNICH 1988, PP. 2-3, 109.

A. BRANZI, *IL DESIGN ITALIANO 1964-1990: UN MUSEO DEL DESIGN ITALIANO*, MILAN 1996, P. 53.



## JACQUELINE LECOQ | POINTE DE DIAMANT

BUFFET

1961

(WITH ANTOINE PHILIPPON)

PRODUCTION: ERWIN BEHR

MAHOGANY, MAPLE INLAY, PRESSED PLYWOOD, CHROME-PLATED STEEL

37 X 95 X 21 IN (94 X 241.3 X 53.3 CM)

BIBLIOGRAPHY:

D. FOREST, *MOBI BOOM, L'EXPLOSION DU DESIGN EN FRANCE, 1945-1975*, EXHIBITION CATALOGUE, PARIS, 2010 P. 125.











## JACQUELINE LECOQ | COMFORT

ARMCHAIR

1964

(WITH ANTOINE PHILIPPON)

HOLLAND & SHERRY WHITE CHAMONIX BOILED WOOL, MOLDED MAHOGANY, CHROME-PLATED STEEL

23 X 22 X 29.5 IN (58.4 X 55.9 X 74.9 CM)

BIBLIOGRAPHY:

D. FOREST, *MOBI BOOM, L'EXPLOSION DU DESIGN EN FRANCE, 1945-1975*, EXHIBITION CATALOGUE, PARIS 2010, P. 160.

S. DANANT, *ANTOINE PHILIPPON AND JACQUELINE LECOQ*, NEW YORK 2011.









## **JANINE ABRAHAM | BANQUETTE AR**

DAYBED

1962

(WITH DIRK JAN ROL)

PRODUCTION: LES HUCHERS-MINVIELLE

WOOD, CHROMED STEEL, FOAM, VINYL

CLOSED AS SOFA: 27.17 X 78.74 X 30.71 IN (69 X 200 X 78 CM)

OPEN AS DOUBLE BED: 10.24 X 78.74 X 60.63 IN (26 X 200 X 154 CM)

BIBLIOGRAPHY:

D. FOREST, *MOBI BOOM, L'EXPLOSION DU DESIGN EN FRANCE, 1945-1975*, EXHIBITION CATALOGUE, PARIS 2010 P. 82.



# GAE AULENTI

## 1927 – 2012

Gaetana “Gae” Aulenti was born in Palazzolo dello Stella, Italy, a small town near Trieste. In 1954, she graduated from the Politecnico di Milano where she studied architecture, one of only two women in a class of 20. After graduating, she opened her own architecture studio and worked as a contributor and art director for Casabella, the Italian architecture magazine. By the time Aulenti left the magazine in 1965, she had become an important voice and advocate of Italian design.

For many of her architectural spaces, Aulenti designed furniture and lighting, often with an industrial feel, and always casual yet sophisticated. Her lighting designs are similarly relaxed and refined—often using glass in unexpected ways to highlight the beauty of the material. Her belief that furniture and lighting should never dominate a space is exemplified by the many variations of low glass-topped tables with novel legs and lamps with single glowing glass orbs she designed. She worked with many furniture and lighting manufacturers, such as Artemide, Knoll International, and Fontana Arte, who recognized her knack for designing unique works with a hint of humor without being imposing or heavy-handed.

While Aulenti is perhaps best known for her architectural career, particularly the redesigning of Gare d’Orsay in Paris, which turned into the Musée d’Orsay in the 1980s, a transformation that was criticized as too radical at the time, her furniture and lighting designs also had great commercial success. Aulenti passed away in 2012 at the age of 84. With over 200 built architectural works, numerous design awards, and pieces in museum collections such as the Museum of Modern Art and others, she left a prolific design legacy and is considered among the most powerful female designers in the history of Italy.



# VUOKKO HILLEVI LILIAN ESKOLIN-NURMESNIEMI B. 1930

Vuokko Nurmesniemi was born in Helsinki, Finland, and studied ceramics at the Institute of Industrial Arts in Helsinki. Upon graduating, she designed glassware and ceramics for Arabia and Nuutajärvi. Joining the Finnish company Marimekko in 1953, she created patterns for printed fabrics. She is mostly known for designing fabrics and clothes for Marimekko. Her Architectonic, minimal personal style has come to shape the legacy of the company during its Golden Age. Nurmesniemi has achieved sophisticated and innovative color combinations, which came to define Marimekko's vocabulary. Her signature product was a striped red and white shirt named Jokapoika, in 1956.

Nurmesniemi left Marimekko in 1960 and subsequently founded her own company, Vuokko Oy, in 1964, designing textiles and ready-to-wear clothing and accessories. The company closed in 1988, and in 1990, she founded a second company, Vuokko Nurmesniemi Oy. She was married to Finnish designer Antti Nurmesniemi (1953-2003) who was referred to as the "Grand Old Man of Finnish Design".

Nurmesniemi's designs have won her many awards and accolades. In 1957, she received a gold medal at the Milan Triennial XI for her glassware, and in 1964, she received both the Milan Triennial XIII Grand Prix and Lunning Prize for design. She also was awarded the Prince Eugen Medal in 1986 and the Kaj Frank Design Prize in 1997. A solo exhibition of her work was on display in 2009 at the Röhsska Museum in Gothenburg, Sweden. Today, several of her designs are held in permanent collections of museums, such as the Metropolitan Museum of Art and the Cooper Hewitt National Design Museum.



# FRANCA STAGI

## 1937 – 2008

Franca Stagi was born in Modena, Italy, and graduated from Milan Polytechnic with a degree in architecture in 1962. The following year, she opened her architecture practice with colleague Cesare Leonardi (1935-2001), and together, they formed one of the most intriguing partnerships in the history of Italian design. They created sports centers, parks, furniture, and lighting. Among the manufacturers, they worked for are Bernini and Lumenform. The duo team gained recognition for their furnishings when exhibited at the 1968 Salone Internazionale del Mobile in Milan. In 1984, Stagi and Leonardi ended their collaboration, and she turned her attention to urban architectural restoration projects in her hometown, Modena, and elsewhere in Italy. These projects included the church and college of San Carlo, the Sant'Eufemia complex, the Palazzo dei Musei, and the Cathedral Basilica of Santa Maria Assunta in Carpi.

Stagi's masterful knowledge of architectural principles can be identified in her furniture and lighting designs. Her work is marked by an attention to balance and creating innovative forms in new materials such as fiberglass, a malleable yet strong medium that had untapped potential. Her architectural sensibilities are seen in a strong interest in designing in harmony with surrounding natural elements. Together with Leonardi, Stagi authored a book entitled "The Architecture of Trees" (1982), a study of tree species and green space design.

In 2008, Franca Stagi passed away at the age of 71 in her lifelong home in Modena. Her archive is preserved by the Municipality of Modena at the Luigi Poletti Library. Stagi's designs in collaboration with Leonardi are held in permanent collections of museums such as the Museum of Modern Art and the Victoria & Albert Museum.



# JACQUELINE LECOQ B. 1932

Jacqueline Lecoq was born in Orléans, France, and was trained at the École nationale supérieure des arts décoratifs under the guise of Eric Bagge. Upon graduation, she joined Marcel Gascoin (1907-1986) at his furniture design company, where she met Antoine Philippon (1930-1995) in 1952. The two formed a partnership in 1956 and worked and lived together until Philippon's death in 1995. Shortly after meeting, the pair began to exhibit together at the Salon des Art menagers and the Salon des artistes décorateurs.

Her vocabulary in furniture designs represents a new direction taken by French designers in the late 50s and throughout the 60s. They rejected the industrial mode of French postwar design and aimed to return elegance, and craftsmanship, comfort, and harmony to the home, branded this direction as the Art of Living. Not only designers but also sculptors and artists joined their fresh solutions into a new type of design. Her work was always modernist, sharp, and geometrical, with new interpretations of the principles formulated by the Union des Artistes Modernes or UAM, such as the purity of style while showing respect for the materials used. The duo set their goal to produce furniture in large numbers without making concessions to the function or aesthetics.

Lecoq and Philippon participated in the 1958 World's Fair in Brussels and Montreal in 1967, where they were awarded the grand prize for their "young man room." In 1961, the pair was awarded the René Gabriel prize. Through the 1960's they presented regularly at the Salon des Art menagers and Salon des artistes decorateurs of which Philippon was president from 1970-72.



# JANINE ABRAHAM

## 1929 – 2005

Janine Abraham was born in Auvergne, France, and studied architecture and design at the École Camondo, École des Beaux-Arts , and the École des Arts Decoratifs in Paris. After graduating, she went to work at the studio of Jacques Dumond (1906-1988), where she met Dirk Jan Rol (b. 1929), a fellow architect, and designer. The pair quickly connected both professionally and personally, and presented their first collaborative designs at the Salon des Artistes Decorateurs in 1956, opening a studio in the following year. Abraham and Rol went on to win second prize for their wicker furniture designs at the 1958 Salon des Artistes Decorateurs and the gold medal at the Brussels World Fair the same year.

Recognized as the imaginative and innovative force of the design duo, Abraham's penchant for whimsy can be seen in her oversized wicker furniture designs and her use of contrasting materials. Abraham and Rol strongly believed in harmony between people and the environment, combining mass-produced iron frames with handmade wicker, wood, or natural fiber seats in their chairs and sofas. This duality is present in other furniture designs by the pair. They often blurred the boundaries between convention and innovation as well as craft and industry.

In addition to furniture, Abraham and Rol designed homes and buildings for private clients and large companies. Their architectural sensibilities aligned with their thoughts on furniture—designing interior spaces in accordance with nature. Abraham passed away in 2005 at the age of 76. The recent resurgence of interest in Abraham and Rol led to a 2019 retrospective of their work at Villa Noailles in Hyères, France, and the reissue of some of their iconic pieces by Yota Design.



# THE INQUISITIVE 1970s

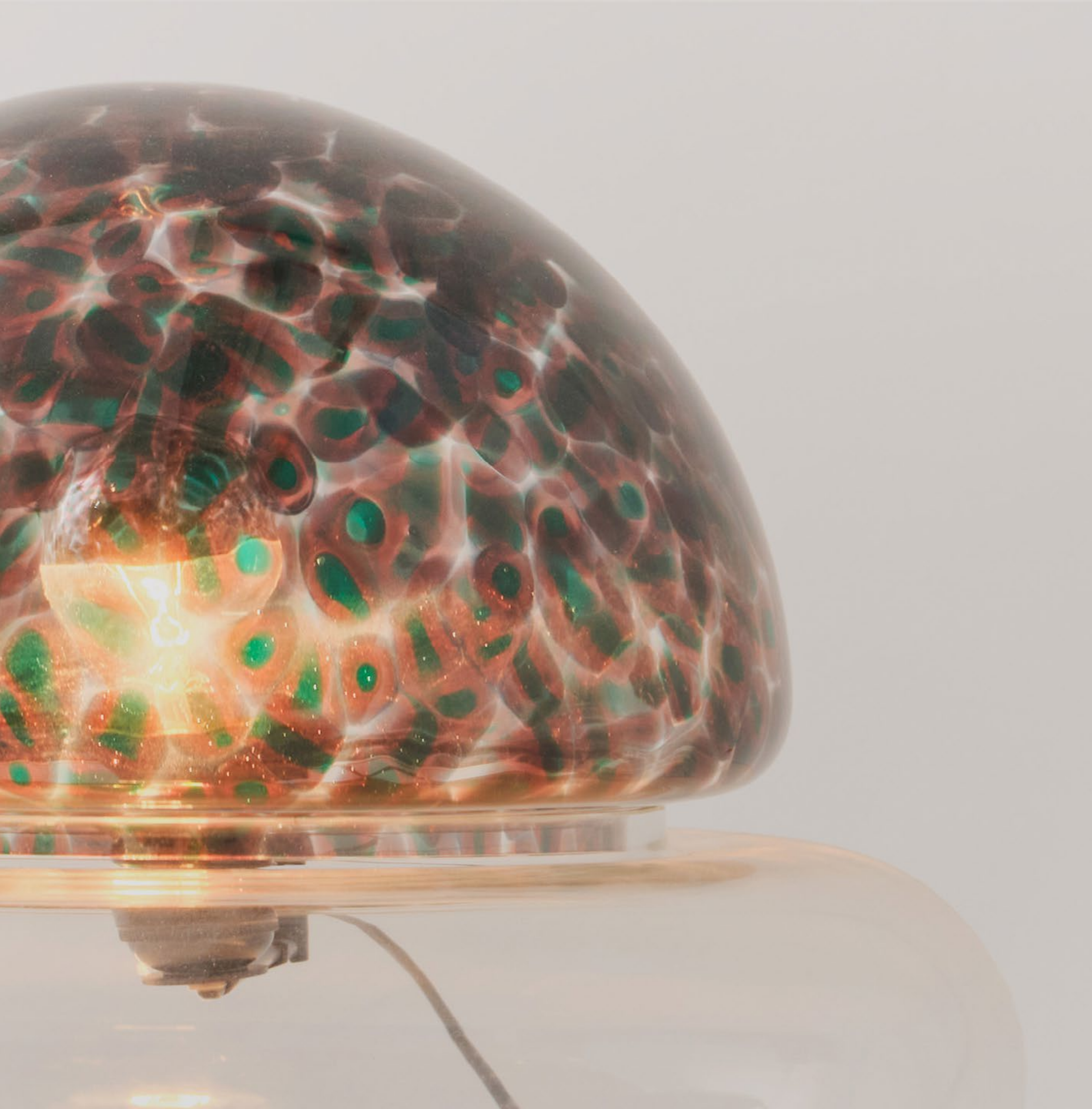
GAE AULENTI  
CINI BOERI  
GABRIELLA CRESPI  
PIA GUIDETTI CRIPPA  
TRIX HAUSSMANN  
LOUISE NEVELSON  
AFRA SCARPA  
LELLA VIGNELLI  
MARIA PERGAY

The 1970s saw the second wave of modernism. Designers were heavily influenced by the politics, art movements, technological innovations, and significant events of the decade; such as the 1973 oil crisis, postmodernism, the radical design movement, disco culture, and the Space Age. As production of designer-to-consumer goods slowed, determined and courageous designers in the 70s experimented with couture design. The persistent demand for luxury furniture allowed designers to create a new narrative and sophisticated furnishings in small editions for chic interiors.

Stylistically, the decade was characterized by exaggerations and extremes, super minimalism on the one hand, and playfulness, kitsch, and historical eclecticism on the other; bright bold colors, but also neutrals; rattan and bamboo alongside Plexiglas and stainless steel. A love of synthetic materials—Lucite, vinyl, polyurethane, synthetic textiles, plastic, faux fur—coexisted with an appreciation for the gleaming surfaces of polished chromes, smoked glass, and shiny marbles. Yet the rough surfaces of Brutalism, a design style at its height in the 70s, were also favored. Homes of the decade were relaxed and glamorous, furnished with low chunky sculptural pieces. Furnishings had a central role in transforming spaces of the decade with their distinctive looks, extraordinary shapes, large size, and radical forms.

The Women's liberation movement of the 70s brought an entire generation of women to create a strong mark on the design industry with work that engaged directly with issues and technological advances of the period. Key design events of the period demonstrate that women were relegated to a secondary role within the design world. In a landmark 1972 exhibition at MoMA that celebrated the development of Italy as the mecca of modern design, Italy: The New Domestic Landscape, curated by architect Emilio Ambasz, only one female designer, Gae Aulenti, was included. The various radical design collectives formed in Italy during the decade—Archizoom, Superstudio, UFO, Gruppo Strum, Group 9999—had no founding female members. Despite being remembered as the decade of Wonder Woman, a television series that ran from 1975 to 1979 and empowered a generation of women, in the world of design and architecture women remained in the shadows. Among the successful voices were Cini Boeri; Gabriella Crespi; Pia Guidetti Crippa; Trix Haussmann; Louise Nevelson; Nanda Vigo; Afra Scarpa; Lella Vignelli; and Maria Pergay.





**GAE AULENTI | POVEGLIA**

TABLE LAMP

CIRCA 1970s

PRODUCTION: VISTOSI

HAND-BLOWN GLASS, METAL

11 3/4 X 16 1/2 X 16 1/2 IN (30 X 42 X 42 CM)

BIBLIOGRAPHY:

G. GRAMIGNA, UMBERTO ALLEMANDI (ED.), *REPERTORIO DEL DESIGN ITALIANO 1950-2000*, TURIN 2003, P. 420.

C. FIELL & P. FIELL, *1000 LIGHTS 1960 TO PRESENT*, KÖLN 2005, PP. 272-273.









**GAE AULENTI | MILLEFIORI**

TABLE LAMP

CIRCA 1970s

PRODUCTION: VISTOSI

HAND-BLOWN GLASS, METAL

9 1/8 X 6 3/4 X 6 3/4 IN (23 X 17 X 17 CM)







**GAE AULENTI | PATROCLO**

TABLE LAMP

1975

PRODUCTION: ARTEMIDE

HAND-BLOWN GLASS, STEEL METAL MESH

17 3/4 X 19 2/3 X 9 7/8 IN (45 X 50 X 25 CM)





**CINI BOERI | LUNARIO**

COFFEE TABLE

1972

PRODUCTION: KNOLL INTERNATIONAL

GLASS, CHROME-PLATED STEEL

15 3/4 X 43 1/4 X 59 1/8 IN (40 X 110 X 150 CM)

BIBLIOGRAPHY:

B. LUTZ, *KNOLL: A MODERNIST UNIVERSE*, NEW YORK 2010, PP. 186-187.





## GABRIELLA CRESPI | CUBO MAGICO

COFFEE TABLE

1970s

WOODEN STRUCTURE, BRASS, STEEL COVERINGS

17 1/4 X 23 2/3 X 23 2/3 IN (45 X 60 X 60 CM)

OPEN 17 1/4 X 59 X 59 IN (45 X 150 X 150 CM)

BIBLIOGRAPHY:

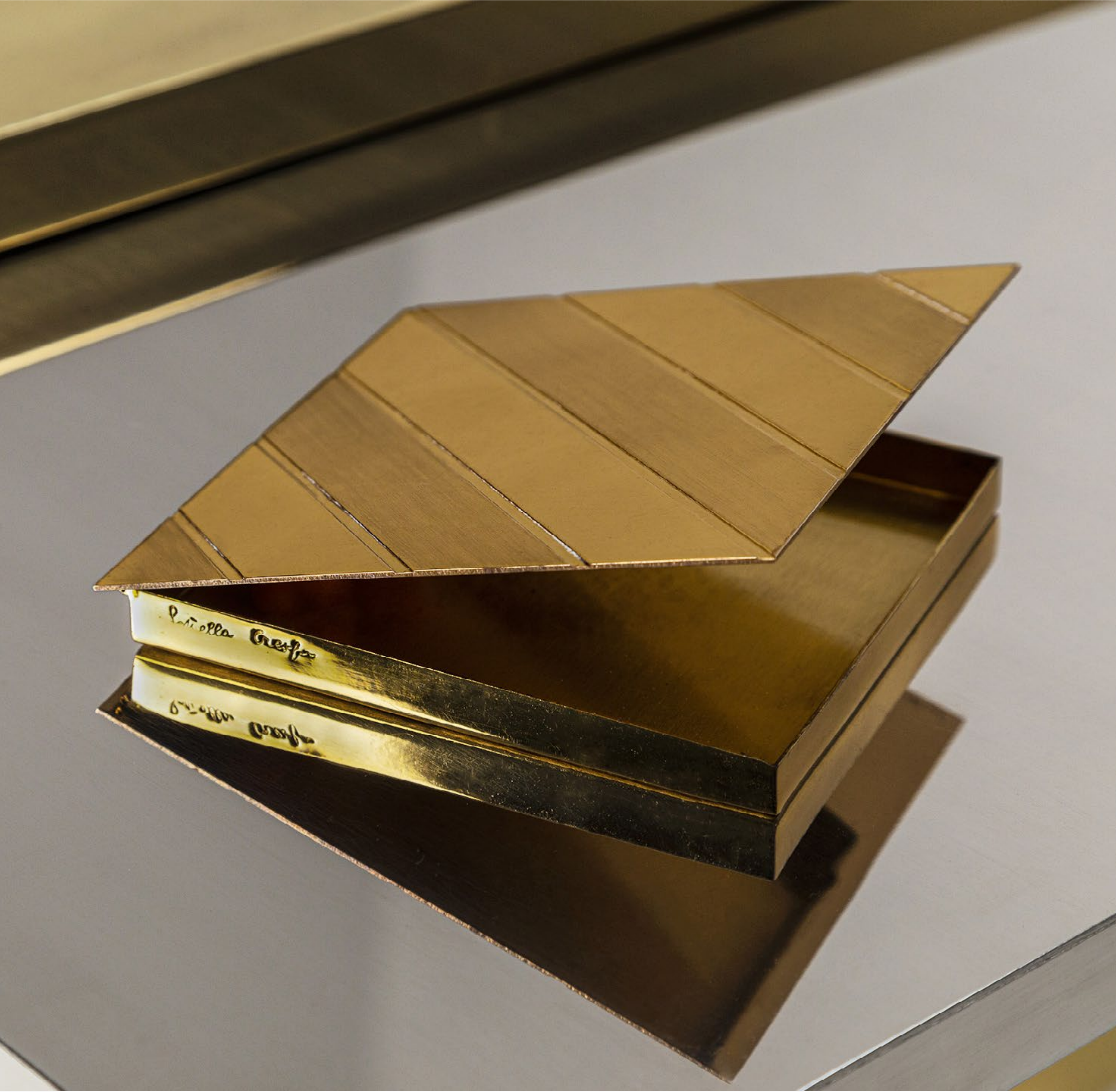
P. MASINI & G. CRESPI, *SPIRITO E MATERIA*, BOLOGNA 2018, PP. 81, 104.











**GABRIELLA CRESPI | BOX**

1970s

BRASS

0.6 X 4.3 X 4.3 IN (1.5 X 11 X 11 CM)



## GABRIELLA CRESPI | KALEIDOSCOPE

TABLE LAMP

BRASS

9.8 X 9.8 X 33.4 IN (25 X 25 X 85 CM)

BIBLIOGRAPHY:

C. CUNACCIA, *GABRIELLA CRESPI, IL SEGNO E LO SPIRITO: MOBILI, PLURIMI, SCULTURE E GIOIELLI*, EXHIBITION CATALOGUE, MILAN 2011, PP. 14, 38, 94.







**GABRIELLA CRESPI | SET OF 8 FOLDING CHAIRS**

CIRCA 1973

BRASS, LEATHER, RATTAN

32 1/2 X 19 3/8 X 20 5/8 IN (82.6 X 49.2 X 52.4 CM)















**PIA GUIDETTI CRIPPA | FLOOR LAMP**

CIRCA 1970

PRODUCTION: LUMI

CHROMED METAL, OPAL GLASS

21 5/8 X 21 5/8 X 34 5/8 IN (55 X 55 X 88 CM)









**TRIX HAUSSMANN | LOUNGE SET WITH TWO ARMCHAIRS  
AND A SOFA**

CIRCA 1970

(WITH ROBERT HAUSSMANN)

PRODUCTION: DE SEDE

WOOD, CHROME-PLATED STEEL, UPHOLSTERY (DEDAR, ADAMO & EVA: MOUSSE)

ARMCHAIR (EACH): 32 X 33 X 30 IN (81.3 X 83.8 X 76.2 CM)

SOFA: 32 X 83 ½ X 32 IN (81.3 X 212.1 X 81.3 CM)









## LOUISE NEVELSON | THE LITTLE PRINCE

THRONE

1977

BLACK PAINT ON WOOD

34 X 28 X 23 IN (86.36 X 71.12 X 58.42 CM)

BIBLIOGRAPHY:

PAGE GALLERY, *LOUISE NEVELSON: CASCADES, PERPENDICULARS, SILENCE, MUSIC*, EXHIBITION CATALOGUE, NEW YORK 1983.





## AFRA SCARPA | AFRICA

SET OF 4 DINING CHAIRS

1975

(WITH TOBIA SCARPA)

PRODUCTION: MAXALTO

WALNUT, LEATHERETTE

30 3/4 X 22 1/8 X 18 1/8 IN (78 X 56 X 46 CM)

BIBLIOGRAPHY:

G. GUILIANA, UMBERTO ALLEMANDI (ED.), *REPERTORIO DEL DESIGN ITALIANO 1950-2000*, TURIN 2003, P. 415.

A. PIVA, ARNOLDO MONDADORI (ED.), *AFRA E TOBIA SCARPA: ARCHITETTI E DESIGNERS*, MILAN 1985, 146.

*CASA VOGUE*, DECEMBER 1975, P. 95.









## AFRA SCARPA | TORCELLO DESK AND ARMCHAIR

CIRCA 1979

(WITH TOBIA SCARPA)

PRODUCTION: STILDOMUS

WALNUT, METAL, LEATHER

DESK: 33 5/8 X 51 1/8 X 25 3/4 IN (85.5 X 130 X 65.5 CM)

ARMCHAIR: 32 1/8 X 20 1/4 X 20 1/2 IN (81.5 X 51.5 X 52 CM)





**AFRA SCARPA | SORIANA**

PAIR OF LOUNGE CHAIRS

CIRCA 1970

(WITH TOBIA SCARPA)

PRODUCTION: CASSINA

CHROMIUM-PLATED STEEL, LEATHER

28 X 37 3/8 X 41 3/8 IN (71 X 95 X 105 CM)

BIBLIOGRAPHY:

G. GRAMIGNA, UMBERTO ALLEMANDI (ED.), *REPERTORIO DEL DESIGNITALIANO*, MILAN 2001, P. 318.

G. BOSONI, SKIRA (ED.), *MADE IN CASSINA*, FRANCE 2009, P. 201.





## LELLA VIGNELLI | METAFORA

COFFEE TABLE

1979

(WITH MASSIMO VIGNELLI)

PRODUCTION: CASTIGLIANI

MARBLE, GLASS

55 1/8 X 12 5/8 X 27 1/2 IN (140 X 32 X 70 CM)

BIBLIOGRAPHY:

G. GRAMIGNA, UMBERTO ALLEMANDI (ED.), *REPERTORIO DEL DESIGN ITALIANO 1950-2000*, MILAN 2001, P. 266.





## MARIA PERGAY | RING

CHAIR

1968

PRODUCTION: DESIGN STEEL

STAINLESS STEEL

28 3/8 X 16 1/2 IN (72 X 42 CM)

BIBLIOGRAPHY:

S. DEMISCH & S. DANANT, DAMIANI (ED.), *MARIA PERGAY: COMPLETE WORKS 1957-2010*, BOLOGNA 2011, P. 24.

P. FAVARDIN & G. BLOCH-CHAMPFORT, NORMA (ED.), *LES DÉCORATEURS DES ANNÉES 60-70*, PARIS 2007, PP. 266-268.

A. LINDEMANN, TASCHEN (ED.), *COLLECTING DESIGN*, COLOGNE 2011, P. 86.





# GAE AULENTI

## 1927 – 2012

Gaetana “Gae” Aulenti was born in Palazzolo dello Stella, Italy, a small town near Trieste. In 1954, she graduated from the Politecnico di Milano where she studied architecture, one of only two women in a class of 20. After graduating, she opened her own architecture studio and worked as a contributor and art director for Casabella, the Italian architecture magazine. By the time Aulenti left the magazine in 1965, she had become an important voice and advocate of Italian design.

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# CINI BOERI

## 1924 – 2020

Cini Boeri was born Maria Cristina Mariani Dameno in Milan, Italy, and attended the Politecnico di Milano and graduated with a degree in architecture in 1951. She was one of just 17 female architecture students. Boeri went on to work with architect and designer Marco Zanuso, designing mainly domestic interiors. In 1963, Boeri started her own practice, Cini Boeri Architetti, based in Milan, where she focused on harmony with the surrounding environment, designing residential and commercial spaces. She also found great success in furniture design, working with manufacturers such as Knoll, Artemide, and Arflex. In 1979, Boeri won the prestigious Compasso d'Oro for her Strips seating system.

Luxurious yet unpretentious, Boeri's furniture design foregrounded elegance and functionality. This can be seen in her strong interest in modular design. Several of her furnishings can be adapted to different kinds of spaces through customizing the length or changing the arrangement of their components. For example, her recognizable Serpentine Sofa design (1971) was created to be offered by the meter and be made to fit nearly any environment thanks to the fact it is constructed from vertical panels of polyurethane foam strung together into a snaking form. Boeri's furniture designs are marked by her innovative play with new materials and maintaining comfort while embracing minimalistic qualities.

Cini Boeri passed away in 2020 at the age of 96 in her lifelong home in Milan. One of Italy's most prominent postwar designers, Boeri received the Compasso d'Oro Lifetime Achievement award in 2011. Her designs continue to be manufactured today, and her work is held in the collections of museums, including the Museum of Modern Art and the Vitra Design Museum.



# GABRIELLA CRESPI

## 1922 – 2017

Gabriella Crespi was born in Saronno, a small town outside of Milan, Italy. She studied art at the Accademia di Belle Arti di Brera in Milan and architecture at the Politecnico di Milano, graduating in the 1940s. Uniting her artistic strengths, Crespi began designing furniture and jewelry, as well as creating sculptural works that gained international fame. Her Small Lune Collection (1950s), a group of polished steel crescent moon sculptures, and her decorative boxes and animal sculptures began to draw the attention of clients such as Christian Dior (1905-1957), Audrey Hepburn (1929-1993), Hubert de Givenchy (1927-2018), Gunther Sachs (1932-2011), and Gianni Versace (1946-1997).

Crespi's handcrafted works ranged from lost wax cast animal sculptures to highly polished brass coffee tables with sleek, streamlined finishes. Her deep spiritualistic beliefs united her eclectic aesthetic. Inspired by the cosmic and futuristic qualities of simple rounded metal forms, Crespi unapologetically contrasted brass with natural materials and imagery such as bamboo and lotus leaves. Her Plurimi collections in brass and stainless steel earned her significant attention and fame during the 1970s. Crespi's unique approach to design resulted in sophisticated and glamorous and crafted furniture that corresponded to the spirit of the time and space-age design.

In 1987, Crespi gave up her business and moved to a small village in Uttar Pradesh in India's Himalayan mountains. She lived this spiritual life there until 2007 when an injury required her to move back to Milan. In 2011, the Palazzo Reale organized a retrospective of her work entitled "The Sign and The Spirit" in Milan and her work has become desirable in the collectible design market. Returning to design, Crespi presented refreshed versions of four of her popular furniture designs at Milan's Salone del Mobile in 2015. Crespi passed away in 2017 at the age of 94.



# PIA GUIDETTI CRIPPA

Pia Guidetti Crippa studied at the Brera Academy of Fine Arts in Milan and graduated in 1967. Towards the end of the 1960s, she devoted herself to furniture and lighting design. As a designer, she collaborated with the company Lumi, founded in Milan by Carlo Antonio Crippa in 1944 as a workshop. She created lighting for Lumi for thirty years, combining skilled craftsmanship with the desire for innovation. Her research of the quality of brass, iron, and aluminum, and their finishes led to the creation of luminous objects that hold a strong presence as important in furniture as their function.

Guidetti Crippa's lamps have been referred to as luminous objects due to their scenic qualities and functionality, which can be recognized by their rounded lines.



# TRIX HAUSSMANN

## B. 1933

Trix Haussmann is an architect and designer based in Zürich, Switzerland, and working with her husband Robert Haussmann (b. 1931). Born Trix Högl, she completed her architectural studies at the ETH Zürich under Werner Max Moser (1896-1970) and Jacques Schader (1917-2007) and became an associate professor of architecture at the ETH Zürich, where she was teaching until 2002. The pair first collaborated in 1967 for the auction “Chair Fun” which aimed to raise money for the Schweizerische Werkbund in Bern. Trix and Robert Haussmann founded the General Design institute, Allgemeine Entwurfsanstalt in 1967.

Approaching design with the intent to reinterpret traditional ornamental style, their techniques focused on illusion, distortion, reflection, and play with scale. The couple referred to their approach as Manerismo Critico, looking at past traditions, pursuing their further development, and providing a new interpretation with a touch of humor. In 1988, Knoll introduced a lounge seating collection designed by Haussmann.

The pair have had numerous solo exhibitions at the KW Institute for Contemporary Art, Berlin, Museum für Gestaltung, Zürich, and Kunsthaus Bregenz, Austria, and Nottingham Contemporary in the UK, and in 2011, they were included in the V&A exhibition, ‘Postmodernism: Style and Subversion 1970-1990’. In addition, their work is held in the public collection of the Museum of Design, Zurich. In 2013, the Swiss Federal Office of Culture awarded Trix and Robert Haussmann the Grand Prix Design.



# LOUISE NEVELSON

## 1899 – 1988

Louise Nevelson was born Leah Berliawsky in Russia, and at age six, she immigrated with her family to Rockland, Maine, where her father ran a lumberyard. Growing up in Maine, Nevelson faced religious discrimination for being Jewish, and in 1920, she married Charles Nevelson (1920-1941) and moved to New York City, where she began to take classes at the Art Students League in 1929. There, she began experimenting with a variety of artistic mediums before eventually choosing to pursue sculpture full-time. Best known for her monumental wooden sculptures, Nevelson's work combined found objects into intricate assemblages that were then painted in colors such as black, white, or gold.

Grand in scale, Nevelson's sculptures unapologetically fill spaces, and their often-towering height and heavy architectural qualities defied assumptions about women's artwork in the early to mid-twentieth century. Her use of found materials such as furniture parts, balustrades, and crates combined with abstractly cut pieces of wood create puzzle-like environments where the original function of individual objects becomes lost in a monochromatic mass.

Nevelson's first solo exhibition was at Nierendorf Gallery in 1941. After years of exhibiting her works to mixed reviews, in the 1950s, Nevelson's sculptures began to achieve critical success. Her work was regularly exhibited until her death in 1988 and continues to be today. Currently, her sculpture entitled "Mrs. N's Palace" (1964-77), her largest work that took thirteen years to complete, is on view at the Metropolitan Museum of Art. The throne, "The Little Prince" (1977) was meant to be placed in this sculpture to further recall grand memorials and tombs in addition to private, intimate spaces. Regarded as one of the most important artists of the twentieth century, Nevelson's work is held in the collections of many major museums.



# AFRA SCARPA

## 1937 – 2011

Afra Scarpa was born Afra Bianchin in Montebelluna in Italy, and studied architecture at the Venice Institute of Architecture, graduating in 1957. There, she met her lifelong design collaborator and husband, Tobia Scarpa (b. 1935). The two opened their practice in Montebelluna in 1960, specializing in furniture and lighting, and quickly established partnerships with brands, such as B&B Italia, Cassina, Flos, Knoll International, and Meritalia. In 1970, the Scarpas won the Compasso d'Oro for their Soriana armchair, and, in 1992, won the International Forum Design Hannover Award. In addition to furnishings, they also designed factories and interiors for Benetton and other large companies. They famously collaborated with fashion brand Benetton since 1964, designing the company's factories and offices.

An emphasis on simplicity and comfort strongly defines the work of Afra and Tobia Scarpa. Often mixing materials such as leather and wood and incorporating new technologies, such as halogen light bulbs, their furnishings are elegant, modern, and complement a variety of interiors. Globally recognized as a design pair, Scarpa always designed as part of the collaboration with Tobia.

In 2011, at the age of 74, Scarpa passed away. Her work in collaboration with Tobia Scarpa is held in permanent museums collections such as the Museum of Modern Art and the Louvre. Their award-winning Soriana designs for Cassina were brought back into production in 2021, illuminating the new interest in their work of the 1970s.



# LELLA VIGNELLI

## 1934 – 2016

Lella Vignelli was born Elena Valle in Udine, Italy, and was trained as an architect at the University of Venice's School of Architecture and later at Massachusetts Institute of Technology's School of Architecture. In 1957, she married Massimo Vignelli (1931-2014), a fellow designer who would become her lifelong collaborator and business partner. After a short period in Milan, in 1965, the Vignellis returned to the US where, with others, they formed Unimark—a design consulting firm that specialized in holistic corporate branding. In 1971, the Vignellis founded Vignelli Associates and three years later founded Vignelli Designs, where she served as the CEO. In this position, she was responsible for such iconic designs as the Handkerchief chair for Knoll International, the Metafora series of glass-topped tables with geometric legs for Castiglioni, and the Serenissimo line for Acerbis.

Splitting the work, Vignelli was responsible for the three-dimensional design, while Massimo focused on graphic design. They both contributed to the conceptual phase of projects and achieved great renown for their work for Bloomingdale's, American Airlines, Ducati, and the New York MTA subway maps. Vignelli's work is marked by modernist simplicity and sparseness merged with luxury. Her designs were carefully planned and restrained, emphasizing specific elements or decorative motifs to communicate her message.

Despite their lifelong collaboration, Massimo often received sole credit for their designs—a fact that reportedly frustrated them both. In 2008, the Vignellis donated their archives to the Rochester Institute of Technology to preserve their legacy. Lella Vignelli passed away in 2016 at the age of 82.



# MARIA PERGAY

## B. 1930

Maria Pergay was born in Moldova to Russian-Jewish parents and at the start of World War II, Pergay and her mother fled to Paris, where she studied costume, set design, and sculpture at the Institut des Hautes Études Cinématographiques. After graduating in the 1950s, Pergay worked as a window designer for Parisian shops, such as Dior and Hermès, while creating her own silverwork. She opened her own atelier in Paris in 1960, and by the end of the decade, was designing furniture that garnered international attention. The turning point came in 1968 when she was commissioned by Uginox, the Frenchy stainless-steel company to design a series of furniture and objects to promote the material. The collection was exhibited at the Maison Jardin Gallery in 1968 and included some of her most iconic pieces, such as the Ring Chair and the Flying Carpet Daybed. Her clients included Saudi Prince Abdullah (1924-2015), Pierre Cardin (1922-2020), Jacques Heim (1899-1967), Salvador Dalí (1904-1989), Givenchy, and Fendi.

Pergay's furniture designs explore the tension between the modern preference for unornamented, functional pieces, handcrafted, with elegant furnishings. Her trademark use of stainless steel, a material used during the Space-Age era, to create sensual undulating daybeds and delicate, curved chairs exemplifies her ability to design strikingly modern furniture with a touch of antique luxury. Her strong individualistic style is inspired by naturally occurring patterns in water such as shells and waves, Japanese art, and the materiality of stainless steel.

At the age of 91, Pergay continues to design and execute new works. Her furnishings and decorative objects have been widely exhibited since 1971, but she has enjoyed the rediscovery of her legacy, working since the early 2000s with Demisch Danant gallery on retrospectives and new designs. Pergay's stool Vague is held at the collection of the Metropolitan Museum of Art.



# THE PROVOCATIVE 1980S

GAE AULENTI

ANNA CASTELLI FERRIERI

ÉLIZABETH GAROUSTE

SABINE CHAROY

LINA BO BARDI

PAOLA NAVONE

The distinct visual vocabulary of the 1980s was informed by both the rediscovery of historical movements, such as the Wiener Werkstätte and Art Deco, and by breaking with traditional conventions. The neo-Punk fascination with graffiti, the Postmodernist love for bold patterns and vibrant textures and colors, decorated and rough surfaces, exaggerated proportions, and ornamental excess were all a part of the complex and eclectic typology of the 1980s design. Designers sought to embrace the kitsch, which had been deemed unacceptable before and brought radical shapes and intense colors into the mainstream taste. These concepts were incorporated into the full scope of the design projection, from the modern urban fabric to contemporary architecture, to tabletop and consumer goods.

The emergence of the “star-designer” was the quintessential phenomenon of the decade—enabled thanks to patrons, corporations, and high rates of consumption. It resulted in the creation of mega-corporate architecture, trophy hotels, and luxury products by such star-designers as Philippe Starck, Richard Meier, and Enzo Mari. This shift coincided with the birth of the design editing firm, which through connecting architects and designers with craft workshops, produced luxury objects. Cleto Munari, Sawaya & Moroni, Alessi, and Memphis Group in Italy; Néotu and XO in France; Anthologie Quartett in Germany; Akaba in Spain; Swid Powell in New York, were all firms responsible for high-end designer-oriented trophy projects. After decades of being disregarded, in the 1980s crafts were revived and rediscovered by designers.

However, in this changing environment women, still received few design opportunities and remained the minority in the field. As a result, all high-profile designers and architects of the decade were men. Memphis Group, a firm that had come to define much of the decade, had only three female designers amongst its members. In 1980, design firm Alessi launched its experimental and highly publicized benchmark program “Piazza,” commissioning eleven architects to create tea and coffee services, but not one woman was invited to participate. Gae Aulenti continued to produce striking industrial designs. Elizabeth Garouste spent the decade working with her partner Mattia Bonetti creating romantic, whimsical, and unconventional objects that pioneered the design/art market. Paola Navone joined the radical group Alchimia, founded and led by Alessandro Mendini, Ettore Sottsass Jr., and Andrea Branzi. Anna Castelli Ferrieri partnered with her husband Giulio Castelli and, together, they founded the furniture company Kartell; Sabine Charoy created lamps in the new Minimalist mode.







**PAOLA NAVONE | GADAMES**

DRESSER

1980

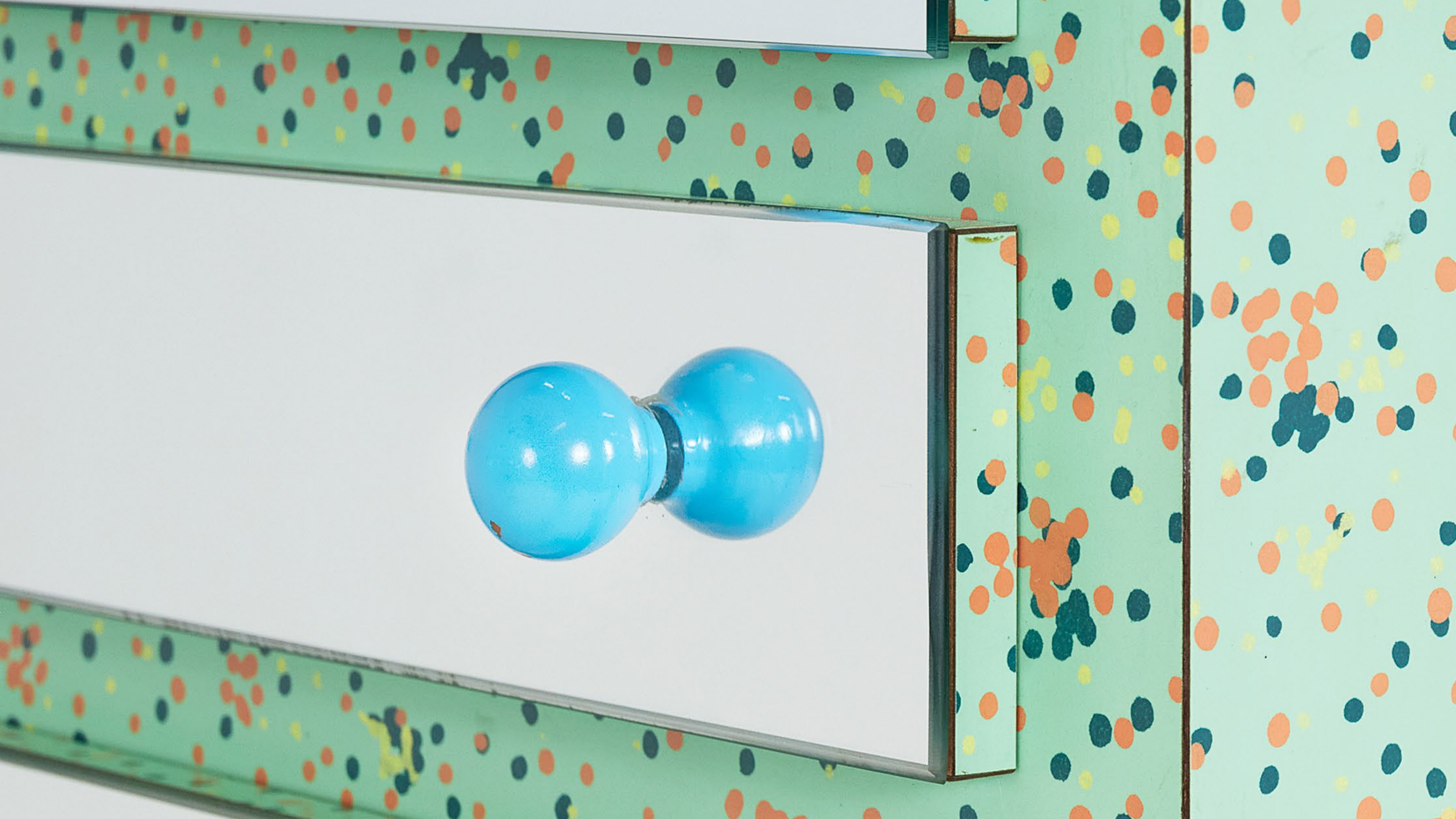
PRODUCTION: STUDIO ALCHIMIA

CHIPBOARD, GREEN PLASTIC LAMINATE, PLATE GLASS, AND BLUE PLASTIC

29.33 X 23.43 X 59.45 IN ( 74.5 X 59.5 X 151 CM)









**GAE AULENTI | PAROLA**

TABLE LAMP

1980

(WITH PIERO CASTIGLIONI)

PRODUCTION: FONTANA ARTE

CASED OPALINE GLASS, GLASS, CRYSTAL

20 7/8 X 7 7/8 IN (53 X DIAM. 20 CM)

BIBLIOGRAPHY:

G. GRAMIGNA, UMBERTO ALLEMANDI (ED.), *REPERTORIO DEL DESIGN ITALIANO 1950-2000*, MILAN 2001, P. 294.











**ANNA CASTELLI FERRIERI | POLTRONA 4814**

PAIR OF LOUNGE CHAIRS

1988

PRODUCTION: KARTELL

METAL, PLASTIC, RECYCLED POLYETHYLENE MATERIALS

27 1/2 X 25 1/8 X 35 3/8 IN (70 X 65 X 90 CM)

BIBLIOGRAPHY:

A. BANGERT & K. M. ARMER, ABBEVILLE PRESS (ED.), *80s STYLE: DESIGNS OF THE DECADE*, NEW YORK 1990, P. 59.

E. STORACE & H. W. HOLZWARTH, TASCHEN (ED.), *KARTELL, THE CULTURE OF PLASTICS*, ITALY 2012, PP. 15, 204.









## ÉLIZABETH GAROUSTE | CABINET COLLÉRETTES

CABINET

1986

(WITH MATTIA BONETTI)

PRODUCTION: NÉOTÛ GALLERY (LIMITED EDITION OF 15)

IRON, TERRACOTTA

59 X 21 5/8 X 12 1/2 IN (150 X 55 X 32 CM)

BIBLIOGRAPHY:

S. CALLOWAY, F. BAUDOT & G.-G. LEMAIRE, MICHAEL AVELINE (ED.), *ELIZABETH GAROUSTE ET MATTIA BONETTI*, PARIS 1990, P.70.





## **SABINE CHAROY | LAMP**

1981

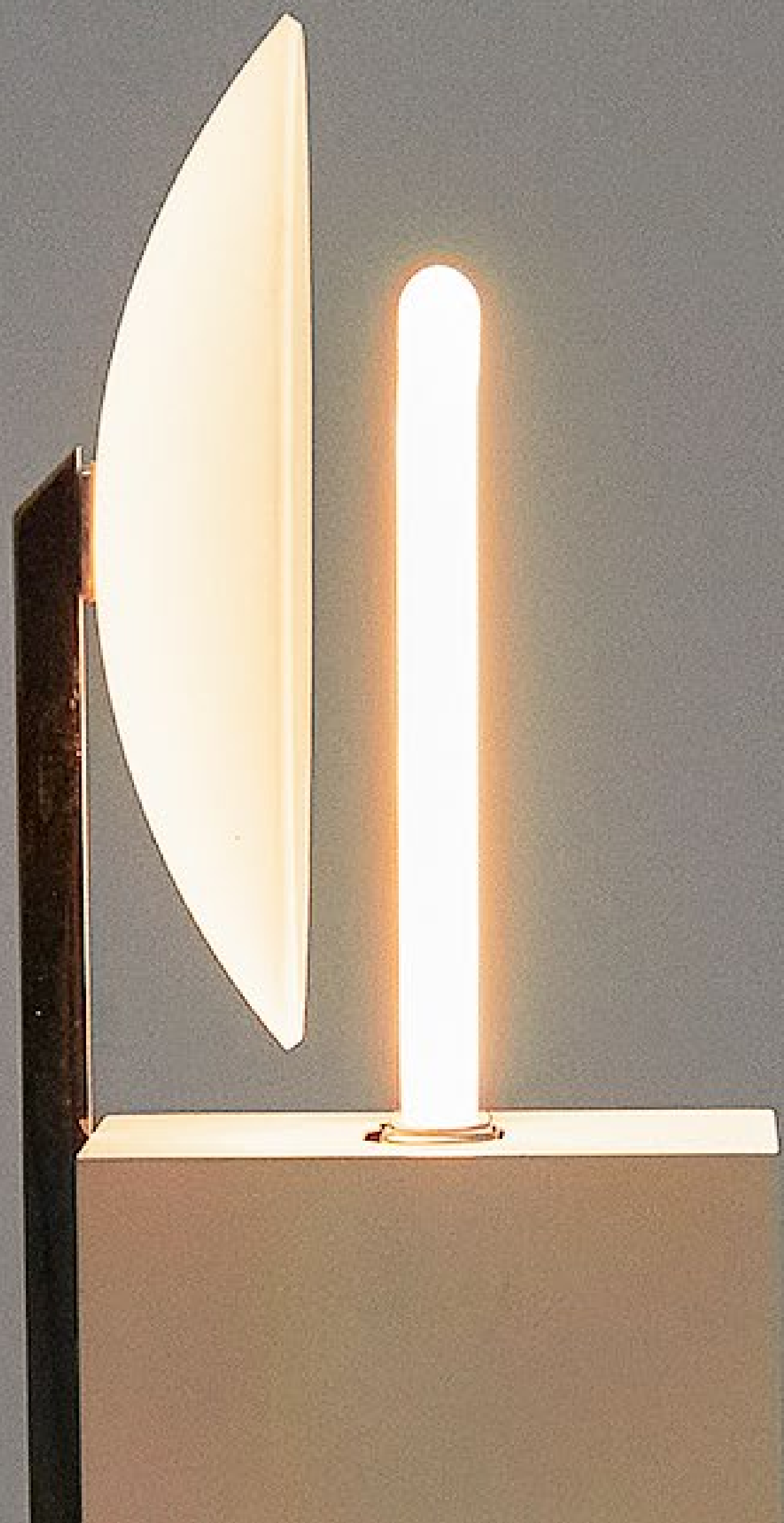
PRODUCTION: VERRE LUMIÈRE

ENAMELED METAL, PLEXIGLAS, COMPACT FLUORESCENT (CFL)

11.02 X 3.94 X 3.94 IN (28 X 10 X 10 CM)









**SABINE CHAROY | DESK LAMP**

1981

PRODUCTION: VERRE LUMIÈRE

ANODIZED AND PAINTED ALUMINUM

17.99 X 17.91 X 3.82 IN (45.7 X 45.5 X 9.7 CM)











**SABINE CHAROY | FLOOR LAMP**

CIRCA 1981

PRODUCTION: VERRE LUMIÈRE

PAINTED METAL, ANODIZED ALUMINUM

74 1/8 X 13 3/8 X 19 3/4 IN (188 X 34 X 50 CM)







**LINA BO BARDI | FREI EGÍDIO**

CHAIR

PROTOTYPE

1987

(WITH MARCELO FERRAZ AND MARCELO SUZUKI)

PRODUCTION: FERRAZ & SUZKI

TAUARI WOOD

33 X 14 1/4 X 11 IN (83.8 X 36.2 X 27.9 CM)



# GAE AULENTI

## 1927 – 2012

Gaetana “Gae” Aulenti was born in Palazzolo dello Stella, Italy, a small town near Trieste. In 1954, she graduated from the Politecnico di Milano where she studied architecture, one of only two women in a class of 20. After graduating, she opened her own architecture studio and worked as a contributor and art director for Casabella, the Italian architecture magazine. By the time Aulenti left the magazine in 1965, she had become an important voice and advocate of Italian design.

For many of her architectural spaces, Aulenti designed furniture and lighting, often with an industrial feel, and always casual yet sophisticated. Her lighting designs are similarly relaxed and refined—often using glass in unexpected ways to highlight the beauty of the material. Her belief that furniture and lighting should never dominate a space is exemplified by the many variations of low glass-topped tables with novel legs and lamps with single glowing glass orbs she designed. She worked with many furniture and lighting manufacturers, such as Artemide, Knoll International, and Fontana Arte, who recognized her knack for designing unique works with a hint of humor without being imposing or heavy-handed.

While Aulenti is perhaps best known for her architectural career, particularly the redesigning of Gare d’Orsay in Paris, which turned into the Musée d’Orsay in the 1980s, a transformation that was criticized as too radical at the time, her furniture and lighting designs also had great commercial success. Aulenti passed away in 2012 at the age of 84. With over 200 built architectural works, numerous design awards, and pieces in museum collections such as the Museum of Modern Art and others, she left a prolific design legacy and is considered among the most powerful female designers in the history of Italy.



# ANNA CASTELLI FERRIERI

## 1918 – 2006

Anna Castelli Ferrieri was born in Milan, Italy, and studied architecture at Milan Polytechnic Institute, graduating in 1943. The first woman to graduate from Milan Polytechnic Institute, during her studies, she sought out and worked closely with Franco Albini, and was influenced by his neo-rationalist ideas. As an architect and industrial designer, Castelli Ferrieri is mostly remembered for her influence on the use of plastics as a mainstream design material.

Following her graduation, she worked as an editor of the architecture magazine, *Costruzioni* from 1946 to 1947. Castelli Ferrieri married chemical engineer Giulio Castelli (1920-2006), and together they founded the furniture company Kartell in 1949. She laid Kartell's foundation and its signature mode in geometric shapes, bold color, highly polished finishes, and the use of plastic. She designed the first chair in a single mold in 1968 and was responsible for the innovative designs and the images of the company during the 1960s and 1970s. In 1988, the couple retired and sold the company to their son-in-law. She received international acclaim when exhibiting her stacking storage unit at the exhibition "Italy: The New Domestic Landscape," which opened at the Museum of Modern Art in New York in 1972.

After retirement, Ferrieri remained active in design. She taught classes at Milan Domus Academy from 1987 to 1992 and took on commissions such as a sofa design for Arflex, a chair for Matteo Grassi, and flatware for Sambonet. Ferrier's designs have been exhibited in places such as the Museum of Modern Art, the Milan Triennial, Tokyo, Germany, and Los Angeles, and she has received numerous awards and honors, including two Gold Medals from the Milan Triennial in two separate years, 1947 and 1950. Castelli Ferrieri died in June 2006, and Giulio Castelli died four months later.



# ÉLISABETH GAROUSTE

## B. 1946

Élisabeth Garouste was born Élisabeth Catherine Rochline, raised in Paris, to a family who owned the shoes factory Tilbury, where Garouste worked designing shoes after graduating high school. She studied interior architecture at the École Camondo in Paris and went on to design theater sets for director Jean-Michel Ribes (b. 1946). In the late 1970s, Garouste met Swiss designer Mattia Bonetti (b. 1952), and the pair formed a working collaboration that lasted for decades. The two designed furniture and interiors for Parisian restaurants and for couturier Christian Lacroix's (b. 1951) salons. Their pioneering designs that combined art and furniture garnered international attention, and they were named Designers of the Year at the International Furniture Fair in 1991. In 2001, Garouste and Bonetti formally ended their collaboration.

Eclectic and irreverent, Garouste's designs defy the boundaries of "good taste." Mixing influences, Garouste's work combines the raw and unexpected materials such as iron, stone, and leather popular in the "primitive art" movement with forms and gilding associated with Rococo and Neoclassical design. Her interest in surrealism is expressed in whimsical amorphous shapes incorporated into mirrors, tables, and bureaus. Each of her designs is a statement piece intended to bring joy and a touch of fantasy to the viewer.

Designing on her own since 2001, Garouste lives and works in Paris, where she maintains a studio in a former theater. Her colorful, experimental, and iconoclastic approach to design remains apparent in her contemporary work. She is currently designing the interior for Christian Louboutin's shop on the Right Bank in Paris, her furniture is offered at Ralph Pucci International, and her work in collaboration with Mattia Bonetti is held in such museum collections as the Solomon R. Guggenheim Museum, the Victoria & Albert Museum, and the Musée des Arts Décoratifs Bordeaux, among others.



# SABINE CHAROY

## B. 1937

Sabine Charoy was born in France, studied at the Camondo School for Architecture and Design, and formed a career as an interior designer before transitioning to designing objects. Charoy learned with Janette Laverrière (1909-2011), then with Italian designer Gio Ponti (1891-1979), and after meeting Max Ingrand (1908-1969), she began working at the French company Verre Lumière, which was founded in 1968 by Ingrand, former Director of Fontana Arte. The mission of the company was defined as to unite the French artisanal knowledge with contemporary mode, known for lights made in opaline glass and metals. Charoy became the Head of Creative Studio and Director of the Research Office of Verre Lumière in the late 1960s.

She created artistic lamps of kinetic forms, where the metalworks showcase a level of skill that went into bringing these mainly stainless steel and chrome creations to life. In 1981, Charoy was awarded the “Lampe D’or” prize at the Lighting Fair in Paris.

Charoy’s lamps have been established in the market and have been regularly exhibited at art and design fairs, and starred in numerous exhibitions at Demisch Danant Gallery in New York City, including “Innovation: made in France II” in 2017 and “Verre Lumiere: 20 years of French Lighting 1968-1988” in 2020.



# LINA BO BARDI

## 1914 – 1992

Lina Bo Bardi was born Achillina Bo in Rome, Italy, and studied architecture at the Rome College of Architecture. Following her graduation in 1939, she moved to Milan to work with architect Carlo Pagani (1913-1999). In 1942, Bo Bardi opened her own studio, but the lack of work during wartime led her to become an illustrator for magazines and newspapers until her studio was destroyed by an aerial bombing in 1943. In 1944, Bo Bardi became the Deputy Director of Domus magazine, and married art critic and journalist Pietro Maria Bardi (1900-1999) two years later.

In 1946, Lina Bo Bardi and her husband traveled to South America because of political difficulties in post-war Italy due to their ties to the Italian Resistance Movement. Quickly, she re-established her practice in Brazil, and together with her husband, co-founded the influential art magazine Habitat. In 1948, she founded the Studio de Arte e Arquitetura Palma with Giancarlo Piretti (1906–1977) to design economical furniture of pressed wood or plastic manufactured by Pau Brasil Ltda. In 1951, she became a naturalized Brazilian citizen, and in the same year, completed her first built work, her own «Glass House» in the new neighborhood of Morumbi. In the 1950s, Bardi was engaged with designing metal-framed furniture with upholstered seats and backs in the 1950s. The vernacular designs she observed during her travels in the northeast of Brazil inspired her later designs, embodying an unofficial aesthetic with the simplicity of design and reduction and rawness of material.

In 1989, at the age of 74, Bo Bardi was honored with the first exhibition of her work at the University of São Paulo. In 1990, the Instituto Lina Bo Bardi e P.M. Bardi was established to promote the study of Brazilian culture and architecture. Bo Bardi died at the Casa de Vidro in 1992 and left designs for a new São Paulo City Hall and a Cultural Centre for Vera Cruz. In 2013, in collaboration with the Instituto Lina Bo Bardi e P.M. Bardi, the British Council created a fellowship called the Lina Bo Bardi Fellowship for UK architects to travel and work in Brazil.



# PAOLA NAVONE

## B. 1950

Paola Navone was born in Turin, Italy, and trained as an architect from the Turin Polytechnic, and in 1979, joined Studio Alchimia, the avant-garde group founded by Alessandro Guerriero (b. 1943) alongside Alessandro Mendini (1931-2019) and Andrea Branzi (b. 1938). Navone received her first of many awards such as the Osaka International Design Award in 1983. From 1985 to 1988, she became a consultant for Unido and the World Bank for the Philippines and Indonesia; in 1988, she began a long-lasting collaboration with the company Gervasoni. Throughout her career, characterized by a distinctive creative approach, Navone created product design, architecture, interior design, and set design.

Among Navone's clients: Italian and global brands such as Driade, Swarovski, Abet Laminati, Casamilano, Alessi, Knoll International, Cappellini, Roche Bobois, Armani Casa, and Habitat. In the 80s, she was responsible for the debut collection of Armani/Casa. Travel has been Navone's primary source of inspiration, and her work is enriched by colors, materials, objects, and craft traditions. In 2000, she was named "Designer of the Year" by the German magazine Architektur & Wohnen, in 2011 won the Elle Decor International Design Award for Big Bed for Poliform, and in 2014 she earned a nomination for the Interior Design Magazine's Design Hall of Fame.

Navone continues to have an interest in the different cultures between the East and the West as well as design and craftsmanship. Currently, she resides in Milan and acts as the artistic director for Gervasoni, working with some of Italy's most important brands. She dresses in striking fashion paired with her signature round glasses and enjoys a successful global career.



# THE 1990s: CLOSING OF A CENTURY

SIMONE PROUVÉ  
INGRID DONAT  
PALOMA GARRIDO  
JOHANNA GRAWUNDER  
HELLA JONGERIUS  
AYALA SERFATY  
ZAHA HADID

Political, cultural, and historical shifts of the 90s had left their trace on the design culture and intellectual expression of the decade. The countries left by the dissolved Soviet Union were on a quest for independent cultural identity. The Berlin Wall pulled down, the end of the Cold War, the rise of consumerism, the foundation of the European Union, the economic recession in the Netherlands, the rise of globalization, the increased faith in sustainability, and an awareness of resources were all-powerful agents of change. A new infrastructure was constructed by designers, galleries, cultural institutions, and schools, allowing and advancing the rise of the star-designer.

While Postmodernism as a movement had come to its end in the 1980s, the radical design of the 1990s followed some of its essential principles: storytelling; conceptual and intellectual design; decoration; craftsmanship; nostalgia; and personal expression, giving the last push to modernism into the margins. The rise of the design-art movement sought to blur the boundaries between art, design, and craft, cementing the notion that concept, storytelling, and craft came before function. The Design Academy Eindhoven became a hub for the new conceptual design; among its alumni, the founders of Droog Design turned the Netherlands into a major design center. The members of the influential group advocated the notion of design crafted of ready-made, daily products, and found objects.

In this landscape, designers began working independently of industry and powerful manufacturers. With expressions that were more intuitive and less rationalist, female designers had evolved as a force in the world of design. The design gallery was a new phenomenon, offering a new platform for a radical contemporary design that was produced in small editions, allowing female designers to evolve in their studios. Female designers were no longer a part of partnerships or collectives but were successful on their own. The Dutch designer Hella Jongerius championed the notion that design is equal to art; Zaha Hadid who received her earliest architecture commissions in the 1990s turned to design furniture for manufacturers in limited editions; Ayala Serfaty had shifted her creative efforts from art to design. The 90s opened opportunities for female designers who started their professional way and forged into successful careers in the 2000s.









**SIMONE PROUVÉ | UNTITLED 040995**

PANELS

1995

STAINLESS STEEL, FIBERGLASS, HAND SPUN CARBON

94 1/2 X 78 11/32 X 3/8 IN (240 X 199 X 1 CM)









**SIMONE PROUVÉ | UNTITLED 030695**

PANELS

1995

STAINLESS STEEL, FIBERGLASS, TWARON®

67 23/32 X 39 3/8 X 3/8 IN (172 X 100 X 1 CM)







**INGRID DONAT | PETITE CONSOLE AUX CARYATIDES**

CONSOLE

1998

BRONZE, PARCHMENT

35 3/8 X 41 3/8 X 11 3/4 IN (90 X 105 X 30 CM)









**PALOMA GARRIDO | TORSION**

TABLE LAMP

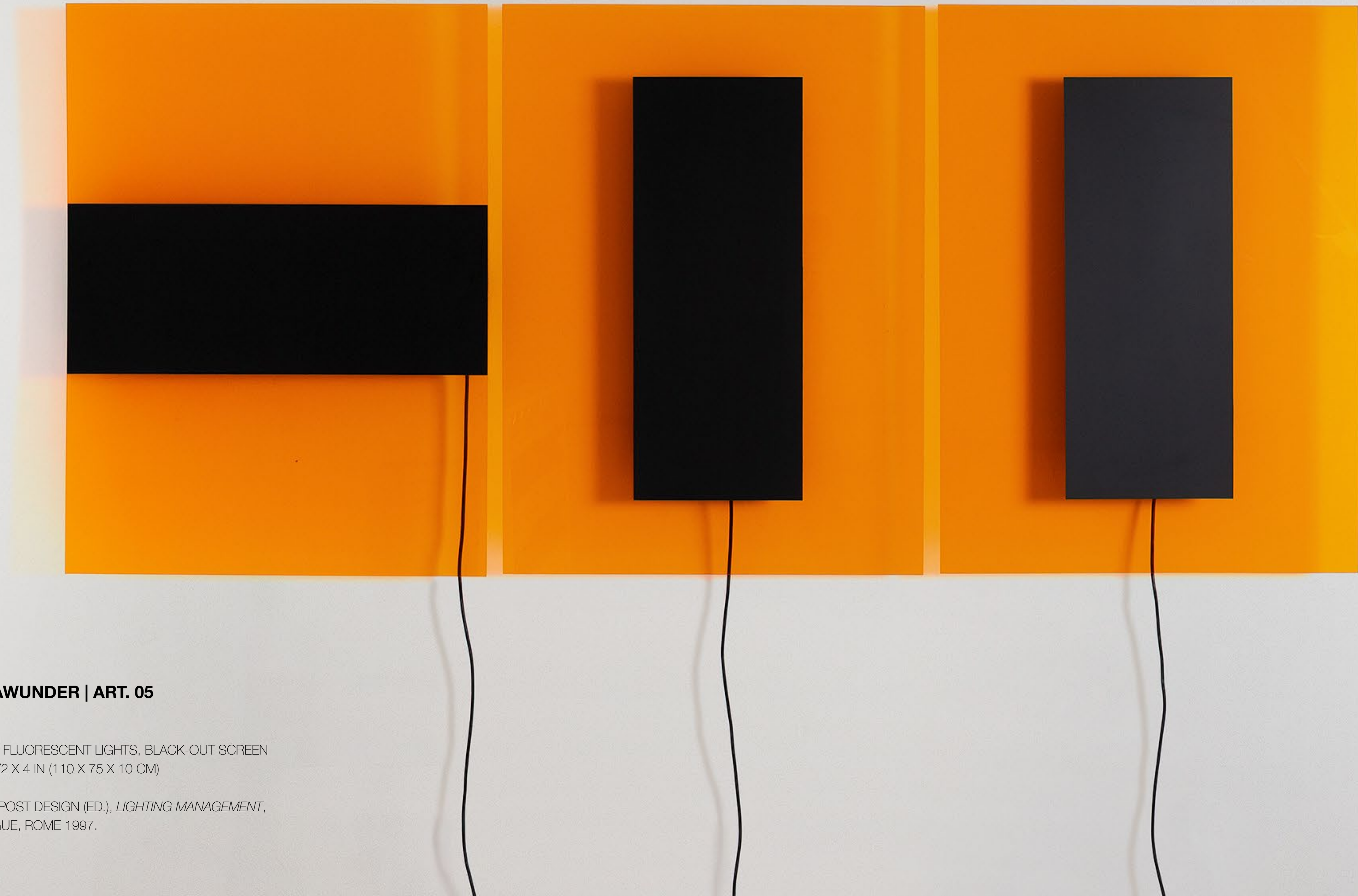
1996

LIMITED EDITION OF 8

24 KARAT YELLOW GOLD, ANTHRACITE NICKEL-PLATED METAL

16 1/2 X 8 1/4 IN (42 X 21 CM)





**JOHANNA GRAWUNDER | ART. 05**

SET OF 3

1997

COLORLED PERSPEX, FLUORESCENT LIGHTS, BLACK-OUT SCREEN

EACH: 43 1/4 X 29 1/2 X 4 IN (110 X 75 X 10 CM)

BIBLIOGRAPHY:

MEMPHIS GALLERIA POST DESIGN (ED.), *LIGHTING MANAGEMENT*,  
EXHIBITION CATALOGUE, ROME 1997.





## HELLA JONGERIUS | PORCELAIN STOOL

1997

PRODUCTION: DROOG DESIGN AND ROSENTHAL

PORCELAIN

18 X 21 1/4 X 9 1/2 IN (46 X 54 X 24 CM)

BIBLIOGRAPHY:

DROOG DESIGN (ED.), *SIMPLY DROOG*, 2004 AMSTERDAM, P. 177.











**AYALA SERFATY | NIMANA (GREEN)**

1990s

HANDMADE MERINO WOOL FELT, MULBERRY SILK

13 3/4 X 51 1/8 X 37 3/8 IN (35 X 130 X 95 CM)





**AYALA SERFATY | NIMANA (WHITE)**

1990s

HANDMADE MERINO WOOL FELT, MULBERRY SILK

13 3/4 X 51 1/8 X 37 3/8 IN (35 X 130 X 95 CM)









## **ZAHA HADID | MORAINÉ**

SOFA

2000

PRODUCTION: SAWAYA & MORONI

CALFSKIN, MOLDED FOAM

30 1/4 X 133 7/8 X 87 1/8 IN (77 × 340 × 221 CM)

BIBLIOGRAPHY:

P. NOEVER, MAK (ED.), *ZAHA HADID. ARCHITECTURE*, EXHIBITION CATALOGUE, VIENNA 2003, P. 170.

SOLOMON R. GUGGENHEIM MUSEUM (ED.) *ZAHA HADID*, EXHIBITION CATALOGUE, NEW YORK 2006, P. 165.

J. HABEGGER & J. H. OSMAN, *SOURCEBOOK OF MODERN FURNITURE*, NEW YORK 2005, P. 612.











# SIMONE PROUVÉ

## B. 1931

Simone Prouvé was born in Nancy, France. The daughter of renowned metalworker and designer Jean Prouvé (1901-1984), she was encouraged by her parents to study weaving, and it was her mother that taught her how to knit and sew. She moved to Paris to intern with Micheline Pingusson to learn weaving techniques, and in 1953, traveled to Sweden and then Finland to train under textile artists Alice Lund (1900-1991)- and Dora Jung (1906-1980). Back in Nancy, Prouvé collaborated with architects and was commissioned by design dealer Steph Simon (1902-1982) to create textiles for Charlotte Perriand's (1903-1999) benches. In 1959, Prouvé opened her own studio in Paris, and later met and began working with André Schlosser (b. 1937), creating textiles and tapestries for a variety of commissions. The two married and collaborated from 1963 to 1989.

Prouvé's woven works range in scale and materials, and some of her commissioned works came to complement enormous architectural spaces. Her weavings combine natural tones such as ecru, olive green, and gray into tapestries patterned with abstracted, curved shapes. In 1991, Prouvé began introducing industrial materials such as fire-resistant yarns, glass fibers, flexible and stiff stainless steel, polyethylene, and Kevlar into her tapestries, wall hangings, and partitions. The combination of ancient crafting techniques with modern materials sets Prouvé's ambitious works apart.

At age 90, Prouvé, unfortunately, does not weave anymore — she does, however, continue to take photographs at her studio in France. Her works have been exhibited since 1956, and more recent works include pieces inserted in glass doors for the Bourdelle Museum, the Matisse Museum, and the André Malraux Museum. In 2021, Prouvé's work entered the Centre Pompidou's contemporary art collection, and several of her research notes on weaving and dyeing have been made available to professionals by the Kandinsky Library. There is currently an exhibition in the works of her photographs.



# INGRID DONAT

## B. 1957

Ingrid Donat was born in Paris, France, and raised in Sweden. In 1957, she returned to Paris to study sculpture at the École des Beaux-Arts, and while in Paris, learned sculptural techniques from artist Sylva Bernt (1910-1995) and was influenced by the works of Egon Schiele (1890–1918), Georges Minne (1866-1941), and Germaine Richier (1902-1959). In the 1980s, Donat met Diego Giacometti (1902-1985), who inspired her to create sculptural furniture. This would become the primary focus of her artistic career.

With a preference for working with bronze, Donat imbues warmth into her metal furniture designs through techniques such as hand-worked engraving and applied patinas. In addition, Donat frequently incorporates hand-painted upholsteries and wood into her designs to add further tactile comfort to the metal. Her works range from monumental cabinets to delicate candlesticks, with a particular interest in how her works relate to their interior environments, sometimes designing surrounding elements such as wall and ceiling paneling. Strongly influenced by the design movements of the late nineteenth and early twentieth centuries, Donat’s work combines the streamlined elegance of Art Deco with the dense organic motifs of Art Nouveau and the tactile qualities of so-called “primitive art.”

Donat continues to live in Paris and works in studios in Mitry Mori and Cap Ferret. She began publicly exhibiting her work in 1998, and her furniture designs are produced in limited editions or as unique pieces. Her pieces require labor-intensive engraving, stamping, and other hand treatments to achieve their characteristic ornate and repetitive patterning. Donat’s work is held in the collection of the Musée des Arts Décoratifs in Paris.



# PALOMA GARRIDO

## B.1968

Paloma Garrido was born in Madrid to a father, Damián Garrido (1931-2002) who was a notable silversmith. He trained Paloma and her brother Juan Garrido (b. 1965) at his atelier for 15 years. She also studied business management and economics at ICADE Madrid and earned technical diplomas in business and traditional Spanish silversmithing. In 1990, Garrido and her brother joined their father's atelier, bringing a new perspective to the furniture, sculpture, and other objects produced by them.

Inspired by modern architecture, Garrido's metalwork explores concepts of geometry, rigidity, and abstraction, and her pieces reveal and conceal at the same time their structural qualities while requiring the viewer to closely engage with their design quality. Central to her practice is Garrido's perspective as a maker and craftsperson, as each design is approached with the materiality of metal in mind. While continuing the Spanish tradition of fashioning finely crafted and high-quality pieces, Garrido's designs are luxurious, innovative, and modern.

Garrido continues to live and work in Madrid, operating GARRIDO atelier with her brother. Together, the pair have won awards and honors from the Chamber of Commerce and Industry of Madrid and the European Academy of Arts and show at international galleries such as Barry Freidman, Maison Gerard, and their own gallery GARRIDO. Their works are included in private and public collections including the Museum of Arts and Design in New York, and the National Museum of Decorative Arts in Madrid.



# JOHANNA GRAWUNDER

## B. 1961

Johanna Grawunder was born in San Diego, California, and graduated from California Polytechnic State University in San Luis Obispo with a degree in architecture, before moving to Italy, where she started her career. There, Grawunder worked and studied at Superstudio in Florence and later at Sottsass Associati in Milan, where she was made a partner in 1989 and co-designed several large projects with Ettore Sottsass (1917-2007). Grawunder opened her own studio in 2001 with two locations in San Francisco and Milan.

With a focus on integrating lighting into architecture and objects, Grawunder's designs are inspired by the luminescence of digital colors and the material aspects of technology. Her work celebrates the industrial aesthetic and the process of the maker. Through her modernist and minimalistic lighting and furniture designs, Grawunder highlights the essential beauty of materials used in mass production. Her pieces serve as a reminder of the technology we live amongst and the inseparability of light from daily life.

Grawunder currently lives and works in San Francisco, designing lighting and furniture for numerous interiors such as for Van Cleef & Arpels in Milan, the Luxembourg Freeport, and Robert, the restaurant atop the Museum of Arts and Design. Her work is held at permanent collections of museums such as the High Museum Atlanta, LACMA, SFMOMA, The Museum of Fine Arts, Houston, Art Institute Chicago, Denver Art Museum, and Musée des Arts Décoratifs Paris.



# HELLA JONGERIUS

## B. 1963

Hella Jongerius was born in De Meern, Netherlands, and was raised on a tomato farm. Initially, she studied creative therapy before discovering a passion for carpentry and attending the Design Academy Eindhoven. Upon graduating in 1993, Jongerius opened her own studio, Jongeriuslab, in Rotterdam and began designing for Droog, an influential Dutch design collective. Her designs quickly gained widespread recognition, and she started receiving commissions from global firms. Specializing in furniture, textiles, and housewares, Jongerius has designed for Vitra, IKEA, KLM, and Camper, among others.

Jongerius' influential industrial designs are marked by an attention to texture, color, sustainability, and human sensibility. Combining contemporary and traditional techniques and materials, her designs manage to be both fresh and timeless. This challenging balance is achieved through her experimentations with bold color blocking and her design ethos of accepting imperfections. From porcelain vases to coffee tables to decorative dishes, Jongerius' works highlight her constantly evolving and innovative approaches to tactility and color. In 1997, she participated in a project with German porcelain factory Rosenthal in collaboration with Droog, called "Experiments in Porcelain," seeking to challenge porcelain's traditional image.

In 2008, Jongerius moved her studio to Berlin, where she currently works and lives. Recent projects include redesigning the interior and seats in the business and economy class cabins for Dutch airline KLM and an installation on the future of design at Die Neue Sammlung, Pinakothek der Moderne in Munich. In 2015, Jongerius authored a manifesto on the need for sustainability in design with Louise Schouwenberg (b. 1954) titled "Beyond the New." Her designs are held in such museum collections, as the Cooper Hewitt Smithsonian Design Museum, the Victoria & Albert Museum, and the Museum of Modern Art in New York.



# AYALA SERFATY

## B. 1962

Ayala Serfaty was born in Tel Aviv, Israel, and was trained as a fine artist at the Bezalel Academy of Art and Design in Jerusalem and at the Middlesex Polytechnic in London. Upon graduating, she moved back to Tel Aviv and co-founded Aqua Creations Lighting and Furniture Atelier in 1996 with her husband Albi Serfaty (b. 1960). She served as the atelier's chief designer and creative director until eventually opening her own studio in 2013.

With a focus on furniture and lighting, Serfaty explores the boundaries between nature and built objects through her work. A lifelong interest in naturally occurring forms, particularly those found under the sea, informs her experimental play with shape. Serfaty's furniture design is also informed by the qualities of the raw materials she uses, such as leather, wool, linen, and silk. Her recent furniture designs are created from hand-felted wool that has been tufted and brushed to form curvaceous and modern furnishings. In addition, Serfaty's designs are marked by highly textural and tactile surfaces, emphasizing materiality and comfort that directly oppose cold, masculine, minimalistic design.

Serfaty continues to live and work in Tel Aviv. Her lighting and furniture designs are held in collections of museums such as the Metropolitan Museum of Art, the Museum of Arts and Design, the Mint Museum, Corning Museum of Glass, Musée des Arts décoratifs Paris, and the Museum of Fine Arts, Boston.



# ZAHA HADID

## 1950 – 2016

Zaha Hadid was born in Baghdad, Iraq, and attended the American University of Beirut before transferring to London's Architectural Association School of Architecture in 1972. After graduating, Hadid worked at the Office for Metropolitan Architecture in Rotterdam, the studio of her former professors, Rem Koolhaas (b. 1944) and Elia Zenghelis (b. 1937). In 1980, she opened her own architecture firm and began a long career teaching architecture at the Architectural Association as well as at Harvard Graduate School of Design, Cambridge University, and the University of Chicago.

Hadid's designs are notable for their ambitious use of curves, grand scale, and blend of fluid and geometrical forms. They were too radical, and also were recognized in the design world far earlier, her first project was not actualized until the Vitra Fire Station, completed in 1993. Hadid's designs are considered Deconstructivist, neo-Expressionist, and neo-futuristic for their highly conceptual and boundary-pushing nature, and she was largely inspired by German Expressionism. Beginning in the 1980s, she translated her architectural vocabularies into furniture and fashion design, collaborating with companies such as Sawaya & Moroni, B&B Italia, Lacoste, and Adidas. Her seminal pieces for Sawaya & Moroni, including the Moraine Sofa, mark the earliest experimentation with furniture design produced before 2000. After 2000, she regularly created furniture for Established & Sons, Max Protetch Gallery, and David Gill Gallery.

In 2016 at the age of 65, Hadid passed away. Recognized around the world as one of the greatest contemporary architects, Hadid won the prestigious Pritzker Architecture Prize in 2004 and the Stirling Prize in 2010 and 2011. Many of her projects continue to be built posthumously, and her drawings and furniture designs are held in numerous museum collections, including the Metropolitan Museum of Art, the Museum of Modern Art, and the Guggenheim.



## **CREDITS**

### **Curator:**

*Daniella Ohad*

### **Exhibition Design:**

*AtelierTek*

### **Design Team:**

*Florence Méthot*

*Serge Drouin*

### **Curatorial Assistants:**

*Grace Billingslea*

*Marissa Giblin*

*MaryGrace MacAvoy*

### **Participating Galleries:**

*R & Company*

*Demisch Danant*

*Thomas Fritsch – Atrium*

*Peter Blake Gallery*

*Garrido Gallery*

*Ayala Serfaty*

*Maison Gerard*

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