

ETTORE SOTTASS  
GAETANO PESCE  
SHIRO KURAMATA  
1950S - 1970S

TEFAF MAASTRICHT 2020

*Design can be a state of mind—an unusual perception—a ritual whisper.*  
—Ettore Sottsass

*Enchantment should also be considered a function.*  
—Shiro Kuramata

*Design is not only what they told us. No! It is able to express practical things, like comfort and commodity, but also meaning—political, religious, philosophical or personal. And then in that moment, design becomes an art.*  
—Gaetano Pesce

Ettore Sottsass, Shiro Kuramata, and Gaetano Pesce: it is a momentous gathering. These were arguably the three most influential designers of the past fifty years—“design,” here, meaning not just a commercial profession, but an expressive discipline.

Sottsass and Pesce were from Italy, Kuramata from Japan—two countries that were left in ruin after World War II, and embraced modernist functionalism as they rebuilt. Thanks in part to corporate design—the success of consumer-facing companies like Vespa and Fiat in Italy, Sony and Mitsubishi in Japan—both countries experienced a sustain economic boom. By the 1960s, though, modernism no longer seemed to hold the answers. Corporate culture ran headlong into counterculture: a deep questioning of the status quo, and a clash of generations. In Italy, a national identity rooted in conservative Catholicism was challenged by radical new ways of living. In Japan, too, avant garde groups and artists attacked traditional notions of propriety.

Architecture underwent an upheaval along with everything else. Rationalist buildings, and the objects that went with them, were no longer seen as new and exciting, or even as humane. They left out too much of human experience. This was the moment that Sottsass, Kuramata, and Pesce entered the story of design. Each forged an idiom that was unique and instantly recognizable. Though all were trained as modernists, they rejected its narrow constraints, instead exploring spirituality, metaphor, narrative, and raw emotion.

Sottsass, the eldest of the three figures, perhaps best represents the dramatic change of the times. He enjoyed a period of great success as a product designer, developing innovative office solutions (including early computers) for Olivetti, Abet Laminati, and other clients. But alongside this commissioned work, he pursued a totally separate, individualistic course. His early ceramics and other furnishings draw on a deep well of information, which Sottsass gathered partly through his extensive travels in South and Southeast Asia.

Eventually, he joined with other, mostly younger radical designers to form highly influential avant garde groups like Studio Alchymia and Memphis. These collaborations helped to define the look of the 1980s, even as Sottsass himself remained wholly inimitable.

The parallel tracks of Sottsass’s career were intertwined in Kuramata’s. Though he, too, worked with a corporate clientele, he managed to infuse this commissioned work with a rare sense of elevation. His designs for the furniture manufacturer Capellini and the plastics firm Ishimaru, for example, are masterful essays in pure form. He also had a longstanding partnership with the fashion designer Issey Miyake for decades, realizing everything from perfume bottles to entire retail stores—an approach that was revolutionary in its depth and breadth of conception.

Pesce represents the far end of the spectrum: he has always considered it to be his role to provoke. His clients work with him specifically to break out of their routines—as when Pesce formed, for the furniture company Cassina, an avant garde research & development wing called Bracciodiferno (loosely, “up yours”). Alongside his brazen assaults on business-as-usual, Pesce has maintained a vivid and prolific studio practice—he is more hands-on than Sottsass or Kuramata were, and often comes to his ideas through direct, alchemical experimentation with materials.

One of the most significant aspects of the present exhibition is the inclusion of highly important interior elements from the three designers. Sottsass is represented by pieces from two separate commissions for the same clients, Nicola and Germana Tufarelli. The earlier was their newlywed apartment at Ivrea (1959), near the group headquarters of Olivetti, where Nicola Tufarelli was a director. It was a difficult commission, in that the upper-floor space had to be converted from existing volumes; when the completed apartment was published in *Domus* magazine, Sottsass explained that his “first job had been to arrange, according to a certain rhythm, a chaotic mass of constructive elements to make them become architectural elements.” In this unpromising space, he managed to create a miraculously assertive and bold scheme, juxtaposing natural wood and bright color. A further monumental storage partition, here, is from the Capri holiday home that Sottsass created for the Tufarellis in 1965. For this commission he developed a sophisticated system of transformable walls, achieved in collaboration with his frequent manufacturing partner Poltronova.

Also, here are seating pieces from the Soseikan-Yamaguchi House in Kyogo, Japan—Kuramata’s first published interior, completed in 1974-75. Of special note, is the chair from his series *Furniture With Drawers*, which was included in this seminal commission. While entirely modern, and distinctive in its generously wide proportions, the seat clearly has roots in the tansu storage cabinets traditional in Japan; Kuramata specifically remembered a brazier from his childhood home, with similar inset drawers.

A set of oak dining chairs—four of eight that Kuramata designed specifically for this house, also shown here, has the taut clarity so strongly associated with his oeuvre.

Pesce is also represented by works from his first domestic interior, completed for Alberto Carenza in 1969. Pesce had already completed a school in Padua for this special client, willfully departing from the military-style regimentation common in education at that time, and instead making a joyful, colorful and varied environment. He took a related approach in the apartment, conceiving it in an intentionally “incoherent” manner. Key works from Pesce’s contemporaneous work with Cassina were included—from the *UP* and *Moloch* series—and he also created bespoke furnishings, including a mighty, seemingly ruinous wardrobe. The commission served as a compendium of his explorations to date: his early interest in serial geometry, his brief turn toward Pop design, and above all his fluency with materials. As a surviving body of material, it serves as the foundation atop which his later work was built.

Pesce is still working today, while Sottsass and Kuramata are no longer with us. Yet all three designers remain vibrantly, insistently alive, through the objects they made. Experimenting constantly in parallel with one another, they greatly expanded what design could be. It is hard to believe that the works shown here are decades old. For, in so many ways, we are still catching up to them.

—Glenn Adamson, Senior Scholar at the Yale Center for British Art



627 FRIEDMAN BENDA New York



GAETANO PESCE

Gaetano Pesce (b. 1939), fluid, unpredictable, a consummate provocateur, is perhaps our most influential living designer. Trained originally in architecture, he has also worked in furniture, object design, drawing, and performance. He constantly seeks direct communication, and for this reason prefers figuration to abstraction; his objects and buildings are animated and engaging, sometimes delving into fraught psychological territory. At the same time, Pesce has always been concerned with the technology of his moment, departing from conventional construction methods to explore inflatables, plastics, and rubber, among other materials.

Over the course of Pesce's long career he has employed many productive modes, always seeking to expand the possibilities of design. Beginning in the late 1960s he inserted himself into serial production situations, always attempting to humanize manufacturing through variation and expression, as in his *Up* inflatable furniture for *B&B Italia* (1969), and his *Sansone* table (1980) and *I Feltri* chair (1987) for Cassina. Between 1969 and 1972, he developed an experimental workshop with Cassina called Bracciodiferro, through which he produced masterpieces such as the *Moloch lamp* (1969) and the *Golgotha Suite* (1972). Meanwhile, he has always maintained his own prolific studio practice, making a huge array of objects, jewelry, drawn resin 'skins,' and especially furniture. He has also maintained his activity as an architect, realizing projects such as the Organic Building in Osaka (1993), sheathed in living plants, and his interior for Chiat\Day (1994), which pioneered the concept of the virtual office.

Pesce has taught at several institutions including Cooper Union in New York, and the Institut d'Architecture et d'Etudes Urbaines in Strasbourg. His work is included in the permanent collections of museums worldwide such as the Museum of Modern Art, New York; the Metropolitan Museum of Art, New York; the Centre Georges Pompidou, Paris; the Museum of Modern Art, Turin; Musée des Arts Decoratifs, Montreal; the Musée des Arts Decoratifs, Paris. Pesce currently lives and works in New York.



Product Tag for Moloch Floor Lamp, 1971

Gaetano Pesce [Italian, b. 1939] produced by Bracciodiferro

Prototype no. 000-F for Moloch floor lamp, 1971

Anodized aluminum, painted aluminum, aluminum, steel, painted steel, wood

90.5 x 112.88 x 33.88 inches

229.9 x 286.7 x 86 cm

102.38 inches, 260 cm height as shown

Stem impressed MOLOCH/RIDISEGNO DI GAETANO PESCE/PRODUZIONE  
BRACCIODIFERRO-/PRIMO CENTINAIO/ESEMPLARE





Gaetano Pesce [Italian, b. 1939] produced by Bracciodiferro

*Arca Desk*, 1972

Wood bricks and gel coat

30 x 104 x 33 inches

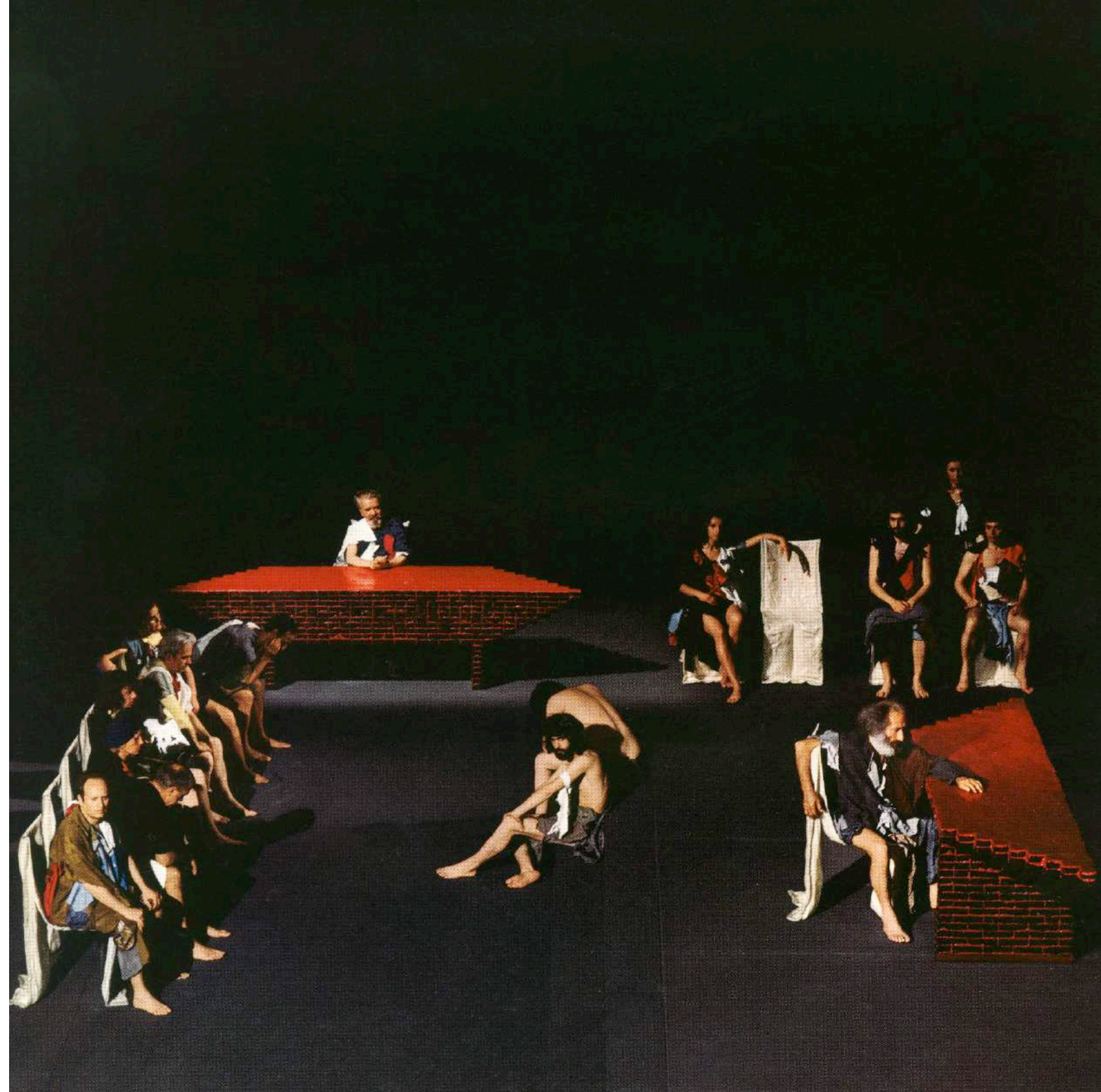
76.2 x 264.2 x 83.8 cm

4 examples produced





Promotional image of *Arca Desk*, 1972, and *Golgotha Chair*, 1972, designed by Gaetano Pesce for Bracciodiferno, Genoa. Published in "Ogni Esemplare, Numerato e Firmato", *Domus* no. 530, January 1974, p. 48.

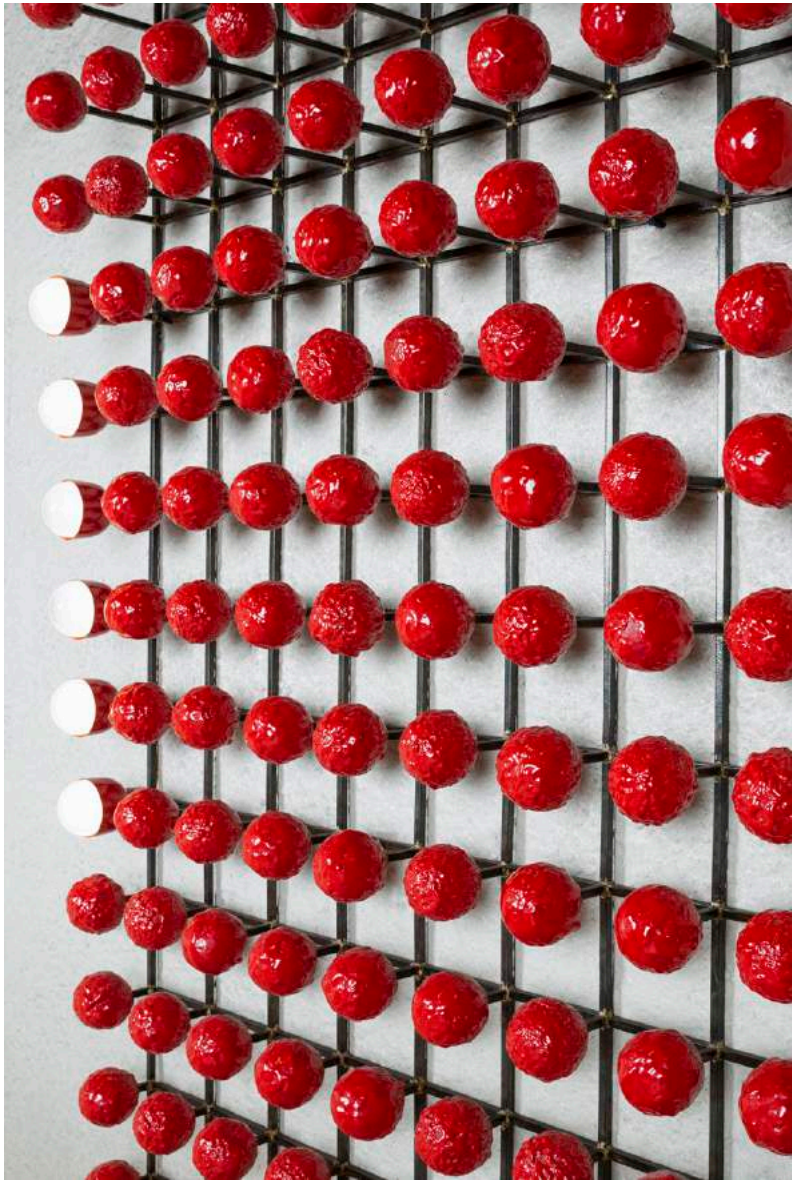




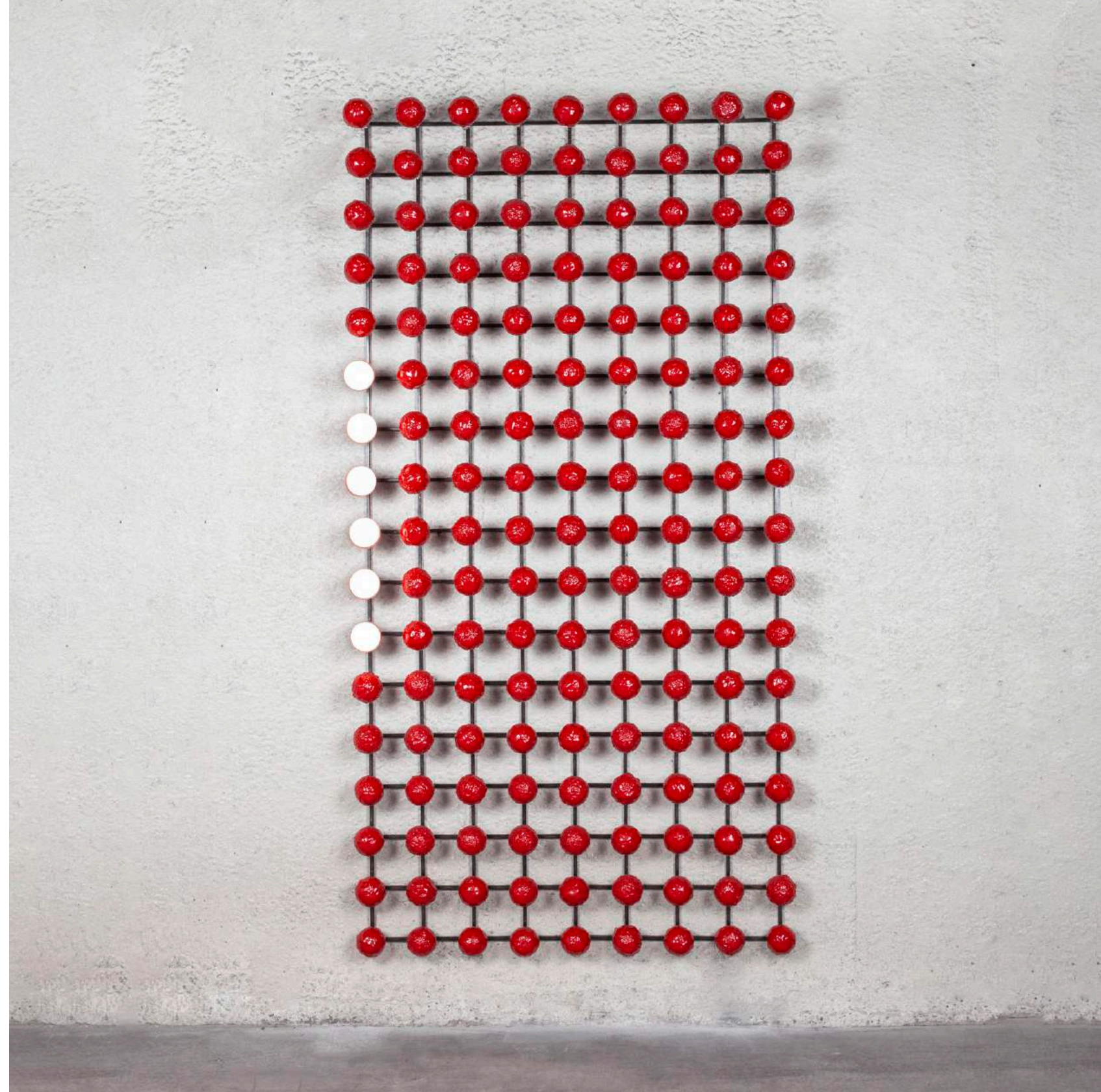
Friedman Benda | Booth 627, TEFAF Maastricht, 2020

Gaetano Pesce [Italian, b. 1939] produced by Bracciodiferro  
*Golgotha Chair*, 1972  
Dacron filled and resin soaked black fiberglass cloth  
39.5 x 19 x 26 inches  
100.3 x 48.3 x 66 cm  
Edition of 8





Gaetano Pesce [Italian, b. 1939] produced by Bracciodiferro  
*Wall clothes hanger from Casa Carenza, Padua, 1972*  
Metal and brass, polyurethane and resin coated in red lacquer  
90.5 x 47.25 x 6.75 inches  
230 x 120 x 17 cm



Gaetano Pesce [Italian, b. 1939]  
*Wardrobe from Casa Carezza, Padua, 1972*  
Wood painted with polyurethane and liquid resin in red and black  
113.5 x 141.75 x 24 inches  
288 x 360 x 61 cm



ETTORE SOTTSASS

One of the most significant counter-forces to modernism in design history, Ettore Sottsass (1917-2007) brought his powerful artistic vision to a huge range of disciplines: architecture, ceramics, furniture, glass, and industrial design. He was also a painter with a firm command of expressive abstraction, a perceptive photographer, and a gifted writer. In all of these varied pursuits, he was animated by sensual, spiritual, and humanist concerns.

In the early part of his career, Sottsass moved skillfully between industrial design and independent experimentation. His bright red *Valentine* portable typewriter (1968) is only the best known of a huge range of products he realized for his most important corporate client, the office goods manufacturer Olivetti (for whom he also realized prescient designs for computing workstations); yet at the same time he was creating ceramics and furniture of great spiritual intensity, synthesizing modernist abstraction with forms from ancient cultures.

This syncretic approach, at once progressive and primordial, informed his contribution to the seminal exhibition *Italy: The New Domestic Landscape* at the Museum of Modern Art (1972), and his involvement in a number of avant garde groups and projects, including Global Tools, Studio Alchimia, and (again, famously) the Milanese avant garde project Memphis, which he founded in 1981. Through his design firm Sottsass Associati he also maintained a practice as a product designer, for Alessi among others, and as an architect, in a high-profile series of retail spaces for Esprit, and residences from Singapore to The Netherlands to Colorado.

Through these diverse activities, Sottsass established a distinctive yet expansive design vocabulary, compounded of seeming oppositions. His work was extraordinarily deep in its cultural references, yet delighted in a beguiling play of surfaces. His abstractions had latent anthropomorphism; his forms were both playful and monumental. The dialectical complexity of his thought—grounded in the simple idea that design can have the expressive range of fine art—was revolutionary, and continues to influence designers around the world today.

Sottsass' work can be found in the permanent collections of numerous international museums, including the Centre Georges Pompidou, Paris; the Los Angeles County Museum of Art, Los Angeles; the Metropolitan Museum of Art, New York; the Museum of Fine Arts, Houston; Philadelphia Museum of Art, Philadelphia; the Stedelijk Museum Amsterdam; the Victoria & Albert Museum, London.



Friedman Benda | Booth 627, TEFAF Maastricht, 2020

Ettore Sottsass [Italian, 1917-2007] produced by Poltronova  
*Cabinet*, 1959  
Veneered wood, painted wood, brass  
54.25 x 46.5 x 18.25 inches  
138 x 118 x 46 cm





Ettore Sottsass [Italian, 1917-2007] produced by Bitossi  
*Lava (FF no. 125)*, 1957  
Ceramic  
11 x 8.75 x 8.75 inches  
28 x 22 x 22 cm

Ettore Sottsass [Italian, 1917-2007] produced by Bitossi  
*Lava (FF no. 116)*, 1957  
Ceramic  
12.75 x 6 x 6 inches  
32 x 15 x 15 cm

Ettore Sottsass [Italian, 1917-2007] produced by Bitossi  
*Vase (FF no. 39)*, 1955  
Ceramic  
10 x 10 inches  
25.5 x 25.5 cm



Ettore Sottsass [Italian, 1917-2007]  
*Tray*, 1956  
Molded fabric with applied resin  
15.75 x 15.75 inches  
40 x 40 cm



Ettore Sottsass [Italian, 1917-2007] produced by Bitossi  
*Lava* (FF no. 128), 1957  
Ceramic  
9 x 6.5 x 6.5 inches  
23 x 16.5 x 16.5 cm





Study for *Rocchetti* (FF no. 275), 1959

Published in Hans Hollein and Milco Carboni, *Sottsass 700 Drawings*, Milan: Skira, 2005, p. 48.

Ettore Sottsass [Italian, 1917-2007] produced by Bitossi

*Rocchetti* (FF no. 275), 1959

Terracotta

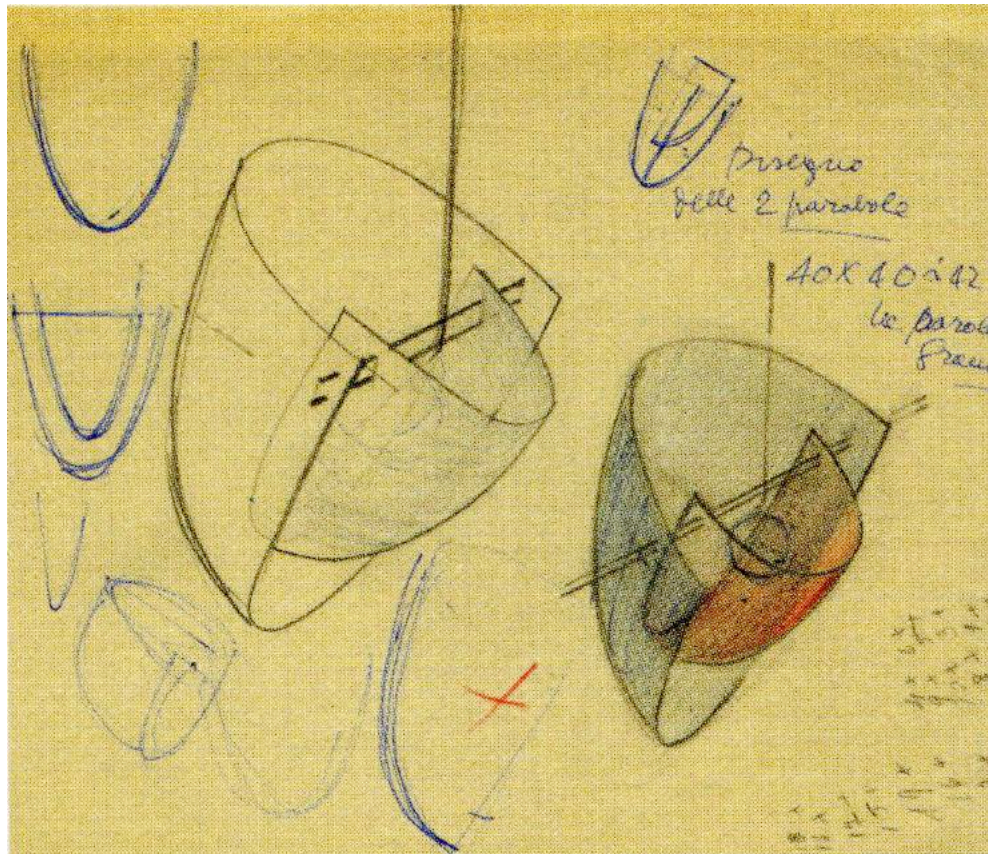
7.25 x 8 x 8 inches

18.5 x 20 x 20 cm



Ettore Sottsass [Italian, 1917-2007] produced by Bitossi  
*Rocchetti* (FF no. 276), 1959  
Terracotta  
7.25 x 8 x 8 inches  
18.5 x 20 x 20 cm  
Signed: Sottsass 59





Study for the *Hanging Light*, 1956

Published in Barbara Radice, Ettore Sottsass: *There Is A Planet*, exh. cat., Milan: Triennale Design Museum, 2017, p. 21.

Ettore Sottsass [Italian, 1917-2007] produced by Arredoluce

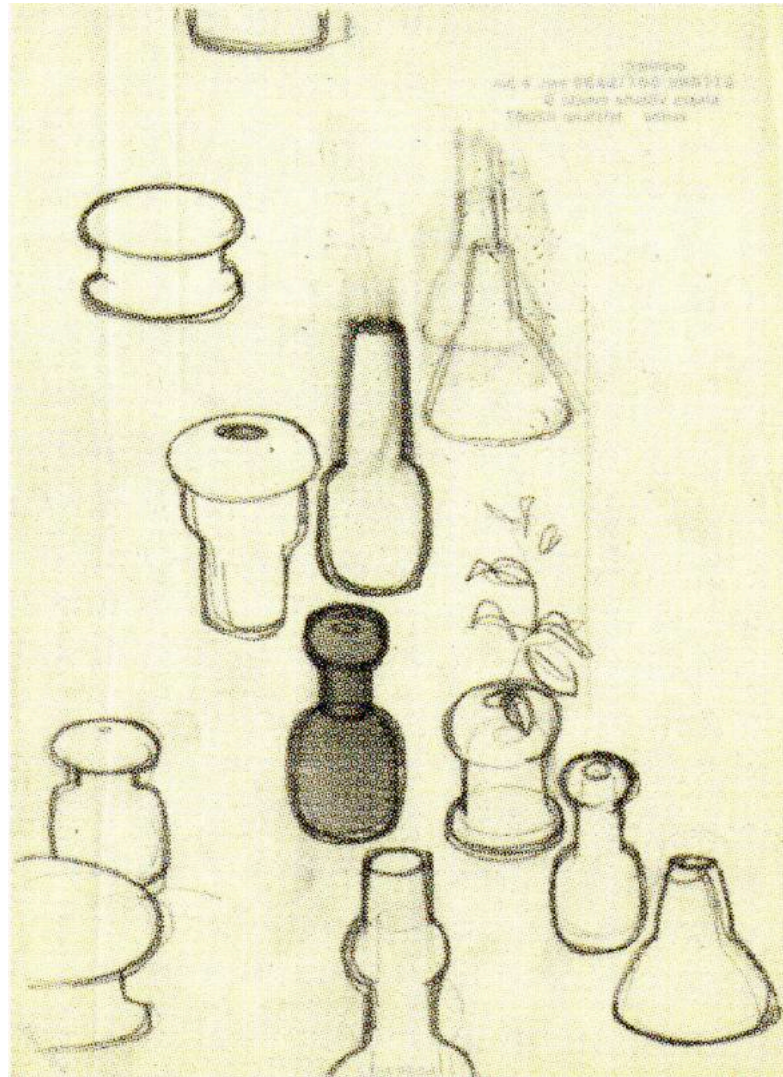
*Hanging Light*, 1956

Lacquered metal, brass and perspex

15.5 x 17.25 x 15 inches

39.4 x 43.8 x 38.1 cm





Study for vases, ca. 1955-1957

Published in Francesca Zanella, Ettore Sottsass: Catalogo ragionato dell'archivio 1922-1978  
CSAC/Università di Parma, exh. cat., Milan: Silvana, 2017, p. 193.

Ettore Sottsass [Italian, 1917-2007] produced by Bitossi

*Lava* (FF no. 307), 1959

Partially enameled ceramic

16.5 x 6.25 x 6.25 inches

42 x 16 x 16 cm

Signed: 180 Sottsass Il Sestante



Ettore Sottsass [Italian, 1917-2007]  
*Untitled*, c. 1955  
Gouache on paper  
27.5 x 23.25 inches  
69.5 x 59 cm







Ettore Sottsass [Italian, 1917-2007]

*Untitled*, c. 1955

Gouache on paper

20 x 27.5 inches

50.50 x 70 cm

Ettore Sottsass [Italian, 1917-2007]  
*Tondi (FF no. 217)*, 1959  
Ceramic  
13.25 x 13.25 inches  
33.5 x 33.5 cm  
Signed: Sottsass '59



Ettore Sottsass [Italian, 1917-2007]  
*Tondi (FF no. 220), 1959*  
Ceramic  
12 x 12 inches  
30.5 x 30.5 cm  
Signed: Sottsass '59





Ettore Sottsass [Italian, 1917-2007]

*Tondi (FF no. 194)*, 1959

Ceramic

12.5 x 12.5 inches

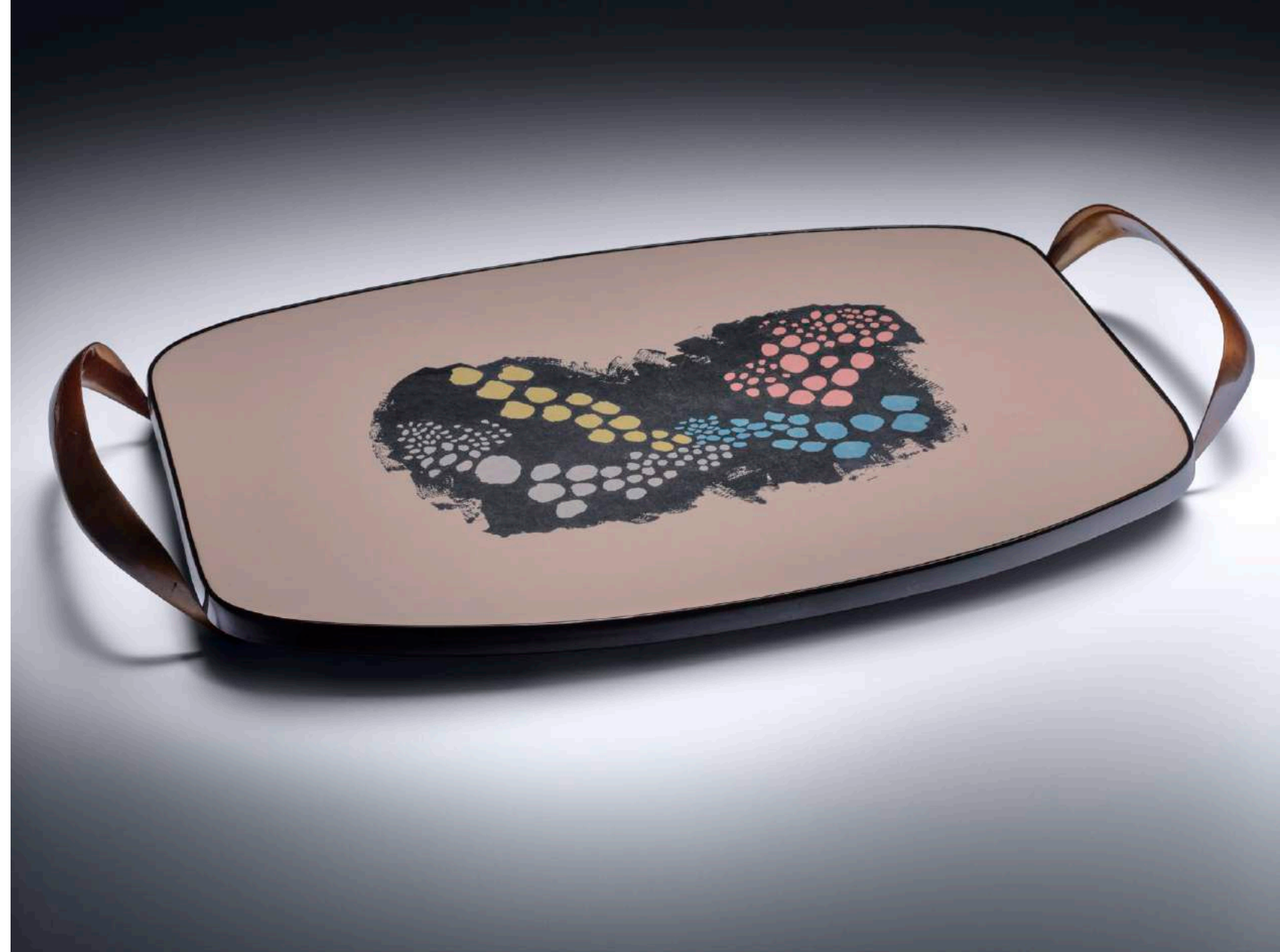
31.5 x 31.5 cm

Signed: Sottsass Jr 59

Ettore Sottsass [Italian, 1917-2007]  
*Tondi* (FF no. 224), 1959  
Ceramic  
12 x 12 inches  
31 x 31 cm  
Signed: Sottsass 59



Ettore Sottsass [Italian, 1917-2007] produced by Rinnovel  
*Tray*, c. 1960  
Wood, brass, silkscreen on melamine  
23.75 x 14.25 inches  
60 x 36 cm



Ettore Sottsass [Italian, 1917-2007] produced by Poltronova  
*Sideboard (Model MS. 180)*, 1959  
Veneered wood, painted wood, brass  
29.75 x 70 x 19 inches  
75.8 x 178 x 48.5 cm



Ettore Sottsass [Italian, 1917-2007] produced by Poltronova  
*Portafiori (planter)*, 1961  
Painted wood  
14.25 x 14.25 x 14.25 inches  
36.2 x 36.2 x 36.2 cm

Ettore Sottsass [Italian, 1917-2007] produced by Poltronova  
*Portafiori (Pair of planters)*, 1961  
Painted wood  
14.25 x 14.25 x 14.25 inches  
36.2 x 36.2 x 36.2 cm





Ettore Sottsass [Italian, 1917-2007] produced by Poltronova  
Califfo Bed, 1964  
Stained beech  
30.75 x 80.25 x 37.5 inches  
78 x 204 x 95 cm

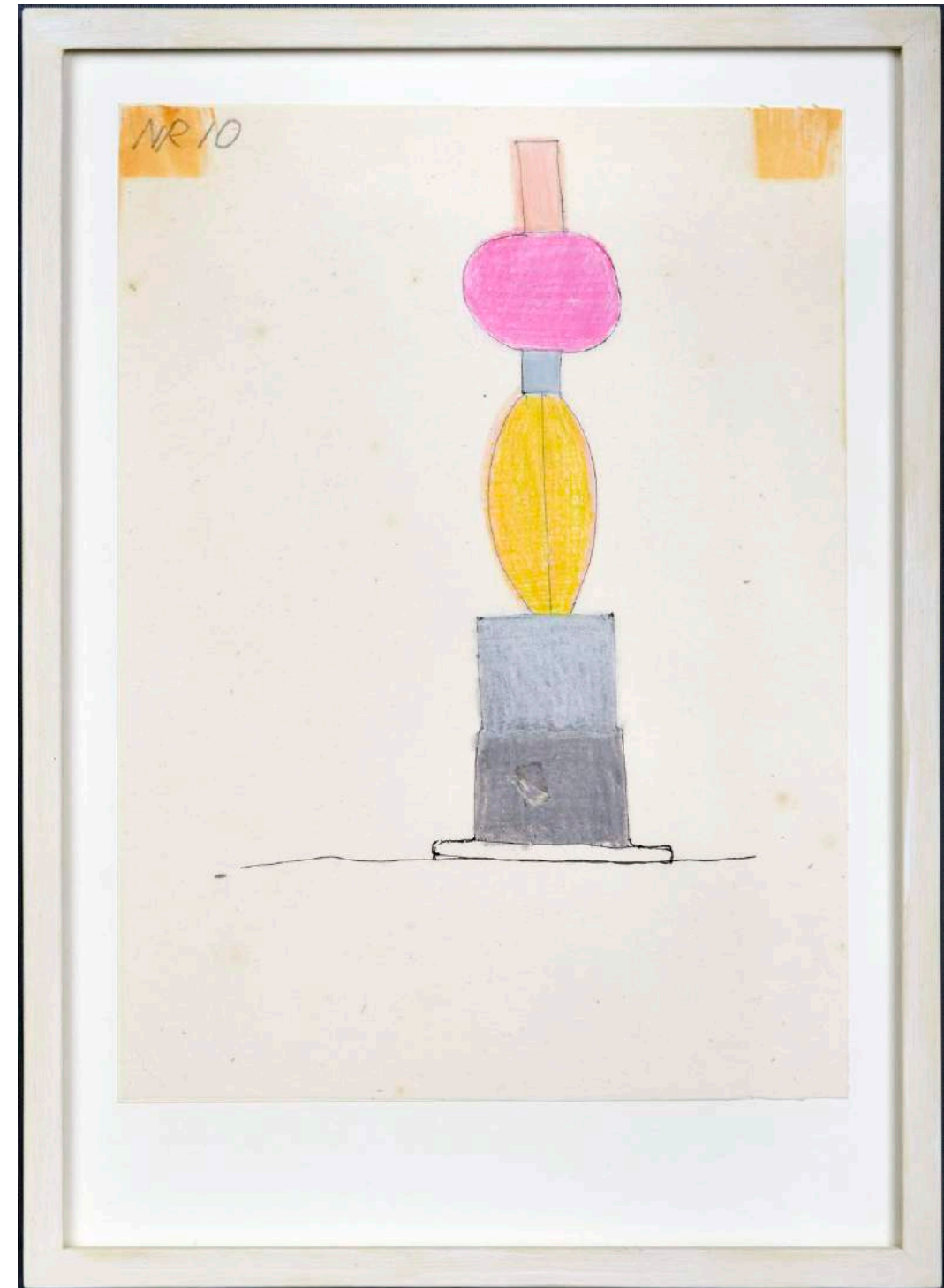




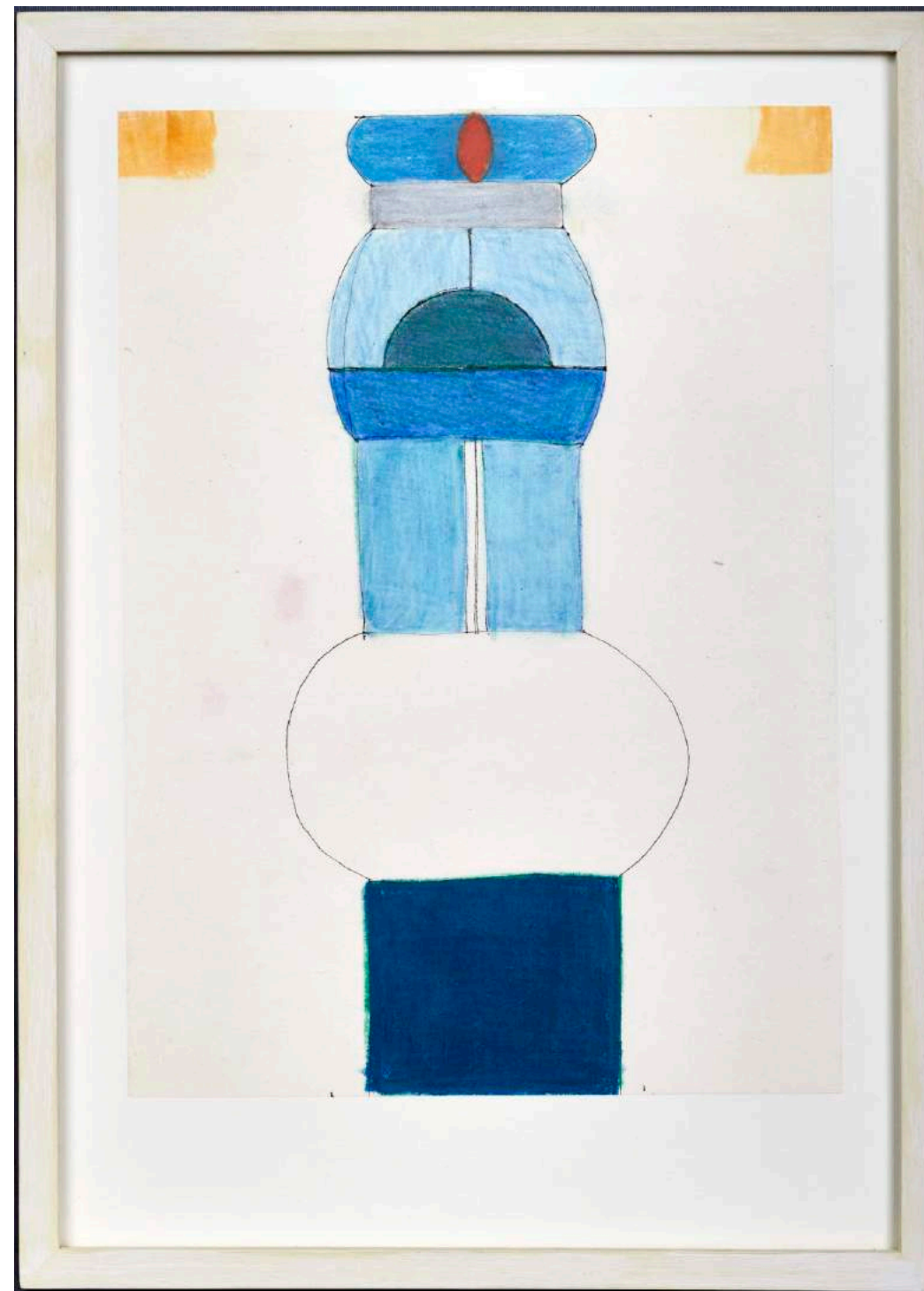
Ettore Sottsass [Italian, 1917-2007]  
Totem drawing, 1964  
Color pencil and pen on paper  
10 x 13.5 inches  
25.21 x 34.3 cm  
Signed and dated on verso 4.8.64 Sottsass



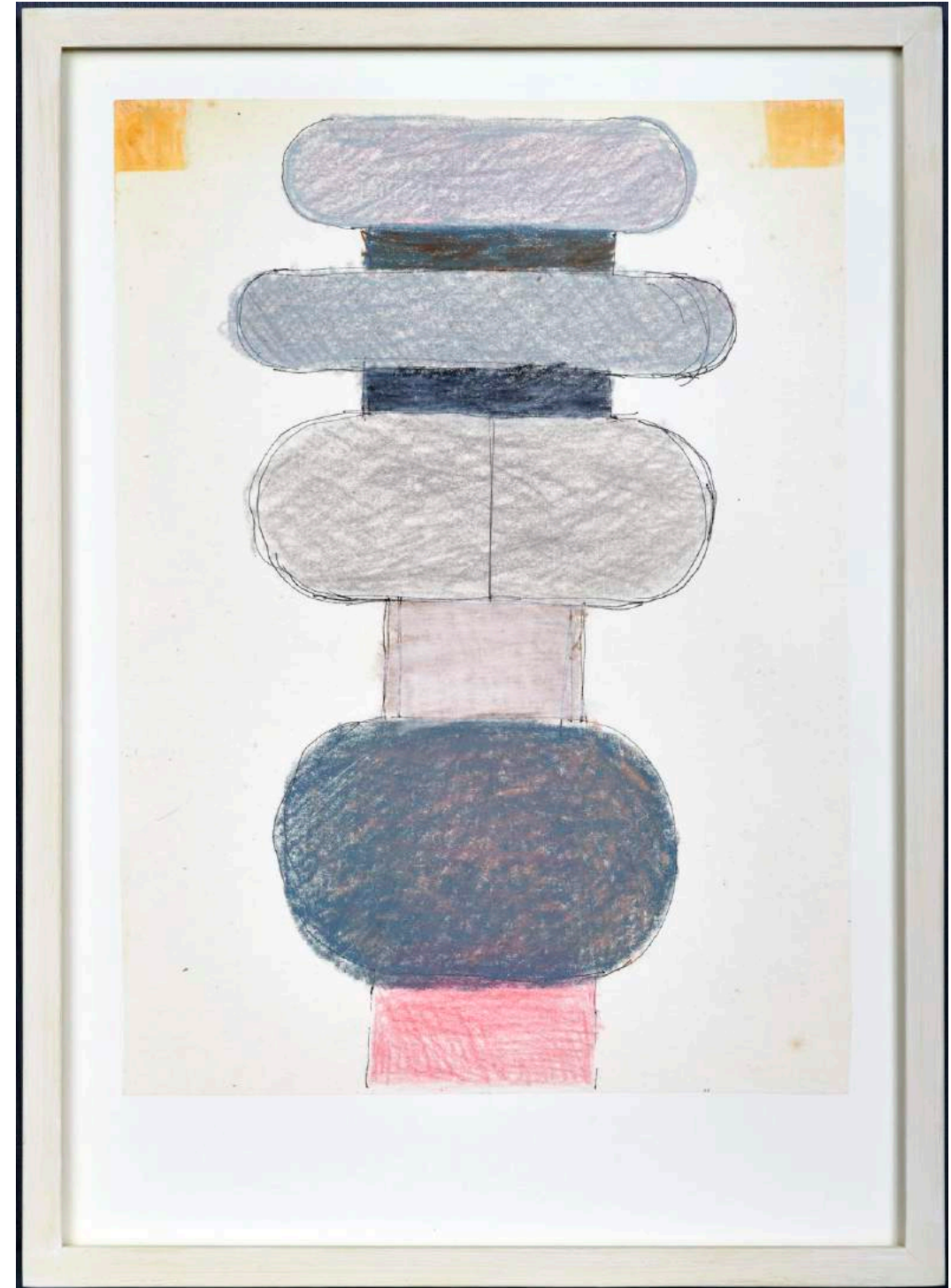
Ettore Sottsass [Italian, 1917-2007]  
Totem drawing, 1964  
Color pencil and pen on paper  
9.75 x 13.5 inches  
25 x 34.3 cm



Ettore Sottsass [Italian, 1917-2007]  
Totem drawing, 1964  
Color pencil and pen on paper  
10 x 13.5 inches  
25.6 x 34.1 cm



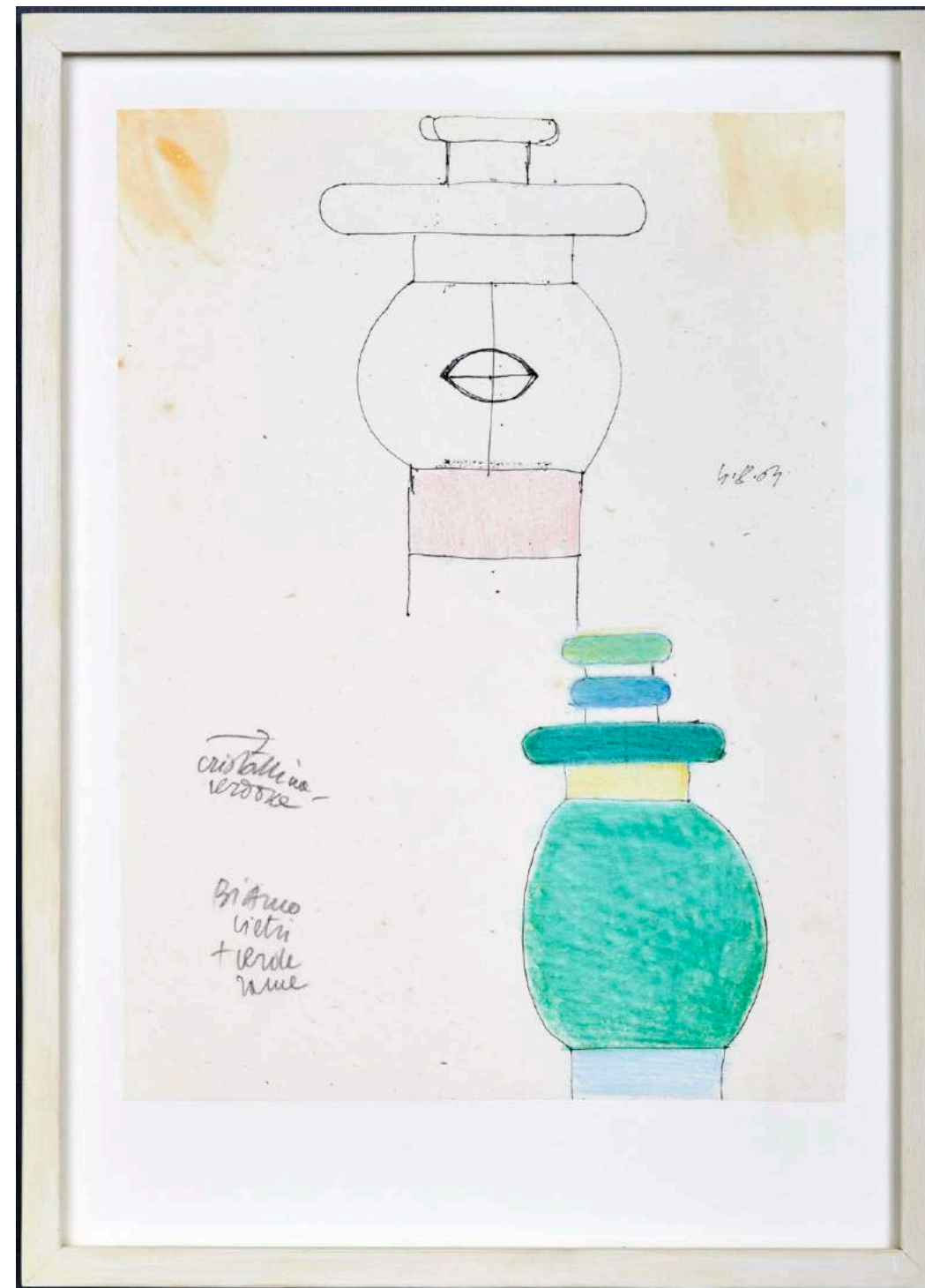
Ettore Sottsass [Italian, 1917-2007]  
Totem drawing, 1964  
Color pencil and pen on paper  
10 x 13.5 inches  
25.1 x 34.2 cm



Ettore Sottsass [Italian, 1917-2007]  
Totem drawing, 1964  
Color pencil and pen on paper  
9.75 x 13.5 inches  
25 x 34.5 cm

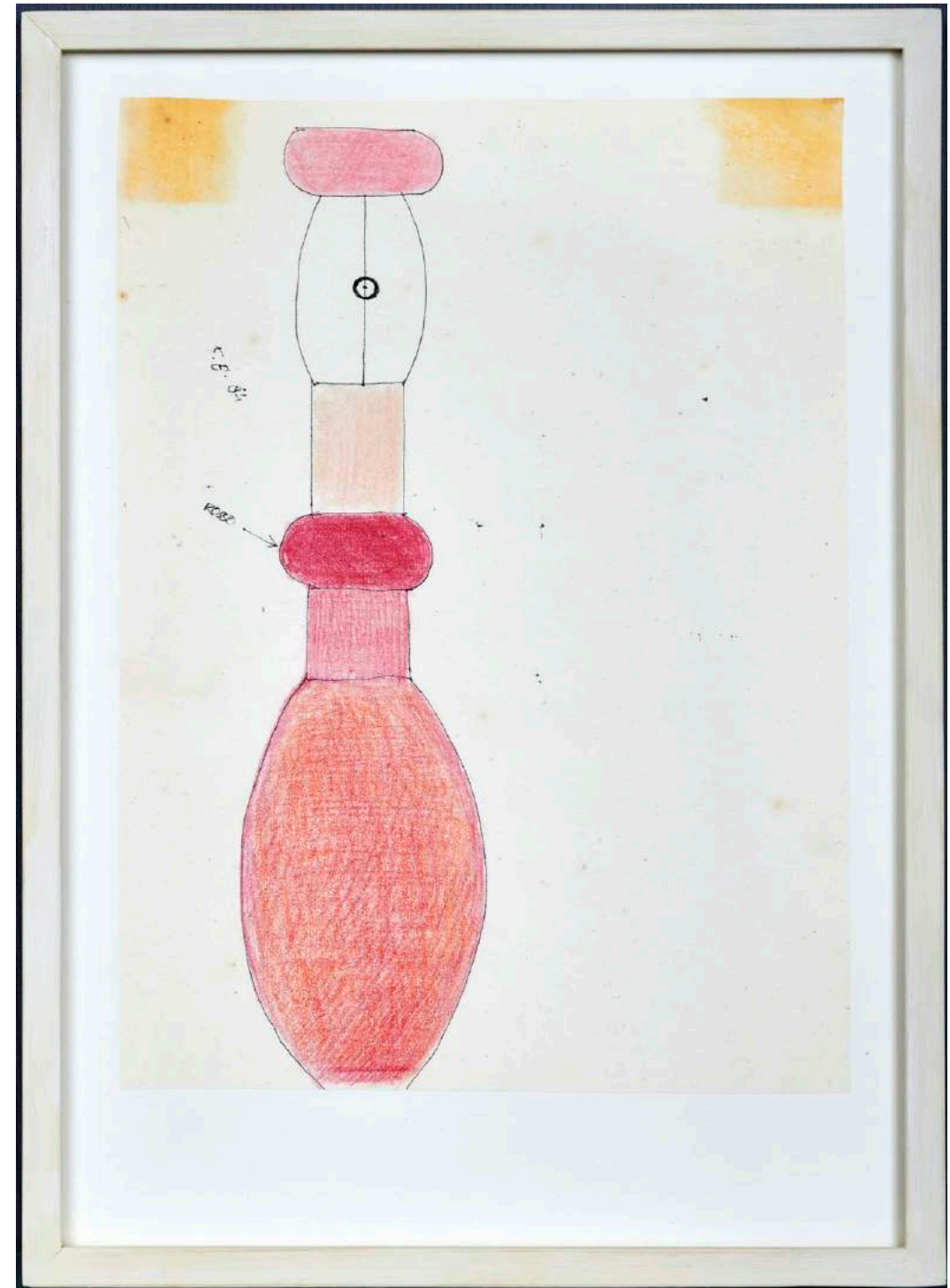


Ettore Sottsass [Italian, 1917-2007]  
Totem drawing, 1964  
Color pencil and pen on paper  
9.75 x 13.5 inches  
25 x 34.5 cm  
Dated on verso 4.8.64





Ettore Sottsass [Italian, 1917-2007]  
Totem drawing, 1964  
Color pencil and pen on paper  
10 x 13.5 inches  
25.1 x 34.2 cm  
Dated on verso 5.8.64

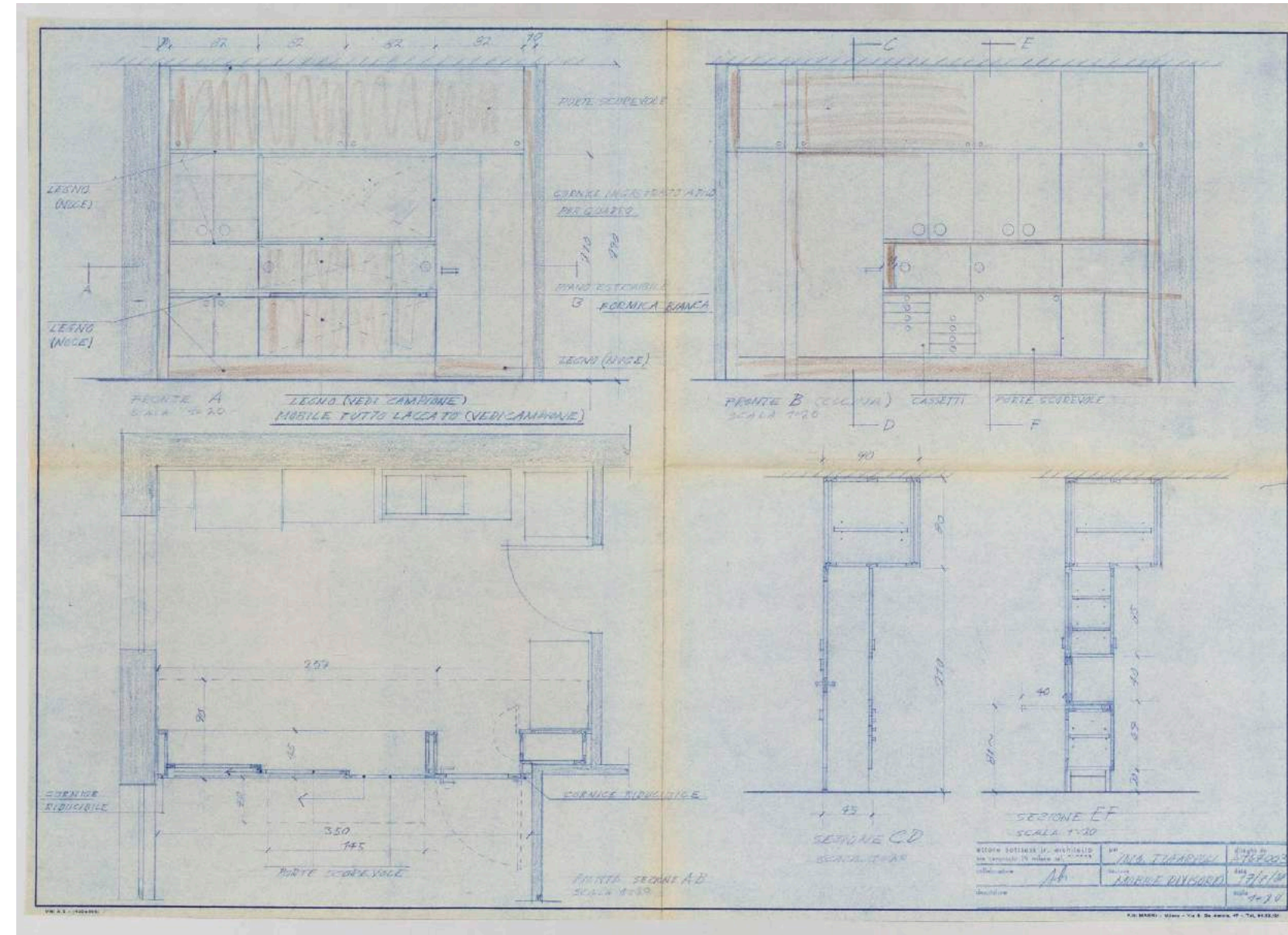


Ettore Sottsass [Italian, 1917-2007]  
Totem drawing, 1964  
Color pencil and pen on paper  
9.84 x 13.54 inches  
25 x 34.4 cm





Ettore Sottsass [Italian, 1917-2007] produced by Poltronova  
*Storage partition from the Tufarelli Residence, Capri, Italy, 1965*  
Walnut, formica, and acrylic on canvas  
115.5 x 157 x 17.75 inches  
293 x 399 x 45 cm



Blue print of storage partitions for the Tufarelli Residence, Capri, Italy.

Ettore Sottsass [Italian, 1917-2007] produced by Poltronova  
*Rocchetto Table from the Tufarelli Residence, Capri, Italy, 1965*  
15.75 x 18.75 x 18.75 inches  
40 x 47.6 x 47.6 cm





Installation of "Menhir, Ziggurat, Stupas, Hydrants & Gas Pumps" exhibition at Sperone Gallery, Milan, April 1967. Published in Sally Schöne, *Ettore Sottsass: auch der Turm von Babel war aus gebrannter Erde (and Tower of Babel was also made of terracotta)*, exh. cat., Cologne, Germany: Wienand, 2011, p. 106.

Ettore Sottsass [Italian, 1917-2007] produced by Bitossi  
*Stupa del Firmamento (Dedicato ai Poeti)*, 1966  
Glazed earthenware, white lacquered wooden base  
110.25 inches  
280 cm





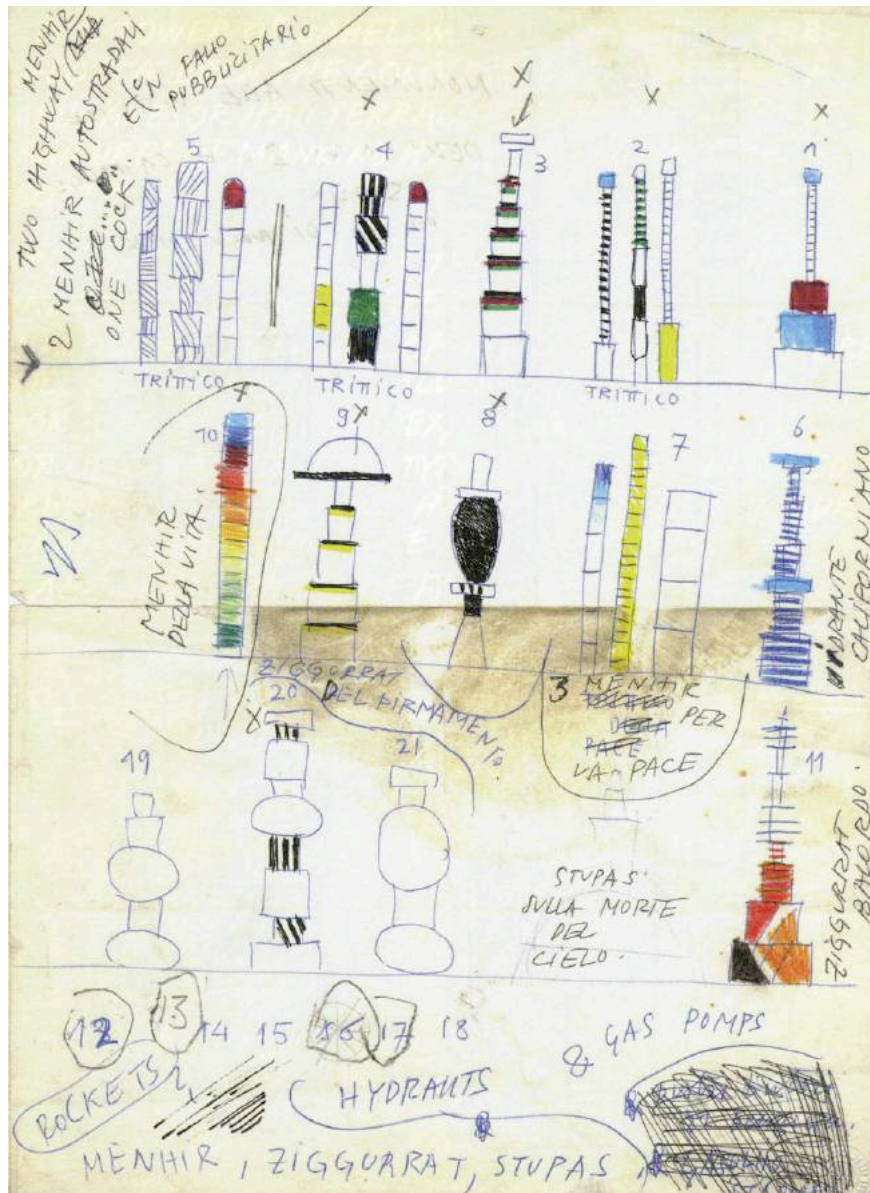
## Ettore Sottsass and the Social Factory

En "Ettore Sottsass y la Fábrica Social" se exponen las obras del diseñador y arquitecto italiano Ettore Sottsass (1917, Imbriola, Austria; 2007, Milano, Italia) en colaboración con el arquitecto austriaco y diseñador de interiores Josef Brundage. El programa de Sottsass incluye una serie de obras que exploran la relación entre el arte y la producción, así como la influencia de la cultura popular en el diseño.

El diseñador austriaco Josef Brundage y el diseñador italiano Ettore Sottsass (1917-2007) exploran la relación entre el arte y la producción en su obra conjunta "Ettore Sottsass y la Fábrica Social". La exposición, que se presenta en el Instituto de Arte Contemporáneo de Miami, incluye una serie de obras que exploran la relación entre el arte y la producción, así como la influencia de la cultura popular en el diseño. Las obras de Sottsass, que incluyen muebles, esculturas y objetos de diseño, se presentan en un espacio que evoca la atmósfera de una fábrica.

"Ettore Sottsass and the Social Factory" is the largest exhibition in contemporary design to date, showcasing his work and the influence of the social factory on his design. The exhibition is curated by the Institute of Contemporary Art, Miami.

Ettore Sottsass and the Social Factory, Institute of Contemporary Art, Miami, 2019



Study for the series "Menhir, Ziggurat, Stupas, Hydrants & Gas Pumps" by Ettore Sottsass, 1965/1967. Published in Sally Schöne, *Ettore Sottsass: auch der Turm von Babel war aus gabraunter Erde* (and Tower of Babel was also made of terracotta), exh. cat., Cologne, Germany: Wienand, 2011, p. 71.

Ettore Sottsass [Italian, 1917-2007]

Sottsass Jr. *Gian Enzo Sperone Arte Moderna*, Torino exhibition poster, 1965

Offset print on paper

21.75 x 16.5 inches

55.2 x 41.9 cm

AUA GALERIA SPERONE MILANO VIA BIGLI 24  
**MENHIR  
 ZIGGURAT  
 STUPAS  
 HYDRANTS e  
 GAS PUMPS 1965-66.**

**ELENCO DELLE OPERE:**

- 1 ZIGGURAT BAORDO (ALLE VITTIME DELLA SANTA MORALE DETTA INQUISIZIONE)
- 2 MENHIR DELLA VITA (AI CAPELLONI NOMADI, IRRIVERENTI e SENZA PROGRAMMI)
- 3 DUE MENHIR E GRANDE FALLO (DA INTRODURRE NELLE AUTORITÀ)
- 4 DUE MENHIR E GRANDE FALLO (DA INTRODURRE NEI PERSUASORI OCCULTI)
- 5 TRITICO DELLA PACE (DEDICATO AGLI OBIETTORI DI COSCIENZA)
- 6 URNA TROPPO CHIC PER LE CENERI DEI PARTITI POLITICI
- 7 TRITICO RIDICOLO (RITRATTO DI POTENTI, PREPOTENTI E MORALIZZATORI)
- 8 MONUMENTO DI MERDA ALLE PATRIE
- 9 STUPA DEL FIRMAMENTO (DEDICATO AI POETI)
- 10 ZIGURAT DI BABEL (FELICITA' UNIVERSALE)
- 11 DISTRIBUTORE DI POTERE (PER CHI CI CREDE)
- 12 GRANDE VASO AFRODISIACO (PER CONSERVARE PILLOLE ANTIFECONDA TIVE)
- 13 IDRANTE DI SANGUE (AD USO DEGLI IMPEGNATI)
- 14 GRANDE VASO CINESE PER LA CONSERVAZIONE DELLA DROGA
- 15 " " " " " " " " DI ALTRA DROGA
- 16 " " VASO CANCEROGENO PER CONSERVARE SIGARETTE
- 17 DISTRIBUTORE DI PUS (AD USO DEI PROPAGANDISTI DI STATO)
- 18 STUPA COSTRUITA DA ME STESSO SUL MIO CORPO INSIKURO
- 19 IDRANTE CALIFORNIANO PER INONDARE GLI ARCHIVI
- 20 ZIGGURAT DI CARMELLE (DEDICATO AL SUPERDITO DELLE LOLITE DODICENNI)
- 21 ZIGGURAT DEDICATO DALL'AUTORE - ETTORE SOTTSASS JR - AL CORDOGLIO PER LA SUA ANIMA MORTALE.

**19 APRILE 1967**



Ettore Sottsass [Italian, 1917-2007] produced by Poltronova  
*Superbox*, 1966  
Plastic laminate over plywood  
78.75 x 31.5 x 31.5 inches  
200 x 80 x 80 cm

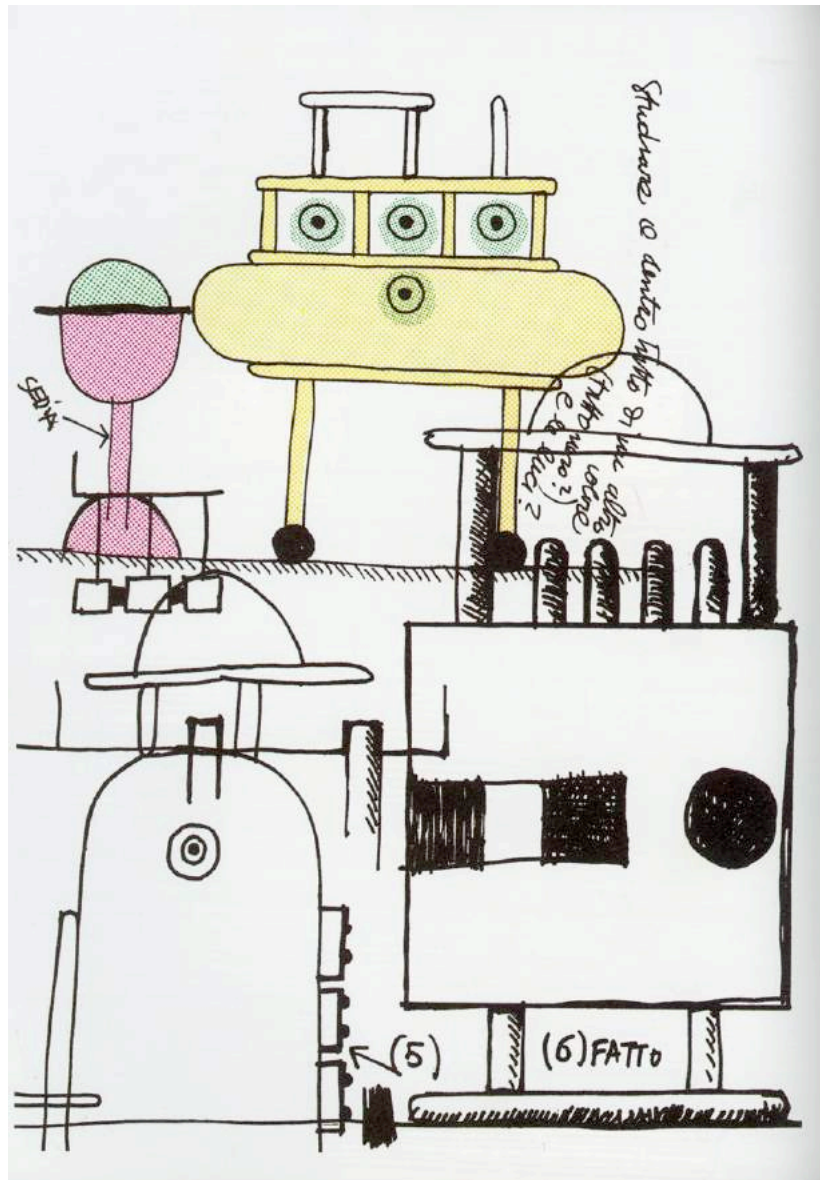


Ettore Sottsass [Italian, 1917-2007] produced by Poltronova  
*Califfo Settee*, 1967  
Stained beech  
25.5 x 78.75 x 31.5 inches  
65 x 200 x 80 cm



Ettore Sottsass [Italian, 1917-2007] produced by Poltronova  
*Lunak Mobile per Pranzo (Model MS. 92)*, 1966  
Walnut, painted aluminum and ceramic tiles  
49.25 x 46.5 x 18.5 inches  
125 x 118 x 47 cm





Study for *Mobile Barbarella* by Ettore Sottsass.

Published in Hans Hollein and Milco Carboni, *Sottsass 700 Drawings*, Milan: Skira, 2005, p. 48.

Ettore Sottsass [Italian, 1917-2007] produced by Poltronova

*Mobile Barbarella*, 1966

Walnut, laminate, anodized aluminum

51.5 x 43.25 x 15.75 inches

131 x 110 x 40 cm



Ettore Sottsass [Italian, 1917-2007]  
Vase No. 635 (*FF no. 747*), 1969  
Glazed earthenware  
19 x 11.25 x 11.25 inches  
48.3 x 28.5 x 28.5 cm  
Signed: SOTTASS IL SESTANTE 635



Ettore Sottsass [Italian, 1917-2007] produced by Poltronova  
*Tavolino*, 1959  
Veneered wood  
15.5 x 59.75 x 19.25 inches  
39 x 152 x 49 cm



SHIRO KURAMATA

“Function of design should not be just about whether it is practical or not. Enchantment should also be considered as function.”

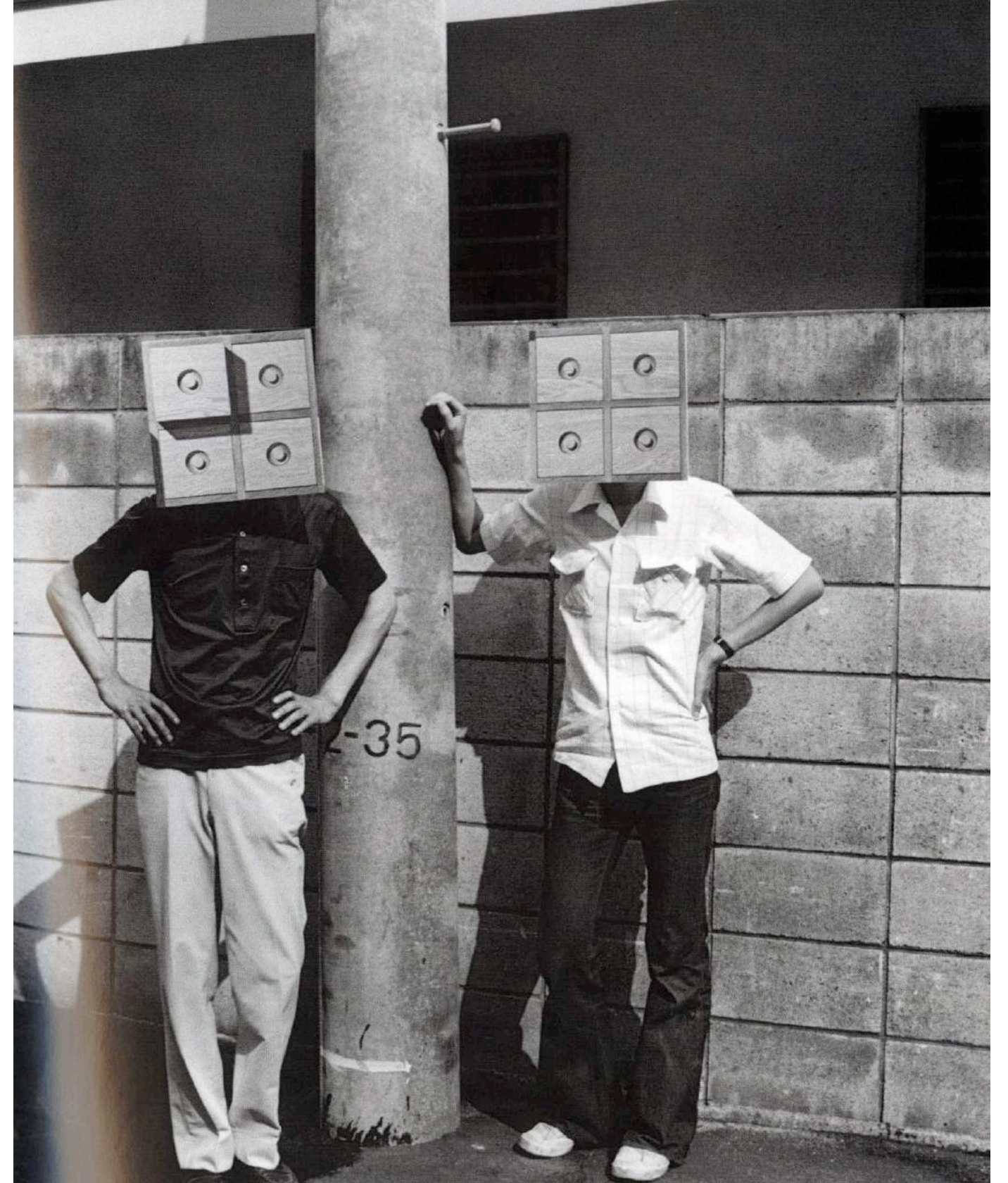
Shiro Kuramata (1934-1991) revolutionized design in postwar Japan. A poet of materials and form, he elevated everyday objects through deft touches of surrealism within a rigorous minimalist matrix. Kuramata initially trained as a woodworker, opening his own studio in 1965. In the early stages of his career, he worked alongside two of the most important creative figures in Japan: the sculptor and painter Jiro Takamatsu (a founder of the avant garde group Hi Red Center), and the architect Tadao Ando. During this formative period he considered deeply the principles of space and light, of what design could be and do.

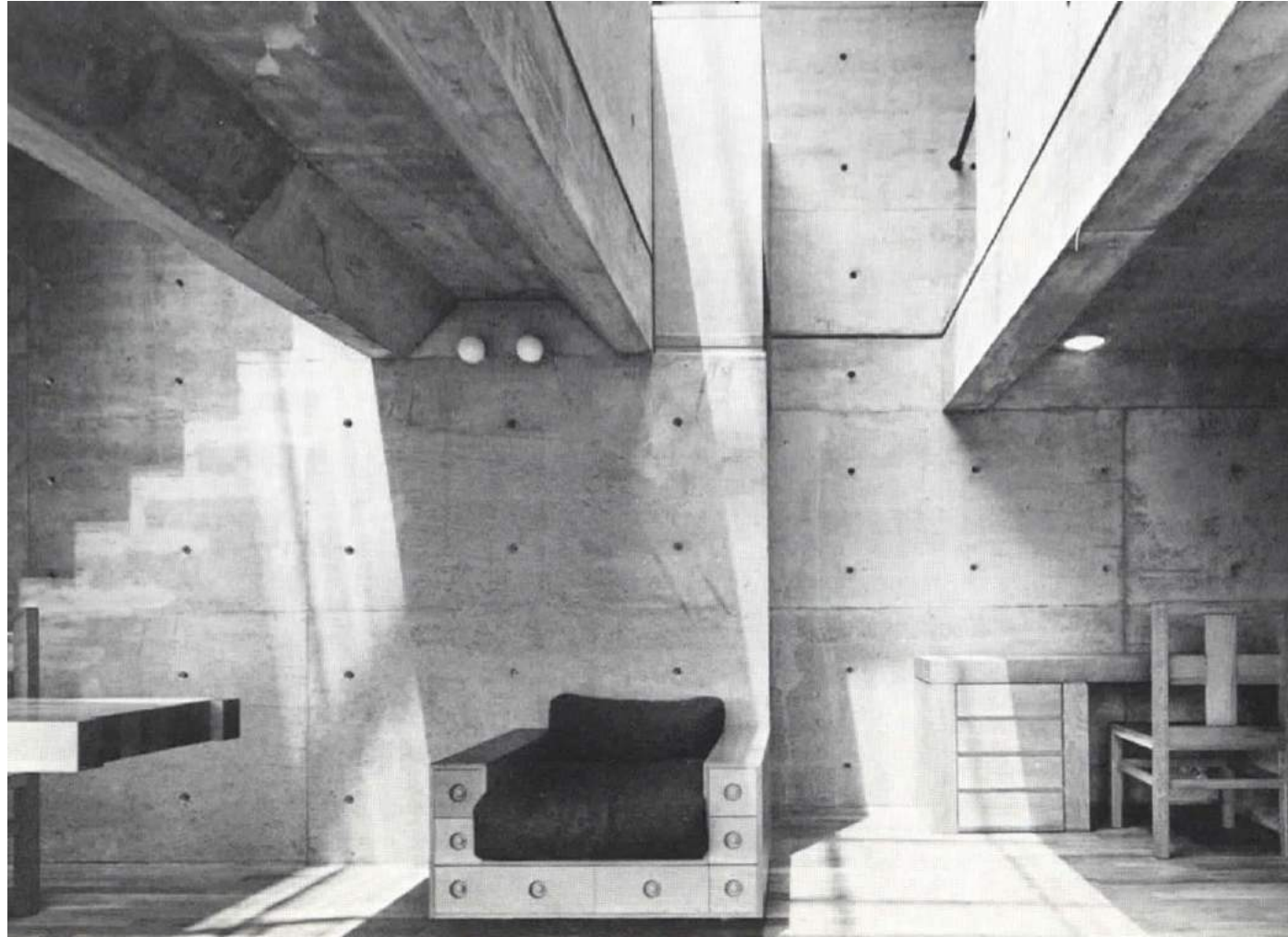
This set the stage for Kuramata’s period of greatest influence, in the 1970s and 80s, when he created a pioneering series of objects and interiors with acrylic, glass, aluminum, and steel mesh. The resulting objects appear to break free of gravity, existing in their own airy realms of transparency and lightness. Kuramata also pursued further collaborations. He found a kindred spirit in Ettore Sottsass, contributing to the Italian designer’s Memphis project at its inception in 1981; and had a longstanding partnership with the fashion designer Issey Miyake for decades, realizing everything from perfume bottles to entire retail stores.

Kuramata’s mature idiom, ethereal yet materially precise, is exemplified in objects like his *How High the Moon* seating (1986) and *Miss Blanche armchair* (1988), and interiors like the Kiyotomo sushi restaurant, Tokyo (preserved in the collection of M+, Hong Kong). Kuramata’s works can also be found in the permanent collections of the Israel Museum; Museum of Fine Art, Boston; the Museum of Modern Art, New York; Hara Museum of Contemporary Art, Tokyo; National Museum of Modern Art, Kyoto; San Francisco Museum of Modern Art, San Francisco; Vitra Design Museum, Weil am Rhein.



Shiro Kuramata standing outside of his office in 1975.





Interior of Soseikan House (1974-75), Takarazuka, Hyogo, Japan, designed 1967 by Tadao Ando.  
Courtesy of Tadao Ando Architect Institute.

Shiro Kuramata [Japanese, 1934-1991] manufactured by Aoshima Shoten Co. Ltd., Tokyo, Japan  
*Furniture with Drawers Armchair from the Soseikan House (1974-1975), Takarazuka, Hyoto, Japan, Designed 1967*  
Oak, oak-veneered wood, acrylic, steel, aluminium, fabric  
29.5 x 36.25 x 30.25 inches  
75 x 92.2 x 76.6 cm  
Signed: Manufactured by Aoshima Shoten Co. Ltd., Tokyo, Japan



Exterior of Soseikan House (1974-75), Takarazuka, Hyogo, Japan, designed 1967 by Tadao Ando.  
Courtesy of Tadao Ando Architect Institute.





Interior of Soseikan House (1974-75), Takarazuka, Hyogo, Japan, designed 1967 by Tadao Ando.  
Published in Yukio Futagawa and Kenneth Frampton, *Tadao Ando (GA Architect Series No. 8)*, Tokyo: A.D.A. Edita, 1987, p. 35.

Shiro Kuramata [Japanese, 1934-1991]

*Set of four dining chairs from the SOSEIKAN House (1974-75), Takarazuka, Hyogo, Japan, 1975-1976*

Oak and oak veneered wood

4 chairs, each: 36.25 x 19.5 x 19.5 inches

92.1 x 49.5 x 49.5 cm

8 examples produced



Shiro Kuramata [Japanese, 1934-1991]  
*Glass Chair*, 1976  
Glass  
34.75 x 35.5 x 23.75 inches  
88 x 90 x 60 cm  
Edition of 40





ETTORE SOTTASS  
GAETANO PESCE  
SHIRO KURAMATA  
1950S - 1970S

TEFAF  
MAASTRICHT

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