

CAMPANA BROTHERS  
ARTISANAL

FRIEDMAN BENDA 515 WEST 26TH STREET NEW YORK NY 10001

**HUMBERTO AND FERNANDO CAMPANA:  
GOLDEN ERA**

Cédric Morisset



*Azul Chair, 1993*

**Heterozygotes**

It is difficult to speak of the Campana Brothers as a unit or homogenous entity. Often perceived as twins, the two brothers, who resemble each other physically and intellectually, are nevertheless two independent beings, like protons and electrons with negative and positive charges, evolving freely but indivisible. The Campanas are two and one at the same time. In this context, one cannot avoid recalling one of the two brothers' favorite stories: Following a boating accident, Humberto felt the need to design a chair to get past his psychological shock. Recalling the water spout, the spiral-shaped chair that resulted was christened *Negativo* (1988), a hymn to life. In response, Fernando designed a chair called *Positivo* (1988). It was the perfect complement, two different interpretations of the same image, of a shared experience.

**Sustainability and Design Art**

Cristina Morozzi, design critic and journalist at the magazine *Interni*, remembers: *"I saw their work for the first time in Milan in 1995 at the 'Brasil faz Design' exhibit, where they presented the Jardim Chair (1995), a prototype made from recycled materials and blue plastic wires."* Their unconventional approach to materials offered a refreshing and unexpected perspective on the narrative of contemporary design. The work of the Campanas had an explosive effect on the design milieu, then leaning towards sterile lines and high gloss finish.

Rope, wooden planks, wires, bamboo, Brazilian rag dolls, pipes, acrylic: all of these elements, scattered on the ground and on the shelves of the Campana workshop in São Paulo, were the raw materials of their non-conformist approach. Based on these materials, traditional Brazilian know-how and regional craftsmanship, Fernando and Humberto created exuberant and well-thought-out designs, going well beyond the rift between design and craft. Sometimes misunderstood, these creations led them to be perceived as messengers of recycling.



*Dolphins & Sharks Banquete Chair, 2002*

Without intending, they put the spotlight on sustainable development at a time when nobody was interested in the subject, and in doing so demonstrated the creative capacity of emerging countries using indigenous cultural and artisanal resources. Their unshakeable desire to be rid of regulations and norms, and keen sense for freedom made even stronger by years of Brazilian dictatorship, introduced them into the ranks of other pioneering designers such as Gaetano Pesce, Alessandro Mendini and Ingo Maurer. Blurring the lines between sculpture and design, they put their creative energy in an ever-changing space that, while subject to controversy, was a space in which they enriched the discipline of design and offered a lesson in freedom to those shackled by convention.

### **Cycles and Vocabularies**

In 1998, Paola Antonelli, design curator at the Museum of Modern Art, New York, presented *Projects 66*, an exhibition that brought together the brothers and Ingo Maurer, designers with a similar vision from very different backgrounds. There, Massimo Morozzi, artistic director of Edra, discovered Fernando and Humberto Campana and offered them the opportunity to produce their *Vermelha Chair* (1993). Composed of 500 meters of nautical cord, this chair aroused great interest at its unveiling because, in addition to the novelty of the image, it introduced a completely manual procedure (with a result that is always different) in the context of industrial production and strategy.



*Sushi Sofa, 2010*

This armchair became an instant classic and the first in a long series of successful pieces marked by a radically new aesthetic. The *Vermelha Chair* would mark, perhaps symbolically, the end of the first phase of their work which – strictly speaking – began to turn toward sculpture rather than design. As they observe themselves, each new cycle of creation leads them to break with the past in order to explore new ground.

*“Every six or seven years, we are caught up in a new creative wave which takes us in a new direction. For example, after the *Desconfortáveis (Uncomfortable) Series*, it took us seven years to prepare a new collection that we christened *Transplastic*. That doesn’t mean that we did nothing else during those intervals, but our best ideas tend to come every seven years.”*

### **Brazil in their Blood**

Between the mid-1990s and mid-2000s, Fernando and Humberto developed a new language that placed great emphasis on colorful and exuberant designs. Their creations represented a reality marked by memories of childhood and the passage to adulthood, mixing feelings of joy, happiness, sadness, sexuality, love, and even survival. Brazil and its contrasts: poverty and wealth existing side by side on the same street, and its cultural diversity is omnipresent in their work. 2002 is notable for their exploration of trimming and tapestry techniques that set the foundation for their famous *Sushi Collection* that gained immediate attention worldwide. The works consist of assorted textiles that are rolled and cut like Japanese maki rolls and joined together to form seats and backrests. The same year also saw the birth of the *Animal Chairs*. Made of ironically chaotic and humorous combinations of stuffed animals, the Campanas introduced their wildly successful *Alligator, Panda, Dolphins and Sharks, Mickey and Minnie*, and *Teddy Bear Chairs*.

Contemporaneously, works designed by the Campanas for Edra became instant industrial design icons; the *Favela Chair* (2002) made with pieces of wood, the *Anemone Armchair* (2001) made with plastic tubes, and the *Boa Sofa* (2002) evoke the transfiguration of poverty and *récup'* [sustainability] with intimate objects that have a meaning but are also full of *joie de vivre*. The scenography they created in 2003 for the exhibition, *Illuminar – Design Da Luz: 1920-2004* at FAAP (Fundação Armando Álvares Penteado) in São Paulo plunged us into the heart of the Amazon with its sumptuous colors and feel. *“They always walk around with a camera and immortalize the Brazilian streets, the merchants and their burgeoning displays. It is a source of inspiration to them,”* confides Cristina Morozzi. Cultural identity as a creative force and way of setting themselves apart in a globalized world: this is the message of the Campana Brothers. It is embraced to the point that their name has become synonymous with both Brazil and the pride of an entire country in full revival. *“We don’t have a marketing strategy to achieve our goals,”* explains Fernando, *“but I am proud to be compared with people like Giselle Bündchen and to personify Brazil.”* In any case, Fernando and Humberto are moved by a desire that all Brazilians should once more take pride in their values as a people which were taken from them by the military dictatorship.

### **São Paulo, Aesthetics of Imperfection / Pretty Ugly**

*“You do not understand anything about the work of Fernando and Humberto Campana if you do not take an interest in little beloved and ungrateful São Paulo,”* states French journalist Elisabeth Vedrenne in one of her articles dedicated to Brazilian designers.

It took me a long time to understand this. In 2003, my first contact with their universe took place at the *International Biennial of Design* in Lisbon, in an exhibition hall where the floor was covered with ground plastic bottles. It was a simple and empirical approach, consisting of a cacophony of sounds, emotions and a thousand images filled with their spirit from floor to ceiling.

I spent a long time caught up in that simple, playful, and emotional experience until Fernando decided to show me his city. With its 16 million inhabitants in 1994 (20 million today), São Paulo, South America’s largest metropolis is sprawling, endless and truly frightening. São Paulo is a chaotic conglomeration of vastly differing styles of architectures, inhabiting immigrants from all over the world, rich and poor, as far as the eye can see. It is an inhospitable megalopolis, illuminated by pale neon lights, polluted, overwhelmed by street traffic and traffic of any other imaginable kind. *“That’s it, my São Paulo,”* stated Fernando with a certain pride. *“Just like this city, our language is that of error, imperfection, irrationality, imprecision,”* reflected Humberto.

With a boundless love for their city, the two brothers celebrate its instinct for survival, its taste for mixtures, its way of reinterpreting and reappropriating. According to Elisabeth Vedrenne, *“They give new life and dignity to materials by reconfiguring and using them in different ways because it is the energy of metamorphosis that interests the Campana Brothers.”*

When asked to define their universe, the Campana Brothers respond, quite naturally: *“We are on the cutting edge between kitsch and local reality!”* This has brought them many detractors and has often led to controversy. Early on, the Campana Brothers have been accused of makeshift work, poor taste and of creating uncomfortable furniture. It is that capacity to refuse to abide by the dogmas of design and to explore other realms, including that of contemporary art, that constitutes the Campana trademark. *“I love anarchy,”* states Fernando provocatively and without hesitation. Just like São Paulo, the brothers’ creations permanently flirt with an idea of ugliness, but creating this dividing line between good and bad taste is more complicated to create than it appears. To get to that point, one has to ignore the rules or break them. In that sense, the Campana Brothers have created something unique in a world where it is increasingly difficult to create new and surprising objects. They are the founders of a “Brazilian style” emulated by dozens of young designers who are trying to liberate themselves stylistically.

*“Your work has Brazilian roots but it speaks an international language,”* said Marco Romanelli, the editor-in-chief of the Italian magazine *Domus*, to Fernando and Humberto. It is that language, so rich and intense, consisting of poetry and politics, terrestrial and celestial, do-it-yourself and design, pleasure and communication, that makes the Campana Brothers’ oeuvre what it is.

### **New Era / Concepts**

2013 marked a turning point with the *Concepts* exhibit at the Friedman Benda gallery in New York. *“We decided to reduce the number of colors and focus on high quality materials,”* explains Humberto. *“Our palette plays with variations of bronze, brown, caramel, and yellow hues, but we still stick to manual labor, and place an emphasis on skills.”* With this new cycle in their work, the brothers are continuing to identify materials and techniques inherent to Brazil and incorporating them in their creations. *“Concepts is a mature collection of diverse bodies of work that represent the mental ecosystem of the two brothers,”* according to Marc Benda.



Installation view: *Concepts*, Friedman Benda, New York, 2013.

This exhibit combined all of the styles developed by the brothers over several decades in unparalleled creative release. The *Pirarucu Cabinet* (2013), made with the tanned skin of the Pirarucu, the largest freshwater fish from the Amazon, juxtaposes references to the Indian heritage of Brazil with a stark formal touch. The *Racket Collection* consists of chairs and screens made of bent brass tubes and nylon weave. *The Detonado Series*, manufactured with cane patchworks appropriated from old Thonet chairs (conceived in 1859), simultaneously pays tribute and perverts the “Campana style.” The strange and luxurious *Ametista Series* combines glass panels and rough hewn Brazilian Amethysts in a mixture of cleverly combined powerful, yet contradictory formal and conceptual identities.

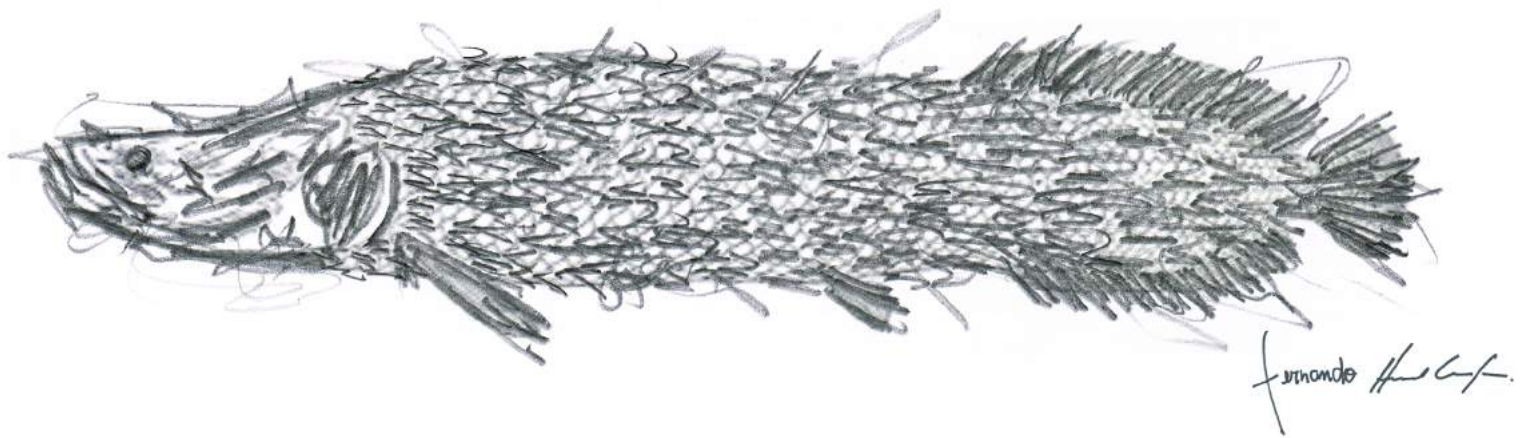
With *Artisanal*, Fernando and Humberto return to Friedman Benda with a new exhibit following the direction started with *Concepts*. The designers, at the height of their art, are displaying their new creative period with ten new pieces. Applied to bookcases and mural consoles, the cane patchwork technique, known as *Detonado*, links the history of European and Modernist Brazilian furniture and the explosive 21st century as seen by the Campana Brothers. The tables taken from the *Racket Collection* are now applying traditional French straw marquetry to modern motifs. The *Bolotas Armchair* (2015), made from sheepskin volumes, provides total enveloping comfort, which is so often absent from the work of the two brothers, not to mention contemporary high-end design as a whole. From their experience with European centers of excellence, they have pursued rare skills that they infused into techniques honed over two decades in their own Brazilian workshop. Humberto explains *"With these pieces we are trying to revive traditions and preserve skills, such as straw inlay work but also to express a culture through our very personal vision. As we mature, we try to be more focused, to do more with less, to pay attention not only to formal expression but also to materials which speak loud and clear."* These new works embody a spirit where the "chic" ends and where the present amuses itself by reimagining the past. The Campana Brothers continue their creative pursuit, embracing any developments on the way, and invalidating all of the clichés. *"Growth can only come from solid roots,"* French sociologist Michel Maffesoli once told me. *"We have entered into a Dionysian period, and we now have a desire to embark on adventures that are anchored in our roots, rather than relying on security."* That is the promise of the Campana Brothers in presenting this latest opus.







WORKS



Drawing of a Pirarucu by Fernando and Humberto Campana, 2015

“The *Pirarucu Collection* uses the skin of the Pirarucu, the world’s largest fresh water fish native to the Brazilian Amazon. This fish is an important food and economic resource for the local economy that provides income for the native indigenous community and allows them to continue living in their natural forest habitat. The fishery is managed in a sustainable way, controlled by NGOs dedicated to the preservation of the species. For some of the pieces in this collection, we created a hybrid between two key elements of Brazilian culture: Pirarucu skin and bamboo.”

PIRARUCU



*Pirarucu Cabinet, 2013*

Pirarucu leather and straw

76.77 x 49.21 x 29.53 inches

195 x 125 x 75 cm

Edition of 8



*Pirarucu Buffet, 2013*

Pirarucu leather and straw

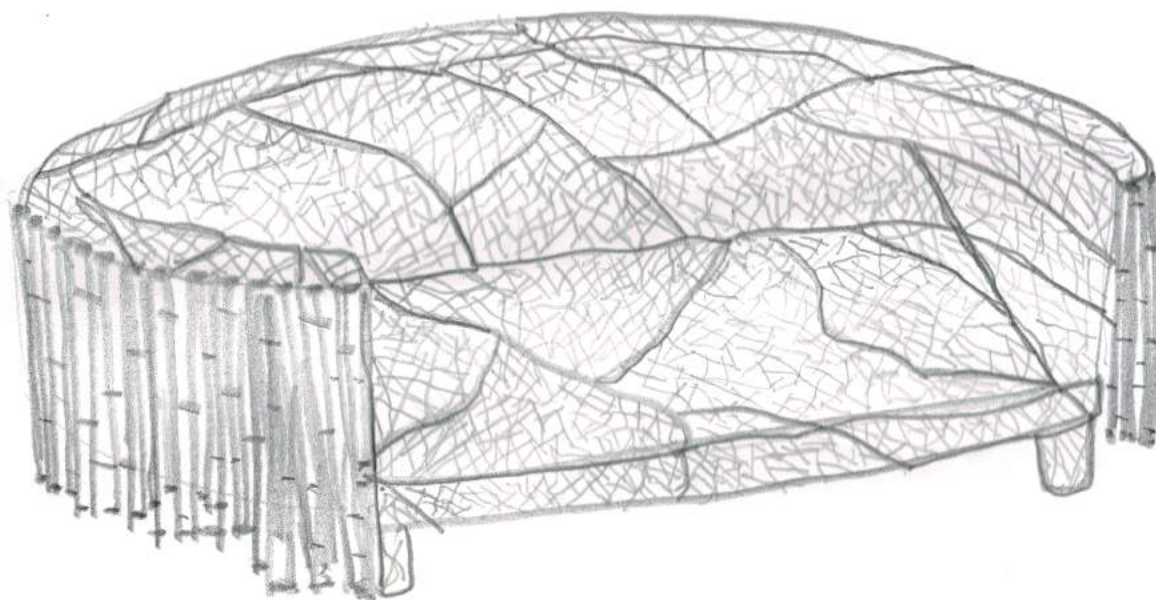
35.43 x 86.61 x 23.62 inches

90 x 220 x 60 cm

Edition of 8







*Pirarucu Sofa*, 2014  
Pirarucu leather and bamboo  
27.5 x 80 x 33 inches  
70 x 205 x 84 cm  
Edition of 8

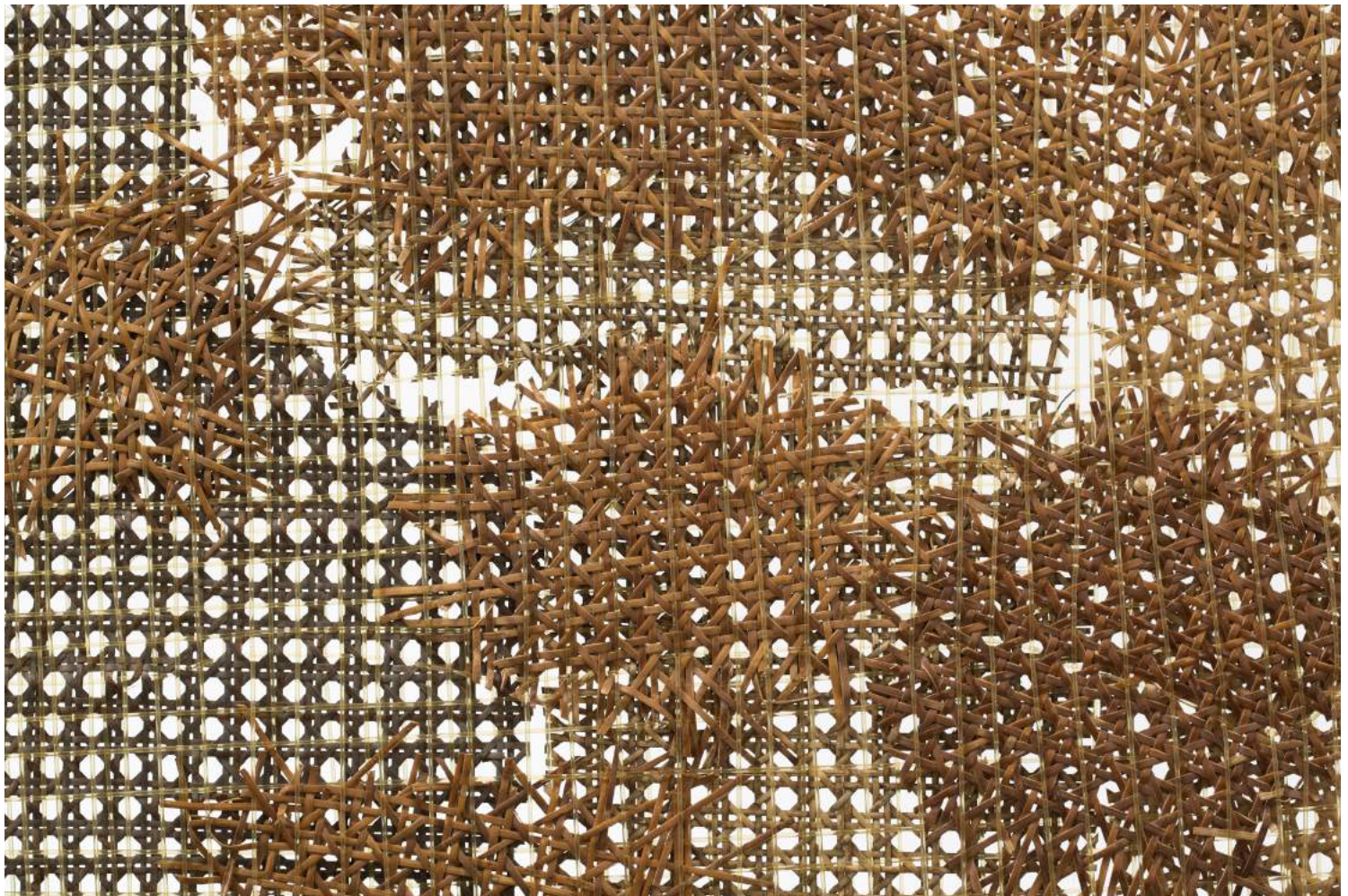


*Pirarucu Armchair, 2015*  
Pirarucu leather and bamboo  
36.22 x 43.31 x 33 inches  
92 x 110 x 84 cm  
Edition of 8



“The concept for the *Detonado* and *Racket Collections* is weaving inspired by a tennis racket. We tried to dematerialize the material. We used nylon and reclaimed hand-woven Thonet wicker, and played with the idea of transparency in order to bring a new look to the materials. Traditions of handwork and the intensive period of time these manual processes require was an important factor to communicate with these collections, so we hired a local artisan to work with us at the studio.”

# RACKET AND DETONADO



*Detonado Sofa, 2013*

Reclaimed thonet wicker, woven nylon and brass

39.37 x 88.58 x 22.05 inches

100 x 225 x 56 cm

Edition of 8





*Detonado Buffet*, 2015

Reclaimed thonet wicker, woven nylon and sucupira wood

29.53 x 98.43 x 15.75 inches

75 x 250 x 40 cm

Edition of 8





*Detonado Modular Bookshelf, 2015*

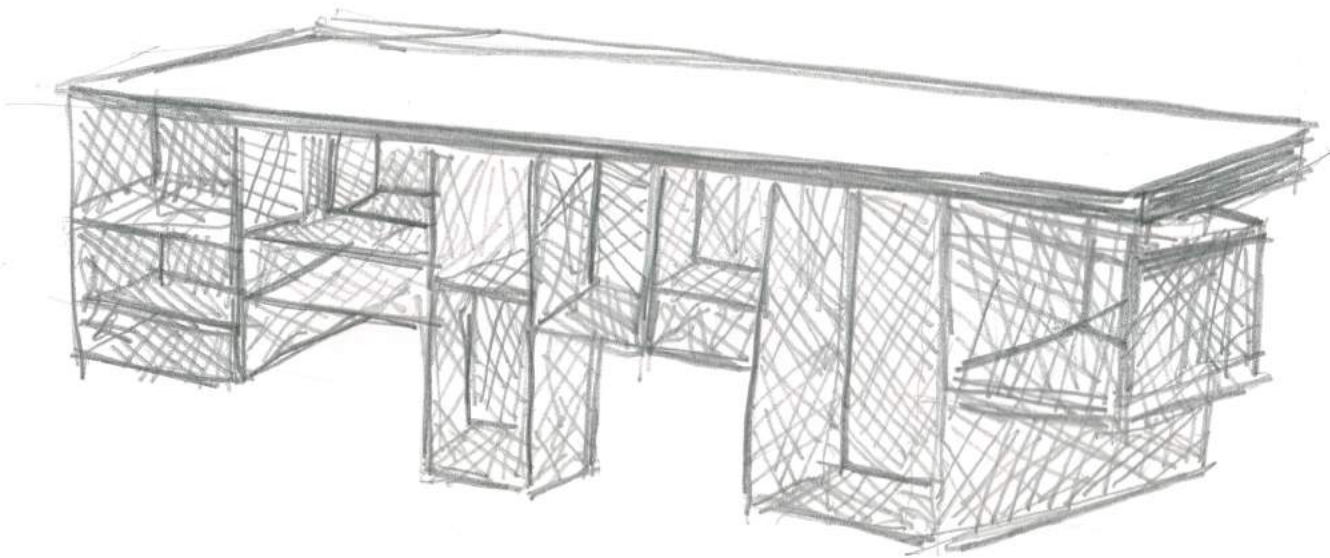
Reclaimed thonet wicker, woven nylon and freijó wood

78.74 x 82.68 x 15.75 inches

200 x 210 x 40 cm

Edition of 8





*Detonado Wall Cabinet, 2015*

Reclaimed thonet wicker, woven nylon and freijó wood

32.68 x 118.11 x 17.72 inches

83 x 300 x 45 cm

Edition of 8



*Detonado Chair, 2013*

Reclaimed thonet wicker, woven nylon and epoxy painted steel

28.54 x 42.13 x 33.46 inches

72.5 x 107 x 85 cm

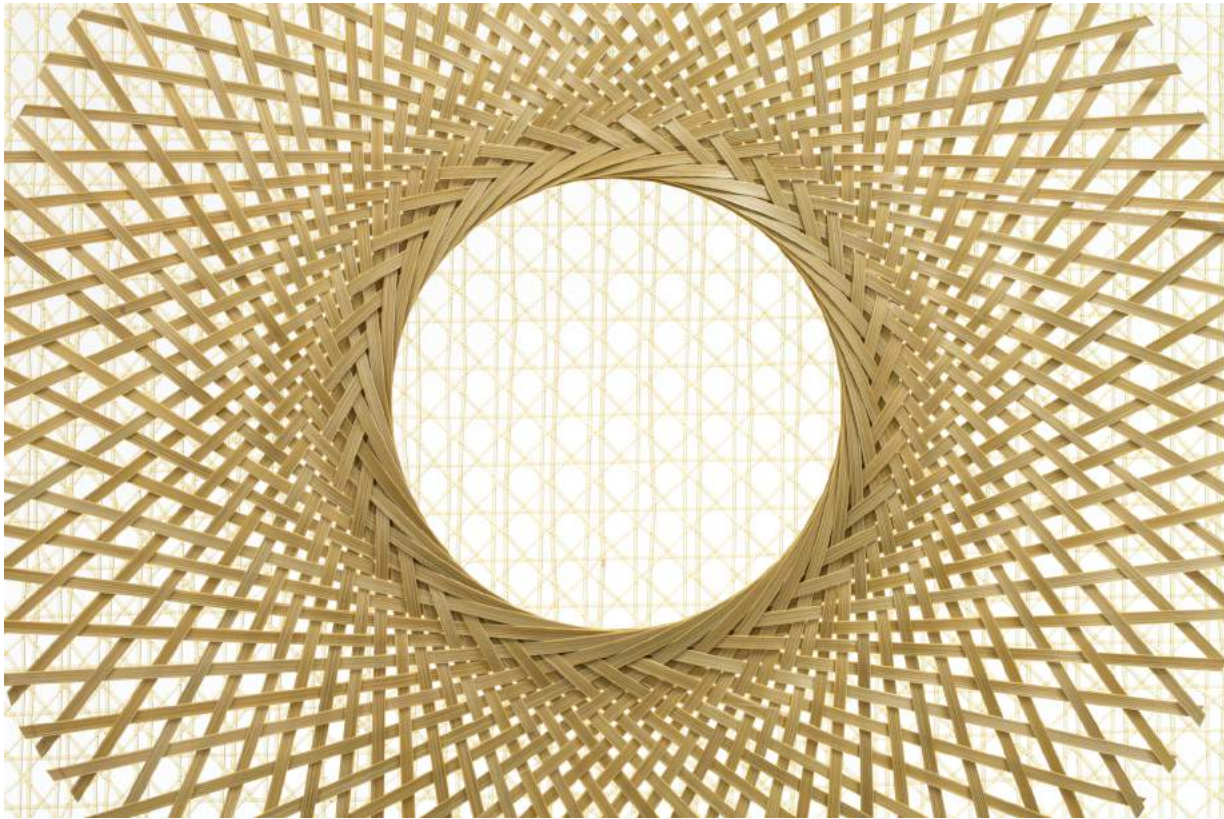
Edition of 8





*Racket Chair (Circles)*, 2013  
Woven wicker, iron and brass  
41.34 x 39.37 x 29.53 inches  
105 x 100 x 75 cm  
Edition of 8





*Racket Chair (Tennis)*, 2013  
Straw, woven nylon and brass  
37.4 x 25.59 x 35.43 inches  
95 x 65 x 90 cm  
Edition of 8



*Racket Table (Animal)*, 2013  
Woven nylon and brass  
19.69 x 41.34 x 41.34 inches  
50 x 105 x 105 cm  
Edition of 8



Sketch for *Marquetry Table*

*Marquetry Table*, 2015

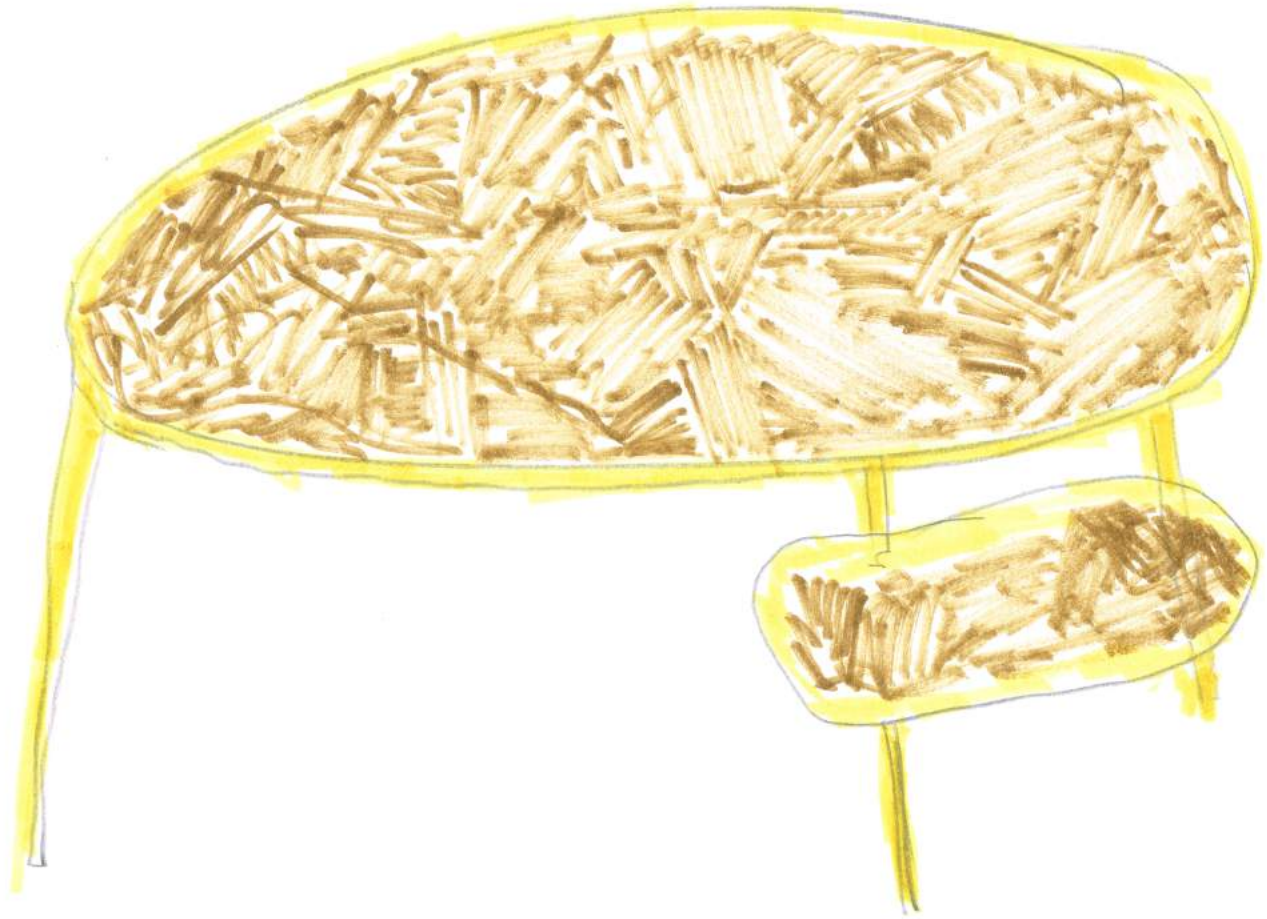
Straw marquetry and brass

19.69 x 59.06 x 49.21 inches

50 x 150 x 125 cm

Edition of 8





“With the *Fitas Collection* we focused purely on a single material. We wanted to explore its physical and conceptual properties as conductive elements. The *Fitas* works (ribbons, in Portuguese), manipulate the material into a flower motif by bending and welding strips of stainless steel or brass. By expanding the notions of the material, *Fitas* became the form, the surface and the decoration.”

FITAS





*Fitas Cabinet*, 2015

Brass

70.87 x 47.24 x 15.75 inches

180 x 120 x 40 cm

Unique



*Fitas Buffet*, 2012

Stainless steel

27.56 x 78.74 x 15.75 inches

70 x 200 x 40 cm

Edition of 8





*Fitas Table*, 2013  
Brass  
20 x 31 x 31 inches  
51 x 79 x 79 cm  
Edition of 8





“The *Bolotas Collection* was initially inspired by stone walls but the name *Bolotas* came when the first prototype showed up to be soft and round like an acorn. We added cushions to bring an element of comfort to the design. The sofa is made with leather and the armchair is covered with lush sheep’s wool.”

BOLOTAS



*Bolotas Armchair (Brown), 2015*

Sheep's wool and ipê wood

41.34 x 43.31 x 33.46 inches

105 x 110 x 85 cm

Edition of 8



*Bolotas Sofa (Purple)*, 2015  
Leather and ipê wood  
33.46 x 70.87 x 31.5 inches  
85 x 180 x 80 cm  
Edition of 8



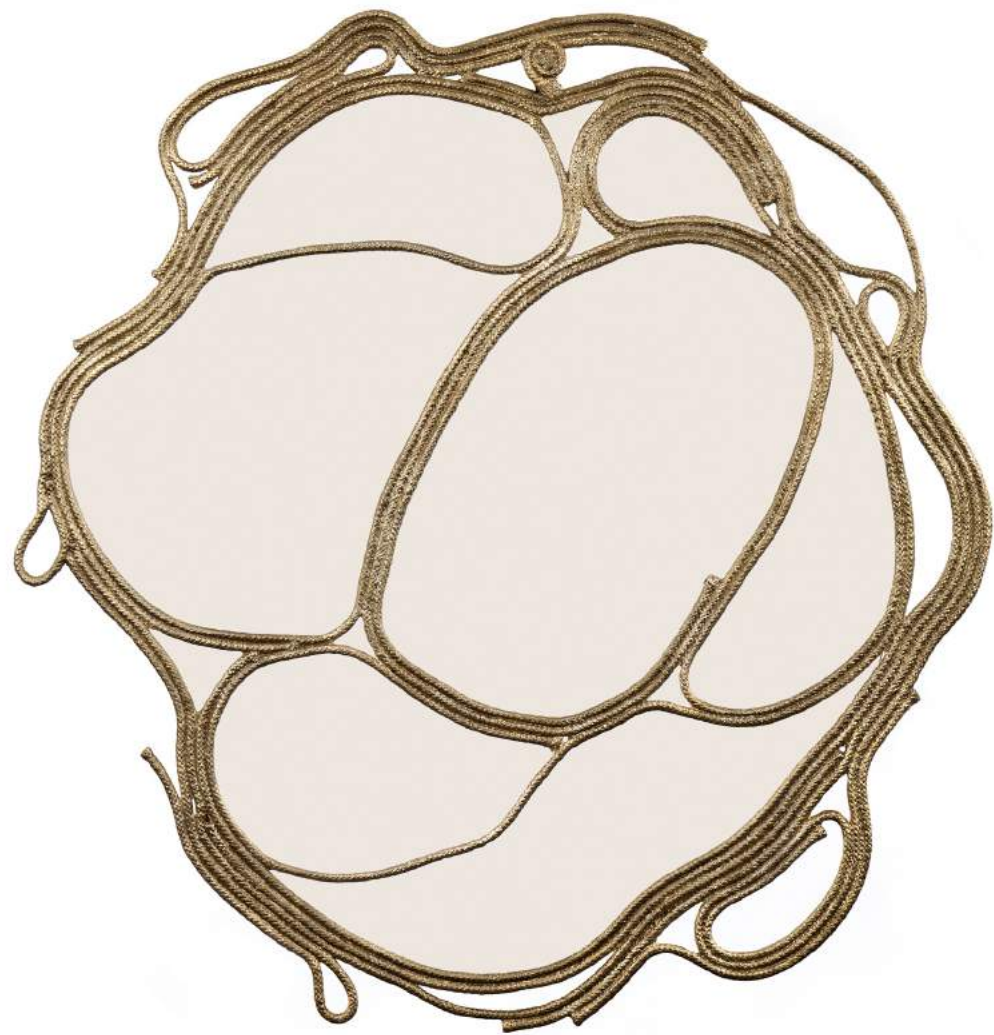
“The *Ofidia Side Table* was inspired by a snake and takes its name from the Portuguese word for serpent. We wanted to focus on the process of creation of the artwork, the solidification of rope using cast bronze.”



OFIDIA



*Ofidia Mirror*, 2015  
Cast bronze  
44 x 44 x 2 inches  
112 x 112 x 5 cm  
Edition of 25



*Ofidia Side Table, 2015*

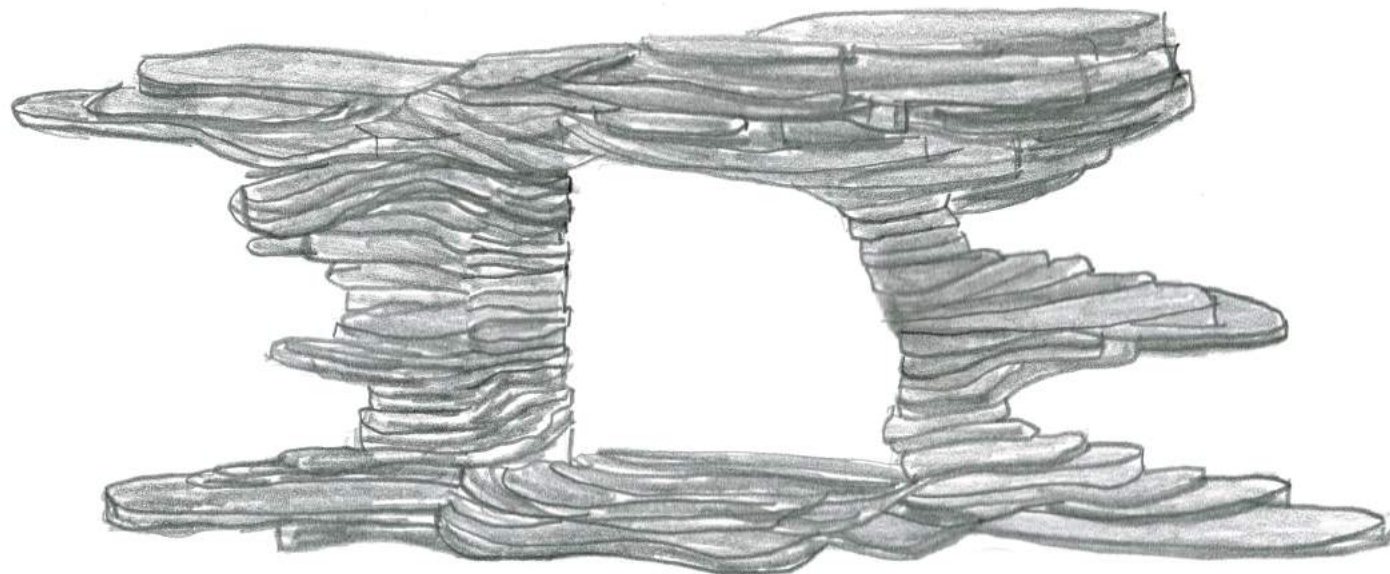
Cast bronze

16.93 x 15.75 x 15.75 inches

43 x 40 x 40 cm

Edition of 25





*Fireplace, 2015*

Giallo siena marble

40.94 x 78.74 x 12.76 inches

104 x 200 x 32.4 cm

Edition of 8



# CAMPANA BROTHERS



## FERNANDO CAMPANA

- 2000 – 1999 Instructor, Brazilian Museum of Sculpture, MUBE (Museu Brasileiro da Escultura), São Paulo, Brazil
- 1998 Instructor, Industrial Design Course, FAAP (Fundação Armando Alvares Penteado), São Paulo, Brazil
- 1983 Provided assistance in setting up and monitoring visitors to the XVII São Paulo International Biennial of Art
- 1981 – 1979 BA Architecture, São Paulo School of Fine Arts, São Paulo, Brazil
- 1961 Born, Brotas, São Paulo, Brazil

## HUMBERTO CAMPANA

- 2000 – 1999 Instructor, Brazilian Museum of Sculpture, MUBE (Museu Brasileiro da Escultura), São Paulo, Brazil
- 1998 Instructor, Industrial Design Course, FAAP (Fundação Armando Alvares Penteado), São Paulo, Brazil
- 1977 – 1972 BA Law, University of Sao Paulo, São Paulo, Brazil
- 1953 Born, Rio Claro, São Paulo, Brazil



## SELECT EXHIBITIONS

- 2015            *Campana Brothers: Brazilian Design Now*, The Pizzuti Collection Columbus, OH  
*Campanas/Woods*, Bildmuseet, Umea Sweden
- 2015 – 2009    *Antibodies: The Works of Fernando & Humberto Campana 1989 – 2009*, Seibu Shibuya, Tokyo, Japan; Kobe, Japan; Trapholt, Kolding, Denmark; Oaxaca Design Center, Oaxaca, Mexico; Museo Franz, Mexico; Museum of Contemporary Art, Monterrey, Mexico; Palm Springs Art Museum; Philbrook Museum, Tulsa, OK; CCBB, São Paulo, Brazil; Rio de Janeiro, Brazil; Museu do Vale do Rio Doce, Espírito Santo, Brazil; NAIM/Bureau Europa, Maastricht, Netherlands; Fundación Pedro Barrié de la Maza, La Coruña and Vigo, Spain; Triennale Design Museum, Milan, Italy; Museu Vale, Vila Velha, Brazil; Vitra Design Museum, Weil am Rhein, Germany
- 2014            *Campana Brothers: Brazilian Design Now*, Decorative Arts Center of Ohio, Lancaster, OH  
*Keep it Glassy*, Shanghai Museum of Glass, Shanghai, China  
*Recent Works Exhibition*, Re:View Contemporary Gallery, Detroit, MI
- 2013            *Campana Brothers: CONCEPTS*, Friedman Benda, New York, NY  
*Ocean*, Carpenters Workshop Gallery, Paris, France  
*Dangerous Luxury*, Sporting d'Hiver, Montecarlo, Monaco  
*Brazillian Baroque*, David Gill Gallery, London, UK
- 2013 – 2012    *Campana Brothers*, Musée des Arts Décoratifs, Paris, France
- 2012            *Barroco Rococó*, Les Arts Decoratifs, Paris, France  
*Arte de Sentar com Arte*, Luciana Caravello Arte Contemporânea, Rio de Janeiro, Brazil  
*Colagens: Imãos Campana*, Design Weekend, Galeria Baró, São Paulo, Brazil

- 2011 *Brazilian Baroque Collection*, Brazilian Embassy Rome, Italy, Galleria Cortona, Palazzo Pamphili, Piazza Navona, Rome, Italy  
*Campana Brothers*, Goodman Gallery, Cape Town, South Africa  
*Fio a Fio*, Salão Design São Paulo, OCA, Parque Ibirapuera, São Paulo, Brazil  
*Fio a Fio* ( Pocket Version), Casa Eletrolux, São Paulo, Brazil  
*Privato Romano*, Galleria O Roma, Rome, Italy  
*Arte de Sentar com Arte*, Firma Casa, São Paulo, Brazil
- 2010 *Irmãos Campana*, Galeria Baró, São Paulo, Brazil  
*Glass Experiences*, Waddesdon, Aylesbury, UK
- 2009 *Instalação Garrafasm*, Centre D'Art Contemporain de la Marchélarie, Versailles, France
- 2008 *Designer of the Year*, Design Miami, Miami, FL  
*Campana Brothers Select. Works from the Permanent Collection*, Cooper Hewitt, National Design Museum, New York, NY
- 2007 *The Cartoon Chairs*, Albion Gallery, London, UK  
*Campana Brothers in the Garden*, John Madejski Garden, Victoria and Albert Museum, London, UK  
*Transplastic*, Albion Gallery, London, UK
- 2005 *Campane di Campana*, Moss Gallery, New York, NY  
*Campana Brothers*, Brazilian Embassy, Tokyo, Japan
- 2004 *Ideal House*, IMM Cologne, Cologne, Germany  
*Zest for Life*, Design Museum, London, UK; Danish Design Centre, Copenhagen, Denmark  
*Tank*, The Design Museum, London, UK
- 2003 *Campanas*, Centro Cultural Banco do Brazil, Brazil; Firma Casa, São Paulo, Brazil; Lisbon, Portugal; Stockholm, Sweden  
*Illuminar - Design Da Luz: 1920 - 2004*, Fundação Armando Alvares Penteado, São Paulo, Brazil
- 2002 *Never Letting Poetry Escape*, Tel Aviv Museum of Art, Tel Aviv, Isreal

- 2001 *Inventividade*, Museum of Contemporary Art, Goiania, Brazil
- 2000 *Entre o Design e a Arte*, Museum of Modern Art, São Paulo, Brazil
- 1999 *Retrospectiva Campana*, Casa Franca Brasil, Rio de Janeiro, Brazil  
*Materias/Materiais*, Museu de Arte Moderna da Bahia, Salvador, Brazil  
*Numeros*, Museu Brasileiro de Escultura, São Paulo, Brazil
- 1998 – 1995 *Brasil faz Design*, Palazzo Reale, Milan, Italy; Museu da Casa Brasileira, São Paulo, Brazil;  
 Museu de Arte Moderna, Rio de Janeiro, Brazil; Palazzo Reale, Milan, Italy; Liceu de Artes e  
 Ofícios da Bahia, Salvador, Brazil; Parque Lage, Rio de Janeiro, Brazil; Brazilian Consulate, Italy;  
 Instituto dos Arquitetos do Brasil, Rio de Janeiro, Brazil
- 1993 *Edicao 93*, Nucleon 8, São Paulo, Brazil
- 1991 *Esculturas*, Pinacoteca do Estado do São Paulo, Brazil
- 1990 *Organicos*, Nucleon 8, São Paulo, Brazil
- 1989 *Desconfortáveis*, Arquitetura da Luz, São Paulo, Brazil

#### AWARDS

- 2013 Order of the Arts and Letters, Paris, France  
 Men of the Year, GQ Brazil
- 2012 Designer of the Year, Maison & Objet, Paris, France  
 Comité Colbert Création & Patrimoine Prize, France  
 Order of Arts and Letters, French Minister of Culture, Paris, France  
 Annual Hotel Space Award, Modern Decoration International Media Awards, Shenzhen, China  
 Order of Cultural Merit, Brasilia, Brazil  
 São Paulo Association of Art Critics Award, Design category of Visual Arts for *Antibodies*,  
 São Paulo, Brazil
- 2011 Special Prize at the Museu da Casa Brasileira (Brazilian House Museum), São Paulo, Brazil
- 2008 Designer of the Year, Design Miami, Miami, FL

## COLLECTIONS

Art Institute of Chicago, Chicago, IL

Association Jacqueline Vodoz e Bruno Danese, Milan, Italy

Carnegie Museum of Art, Pittsburgh, PA

Centre Georges Pompidou, Paris, France

Centro Cultural Belém, Lisbon, Portugal

Cooper Hewitt National Design Museum, New York, NY

Dallas Museum of Art, Dallas, TX

Denver Art Museum, Denver, CO

Design Museum, Ghent, Belgium

Don Edelman Foundation, Switzerland

Edson Queiroz Foundation, Fortaleza, Ceara, Brazil

High Museum of Art, Atlanta, GA

Israel Museum, Jerusalem, Israel

Manchester City Galleries, Manchester, UK

Metropolitan Museum of Art, New York, NY

Musée des Arts Décoratifs de Paris, France

Musée d'Orsay, Paris, France

Musée de Design et d'Arts Appliqués Contemporains, Lausanne, Switzerland

Museu do Design e da Moda, Francisco Capelo Collection, Lisbon, Portugal

Museum of Art, Indianapolis, IN

Museum of Art, Tel Aviv, Israel

Museum of Arts and Crafts, Hamburg, Germany

Museum of Arts and Design, New York, NY

Museum of Fine Arts, Houston, TX

Museum of Fine Arts, Montréal, Canada  
Museum of Modern Art, New York, NY  
Museum of Modern Art, São Paulo, Brazil  
National Gallery, Canberra, Australia  
Palm Springs Art Museum, Palm Springs, FL  
Philadelphia Museum of Modern Art, Philadelphia, PA  
Pinakothek der Moderne, Munich, Germany  
San Francisco Museum of Modern Art, San Francisco, CA  
Shanghai Museum of Glass, Shanghai, China  
Stedelijk Museum, 's-Hertogenbosch, Netherlands  
Trapholt Museum, Kolding, Denmark  
Vitra Design Museum, Weil am Rhein, Germany



# CAMPANA BROTHERS ARTISANAL

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