

IRONICALLY ICONIC

UNEXPECTED DESIGN FOR EXPECTED USES

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BRERA SITE

via delle Erbe 2A - Milan
April 4th - 9th, 2017
10 am - 8 pm

PRESS PREVIEW

April 3rd, 2017
h. 3 pm - 8 pm

OPENING COCKTAIL

April 4th, 2017
h. 7 pm - 10 pm

MILAN
DESIGN WEEK 2017

APRIL
4th - 9th

BRERA SITE
Via delle Erbe 2A

Aylin Bilgiç / Anna Butticci / Hagit Pincovici for Colé /
Doris Darling / ENDE ceramics / Giraldi Calenda Design /
Gufam presents Drocco/Mello, Emanuele Magini, Studio 65 /
Hatara Project - Marine Dominiczak, Elin Flognman, Yasuyo Hida,
Anke Huyben, Christine Jalio, Helmi Lindblom, Melina Lindroos,
Annea Lounatvuori, Sara Malm, Wiebke Pandikow, Jelizaveta Suska,
Susanna Ylärinta, Ginta Zabarovska / Jouw... presents Gabi Veit,
Maki Okamoto, Nils Hint, Stuart Cairns / Paul Ketz /
Lebole Gioielli / Miniforms presents Paolo Cappello / Moow /
Naanstudio / NINE / PIKKA / Elinor Portnoy / André Fu for
Tai Ping / Evelyn Tannus / Vitra

PRESS
RELEASE

Valorizzazioni Culturali | Art-Events and **AtemporaryStudio** present, in coincidence with the **Milan Design Week 2017**, the exhibition **IRONICALLY ICONIC** which will take place from **4 to 9 April** at **Brera Site**, in the heart of Milan.

An exhibition in which the most sophisticated production and creative techniques wear original forms, sometimes weird and funny, that ironically and iconically represent modern customs and traditions.

Formal icons and everyday objects, apparently conventional, reveal themselves in the wonder and surprise of the unexpected.

Unexpected design for expected uses, the slogan of the exhibition, anticipates the outcome that the reversal of roles between irony and icon sometimes generates. At times grotesque, tragic and even disorienting, the products showcased insist on the lever of wonder, curiosity and play.

Not a mere formal game but rather the result of a reflection on the unconventional use of objects, materials and decoration that provides the opportunity to gain an unprecedented and crosscutting insight on design. Beyond any temporal and geographic boundaries.

Valorizzazioni Culturali | Art-Events and AtemporaryStudio have thus selected and invited designers, brands and companies in different fields, which have made irony their style, to submit one or more works or also small composition projects. Between serial production, limited series, single pieces and an eye always attentive to the world of art design, IRONICALLY ICONIC brings to Brera Site a selection of "timeless icons" and a glimpse of what might be rightly considered the new icons of design. Explosive concepts, often balancing several disciplines, a whole new awareness of the potential of natural or blatantly artificial materials point out, beyond the visible formal differences, the shared intention to stimulate an emotional effect.

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FOCUS ON

Unsettling and colourful design starts from the lounge area anticipating the exhibition rooms.

Arper signs the lounge completely devoted to **Bardi's Bowl Chair** – a timeless icon. A hemispheric shape, a simple and strong volume inspired by nature and intervening in space with the strength of an archetype. The Bowl Chair was designed by the Italian-Brazilian architect **Lina Bo Bardi** in 1951. It represents a revolutionary approach to design in the 1950's, it is the experimentation of a more natural and informal way of sitting where the main element is the interaction between man and object. The Bowl Chair was designed but never built by architect Lina Bo Bardi. Today it is produced in a limited and numbered edition of 500 pieces by Arper that has carried out this project in collaboration with the Lina Bo and P.M: Bardi Institute in São Paulo in Brazil, hosting the thought and the works of LinaBo Bardi.

With **Gufam**, famous for its anti-design with a pop soul and the result of a very well balanced mix of industrial project approach, craftwork and artistic creative impulse, Ironically Iconic opens to the most open iconicity. Among the most famous **Gufam** home sculptures, the famous **Bocca** sofa designed by Studio 65 and the **Cactus** this time imagined in blue by **Guido Drocco & Franco Mello** give the floor to the most contemporary day bed, **Blow** by Emanuele Magini defined by the same firm as a "pop chaise longue for a situationist shrink".

Doris Darling, young designer based in Vienna, transforms the most classic lamp in a vintage looking gym weight. *Super Strong Lamp* looks like an invitation to modern heroines - strong, courageous and deliberately ironic.

London based **Elinor Portnoy** shares same approach with *Juicers*, transforming a kitchen tool as this juicer in a playful and alienating object, playing with the unusual use of glass declined in saturated and vitamin colours.

With *Outline Caviar and Outline Dogwood*, **André Fu** conveys to Ironically Iconic another nuance of irony, less pop, much more evocative and subtle. Drawing the contours of the furniture on the soft surface of the carpets made for the famous **Tai Ping** brand, Fu plays on the cancellation of volumes transforming carpets in a very inviting and fully equipped living area.

A collection, a search between form and function, a design philosophy. **Jouw** ...- a project started in 2012 from the creative and visionary mind of **Jouw Wijnsma** and **Martin Kullik** - embodies all this. 25 international artists called to experiment with new ways of enjoying food beyond the normal rules of usability, challenging the

viewer to reconsider preconceptions about the relationship between the table and the user. The result is a visionary collection, able to entertain by altering the tactile and sensory perception. At Ironically Iconic, a selection of cutlery by **Gabi Veit, Maki Okamoto, Nils Hint** and **Stuart Cairns** will be presented.

Ultimate synthesis of the exhibition concept, **Vitra** presents at Ironically Iconic a series of *Wooden Dolls* made by **Alexander Girard** in 1952 initially for his Santa Fe home. Colourful, extravagant, at times happy, at times sad, these figures made of hand painted wood are stunning for the ironic evocative reassertion of colour and of the power of the mark, so minimal and intense at the same time. Hypnotically Ironic!

Paul Ketz represents the pop soul of the exhibition with two colourful proposals, *Marshmallow*, a soft stool whose seat-made of foam, expands through the metal frame like a smooth and creamy muffin, almost too tasty to sit on it and *Nest*, a wall storing container ideal to store, display and wring out items in a sleight of hand as useful as fun.

Caruso, the cabinet featuring a large trumpet, designed by **Paolo Cappello** for **Miniforms**, plays on the threads of irony. A little futuristic, somewhat nostalgic, Caruso hides a hi-tech soul inside a multisensory Cabinet.

Anthropomorphic cups, crumpled jugs, golden animals. In summary, the world of **ENDE ceramics**, founded by **Natalia Gruszecka** and **Jakub Kwarciński**, playing on the borderline between classic style and unsettling forms, finishes of great value and unusual surfaces. Urban chic and ironically iconic!

The work **Evelyn Tannus** goes along the same line. Ceramic hands and greyhounds decorated with contemporary tattoos with religious, ethnic and mythological and women's patterns. A contemporary urban style characterized by a striking visual identity, from which an alienating and realistically magic irony emerges.

Tattoo as a trait-d'union with the work. of **Giraldi Calenda Design**. The creative duo **Daniela Giraldi** and **Franco Calenda** continues the research into the world of graphics applied to Corsè, minimal shape and stylized wooden modern corsets. A meeting between vintage and modern quips about the role of an object apparently stripped of its function.

Aylin Bilgiç, a young Istanbul based designer, quips about the perception of matter. Her pottery, apparently feels smooth but it deceives the senses and invites to be touched before it melts.

An ironic illusion of precariousness characterizes *A-line*, the piece of furniture designed by **Hagit Pintovici** for **Colé** Italian design Label. The cabinet drawers connected by an acid alkermes red Plexiglas line hiding their handles seem randomly and freely stacked. But, as we know appearances can be deceptive!

With *Stüda*, a cabinet designed by NINE for **Moow**, irony surrounds the entire project starting from the name, a mash-up of the LEGO ® brick generating element -STUD-ironically "translated" in Swedish. Created to provide to all AFOLs and their children a piece of furniture continually changing its shapes and colours, *Stüda* amuses and entertains.

NINE signs also the new *FOODgrammer Plate* project, a curved wood fibre plate convertible into a temporary set for modern foodgrammers. Irony and thinking on the contemporary trend that can be summed up into "cook, serve and take a picture". A unique piece made with the support of the **MARG** firm.

Once again food and experimentation for *Din-Ink*, a project for **Bitten-Fiftytwo ways** – winner of the first Macef International Design Award in 2008, designed by **Zo-Loft** that today has partly joined **NINE** and that after almost 10 years reasserts itself for its innovative concept joining two functions in one single object. To work while you are eating or to eat while you are working ... irony of modern times!

PIKKA, brand founded by **Katjusa Kranjc** and **Rok Kuhar**, brings to Ironically Iconic *Circulum*, a collection of valet trays in various materials: wood, marble, horse fur ...- free to float in space like a fleet of flying saucers.

The installation of **Anna Buttici** places itself between art and design. Stools and small zoomorphic seating pieces insist on playing the estrangement, an invitation to be ironic about the function of furniture: to look at but not to practice!

Irony and iconicity are narrated also through the whole set up of the exhibition curated by **Sabina Bonfanti** of **Naanstudio**, also represented at Brera Site by a collection of macro lashes called *Mascara*, winking and sensual, only secondly unveiling their function of miscellany trays.

With the famous hand made creations inspired by far away cultures and epochs of **Lebole Gioielli**, Ironically Iconic opens to the world of the most colourful , evocative jewels capable of transforming archetypes into small works of arts. African masks and Japanese

traditional clothes become macro or micro sculptures to wear, to look at and to exhibit.

In this play of references, exchanges and passing the limits between seemingly opposing disciplines, a section of Ironically Iconic will be entirely devoted to contemporary and experimental jewellery under the sole direction of Ilaria Ruggiero founder of **A/dornment - Curating Contemporary Art Jewelry**.

The creative production by a group of artists and designers called **Hatara Project** will be presented. Particularly, the exhibition *Time Perception Vol 3* just presented at the prestigious Munich Jewellery Week, will be brought to Milan.

Hatara Project started in 2015 as a collaboration between Annea Lounatvuori and Christine Jalio. The name Hatara, from the Finnish hattara – cotton candy – describes something dreamy, sweet and concrete but eventually fragile. Hatara is a meeting point between jewellery artists that have different backgrounds and come from different countries to merge common paths of research. It's a connection, an exchange of culture, an experience and knowledge. The group consists of 14 female artists and designers from Finland, Sweden, Latvia, Germany, Japan, France, Australia and The Netherlands.

They all somehow love to play with the two themes of the exhibition, **Irony and Iconicity** focusing on different and experimental topics like the body, conventional and unconventional materials, optical and tactile illusion, ordinary and extraordinary world, stereotypes and originality.

Anke Huben, for example studies the body as a carrier of jewellery and she takes her personal obsessions and insecurities as the starting point; **Annea Lounatvuori** brings her childhood to creativity comparing and combining the recycled and found objects from nature; **Christine Jalio** is fascinated by old and worn elements and gets excited about roughness and decay. She questions the stereotypes of aesthetics and finds beauty in places where others may not see it.

Elin Flogman questions our desires to escape everyday life by looking for the point of intersection between the mundane and the extraordinary and by listening to everyday objects. She wants to turn everyday objects into cult objects.

Ginta Zabarovska pays homage to the 'Home' as the most important place in everyone's life in her latest collection. **Helmi Lindblom's** work is a powerful dialogue between different tactile surfaces and colours that create a playful body that titillates the eye but speaks directly to fingertips.

Jelizaveta Suska aims to create her own new world and personal language playing with material illusions through the development of personal and experimental techniques. **Marine Dominiczak** loves to question the human being and the perception of its body inside society with a composition approach made of repeated moments. Her approach is similar to that of an anthropologist.

Melina Lindroos is a calm searcher and enjoyer of time. She thoroughly studies elements and uses long production processes. In this collection she joins organic shapes to a linear surface through a composition process consisting of repetitive movements.

Sara Malm bases her research on three materials: wood, metal and leather. They carry different qualities she feels comfortable with.

Susanna Ylärinta investigates materials and shapes in a more philosophical and conceptual way, linking them to our profound need to count, arrange and control time. **Wiebke Pandikow** is able to play with plastic bags symbolizing mindless consumerism and a throw-away society to create from them something beautiful and to draw attention to what we would usually discard.

Yasuyo Hida approaches work through material experimentation. She starts by manipulating unorthodox components, in this case balloons, she allows the unexpected to develop and she spurs a path of discovery towards a new vocabulary of contemporary aesthetics.

COLOPHON

Conceived by

Ilaria Ruggiero / Samantha Punis

Creative and Organizational Direction

Valorizzazioni Culturali | Art-Events / AtemporaryStudio

Jewelry selection made by

A/dornment - Curating Contemporary Art Jewelry

Graphic Design

Daniela Giraldi Studio

Official Event Photographer

Cristina Galliena Bohman

Styling

Naanstudio / Sabina Bonfanti

Press Office

AtemporaryStudio

PR di Giovanna Felluga e Samantha Punis

External relation and fundraising

Caterina Fabbro

Area lounge

featuring Bardi's Bowl Chair by Arper

Opening cocktail featuring

BAV Birrificio Artigianale Veneziano

Corte Capitelli

Italesse

Lauretana

Livio Felluga

Technical Partners

Moow

WAW - Warm and Wood

Sinegraf

Apparati effimeri

Supporter

Lauretana

Special thanks

Lisa Corva

Reanne Leuning - *Director Creative Industries Advantage Austria*

Silvana Steidler

Vintage Boogaloo

Hours

April 4th - 9th, h. 10am - 8pm