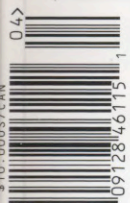
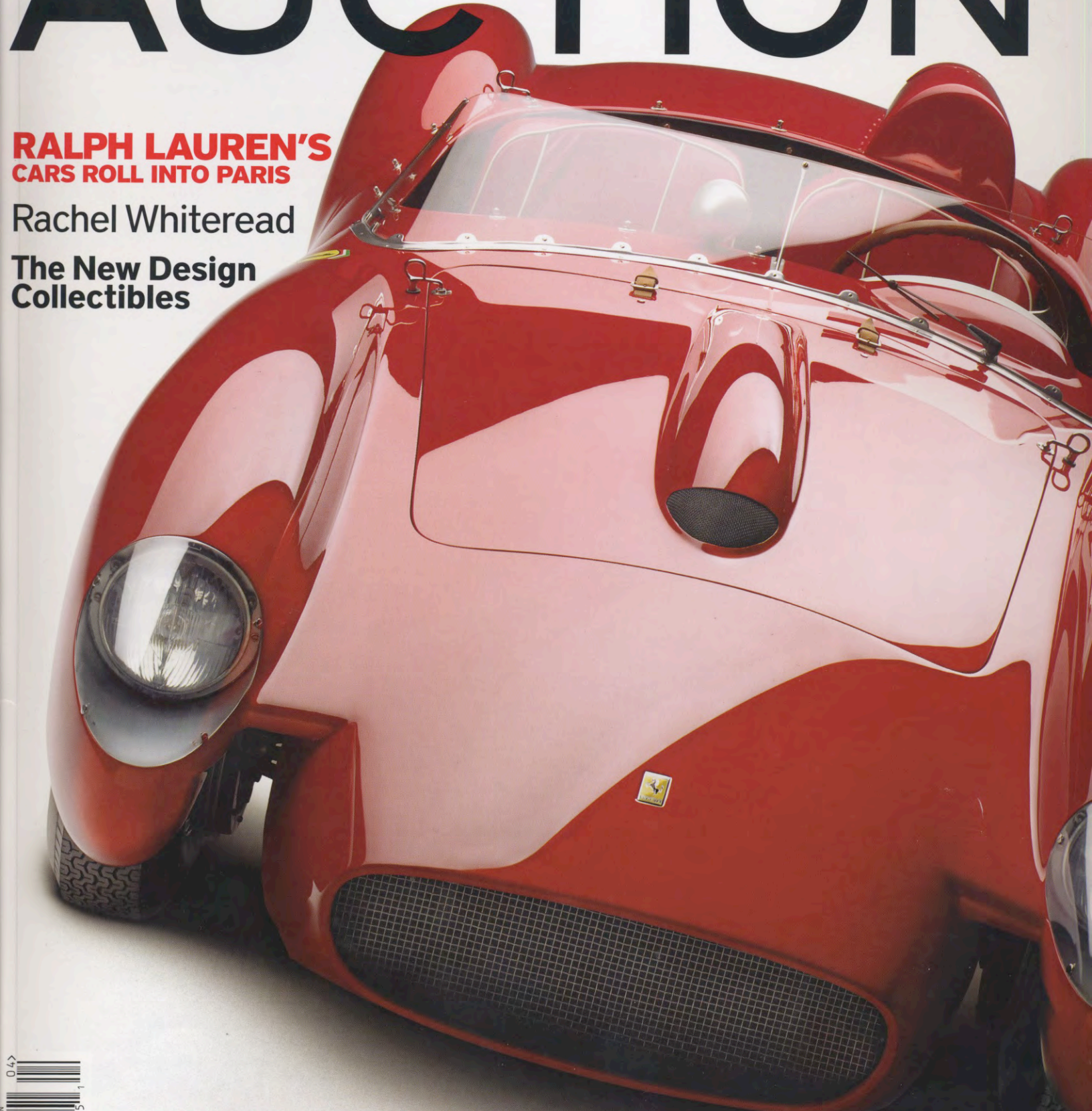


SPECIAL ISSUE: THE ANNUAL ART INVESTMENT

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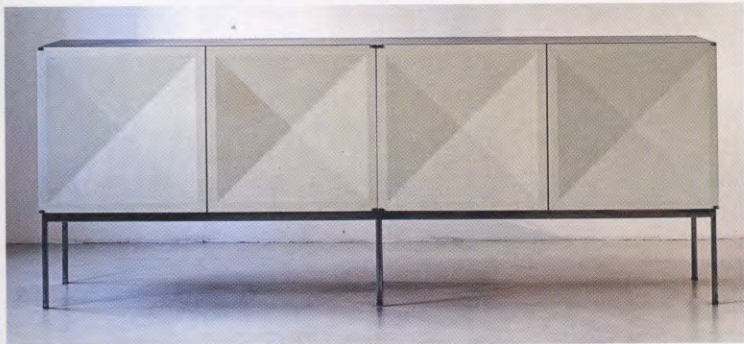
**RALPH LAUREN'S
CARS ROLL INTO PARIS**
Rachel Whiteread
The New Design
Collectibles



**BERLIN ART SCENE:
MARKET OR MAGNET?**

NEW YORK

Model Citizens



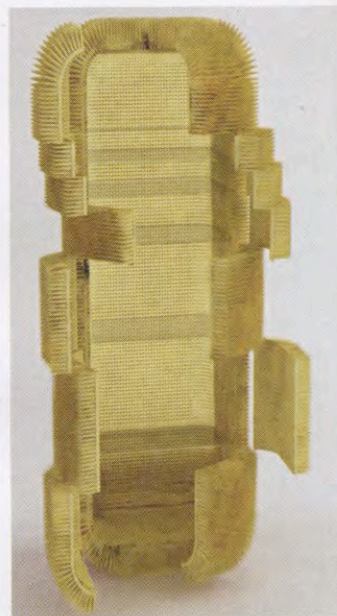
Much French midcentury design was inextricably linked to the postwar reconstruction effort. With France needing to replace structures razed by aerial bombing, architects were tasked with erecting housing that best served the public's needs. Function dominated. But such designers as the husband-and-wife team **Antoine Philippon** and **Jacqueline Lecoq** were equally concerned with form. Their 1960 desk, for instance, on view with some 10 other examples of their furniture in **Demisch Danant's** first solo show of their work from late April through June, is just as Minimalist and boxy as the apartments they were building while still demonstrating their eye for clean detail. Although the pair do not have the name recognition or visibility of

Jean Prouvé and **Charlotte Perriand**, their pieces are slowly emerging from European collections and have moved into the spotlight since their inclusion last year in "Mobi Boom: The Explosion of Design in France 1945-1975" at the not-for-profit Les Arts Décoratifs, in Paris. According to **Suzanne Demisch**, they were not truly appreciated during their own era, and connoisseurs now are taking advantage of the couple's relatively low profile. "These pieces were often developed as prototypes—and sold through catalogues and then made to order," she says. "But the experiment didn't really take off in the 1960s. Many people were nostalgic; they wanted their 18th-century stuff back. Nevertheless their body of work is really noteworthy." —MM

NEW YORK

Nature Remade

One of the rising stars of the contemporary design scene, the Chilean-born, London-raised, Brooklyn-based **Sebastian Errazuriz** has an ability to transform nature, even at its darkest, into something surprisingly sleek and glamorous. Take his Tree dining table, 2008, one of the works on view in his second solo show at **Cristina Grajales Gallery** from April 28 through July 1. The piece—part of an edition of 12 with two artist's proofs and two prototypes—consists of the spindly branches and frayed roots of a dead tree lying on its side, topped with a thin sheet of glass. It is decidedly more polished than petrified. His Porcupine cabinet, 2010, made in an edition of 12, is composed of dozens of wooden slats that open individually at different angles, bringing to mind its namesake but with a dose of sophistication lacking in most such animal references. His Skewer cabinet, meanwhile, is a kind of modernist take on sea life. —MM



Top left: **Antoine Philippon** and **Jacqueline Lecoq's** 1962 Diamond Door cabinet, made of mahogany with white lacquered doors and a steel base, at **Demisch Danant**. Above: Two renderings, closed and open, of **Sebastian Errazuriz's** 2010 wood and glass Skewer cabinet, at **Cristina Grajales**.

NEW YORK

Evolution of Form

Volume Gallery, launched by **Claire Warner** and **Sam Vinz** in late 2009, has shown some of today's most cutting-edge emerging designers. Take **Jonathan Muecke**, who graduated from the Cranbrook Academy of Art, in Bloomfield Hills, Michigan, last year. For his first solo show at Volume, "Open Objects," from May 1 through May 15, he produced eight pieces—which he calls "projects"—that are as conceptual as they are functional. Inky black and modeled from a seemingly malleable, tarlike material, his furniture is in fact created from carbon fiber, which he frays and coats with resin or coal slag. Although the forms are recognizable, they appear indefinite and unstable, as though still evolving—an intentional effect. Muecke's process, as he explains it, is a reversal: Instead of limiting the direction an object takes, he allows the final form to remain slightly open to interpretation. If there were any doubt as to their function, Muecke's pieces have clear titles, such as Bench (left). Prices range from around \$2,000 to about \$10,000, depending on edition. —ALANNA MARTINEZ

