

CAMP DESIGN
GALLERY

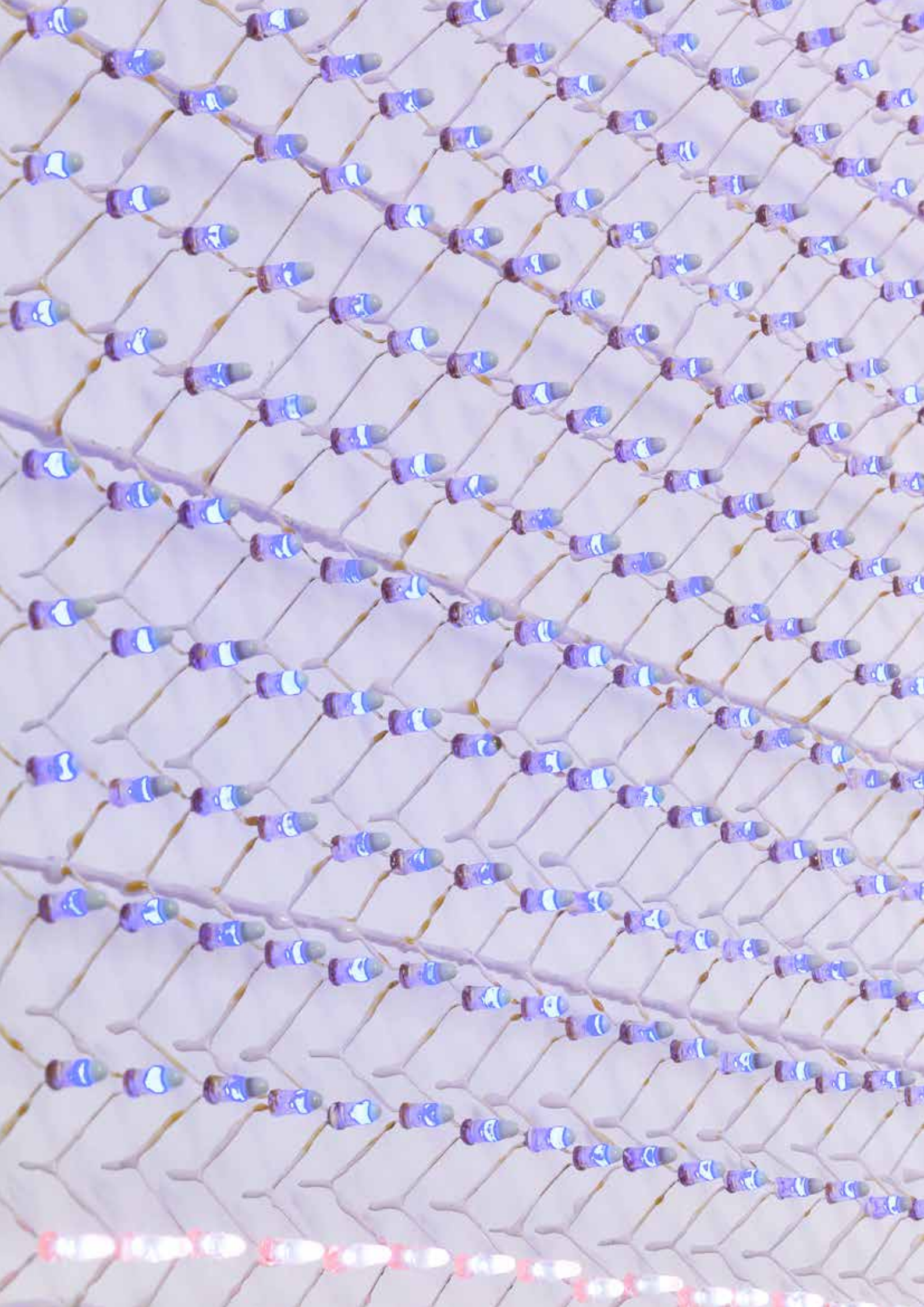


David Lindberg, born in the United States, Iowa, in 1964, lives and works in new York after more than a decade in Europe between Amsterdam and Milan.

He has exhibited in contemporary art galleries, including the Italian Mimmo Scognamiglio, Traghetto gallery and Studio la Città, as well as in renowned international fairs like Art Basel, Art Brussels, Art Chicago, Art Cologne, FIAC Paris and recently participated in Art First Bologna with a site-specific installation in the Library Salarosa.

One of his most impressive work has been exhibited in the Milan's Bocconi University collection.

Since 2015 he collaborates with Camp Design Gallery for developing light projects presented in the most important design fairs such as Miart, Design Days Dubai and an entire solo show at Design Miami 2017.









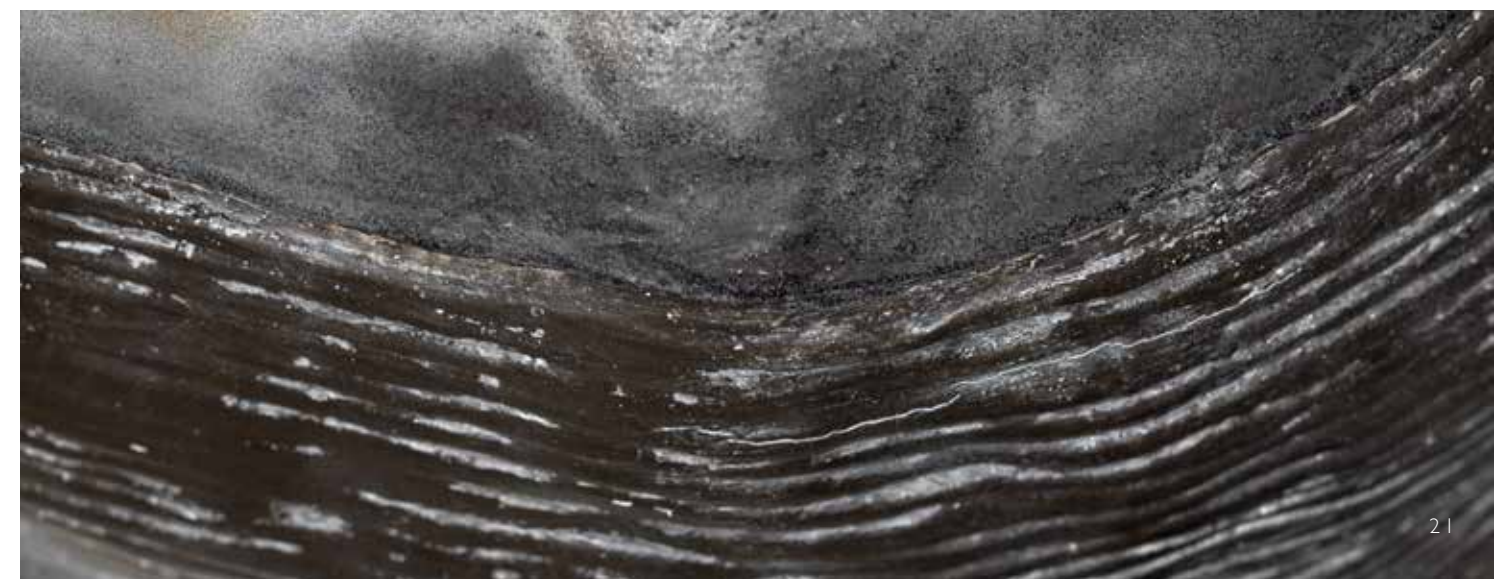


Paolo Spalluto began his artistic career in 1996 in Aerosol art attending Italian and international artists close to the street art of which tries to emulate the essence inevitably drawing an original style.

In 2009 he has attended for a very short time the design studio Francesca Carallo where he gets fascinated by the use of papier-mâché beginning to experience working with papier-mâché in connection with ceramics.

Shortly after he moved to Krakow. In his artistic evolution he maintains and nurtures a unique style that although in polihedral expressions continues to be simplified structurally and it is charged with meaning.

Today Spalluto works with environmentally friendly materials and refines his way to intervene in his art, without forgetting the importance of artistic and stylistic roots.





Camp Design Gallery is pleased to present Prestidigitarium - a group exhibition focused on the concept of vase as a portable location and sensory container. Through a selection of works by Italian and foreign artists, architects and designers we will investigate, from several points of view, this familiar object, instantly recognizable and inherently iconic.

The selection will be based on a vision of the experimental vessel that metamorphically changes from work to work - interesting contrasts also emerge in the proper sense of "vase" - from open container to virtually closed.

Traditional and experimental materials will alternate in the works of various artists; by reassuring and solid sculpture, the vase will arrive to turn into a "live" object that do through times of changes and transformations, from birth to the perishable nature of elements. The alchemy of life.

In the exhibition will be exhibited unique pieces and limited editions signed by both young and emerging designers, and masters with a life experience in continuous dialogue with the contemporary.



























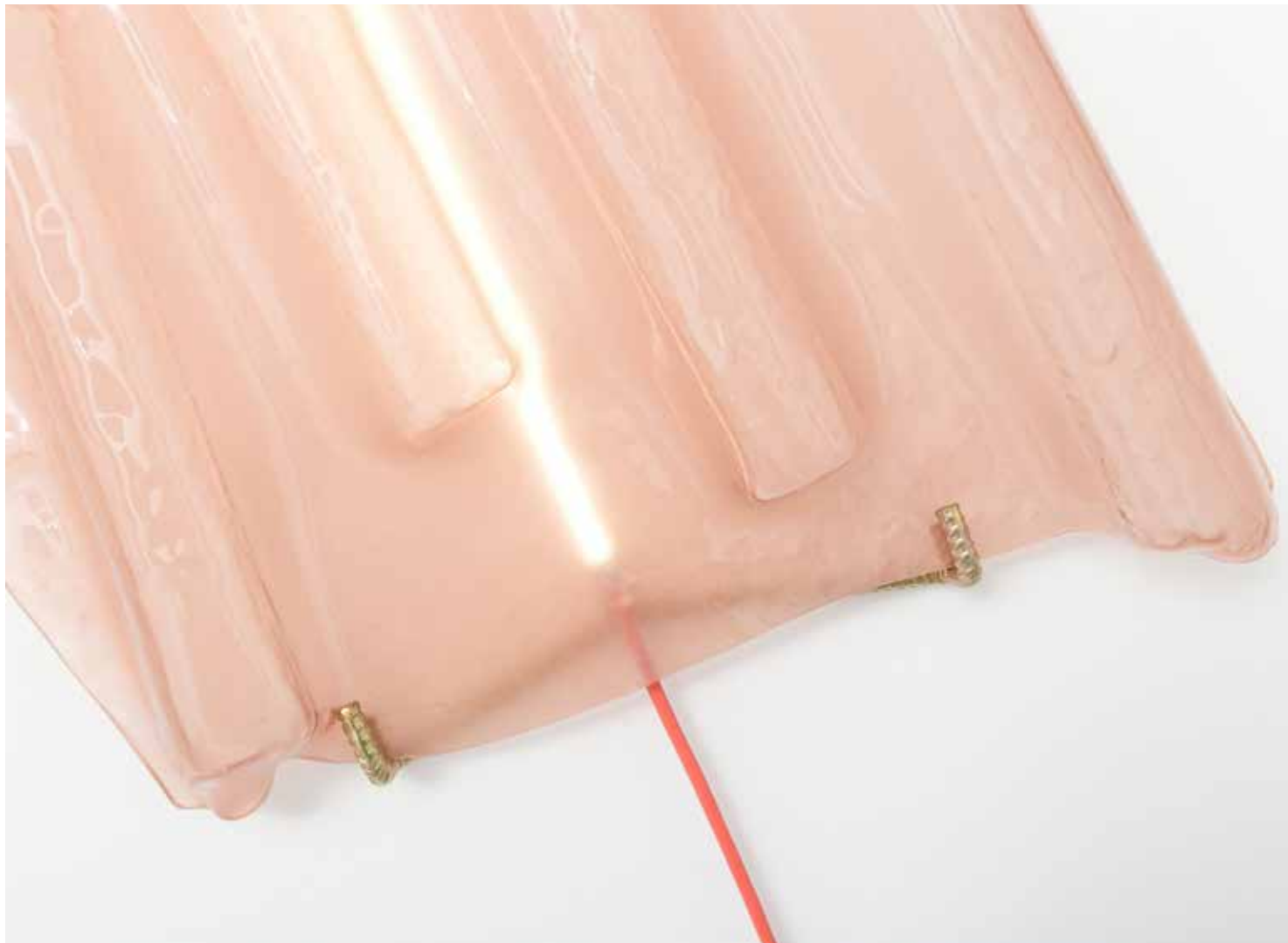
Paolo Gonzato lives in Milan, where he has a house and studio.

His work is across the board, referred to the design and the production, in this area he is creative director of the project LOLLIPOP for APALAZZO Gallery.

His works are presented in private and public collections, having participation in national and international exhibitions. At the moment he participates in an overview of Italian painting in China at the Peninsula Art Museum Weihai, Shandong, and “This is today” on display at the Pirano’s Civic Gallery and at the Portorose’s Monfort (Slovenia). In the past he had collaborations such as NO SOUL FOR SALE at the Tate Modern in London and projects at the Art Biennale, Biennale of Architecture in Venice and the Biennale Berlin.

He has been selected for a Japanese government program, JAPAN BRAND, with a residence in Tokyo. He has held workshops and participated in publishing projects. He has independent curatorial experiences in participating in numerous projects under the non-profit. For FIORUCCI ART TRUST and others, he developed performance / DJ SET and various site-specific interventions.

In occasion of Operae 2016 - Turin, Camp Design Gallery presented part of the collection BARACCHE, realized by the artist in collaboration with Cristal King glassware.











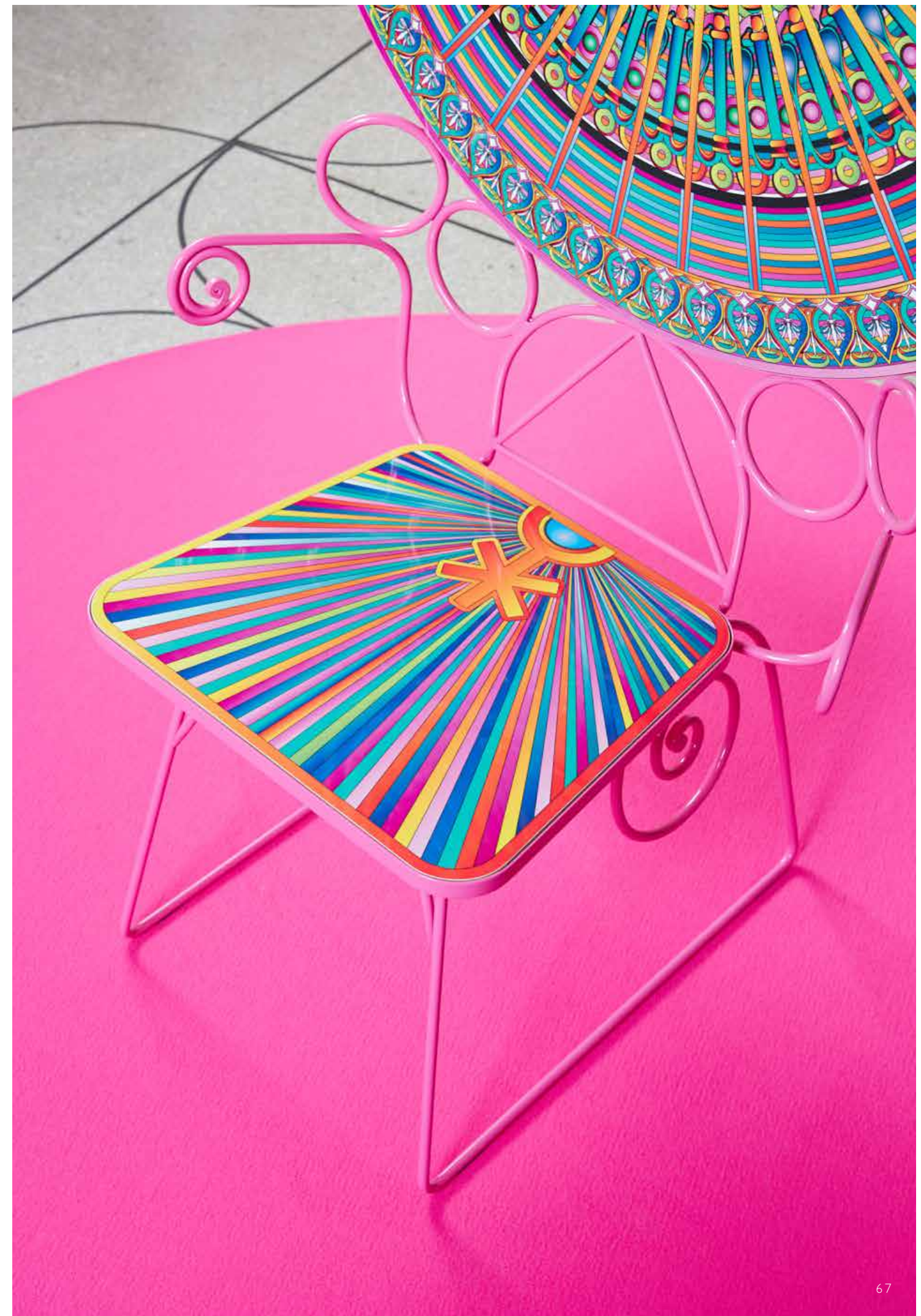
Adam was trained in architecture, but his practice has branched out to include a broad range of scales and media.

He writes, makes films, designs products, furniture, architecture and interiors, as well as constantly pursuing research through his teaching role at Central St Martins, and the Research Group 'Saturated Space' which he runs at the Architectural Association, exploring colour in Architecture and Urbanism through events, lectures and publications.

He was Designer in Residence at the Design Museum in London for 2013-14, received the Blueprint Award for Design Innovation in 2014, was awarded the highly prestigious UK Rome Prize for Architecture 2014-15, was one of the Architecture Foundation's "New Architects" in 2016, and has just been described by Rowan Moore, architecture critic for the Observer, as one of the four rising stars of 2017.

In all his work Adam explores the relationship between memory, imagination, history and communication at multiple scales, always with a critical eye towards the way in which sensual architectural form, in a dialogue with the past and the future, can communicate complex issues through eloquent and expressive shapes and environments. He has laid out an approach to the relationship between form and the conveyance of complex content, which simultaneously draws on new technologies and mediums, whilst anchoring itself firmly in the wealth of past traditions; a dialogue between progress and positivity, memory and loss, the ephemeral and fashionable and the eternal and immutable, which is vital to the production of designs that accurately reflect our contemporary condition.













Born in 1982, grows up in Lecce and then moves to Milan in 2001 where he obtains his degree in Interior and product design at the Politecnico university di Milan.

At 22 years old he starts his collaboration with “Fish Design” by Gaetano Pesce. Progressively he collaborates in the making of collections by Alessandro Mendini, Mendinismi, and Nativo Camapana, by Campana Brothers.

He slowly becomes more interested in the manufacturing of plastics, resin and silicon, to which he often joins metals, wood and clay.

He takes part in numerous international fairs, and matures sensetiveness towards different commercial trends of design. At the same time he starts his own path of personal creative projects, in which different techniques and materials live side by side generating new interpretations of objects and their use, giving birth to original and passionate innovations.

Thanks to his versatility he enters the world of fashion and collaborates with Mila Schon and starts off a handmade self- production of clutch bags and accessories manufactured with innovative techniques and materials.

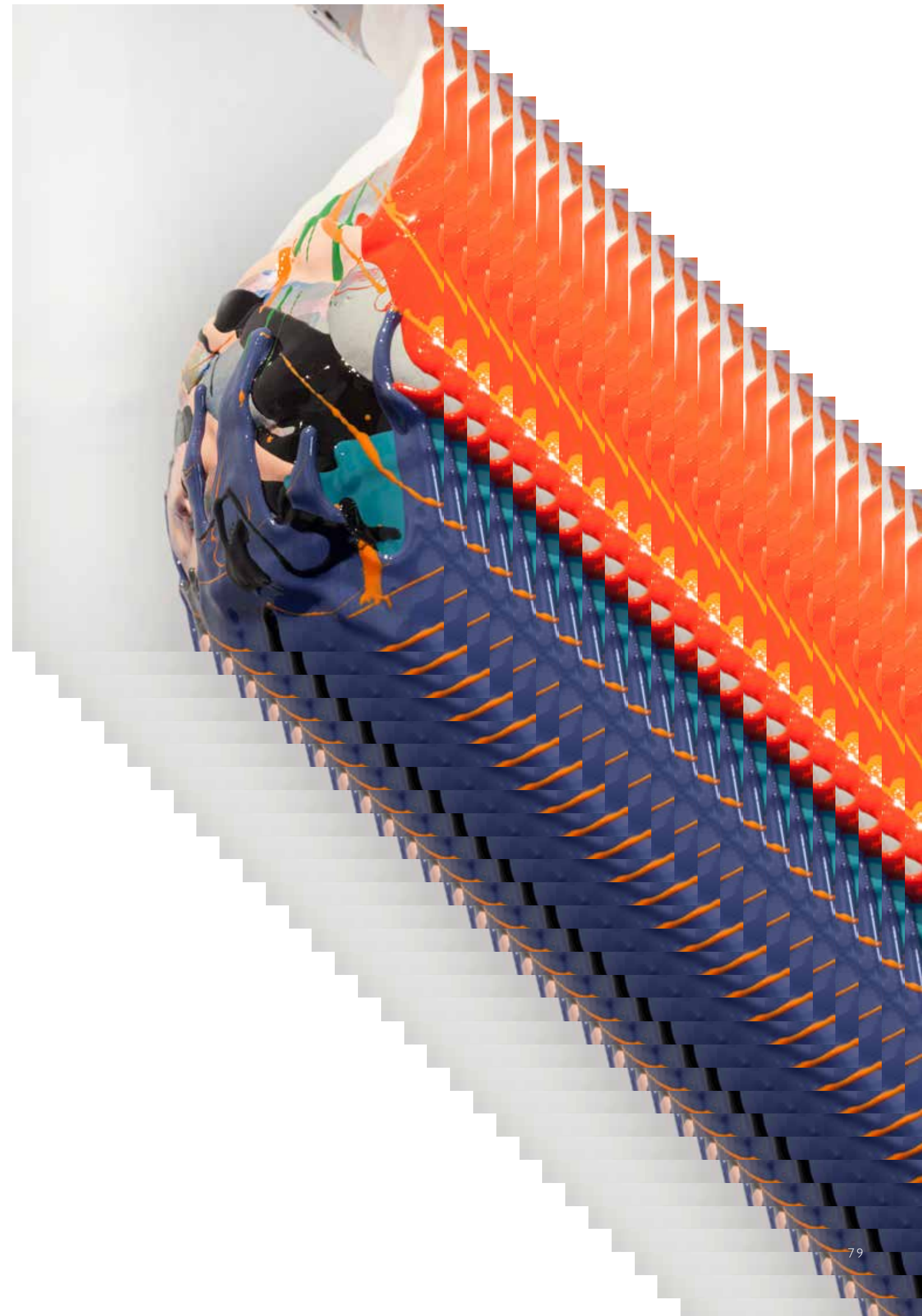
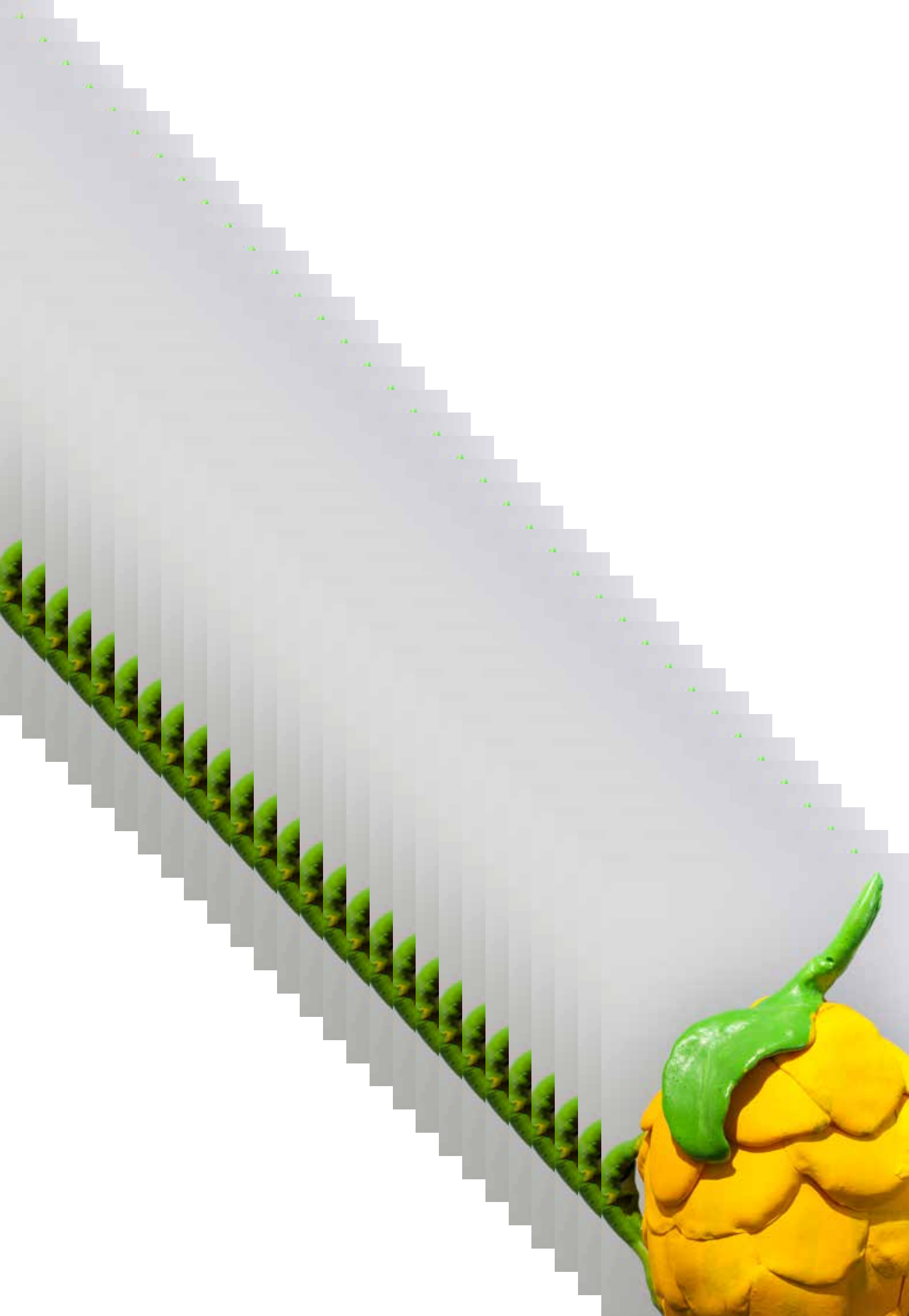
In 2012 he establishes his own personal studio in Milan, working both on projects of interior design and on products for various companies.

In 2015 he moves to New York to collaborate with Gaetano Pesce and to start a series of new individual projects working in a original transverse way between design, art and fashion.

From 2017 on, Matteo and Camp Design Gallery collaborate together.

His work mainly focuses on the processing of plastics, polyurethane foams, resins and silicones, trying to investigate and explore different creative techniques applied to product development. His approach is transversal and intradisciplinary, based on the philosophy of “thinking with your hands”. His work is born from “hands on” experimentations of materials, and on the reinterpretation of their characteristics giving life to unique and original pieces of design.

His projects and his philosophy are often influenced by an experience of life, by trend, by social changes, and by contemporary issues, giving voice to a transformative and complex reality, but without neglecting an ironic and sometimes desecrating vein on the important themes of life.









Stefano Fusani, Italian artist-designer and Clara

Hernández, Spanish cultural and art historian, are

the founders of La Cube, an experimental design

studio focused on material and theoretical research

that addresses the origin of production processes in

relation with the human habits of the 21st century.

The aim of the studio is to develop different kind

of projects situated in the floating and ambiguous

space between art and design, analyzing the mate-

rial culture and making experimental projects with

objects, installations and texts aimed to research

the relation between those disciplines in current

contexts and the cultural constructions with them

associated.

They are co-founders of the independent curatorial

group Molto Molto Projects.







Material's explorer, Ginevra graduated cum laude at Naba in Milan. Her great passion for materials and self-production brought her in 2016 to work in Eindhoven for Nacho Carbonell. She just opened her studio, where she works ranging from art to design. In her creative process she never tries to follow a precise method but tends to be transported by the sensations and intuitions that a material or project gives her. She believes in the value of craftsmanship and in the idea of creating unique pieces by questioning our way of acting, challenging the properties of natural resources. Her research moves through curiosity towards transformation and time that stimulate her to create objects that take space, in an organic way, in our ever-evolving society.

Today we live in a consumer world and we continue to design objects without thinking of tomorrow, moving away from our primitive side more and more. As a designer I try to find harmony finding inspiration by nature. Thus began the Alchimia project. Alchimia in the past

described an ancient science whose aim was the transmutability of poor materials in precious substances. This is how OrangeBi is born, a material that utilizes industrial processing waste like orange peels in organic, environmentally friendly and non-toxic organic matter. It has no disposal costs and is degradable in the soil ,where, thanks to

the enzymes contained in the orange peel, it becomes an excellent fertilizer. By studying OrangeBi I discovered its great versatility, that led me to create a collection of shapes, textures and colors.









Product designer and artist, she lives and works in Milan.

She graduated from the Politecnico di Milano in 2008 and in 2009 founded her own studio. She works as a designer and artist for several design companies, including Bosa, Seletti, DeCastelli.

Her projects have been selected for some of the most important exhibitions including “The New Italian Design” by Silvana Annicchiarico and Andrea Branzi, “The New Aesthetic Design” at the Shanghai 2013 Biennial and at the Korean Biennale, Gwangju, South Korea 2015.

In 2016, at the XXI International Exhibition of the Triennale of Milan, she participates in the “W.Women in Italian Design” exhibition, the ninth edition of the Triennale Design Museum.

In 2017 she has been appointed Ambassador of Italian Design in the world.



The nature that surrounds us on a daily basis is, or humanized nature (intervened, affected), or false nature (directly created); both states reveal a deep and ancient domestication of the world, an adaptation and modeling of this for human needs or ambitions. Perhaps for this reason, raw nature has always been perceived as sublime and terrifying: all that remains outside the domus environment becomes a disturbing “other”. Humanity needs to tame it, give it a function according to the rules of rationality. The terror and the sublimity of the unknown nature only serve to nourish the mystery of the world, to create literary myths, uncontrollable gods. Positivism demands explanation and function. Function and function.

What everything in the world follows the example of the wheat, the dog, the barley, the goat, the roses. Bread, milk, company, beauty. Let us domesticate the rocks, tame the inert. Let's give it a function and for this we do not take them as such, we do not sculpt: we make rocks, we change their genetics to dispose of it to our taste and need. Let's make rocks of human objects, let's make drapers. Let's get to the extreme, let's turn the minerals into domestic rocks, that look for function, to satisfy the role that we have assigned them.

Functionality, beauty, company. Let's be domestic, behave.











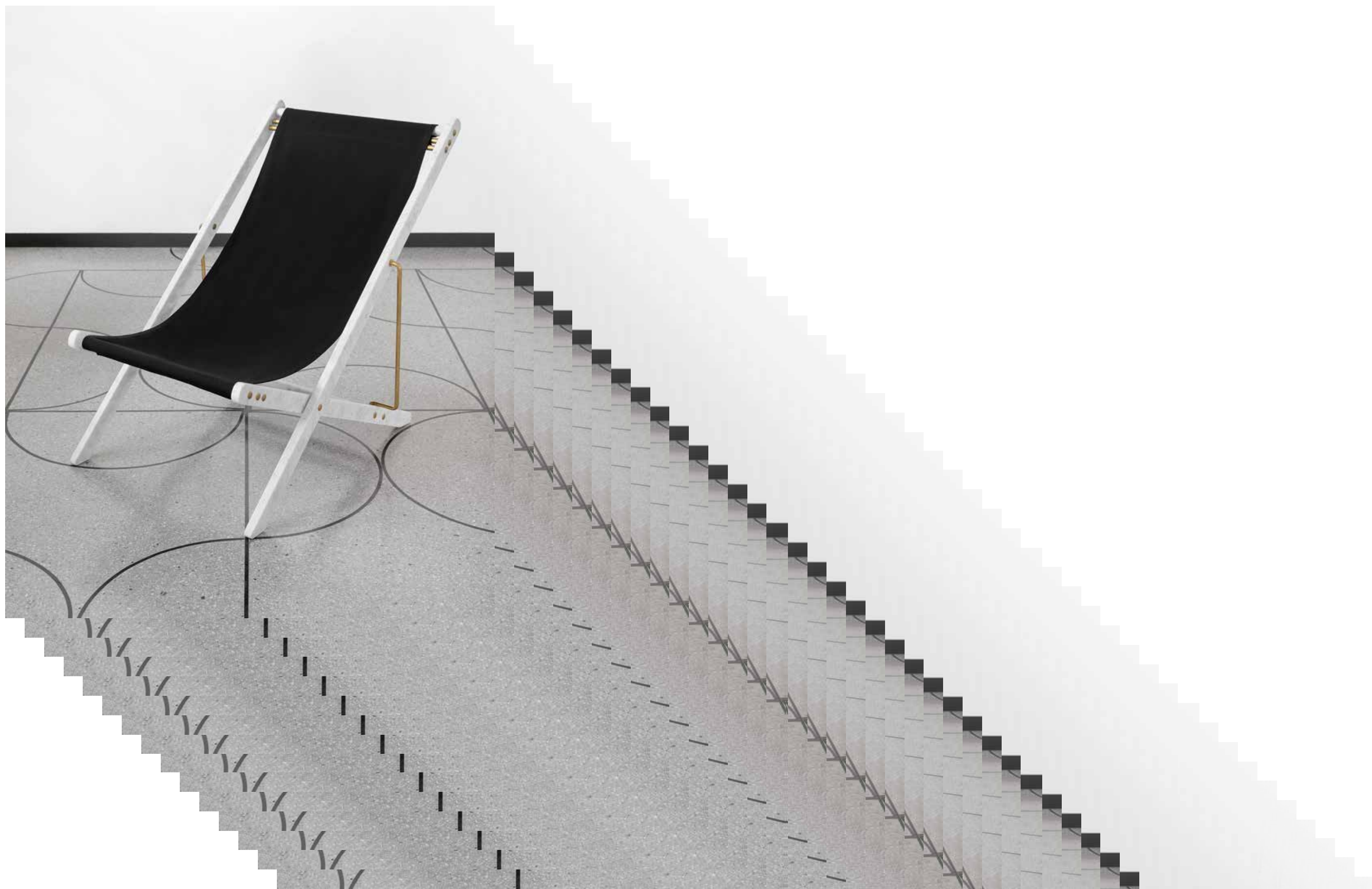
Veronica Todisco is a London based innovative designer.

In 2011 she co-founded the conceptual fashion label AVA Catherside and from the first limited edition capsule collection gained the attention of international press and buyers, including Vogue Italia and London concept store LN-CC.

After a decade in the fashion industry VT is now exploring the potentialities of 3d design: Adaptations is her very first project of collectable works in exclusivity for Camp Design Gallery.

In VeronicaTodisco design the unpredictable interaction between human will and natural properties demystifies preconceptions, unravels the boundaries of imagination, gives dignity to the ephemere.

Each piece becomes one of its kind and fits in deluxe limited editions made in Italy by specialist traditional craftsmen.





Camp Design Gallery presents Movimento, a curatorial project by La Cube and Salvatore Peluso, with projects by nine design practices from Eindhoven, Madrid and Milan: Andrés Izquierdo, Elissa Lacoste, Inés Sistiaga + Lucas Munoz, La Cube, Matteo Pellegrino, Parasite 2.0, PLSTCT, Shahar Livne and Tellurico.

In the Italian dictionary, among the meanings of Movimento (movement) you can find: “any phenomenon of aggregation and mobilisation of individuals who, as a result of socio-economic changes, develop consciousness about their social group identity and actively engage to achieve a change in their condition or in the political system itself.” The curatorial project proposed by La Cube and Salvatore Peluso is a network design, which brings together free and autonomous practices, unrelated to industrial logics and immediate functionality. Those presented at the Camp Design Gallery are projects that can tell stories, explore the possibilities of matter and its cultural meanings; they are projects that undermine the Western concept of comfort and that generate ambiguity rather than having a specific use.

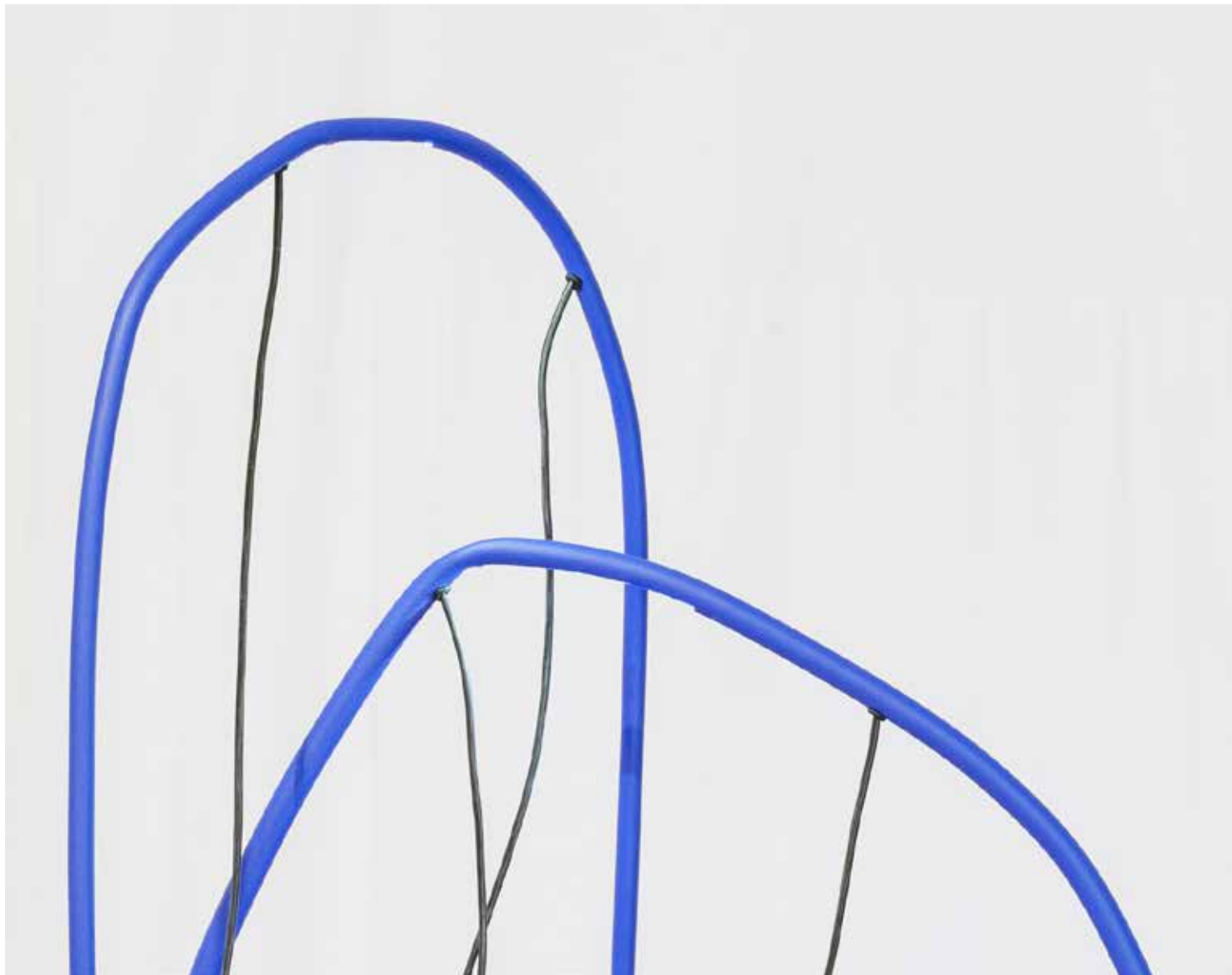
The quality of the Movimento is determined not only by a common attitude among designers, but also by a relational structure built around them. In other words, the Movement is born from – and continues to promote – the dialogue between its components. Personal and professional contacts, direct and indirect, form a network built slowly over the years through exhibitions, meetings or conversations.

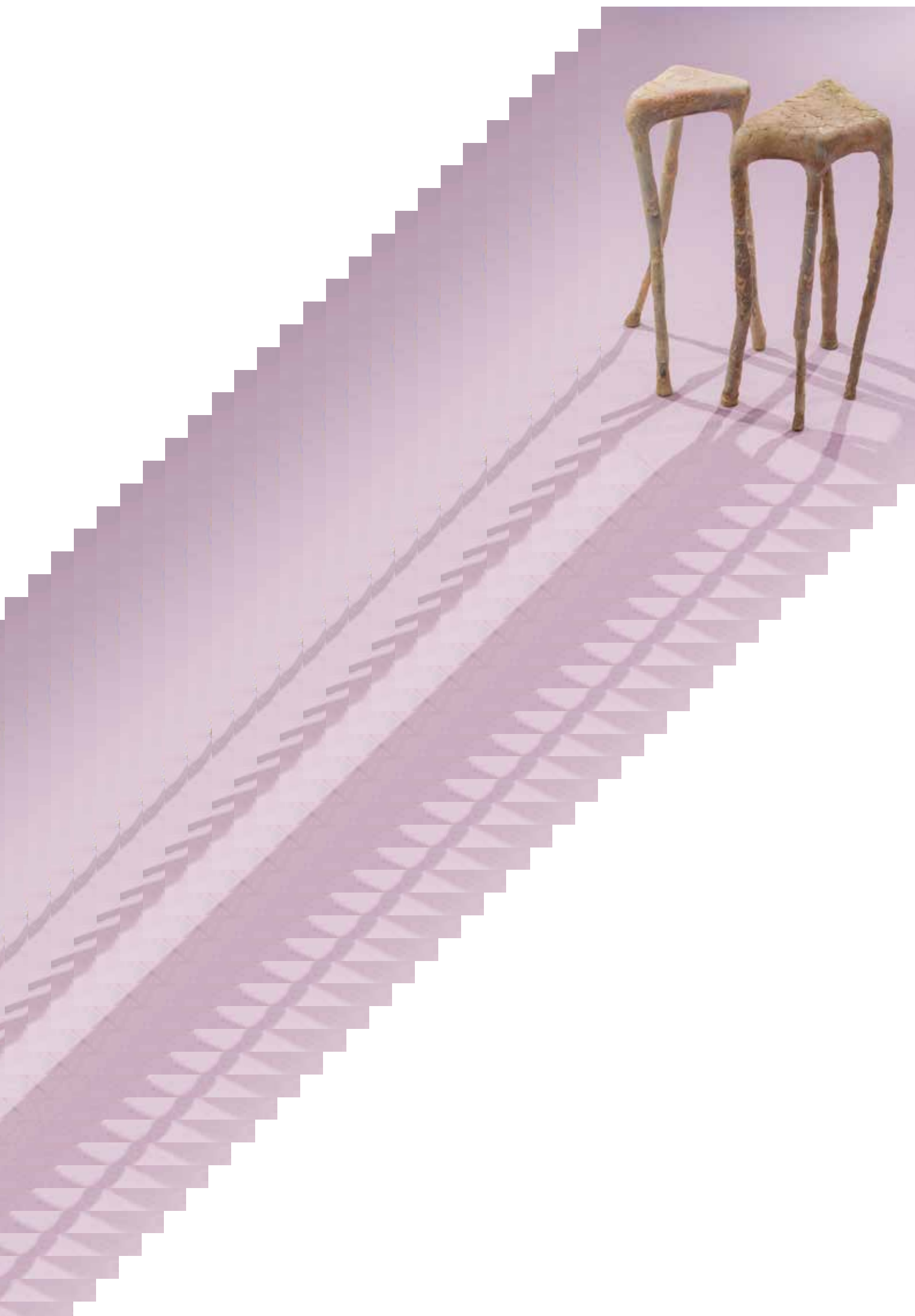
The role of the curator is therefore like that of the community organiser, who is above all a figure capable of listening and whose intent is to build relational power, ensure autonomy and empowered action to civil (or design) society.

These elective affinities have generated a socio-professional and personal context that can be considered as an ecosystem within a boundless environment that, although not hostile to these practices, is not hospitable to proposals that question the fundamentals of the discipline. Milan is a particularly significant place for this exhibition because, despite being the world capital of design during its Design Week, it currently lacks the most critical and experimental forms.

Movimento brings here a selection of international authors in an alternative occasion to the Fuorisalone, where usually the spotlight is on the big brands and the presence of independent designers is obscured by too many proposals. Movimento is a collaborative platform for independent designers, which transforms the gallery spaces into a third place dedicated to meeting and exchanging ideas.











"People are nowhere near so fluid, being both material and opaque"

Donna Haraway - A Cyborg Manifesto, 1985

Camp presents SUR FACE, a collective exhibition that is happy to occupy the gallery surface by investigating the relationship between object and interlocutor that is created in this subtle dimension of which we still do not know the boundaries in its depth. Yet, it tells us everything, or almost everything, of what we have before us.

The surface is understood here as an involucre, a physical and metaphysical packaging that informs us and attracts or rejects us, but is also understood as an area: what it occupies in the physical space and in our mind.

Elissa Lacoste, Giada Montomoli, Shahar Livne and Stefania Ruggiero speak through their hybridization works, of traces and layers that overlap creating an archaeology of touch as well as extrusion and elimination as an ornamental act.

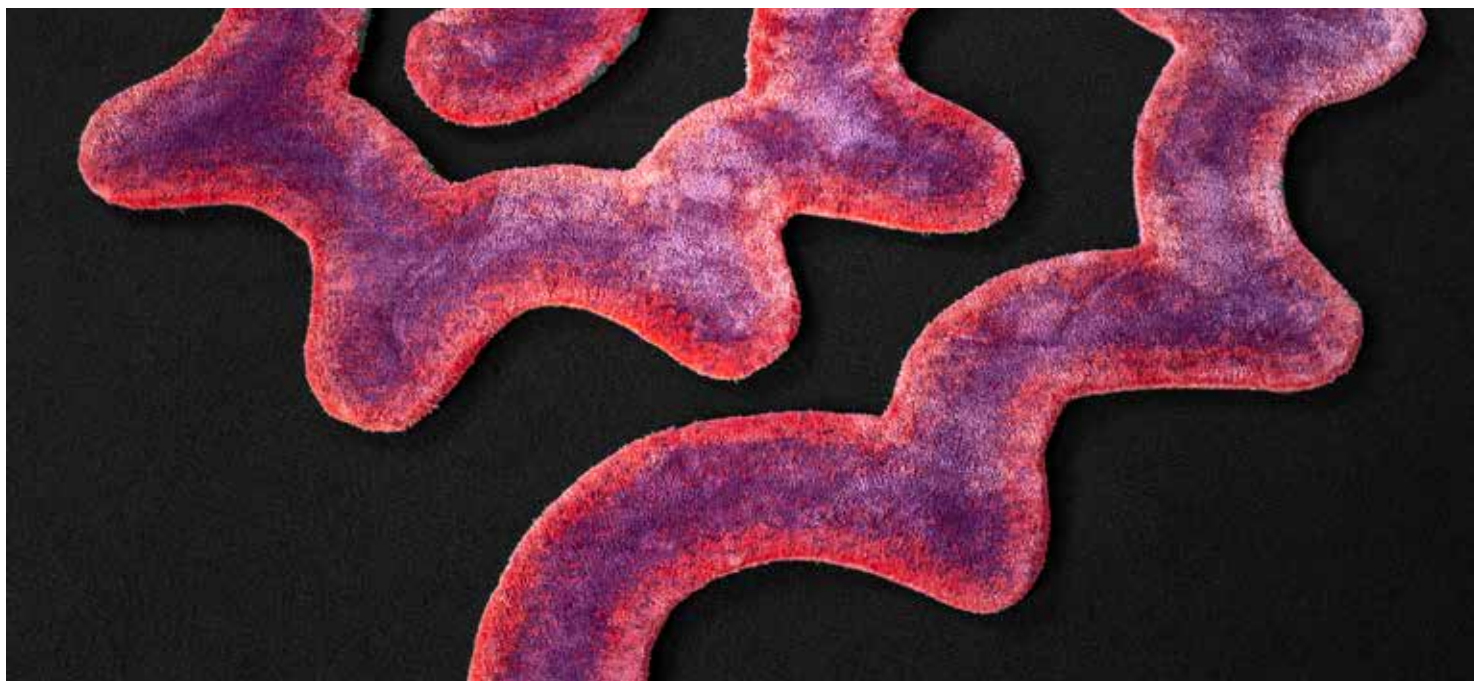
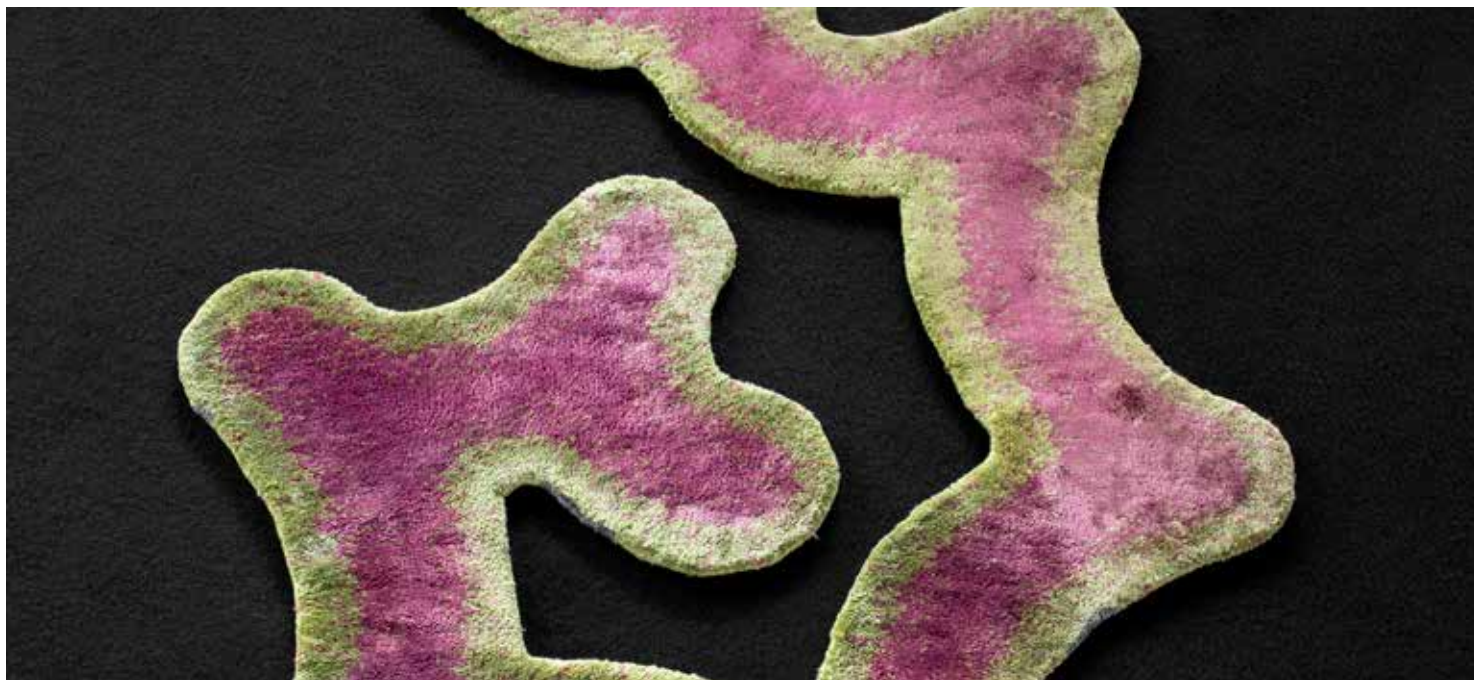
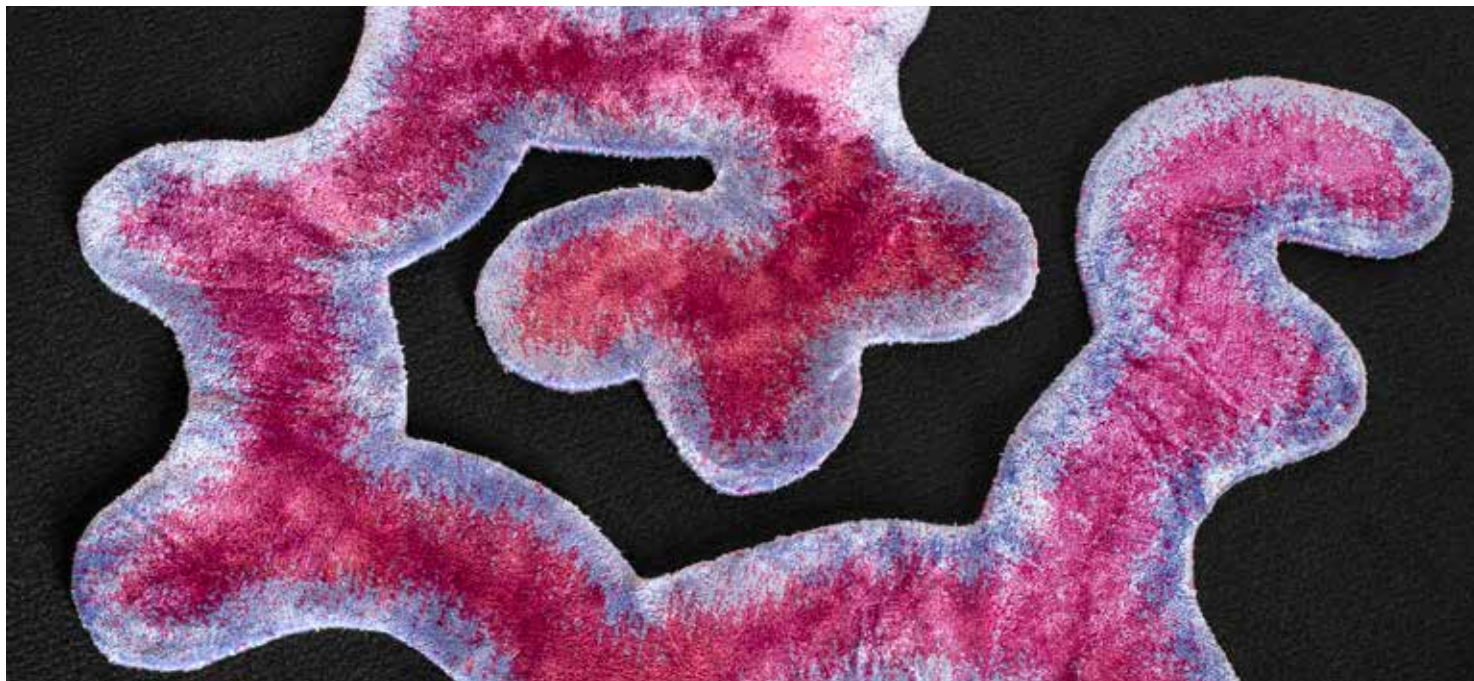
The four designers and artists, since they come from different cultures and backgrounds, give a personal perspective of what is body and not body, how to tell a contemporary story with traditional elements from Amerindian culture, how to consider death and time passing by with impressed material instants, like a serie of speculative fabulations that push the thought to appear on hidden dimensions, far from productivistic rationalism.

Through material research and manipulation, live elements are created, unique works that speak of contemporary creation and its processes, virtues and contradictions.











On the occasion of Fuorisalone 2019, Camp Design Gallery is proud to present “Boundaries” a new project realized by Matteo Pellegrino in collaboration with Gobbetto.

For the first time the gallery experiences an exhibition in the heart of the Milan Design Week, 5vie District, that will welcome Matteo Pellegrino’s first solo show during such important moment for the international design scene.

“Boundaries” is a way of talking delicately about the hard topics our society is facing nowadays.

“Too often the word and the concept of border are abused, creating confusion and an exaggerated run-up to define everything that is different from criminalizing it and making it automatically an enemy. Boundaries intends to do just that, showing in a visual way as not from the delimitation but rather from the contamination of cultures and nationalities generates beauty and potentially enrichment of the parties involved.”

Matteo Pellegrino











baracca s. f. [from Catalan barraca (probably pre-Roman voice), through the Spanish]. - I. Temporary construction, general. of wood with metal sheet or asbestos cover, for sheltering people or goods.

In 1906 Giuseppe Ungaretti met Enrico Pea, poet, writer, dramatist and theatrical impresario, who recently moved to Egypt, with whom gave life to the Baracca Rossa, a marble and timber warehouse that soon became the venue for meetings for anarchists and socialists. But not only. Here Ungaretti had the opportunity to get in touch with several intellectuals and writers from all over the world, essential for his educational enrichment.

The cabin is therefore a physical place and at the same time a metaphor for a relational and creative process poised between anarchy and control, poetry and rationality. But still with humble, precarious roots, marked by transience. Unlike the hut-sophisticated machine-à-habiter (think of Le Cabanon by Le Corbusier), an intellectual shelter, an ideal existenzminimum - the hut conceals, not too subtly, the prodromes of imperfection, imbalance, fragility. When in 2016 Paolo Gonzato designed the first series of Baracche as part of Operae in Turin - a brilliant dialogue between the designer, Camp Design Gallery in Milan and the artisan know-how of the Turin glass factory Cristal King - he had a very specific vision in mind: "Instant architecture", "bric-à-brac constructions".

By carrying out an operation of appropriation and decontextualization (sometimes forcing the technical-executive limits) Gonzato isolates a part of the whole - the corrugated sheet metal constituting the roof of the hut - creating it a luminous body, changing its axis and inclination, making it sculptural. He monumentalizes, ennobles, transforms, and dramatizes scraps and pre-existing fragments, initially poor, and translates them into precious glass.

This action of recovery, transformation and transmutation of materials - whether paper, ceramic, marble or glass, in fact - is recurrent in Gonzato's practice, already evident in one of his first works in 2001, part of the series The Sound of Ego: a bale of hay wrapped in a hot pink satin ribbon. Is it a sculpture of a poor natu-

re in salsa camp? A seat reminding the Straw Chair by Alessandro Mendini from 1975? An ironic fake Christo packaging? Glamor that envelops the bucolic, high and low merge. Cheap and chic, one might say, to take up the name of the famous perfume - almost a claim - by Moschino, surely one of the references of the artist and designer for the subversive design approach. Gonzato plays and slides between disciplines and techniques - from art to fashion to design, from painting to installation - while maintaining constant rigor and consistency. He assimilates and makes his own from the lessons of some Italian Masters, whom he loved, also elusive to rigid categorizations and disciplinary hierarchies. In his works the Pontian decoration echoes - and how not to think of the lozenge, an element taken from the costume of Arlecchino, reiterated in numerous paintings and collages by Gonzato - the charm of Pesci's imperfection, the anthropology of Mendini's objects, Munari's aleatory nature, Sottsass's eroticism and sacredness.

With his Baracche Gonzato outlines an aesthetic of precariousness, marginality - "a smoothie of brutalism and mall ruins, Baracche is the semantic reduction from a house to a caricature", in the artist's words - that can be placed in an open path from the simulacra of construction sites of the installation L'isola delle rose of 2012 or Achtung! Frisch Gestrichen of 2015. A fascination for ruin and transient that is also found in the recent studies on Giambattista Piranesi merged into the Pastiche series of ceramics of 2020. With his new Baracche, Gonzato resumes and expands previous research, coming to deal with the type of chandelier to re-semantize it in a goliardic and grotesque key.

Finally, I like to think of a vernacular regional connotation of the expression "fare shack", which means "partying", but also "making noise, confusion".

It is the perfect translation of Gonzato's work. The chaotic joy of designing.









“Camp taste is, above all, a mode of enjoyment, of appreciation - not judgment. Camp is generous.”

Susan Sontag

Camp Design Gallery, Milan, specializes in collectible contemporary design that aims to investigate material culture, renewing the concept of production beyond the canonical limits of art and design.

Founded in 2015, the gallery work is based on research, experimentation, and contamination of contemporary codes that result in unique design projects born from the collaboration of international designers and artists.

Camp engages in scouting and guidance for new talent, through a continuous mix of renovation, study and research and an annual program of exhibitions, trade shows and events.

A new space for design, a place that generates opportunities and synergies to create a constructive cultural network, critical and dynamic, opening up to curatorial projects and partnerships with cultural institutions and art foundations.

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