

EXHIBITIONS *Continental Europe*

Pop goes the Swedish weasel

Moderna Museet explores the relationship between Pop art and Modern design

DESIGN

Stockholm. Pop art took its inspiration from consumer culture, but what impact did it have on contemporary design? "Pop Art Design" at Moderna Museet aims to answer this question. The show seeks to define Pop as part of a narrative in which traditional boundaries between high and popular culture broke down.

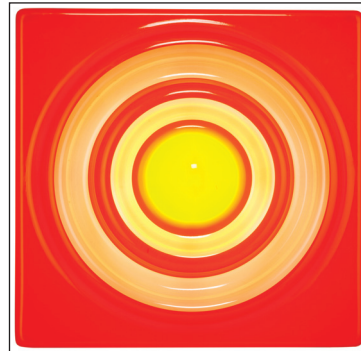
"In 1970, the Italian designer Dino Gavina's Studio Simon appropriated the Campbell soup tin, which Andy Warhol had already portrayed in numerous works and successfully linked to his persona. They turned it into a functional object again – a stool called *Omaggio ad Andy Warhol* [tribute to Andy Warhol]," says Matilda Olof-Os of Moderna Museet, who co-organised the show in Stockholm with Mathias Schwartz-Clauss, a former curator at the Vitra Design Museum, Weil am Rhein.

Wider view

This is the first major survey to treat Pop as a discipline that affected everything from advertising to product design. Olof-Os believes that one reason it has taken so long to stage such a show could be that "many art museums don't collect design, and vice versa".



George Nelson, *Marshmallow, Sofa, 1956*; Verner Panton, *Ring Lamps, 1969/2000*



However, she is certain that we will see more shows in the future that will look at "a period or movement rather than present the art or architecture of the period as isolated phenomena".

For "Pop Art Design", the Moderna Museet and the Louisiana Museum of Modern Art, Humlebaek, were approached by the Vitra Design Museum. The exhibition, which has already been hosted by the two latter institutions, will travel to the Barbican Art Gallery in London (22 October-9 February 2014). The Vitra Design Museum has lent 71 works on display, while Moderna Museet and Louisiana have contributed 19 and 17 works respectively.

Six of the designs exhibited are still produced by Vitra, a Swiss furniture

"Vitra is an institution that can't be reduced to only having commercial interests"

company that owns the Vitra Design Museum. This commercial connection might prove uncomfortable for some. In 2009, when Liljevalchs Konsthall, Stockholm, held a show of IKEA furniture sponsored by the Swedish furniture giant, critics questioned whether public institutions should collaborate with corporations with vested interests. In the case of "Pop Art Design", the Moderna Museet's co-director Ann-Sofi Norling says: "Every exhibition has its own content and goals and receives its own criticism. No items from Vitra will be sold at Moderna Museet and no commercial events will be arranged. Vitra is a part of the history of Pop design, and an institution that can't be reduced to only having commercial interests."

Johan Deurell

• Pop Art Design, Moderna Museet, Stockholm, 29 June-22 September

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In brief

Dog days

Gustavsberg. The Swedish fashion house Acne featured Weimaraner dogs photographed by the US artist William Wegman in its advertising campaign this season. Now Wegman's canines will wag their tails for "Hello Nature" (until 23 September), a retrospective at the privately owned Artipelag, which opened last year. Wegman is known for his photographs, children's books and films, many of which feature his dogs. Bo Nilsson, the artistic director of Artipelag, says: "Wegman's work raises important questions about our relationship with nature and has the ability to speak to a broad audience." Will Weimaraners become a fashion craze? "I hope not," he says. "I've had one for almost 14 years. It's a complicated dog that needs a lot of stimulation." J.D.

A Louvre-Pompidou show

Paris. Two of Paris's biggest museums, the Centre Georges Pompidou and the Louvre, are collaborating for the first time with an exhibition by the French conceptual artist Loris Gréaud (born 1979). In the Pompidou's enormous entrance hall, the artist has built a 15-metre tower, which will see performers fall like lemmings onto an inflated cushion below (until 15 July). The Louvre, meanwhile, will house a 10-metre-high sculpture by Gréaud beneath its distinctive pyramid. The piece is a copy of a Michelangelo sculpture at the museum, but it will remain hidden under drapery to heighten anticipation



of the sculpture's "moment of unveiling", Gréaud says. Both works are on show in the free, publicly accessible areas of the museums. "I wanted the sculptures to have an immediacy so that people can have an art experience without knowing anything about art," he says. The piece will be on display at the Louvre until 9 December. J.Mi.

Complicated: William Wegman's *Slightly*, 1999