

*Dino Gavina. Lampi di design*  
September 23<sup>rd</sup> – December 12<sup>th</sup>, 2010

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## PRESS RELEASE

**MAMbo - Museo d'Arte Moderna di Bologna**  
*Dino Gavina. Lampi di design*  
curated by Elena Brigi and Daniele Vincenzi  
from September 23<sup>rd</sup> to December 12<sup>th</sup>, 2010

**MAMbo - Museo d'Arte Moderna di Bologna** closes its 2010 program, a year of active engagement in the valorization of the **Manifattura delle Arti** cultural district, with a wide-ranging show on the manifold figure of **Dino Gavina**, open to the public from September 23<sup>rd</sup> to December 12<sup>th</sup>.

## THE SHOW

*Dino Gavina. Lampi di design*, curated by Elena Brigi and Daniele Vincenzi, follows Dino Gavina's intellectual and entrepreneurial adventure, focusing on the artists, designers and architects that have shared his path through the art and design world. Among them: Lucio Fontana, Marcel Duchamp, Man Ray, Sebastian Matta, the Castiglioni brothers, Marcel Breuer, Carlo and Tobia Scarpa, Kazuhide Takahama, Luigi Caccia Dominioni. This path is also interpreted by the sequence of companies that, in many formats and in various periods, have received Gavina's imprint: Gavina, Simon International, Flos, Sirrah, Simongavina Paradisoterrestre.

Pivotal within the MAMbo show is Gavina's ability of catalyzing different creativities; without being a designer himself, he was nonetheless able to shape Italian design, establishing the new canons of visual culture and aesthetic experience. A master of innovation and subversive intuition, Gavina facilitated the diffusion on an industrial scale of the principles formulated by the avant-gardes, among which he found ideas and companions, applying to design the concepts of *ready-made*. The exhibition underlines Gavina's approach to industrial production through a wide selection of models dating back to 1950, many of which are still in production; at their origin lies a diverse creative adventure, that only the demise of its protagonist, in 2007, could bring to an end.

## THE PARTNERS

*Dino Gavina. Lampi di Design* is promoted by the **Comitato Mostra Dino Gavina al MAMbo**, and has been possible thanks to main sponsors **Enel** and **UniCredit Banca**. The exhibition also benefits from the support of **Fondazione Carisbo** and **Fondazione del Monte di Bologna e Ravenna**, as well as the contribution of **Camera di Commercio Industria Artigianato e Agricoltura di Bologna**. Also fundamental was the cooperation of technical sponsors **Flos**, **Ghisamestieri**, **Knoll International** and **Simon srl**,

as well as the other corporate lenders: **NEMO Cassina lighting division**, **Simon Marchio di ESTEL**, **Simongavina Paradisoterrestre**, **B-Line**, besides the private ones. The project has also benefited extraordinarily from the support of **Sandra** and **Silvia Gavina**.

### THE EXHIBITION PATH

The show develops through various sections devoted to fundamental themes and people in Dino Gavina's work; the progression isn't strictly chronological, focusing instead on his relationship with the authors who have granted him his primary position within the evolution of Italian postwar design. Each of Gavina's interlocutors becomes a key figure to understand his world and, in particular, the wider scope of his creative expressions beside architecture and design.

Each section of the exhibition path, divided into thematic areas, includes pictures, sketches and a selection of models, to outline the story of his restlessly innovative research – both in terms of projects as well as industrial processes. The tight-knit juxtaposition of Gavina's models once again proves their free, poetic modernity.

### THE SECTIONS IN DETAIL

#### Graphic design

The exhibition starts with a section on graphic design, focused on the printed matter documenting the crucial moments of Gavina's activities: invitations, brochures, catalogs, books, posters, pamphlets, postcards, posters, billboards, ads, newspaper articles, all introduce the public to Gavina's buoyant style.

#### Lucio Fontana

Lucio Fontana is a key figure in Dino Gavina's adventures in design. The two meet in 1954 in Milan; from then on, the artist will introduce Gavina to the most advanced design culture, through his active presence in the Milan cultural scene and his interactions with the architects who will shape the nascent Italian design. Among all the projects born from the genius of these two great men, this section focuses on the *Teatrini* (1963-1966) – direct interventions aimed at rethinking the spatial relations of pictures through the elimination of traditional frames – and the *Lamiere* (1964), works inspired by New York skyscrapers.

#### Anonymous masters

This section documents the importance for Dino Gavina of anonymous design, derived from his meeting with Pier Giacomo Castiglioni. The latter, with his brother Achille, was very attentive to everyday objects, and aware of the undeniable aesthetical quality

of which every perfect creation is imbued; the two included them in many of their projects. Gavina wholly supports this vision, seeing it as a lesson in sensitivity and attention to the technical, functional aspect of objects: to those aspects that make a product suitable for serial production.

### **Achille and Pier Giacomo Castiglioni**

This section focuses on the personal and professional bonds developed between Dino Gavina and the Castiglioni brothers since 1953. Their first official common project is the *Babela* stacking armchair, designed by the brothers in 1958. Over the following years, many more designs will enter the Gavina catalog, with their scrupulous adherence to serial principles and their strong creative drive: *Savena* (1958), *Armstrong* (1958), *Camillo* (1959), *Sanluca* (1960), *Lierna* (1960), *Mariano* (1961), *Giro* (1962), *Milano* (1964). Each of these pieces of furniture reflects Gavina's ideals for industrial products: easy to reproduce, composed of assemblable elements so as to facilitate transports and storage.

### **Neoliberty 1960**

Neoliberty – born as a reference to an architectural “movement” close to the Turin and Milan scene in the mid-Fifties – showed no nostalgia for the Art Nouveau period. In design, it is characterized by its attention for craftsmanship and the will to rid creative freedom from the dominant American and Scandinavian models: it marks the rejection of the narrow tenets of functionalism. To Dino Gavina, Neoliberty was the cornerstone of a path he had already taken, as is evident from some models in his catalog: Ignazio Gardella's *Digamma* armchair (1958), Achille and Pier Giacomo Castiglioni's *Lierna* chair (1959) and *Sanluca* armchair (1960), Tobia Scarpa's *Pigreco* armchair (1959).

### **Flos**

Starting from the consideration that in Italy, while contemporary furniture was rapidly spreading, there was a shortage in the production of lamps who could organically integrate the new design, in 1960 Gavina starts a business with Arturo Eisenkeil and Sergio Biliotti: Flos. The new company opens its factory in Ponte Marlenigo (Merano) and is subsequently moved to Brescia (1964). Sergio Gandini then enters the company, acquiring ownership from Dino Gavina, who leaves in the early Seventies. Early Flos models were developed with total creative freedom by the Castiglioni brothers. Their activity started by experimenting on cocoon, a spray plastic film used by the American army to protect its embarked vehicles, of which Eisenkeil was the Italian importer. Just two years later Flos offered a very rich and diverse catalog, whose

models were at the same time absolutely original and technologically up-to-date. Most of them are still in production. Among the lighting fixtures created in this period are *Splügen Bräu* (1961), *Fior di loto* (1961), *Taraxacum* (1962), *Arco* (1962), *Taccia* (1962), *Nuvola* (1962), *Foglio* (1966), *Snoopy* (1967).

### **Marcel Breuer**

Gavina's friendship with the Castiglioni brothers and the reflections the three developed on the evolution of Modernism led Gavina to identify the pieces that would be seen in the future as a full-fledged overcoming of the rationalist movement. Probably this was the origin of his desire to meet Breuer, among the main Bauhaus figures, and to produce his metal tube furniture series, famous for the crisp and ageless consistency of its design and for its compliance to industrial production criteria. To this aim, he visited his New York studio in 1962; the meeting quickly led to the production of a series of those models, dating back to 1924/25. Gavina's intuition would prove to be a winning one. The series was met with a huge market success, in particular the *Cesca* chair (1962, project 1925) and the *Wassily* armchair (1962, project 1927); it became a spur, and a source of prestige, for Gavina S.p.A. and for Italian design. Still today, most of Breuer's designs are actual and in production.

### **Showrooms and factories**

For Dino Gavina the company buildings – both factories and showrooms – were as important as the products themselves. Anticipating the rest of the Italian design world, he conceived spaces where furniture could “find its own place”. Following this intuition, and feeling the inadequacy of commerce-oriented shops, Gavina decided from the outset of his activities to open a series of exclusive showrooms. Their design and even the products' set-up criteria revealed a manifesto whose aim was the education of both retailers and customers. Some of the designers working for the company's production will also be charged with these interventions: Carlo Scarpa, Achille and Pier Giacomo Castiglioni, Kazuhide Takahama, Sergio Cometti. This gave birth to the Bologna, San Lazzaro, Milan, Turin and Rome showrooms, backed by the San Lazzaro, Foligno and Calcinelli factories, all of which are covered in this section of the exhibition.

### **Kazuhide Takahama**

Gavina met Kazuhide Takahama in 1957, during the XI Milan Triennial; the two developed a long-lasting personal and professional relationship. Takahama was immediately invited to the San Lazzaro factory, where he designed the *Naeko* bed. In

1963 he moved to Bologna, starting a cooperation that will bring him to design, for Gavina, an incredibly wide array of models, always adhering strictly to the company's needs, efficiently adopting technological and organizational innovations as they were introduced in the productive cycle. His language has always been coherent to his trademark free, rigorous and poetic way of expression. Among his models: *Naeko* (1958), *Dada* (1963), *Esa* (1966), *Tulu* (1968), *Kazuki* (1971), *Mantilla* (1974), *Gaja* (1978), *Montebello* (1987), *Iside* (1991), *Magnolia* (2004). Takahama has always accompanied his activity as a designer to his architectural oeuvre, both in Italy as well as in Japan, standing out for the quality and coherence of his work.

### Sirrah

In 1973, shortly after leaving Flos, Dino Gavina becomes a consultant for Sirrah, a small company in Imola specialized in lighting fixtures.

Gavina's arrival induces a radical transformation of the product catalog; the historic designs by Franco Albini and Franka Helg are kept in production, while Takahama proposes a new working program. The first project is based on the idea of using transparent fabric to filter light: Saori was born. The image clearly reminds of Lucio Fontana's cuttings. Takahama's contribution brings other models, too, among which *Sirio* (1977) and *Totem* (1982). Young Japanese artist Mariyo Yagi also joins the company in this period; her textile work is at the core of the new *Garbo* series (1976). Man Ray, too, has a role in the history of Sirrah, with his *La lune sous le chapeau* lamp (1975). The model is developed under the artist's supervision from the simple paper lampshades he had in his rue Férou, Paris studio.

### Luigi Caccia Dominioni

Luigi Caccia Dominioni's involvement in Dino Gavina's activities has been continuous, even though their relation brought to a collaboration with Gavina's company only in the Eighties. Caccia's attention to design had always been connected to his need of finding specific furniture to integrate the architectures he designed. This approach gained more and more importance, until – in 1948, with Ignazio Gardella and Corrado Corradi Dell'Acqua – he decided to found Azucena, in Milan, one of the first modern manufacturers of furniture in small series. Caccia's models for Azucena, since the early Sixties, significantly appear in Gavina showrooms, proving the consonance of their ideas on modern living. An actual collaboration starts with the two models designed for Simon International in 1987: *Mantova* and *Gonzaga*, a corner

dresser and a big-size sideboard. Caccia Dominioni is subsequently involved in the structure of Gavina's new company, Il Paradiso Terrestre, devoted to urban and garden furniture. An emblematic consequence of this cooperation is the *Monforte* bench, from 1989.

### **Tobia Scarpa**

Tobia Scarpa's long professional development starts in the late Fifties. Dino Gavina, who had strong professional and personal ties to his father Carlo, involved him in many of his companies' activities. He worked with Gavina's and Flos' technical office, completing the technical projects for the Castiglioni brothers' designs, or reconstructing the scale of Marcel Breuer's projects. In parallel to this, Tobia also developed his own first projects: the *Pigreco* armchair (1960), the *Bastiano* sofa (1962) and the *Nibai* table (1963). He also designed two cocoon models for Flos, *Fantasma* (1961) and *Nuvola* (1962), which extended the material's experimentation carried out by the company with the Castiglioni brothers. This intense working relation came to a halt in the mid-Sixties, only to be resumed in the 2000s.

### **Carlo Scarpa**

The meeting between Gavina and Carlo Scarpa takes place in 1958 in Venice. After studying at the Venice Academy of Fine Arts, Scarpa had always loved craftsmanship and materials, probably out of his experience as a glassblower (he would later be appointed artistic director of many glassworks), and out of the curiosity spurred by Venice's huge material, artistic and architectural wealth. In 1960 Gavina, with a symbolic gesture, made him president of his newly incorporated company, at the same time asking him to design his via Altabella, Bologna showroom. Skeptical about working as a designer, in 1968 Gavina persuaded him to turn actively to design; his turn is contemporary to the birth of Simon International, Gavina and Maria Simoncini's new entrepreneurial adventure. Various models are designed and produced over a few years, with great enthusiasm; they would later become world-famous for their formal wealth and their adherence to the principles of industrial production: *Doge* (1968), *Valmarana* (1972), *Cornaro* (1974), *Rialto* (1977), among others. This cooperation ended with Scarpa's sudden demise, in 1978.

### **Marcel Duchamp, Man Ray**

Gavina's creative adventure led him to frequent many important figures of contemporary art. Marcel Duchamp and Man Ray can both be counted among his dearest friends. He was able to personally meet Duchamp when he decided to open in an original

way his new Rome offices in via Condotti, in 1965, with an exhibition devoted to his ready-mades and designed by Carlo Scarpa. It is one of his first Italian solo shows. The artist attended the opening and was extremely happy of Scarpa's set-up. The lessons of ready-made are apparent in many aspects of Gavina's and his group's work; his Rome exhibition proves his interest in this way of working and interpreting reality. Gavina made another homage to the artist by creating the Duchamp Center, opened in 1969. The meeting with Man Ray is another of Gavina's priorities; the two met in 1966, in his Paris studio, in rue Férou. A strong friendship was born, and the relation between the two generated a series of works – mainly produced in the Duchamp Center. Man Ray also designed some objects for serial production: *La lune sous le chapeau* (1975); *les grands trans-Parents* (1971) and *Le Témoin* (1971).

### **The Duchamp Center**

In 1968, a set of complex circumstances – both personal and professional – lead Gavina to sell his company, Gavina Spa, at the peak of its success. Seeing this as an end of his path as an industrial entrepreneur, and seeking new motivations in other activities, he opened, in San Lazzaro, the Duchamp Center, seeking to establish a network of relations to many different kinds of figures: artists, designers, scientists, businessmen, with the goal of outlining new forms of production and communication for culture and the arts. In the Duchamp Center, opened by Man Ray in April, 1969, artists experiment new hypothetical works, building prototypes ready for serial production; books and research materials are printed; it hosts artistic and cultural events. A mere list of protagonists can give an idea of the initiative's spirit: Giorgio Celli, Gianni Colombo, Gabriele De Vecchi, Kengiro Azuma, Edoardo Landi, Manfredo Massironi, Bruno Munari, Charles Perry, Raffaello Repposi, Victor Simonetti, Kazuhide Takahama, Enore Zaffiri, Marina Apollonio, Giuliana Balice, Alberto Biasi, Giuseppe Capogrossi, Hugo Demarco, Angel Duarte, Xavier David, Julio Le Parc, Ennio Lucini, Sergio Los, Sebastian Matta, Vittorio Mascacchi, Nilo Negrone, Gruppo OB, Bernard Quentin, Man Ray, Franca Tosi, Virgilio Vercelloni, Carlo Scarpa.

### **Ultramobile**

This section focuses on yet another way in which Dino Gavina subverted the rules of the production of furniture, in 1971: the introduction of "functional" artworks. *Ultramobile* includes names as: Man Ray, Marcel Duchamp, Sebastian Matta, René Magritte, Meret Oppenheim, Marion Baruch, Francois Lalanne, Allen Jones,



Novello Finotti. Its aim is to reconcile the artist's figure with its new role as a "designer": Gavina wants to produce their work as if it consisted of serial furniture, destined to a wide audience, in hope they will be considered as a form of poetry instead of as traditional multiple art. The operation isn't easy, since the authors don't always agree with this philosophy. Ultramobile is then undoubtedly provocative, and fun: its aim is marvel, surprise, uncanniness, with a hint of that prankster spirit that Gavina sometimes showed. The actual serial production only involved some pieces, while others were produced in a few copies, which today are considered as full-fledged artworks.

### **Sebastian Matta**

Sebastian Matta's cooperation with Gavina started in 1966, with the project for the *Malitte* seating system, privately named by Gavina "Matta's wall", which continues to be successfully marketed. The model introduced an original, unheard-of way of understanding furniture as something that can be transformed and unconventionally integrated in the living context: it is both a dividing wall and a living room, it is versatile enough to solve organizational problems. Matta would later be a protagonist of the Ultramobile operation, designing Margarita and Saccoalato, as well as the *MAGriTTA* seat (1971) a homage to Magritte: a plastic translation of his apple and bowler hat, it plays on the double meaning of the French word for bowler hat, *melon*.

### **Giacomo Balla**

Between 1916 and 1930 Giacomo Balla designed a lot of wooden or cardboard models for "futurist flowers". His aim was reconstructing the Universe in a laboratory. In 1968, Gavina works with Galleria dell'Obelisco, in Rome, to rebuild the "Futurist Garden", offering his factory's assistance. The original cardboard is transferred to Bologna with the help of Cesare Bellici and Elio Marchegiani: here the executive drawings are made, thus allowing the models' reproduction; they will be inserted in the catalog of works of the Duchamp Center. Over the same period, Gavina starts producing a silkscreened wooden screening designed by Balla in 1917, reconstructed through the original sketch.

From 2001 the Futurist flowers – *Nuvolo, Dianto, Aloe, Cactus* – entered the Paradisoterrestre company's catalog. Built of sheet metal with contemporary laser cutting technology, they nonetheless retain their original innovative drive.

### **Metamobile**

In Milan, in April 1974, Galleria Milano opens Enzo Mari's "Self-design proposal" exhibition. The show offers a set of furniture

made of simple wooden planks and nails, so that anyone could copy them. They were the result of an extensive research on the relations between designer, manufacturer and user. The catalog is curated by the Duchamp Center, and "made possible by Simon International, that will produce some of the presented models". Gavina will officially present, with Mari, the Metamobile operation in the new Calcinelli factory, in October, 1974. The collection opens with three of Mari's models, the *ICS* and *EFFE* tables and the *EMME* bed; it is subsequently expanded with various other pieces designed by different authors or simply drawn from a well-experimented archive: this is the case of Carlo Scarpa's 1947 *Rio Marin* table, made of simple wooden planks.

The sales formula is innovative and partly provocative, in contrast with the traditional productive and commercial system. One can either get the construction project, or buy the set of cut planks, or the finished piece of furniture. The lot can be ordered by mail or through participating shops.

Metamobile's effects, however, are somewhat far from Mari and Gavina's expectations; the former aimed at raising awareness to productive principles, the latter wanted to distribute well-designed furniture at low prices; such objectives didn't always resonate with the market.

### **Paradisoterrestre**

In 1983, Gavina asked his friend Virgilio Vercelloni to "travel through time, among the creations of gardens and men": this research was necessary, to him, to design and produce outdoor furniture, rethinking it within the contemporary landscape. This research led to the publication of "Il Paradiso Terrestre", a book curated by Vercelloni's son Matteo.

The first design hypotheses involve Luigi Caccia Dominioni, Alan Irvine, Ennio Chiggio, Virgilio Vercelloni and Kazuhide Takahama. Manlio Brusatin soon joins them, and his encyclopedic creativity leads to two extraordinary pieces, iconic for the company itself: the reproduction of Goethe's *Altar of Good Fortune* and the *Tree of Good*, a homage to Robert Mallet-Stevens.

The Paradisoterrestre initiative seems Gavina's most rigorous and mature adventure, which will lead him to face new issues related to urban contexts, city infrastructures, natural landscapes – issues that, until then, he had only considered as a private passion. Within only a few years the Paradisoterrestre catalog comes to include various models and product types: the collection includes seats, benches, guardrails, bollards, bins, bicycle racks, lampposts, vases, bill-posting systems, bus shelters.

## DINO GAVINA AT MAMbo: VISUAL CULTURE AND AFTER

The innovative power and multi-disciplinary approach of its protagonist fully grant *Dino Gavina. Lampi di design* a place within MAMbo's 2010 program, focused on the contaminations between visual arts, cinema, design, music and performing arts, valorizing its role within the **Manifattura delle Arti** cultural district. This area – devoted to experimentations, following the tradition of Bologna's DAMS – includes, besides MAMbo, the Cineteca di Bologna, the Arts and Communication University departments, many galleries and cultural institutions. *Visual Culture and After* stresses the importance of overlappings in contemporary artistic practices; this theme is at the heart of the museum's program since its 2007 opening with the *Vertigo. Il secolo di arte off-media dal Futurismo al web* show. This initial exhibition documented cross-contaminations since historical avant-gardes (from Futurism to Suprematism, from Constructivism to Dadaism, from Neoplasticism to Surrealism) so as to affirm the end of the artistic "specificities" such as painting and sculpture, replaced by a combination of various media. Further steps in this direction have been carried out with other shows and over a hundred events, ranging from cinema (*Fellini. Dall'Italia alla luna, Biografilm Festival, Future Film Festival*), film-making (*Citytellers* by Francesco Jodice), through books (*Scanner* by Matej Krén, Artelibro), music (concerts by *Angelica Festival*, a show on John Cage in 2008, a concert by Salvatore Sciarrino), dance (*Danza Urbana, Giornata Mondiale della Danza*), to science (*Arte e Scienza – La scienza in piazza*), and performing arts (F.I.S.Co.).

This line of research will develop in parallel to the other main areas of MAMbo's research program:

- **Criticism**, an investigation and analysis of the role of contemporary museums in artistic practices, started in 2006 and involving artists such as Ryan Gander, Paolo Chiasera, Markus Schinwald, Giovanni Anselmo, Christopher Williams, Bojan Sarcevic, Adam Chodzko, Eva Marisaldi, Diego Perrone, Ding Yi, DeRijke/De Rooij, Guyton\Walker, Natasha Sadr Haghighian, Trisha Donnelly, Sarah Morris, Seth Price.
- **Interferenza nella gravitazione universale**, titled after a work by Giovanni Anselmo, is a focus on the "ethical" season of Italian art, and includes important shows of Anselmo himself, Luigi Ontani, Giuseppe Penone and Gilberto Zorio, alongside projects such as Stefano Arienti and Cesare Pietroiusti's *Regali e regole*, and the wide-ranging work, still in progress, on the museum's permanent collection: an interpretation of Italian art through the history of the



Galleria d'Arte Moderna di Bologna, from the Fifties to its most recent developments such as *Focus on Contemporary Italian Art*, a section supported by UniCredit Group.

#### **IN-DEPTH**

Parallel to the MAMbo exhibition, Bologna offers a homage to Dino Gavina: two exhibition paths tracing an outline of his work in relation to the city.

#### ***Dino Gavina. Bologna Bologna***

curated by Elena Brigi and Daniele Vincenzi

Urban Center Bologna

September 23<sup>rd</sup> – December 12<sup>th</sup>, 2010

The exhibition in the Urban Center's workshop offers an overview of projects promoted or provoked by Dino Gavina, often sparking an original perspective on the city and its problems. The Sala Borsa rooms will host a thematic exhibition on urban furniture, with a selection of objects often conceived specifically for Bologna and later produced industrially; it also includes a focus on the most significant interventions Gavina promoted or coordinated, and their impact on crucial places or issues within the city. Among them: piazza Santo Stefano, the Marconi airport, Christmas lights, public transportation shelters, the Galleria Accursio in the former Rizzoli underpass. The exhibition also documents the showrooms and factories: the workplaces through which Gavina has always developed a dialogue with the city's urban and vital space. The show will be accompanied by a series of talks with some of the key figures in the issues it touches.

Info: [www.urbancenterbologna.it](http://www.urbancenterbologna.it)

#### ***UltraGavina***

Torri dell'Acqua di Budrio (BO)

curated by Elena Brigi and Daniele Vincenzi

October 8<sup>th</sup> – November 21<sup>st</sup>, 2010

The spectacular exhibition space at Torri dell'Acqua di Budrio, opened in 2009, hosts another analysis of Gavina's figure, *UltraGavina*. The project includes two exhibitions on Alessandro Aldrovandi and Tatsunori Kano, of both of which Gavina held a solo show in his via Altabella showroom. The program also includes two workshops devoted to other aspects of Gavina's cultural and entrepreneurial activities.

Info: [www.letorridellacqua.it](http://www.letorridellacqua.it)

#### **Gavina.NAVIGA**

The whole duration of the show is accompanied by the **Gavina.NAVIGA** program, a wide-ranging series of open talks and conferences with

Gavina's friends and collaborators, witnessing the themes and issues he never ceased to promote and discuss. The events will focus on art, literature, music, design, architecture and publishing activities; albeit offering an in-depth analysis of specific arguments, they will be aimed at a wider audience, consistently with Gavina's spirit.

### Detailed program

**Sunday, September 26<sup>th</sup>, 11 am**

*Occhi e mani: il design*

Tobia Scarpa, Franco Clivio, Medardo Chiapponi, Alan Irvine, Guido Pietropoli, Alessandro Bagnoli, Alberto Caprioli

**Thursday, September 30<sup>th</sup>, 7.30 pm**

Guided tour: *Esplorando*

curated by Elena Brigi and Daniele Vincenzi

**Sunday, October 3<sup>rd</sup>, 11 am**

*L'arte classica, con passione*

Bruno Zanardi, Donatella Biagi Maino, Vittorio Sgarbi

**Sunday, October 10<sup>th</sup>, 11 am**

*Operazione Metamobile: poesia per una casa leggera*

Enzo Mari

**Thursday, October 14<sup>th</sup>, 7.30 pm**

Guided tour

curated by Elena Brigi and Daniele Vincenzi

**Sunday, October 17<sup>th</sup>, 11 am**

*Passioni a Faenza e dintorni: Domenico Rambelli*

Giorgio Boscherini, Guido Mariani, Vittorio Camerini

**Sunday, October 24<sup>th</sup>, 11 am**

*Le serate per Joyce e altri spazi letterari*

Rosa Maria Bollettieri Bosinelli, Paola Pugliatti, Gianni Scalia, Gian Antonio Cibotto, Giuliano Scabia, Manlio Brusatin

**Sunday, October 31<sup>st</sup>, 11 am**

*Bologna, Giappone: Takahama, il design*

Kengiro Azuma, Kazuki Takahama, Valerio Sacchetti, Giancarlo Piretti, Aldo Vandini, Mirco Zecchi, Silvio Binini, Marco Denti, Renzo Orsini

**Thursday, November 4<sup>th</sup>, 7.30 pm**

Guided tour

curated by Elena Brigi and Daniele Vincenzi

**Sunday, November 7<sup>th</sup>, 11 am**

*Cina e cinetici: il pittore Li Yuan-Chia, il Gruppo T, il Gruppo N, essenzialità e movimento*

Guy Brett, Nick Sawyer - LYC Foundation, Getulio Alviani, Giovanni Anceschi, Gabriele De Vecchi, Ennio Chiggio, Edoardo Landi

**Sunday, November 14<sup>th</sup>, 11 am**

*Girovagare: la Quadriennale di Roma, incontri a Napoli*

Lorenza Trucchi, Bruno Mantura, Duccio Trombadori, Eduardo Alamaro

**Sunday, November 21<sup>st</sup>, 11 am**

*Stampare e pubblicare anche fuori dalle righe*

Sante Bagnoli, Willy Vibres Rabboni, Giorgio Celli, Pietro Costa, Giuseppe Maino, Ennio Chiggio

**Thursday, November 25<sup>th</sup>, 7.30 pm**

Guided tour

curated by Elena Brigi and Daniele Vincenzi

**Sunday, November 28<sup>th</sup>, 11 am**

*Fare mostre: scoprire e riscoprire*

1963 Lucio Fontana, *Lamiere*, Milan

1965 Marcel Duchamp, Rome

1967 *Lo spazio dell'immagine*, Foligno

1967 *La Luce*, Milan, Turin, Bologna, Florence, Foligno

1993/1997 Tatsunori Kano, Luigi Poiaghi, Alessandro Aldrovandi, Bologna

1997 Farpi Vignoli, *Acquarelli e sculture*, Bologna

2000 *Venti artisti a Sassocorvaro*, Montefeltro

2004 *Moderni e contemporanei: cento opere*, Bologna

Gino Marotta, Giacomo Pirazzoli, Francesca De Col Tana, Elio

Marchegiani, Germano Sartelli, Lidia Puglioli, Alessandro Aldrovandi,

Tatsunori Kano, Massimo Vignoli

**Sunday, December 5<sup>th</sup>, 11 am**

*Centro Duchamp: la sperimentazione, finanche la musica*

Giorgio Celli, Victor Simonetti, Charles Perry, Ennio Chiggio, Francesca De Col Tana, Elio Marchegiani, Enore Maria Zaffiri, Alberto Caprioli

**Sunday, December 12<sup>th</sup>, 11 am**

Guided tour: "*Last order*". *Ripensando alla mostra: Dino Gavina, lampi, tuoni e forti piogge*

curated by Elena Brigi and Daniele Vincenzi

**Practical information**

Events will take place in the Museum's Conference Hall. Free admission until seats are out. Reservation is required for guided tours with exhibition's curators (info and bookings: ph. +39 051 6496611, mon–fri, 9 am –1 pm, 2 pm–6 pm). Max. 30 participants.

**PUBLICATIONS and BOOKSHOP**

For the *Dino Gavina. Lampi di design* show, Edizioni Corraini will publish **Atlante Gavina**, a book including texts by Beppe Finessi and by Gavina himself, alongside various documents and a text and image section on the show curated by Daniele Vincenzi and Elena Brigi. The book, without being a complete anthology of Gavina's work, wants to offer a first posthumous contribution in this direction, proposing a more detached perspective on his work and his role within the cultural debate on art and design. For younger readers, Edizioni Corraini will publish *I mobili li porti tu*, a coloring book designed by Alessandro Sanna and devoted to Dino Gavina's work. Both books will be sold in the **corrainiMAMbo artbookshop**, which will also host a series of events related to the exhibition.

**MAMbo EDUCATIONAL DEPARTMENT**

A host of educational activities, guided tours and workshops curated by the **MAMbo Educational department** will enrich the exhibition over the full course of its duration.

**Guided tours to the *Dino Gavina. Lampi di design* exhibition**

Sunday, 4 pm: September 26<sup>th</sup>, October 3<sup>rd</sup>, 10<sup>th</sup>, 17<sup>th</sup>, 24<sup>th</sup>, 31<sup>st</sup>; November 7<sup>th</sup>, 14<sup>th</sup>, 21<sup>st</sup>, 28<sup>th</sup>; December 5<sup>th</sup>, 12<sup>th</sup>.

Wednesday, December 8<sup>th</sup>: 4 pm

Thursday, December 9<sup>th</sup>: 7 pm

**Tickets:** 4 € per person, plus admission fee (6 € adults, 4 € reduction), min. 6 max. 30 participants

**Info and bookings:** ph. 051/6496652 (mo–fri, 10 am – 1 pm) ; ph. 051/6496611 (sat–sun, 10 am – 5 pm).

***Dino Gavina. Lampi di design***

Press info: MAMbo Press Office

Ph. +39 051 6496653 – 620

[ufficiostampamambo@comune.bologna.it](mailto:ufficiostampamambo@comune.bologna.it)

[www.mambo-bologna.org](http://www.mambo-bologna.org)



*Dino Gavina. Lampi di design - Credits*

MAMbo – Museo d'Arte Moderna di Bologna  
Comitato Mostra Dino Gavina al MAMbo

Curated by: Elena Brigi, Daniele Vincenzi

Display design: Elena Brigi, Daniele Vincenzi

Graphic design: Pablo.it

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## TECHNICAL SHEET

Title:	<i>Dino Gavina. Lampi di design</i>
Venue:	MAMbo – Museo d'Arte Moderna di Bologna via Don Minzoni 14 – Bologna
Dates:	September 23 <sup>rd</sup> – December 12 <sup>th</sup> , 2010
Opening times:	tue-sun 10 am – 6 pm; thu 10 am – 10 pm; closed on Mondays
Tickets:	adults 6 €; reduction 4 €
Info:	ph. 051 6496611 – fax 051 6496600 info@mambo-bologna.org <a href="http://www.mambo-bologna.org">www.mambo-bologna.org</a>
Guided tours Educational department	for schools and groups reservation is required ph. 051 6496626 – 628 <a href="mailto:mamboedu@comune.bologna.it">mamboedu@comune.bologna.it</a> Groups (max 30 people): € 80 Foreign language tours: € 100 Schools: € 50
School workshops: Educational department	Workshops for all grades: € 100 (including a guided tour without audioguide) ph. 051 6496626 – 628 <a href="mailto:mamboedu@comune.bologna.it">mamboedu@comune.bologna.it</a>
Catalogue:	Edizioni Corraini
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## DINO GAVINA BIO

Dino Gavina was born on November 7<sup>th</sup>, 1922, in San Giovanni in Persiceto (BO).

In 1948, he opens in Bologna the "Dino Gavina" company, a workshop-showroom in the city center in which he manufactures and sells innovative armchairs, through his contacts and relationships with famous local designers. In 1950 he develops the first product specifically conceived for serial production: the *Tripolina* armchair, with a chromium-plated steel rod structure.

In 1957, during the XI Milan Triennial, one of the many important meetings in Gavina's personal and professional adventure takes place: the one with Kazuhide Takahama, responsible of the set-up of the Japanese pavilion. This is the beginning of a lifelong professional and personal bond, that will originate the many important Takahama designs produced by Gavina.

In 1960 Achille and Pier Giacomo Castiglioni design the San Lazzaro di Savena showroom and the Foligno factory for the newly incorporated Gavina S.p.A. At the same time, Carlo Scarpa designs the via Altabella, Bologna showroom. Scarpa's son Tobia starts an intense collaboration with the company, designing various models, among which *Bastiano*, *Pigreco* and *Vanessa*. During the following years, Gavina produces models by many other protagonists of Italian design: Ignazio Gardella, Marco Zanuso, Vico Magistretti, Mario Bellini.

In 1962 Gavina founds Flos, a lighting fixtures manufacturer that will soon know a great success. The models, designed by the Castiglioni brothers and Tobia Scarpa, soon grant the company international recognition. In these years Gavina also starts producing some Bauhaus pieces by Marcel Breuer, that will be responsible for the company's success: the *Wassily* armchair, the *Cesca* chair, the *Laccio* table.

In the following years Gavina organizes some important exhibitions, among which one devoted to Marcel Duchamp and another to Lucio Fontana, thus confirming his interest in, and his direct relation to, contemporary art. His collaborations with artists are also at the core of the Duchamp Center he opened on April 19<sup>th</sup>, 1969, with Man Ray, who will work there on several occasions.

In 1968, Gavina founds Simon International together with Maria Simoncini, after selling Gavina S.p.A. to the Knoll group. The new company's debut is the *Ultrarazionale* operation, mainly based on models specifically designed by Carlo Scarpa; it will be followed, in 1971, by *Ultramobile*, an attempt to introduce artworks to serial production as full-fledged pieces of furniture.



In 1973, Gavina starts his artistic collaboration with Sirrah, an Imola-based lighting fixtures manufacturer. Takahama designs many innovative models (first and foremost, the *Saori* textile lamp) which radically renew the company, leading it to an important commercial success.

In 1983, the last productive adventure conceived by Dino Gavina begins: Simongavina Paradisoterrestre, a manufacturer of outdoors furniture, among whose authors are Luigi Caccia Dominioni, Alan Irvine, Kazuhide Takahama.

Gavina dies in Bologna on April 5<sup>th</sup>, 2007.

In 2008 he is awarded the Compasso d'Oro Lifetime Achievement Award.

### List of exhibited works, by production date

Anonymous, *Tripolina*, 1950, Ditta Dino Gavina  
out of production  
chromium-plated steel rod structure, suede or raw canvas support  
courtesy Gavina estate

Anonymous, *Cavalletto*, 1955, Ditta Dino Gavina  
out of production  
solid wood structure, plywood top, cloth covering  
courtesy Gavina estate

Kazuhide Takahama, *Taka*, 1957, Ditta Dino Gavina  
in production: Santa&Cole  
solid wood structure, bent plywood supports, cloth-covered rubber mattress,  
velvet finish  
courtesy Gavina estate

Ignazio Gardella, *Digamma*, 1958, Ditta Dino Gavina  
in production: Santa&Cole  
metal structure, rubber stuffing, cloth covering, three-position adjustable brass  
components, easy to disassemble, velvet finish  
courtesy Elena Brigi

Achille and Pier Giacomo Castiglioni, *Lierna*, 1960, Ditta Dino Gavina  
out of production  
lacquered wood structure, thin rubber-stuffed seat, leather covering  
courtesy Gavina estate

Achille and Pier Giacomo Castiglioni, *Sanluca*, 1960, Gavina SpA  
in production: Poltrona Frau SpA  
bolted wood elements structure, rubber stuffing, cloth or leather covering; the  
same elements can compose the sofa; cloth finish  
courtesy Gavina estate

Tobia Scarpa, *Pigreco*, 1960, Ditta Dino Gavina  
out of production  
solid wood structure, rubber-stuffed seat, leather covering  
courtesy Gavina estate

Tobia Scarpa, *Pigreco*, 1960, Ditta Dino Gavina  
out of production  
solid wood structure, rubber-stuffed seat, leather covering  
courtesy Simon Srl

Achille and Pier Giacomo Castiglioni, *Splügen Bräu*, 1961, Flos SpA – Dino Gavina,  
CEO and Art Director Flos SpA

in production: Flos SpA  
polished zapon-varnished spun aluminum reflector; counterweight suspension  
courtesy Flos SpA

Tobia Scarpa, *Fior di loto*, 1961, Flos SpA – Dino Gavina, CEO and Art Director Flos SpA  
in production: Flos SpA  
polished brass reflector  
courtesy Flos SpA

Achille and Pier Giacomo Castiglioni, *Arco*, 1962, Flos SpA – Dino Gavina, CEO and Art Director Flos SpA  
in production: Flos SpA  
white marble base, satin-finish stainless steel telescopic stem, pressed, polished and zapon-varnished aluminum adjustable reflector  
courtesy Flos SpA

Achille and Pier Giacomo Castiglioni, *Giro*, 1962, Gavina SpA  
out of production  
bent veneered plywood structure, chromium-plated steel base and legs, ball-bearing swivel system, rubber- and goose down-stuffed loose cushions with leather covering  
courtesy Gavina estate

Achille and Pier Giacomo Castiglioni, *Relemme*, 1962, Flos SpA – Dino Gavina, CEO and Art Director Flos SpA  
out of production  
varnished aluminum reflector, rubber protection rim, counterweight adjustable suspension  
courtesy Flos SpA

Achille and Pier Giacomo Castiglioni, *Servopluvio*, 1962, Flos SpA – Dino Gavina, CEO and Art Director Flos SpA  
in production: Zanotta SpA  
steel rod and tube structure, sheet metal water tray, enamel varnish  
courtesy Daniele Vincenzi

Achille and Pier Giacomo Castiglioni, *Taccia*, 1962, Flos SpA – Dino Gavina, CEO and Art Director Flos SpA  
in production: Flos SpA  
varnished metal reflector, adjustable hand-blown clear glass diffuser, varnished extruded aluminum body, nickel-plated and varnished polished steel base  
courtesy Flos SpA

Achille and Pier Giacomo Castiglioni, *Taraxacum*, 1962, Flos SpA – Dino Gavina, CEO and Art Director Flos SpA  
in production: Flos SpA

steel wire structure sprayed with cocoon resin  
courtesy Flos SpA  
Achille and Pier Giacomo Castiglioni, *Toio*, 1962, Flos SpA – Dino Gavina, CEO and  
Art Director Flos SpA  
in production: Flos SpA  
varnished steel base, hexagonal nickel-plated brass height-adjustable stem, re-  
flector lamp  
courtesy Flos SpA

Afra and Tobia Scarpa, *Bastiano*, 1962, Gavina SpA  
out of production  
solid wood structure, easy to disassemble, rubber- and goose down-stuffed loose  
cushions, coated elastic steel roping support  
courtesy Gavina estate

Afra and Tobia Scarpa, *Vanessa*, 1962, Gavina, Spa  
in production: Simon, Marchio di Estel  
lacquered steel structure, embedded steel springs, easy to disassemble, minimal  
packing dimensions  
courtesy Simon, Marchio di Estel

Marcel Breuer, *Cesca*, 1962, Gavina Spa  
in production: Knoll International Spa – every market except Germany and Austria  
chromium-plated bent steel tubular structure, lacquered beechwood and cane  
seat and back, dedicated by Gavina to Breuer's daughter Cheska, original 1925  
Bauhaus design  
courtesy Knoll International Spa

Marcel Breuer, *Cesca BR*, 1962, Gavina Spa  
in production: Knoll International Spa – every market except Germany and Austria  
chromium-plated bent steel tubular structure, lacquered beechwood and cane  
seat and back, dedicated by Gavina to Breuer's daughter Cheska, original 1925  
Bauhaus design  
courtesy Knoll International Spa

Marcel Breuer, *Laccio*, 1962, Gavina Spa  
in production: Knoll International  
chromium-plated bent steel tubular structure, lacquered or laminated wood top,  
laminated finish, original 1924 Bauhaus project  
courtesy Knoll International

Marcel Breuer, *Reclining*, 1962, Gavina SpA  
in production: Isokon Plus  
bent wood structure, rubber stuffing, cloth or canvas covering, cloth finish, original  
1936 project  
courtesy Gavina estate

Marcel Breuer, *Wassily*, 1962, Gavina Spa  
in production: Knoll International  
chromium-plated bent steel tubular structure , easy to disassemble, double  
leather reinforced bands, original 1927 Bauhaus project  
courtesy Knoll International

Kazuhide Takahama, *Dada*, 1963, Gavina SpA  
out of production  
solid wood structure with rounded corners, with natural or varnished finish  
courtesy Gavina estate

Achille and Pier Giacomo Castiglioni, *Light Ball*, 1965, Flos Spa – model approved  
by the Flos SpA board, president Sergio Gandini, member Dino Gavina  
out of production  
brass, polished aluminum or varnished aluminum base, opal glass screw-in globe  
courtesy Flos SpA

Sebastian Matta, *Malitte*, 1965, Gavina SpA  
in production: Simon, Marchio di Estel  
full-depth rubber structure, slightly elastic cloth covering  
courtesy Gavina estate

Achille and Pier Giacomo Castiglioni, *Padina*, 1966, Flos Spa – model approved by  
the Flos SpA board, president Sergio Gandini, member Dino Gavina  
out of production  
polished zapon-varnished spun aluminum reflector  
courtesy Flos SpA

Kazuhide Takahama, *Esa*, 1966, Gavina Spa  
in production: B-Line srl  
modular element in carved rubber, cloth covering  
courtesy B-Line srl

Kazuhide Takahama, *Marcel*, 1966, Gavina SpA  
out of production  
full-depth rubber structure with internal plywood panels, polished aluminum  
connectors, cloth covering, velvet finish  
courtesy Gavina estate

Tobia Scarpa, *Foglio*, 1966, Flos SpA – model approved by the Flos SpA board,  
president Sergio Gandini, member Dino Gavina  
in production: Flos SpA  
nickel-plated or varnished pressed steel reflector  
courtesy Flos SpA

Achille and Pier Giacomo Castiglioni, *Sciuko*, 1967, Flos SpA – model approved by  
the Flos SpA board, president Sergio Gandini, member Dino Gavina

out of production  
varnished metal body, pressed glass diffuser, nickel-plated steel rod adjustable handle  
courtesy Flos SpA

Achille and Pier Giacomo Castiglioni, *Snoopy*, 1967, Flos SpA - model approved by the Flos SpA board, president Sergio Gandini, member Dino Gavina  
in production: Flos SpA  
varnished metal reflector, white marble base  
courtesy Flos SpA

Kazuhide Takahama, *Tulu*, 1968, Simon International  
in production: Simon, Marchio di Estel  
chromium-plated steel rod structure, stacking, rubber and synthetic wool stuffing, exchangeable and disassemblable covering, velvet finish  
courtesy Simon, Marchio di Estel

Tobia Scarpa, *Biagio*, 1968, Flos SpA - model approved by the Flos SpA board, president Sergio Gandini, member Dino Gavina  
in production: Flos SpA  
body carved from a single marble block  
courtesy Flos SpA

Kazuhide Takahama, *Kazuki*, 1969, Simon International  
in production: Simon, Marchio di Estel  
plywood structure, lacquered with glossy pigmented polyester, easy to disassemble, folded white felt cushion  
courtesy Simon, Marchio di Estel

Giacomo Balla, *Paravento Balla*, 1971, Simon International  
in production: Simon, Marchio di Estel  
four-color silkscreen on wood structure, brass joints, reproduced from a 1917 sketch  
courtesy Simon Srl

Man Ray, *Le Témoin*, 1971, Simon International Ultramobile collection  
in production: Simon, Marchio di Estel  
plywood structure, rubber stuffing, leatherette and silkscreened methacrylate covering  
courtesy Simon, Marchio di Estel

Man Ray, *les grands trans-Parents*, 1971, Simon International Ultramobile collection  
in production: Simon, Marchio di Estel  
silkscreened mirror with rigid polyurethane support, produced under Man Ray's supervision from his 1938 work  
courtesy Simon, Marchio di Estel



Sebastian Matta, *MagriTTA*, 1971, Simon International Ultramobile collection  
in production: Simon, Marchio di Estel  
methacrylate structure, soft polyurethane cushion, elastic acrylic cloth covering;  
homage to René Magritte  
courtesy Simon, Marchio di Estel

Studio Simon, *A-W*, 1971, Simon International Metamobile collection  
out of production  
silkscreened sheet metal can, canvas- or velvet-covered rubber-stuffed cushion;  
homage to Andy Warhol  
courtesy Daniele Vincenzi

Anonymous, *Praia*, 1972, Simon International Metamobile collection  
out of production  
folding ash tree structure, raw canvas seat and back; the sack-shaped back can  
act as a case for the whole chair  
courtesy Simon Srl

Anonymous, *Praia*, 1972, Simon International Metamobile collection  
out of production  
folding ash tree structure, raw canvas seat and back; the sack-shaped back can  
act as a case for the whole chair  
courtesy Elena Brigi

Carlo Scarpa, *Valmarana*, 1972, Simon International  
in production: Simon, Marchio di Estel  
thick solid wood structure, easy to disassemble, veneered tabletop  
courtesy Simon, Marchio di Estel

Meret Oppenheim, *Traccia*, 1972, Simon International Ultramobile collection  
in production: Simon, Marchio di Estel  
cast bronze structure, gilded wood tabletop, reproduced from the 1939 Surrealist  
model with some changes to the legs' footprints  
courtesy Simon, Marchio di Estel

Novello Finotti, *Fausto*, 1972, Simon International Ultramobile collection  
in production: Simon, Marchio di Estel  
cast bronze, seat covered with lamb fur  
courtesy Simon, Marchio di Estel

Kazuhide Takahama, *Saori*, 1973, Sirrah  
in production: NEMO Cassina lighting division  
varnished sheet metal base, heat-resistant white elastic cloth diffuser, easy to  
disassemble  
courtesy NEMO Cassina lighting division

Anonymous, *Tripolina*, 1974, Simon International Metamobile collection

out of production  
wood structure, folding, canvas or hemp support sheet, canvas finish  
courtesy Elena Brigi

Carlo Scarpa, *Cornaro*, 1974, Simon International  
in production: Simon, Marchio di Estel  
solid wood structure, easy to disassemble, polyurethane and synthetic wool  
stuffing, cloth covering, velvet finish  
courtesy Simon Srl

Enzo Mari, *EMME*, 1974, Simon International Metamobile collection  
out of production  
solid wood structure, composed of nailed or screwed tablets  
reconstruction

Enzo Mari, *ICS*, 1974, Simon International Metamobile collection  
out of production  
structure and tabletop composed of nailed or screwed solid wood tablets  
reconstruction

Kazuhide Takahama, *Mantilla*, 1974, Simon International  
in production: Simon, Marchio di Estel  
flexible cold-pressed expanded polyurethane structure, plywood base,  
exchangeable mantel cloth covering, velvet finish  
courtesy Simon Srl

Kazuhide Takahama, *Bramante*, 1975, Simon International  
in production: Simon, Marchio di Estel  
veneered and varnished plywood structure, glossy polyester lacquered plywood  
doors, modular elements  
courtesy Simon, Marchio di Estel

Kazuhide Takahama, *Kaori*, 1975, Sirrah  
out of production  
varnished sheet metal base, steel rod arc, white elastic cloth diffuser, easy to  
disassemble, washable, heat-resistant  
courtesy Simon Srl

Man Ray, *La Lune sous le chapeau*, 1975, Sirrah  
out of production  
sepia varnished metal structure, adjustable white canvas cardboard diffuser  
courtesy Simon Srl

Kazuhide Takahama, *Kazuki*, 1976, Sirrah  
in production: NEMO Cassina lighting division  
varnished sheet metal base, white heat-resistant elastic cloth diffuser, easy to  
disassemble, chromium-plated steel rod stand

courtesy NEMO Cassina lighting division

Kazuhide Takahama, *Sirio*, 1977, Sirrah  
in production: NEMO Cassina lighting division  
varnished press-formed metal structure, adjustable self-ventilated reflector with  
tubular halogen lamp  
courtesy NEMO Cassina lighting division

Studio Simon, *Constantin*, 1980, Simon International Ultramobile collection  
in production: Simon, Marchio di Estel  
solid wood stand, glazed brass tabletop, homage to Constantin Brancusi  
courtesy Simon, Marchio di Estel

Kazuhide Takahama, *Totem*, 1982, Sirrah  
out of production  
18/8 galvanized stainless steel, brushed chromium-plated or gilded steel  
structure, pietra serena base, self-ventilated reflector, peacock blue finish  
courtesy Simon Srl

Alan Irvine, *Altabella*, 1986, Simon International Ultramobile collection  
in production: Simon, Marchio di Estel  
ceramic, reflective enamel finish  
courtesy Simon, Marchio di Estel

Luigi Caccia Dominioni, *Monforte*, 1986, simongavina paradiso terrestre  
in production: Ghisamestieri srl  
bent steel structure, varnished punctured sheet metal seat  
courtesy Ghisamestieri srl

studio Simongavina, *Tirgu*, 1986, simongavina paradiso terrestre  
in production Ghisamestieri srl  
mirrored marble, stone or concrete elements connected by a metal pivot  
courtesy Ghisamestieri srl

Kazuhide Takahama, *Ariosto*, 1988, Sirrah  
out of production  
varnished die-cast aluminum structure, translucent polycarbonate diffuser, white  
finish  
courtesy Simon Srl

Daniele Vincenzi, *Salk*, 1989, simongavina paradiso terrestre  
in production: Ghisamestieri srl  
cast iron  
courtesy Ghisamestieri srl

Kazuhide Takahama, *Sirmione*, 1991, simongavina paradiso terrestre  
in production: Ghisamestieri srl

cast iron structure, wood staves seat, modular  
courtesy Ghisamestieri srl

Luigi Caccia Dominioni, *Cave Canem*, 1992, simongavina paradiso terrestre  
in production: simongavina paradiso terrestre  
bronze cast  
courtesy Elena Brigi

Dino Gavina, *Marcel*, 2004, simongavina paradiso terrestre  
in production: simongavina paradiso terrestre  
silkscreened stainless steel panel, homage to Marcel Duchamp  
courtesy simongavina paradiso terrestre

Dino Gavina, *Periplo*, 2004, simongavina paradiso terrestre  
in production: simongavina paradiso terrestre  
lacquered wood structure with chromium-plated steel spheres encased in  
mechanical punctures, homage to Lucio Fontana  
courtesy simongavina paradiso terrestre

Dino Gavina, *Venere*, 2004, simongavina paradiso terrestre  
in production: simongavina paradiso terrestre  
panel with silkscreened mirror, homage to Man Ray  
courtesy simongavina paradiso terrestre

Giacomo Balla, *Aloe*, 2004, simongavina paradiso terrestre  
in production: simongavina paradiso terrestre  
stainless steel interlocking elements, from the original 1916/1930 Futurist flowers  
sketches  
courtesy simongavina paradiso terrestre

Giacomo Balla, *Cactus*, 2004, simongavina paradiso terrestre  
in production: simongavina paradiso terrestre  
stainless steel interlocking elements, from the original 1916/1930 Futurist flowers  
sketches  
courtesy simongavina paradiso terrestre

Giacomo Balla, *Dianto*, 2004, simongavina paradiso terrestre  
in production: simongavina paradiso terrestre  
stainless steel interlocking elements, from the original 1916/1930 Futurist flowers  
sketches  
courtesy simongavina paradiso terrestre

Giacomo Balla, *Nuvolo*, 2004, simongavina paradiso terrestre  
in production: simongavina paradiso terrestre  
stainless steel interlocking elements, from the original 1916/1930 Futurist flowers  
sketches  
courtesy simongavina paradiso terrestre



Kazuhide Takahama, *Magnolia*, 2004, simongavina paradiso terrestre  
in production: simongavina paradiso terrestre  
chromium-plated steel rod structure, stacking, rubber and synthetic wool stuffing,  
exchangeable and disassemblable covering, velvet finish  
courtesy simongavina paradiso terrestre

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