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PRESS KIT

QUIZ 2 – BASED ON AN IDEA BY ROBERT STADLER

20.02.2016 - 22.05.2016

The objects shown in *Quiz 2* defy traditional typologies of sculpture, product or furniture. They intrigue. These objects are things. They are unrecognisable things that go beyond the usual "art or design?" / "art and design?" formulas, thus rendering questions about the status of objects obsolete. Their facture and their liberated forms subvert their identification and fully introduce the topicality of thingness.

Curators
Robert Stadler, Alexis Vaillant

Press release

QUIZ 2 – BASED ON AN IDEA BY ROBERT STADLER

Realised in the framework of Design City – LXBG Biennale 27.04.-22.05.2016

Exhibition from February 20 to May 22, 2016

Curators Robert Stadler, Alexis Vaillant

Exhibition design Studio Robert Stadler

In 2013, the City of Nancy gave carte blanche to the designer Robert Stadler. He joined Alexis Vaillant, then curator at the CAPC Contemporary Art Museum in Bordeaux, to curate an exhibition made of unrecognisable objects and titled *Quiz, based on an idea by Robert Stadler*. In this exhibition, the selected objects overshoot the usual formulas “art or design?” / “art and design?”. While resisting the classical typologies of traditional sculpture, product or furniture, they make palpable the gradual dissipation of divisions between contemporary art and design.

Two years later, Mudam Luxembourg proposed Robert Stadler and Alexis Vaillant to imagine a sequel to this exhibition. They decided to bring together some emblematic works of Nancy's *Quiz* exhibition, and to combine them with some ambivalent “things”. These things are ambivalent since they have as much assumed the dissolution of the border between art and design in progress since the 1960s as they are revealing the paradoxical persistence of art and design as autonomous hubs of activity. Art and Design are two domains that see emerge, each in their own way, things and ideas that feed on each other without ever amalgamating.

On the occasion of this exhibition, Robert Stadler and Alexis Vaillant brought together thirty texts in a digest entitled *On Things as Ideas*. Written between 1790 and today, these texts published in English address the economic, cultural and philosophical aspects of the “thingness of the thing”.

Featuring works by Cyril Afsa, Tomás Alonso, Hope Atherton, Aldo Bakker, Vincent Beaurin, Mario Bellini, Erwan & Ronan Bouroullec, Robert Breer, Marc Camille Chaimowicz, Toby Christian, Pierre Charpin, Paul Cockshedge, Claudia Comte, Aaron Curry, Björn Dahlström, Naoto Fukasawa, Laureline Galliot, Francisco Gomez Paz, Konstantin Grcic, Thomas Grünfeld, Zaha Hadid, Pablo Helguera, Herby Industries, Roger Hiorns, Yngve Holen, Donald Judd, Shiro Kuramata, Mathieu Lehanneur, Ross Lovegrove, Enzo Mari, Mathieu Mercier, Bruno Munari, David Musgrave, Ron Nagle, Philip Newcombe, Normal Studio, Jérôme Olivet, Giò Ponti, Gerwald Rockenschaub, Karin Ruggaber, Trevor Shimizu, Ettore Sottsass, Robert Stadler, Philippe Starck, Superstudio, Blair Thurman, Pierre Vadi, Marcel Wanders, Nicole Wermers, Heimo Zobernig

FAQ

ROBERT STADLER - ALEXIS VAILLANT

According to its subtitle, *QUIZ* is an exhibition “based on an idea by Robert Stadler”. What is this idea?

R.S. The idea in question is rooted in my fascination with unidentifiable objects. This often happens with artworks that, because they can often appear to spring up out of the blue, wield the full power of their contemporary nature. Although this is less common in design, there are some “multi-layered” objects whose features are only gradually revealed. They camouflage and conceal their functionality, and this allows them to achieve the “status of the thing” that is the focus of the exhibition. The unique forms presented together in *QUIZ* neither refer to nor include familiar elements, and they provide no clues as to their origin or purpose. So they’re very demanding! By refusing to be pigeonholed, they challenge us and force us to take a stance. The experience makes us better people, and it makes them better things, too. The idea of dissolving the boundaries between art and design forms the basis, but not the ultimate goal, of the collection of unrecognisable objects entitled *QUIZ*.

That’s a good thing, isn’t it?

A.V. Absolutely! It’s a real strength. It’s a form of power that they exercise in the fullest sense. The result is undeniably attractive, because asking ourselves what a thing is and experiencing that question at first hand has a lot of impact—especially as the thing itself also plays with the notion of indefinability. That’s pretty amazing for design objects that are supposedly driven by functionality, don’t you think?

What do the objects look like?

A.V. Well, they’re unrecognizable! Their function, when they have one, is not visible. Their shape can’t be connected to anything. They’re springboards. As such, they go beyond the question of their status as objects.

And yet you still call them objects?

R.S. Yes, for practical reasons, because we can’t call them X or Y. But it’s actually more appropriate to refer to them as “things”. *QUIZ* allows the visitor to play “spot the difference” between art and design taken separately or together, but it quickly goes beyond that.

A.V. The fact that all the forms are somewhat “unnerving” is really fascinating. It’s the primary condition of the way they’re experienced. Experiencing a “thing” means measuring what we don’t know about it, not what we do know. That’s what this exhibition encourages people to do.

Why the partnership with Alexis Vaillant?

R.S. I was confident about my choices in the field of design, but I wanted to talk to a specialist about the artists I wanted to include. In addition to this very useful exchange, Alexis also showed me the work of some artists who might be included in the “quiz”. I found Alexis to be a very uncompromising curator who was not afraid to adopt the bold, unusual approach of *QUIZ*—including the exhibition design. Exhibition design always involves a kind of instrumentalization of artworks that Alexis was basically comfortable with. He often says that artworks are also constructed via exhibitions, which, so to speak, extend and alter their histories. For both of us, the exhibition design has to bring things closer to the eye, and it makes a particular discourse possible by giving it structure within space. This means that if there is instrumentalization going on, it should be seen in a positive light.

Alexis, what did you find interesting about Robert’s initial idea and his proposal to involve you in the initiative? And how did you pool your ideas?

A.V. I found the idea of design pushing function into the background very intriguing. I found it strange—it was as exciting as the idea of a soft space rocket. I was eager to find out more.

When I saw the pieces Robert was thinking about showing, I was hooked. The idea of not being involved was unthinkable. The potential of “recalcitrant” objects, be they artworks, design objects, shoes or watches, interests me because you can never completely get to the bottom of them. You can't keep them down; they stand up to time and people, and they remain on the margins. Ultimately, the subject of the unrecognizability of objects, which is more common in the art world, seemed weird and stimulating when it came to talking about function. Because I wanted to know more, we immediately shared our ideas, discussed them, criticised them—and that's how *QUIZ* came about.

Exactly what did you set out to achieve with *QUIZ*?

A.V. The experience of an idea seen as a challenge. Throughout the exhibition, a single question is asked using about a hundred objects. The visitor doesn't experience this as something repetitious or a variation on a theme, but ultimately as a given fact, since each and every object is underpinned by the idea of uncertainty.

Where does the title come from?

R.S. We had several working titles: “Choses” [Things], “La forme des choses” [The Shape of Things], and “L'état de chose” [The Status of the Thing]. These titles expressed the idea behind *QUIZ* quite well, but we never found them entirely satisfactory. They were probably a bit too reassuring or consensual. And then one day, when I was batting some ideas around with Alexis, the name *QUIZ* occurred to me. Bingo! *QUIZ* expresses the idea of asking questions about something, it makes you think of a TV show rather than a (serious) exhibition of contemporary art and design, and it refers to a well-known parlour game. This semantic combination seemed perfect to us. It's like a big question mark drawn above someone's head. And the word is also very direct, it's graphically satisfying, and it's the same in French and English.

You decided that design objects and artworks would be shown side by side without any

form of distinction. Does the way the show is organized actually tell people about that?

R.S. What we're interested in here are not categories but the status of the thing. We could easily have included anonymous objects or objects shaped by nature, but that would have taken us much further—too far, probably. This way of bringing things close to each other allowed us to engage with a meta-history of these artefacts that seemed relevant because it is not anchored in the context of art or design, from which each object nonetheless comes and within which artists and designers work. To approach the status of the thing, these objects had to appear side by side.

A.V. Notions such as functionality, references to art and craft history, and so on, have been pushed aside so that, throughout the exhibition, visitors can experience a single idea, a bit like a relay moving from one object to the next, from one floor to the next, from one memory to the next. It says: “these objects have a communicational essence that is porous to the present time, and their unrecognizable nature manages to contaminate the blurry screen of our contemporary consciousness.” That's why they are presented here together.

The exhibition design was produced by Studio Robert Stadler. Can you tell us about it?

R.S. It's made up of large blue subspaces between which, and in front of which, the viewer stands. Objects seem to float in areas of solid blue that attenuate their shadows. Blue is the colour used for chroma key video effects, and it's also the commonest colour on the Web; in both these areas, everything can potentially coexist. That's why I chose matte blue for all the display units. These characteristics reinforce the idea of decontextualization, which in turn allows the objects on show to give full rein to their potential as things.

What exactly do you mean by things?

R.S. When we look at a chair, we look at the whole set of its characteristics anchored in its field, namely design: its shape, its ergonomics,

the way the materials are used, its durability, whether it's stackable or not, and so on. It's the same for an artwork, except that the characteristics change.

A.V. And perhaps the challenge changes as well. The fact that artworks can be unrecognizable is quite well established. That's why we ask art professionals to explain them. On the other hand, a design object that has to be explained is more problematic.

R.S. As soon as it's hard to identify what we have in front of us, we are forced to appreciate it on a more subjective level, without drawing on comparisons.

A.V. And yet, because of this incomparability, *QUIZ* deals with the character that makes the thing a thing and not just an object or an artwork. *QUIZ* is an exhibition that deals with "thinghood" and the challenges it raises, at

a time when objects have to be channelled in order to exist. Talking about "things" rather than "sculptures" or "furniture" places the exhibition and what it's trying to say in the sphere of the potential of things rather than the sphere of their description.

What will we discover in *QUIZ 2*?

A.V. Sixty-one pièces! Most of them are arranged on a cleverly asymmetrical blue two-headed stage designed by the Stadler studio, around which we walk while taking part in an open quiz whose unresolved nature leads us to experience the thingitude of things.

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(Except the last question/answer)
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BIOGRAPHIES



Robert Stadler, © photo: Jacques Gavard

Robert Stadler was born in 1966 in Vienna, Austria. He was trained as an industrial designer at the *Istituto Europeo di Design* in Milan and at the *École Nationale Supérieure de Création Industrielle* in Paris.

In 1992, he co-founded the Radi Designers group which was active until 2008. In 2001 he

opened the Studio Robert Stadler in Paris. His works are to be found in several private and public collections such as the Fondation Cartier pour l'art contemporain, the Fonds national d'art contemporain, le MAK – Museum for Applied Arts/ Contemporary Art in Vienna, and Les Arts Décoratifs in Paris. He has undertaken projects for the Académie des César, the Centre Georges Pompidou, Hermès, the Palais de Tokyo, Ricard, Thonet and others. In 2012 he was awarded the Prix Liliane Bettencourt pour l'Intelligence de la Main together with the craftsmen of the Société Siegear.

He is represented by Carpenters Workshop Gallery and the Galerie Triple V.

Since 1990 he has been teaching at many schools, including the *Hochschule für angewandte Kunst* in Vienna, the *École régionale des Beaux-Arts* in Saint-Etienne and the *HFBK* in Hamburg.

Robert Stadler works in very diverse fields, doing away with any hierarchy between free projects and industrial commissions. He explores the exhibition space, in order to blur the boundary between art and design. He questions the status of the object as work of art or product, as well as the border between affectedness and humility, discretion and disruption, and the serious and the absurd.

www.robertstadler.net



Alexis Vaillant, © photo: Arthur Pequin, Londres

Alexis Vaillant is an curator and editor. He is currently preparing the solo exhibitions of Blair Thurman, Lili Reynaud Dewar, Robert Stadler, UllHohn, Jean-Michel Wicker and Alessandro Pessoli, as well as several group exhibitions dealing with social issues.

After working as Assistant Curator at the Mamco in Geneva (1995-1999), in 1999, in Paris, he co-founded Toasting Agency and Toastink press with Eva Svennung, and published the magazine *Pacemaker*. Between 1999 and 2009, Vaillant devised highly successful group shows such as the Marc Camille Chaimowicz retrospective:

... *In The Cherished Company of Others ...*, *Le Voyage intérieur*, *Black Market Worlds* (IXth BalticTriennial), *Le Truc*, *Legend*, and *Sphinxx*, in international institutions like De Appel in Amsterdam, the Palais de Tokyo in Paris, Mu.Zee in Ostend, the Musée d'Art moderne de la Ville de Paris, the ICA in London, the Fondation EDF-Paris, the CAC Vilnius, and the Schirn Kunsthalle.

Between 2009 and 2016, Alexis Vaillant has been Chief Curator of the CAPC musée d'art contemporain de Bordeaux, where he organized the retrospectives of Michael Krebber, Robert Breer, Sylvia Sleigh, Franz Erhard Walther, Tomoaki Suzuki, Aaron Curry; developed the solo shows of Dan Finsel, Raphael Hefti, Carter Mull, Philip Newcombe, David Lieske, and Pauline Boudry/Renate Lorenz, in particular; and set up site-specific projects like those of Markus Schinwald, Allan Kaprow, and Michael E. Smith, among others. At the CAPC, Vaillant also produced outstanding groups shows such as: *Opera Rock*, *BigMinis/Fétiches de crise*, *Dystopia. A show written by Mark vonSchlegell*, and *Sociétés Secrètes*, all accompanied by publications and underpinned by a creative cultural programme which peaked in 2013 during the museum's 40th year of existence.

Since 2000, Alexis Vaillant has been contributing to magazines like *Mousse*, *Frieze*, *Kunst-Bulletin* and *Afterall*. He has produced many exhibition catalogues published notably by Sternberg Press, Les Presses du réel, Manuella Editions, and JRP/Ringier, and has edited the anthologies of writings of Philippe Thomas (Mamco) and Marc Camille Chaimowicz (Sternberg Press, to be published in 2016).

WORKS PRESENTED IN THE EXHIBITION

Cyril Afsa

Radio Polychrome, 2007
Porcelaine nouvelle, impression 3D (polymère, pigments, poudre de plâtre)
17 x 17 x 17 cm
Courtesy du designer

Tomas Alonso

Crochet, 2011-2012
Frêne blanc, vernis à l'eau ultra mat
7,4 x 2,8 cm
Editeur ACE, Lausanne
Collection privée, Paris

Hope Atherton

Stone, 2012
Céramique émaillée
11,4 x 10,2 x 29,8 cm
Collection privée, Paris

Aldo Bakker

Vinegar Flask, 2008
Porcelaine
11 x 7 x 12 cm
Editeur Thomas Eyck, Oosternijkerk
Collection privée, Paris

Jug + Cup, 2011

Porcelaine
26 x 13 x 19 cm
Courtesy Particles Gallery, Amsterdam

Tonus, 2010

Chêne
54 x 36 x 34 cm
Courtesy Particles Gallery, Amsterdam

Vincent Beaurin

Noli me tangere, 1994
Mousse de polyuréthane souple expansée à peau intégrée bicolore
45 x 50 x 55 cm
Collection Centre Pompidou, Paris
Musée national d'art moderne/Centre de création industrielle
Don de l'artiste en 1997

Mario Bellini, Design Center Brionvega

Cuboglass, 1992-2001
Téléviseur couleur
Boîtier en résine et cristal réfléchissant, tube black matrix
34,5 x 38 x 38 cm
Centre national des arts plastiques, France

Erwan & Ronan Bouroullec

Piani, 2011
Pierre de basalte, variateur LED
20 x 145 x 28 cm
Editeur Flos, Bovezzo
Les Arts Décoratifs, Paris
Département Moderne et Contemporain

Robert Breer

Float (Hammarskjöld Plaza), 1972-2001
Sculpture motorisée
Résine, peinture, bois, moteur, roues, batteries
41,8 x ø 92,8 cm
Collection privée, Bruxelles
Courtesy Fundación Almine y Bernard Ruiz-Picasso para el Arte, Bruxelles

John Carpenter

Bande-annonce du film *The Thing*, 1981

Marc Camille Chaimowicz

Bougeoir 5, 1989
Faïence émaillée
11,2 x ø 3 cm
7 x ø 3 cm
14,1 x ø 3 cm
Centre national des arts plastiques, France

Vase Géorgie, 1989

Faïence
45 x ø 23 cm
Centre national des arts plastiques, France

Toby Christian

Key (feather), 2015
Béton, acier, fixations métalliques
7,5 x 173 x 51 cm
Courtesy de l'artiste ; Baró Galeria, San Paolo et Vigo
Gallery, Londres

Pierre Charpin

Ufo, 2009
Vide-poche suspendu
Résine blanche, câble en acier
45 x ø 38 cm
Edition galerie kreo, Paris/Londres
Courtesy du designer

Paul Cocksedge

Marble bookmark, 2014
Marbre blanc Pentelic (Grèce)
27,5 x 30 x 11,5 cm
Editeur Paul Cocksedge Studio, Londres
Collection privée, Paris

Claudia Comte

Lapin africain, 2014
Bois
35 x 24 x 18 cm
Courtesy de l'artiste ; Boltelang, Zurich et Gladstone
Gallery, New York

Aaron Curry

000, 2012
Aluminium peint
36,8 x 43,2 x 48,3 cm
Courtesy Galerie Almine Rech, Bruxelles/Paris

Björn Dahlström

Joystick, 2000
Bâton de marche
Polypropylène, fibre de verre, réflecteurs
146 x 13 x 13 cm
Collection privée, Paris

Naoto Fukasawa

Humidifier 3, 2006
Polycarbonate, modèle blanc
16 x ø 30,5 cm
Editeur Plus Minus Zero, Japon
Centre national des arts plastiques, France

Laureline Galliot

Lucky Toad Vase No 1, 2013
Prototype
Impression 3D, matériau composite haute performance
constitué de poudre minérale agglomérée par un liant coloré
20,3 x 19,6 x 30 cm
Projet développé à l'occasion de Design Parade 8,
Villa Noailles
Courtesy du designer

WORKS PRESENTED IN THE EXHIBITION

Francisco Gomez Paz

Nothing, 2012
Lampe
Feuille d'aluminium, circuit imprimé, LEDs
110 x 43 x 42 cm
Editeur Luce Plan, Milan
Courtesy Modular Lighting France, Paris

Konstantin Grcic

Diana E, 2002
Table d'appoint
Acier laqué par poudrage, texture fine
Plateau pivotant. Partie inférieure protégée d'une couche de polyéthylène
66 x 54 x 39 cm
Editeur ClassiCon, Munich
Collection privée, Paris

Thomas Grünfeld

HdL, 2014
Fer, bois, miroir, cuir
55 x 25 x 36 cm
Courtesy Galerie Jousse Entreprise, Paris

Zaha Hadid

Nova, 2013
Chaussure
Fibre de verre, caoutchouc
Editeur United Nude, Pays-Bas
Collection privée, Paris

Pablo Helguera

Are We in Design Now?, 2013
Vinyle acrylique
Dimensions variables
Courtesy de l'artiste

Herby Industries

Quatro, 2014
Séchoir enrouleur mural 4 fils
Plastique ABS
13 x 40 x 6 cm
Collection privée, Paris

Roger Hiorns

Creed, 2003
Acier, parfum (« Fleurs de Bulgarie », Creed)
134 x 26 x 9,5 cm
Courtesy de l'artiste et Corvi-Mora, Londres

Untitled

2008
Moteur Toyota
76 x 61 x 50 cm
Courtesy de l'artiste et Corvi-Mora, Londres

Yngve Holen

But if you're attractive and you age, it's terrible, 2015
Plastique, maille, acier
177 x 185 x 36,5 cm
Collection privée, Cologne

Donald Judd

Corner Chair, 1984
Aluminium peint, plié
75 x 50 x 50 cm
Fabricant Jansen CS, Pays-Bas
Centre national des arts plastiques, France
Editeur Donald Judd Estate Furniture, New York

Shiro Kuramata

Ephemera, 1989
Vase
Acrylique et aluminium
149 x 30 x 30 cm
Collection Mudam Luxembourg
Donation 2008 - Mieko Kuramata

Mathieu Lehanneur

Radiateur C, 2006
Cône en élastomère, caméra thermique intégrée, chauffage par infrarouge
Prototype réalisé par Pierre-Étienne Roudot
24 x ø 66 cm
Collection Centre Pompidou, Paris
Musée national d'art moderne/Centre de création industrielle
Donation du V.I.A./Valorisation de l'innovation dans l'ameublement en 2011

Ross Lovegrove

Air Two, 2000
Tabouret empilable
Polypropylène expansé
45 x ø 45 cm
Editeur Edra, Perignano
Centre national des arts plastiques, France

Enzo Mari

Bambu (3086 A/06), 1969
Vase
Tube de polychlorure de vinyle (PVC)
40 x ø 12,5 cm
Editeur Danese, Milan
Centre national des arts plastiques, France

Mathieu Mercier

Multiprise, 1998
Plâtre, composants électriques
55 x 60 x 60 cm
Collection privée, Paris

Bruno Munari

Sculpture de Voyage, 1958
Carton teinté dans la masse
21,5 x 11 cm
Collection Sylvie et Stéphane Corréard, Paris

David Musgrave

Glue Golem, 2014
Résine, système de fixation en nylon
34 x 12 x 3,2 cm
Courtesy de l'artiste

Ron Nagle

Captive Morgan, 2012
Matériaux divers
13,3 x 14,6 x 14,6 cm
Collection privée
Courtesy Galerie Pierre Marie Giraud, Bruxelles

Philip Newcombe

Hooligan, 2013
Aluminium poli
2 x ø 2 cm
Courtesy de l'artiste et Maria Stenfors, Londres

WORKS PRESENTED IN THE EXHIBITION

Philip Newcombe

Weener, 2012
Bronze, vernis à ongles
16 x ø 1,5 cm
Courtesy de l'artiste et Maria Stenfors, Londres

Normal Studio

Bloc, 2007
Tabouret
Tôle d'acier perforée et engommée dans un bain de polychlorure de vinyle (PVC) noir
44 x 51 x 42 cm
Centre national des arts plastiques, France

Jérôme Olivet

Hyperspace, 2003
Siège
Fibre de verre, résine blanche et noire
80 x 37 x 56 cm
Editeur Domeau & Pérès, La Garenne-Colombes
Centre national des arts plastiques, France

Gio Ponti

Fato, 1969
Lampe
Métal laqué blanc
35 x 35 x 10 cm
Editeur Artemide, Milan
Collection privée, Paris

Gerwald Rockenschau

Wall Object, 2009
MDF, laque
5 x 40 x 40 cm
Courtesy Galerie Medhi Chouakri, Berlin

Karin Ruggaber

Panel, 2000 – 2014
Contreplaqué, aluminium
8 x 200 x 242 x cm
Courtesy Greengrassi, Londres

Trevor Shimizu

Fart Diffuser, 2015
14 x ø 8 cm
Courtesy Misako & Rosen, Tokyo

Ettore Sottsass

Sans titre, 2002
Céramique polychrome
6 x 35 x 37 cm
Courtesy Galerie Lefebvre & Fils, Paris

Robert Stadler

Pools & Pouff!, 2004
Cuir, mousse polyuréthane, contre-plaqué, tissu synthétique
48 x 37 cm
Courtesy du designer et Carpenters Workshop Gallery, Londres/Paris/New York

Ardoise n°2, 2011

MDF laqué finition peinture ardoise
91 x 29 cm
Courtesy Galerie des Multiples, Paris

BDC, 2011

Travertin et aluminium alvéolaire laminé
71 x 30,5 x 59 cm
Courtesy Galerie Triple V, Paris

Philippe Starck

Poaa, 1999
Altères
Aluminium, finition anodisée
9 x 20 x 6 cm chacune
Editeur et collection XO, Paris

Superstudio

Mattoni, 1968
Appareil de mesure
Brique, placage en Laminé Print d'Abet Laminati sur multiplis
3 x 24 x 12 cm
Collection privée, Paris

Règle, 1968.

Règle, placage en laminé.
Print d'Abet Laminati sur multiplis.
3 x 33 x 3 cm.
Collection privée, Paris

Blair Thurman

Fantome Argento, 2012
Acrylique sur toile
194 x 122 x 9 cm
Collection privée, Paris
Courtesy Galerie Frank Elbaz, Paris

Pierre Vadi

O, 2012
Silicone
Ø 65 cm
Courtesy Galerie Triple V, Paris

Autre exemple de la porosité de certaines frontières, 2012

Résine
30 x 30 x 30 cm
Courtesy Galerie Triple V, Paris

Marcel Wanders

Sinusitis, 2001
Vase
Frittage de polyamide noir
13 x 16 x 11 cm
Editeur Wanders Wonders, Amsterdam
Centre national des arts plastiques, France

Nicole Wermers

Untitled Chair - FXG-3, 2015
Fournure récupérée, tubage en acier, rembourrage, soie, velours
85 x 65 x 60 cm
Courtesy Tanya Bonakdar Gallery, New York

Untitled Chair - FXI-2, 2015

Fournure récupérée, tubage en acier, rembourrage, soie, velours
85 x 65 x 60 cm
Courtesy Tanya Bonakdar Gallery, New York

Heimo Zobernig

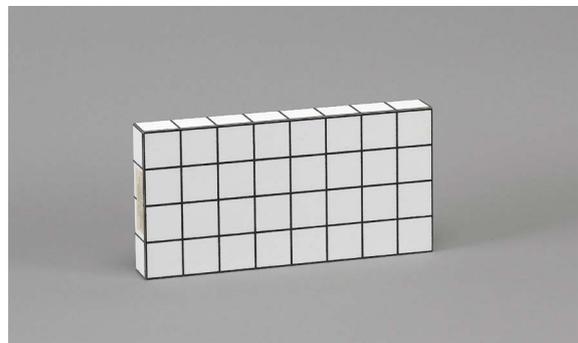
Untitled, 1986
Carton, émail
210 x 32 x 32 cm
Courtesy de l'artiste et Galerie Chantal Crousel, Paris



Yngve Holen, *But if you're attractive and you age, it's terrible*, 2015
Privat collection, Cologne, © photo: Courtesy the artist and Galerie Neu, Berlin



Thomas Grünfeld, *HdL (blue)*, 2014
© Photo: Courtesy the artist and galerie Jousse Entreprise, Paris



Superstudio, *Mattoni*, 1968
Privat collection, Paris, © photo: Centre Pompidou, MNAM-CCI, Dist. RMN-Grand Palais / Bertrand Prévost



Ron Nagle, *Captive Morgan*
Privat collection, © photo: Galerie Pierre-Marie Giraud, Brussels



Philip Newcombe, *Weener*, 2012
Courtesy the artist and Maria Stenfors, London, © photo: Mike Taylor



Blair Thurman, *Fantome Argento*, 2012
Privat collection, Paris, Courtesy Galerie Frank Elbaz, Paris, © photo: Zarko Vijatovic



Aldo Bakker, *Tonus*, 2012
© Photo: Erik and Petra Hesmerg, Courtesy galerie Particles, Amsterdam



Robert Stadler, *Pools & Pouf*, 2004
Courtesy the designer and Carpenters Workshop Gallery, © photo: Carpenters Workshop Gallery



Donald Judd, *Chaise Corner Chair (Chaise d'angle)*, 1984
FNAC 96991 (1to5), Centre national des arts plastiques, © Judd Foundation / Adagp, Paris / CNAP / photo: Bruno Scotti

ANTHOLOGY OF TEXTS

ON THINGS AS IDEAS

Published in the framework of the exhibition *Quiz 2 – Based on an Idea by Robert Stadler*

Statement of intent

On the occasion of the exhibition *Quiz 2*, to be held at Mudam from February to May 2016, Robert Stadler and Alexis Vaillant, the curators of the exhibition, will gather together thirty texts in a digest entitled *On Things as Ideas*, published in conjunction with the exhibition *Quiz 2, Based on an Idea by Robert Stadler*, and its eponymous catalogue (Manuella Éditions, Paris, 2014). These texts are devoted to works of art and design that have the distinction of being “unrecognisable” and can therefore be understood as “things” and apprehended through the prism of “thingness”.

Published between 1790 and today, these texts define the specificities and issues related to the economic and sociological contexts in which such things emerge while also treating the cultural and philosophical aspects of the thinghood of these things.

Devised in the continuity of the conjunction of phenomena on the boundary between art and design in operation for a century, and thus in line with the relative dissolution of the characteristic border of art- design relations since the 1960s, this selection of texts carries the notion of “thing” in line with this dissolution. However, it also enables the questioning of the persistence - which is paradoxical in relation to this still ongoing movement - of the specificity of the fields of art and design that, each in their own way, bear witness to the emergence of things as ideas.

Textbook, no images

Title: *On Things as Ideas*

Edited by: RS and AV

Published by: Sternberg Press, Berlin

Design: Florence Richard, Mudam

Language: English

Release in spring 2016

QUIZ 2 – BASED ON AN IDEA BY ROBERT STADLER

Realised in the framework of Design City – Lxgb Biennale 27.04.-22.05.2016

Exhibition from February 20 to May 22, 2016

Curators Robert Stadler, Alexis Vaillant
Exhibition design Studio Robert Stadler

Address and information

Mudam Luxembourg
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Opening hours

Wednesday - Friday: 11am-8pm
Saturday - Monday: 11am-6pm
Public holidays: 11am-6pm
Closed on Tuesday and 25.12

Entrance fee

Adults	7 €
Under 26 years old, groups	5 €
Mudami card (valid 1 year for 2 persons)	50 €
Under 21 years old	free
Students under 26 years old	free
Wednesday, 6pm-8pm	free

By car

Kirchberg -> Avenue John F. Kennedy -> Philharmonie -> Tunnel -> Mudam
GPS: X 49.62 - Y 6.14

Images

Available on request

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MUDAM THANKS

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