

DESIGN MIAMI/BASEL

SIDE GALLERY

ER

lows beauty

BASEL
BOOTH G25

JUN 11 2018 - JUN 18 2018

SIDE GALLERY

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Side Gallery is thrilled to present *Form Follows Beauty*, an exhibition involving two key figures of Latin American design. Brazilian Oscar Niemeyer, a main figure in the development of modern architecture during the twentieth century, and Pedro Reyes, a contemporary Mexican artist, creating a dialogue resonating with both modern and ancient sources.

Critics and researchers are yet to thoroughly investigate the parallel between Oscar Niemeyer's architecture and design. The dialogues between functionality and elegance of forms, between artistic sensibility and intuition, are integral aspects of his work.

Like many great artists, Niemeyer structures thought through the act of drawing. He designed and created furniture, in collaboration with his daughter Ana Maria Niemeyer, to ensure that his interiors spoke the same language as his architecture; in both, Niemeyer was seduced by the curved line and sinuous angle. The elegance and economy of his forms resemble that of Portuguese colonial furniture in Brazil; the former is equally uncomplicated and stripped down, with a Japanese influence similar to that which inspired Charlotte Perriand, and with an organic aesthetic similar to those of Jean Arp and Henry Moore.

The curved line that defines the feminine figure, sensual and delicate, is the same line that defines Niemeyer's architecture and his design. In his political drawings, the same enchantment for life and humanitarian qualities suggest that the world would be better if all humans were given the same opportunities. The poet Ferreira Gullar once said that in Niemeyer "beauty is weightless."

From a Contemporary point of view, Reyes has been looking closely at the history of his own country.

Reyes's collection is based on Mexican tribal objects, using a three-leg principle from pre-columbian time. Most pottery and stone artefacts had three legs, unless you had an even surface as a floor, one leg would be loose. In his new Tripod Series, Reyes takes this principle and adapts it with a modern language.

The materials Reyes employs in these sculptures further the careful attention to ancestry. Volcanic stone is a recurring material for the artist, and he notes both its integral role in the shaping of Mexico's landscape and its deep connection to the diet of its inhabitants, used for millennia to grind corn in "molcajates" and "molcajetes", the traditional Mexican version of the mortar and pestle.

From Niemeyer's vast collection designed and produced with his daughter Ana Maria Niemeyer, the most important pieces will be displayed, showcasing the relationship between Niemeyer's architecture and his furniture, alongside Reyes's Tripod series, bringing together a Latin American display of historical and contemporary design.

Called "Form follows Beauty", the exhibition aims to minimize colour and material by rendering the pieces in monochrome, allowing the form of the historical and contemporary pieces to create the beauty by itself.

Side Gallery

Side Gallery, established in Barcelona, works with international design of the twentieth century as well as contemporary design. The gallery focuses on Latin American historical design from countries such as Brasil, Mexico, or Venezuela, primarily concentrating on the work of Oscar Niemeyer, Lina Bo Bardi, Luis Barragán, Clara Porset, Antonio Bonet, Gonzalo Córdoba, Miguel Arroyo and Joaquim Tenreiro, but also with a special sensibility for Spanish design of the past century and rare pieces by relevant architects worldwide; a criterion of diversity pursuing a transversal proposal in the design market.

For its contemporary design projects, the gallery invites international designers to re-think design and handcraft traditions, proposing a dialogue between two centuries to develop limited-editions works, commissioned and produced exclusively.

When

12 – 17 June 2018

Preview day June 11

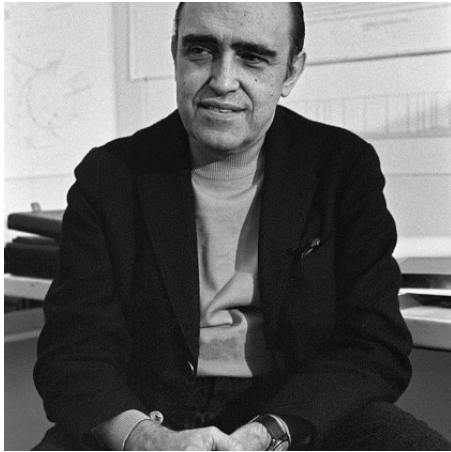
Where

Design Miami / Basel

Hall 1 Süd, Messe Basel

Switzerland

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OSCAR NIEMEYER (1907 – 2012)

Oscar Niemeyer was born in 1907, in Rio de Janeiro, Brazil.

After graduating from Barnabitas College in 1923, Niemeyer wed a woman named Annita Baldo, to whom he would remain married until her death in 2004.

As a young man, Niemeyer worked for his father at a typography house for a short while before entering the Escola Nacional de Belas Artes, from which he graduated in 1934. Shortly before graduation, he joined the offices of Lúcio Costa, an architect from the Modernist school. Niemeyer worked with Costa on many major buildings between 1936 and 1943, including the design for Brazil's Ministry of Education and Health building, which was part of a collaboration with Swiss-French architect Le Corbusier. Costa and Niemeyer also worked together on Brazil's iconic pavilion in the 1939 New York World's Fair; legendary Mayor Fiorello La Guardia was so impressed with Niemeyer's design that he declared him an honorary citizen of New York.

In 1941, Niemeyer launched his solo career by designing a series of buildings called the Pampulha Architectural Complex in the city of Belo Horizonte. Here, Niemeyer started developing some of his design trademarks, including the heavy use of concrete and a propensity toward curves. "I consciously ignored the highly praised right angle and the rational architecture of T-squares and triangles," he said, "in order to wholeheartedly enter the world of curves and new shapes made possible by the introduction of concrete into the building process."

Niemeyer's status as a rising star in the architectural world was confirmed when he was chosen to represent Brazil as part of the team to design the new headquarters of the United Nations in New York City; the final building was based primarily on Niemeyer's design, with significant elements also taken from his old collaborator, Corbusier. Following the completion of the United Nations building in 1953, Niemeyer won an appointment as dean of Harvard University's Graduate School of Design, but he was refused an American work visa by the United States government due to his membership in Brazil's Communist Party.

In 1956, Juscelino Kubitschek, the president of Brazil and a close friend of

Niemeyer, came to the architect with a proposal, asking Niemeyer to become the new chief architect of public buildings in the country's new capital, Brasilia, a Modernist civic metropolis being built from scratch in the interior of the country. Niemeyer eagerly accepted, designing buildings that went along with his utopian vision of government.

Niemeyer designed several buildings in Brasilia, including the presidential palace, the Brasília Palace Hotel, the Ministry of Justice building, the presidential chapel and the cathedral. After the inauguration of the new capital city in 1960, Niemeyer resigned from his position as the government's chief architect and returned to private practice.

Niemeyer, a member of the Communist party, was harassed after Brazilian military overthrew the government in a coup. He left the country and did not return until democracy was restored, in 1985. Resettled in France, he began collaborating on furniture designs with his daughter, Anna Maria Niemeyer, which also included his trademark use of sinuous curves. Their best known pieces, the Alta lounge chair and ottoman and the Rio rocking chaise, have flowing bases made of sheets of lacquered wood or stainless steel, share the aesthetics of Niemeyer's architecture.

Niemeyer received the Pritzker Architecture Prize in 1988, the highest award in the profession, for his Cathedral of Brasilia.

He is considered to be one of the key figures in the development of modern architecture. His exceptional architectural work has been unanimously hailed, and his influence on how the world looks like today has been reminded.

Niemeyer passed away a week before his 105th birthday and Ana Maria dies in 2012, a few months before his father.

When: June 12-17th

Where: Hall 1 SUD, MESSE BASEL, SWITZERLAND

SIDE GALLERY

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www.side-gallery.com



OSCAR NIEMEYER (1907-2012)

Dinning table model "Mesa redonda"
Designed in collaboration with Ana María Niemeyer
Created for Casa das Canoas, Rio de Janeiro
Brazil, 1971

Manufactured by Office Brasil
Prototype
Brazil, 2007
Black lacquered plywood, steel and plastic details.

Measurements
180 Ø cm x 70 h cm.
70,86 Ø in x 27,55 h in.

Literature
Móvel moderno Brasileiro, Alberto Vicente, Marcelo Vaconcellos. Edicio- nes Ol- haeres, Sao Paulo, 2017. page 418, 419 (Pictures of this table); Aric Chen, Brazil Modern, Brazil, 2016. Page 272, 273.

Provenance
Private collection, Rio de Janeiro

Exhibitions
Inside the wall: architects design. Friedman Benda, NY, 2018

Details
Expertise from Office Brasil.

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OSCAR NIEMEYER (1907-2012)

Chaise longue model "Rio"
Designed in collaboration with Ana Maria Niemeyer
Brazil, 1978

Manufactured by Moveis Tepperman
Brazil, 2003
Lacquered wood, cane and leather cushion.

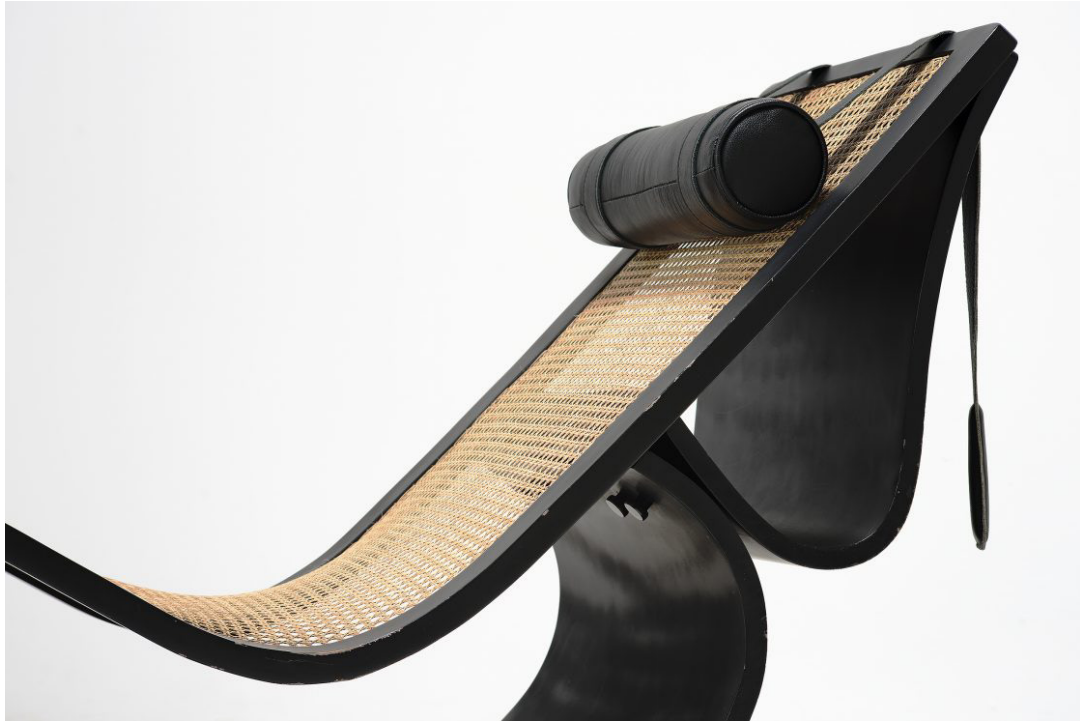
Measurements
173 cm x 60 cm x 85 h cm.
68 in x 23 3/4 in x 33 1/2 h in.

Literature
Mark Emery, Furniture by Architects, New York, 1983, p. 224
Pierre Kjellberg, Le Mobilier du XXe Siècle, Dictionnaire des Créateurs, Paris, 1994,
p. 453 Furniture by Architects, Emery, pg. 224; Ruy Teixeira Jayme Vargas, Desen-
ho da utopia. Olhares Edições Page 83.

Provenance
Private collection, Sao Paulo

Details
Expertise from the owner's family.
Technical judicial expertise.

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OSCAR NIEMEYER (1907-2012)

Bench model "Marquesa"
Designed in collaboration with Ana María Niemeyer
Brazil, 1971

Manufactured by Tepperman
Brazil, 2007
Black plywood , cane and leather cushion.

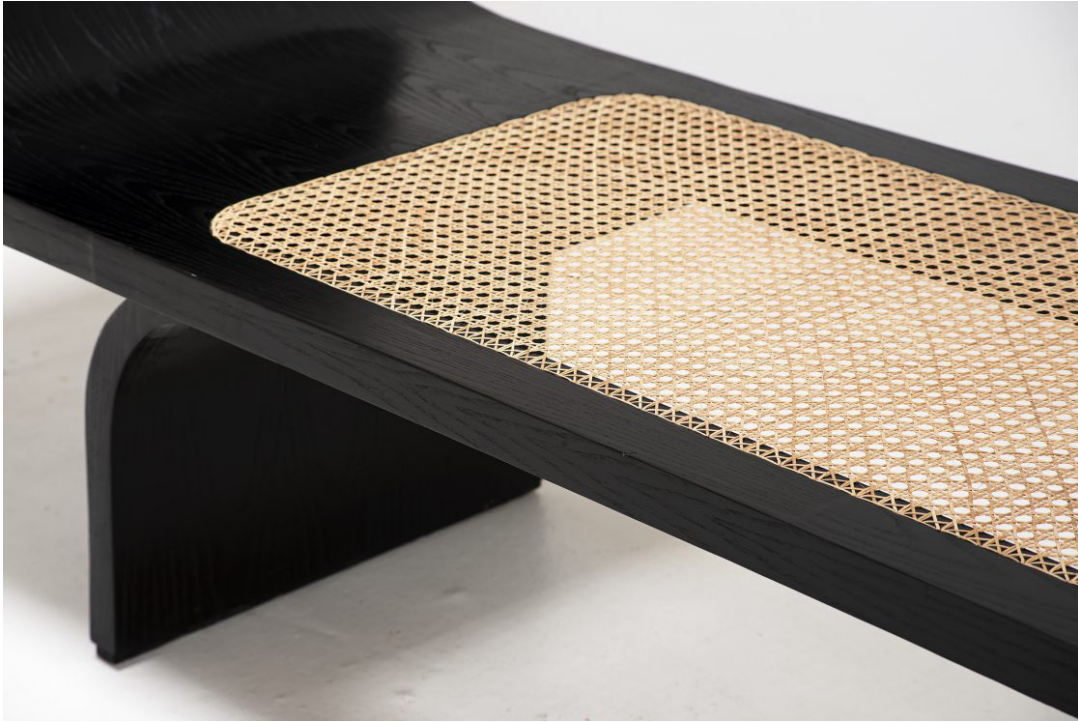
Measurements
253 cm x 55,cm x 83 h cm
99,6 in x 21,65 in x 32,7 h in

Literature
Móvel moderno Brasileiro, Alberto Vicente, Marcelo Vaconcellos. Ediciones Olhares, Sao Paulo, 2017. page 410, 411; Maria Cecilia Loschiavo Dossantos, Modern furniture in Brazil, Olhares, Sao Paulo, 2015. Page 92. Aric Chen, Brazil Modern, Brazil, 2016. Page 267.

Provenance
Private collection, Sao Paulo

Details
Expertise from Tepperman.

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OSCAR NIEMEYER (1907-2012)

Side table
Manufactured by Tendo Brasileira
Brazil, 1960
Black lacquered steel structure and glass top.

Measurements
34.9 cm × 33 cm × 49.5 cm.
13 3/4 in × 13 in × 19 1/2 in.

Provenance
Manuel Guedes family, Sao Paulo

Details
Certificate by Oscar Niemeyer Foundation.

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OSCAR NIEMEYER (1907-2012)

Pair of lounge chairs model "Alta"
Created in collaboration with Anna Maria Niemeyer
Brazil, 1978

Manufactured by Tendo Brasileira
Brazil, 1978
Black plywood, steel details and leather upholstery

Measurements
68,6 cm x 104,1 cm x 56,5 cm.
27 in x 41 in x 22,24 in.

Literature

Gilles de Bure, *Intérieurs: Le Mobilier Français 1965-1979*, Paris, 1983, p. 101
Marc Emery, *Furniture by Architects*, New York, 1983, p. 224
Oscar Niemeyer, *Sao Paulo*, 1985, pp. 188-190
David Underwood, *Oscar Niemeyer and the Architecture of Brazil*, New York, 1994, pp. 150-151
Jean Petit, *Niemeyer, Poète d'Architecture*, Lugano, 1995, p. 383
David A. Hanks and Anne Hoy, *Design For Living: Furniture and Lighting, 1950-2000*, Paris, 2000, p. 121
Charlotte and Peter Fiell, eds., *Domus Vol. VIII 1975-1979*, Cologne, 2006, p. 92 ;
Anna Maria Niemeyer, Brazil, circa 1978. Soraia Cals, Rio de Janeiro, "Coleção Anna Maria Niemeyer," October 30, 2012

Provenance
Private collection, Sao Paulo

Details
Signed with applied manufacturer's label: [Tendo Brasileira Industria e Comercio de Moveis Ltda]'

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OSCAR NIEMEYER (1907-2012)

Low easy chair

Created in collaboration with Anna Maria Niemeyer
Brazil, 1978

Manufactured by Tendo Brasileira
Brazil, 1978
Plywood, leather fabric

Measurements

114 cm x 70 cm x 46 h cm.
45 in x 27³/₄ in x 18 h in.

Literature

Furniture By Architects, Emery, ppg. 220, 224; Maria Cecilia Loschiavo Dossantos,
Modern furniture in Brazil, Olhares, Sao Paulo, 2015. Page 94;

Provenance

Private collection, Sao Paulo.

Exhibitions

Exhibited in 2016 Brazilian design, Nilufar Gallery, Milan.

Exhibited in 2018 at Inside the wall: architects design. Friedman Benda, NY.

Details

Certificate by the owner, Anna Elisa Niemeyer.

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OSCAR NIEMEYER (1907-2012)

Pair of a low easy chairS and ottoman
Created in collaboration with Anna Maria Niemeyer
Brazil, 1978

Manufactured by Tendo Brasileira
Brazil, 1978
Plywood, black leather upholstery.

Measurements
Low chair
114 cm x 70 cm x 46 h cm.
45 in x 27 3/4 in x 18 h in.

Ottoman
70 cm x 72.1 cm x 22.9 h cm.
27 1/2 in x 28 3/8 in x 9 h in.

Literature
Furniture By Architects, Emery, ppg. 220, 224; Maria Cecilia Loschiavo Dossantos,
Modern furniture in Brazil, Olhares, Sao Paulo, 2015. Page 94;

Provenance
Ana Elisa Niemeyer Attademo, Brazil.

Exhibitions
Exhibited in 1978 at Galeria Ana Maria Niemeyer, Leblon (Rio de Janeiro)
Exhibited in 2018 at Inside the wall: architects design. Friedman Benda, NY.

Details
Certificate by the owner, Anna Elisa Niemeyer.

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OSCAR NIEMEYER (1907-2012)

Low easy ottoman
Created in collaboration with Anna Maria Niemeyer
Brazil, 1978

Manufactured by Tendo Brasileira
Brazil, 1978
Plywood, black leather upholstery.

Measurements
22.9 cm x 70 cm x 72.1 cm.
9 in x 27 1/2 in x 28 3/8 in.

Literature
Furniture By Architects, Emery, ppg. 220, 224; Maria Cecilia Loschiavo Dossantos, Modern furniture in Brazil, Olhares, Sao Paulo, 2015. Page 94;
Jean Petit, Niemeyer: Poète d'Architecture, Lugano, 1995, p. 362 for a drawing, p. 367 for related chairs, p. 383
Alan Hess, Oscar Niemeyer Houses, New York, 2006, pp. 222-23 for related chairs
Roberto Civita, Pedro Ariel Santana, Design Brasil: 101 anos de história, exh. cat., Museu da Casa Brasileira, São Paulo, 2010, p. 59 for a drawing

Provenance
Ana Elisa Niemeyer Attademo, Brazil.

Exhibitions
Exhibited in 1978 at Galeria Ana Maria Niemeyer -Leblon (Rio de Janeiro)
Exhibited in 2018 at Inside the wall: architects design. Friedman Benda, NY.

Details
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OSCAR NIEMEYER (1907-2012)

Pair of ottomans model "Alta"
Created in collaboration with Anna Maria Niemeyer
Brazil, 1972

Manufactured by Mobilier International de France
France, 1972
Steel structure, Leather cushions and plastic details.

Measurements
68 cm x 68 cm x 23,5 h cm.
26,75 in x 26,75 in x 9,25 h in.

Literature

Gilles de Bure, *Intérieurs: Le Mobilier Français 1965-1979*, Paris, 1983, p. 101
Marc Emery, *Furniture by Architects*, New York, 1983, p. 224
Oscar Niemeyer, *Sao Paulo*, 1985, pp. 188-190
David Underwood, *Oscar Niemeyer and the Architecture of Brazil*, New York, 1994, pp. 150-151
Jean Petit, *Niemeyer, Poète d'Architecture*, Lugano, 1995, p. 383
David A. Hanks and Anne Hoy, *Design For Living: Furniture and Lighting, 1950-2000*, Paris, 2000, p. 121
Charlotte and Peter Fiell, eds., *Domus Vol. VIII 1975-1979*, Cologne, 2006, p. 92 ;
Anna Maria Niemeyer, Brazil, circa 1978. Soraia Cals, Rio de Janeiro, "Coleção Anna Maria Niemeyer," October 30, 2012

Provenance

Private collection, Rio de Janeiro.

Details

Certificate by owner's family.

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OSCAR NIEMEYER (1907-2012)

Low coffee table model "Modulo"
Created in collaboration with Anna Maria Niemeyer
Brazil/Japan, 1978.

Manufactured by Tendo Brasileira
Brazil/Japan, 1980.
Lacquered molded plywood, rubber.

Measurements
192.4 cm x 50.2 cm x 24,1 (h) cm.
45,6 in x 19,76 in x 9,5 (h) in.

Literature
Jean Petit, Niemeyer: Poète d'Architecture, Lugano, 1995, p. 362 for a drawing, pp. 367, 383
Roberto Civita, Pedro Ariel Santana, Design Brasil: 101 anos de história, exh. cat., Museu da Casa Brasileira, São Paulo, 2010, p. 59 for a drawing
Furniture By Architects, Emery, ppg. 220, 224; Marc Emery, "Furniture by Architects: International Masterpieces of Twentieth-Century Design and Where to Buy Them, Expanded Edition", Harry N. Abrams. 1988, modèle reproduit pages 220 et 224

Provenance
Private collection, France

Details
Signed with applied manufacturer's label to underside: [Tendo Brasileira Industria e Comercio de Moveis Ltda]
Certificate by the previous owner.

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OSCAR NIEMEYER (1907-2012)

Round coffee table
Created in collaboration with Anna Maria Niemeyer
Designed for the Communist Party headquarters
France, 1978

Manufactured by Tepperman
Brazil, 1991
Black lacquered wood legs and glass top.

Measurements
130 Ø cm x 20,3 cm.
47,2 Ø in x 8 in.

Literature
Aric Chen, Brazil Modern. The monacelli Press, Brazil, 2016. Page 271.

Provenance
Private collection, Rio de Janeiro.

Details
Certificate by the Owner's family.

Condition
The top glass was replaced in 2016.

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OSCAR NIEMEYER (1907-2012)

Pair of low armchair and ottoman model "Alta"
Manufactured by Mobilier international
Brasil, 1978
Leather, painted and molded plywood, steel.

Measurements

Chair

104,1 cm x 68,6 cm x 56,5 cm
41 in x 27 in x 22,25 in

Ottoman

66 cm x 68,6 cm x 23,5 cm
26 in x 27 in x 9,25 in

Literature

Gilles de Bure, *Intérieurs: Le Mobilier Français 1965-1979*, Paris, 1983, p. 101
Marc Emery, *Furniture by Architects*, New York, 1983, p. 224
Oscar Niemeyer, Sao Paulo, 1985, pp. 188-190; David Underwood, *Oscar Niemeyer and the Architecture of Brazil*, New York, 1994, pp. 150-151
Jean Petit, *Niemeyer, Poète d'Architecture*, Lugano, 1995, p. 383 ; David A. Hanks and Anne Hoy, *Design For Living: Furniture and Lighting, 1950-2000*, Paris, 2000, p. 121
Charlotte and Peter Fiell, eds., *Domus Vol. VIII 1975-1979*, Cologne, 2006, p. 92
Anna Maria Niemeyer, Brazil, circa 1978. Soraia Cals, Rio de Janeiro, "Coleção Anna Maria Niemeyer," October 30, 2012

Provenance

Lisboa Anthony, Rio de Janeiro.

Details

Certificates by Oscar Niemeyer Foundation.

Exhibitions

Inside the wall: architects design. Friedman Benda, NY, 2018

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OSCAR NIEMEYER (1907-2012)

Armchair and ottoman model "Alta"
Created in collaboration with Anna Maria Niemeyer
Brazil, 1990.

Manufactured by Teperman
Brazil, 1997
Black lacquered plywood, upholstery and plastic details

Measurements
Chair
104,1 cm x 68,6 cm x 56,5 cm.
41 in x 27 in x 22,25 in.

Ottoman
68,6 cm x 68,6 cm x 23,5 cm.
27 in x 27 in x 9,25 in.

Literature
Gilles de Bure, *Intérieurs: Le Mobilier Français 1965-1979*, Paris, 1983, p. 101; Marc Emery, *Furniture by Architects*, New York, 1983, p. 224; Oscar Niemeyer, *Sao Paulo*, 1985, pp. 188-190; David Underwood, *Oscar Niemeyer and the Architecture of Brazil*, New York, 1994, pp. 150-151; Jean Petit, *Niemeyer, Poète d'Architecture*, Lugano, 1995, p. 383; David A. Hanks and Anne Hoy, *Design For Living: Furniture and Lighting, 1950-2000*, Paris, 2000, p. 121; Charlotte and Peter Fiell, eds., *Domus Vol. VIII 1975-1979*, Cologne, 2006, p. 92; Anna Maria Niemeyer, *Brazil, circa 1978*. Soraia Cals, Rio de Janeiro, "Coleção Anna Maria Niemeyer," October 30, 2012.

Provenance
Private collection, Sao Paulo.

Details
Certificate by Owner's family.

Condition
After the first years of production of Tendo Brasileira, the production passed to Tepperman factory, introducing some differences from the original model, mostly, the thickness of the plywood.

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OSCAR NIEMEYER (1907-2012)

Ottoman model "Alta"
Created in collaboration with Anna Maria Niemeyer
Brazil, 1978

Manufactured by Tendo Brasileira
Brazil, 1978
Black lacquered plywood, leather upholstery and plastic details.

Measurements
68,6 cm x 68,6 cm x 25 h cm
27 in x 27 in x 41 in.

Literature

Gilles de Bure, *Intérieurs: Le Mobilier Français 1965-1979*, Paris, 1983, p. 101
Marc Emery, *Furniture by Architects*, New York, 1983, p. 224
Oscar Niemeyer, *Sao Paulo*, 1985, pp. 188-190
David Underwood, *Oscar Niemeyer and the Architecture of Brazil*, New York, 1994, pp. 150-151
Jean Petit, *Niemeyer, Poète d'Architecture*, Lugano, 1995, p. 383
David A. Hanks and Anne Hoy, *Design For Living: Furniture and Lighting, 1950-2000*, Paris, 2000, p. 121
Charlotte and Peter Fiell, eds., *Domus Vol. VIII 1975-1979*, Cologne, 2006, p. 92 ;
Anna Maria Niemeyer, Brazil, circa 1978. Soraia Cals, Rio de Janeiro, "Coleção Anna Maria Niemeyer," October 30, 2012

Provenance
Private collection, Sao Paulo

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OSCAR NIEMEYER (1907-2012)

Armchair and ottoman model "Alta"
Created in collaboration with Anna Maria Niemeyer
Brazil, 1980

Manufactured by Tendo Brasileira
Brazil/Japan, 1980
Lacquered plywood, leather upholstery and plastic details.

Measurements

Chair
68,6 cm x 103,5 cm x 71,1 h cm.
27 in x 40,75 in x 28 h in.

Ottoman
38,1 cm x 69,2 cm x 68,6 cm
15 in x 27,15 in x 27 in

Literature

Maria Cecília Loschiavo dos Santos, *Móvel moderno no Brasil*, São Paulo, 1995, p. 60
Jean Petit, *Niemeyer: Poète d'Architecture*, Lugano, 1995, p. 362 for a drawing, pp. 363, 383
Alan Hess, *Oscar Niemeyer Houses*, New York, 2006, pp. 93, 132-33, 135
Roberto Civita, Pedro Ariel Santana, *Design Brasil: 101 anos de história*, exh. cat., Museu da Casa Brasileira, São Paulo, 2010, p. 59

Provenance

Private collection, Sao Paulo

Details

Underside with manufacturer's label TENDO BRASILEIRA/INDÚSTRIA E COMÉRCIO DE MÓVEIS LTDA./TAUBATÉ · S.PAULO · IND. BRAS.

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OSCAR NIEMEYER (1907-2012)

Pair of armchairs model "Alta"
Created in collaboration with Anna Maria Niemeyer
France, 1972

Manufactured by Mobilier International de France
France, 1972
Steel structure, Leather cushions and plastic details.

Measurements
104,1 cm x 68,6 cm x 56,5 cm. (each)
41 in x 27 in x 22,25 in. (each)

Literature

Gilles de Bure, *Intérieurs: Le Mobilier Français 1965-1979*, Paris, 1983, p. 101
Marc Emery, *Furniture by Architects*, New York, 1983, p. 224
Oscar Niemeyer, *Sao Paulo*, 1985, pp. 188-190; David Underwood, *Oscar Niemeyer and the Architecture of Brazil*, New York, 1994, pp. 150-151
Jean Petit, *Niemeyer, Poète d'Architecture*, Lugano, 1995, p. 383 ; David A. Hanks and Anne Hoy, *Design For Living: Furniture and Lighting, 1950-2000*, Paris, 2000, p. 121
Charlotte and Peter Fiell, eds., *Domus Vol. VIII 1975-1979*, Cologne, 2006, p. 92
Anna Maria Niemeyer, *Brazil, circa 1978*. Soraia Cals, Rio de Janeiro, "Coleção Anna Maria Niemeyer," October 30, 2012

Provenance

Private collection, Rio de Janeiro.

Details

Certificate by owner's family.

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OSCAR NIEMEYER (1907-2012)

Pair of chaises longue model "Espreguiçadeira Praiana"
Created in collaboration with Anna Maria Niemeyer
Brazil, 1980

Manufactured by Tendo Brasileira
Brazil/Japan, 1980
Lacquered molded plywood, leather upholstery

Measurements
190 cm x 61 cm x 56 h cm (each)
74,8 in x 24 in x 22 h in (each)

Literature
Ruy Teixeira Jayme Vargas, Desenho da utopia. Olhares Edicoes. Cover.
Móvel moderno Brasileiro, Alberto Vicente, Marcelo Vaconcellos. Edicoes Ol-
haeres, Sao Paulo, 2017. page 414, 415.

Provenance
Private collection, Sao Paulo

Details
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OSCAR NIEMEYER (1907-2012)

Chaise longue model "Espreguiçadeira Praiana"
Created in collaboration with Anna Maria Niemeyer
Brazil, 1980

Manufactured by Tendo Brasileira
Brazil/Japan, 1980
Lacquered molded plywood, leather upholstery

Measurements
190 cm x 61 cm x 56 h cm (each)
74,8 in x 24 in x 22 h in (each)

Literature
Ruy Teixeira Jayme Vargas, Desenho da utopia. Olhares Edicoes. Cover.
Móvel moderno Brasileiro, Alberto Vicente, Marcelo Vaconcellos. Edicoes Ol-
haeres, Sao Paulo, 2017. page 414, 415.

Provenance
Private collection, Sao Paulo

Details
Signed with applied manufacturer's label to underside: [Tendo Brasileira Industria
e Comercio de Moveis Ltda]

SIDE GALLERY

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OSCAR NIEMEYER (1907-2012)

Table model "Tavolo"

Created in collaboration with Anna Maria Niemeyer
Brazil, 1990.

Manufactured by Móveis Teperman Ltda.
Brazil, 1990
Glass, stainless steel-covered wood

Measurements
224,8 cm x 104,1 cm x 75,6 (h) cm.
88,5 in x 41 in x 29,75 (h) in.

Literature

Juli Capella and Quim Larrea, *Designed by Architects in the 1980s*, New York, 1988, p. 122 for a similar example;
Jean Petit, *Niemeyer, Poète d' Architecture*, Lugano, 1995, pp. 364 and 384;
Aric Chen, *Brazil Modern*, The Monacelli Press, New York 2016, p. 272

Provenance

Oscar Niemeyer Foundation, Rio de Janeiro

Exhibited

Galeria Anna Maria Niemeyer, Rio de Janeiro, Brazil

Details

Certificate by Owner's family.

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OSCAR NIEMEYER (1907-2012)

Armchair model "Alta"
Created in collaboration with Anna Maria Niemeyer
Brazil, 1978

Manufactured by Tendo Brasileira
Brasil, 1978
Leather, painted and molded plywood, steel.

Measurements
104,1 cm x 68,6 cm x 56,5 cm
41 in x 27 in x 22,25 in

Provenance
Private collection, Paris

Literature
Alan Hess, Oscar Niemeyer Houses, New York, 2006, pp. 132-33 for a similar example of the chair, pp. 222, 225 for the ottoman

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OSCAR NIEMEYER (1907-2012)

Ottoman model "Alta"
Created in collaboration with Anna Maria Niemeyer
Brazil, 1978

Manufactured by Tendo Brasileira
Brasil, 1978
Leather, painted and molded plywood, steel.

Measurements
68,6 cm x 68,6 cm x 24 h cm.
31,5 in x 31,5 in x 9,44 in.

Literature
Gilles de Bure, *Intérieurs: Le Mobilier Français 1965-1979*, Paris, 1983, p. 101
Marc Emery, *Furniture by Architects*, New York, 1983, p. 224
Oscar Niemeyer, *Sao Paulo*, 1985, pp. 188-190
David Underwood, *Oscar Niemeyer and the Architecture of Brazil*, New York, 1994, pp. 150-151
Jean Petit, *Niemeyer, Poète d'Architecture*, Lugano, 1995, p. 383
David A. Hanks and Anne Hoy, *Design For Living: Furniture and Lighting, 1950-2000*, Paris, 2000, p. 121
Charlotte and Peter Fiell, eds., *Domus Vol. VIII 1975-1979*, Cologne, 2006, p. 92 ;
Anna Maria Niemeyer, *Brazil, circa 1978*. Soraia Cals, Rio de Janeiro, "Coleção Anna Maria Niemeyer," October 30, 2012

Provenance
Private collection, Paris

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OSCAR NIEMEYER (1907-2012)

Low armchair and ottoman model "Alta"
Created in collaboration with Anna Maria Niemeyer
Brazil, 1978

Manufactured by Tendo Brasileira
Brazil, 1978
Leather, painted and molded plywood, steel.

Measurements
104,1 cm x 68,6 cm x 56,5 cm (chair)
66 cm x 68,6 cm x 23,5 cm (ottoman)

41 in x 27 in x 22,25 in (chair)
26 in x 27 in x 9,25 in (ottoman)

Provenance
Private collection, Sao Paulo

Literature
Alan Hess, Oscar Niemeyer Houses, New York, 2006, pp. 132-33 for a similar example of the chair, pp. 222, 225 for the ottoman

Details
Certificate by Owner's family.

SIDE GALLERY



PEDRO REYES, Mexico City, 1972

Pedro Reyes studied architecture but considers himself a sculptor, although his works integrate elements of theater, psychology and activism. His work takes on a great variety of forms, from penetrable sculptures (*Capulas* , 2002-08) to puppet productions (*Baby Marx* , 2008, *The Permanent Revolution* , 2014). In 2008, Reyes initiated the ongoing *Palas por Pistolas* where 1,527 guns were collected in Mexico through a voluntary donation campaign to produce the same number of shovels to plant 1,527 trees. This led to *Disarm* (2012), where 6,700 destroyed weapons were transformed into a series of musical instruments. In 2011, Reyes initiated *Sanatorium* , a transient clinic that provides short unexpected treatments mixing art and psychology. Originally commissioned by the Guggenheim Museum in New York City, *Sanatorium* has been in operation at Documenta 13, Kassel (2012), Whitechapel Gallery, London (2013), and OCA, Sao Paulo (2015) among others.

In 2013, he presented the first edition of *pUN: The People's United Nations* at Queens Museum in New York City. *pUN* is an experimental conference in which regular citizens act as delegates for each of the countries in the UN and seek to apply techniques and resources from social psychology, theater, art, and conflict resolution to geopolitics.

pUN's second edition took place at the Hammer Museum in Los Angeles (2015). The third General Assembly of *pUN* took place in December 2015 at the Museum of the 21st century in Kanazawa, Japan. In 2015, he received the U.S. State Department Medal for the Arts and the Ford Foundation Fellowship. In late 2016, he presented *Doomocracy*, an immersive theatre installation commissioned by Creative Time. He held a visiting scholar position at Massachusetts Institute of Technology's for the fall of 2016, and he is currently conducting his residency at MIT's CAST as the inaugural Dasha Zhukova Distinguished Visiting Artist. In 2018, he presented *Manufacturing Mischief* , a satirical puppet play featuring Noam Chomsky, Karl Marx, Ayn Rand, Elon Musk and Tiny Trump. *Manufacturing Mischief* first premiered in Boston at MIT and has been presented at Carnegie Mellon

University, Canadian Stage in Toronto, The Tank in New York City and will be exhibited at Park Nights at the Serpentine Galleries in London. In addition to his artistic practice, Pedro Reyes has curated numerous shows and often contributes to art and architectural publications. He lives and works in Mexico City.

The son of a professor who taught advanced engineering drawing, Reyes received informal training from a young age in the technical process of rendering three-dimensional objects. This early understanding has been an essential part of his practice ever since.

Tripod Series is his new series designed specifically for Side Gallery, based on tribal objects. Most pottery and stone artifacts from pre-Columbian times had three legs. Unless you have an even surface as a floor, one leg would be loose. These objects were used for grinding corn, so great stability was needed.

Almost all objects had three legs, which was considered a design error. Reyes took this principle and adapt it with a modern language.

The whole series is carved in volcanic stone, a material that is both an integral part of Mexico City's landscape and also deeply connected with the diet of its inhabitants, since this material has been used for millennia to grind corn in metates and molcajetes, the traditional Mexican version of the mortar and pestle. This stone was also used by Mesoamerican people as the material for their monumental carved sculptures, an astounding accomplishment considering that they had no access to iron to use for carving, a material that is much harder than either limestone or marble. The Aztecs managed to sculpt incredibly intricate carvings solely using the friction of stone against stone, successfully crafting smooth, soft surfaces out of this extremely rough material whose very hardness allows us to appreciate them nearly 3,000 years later.

When: June 12-17th

Where: Hall 1 SUD, MESSE BASEL, SWITZERLAND

Form Follows Beauty

Oscar Niemeyer
Pedro Reyes

When

12 – 17 June 2018
Preview day June 11

Where

Design Miami / Basel
Hall 1 Süd, Messe Basel
Switzerland

Side Gallery is thrilled to present *Form Follows Beauty*, an exhibition involving two key figures of Latin American design. Brazilian Oscar Niemeyer, a main figure in the development of modern architecture during the twentieth century, and Pedro Reyes, a contemporary Mexican artist, creating a dialogue resonating with both modern and ancient sources.

From Niemeyer's vast collection designed and produced with his daughter Ana Maria Niemeyer, the most important pieces will be displayed, showcasing the relationship between Niemeyer's architecture and his furniture, alongside Reyes's Tripod series, bringing together a Latin American display of historical and contemporary design.

Called "Form follows Beauty", the exhibition aims to minimize colour and material by rendering the pieces in monochrome, allowing the form of the historical and contemporary pieces to create the beauty by itself.

PEDRO REYES

Tripod Table

From Series Tripod

Manufactured by Pedro Reyes

Produced Exclusively for SIDE GALLERY

Mexico, 2018

Volcanic stone

Edition

Edition of 18 + 4 AP

Measurements

52,5 cm x 47,5 cm x 61,5 h cm.

24,21 in x 20,67 in x 18,70 in.



SIDE GALLERY

Design
Miami / Basel



PEDRO REYES

Molcajete Table (Mortar Table)

From Series Tripod

Manufactured by Pedro Reyes

Produced Exclusively for SIDE GALLERY

Mexico, 2018

Volcanic stone

Edition

Edition of 18 + 4 AP

Measurements

80 Ø cm x 45 h cm.

Lid : 13,5 Ø cm x 10 h cm.

31,49 Ø in x 17,71 h in.

Lid : 5,31 Ø in x 3,93 h in.



SIDE GALLERY

Design
Miami / Basel



PEDRO REYES

Stone Stool
From Series Tripod
Manufactured by Pedro Reyes
Produced Exclusively for SIDE GALLERY
Mexico, 2018
Volcanic stone

Edition
Edition of 18 + 4 AP

Measurements
28 Ø cm x 60 h cm.
11,02 Ø in x 23,62 h in.





PEDRO REYES

Molcajete Chair (Mortar Chair)

From Series Tripod

Manufactured by Pedro Reyes

Produced Exclusively for SIDE GALLERY

Mexico, 2018

Volcanic stone

Edition

Edition of 18 + 4 AP

Measurements

80 Ø cm x 46 h cm. Back

(temolote) 38 cm x 27,5 cm x 64 h cm.

31,49 Ø in x 18,11 h in. Back

(temolote) 14,96 in x 10,83 in x 25,20 h in.





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Design
Miami /
Basel

