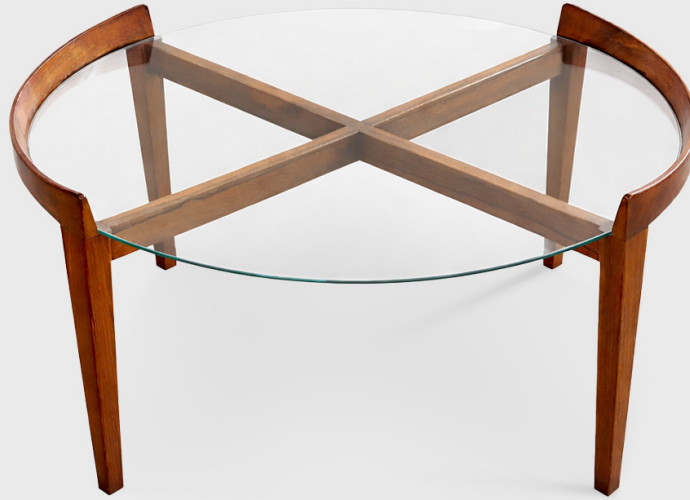


SIDE GALLERY

MARTIN EISLER



Coffee Table

Manufactured by Forma S/A Móveis
Brazil, 1950s
Caviuna wood, glass top

Measurements

100 cm diameter × 42h cm
39,4 in diameter × 16,5h in

Provenance

Private collection, Brazil

Literature

Brazil Modern: The Rediscovery of 20th Century Brazilian
Furniture – Aric Chen, 2016

Biography

Martin Eisler (1913–1977) and **Carlo Hauner** (1927–1996) were pioneering figures in the rise of modern Brazilian furniture design, their partnership symbolizing the meeting of European modernism and the sensuous material culture of South America.

Born in Vienna, Eisler fled Europe in 1938 amidst the rise of fascism, settling first in Argentina, where he worked as an architect, set designer, and interior designer. There, he founded Interieur Forma, an interior design firm that reflected his refined sense of spatial composition. In the early 1950s, he relocated to Brazil — a country undergoing a creative awakening — and quickly became a leading voice in its emerging design scene.

Hauner, born in Brescia, Italy, in 1927, studied drawing and design at the Brera Academy in Milan. After exhibiting at the 1948 Venice Biennale, he emigrated to Brazil, where he explored textiles, ceramics, and furniture design. He purchased a small furniture factory from Lina Bo and Pietro Maria Bardi and renamed it Móveis Artesanal.

In 1953, Martin Eisler and Carlo Hauner met when Eisler sought furniture for his brother-in-law Ernesto Wolf's home. Their shared ambition led to the founding of Galeria Artesanal in São Paulo — soon to evolve into Forma, one of Brazil's most influential furniture companies. Through Forma, Eisler secured exclusive rights to represent Knoll International, introducing designs by Mies van der Rohe, Charles Eames, and Harry Bertoia to Brazil.

Their own creations — including the “Rib” Lounge Chair, the “Concha/Haia” Chair, and the “Reversible” Lounge Chair — combined light tubular steel frames, Brazilian hardwoods, and fluid forms that expressed both comfort and modernity. Hauner returned to Italy in 1958 to open Forma di Brescia, while Eisler continued to lead Forma in São Paulo until his death in 1977. Together, they left a legacy that bridged continents and defined the spirit of mid-century Brazilian modernism — elegant, inventive, and deeply human.