

COMMISSION STATEMENT

As designers taking the spotlight on the **Design Miami/** stage will tell you, commissions are never a solo show. Their dealers discuss their supporting role as producers, advisors and mentors.

BY JANELLE ZARA



Reinier Bosch's *WHAAMI*, 2013

Priveekollektie

Amid a formidable international line-up, including works by Arik Levy, Roderick Vos and Dominic Harris, works by Reinier Bosch manage to boldly state their presence in the Dutch gallery's booth. An alphabet of sculpted LED lamps support the glass surfaces of his tables, making nods to both the bright neon lights of Miami and the Pop aesthetic of Roy Lichtenstein.



Julien Carretero's *Contrast #5*, 2013



Studio Nucleo's *Wood Fossil AP 4-AP 5*, 2013



Ammann Gallery

"To produce works of young artists is always a risk," says Gabrielle Ammann, who founded her Cologne exhibition space in 2006. Although she's well-versed in representing veterans like Satyendra Pakhalé and Florian Borkenhagen, she's taken on more risk with the younger, more experimental Turin-based collective Studio Nucleo. Their newly commissioned *Wood Fossil* table series exemplifies an aesthetic that connects the past and future, according to Ammann. "Memories of the past leave their marks in a very futuristic material like resin," she says. "They also change the rules of gravity by playfully combining impressions of monumentality and lightness through the choice of materials."

Victor Hunt Designart Dealer

"There's no point in working with people who have already achieved what they're working towards," says Alexis Ryngaert, founder of Brussels-based Victor Hunt Designart Dealer (the Victor Hunt character is purely fictional). The fun is actually in developing emerging talents.

At Design Miami/, Ryngaert's booth is evidence of his conviction. It's filled with newly commissioned works by relative newcomers Humans since 1982, Tomás Alonso, Julien Carretero, Jon Stam and Sylvain Willenz. Whether by their high-concept forms, high-tech sensibilities or biting sense of humor, each of these studios has created individual buzz within a short time out of the gate. But, the commercial aspects of design are often foreign territory, and that's where the gallerist steps in.

"Designers are creative people, but they're not as well-versed at finding the best producers, managing finance or running communications," says Ryngaert. After falling in love with one of Stam's pieces at Design Miami/Basel, for example, Ryngaert edited its materials down from a behemoth 75 kilos to 45, with the svelter version a highlight of the Design Miami/ floor. For each new commission, Ryngaert says the process begins with a sit-down meeting of concept proposals and assessments—what's timely, what's the most practical material and so on. Ultimately, his goal is to realize pieces that express his designers' own identities. "I look at each designer's work individually," he says, "but something you will always find in our gallery is that they're all very poetic in their approach."

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Volume Gallery

Volume co-founders Sam Vinz and Claire Warner bill their Chicago gallery as a platform for experimentation, making Minneapolis-based designer Jonathan Muecke the ideal focus of their booth. Whether he's crafting stools woven from spun carbon fibers or tables bereft of any radial symmetry, Muecke categorizes his works as "open objects," pieces that subvert usual furniture typologies in their use of materials or disregard of expected functions. "They're haunting," says Warner, who with Vinz discovered Muecke during his Cranbrook Academy of Art graduate exhibition in 2010. "Once you separate yourself from the work, you find yourself thinking about it again."

Jonathan Muecke's *Painted Shape*, 2013

