

Institute of Contemporary Art Miami Launches New Biannual Exhibition Initiative with Solo Exhibition of Italian Architect and Designer Ettore Sottsass on April 18

New Biannual Exhibition Initiative is Dedicated to Exploring Significant Advances in Postwar and Contemporary Design

Ettore Sottsass and the Social Factory Explores Socioeconomic Context of Sottsass' Work Across Five Decades, Including Monumental Ceramics and "Superboxes"



Ettore Sottsass, *Ommagio No. 5*, 2007. Corian and wood. Courtesy Friedman Benda. Photo: Lucas Knipscher

Miami, FL – February 21, 2019 – The Institute of Contemporary Art, Miami (ICA Miami) announces the launch of a new biannual exhibition initiative committed to exploring significant advances in postwar and contemporary design and its relationship to contemporary art. To kick off the initiative and its spring 2019 exhibitions program, ICA Miami will mount a major exhibition dedicated to renowned and radical Italian architect and designer **Ettore Sottsass** (1917-2007). Opening April 18 with exhibition design by Mexican architect **Frida Escobedo**, *Ettore Sottsass and the Social Factory* considers the practice of the influential designer beyond his place in the history of design, and places Sottsass' work within the social and economic contexts in which it was produced. The exhibition reflects ICA Miami's dedication to offering new perspectives on significant contemporary figures and their practices.

"Contemporary visual culture is inter-disciplinary, and moves fluidly across fields, mediums, and creative disciplines," said **Alex Gartenfeld**, **ICA Miami's Artistic Director**. "ICA Miami's newly launched exhibition initiative aims to view design through the critical lens of art. This first exhibition in the program considers Sottsass as the paradigmatic designer of the late 20th century,



remaking the world through architecture and design, and responding to the social and political ideologies and realities of the world around him.”

“Throughout his career, Ettore Sottsass redefined the interplay of design and modern life, through his approach to both functionality and aesthetics,” said **Gean Moreno, Curator of Programs**. “His profound contributions in architecture and design have long been recognized, but the ways in which the broader historical context impacted his work are underexplored. By deepening our understanding of how Sottsass responded to the world and played a role in the trajectory of design, we can broaden our appreciation of design in a similar way to how we study and understand contemporary art.”

While Sottsass’ work is often explored through the lens of architecture and design, *Ettore Sottsass and the Social Factory* examines his work in relation to the social and economic contexts in which it was produced, from Italy’s postwar economic prosperity to the social upheaval of the 1960s and ‘70s, to our contemporary conditions. Organized by Gartenfeld and Moreno, the exhibition encompasses over 50 works, including objects, furniture, and ceramics, as well as an additional 53 photographic works that comprise the “Metaphors” series. The exhibition is organized in four distinct, chronological sections. Each section will present significant objects that embody the concerns that occupied Sottsass during each period, while serving as vehicles through which to understand the transformative social conditions in which he was immersed.

Spanning five decades of Sottsass’ practice, the exhibition begins with his projects from the 1960s, including ceramic totems and “Superboxes,” as well as his conceptual drawings and photographic works from the 1970s. A section devoted to works of the 1980s focuses on the furniture that Sottsass produced for Studio Alchimia and his famous Memphis collections. Inspired by Art Deco and Pop Art movements, Memphis was a collective founded by Sottsass that included some of the preeminent designers and architects of the time. Ending with the artist’s late work, the exhibition’s final section is devoted to furniture pieces designed in the 1990s and through the end of his life in 2007.

The exhibition is designed by notable Mexican architect **Frida Escobedo**, designer of the 2018 Serpentine Pavilion, who has created a series of scrim walls that both reveal their interior structures—alluding to Sottsass’ own engagement with screens and room partitions—and create discreet spaces that help to spatially organize Sottsass’ long career.

Ettore Sottsass and the Social Factory

April 18, 2019 – October 6, 2019

3rd Floor, Special Exhibitions Galleries



Exhibition Support

Exhibitions at ICA Miami are generously supported by the Knight Contemporary Art Fund at The Miami Foundation.

Exhibition Catalogue

A 350-page catalog published by ICA Miami and DelMonico Prestel will accompany this exhibition, with 12 newly commissioned scholarly essays by Evan Calder Williams, Wave Carpenter, Maria Cristina Didero, Silvia Franceschini, Jacopo Galimberti, Sven Lütticken, Jaleh Mansoor, and Ernesto Oroza, among others. The catalogue will also debut a selection of Ettore Sottsass' texts translated to English for the first time.

Also on view in spring 2019 at ICA Miami:

Paulo Nazareth

May 16, 2019 – October 6, 2019

2nd Floor, Special Exhibitions Galleries

Paulo Nazareth will be the first solo U.S. museum exhibition dedicated to the important, young Brazilian artist. Exploring the histories and legacies of Afro and Amerindian populations in the Americas, Nazareth's work expands discourse around racial justice through its investigations of a range of issues and topics, including segregation, stereotypes, genocide, civil rights, and radical political traditions. Featuring recent and new videos, drawings, sculptures, and installations, the exhibition will explore the lineage of political resistance that inspires Nazareth's work, drawing connections and differences between the experiences of Afro-Latinos across the Americas, and bridging contemporary Black thought in the U.S. with that of Latin America.

Ground Floor

ICA Miami's ground floor exhibition space will feature solo exhibitions of work by artists across generations, including **Robert Grosvenor**, **Purvis Young**, and **Guadalupe Maravilla**. ICA Miami's Project Space will feature ***Eric-Paul Riege: Hóló--it xistz***, the first institutional exhibition dedicated to the work of the emerging Navajo artist, and a newly commissioned project, in collaboration with the Miami Design District, by **Yona Friedman** will be presented in Paradise Plaza, a block east of the museum.

About Frida Escobedo

Frida Escobedo is Principal and Founder of architecture and design studio, Frida Escobedo Taller de Arquitectura, based in Mexico City. The work developed at her eponymous studio ranges from art installation and furniture design to residential and public buildings. Whether working on public or private commissions, Frida Escobedo aims to make use of disuse, to find significance in the interstices of our lived environment, to give equal attention to craft and practicality.



Notable architectural projects include: La Tallera, the rehabilitation of the home and studio of the seminal Mexican painter David Alfaro Siqueiros (Cuernavaca, 2012); Librería Octavio Paz (Mexico City, 2013); and the renovation of the iconic 1950s Hotel Boca Chica (Acapulco, 2010). Recent projects include: *If we want to continue*, a site-specific installation at the Neutra VDL Research House in Los Angeles; *No. 9*, an exhibition at the Arthur Ross Gallery at Columbia University; and large-scale installations at the Chicago Architecture Biennial and la Biennale d'Architecture d'Orléans.

About the Institute of Contemporary Art, Miami

The Institute of Contemporary Art, Miami (ICA Miami) is dedicated to promoting continuous experimentation in contemporary art, advancing new scholarship, and fostering the exchange of art and ideas throughout the Miami region and internationally. Through an energetic calendar of exhibitions and programs, and its collection, the ICA Miami provides an important international platform for the work of local, emerging, and under-recognized artists, and advances the public appreciation and understanding of the most innovative art of our time.

Launched in 2014, ICA Miami opened its new permanent home in Miami's Design District on December 1, 2017. The museum's central location positions it as a cultural anchor within the community and enhances its role in developing cultural literacy throughout the Miami region. The museum offers free admission, providing audiences with open, public access to artistic excellence year-round. www.icamiami.org

The Institute of Contemporary Art, Miami is located at 61 NE 41st Street, Miami, Florida 33137.

Media Contacts

Regional Media

Davina Dresbach
Institute of Contemporary Art, Miami
ddresbach@icamiami.org
305.901.5272 ext. 218

National Media

Jill Mediatore / Sarah Palay / Barbara Escobar
Resnicow and Associates
[jmediatore](mailto:jmediatore@resnicow.com) / [spalay](mailto:spalay@resnicow.com) / bescobar@resnicow.com
212.671.5164 / 5163 / 5174

Aaron Gordon
Schwartz Media Strategies
aaron@schwartz-media.com
305.858.3935