

zanotta: Edizioni

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1984-86 Research and experimenting with Zabro

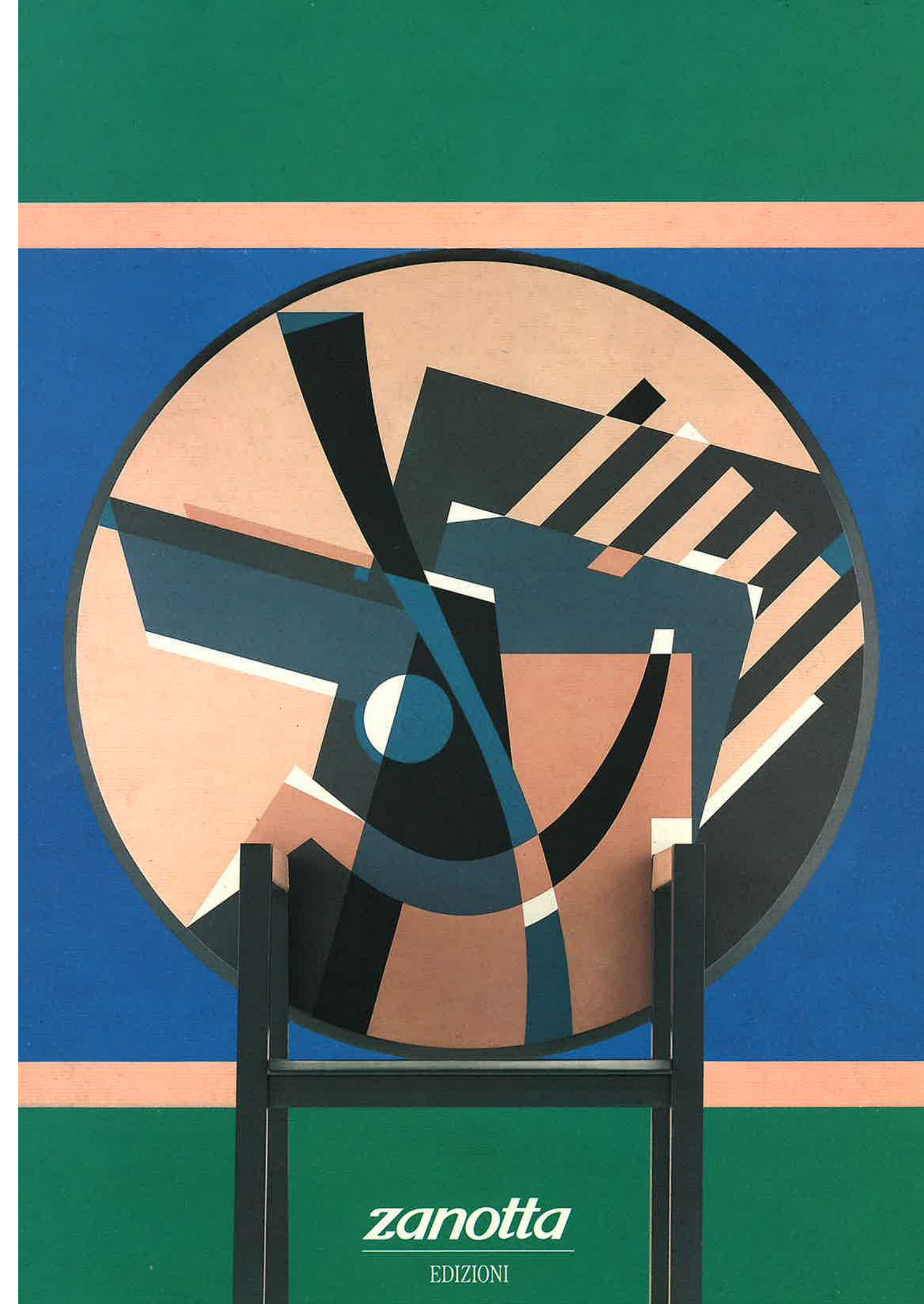
Zanotta start a parallel activity of research and experimentation in the field of expressive furniture through the Zabro brand.

With the art direction of Alessandro Mendini and Alessandro Guerriero, it gives life to many products, projects and furniture families including Nuova Alchimia by Mendini and Gregori and Animali Domestici by Branzi which then form the basic nucleus of the subsequent **Zanotta Edizioni** collection.

1989 The Zanotta Edizioni is born

A particular collection of **designer furnishing objects** that lies in a borderline between art and design.

Pieces of contemporary neo-craftsmanship free from the constraints of industrial production, the result of a process that maintains a strong component of "hand-made" work.



An experimental laboratory

- to preserve the **heritage and cultural wealth** of our Country
- to **foster a dialogue with contemporary art and fine craftsmanship**
- to **introduce and explore new aesthetic languages contaminated by other contemporary disciplines**
- to **dare to take different approaches far from the mainstream**

Author's Pieces

- **an experience shared with some great masters, creatives and artists** who have contributed to renewing the world of design with linguistic accelerations, decorative reflections and exemplary displays of ingenuity: **Alessandro Mendini, Ettore Sottsass and Andrea Branzi, Bruno Munari, Alik Cavaliere and Joe Tilson**

Poetic out-of-series objects

- **expression of Italian know-how**
- **characterized by construction details and decorative details that add cultural value**
- **made with the most varied materials** - wood, steel, marble, crystal, bronze, brass, ceramic
- **recovering, and in some cases innovating, handcrafted techniques and processes:** precomposed veneer, inlay, wood turning, hand-lacquered decoration, bronze casting, mosaic





Alessandro Mendini

1931-2019

Italian architect, designer, painter, critic and theorist of architecture and design. He uses an aesthetic and figurative language, intense and original, between emotions and provocations, between symbolism and humour. He often designs presences, emotional objects using the shapes of bodies, animals or imaginary. He is associated with the theoretical foundation of postmodern design and the concepts of banal design (design that uses the banal as a linguistic code and which "admits quotation, incongruity, inauthenticity and incompleteness") and re-design ("decoration interventions on found objects or famous design products").

Aesthetic and figurative language, between emotions and provocations

The **Agrilo** console and the **Macaone** table are both defined by a soft, decorative and peculiar sign and by a bold, expressive and radical use of colour.

- The focus of these two projects is not on technology, function or structural solutions, the attention is shifted to the **poetic and cultural value** of these furnishing objects, the result of refined re-propositions of shapes and models from the history of decorative and applied arts;
- furniture that suggests a different kind of living, less dogmatic, severe and cold;
- **products rich in details that enhance the craftsmanship**

Agrilo - 1984

The **Agrilo** console features a hand-made lacquered decoration on the edge of the top, in bright colours that recall those of the insect from which it takes its name.



Macaone - 1985

The top of the **Macaone** table is divided into four bold colours - red, blue, yellow and green - which continue on the legs which are therefore all different. The morphology of the legs is inspired by that of Carlo Mollino.



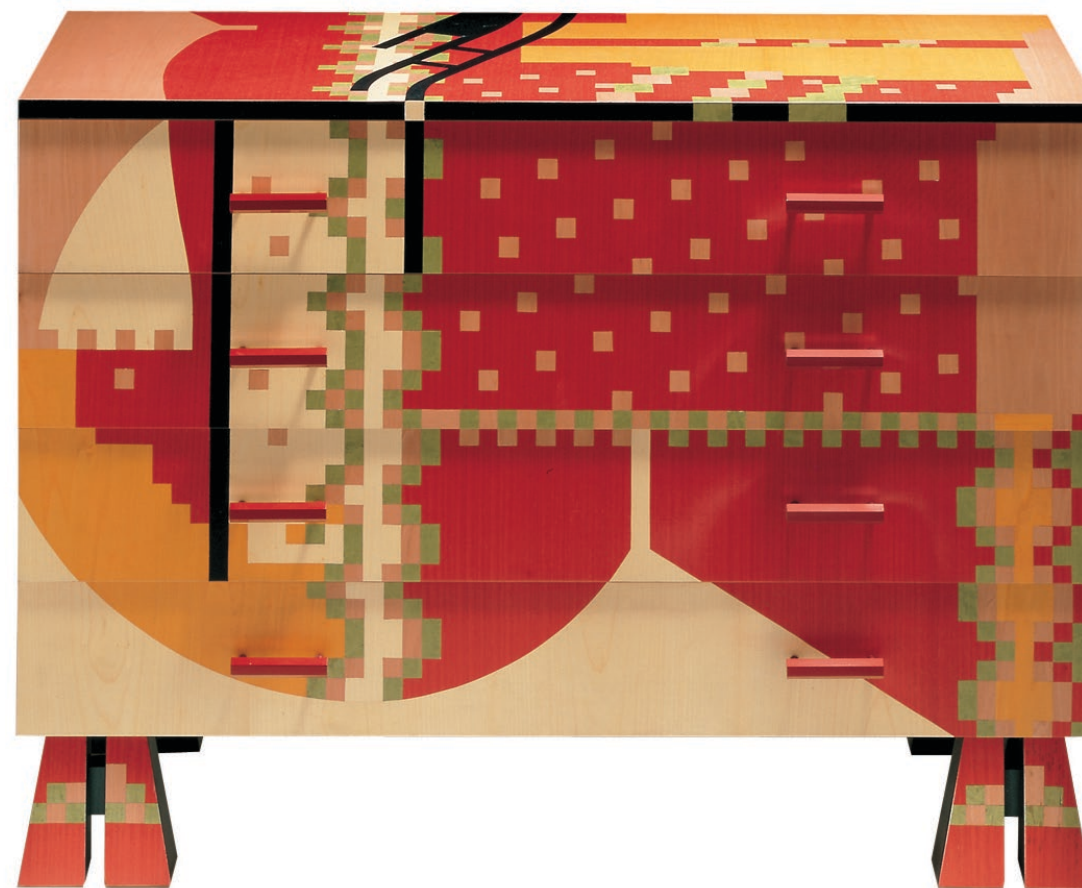
Re-Design

Mellini has returned several times to reflect on and experiment with a type of product that is very functional but little considered by designers and critics, **the chest of drawers**, which has an **ancient and deep-rooted tradition**, made up of bourgeoisie and nobility, sedimented in the **collective memory** through the memory of grandparents' furniture.

With a re-design operation, he transformed a 1940s chest of drawers into contemporary works of art

Calamobio – 1985/88

Calamobio, with a pictorial intervention inspired by Kandisky, is a multicolored pixel-effect chest of drawers made of wooden inlays: a typical workmanship of Lombard workshops updated and innovated with brightly coloured dyeing. It is produced in nine numbered and signed pieces, each series is characterized by a different colour sequence of the wooden inlays on the right side of the cabinet.



Cetonia – 1984

Cetonia is a chest of drawers with soft lines and volumes enhanced by a dynamic neo-futurist lacquering hand-made by excellent craftsmanship.



Emotional presences and objects

With the aim of giving shape to the **presences around our everyday lives** without worrying only about resolving function, Mendini has designed a series of **zoomorphic and phytomorphic furniture and emotional objects**, introducing a new aesthetic and chromatic code that is **often provocative, humorous and radical**.

Sirfo – 1986

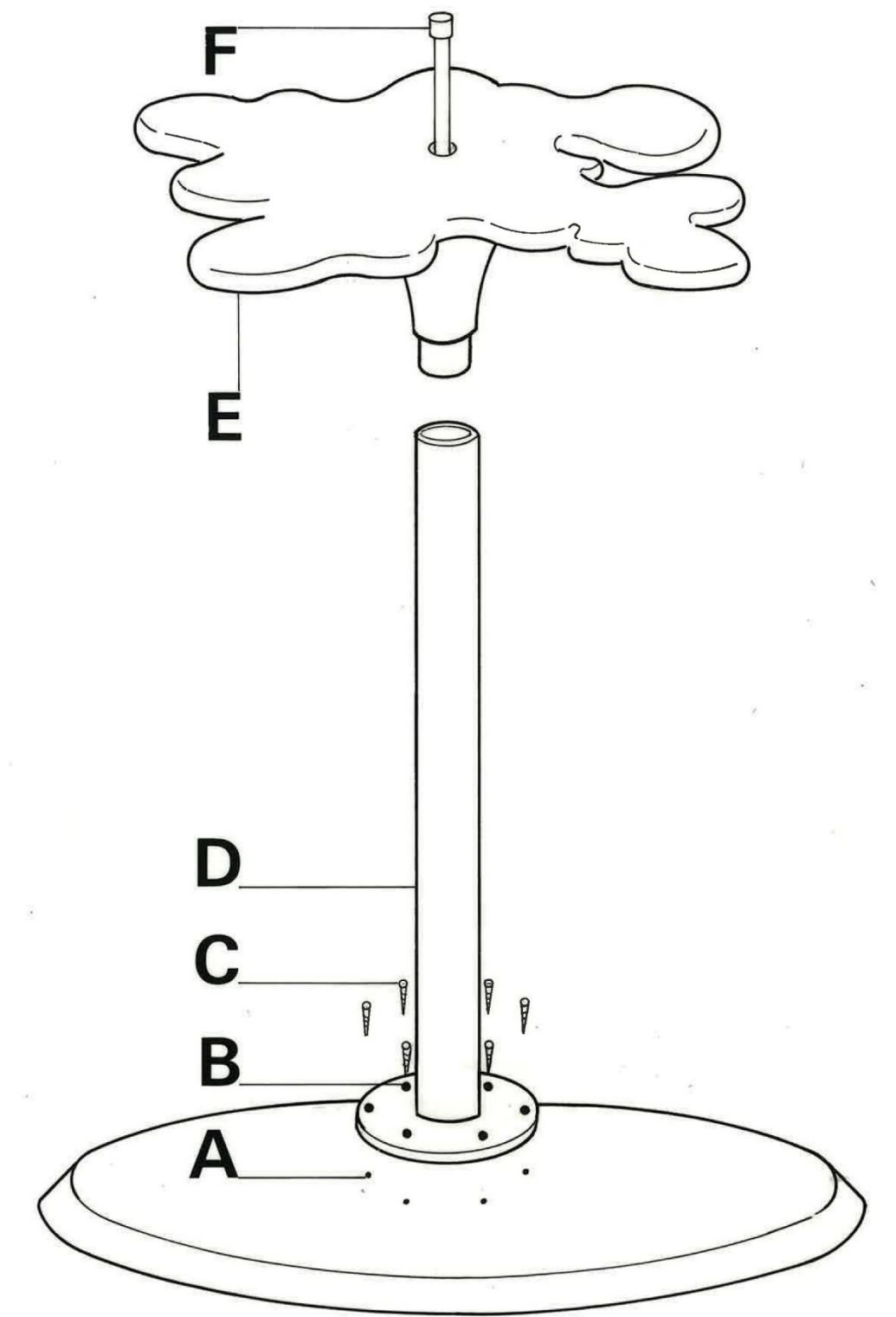
Sirfo is a striking duck-table that supports a circular glass top with its yellow beak.

The frame is made of sandblasted cast aluminum maintaining the natural colour, while the spout is painted yellow.



Hispo – 1986

Hispo is a wonderful flower-table characterized by a polychrome mosaic decoration embedded in the wooden top, the stem is made of steel and the base of cast aluminium. Signed piece.



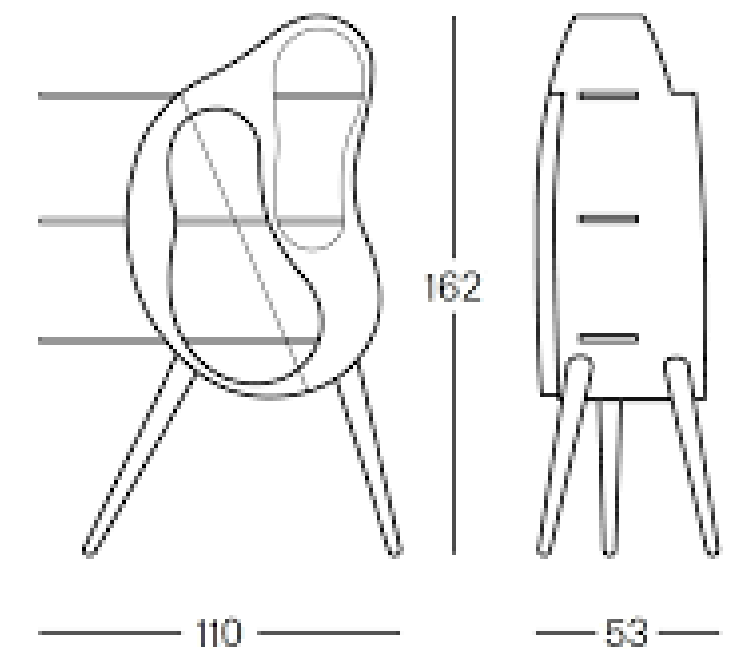
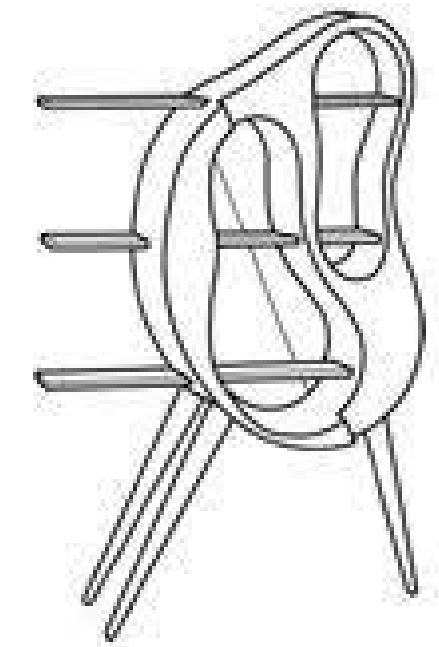
Zabro – 1984

Zabro is a chair-table, a transformable object that fulfils two functions. The backrest is a circular top which, folded over the seat structure, transforms into a table. The top and seat are both made of lacquered wood with hand-painted polychrome decorations and the armrests are covered in leather.



Mikiolone – 1986

Mikiolone is a bar cabinet with irregular and fluid shapes and pop colours, an eccentric and eclectic presence. Produced in nine examples, numbered and signed, it has a wooden frame lacquered in various colours, turned wooden legs lacquered in silver and glass tops.





Alik Cavaliere

1926-1998

A poet, philosopher, humanist and sculptor, Cavaliere works in a sphere that reconciles symbolism and pop art, manipulating the most diverse materials and fixing the living reality of things (plant elements, objects, human figures), extrapolating them from the usual context so as to load them with more meanings.

For Zanotta Edizioni he creates expressive, sophisticated and poetic furniture by mixing materials - wood, bronze, metal, marble - and different processes.

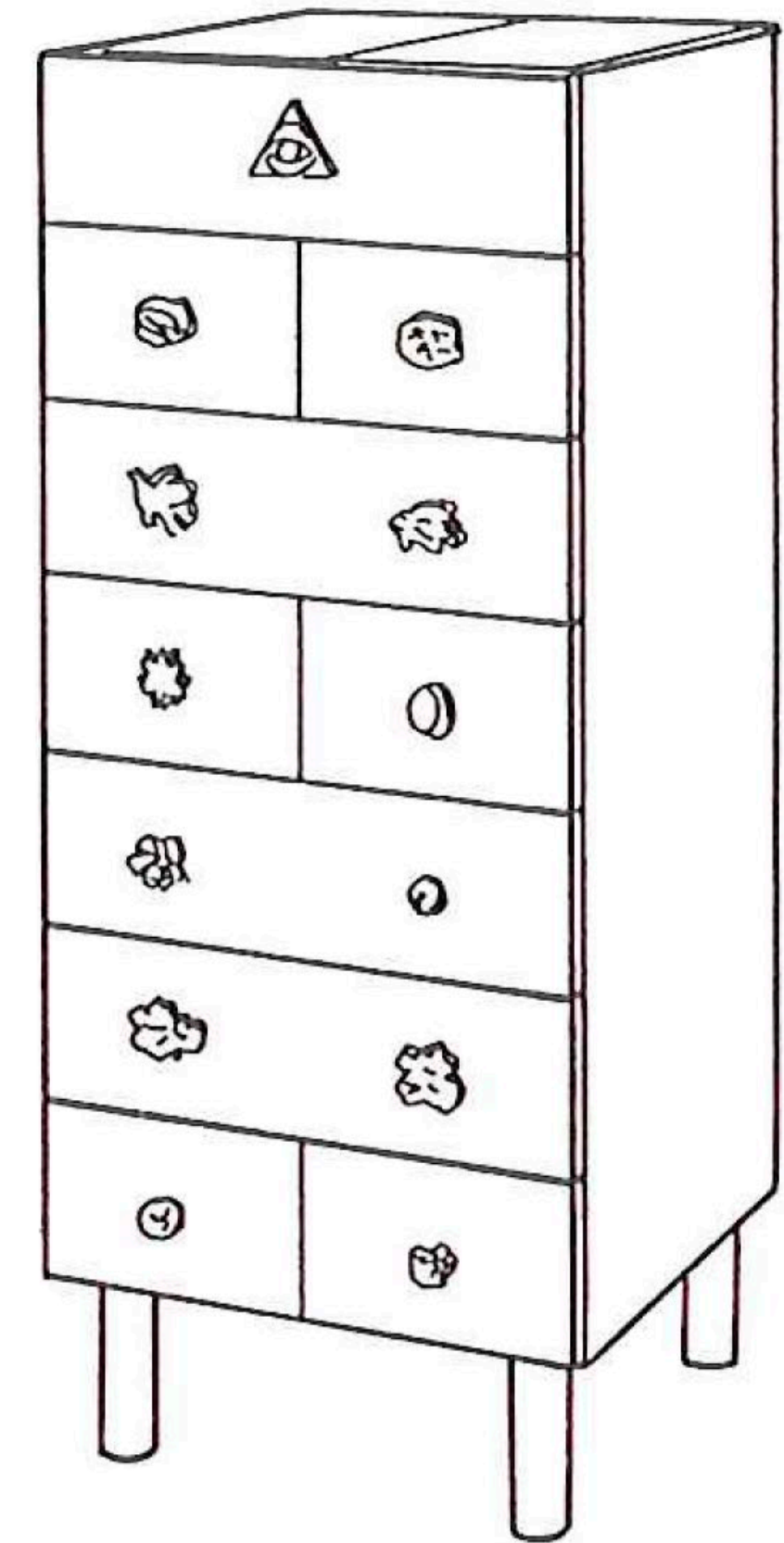
Genesisio – 1990

Genesisio is a chest of drawers made with a small wooden frame, veneered with briar root wood sheets dyed in different colors to enliven the drawer fronts also featuring thirteen different bronze handles representing Genesis. A poetic object that must be observed and scrutinized closely to see its timeless beauty in its entirety. The handles are made with the bronze casting technique



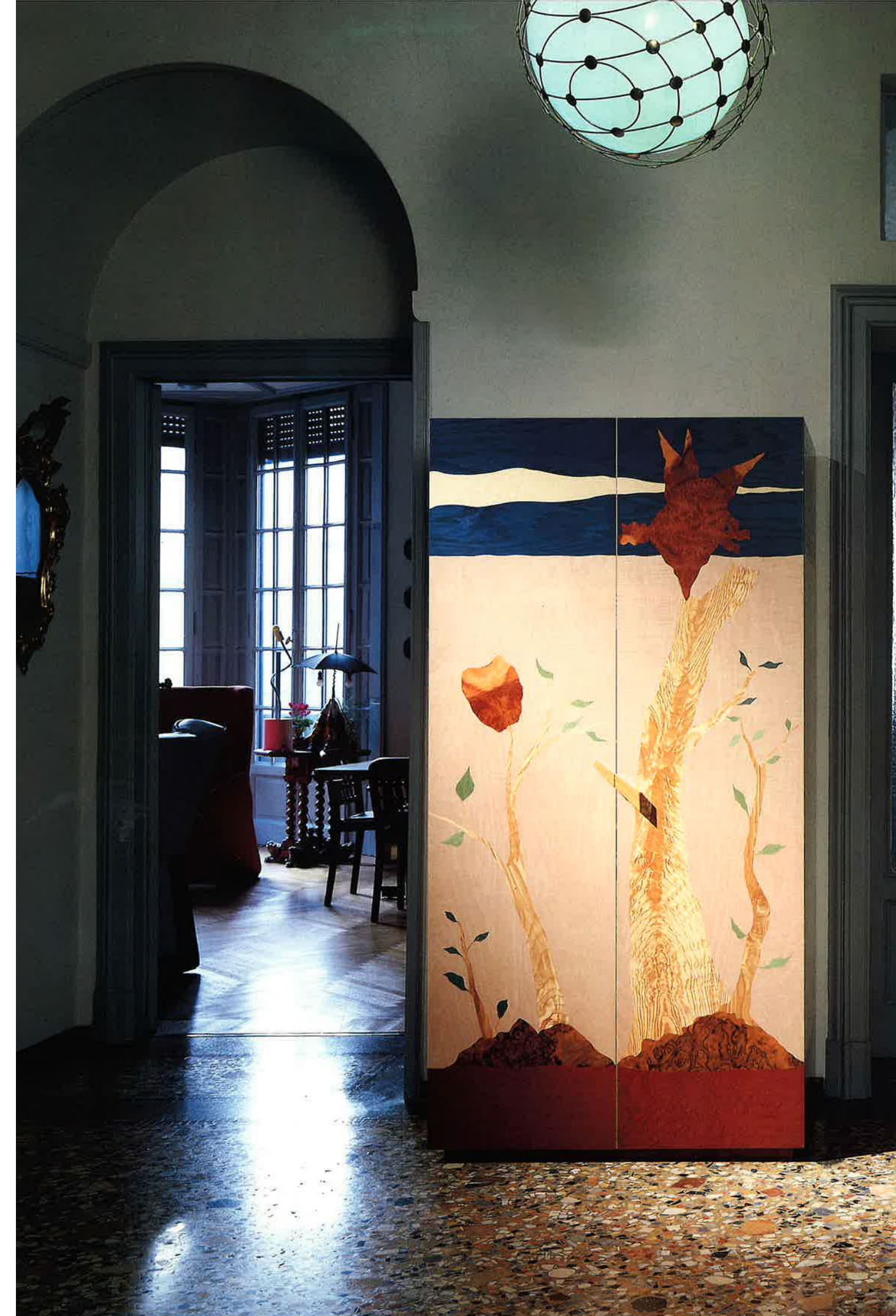
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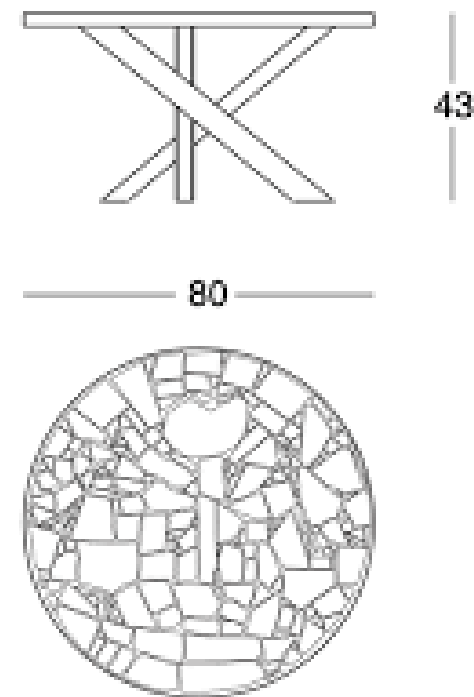
Alicante – 1990

Alicante is a piece of furniture for the bedroom characterized by an inlay of polychrome wood that translates the recurring images of nature into the artist's visual universe: on the surface there is the drawing of a large tree that meets a flower with which it falls madly in love.



Pompei – 1992

Pompei is a table characterized by a top with inlay decoration in polychrome marble and a structure in sandblasted and nickel-plated steel.





Ettore Sottsass

1917-2007

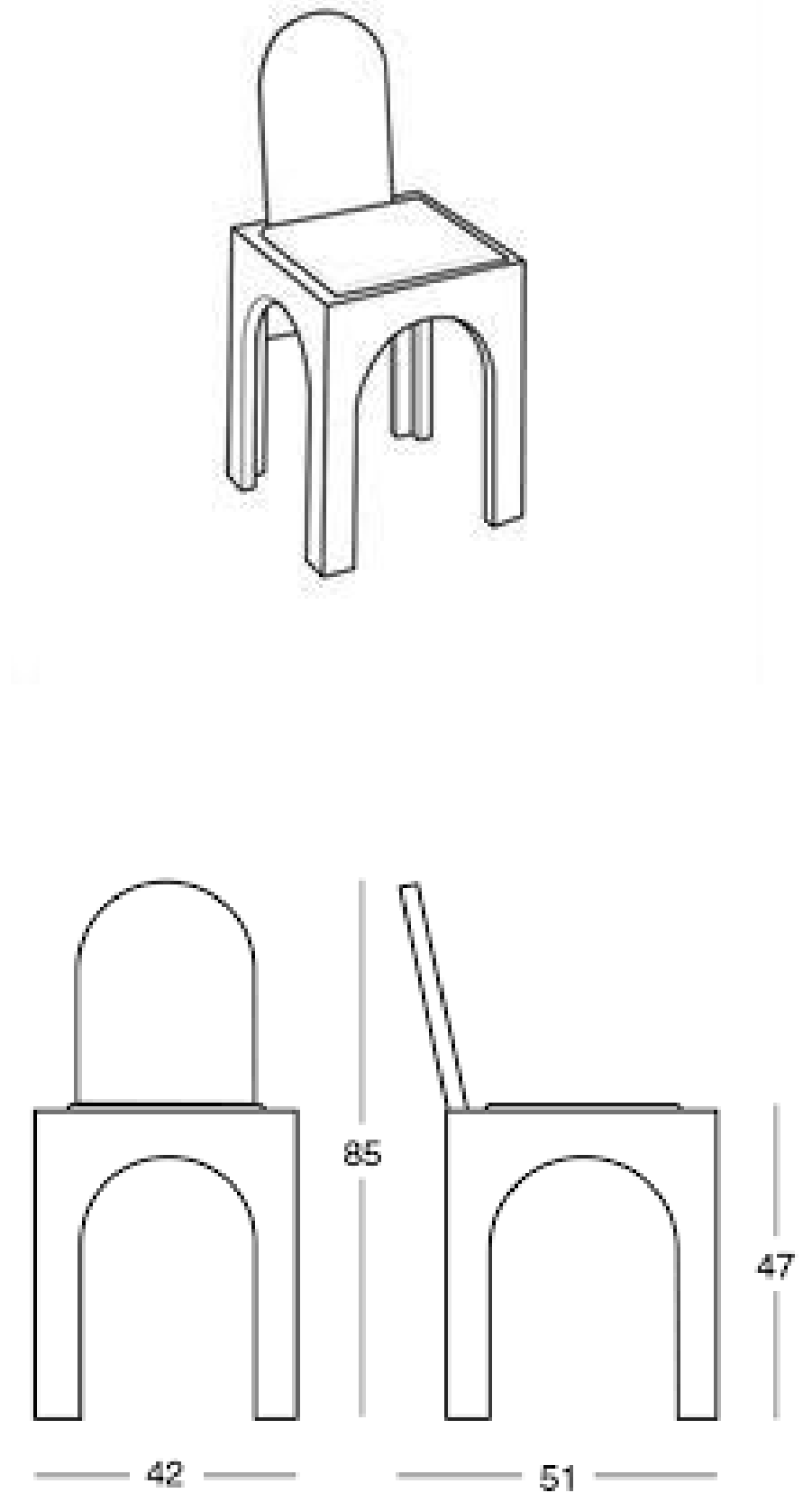
Italian architect, designer, photographer and artist. He is dedicated to research and formal experimentation in the most diverse fields of expression. He is among the protagonists of radical architecture and one of the founders of the school of free individual creativity "Global Tools". In 1980 he founded "Memphis", one of the leading exponents of the postmodernist scene, whose aim is to give objects "a symbolic, emotional and ritual depth. "The principle behind absurd and monumental furniture is emotion before function".

Domestic architectures

Moved by the "**urgent need to reinvent a way of doing design**", "to imagine other lives", Sottsass went beyond the objective function to write new visions, giving life to **domestic architectures carefully resting on foundations**, obvious or not, because he never forgot **to put the important things of life on a pedestal**.

Carabo – 1989

Carabo is an architectural chair whose shapes recall the arches and structural elements of a classic building. The imposing seat is in polished pearwood veneered in polished pearwood. The backrest is made of plywood veneered in ash, open pore lacquered in lilac, pink and green. A cushion covered in fabric in the same colors as the backrest is integrated into the structure. Signed piece.



Mombasa – 1989

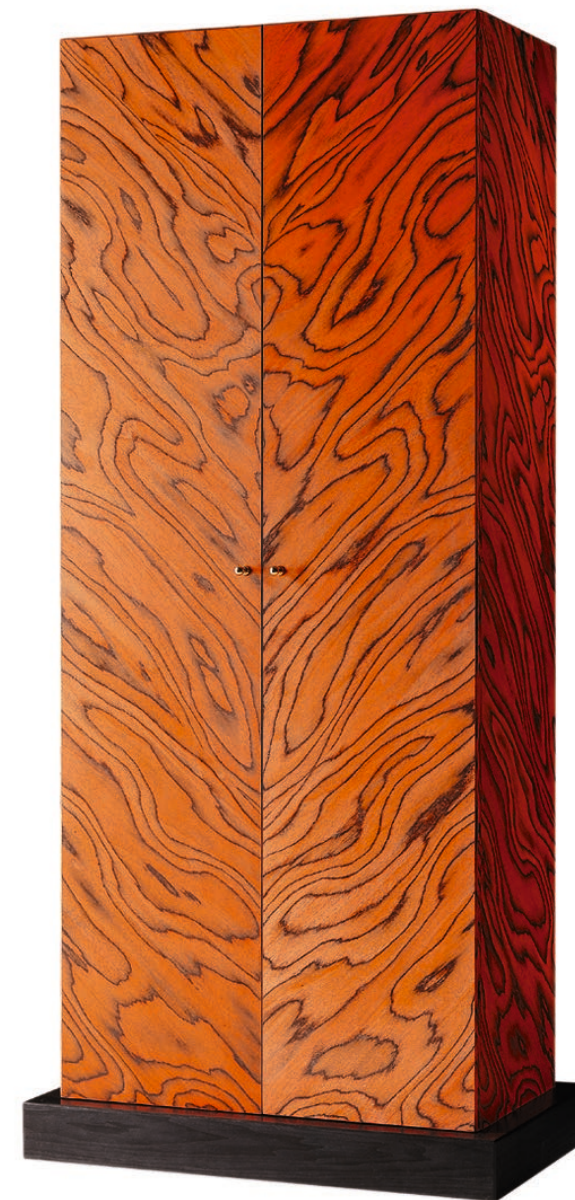
Mombasa is a sculptural and elegant chest of drawers with a pyramidal compositional structure of the elements. At the base, four protruding cubic feet support the first block of two drawers placed one on top of the other; the second block with 14 smaller drawers, arranged on two side-by-side columns, rises in height, soaring the overall volume of the chest of drawers. Upper structure, lower drawer top and feet made of plywood veneered in open pore dark brown painted ash. Lower structure and drawers in polished pearwood. Brass knobs. Signed piece.



Nairobi – 1989

Nairobi is a bar cabinet made with the refined technique of pre-composed veneer, based on a design by Ettore Sottsass:

a process that declares at the same time both artificiality - with the surfaces of a red color impossible in nature on which a marked and very evident grain is drawn - and the naturalness of the product - given by the grain of the wood left in evidence. The structure with hinged doors and brass knobs rests on a protruding base in black-stained wood like the interiors with a drawer and a flap shelf. Signed piece.





Bruno Munari

1907-1998

Italian designer, sculptor and writer (Milan 1907 - 1998). Considered one of the greatest protagonists of 20th century art, design and graphics, he maintained his whimsical creativity unchanged in support of the constructive investigation of form through visual and tactile experiments and, at the same time, his great ability to communicate it through words, objects and toys. Initially close to futurism, he then gradually moved away from it dedicating his research to the in-depth study of shapes and colours and to the aesthetic autonomy of objects.

Singer – 1945

"When guests are without a smile. If life runs fast, if time speeds up existence, if frenzy steals time. Then the seat will be tilted, the seat shorter, the back higher: the chair will be for very short visits." Bruno Munari

Singer is a chair for very short visits and is presented as a prospectively deformed version where it is actually impossible to sit because the inclination of the seat.

It has a waxed natural walnut frame, embellished with inlays, while the seat is made of anodized aluminum. The chair has four waxed walnut legs: the rear ones are longer than the front ones because they act as a frame for the backrest. These elements, translated into content, indicate lightness, a lack of solidity and precarious balance.

On all the legs are inlaid decorations reminiscent of those found on some Singer sewing machine models, hence the name.

Produced in limited series, each series has the seat in a different colour, ranging from grey to black, blue to fuchsia.





Joe Tilson

1928

A sculptor and painter, he is among the leading figures of English pop art. He expresses himself in an immediate and comprehensible language through symbols borrowed from other cultures, and recurring images. Tilson experimented with different materials (paints, wood, plexiglass, etc.) and techniques (from collage to photomontage and engraving) arriving at original solutions in the 1960s, with the series of paintings and constructions inspired by children's interlocking games (Key-box, Spiral-box, etc. series) or the ziggurat theme.

Alchera – 1992

With Zanotta **Tilson** has experimented with combining Pop Art and design on a product type that has always been little considered, the chest-trunk. He transformed into brightly coloured wooden inlays, signs, images, symbols - eyes and hands, labyrinths - letters of the alphabet and alchemical references to the four elements (earth, air, water, fire) and applied them to the side panels of the chest as decorative elements that recall the idea of a happy confusion of many objects and memories that can be stored or hidden inside.

