

# THE DESIGN EDIT

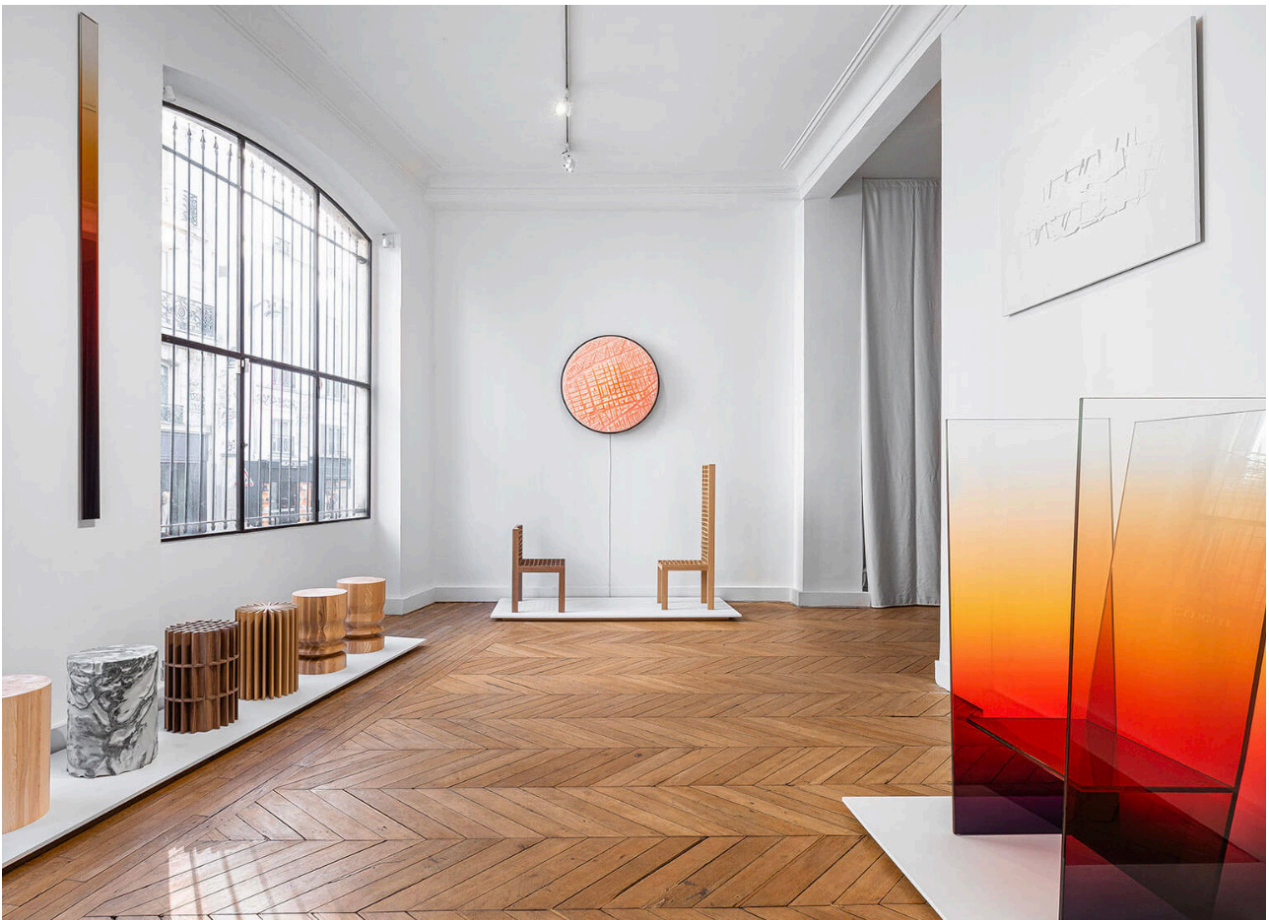
✂ FOR COLLECTORS AND DREAMERS ✂

EXHIBITIONS

## Paris Dispatch / June 2021

As the re-opened galleries get into their post-lockdown stride, Anna Sansom guides us through the collectible design offerings from four current exhibitions.

By Anna Sansom / 23rd June 2021



Installation view

COURTESY: Galerie Maria Wettergren / PHOTOGRAPH: © Gregory Copitet

### **‘Modernism Crystallized (Family Affair)’ at Maria Wettergren**

Over a decade ago, Latvian-born designer Germans Ermičs became friends in Copenhagen with Daniel Berlin – who now works for architecture firm Snøhetta in Oslo – and his father Boris. Now the trio have reunited to collaborate on this show thanks to Maria Wettergren inviting Boris to exhibit and the latter including the others. The title, ‘Modernism Crystallized’, points to how they experiment with geometry, illusion and appearance versus disappearance.



Boris Berlin and Germans Ermičs, 'Black Mirror' glass table 2020; Boris Berlin and Daniel Berlin, 'City Light' pendant, 2020  
COURTESY: Galerie Maria Wettergren / PHOTOGRAPH: © Gregory Copitet

The centrepiece is Ermičs 'Sunburst Tall Glass Chair' in black-red-yellow gradations that was made for the exhibition. Its three chromatic panels only touch near the bottom, giving the precarious impression that they're about to fall apart and shatter. The throne-like piece is his second chair following 'Ombé Glass Chair' (2017), made in tribute to Shiro Kuramata's iconic 'Glass Chair' from 1976.

Ermičs also teamed up with Boris Berlin to create the 'Black Mirror' table, which reflects the herringbone wooden floorboards yet dissolves into the curtain behind. Above it hangs Boris and Daniel Berlin's spherical 'City Light', cast on the grid of Manhattan, which is a play on the city that never sleeps.



Boris Berlin, Daniel Berlin and Germans Ermičs, 'Signature Objects', 2021  
COURTESY: Galerie Maria Wettergren / PHOTOGRAPH: © Gregory Copitet

There's disruption, too, in Boris Berlin's gridded wooden chairs, the undulations evoking the imprint that a sitter might make. "The human body is something that is opposite to the striving for order," Berlin says, laughing.

Nearby, a line of stools conveys the 'Family Affair' aspect of the exhibition title. Uniform in size, they were made by each designer individually. In the middle is Ermičs' marble stool with striking incisions following the veins of the smooth stone. This sees Ermičs, known for seductive works in glass, exploring another material in this interdisciplinary show.