

,OVO



**LUCIANA MARTINS
GERSON DE OLIVEIRA**



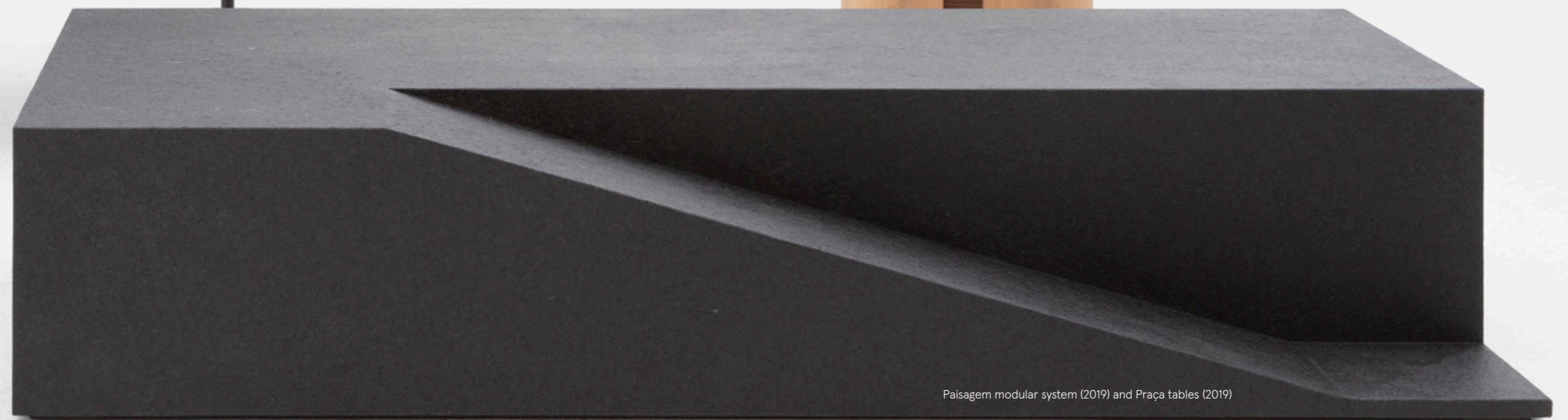
**LUCIANA MARTINS
GERSON DE OLIVEIRA**

SELECTED WORKS

PAISAGEM

/landscape







Praça side table (2019)

HAIKU

Adélia Borges

Since they first appeared, 30 years ago, Luciana Martins and Gerson de Oliveira create works situated in the boundaries between design and art. Fearless to experiment and to open new paths, their aim is to make intelligent creations. Their objects are capable of conciliating concision with ability to surprise.

A chair hidden under a black cube is revealed only when it receives the user's body; billiard balls are dislocated from their function in order to function as wall hangers; planes creating multiple paths: there are many examples within their production, instigating and confusing our perception, making our relationship with objects as not one of consumption (immediate use, so often alienated) but of fruition (which is not halted after the first contact but that, actually, presents new nuances as time goes by).

It is in this ability of offering more than its function, of playing with our perception and forcing us to think, of disturbing our parameters, where, to me, resides the artistic pulse of Ovo's work, turning their objects and pieces of furniture in things to be used, but also to be seen and collected. To be kept – in that original sense of this verb; to preserve, to maintain, to conserve.

As instigating as they are on first sight, these pieces reveal themselves, through their use, as perfectly functional – and this is in the end another element of surprise; a confirmation that they do not

forsake the fact of being design pieces. They are often mutant. They allow different compositions, configurations and dispositions, according to wishes and needs that change throughout the day or throughout life. In many of them, we see the unfolding of form and/or function. They might be on the floor or they might climb up the walls, and then go back to the ground again, acquiring new uses at each phase of their path.

Hangers, shelves, benches, tables, chairs and couches interchange their functions. They are hybrid, dynamic, flexible objects breaking the boundaries of classification. Freedom is also manifested in choices of materials. They stroll freely among metals (stainless steel, aluminum, iron . . .), woods (hardwood, laminated, mdf), fabrics, glasses, and acrylics. And, if they do not overuse colors, they do not leave them aside either.

Without resorting to Modernism's asepsis, as so many have understood it, as a kind of ball and chain preventing flights and poetics, the pieces of furniture and objects developed by Luciana Martins and Gerson de Oliveira are clear in their thinking and in their construction; they search the right, synthetic and pure divine form they chose to name their studio, as profession of faith: Ovo, [which translates as "egg" in Portuguese]. Just like concise amazing haikus, they communicate contemporaneity and at the same time seem predestined to transcend the time when they were made.



Praça side table (2019), Odessa tea trolley (2019) and Jardim sofa (2019)

JARDIM

/garden



FIOS

/threads



Fios (2019)



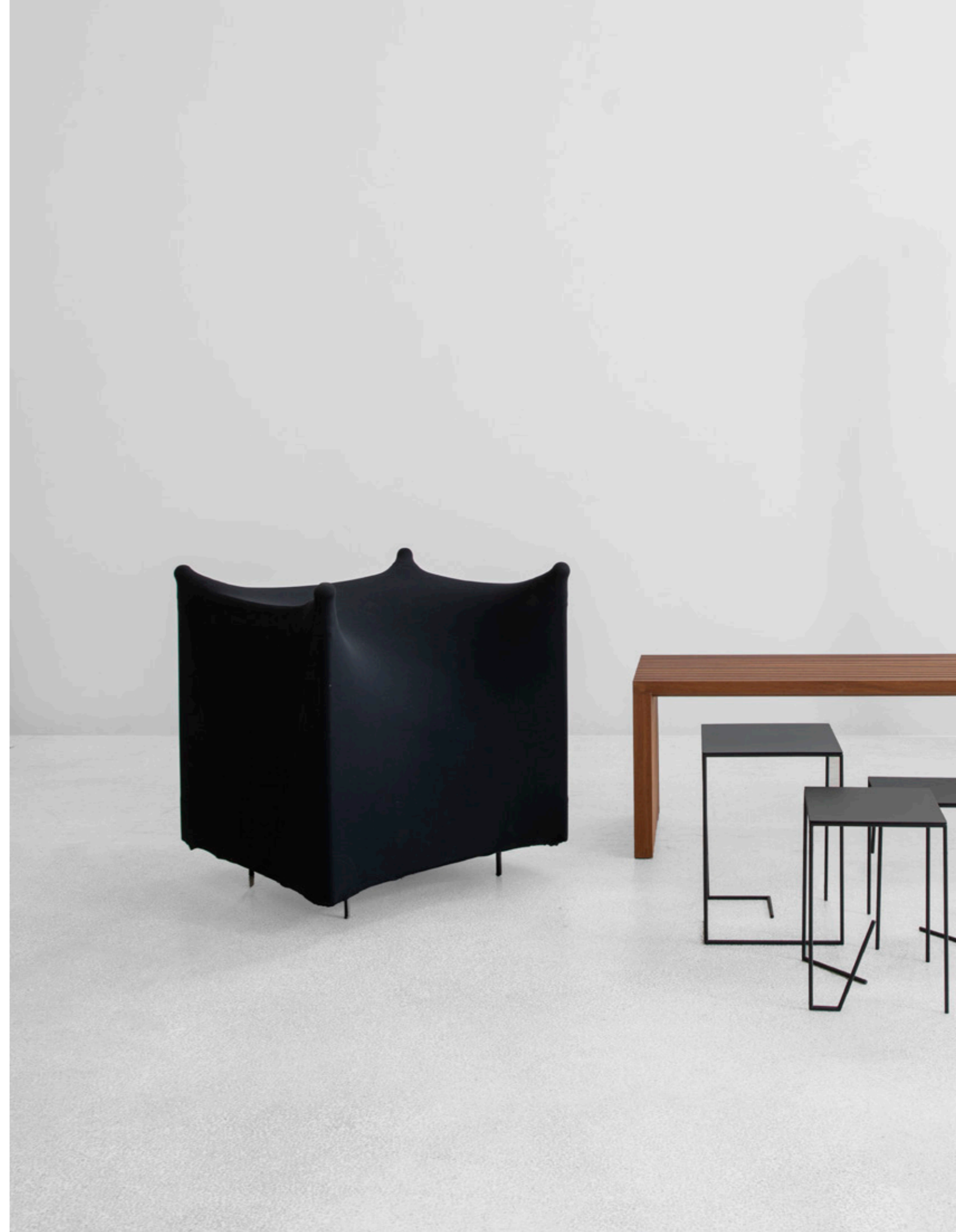
CADÊ

/where is the chair?

Year of design: 1995

The Cadê chair, designed in 1995, was introduced for the first time in the Entre Objetos exhibition at Nara Roesler Gallery, curated by Maria Alice Milliet. Questioning Bauhaus's maxim ("form follows function"), in Cadê, form hides function. An elastic fabric covering a metal structure bends with the user's body weight. The piece of furniture is revealed through usage, not appearance.

This piece showed us it is possible for an object to be unknown. The name Cadê is a play of words with the expression "cadê?" ("where is it?" in Portuguese) and the beginning of the word cadeira [chair]. Cadê was awarded first place at Prêmio Design Museu da Casa Brasileira that year.



CÍRCULOS

/circles

Year of design: 2016

Circles is an articulated system that can assume multiple settings, adapting itself to spaces and to different situations. Formed by irregular parallelepipeds, the piece brings in its name the pure geometrical form that specifically is not present in the composition: the circle. This form appears in the outline created by the movement of the articulated parts, referring to the movement of a compass. Thought for public areas and formed by articulated components, Circles offers various possibilities of organization and accommodation, both of people in the modules as of the set in space.





Círculos seating (2016)

SUSSURRO

/whisper

Year of design: 2008

An earring, designed in collaboration with jewelry designer Marina Sheetikoff, seeks a relationship between senses – seeing and hearing.

You have to get close to read the word sussurro [whisper in Portuguese] that is written in tiny letters, and then you can hear it in a very low tone.



GRAFIA

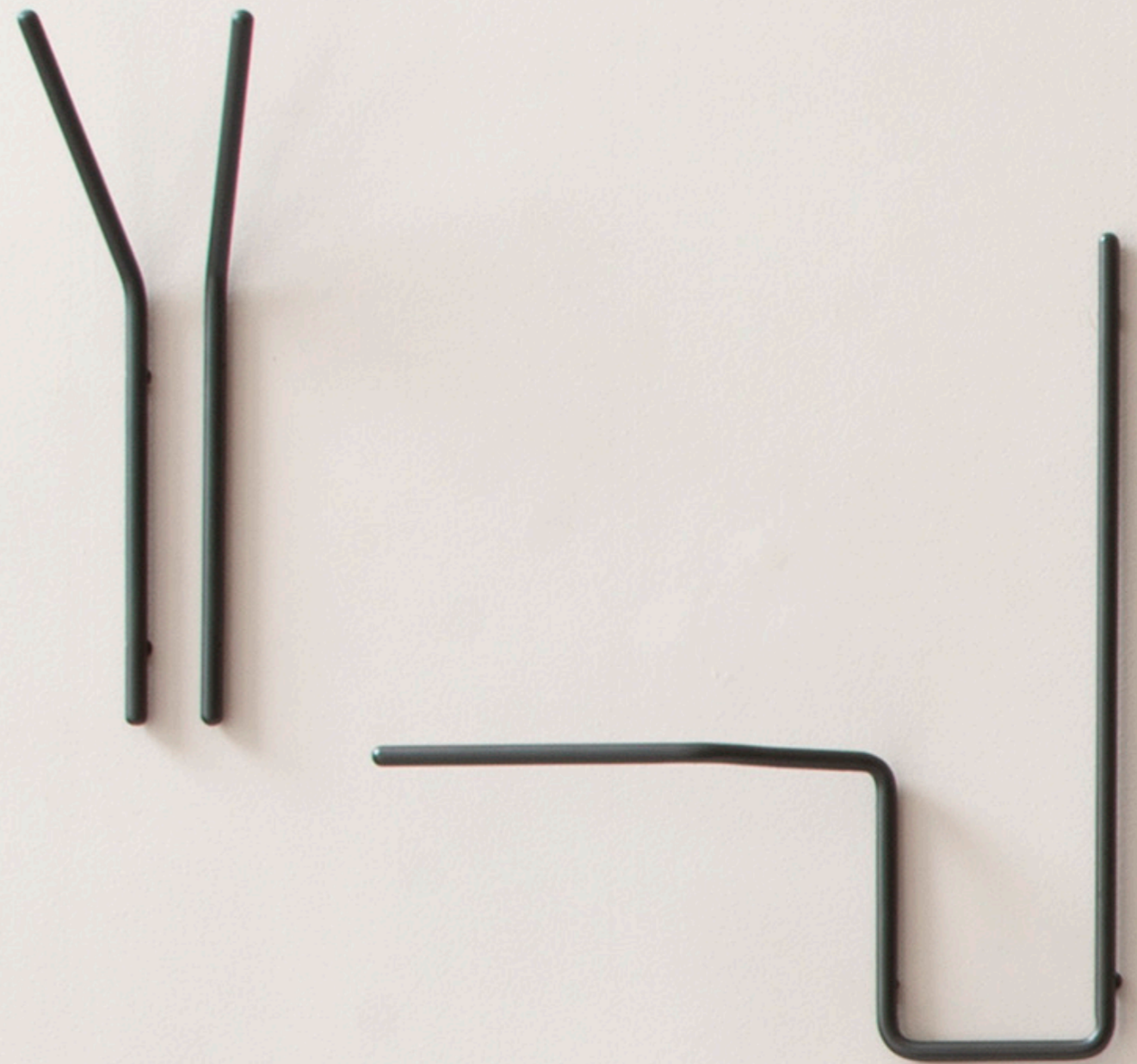
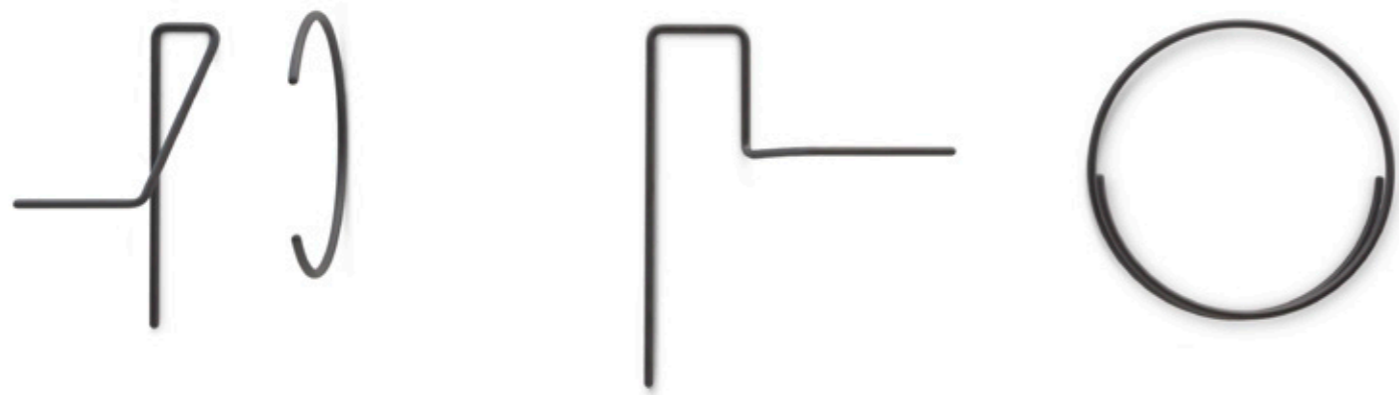
/graphics

Year of design: 2018

The objects that constitute the Grafia series explore the visuality of both graphic representation and the alphabet. They are coat hangers that form outlines over the wall, denoting the organization of letters in words and phrases.

As a form of writing in which the language is emptied and the juxtaposition of letters create no meaning, the continuity of the stroke of each piece takes advantage of the apparent contradiction between the hardness of the metal and the fluidity of the tracing.

possibilities of organization and accommodation, both of people in the modules as of the set in space.





XEQUE

/cheque



HONEY, I'M HOME

Year of design: 2010

Object created for Clube de Colecionadores de Design do MAM – Museu de Arte Moderna de São Paulo. Limited edition of one hundred numbered pieces, made of borosilicate glass, stainless steel, and honey. The choice of honey as an element is due to the fact that it is the only food that never decays, which was found in perfect conditions in tombs from Antiquity.



CIRANDA

/circle dance

Year of design: 2000

Table and chair fused. Chairs become table legs, making it impossible to use them as chairs. A comment about function, as well as about empty spaces on the heads of the table. And it has a quite naïve name [“ciranda” in Portuguese is a circle dance], of a child’s play.



MIENTRAS TANTO

/meanwhile

Year of design: 1997

The Mientras Tanto table is also a development of the concept behind the Cadê chair. Here, the elastic fabric cover also wraps a metallic internal structure. In this case, however, instead of hiding the object, it reveals its inner part, its negative space, the "under the table". The result is a sensual play in the relationship with users. The name Mientras Tanto plays with the expression mientras tanto, which means "meanwhile" in Spanish, and the erotic character it suggests to Brazilian ears.



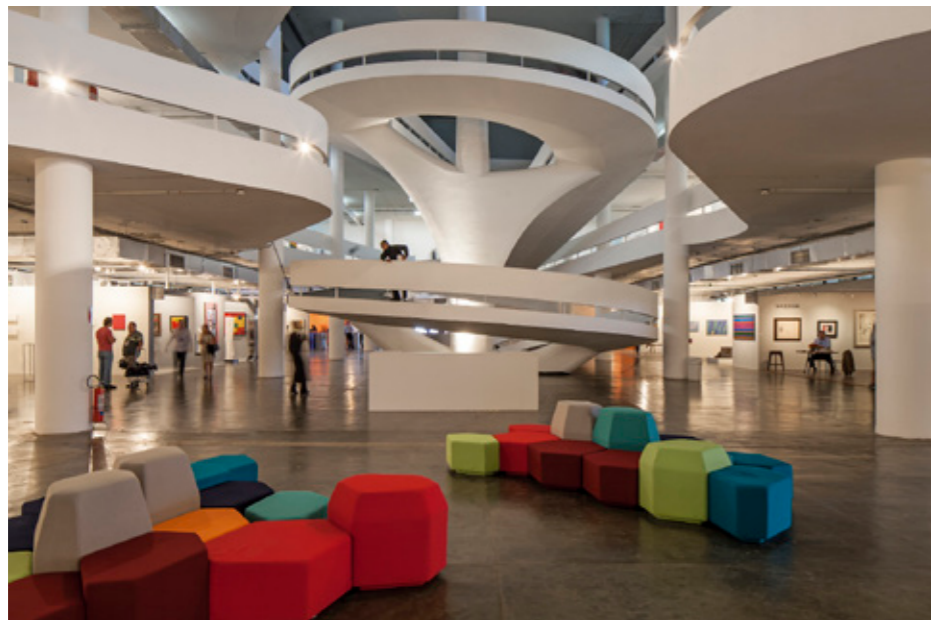
CAMPO

/field

Year of design: 2007

The Campo modules originated in the Hora Aberta exhibition at Vermelho Gallery, curated by Lisette Lagnado. In that show, we presented an installation named Campo. According to a commission made by the curator and the gallery, we created a large "couch" made of foam blocks cut in irregular geometric forms. Our intention was to offer the visitors a support for their bodies that would be welcoming and comfortable to the point of transforming the exhibition room, usually a place of passage, into an area where you want to stay for a while.





Campo modular system at Bienal Pavilion (2017)



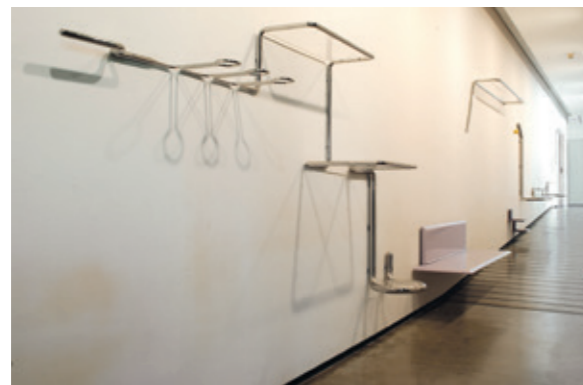
P.A.

Year of design: 2005

The P.A. site specific installation was part of MAM - Museu de Arte Moderna de São Paulo's Projeto Parede [Wall Project] in 2005.

P.A. is based on the realization that there are referential heights for key body actions such as sitting down, lying down, leaning, and reaching. Formed by lines and planes, this 23-meter long set alludes to drawing and painting. Visitors were able to manipulate and try the pieces during the exhibition period.

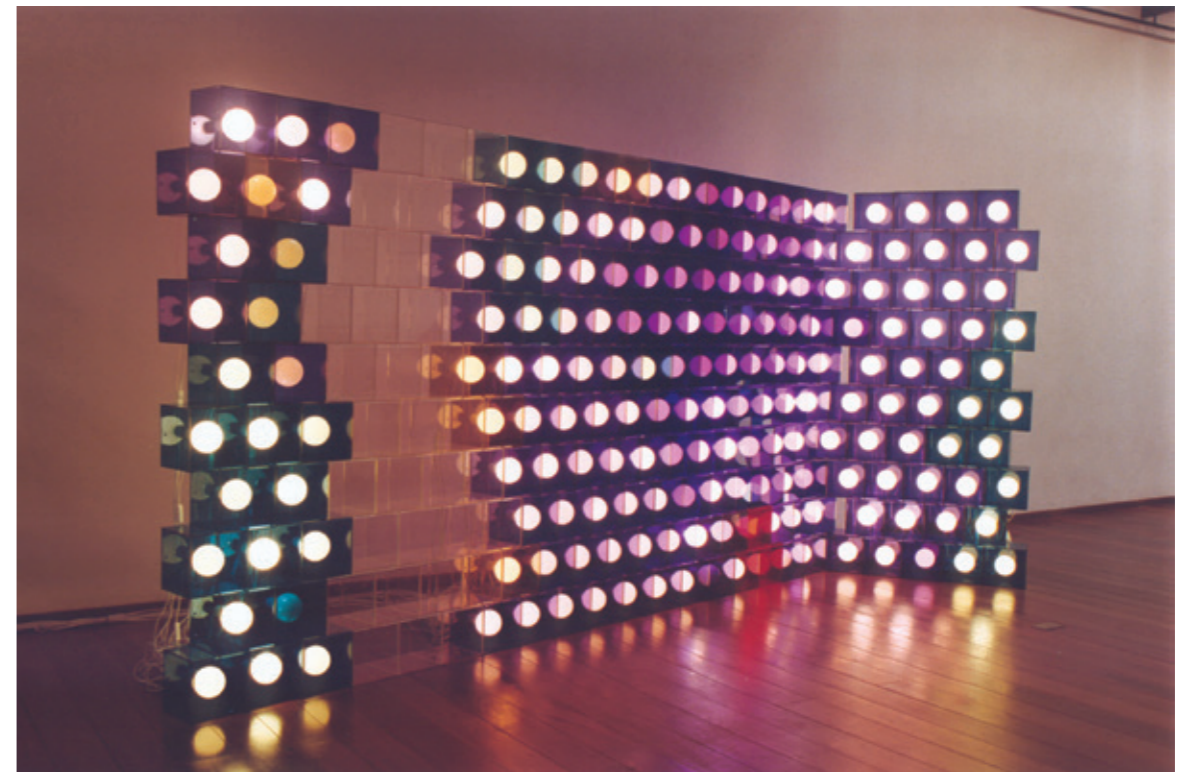
The title is a play of words between "prova de artista" ["artist's proof" in Portuguese] and the abbreviated form of "para ação" ["for action"]. Part of this installation was included in the institution's permanent collection.





CONSTRUÇÃO

/construction



ATRAVÉS

/through





Mirrored vase (1997)



COLLECTIVE SPACES

PINACOTECA

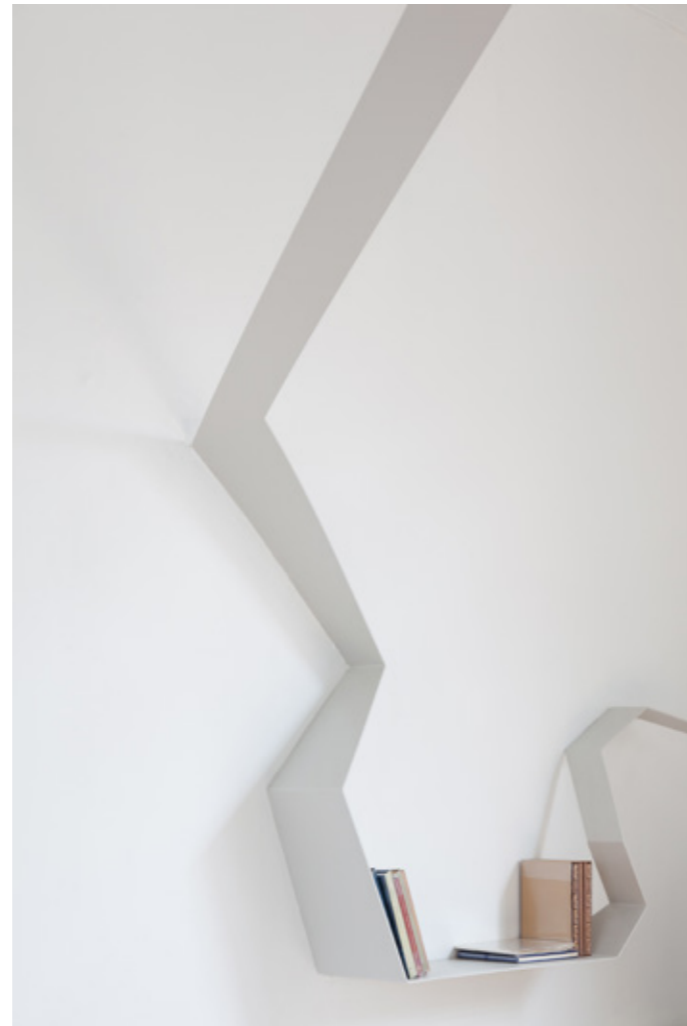
do Estado de São Paulo

/State of São Paulo Art Museum

Year of design: 2011

This building designed by Ramos de Azevedo in the late 1800s has symmetry as one of its main organization elements. Renovations conducted by Paulo Mendes in the 1990s recreate circulation inside the building, including great orthogonal axis of the elevator and the passages. It also altered the access of visitors, which is now made through what used to be the side of the building. The museum's adaptation also transforms its former outside area into an inside area with a glass covering on its old yard with its Octagon.

Our design derives from observation of these features, seeking to establish a positive tension relationship by including a diagonal line. The program proposed that visitors had a space within the museum so that they could internalize the experience of visiting its exhibitions. For this, in this room there are books and catalogues related to the works and the artists that are part of the institution's collection, as well as two computers with access to images and information about works in the collection that are not being physically exhibited.





Reading room at Pinacoteca do Estado



Campo modular system at Pinacoteca do Estado de São Paulo
painting by Coletivo Makhu

CAFÉ BIENAL

Fundação Bienal de São Paulo, Parque Ibirapuera

/Bienal Café, Bienal of São Paulo Foundation, Ibirapuera Park





View of Café Bienal





Outside terrace at Café Bienal



Fundação Bienal main lobby



View of Café Bienal

BIBLIOTECA

Mário de Andrade

/Mário de Andrade Library













LUCIANA MARTINS

+

GERSON DE OLIVEIRA

,Ovo was founded by designers Luciana Martins and Gerson de Oliveira. The design duo lives and works in São Paulo.

Four times awarded in Museu da Casa Brasileira, they have shown their work in exhibitions such as Experimenta, in Amsterdam and Projeto Parede (Wall Project) of the Museum of Modern Art of São Paulo (MAM-SP). The duo has designed Café Bienal, among other institutional spaces, and is responsible for the furniture of the Brazil Pavilion at Expo Dubai 2020.

,Ovo has been featured in publications that map power lines in global new design, such as Phaidon's &Fork. According to Portuguese curator Guta Moura Guedes, founder of ExperimentaDesign - Lisbon Biennial, "expressive communication ability, together with a subtle contamination of more artistic universes, give ,Ovo's works rather symbolic dimensions. This Brazilian design studio is one of the most exciting at the moment."

They have twice been elected Designers of the Year at the Casa Vogue Design Award, in 2018 and 2020.

PHOTOS
Ruy Teixeira

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