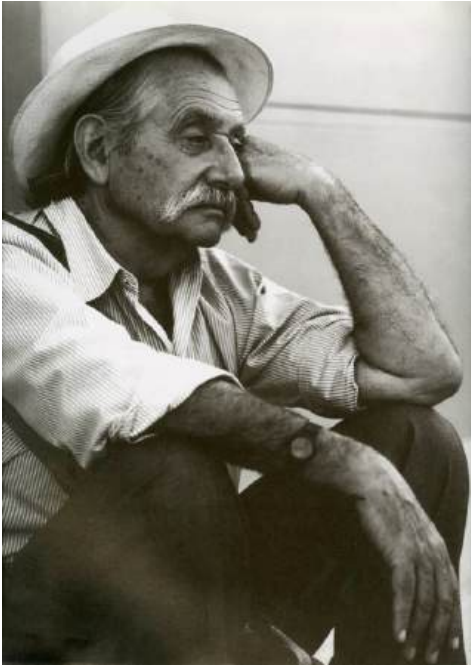


FRIEDMAN BENDA  
515 W 26TH STREET  
NEW YORK NY 10001

Galerie56  
A Division of Lee F. Mindel, Architect D.P.C.

ET TU, ETTORE  
MAR 19 - MAY 14, 2025  
240 CHURCH ST, NEW YORK



*Geology 7, 2000*



*Mobile Barbarella (Model MS. 124), 1966*

**New York** – Friedman Benda and Galerie56 are pleased to announce **Et Tu, Ettore**, a solo exhibition by the groundbreaking Italian architect and designer Ettore Sottsass (1917-2007), opening on March 19, 2025 at Galerie56, 240 Church Street, New York. The exhibition is an intimate approach to Ettore Sottsass' work. Lee F. Mindel, FAIA, offers an architect's examination of another architect's creative output. The works to be featured range in medium and time period, acting as a survey of Sottsass' creative output. This includes rarely seen examples of his early ceramic prototypes made in the 1960s from Sottsass' own personal collection, two of his iconic totems, and works from his *Geology* series produced in the early 2000s. The latter pieces in particular possess a potent kinship to the architecture of Galerie56 itself.

#### **About Ettore Sottsass**

One of the most significant counter-forces to modernism in design history, Ettore Sottsass brought his powerful artistic vision to a comprehensive range of disciplines: architecture, ceramics, furniture, glass, painting, photography, and industrial design.

Born in Innsbruck, Austria in 1917 and raised in Turin, Sottsass graduated from Turin University in 1939 with a degree in Architecture. Immediately upon graduation, he was drafted into the Italian army during WWII. In the early part of his career spanning six decades, Sottsass moved skillfully between industrial design and independent experimentation. His bright red Valentine portable typewriter (1968) is only one well known example from a huge range of products he realized for his most important corporate client, the office goods manufacturer Olivetti for whom he also realized prescient designs for computing workstations. During this time he was creating ceramics and furniture of great spiritual intensity, synthesizing modernist abstraction with forms from ancient cultures.

This syncretic approach, at once progressive and primordial, informed his contribution to the seminal exhibition *Italy: The New Domestic Landscape* at the Museum of Modern Art in 1972, and his involvement in a number of avant garde groups and projects, including Global Tools, Studio Alchimia, and the famed Milanese project Memphis, which he founded in 1981. Through his design firm Sottsass Associati he also maintained a practice as a product designer, for Alessi among others, and as an architect, in a series of retail spaces for Esprit as well as private residences.

In the last fifteen years of his life, Sottsass achieved a new level of heightened craftsmanship moving away from the industrial materials and methods that were his focus for the majority of his career. During this time, he realized bodies of work marked by an appreciation for rarefied materials—from blown-glass and ceramic objects to large-scale wooden and metal cabinets. Informed by his careful observation of design traditions and mastery of

form and proportion, each work continued his exploration into the social and cultural implications of contemporary design that characterized his career.

Through these diverse activities, Sottsass established a distinctive and expansive design vocabulary, composed of seeming oppositions up until his death. His work is extraordinarily deep in its cultural references, yet delighted in a beguiling play of surfaces. Sottsass' abstractions had latent anthropomorphism; his forms are both playful and monumental. The dialectical complexity of his thought—grounded in the idea that design can have a remarkable range of expression—was revolutionary. Sottsass left behind a prolific compilation of essays and scholarship, all of which continue to influence designers around the world today.

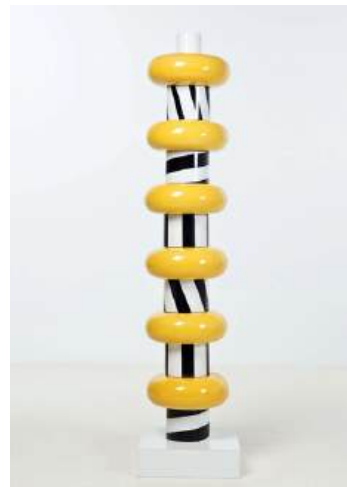
Sottsass' work can be found in the permanent collections of dozens of international museums, including the Centre Pompidou, Paris; Los Angeles County Museum of Art, California; M+ Museum, Hong Kong; Metropolitan Museum of Art, New York; Museum of Fine Arts, Houston; Philadelphia Museum of Art; Stedelijk Museum, Amsterdam; and Victoria & Albert Museum, London. Sottsass died in 2007 in Milan, Italy.

### About Friedman Benda

Friedman Benda identifies and advances key narratives that intersect contemporary design, craft, architecture, fine art, and cutting-edge technological research. The gallery promotes synthesis between leading creative thinkers and makers by creating opportunities to advance new connections within the global design community. Friedman Benda is committed to a critical view of design history. We aim to expand the design dialogue from its established sources, exploring perspectives that have previously been marginalized. Spanning five continents and four generations, Friedman Benda represents a roster of seminal established and emerging designers, as well as historically significant estates. With locations in New York and Los Angeles, the gallery's exhibitions, publications and collaborations with institutions have played a vital role in the development of the contemporary design market and scholarship since 2007. For further information please visit [www.friedmanbenda.com](http://www.friedmanbenda.com) and the gallery's Instagram [@friedman\\_benda](https://www.instagram.com/friedman_benda) and [YouTube channel](https://www.youtube.com/channel/UC...).

### About Galerie56

At the center of Manhattan's Tribeca neighborhood, Galerie56 is nestled into the street-level base of the iconic 56 Leonard – designed by acclaimed architects Herzog & De Meuron, and flanked by the new landmark sculpture by Anish Kapoor. It is conceived as a civic gesture meant to extend the seemingly private world of art and architecture into the context of the city. The gallery's interior is a deconstructed interpretation of the pronounced volumes seen throughout the building's exterior by translating them into a series of intersecting planes within the space. Through establishing a dialogue with Anish Kapoor's sculpture, the space not only acts as a physical node on Church Street but also as a larger metaphorical node within the vast network of artists around the world and serves as a beacon for the cultural ethos of the city. Founded and designed by SheltonMindel in 2021, Galerie56 collaborates with significant partners internationally.



Left to right: *Cabinet no. 82*, 2004; *Prototype for Container Shan (FF no. 669)*, 1968; *Odalisca*, 1967-1986; *Sideboard (Model MS. 120)*, 1959

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