

SALONE DEL MOBILE MILANO 2015

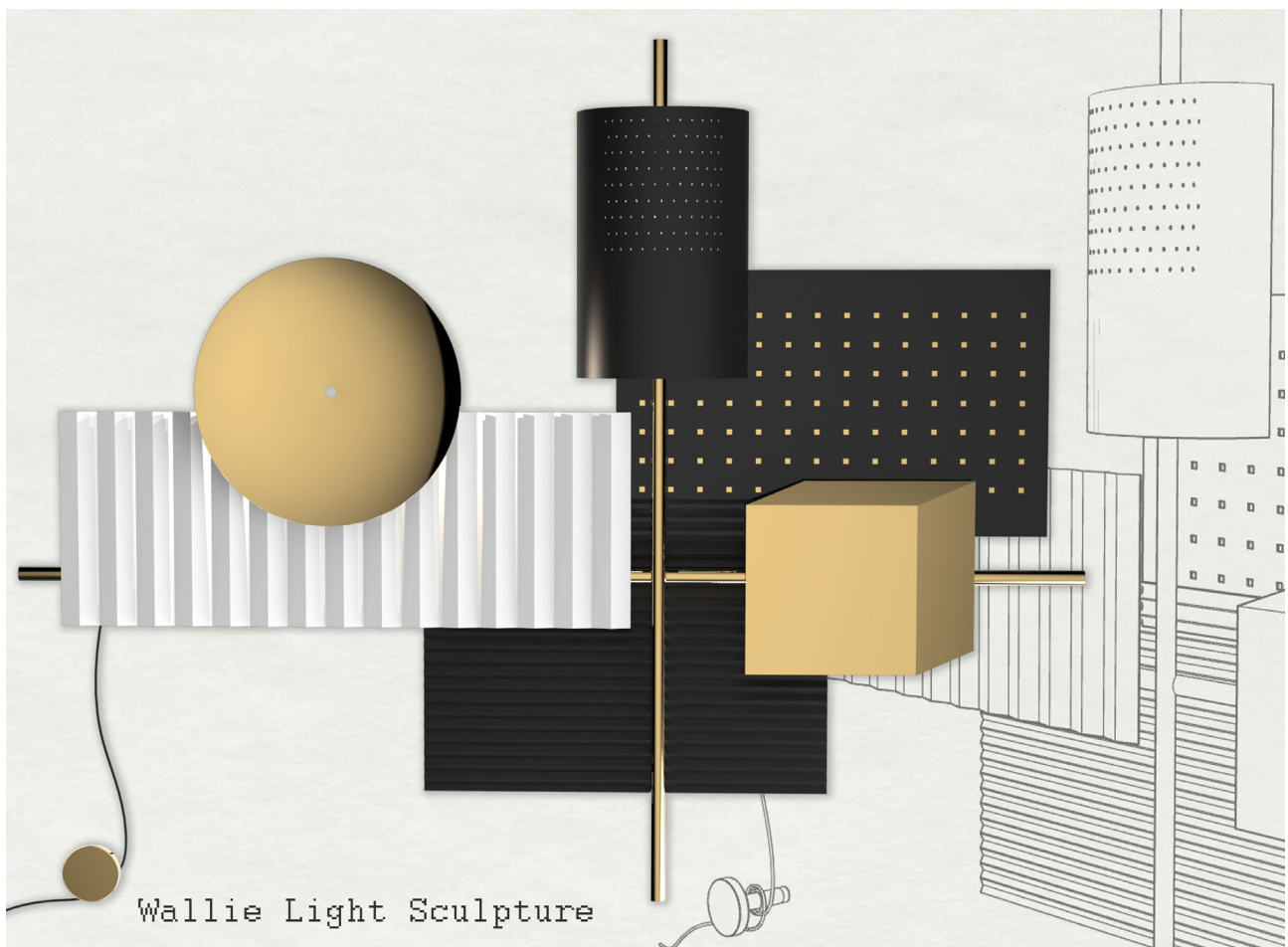


presents

Wallie

During the Salone del Mobile in Milan, the designer Lorenza Bozzoli presents a special project that originates from the successful collaboration with TATO, the company dreamed and created by Filippo Cristina, and with the art historian and curator Azalea Seratoni.

The exhibition, housed in the Lorenzo Vatalaro's art gallery, moves from Wallie, the wall lamp designed by Lorenza Bozzoli as a sort of *papier collé* you can build up, level by level.



Wallie Light Sculpture

This cheerfully dressed device has plates made of glossy or matt varnished steel and brass, curved like cloth, with tiny little holes, that dance in a sophisticated and amusing game of shapes.

Cylinders cut in halves, folded surfaces like concave mirrors, the illusion of an absolute front cube communicating in an equilibrium that seems about to lose itself.

Even when turned off, Wallie doesn't lose its grace and shows its most authentic image: a sculpture inhabiting a space and continually redefining our relationship with it.

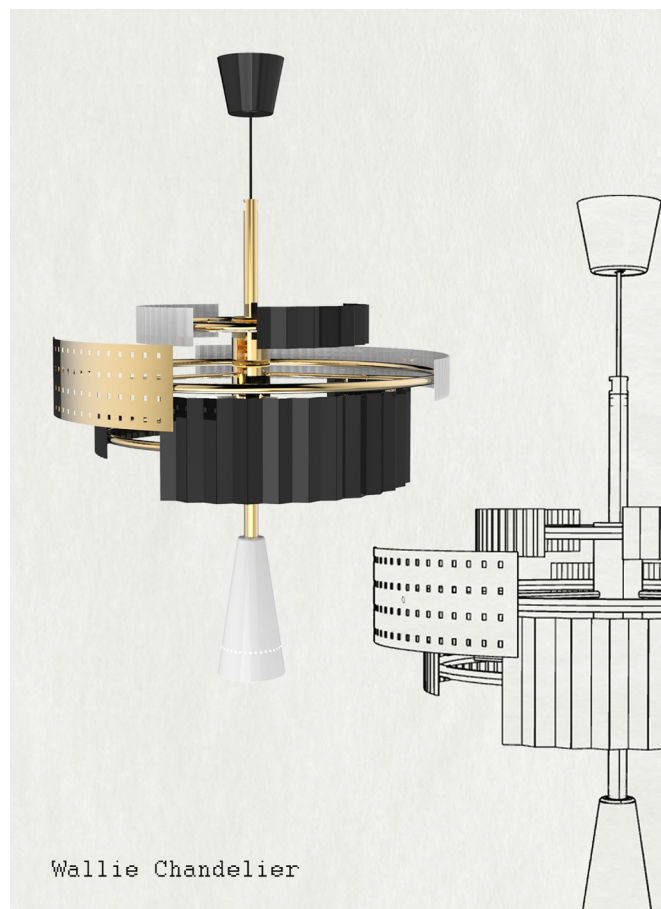
In the extraordinary inventive whim of this plastic complex we recognize a cultural landscape that is nourished by many sources, from the Avant-Gardes to Post-

modernism, passing with agility and irony from the teaching of Gio Ponti and the Bauhaus to the future scenarios of space probes and satellites.

With the strength of the optimism of '50s design and the solid industrial certainty of a company like TATO, Wallie explodes like a firework and it comes in a range of variations.

In the exhibition, the *chandelier*, the table lamps, the *appliques* and the floor lamp coexist in an environmental installation that explores and defines the various functions of use.

They are sophisticated extensions that are formally similar and they proudly maintain their identity while receiving strength from the strength of others.



Lorenzo Vatalaro's Art Gallery
Piazza San Simpliciano 7, Milano

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TATO was conceived to do things well. This is what it's dealing with.

There's a deep knowledge arising from the practice. For a company producing lighting equipment and all kind of articles of furniture, doing things well means to express a way of being and a precise attitude. It means to design a personal idea of freedom, a personal idea of new, of something you don't have to look for, because you already live with it everyday.

TATO's design concept results in a new economic and cultural scenario and in a future-oriented tradition of manual dexterity, knowledge of gestures and materials, handicrafts. All those elements that make Italy well-known in the world. There is no industry that can do without handicrafts.

The constant manual working the material and the forms it can take, the surprise and the intimate familiarity deriving from it, gives us back a number of objects representing characters, talking to us within an architecture, feeling always comfortable and behaving. These objects can keep their value over time.

A good design begins with people. TATO surrounds himself with people who are similar but also with very different ones. Not only architects and designers but a large intellectual group aiming to research and experiment. Particularly significant are those relationship with the local handicrafts in the area where the company was born and the international relationship, helping to spread its ideas. Listening to people is crucial. More and more sophisticated people look for history and culture in choosing objects.

TATO takes culture into particular account and is engaged in many processes. Tato likes to dig out from history those objects that are produced today but belong to our recent past or just to our past.

It's in another time – that nonetheless has many of the qualities in which TATO recognizes itself, especially a certain proximity between design world and art world – that TATO finds and gives a new life to objects that were disappeared from production, consciously placing itself, almost as a publisher, in this borderland between art and design.

TATO | Dreamed and made in Italy

tatotato.com



Lorenza Bozzoli



Lorenza Bozzoli was born in Milan, where she studied at the Accademia di Belle Arti di Brera. In 1985 she began working as a fashion designer for Fiorucci, Basile, Plein Sud, Sergio Rossi and Camper among others. In 1996 she started working with passion in the industrial design, for Antiquities, Conversely, Alessi, Dilmos, Dedon, Moooi. She has participated in important exhibitions in Italy and abroad. She lives and works in Milan in her design studio.