

Press release

pr/undercover presents



1st edition, 13-22 April 2012

In Milan is the first in a series of events for **upmarket, a self-commissioned open gallery** taking shape within the urban and economic fabric of major European cities. Temporarily occupying disused or empty spaces to provide a more domestic than retail feel, the street front locations are chosen to coincide with periods of greatest footfall and demand for exhibition and shop space. Such as **13 to 22 April 2012**, when Milan will be hosting **MiArt** (13-16 April), quickly followed by the international **Salone del Mobile** and **Fuorisalone**.

pr/undercover is inviting selected Italian and foreign designers, artists, performers and craftsmen whose work we have followed and supported over the last ten years, to exhibit new works: furniture, furnishings, textiles, art and performance with a strong focus on the personal domestic habitats of the artists themselves.

Self-commissioned, self-made works will be shown in an abandoned auto body shop, part of a splendidly elegant late-19th century Milanese townhouse, opposite a luxury car dealer and just moments away from some of the city's most famous design shops, galleries and museums. The venue has been closed for years and has never previously been used for exhibitions or cultural events.

Design, lighting, clothing, botanical pieces, edible sculptures and food catalogues for specially commissioned performances, photographs and drawings, will occupy an indoor space of 300 square meters. Entrance is free, each day from 10 am to 7 pm.

The show's focus on modularity (even over time, through the gradual accumulation of objects, status, statements) also reveals deep love affairs with specific materials (like marble, aluminium, paper, wood, meringue or icing) and techniques.

The hand-made article, especially when produced with ingenuity and

invention, is synonymous with (upmarket) luxury, affordable only by the very wealthy. **upmarket** sets out to rediscover the true value of making things, of small-scale production, direct artist commissions with no middleman, in an attempt to make fine quality and extraordinary creations accessible to a broader public. To everyone who loves to live with unique or continually evolving pieces, and not just big collectors.

Supporting livelihoods in the self-production milieu of design also has knock-on benefits for a whole social strata of micro firms and artisans, depositories of skills and know-how that are fast disappearing in city centres despite the wealth of disused spaces that are ideally suited to house temporary craft and workshops.

upmarket's mission is to foster a next generation domestic landscape, rather than merely provide limited edition art or craft items for the fashionable shopper (whether for the kitchen, lounge or wardrobe).

upmarket will be presenting new furnishings, botanical exhibits, habitats and edible sculptures by: Simone Berti (Milan/Berlin), Danilo Capasso (Naples), Natascia Fenoglio (Milan), serenagaldo (Milan/ Athens), Greece is For Lovers (Athens), Alice Guareschi (Milan/Paris), Patrick Hubmann (Milan), Giacomo Ravagli (Pistoia/New York), Karen Ryan (London) and Nicola Toffolini (Florence). New works of art will be offered by Alessandro Cimmino (Milan/Levanto), Sabine Delafon (Milan/Grenoble), and others.

Simone Berti is an Italian artist and sculptor from Adria (Veneto) who lives and works in Milan and Berlin. He has had more than a dozen solo shows in public and private galleries such as Galleria Massimo De Carlo (Milan), Villa Medici (Rome), GAMeC (Bergamo), Sales (Rome) and most recently at the Galleria Vistamare (Pescara). Berti has also taken part in more than 100 collective exhibitions, art fairs and biennials – including Venice and Istanbul – as well as appearing at major art galleries and museums in Europe and the U.S. such as Whitechapel (London), MOCA Museum Of Contemporary Art (Chicago), Pompidou Centre (Paris) and MUDAC Museum of Design and Contemporary Applied Arts (Lausanne). Having discovered his work only in 2004 - wonderful large format paintings of huge tree trunks suggesting entire habitats - we investigated his earlier output through catalogues and magazines. Simone Berti is a creator of gardens but also a voyager to the unplumbed depths of his inner world, and at the same time a tireless experimenter with new creative mechanisms in every format. Above all, he is an architect and designer of actual existing worlds as well as some we can hardly imagine. He has already created future worlds in sculpture, painting, film and performance (sometimes imagined by other artists); his preferred

habitats seem to hang in the balance, absence of function as the essence of domestic substance.

So much of today's design is without purpose or significance. Simone Berti begins by inventing possible worlds using every available media (which many erroneously call fine art) to furnish and resolve the function vs. decoration dilemma. Unsure whether to carry on with ceramics to create non-lamps, in the end for **upmarket** he opted for wood, making non-tables of various sizes.

Nataschia Fenoglio is an Italian designer and founder of Ciboh, a collective active in Milan from 2003 to 2009. She investigates the hidden potential and versatility of different foods, combining them with non-edible materials to explore their endless aesthetic possibilities. Beginning with food's technological and physical characteristics, she creates fantastic worlds and compositions of edible items, often blending the language of art with fun. Though her work is often associated with food design, her approach involves not just the edible pieces themselves but the whole installation process in spaces and habitats, paying special attention to aesthetics. She also likes to invert traditional situations, switching materials and their functions and adding flavour to the game plan with a pop art aesthetic, drawing on the visionary world of children's magic from Harbert's "dolce forno" to the Japanese bento box. For **upmarket** Fenoglio has designed the **postoristoro**¹ food area which will serve **hot and cold and soups non-stop** in a special package.

Nataschia will be also the subject/object of the first chapter of a catalogue of performances (in this case edible: the sweet cakes of her, that will be also on sell at postoristoro). The **design catalogue of edible sculptures** is to be published in a **limited edition** by pr/undercover allowing clients to book and purchase the cosmos inventors performances, as Fenoglio's edible designs, from anywhere in the world. **Bookable**, this is the title of ongoing catalogue that will feature performers at any new chapter of upmarket around the cities, is signed by **Diana Marrone**, editor, **Danilo Capasso**, art director and, in its first chapter, by **Beppe Brancato** as director of photography and author of the photos.

serenagaldo is the brand name of the eponymous Italian designer, based in Milan and Athens. Galdo creates fashion accessories, bags and jewellery characterized by a singularly unordinary look. Influences from industrial design, modern materials, new production methods, functionalism and technical details are combined with innovation, elegance and daring suggestions. Her background in jewellery design and experience growing up in the Italian capital of fashion have strongly coloured her views on the

¹ Postoristoro is an Italian neologism which means "place to eat". It was coined by Pier Vittorio Tondelli in his collection of short stories, Altri Libertini, his first book published in Italy in 1980 and in translation in over 30 countries.

world of fashion accessories, which she believes can offer unlimited possibilities if broken free from repetitive social stereotypes. Intimate familiarity with the past is vital when developing new ideas. But equally re-thinking the way we use and wear objects can foster new inspiration, emotions and experiences. Accessorizing should be a pure form of free expression and the philosophy behind the brand is to give the buyer the right to interact with the product and choose how they wish to use it.

A tease of actuality and fiction, elegance, surprise, irony, passion, modularity and Italian attention to detail are all elements to be found in serenagaldo's output. A future goal is to extend the accessorizing concept into all aspects of sociality, promoting ideas that stimulate originality, joy and optimism.

For **upmarket** Galdo will be giving a **world premiere** to two lines of bags, both produced in Greece, the modular **MUTO** and the **Folds** series.

MUTO, presented in four classic models made of **shoe leather**, allows you to quickly and easily create your own bag in the shape and size you wish by joining patterns together to match your mood or dress.

Folds is a line of polyhedral shaped bags made of **fully recyclable plastic** with a matt black or vinyl film finish. Where space is at a premium the bag can be **dismantled** and **folded** flat. **Meteorite** is the first item in the series with further shapes and colours to follow.

Conceived at the foot of the Acropolis hill in Athens, **Greece is for Lovers** have been avidly producing and exhibiting their products worldwide since 2006. The creative minds behind the brand (Thanos Karampatsos & Christina Kotsilelou) have introduced a new sense of "Greekness" to contemporary product design, serving up a cocktail of the country's spiciest ingredients: humour, irony, nonchalance and extravagance. Refusing to compromise, the GIFL trademark aesthetic sits comfortably in the controversial area between luxury and kitsch.

For **upmarket** they will present two items that make up their latest collection '**Atlantish: Quite like Atlantis**': a clay decanter (in a limited edition of 7) and an open edition silk scarf.

Atlantish: Quite like Atlantis. If inspiration is needed, you can't do much better than Atlantis. A mythical lost world and magnificent civilization struck down by natural disaster at the height of its glory.

The Styrofoam water cooler, a Greek staple for many decades, is found everywhere from fishing boats to building and camping sites. An underrated design classic that although cheaply made, evokes a lavish allure. Similarly, the disposable paper tablecloth found all over Greece in local restaurants is an impromptu yet handy souvenir, featuring a map of each island.

Concentrating on the aesthetic value of these objects and the nostalgia they induce, GIFL tries to reinterpret them without trying to be ironic or retro. On the contrary, the aim is to

upgrade them to a higher aesthetic level, making them 'luxe' and desirable. The plastic water cooler is sculpted into a sumptuous red earthen clay pot while the throwaway tablecloths are turned into precious silk twill scarves emblematic of the lost city. Presented like relics of a lost civilization, these objects symbolize a bygone era of innocence.

Alice Guareschi is an Italian visual artist based in Milan but currently resident at the *Cité Internationale des Arts* in Paris. Over several years her work has represented a finely structured constellation of words, moving images and objects that take form and meaning both from what is expressly stated and visible and from what remains unsaid or out of focus. Different media and techniques such as video, sculpture and text are freely combined, perhaps because the artist's approach to things and her experience of them is explicitly that of a writer. An attempt to present a subjective, yet open and questioning look at the world, through the careful selection of elements, varying distances, rhythm and viewpoints of the discourse.

Encountered almost ten years ago at one of her earliest Milan shows, and having never lost sight of her, **upmarket** will be presenting Alice Guareschi and some of her more recent works in a fresh context.

Untitled (infinite interrupted) is from 2007: **silk print on wood**, to be hung on the wall with aluminium trim, it resembles a target but one deprived of its original purpose (to be hit in the centre) by the spiral that winds into its heart. An endlessly revolving circle abruptly broken on outer rim – hence the title *infinite interrupted* – presents an evident paradox inviting the perpetual repetition of an aimless gesture: a reflection on our attempt to grasp time. A **smaller version** of the same image will be reproduced as a **multiple digital fine art print**.

From 2010 is ***i giorni e le ore*** (days and hours), a small glazed ceramic sculpture in six unique pieces. Each edition retains the same object size, but the position of the seven solids changes, as well as the colour of the glaze. On show will be a pale blue edition, while the other five pieces alternate between sombre pastel shades of green, pink, orange and yellow.

"Distance becomes the secret language with which the conversation takes place", from 2011, is a small photograph taken at sunset of Alice Guareschi's artwork of the same name in a permanent installation on the island of Pantelleria (Sicily).

Patrick Hubmann is an Austrian designer who lives and work in Milan since ten years. He collaborates with International research groups and also exhibits in the foreigner design weeks, as lastly happened in Wien. Recently he has been appointed creative director of *esterni*. He also dedicated himself to teach and to cooperate to special care, learning and rehabilitation programs promoted by public institutions and foundations, such as la Fabbrica di Olinda (where he has been director of the carpentry whose team was formed

by mental diseased people) and as Minors State Prison Beccaria. Patrick is, above all, an artist and a "relational" artisan mainly, if not exclusively, working with wood. Urban portable gardens, benches who pretend to be bridges, crush barriers who pretend to be flower boxes, barrows in form of tables and new architectures for transient spaces in which sociality and exchange must be reactivated or placed for the first time: Hubmann gets intrigued from what design can do, especially for public realm or for new habitats arising from urban crisis or fractures in the social body.

He designs and build for upmarket a new collection Centrepiece Basins, a bathroom hall in engraved, polished and assembled durmast. Passionate of shared and public spaces, for the very first time he is designing a domestic room, perhaps the most intimate and private.

Centrepiece Basins is a family of object who are polished and made very cohesive not only by function but also from the building technique that generates a precise and peculiar shape reminding, somehow, the abilities of the old vessel builders and so the boat design. An unusually squared bath-tube with uncommon highness, a lamp, a stool, a soap holder and a box for little things, come with a narrow and tall mirror and make a special place, right in the middle of the audience, for this toilet space by moving it directly in the living area. The new brainchild is versatile to bespoke commissions. Upmarket will be the right occasion to enlarge the collection of Centrepiece Basins speaking directly with the designer!

Giacomo Ravagli, 30, sculptor and designer who also works with Nilufar Gallery, will be showing a brand new collection of **hand-made marble furniture** called Alpi, made out of **discarded marble offcuts** which he finds in dumps or buys from used marble dealers. Cutting and slotting the pieces together he creates novel geometries, thicknesses and combinations to make tables, lamps, seats and ottomane with curious and colour-shocking textile inserts, stands and large modular masterpieces, for indoors and out, which can be constructed and customized in an infinite variety of ways. **He begs anyone with marble items to be thrown out to let him give them new life**, form and function, rather than abandon them to oblivion: such pieces of stone were once mountains and part of the landscape, permanently extracted for the benefit of a privileged few. Ravagli will also be showing his latest work at the Nilufar Gallery, including a **chandelier in copper entitled Tunisia** and the **Home Around a Void** marble collection.

Karen Ryan is a British designer working with conceptual and critical design. She graduated with an MA in Design Products at the Royal College of Art London in 2001. Necessity, fate, autobiography and subversion are the key influences on her practice. She uses materials produced by the continuous waste driven by mass consumerism and fashion. For **upmarket** she has

designed and produced a **new chair, Portrait Chair, made by her in the UK**. It is composed by a seat where layers of leather of an old case and a bag are embellished with sourced buttons sewed with red cotton that is going through the back surface as nervous links in a mind. The arms are mobile but the rest of materials are fixed to the body of the seat. It is a portrait of a woman. But it is also a new artistic gesture: Ryan is making portraits of humans with the form of a chair. She would love to go to customers' houses and use their leftovers to make a seat-portrait. Even if the piece on show is the first example of an ongoing series, the work method can be replicable and applicable forever, giving the birth to different pieces each time due to the nature of the found objects that constitute the piece of furniture.

Karen Ryan: "There is no necessity in designing [remodeling] of yet another new chair in the pursuit of portraying our notions of ourselves. I am trained through commercialism in western capitalism to portray my individuality through the objects I buy, to portray the tribe I belong to, my sense of taste, my wealth, myself.

The perpetuation of need fed through consumerism leaves objects shallow from their humble origins. I do not portray function or consumerism in my 'Portrait' chair. Neither do I pretend in necessity as necessity of chairs has already been so beautifully designed. I portray imperfection, fragility and mortality. 'Potrait' chair is a designed object of my time of which I am a product of."

Nicola Toffolini is a visual artist, architect and performer (with his group Cosmesi) born in 1975 in Udine, Italy, and living in Florence.

For **upmarket** he will exhibit a **special drawing collection, Nootka**. shown in another form at Green Platform at the La Strozzi Nicola Toffolini's work is characterized by an exact aesthetic and a prolific use of transparent cases, uniquely combining synthetic materials such as plexiglass and glazed propylene with natural forms. Some of his pieces suggest the use of fluorescent light or halogen lamps. Despite his use of these materials in combination with sensors, timers, loudspeakers and CD players, natural elements pervade his work with irony. The unexpected presence of these forms surprises the viewer. Whereas living organisms usually enjoy the freedom of life in the wilderness, Toffolini's nature remains trapped within boxes, transformed into a precious but lifeless commodity.

Toffolini's work examines how nature exists in the contemporary world. In particular, he explores how it is artificially preserved and transplanted into sterile environments. For the audience, **Toffolini's** work reveals the relationships between elements of intrinsically different natures. His transparent enclosures act as "didactic transparencies" that elucidate latent truths. For the artist, it represents the challenge of the creative process. **Toffolini's** work attempts to mimic the true Model of Nature but

also attempts to re-model it.

No roots but different cultures inspiring the core. No past but plenty of heritages that, before being erased or stripped away because unfitting present times, give a net to the next venture. By mixing, upholstering, retrieving artisanal touches coming from many sources, **Von Pelt** is a new design brand originating from the know how its artistic director **Desiree Von Pelt** transfers from apparently *à la page* worlds - as fashion and arts - revealing a deep and strong sense of history and of craft traditions.

Von Pelt designs in London, Spain, Italy and Berlin and loves to evoke, sample and edit the scent and the forms of the strongest visual experiments in XXI century - from sculpture to photography to underground visual culture - in ceramics, cabinets, chairs, lamps and very contemporary creations wandering from *Castilian brutalism* to hand-blown glass matching hi-tech fibres.

For **upmarket VP** will present **the new collection Stations** created playing with new boundaries for chairs, room dividers and carpets. Combining function, modularity and poetry, **Von Pelt** is applying a framing building system to all the brand new furniture. Metal frames are solid forms that usually function as structures, indeed in Stations they also work to overlap diverse reading keys and to hold disparate meanings by assembling materials (linen canvas for the increasable room divider, a piece of padded fur to the chair). With a hint of kinematic surprise: frames, the stations, activate themselves with the presence of users, who can wear the textile component of the furniture. The chair is also a coat that can be worn; the room divider stops to be as such when its canvas is stripped out and worn as a poncho; the carpet can be folded and packed on itself by being transformed in a sort of domestic shelter, a small nomadic haven with a light Berber touch.

Because all the layers that are starring the first VP collection have not erased completely their origin and can be fully enjoyed also for their original function.

Von Pelt Stations is the first design collection of the new brainchild of Desiree Von Pelt to answer to the creative brief of upmarket: modularity and research on materials. The newborn brand is already working on the second collection that will be presented in the course of year and will be entirely *made in Italy* as Stations is.

Neapolitan artist, designer and architect **Danilo Capasso** is also founder and director of N.EST (www.napoliest.it) and has been one of the creators and producers of *Sintesi*, an electronic arts festival in Naples lasting five-years. Recently, he won the architectural award *Europas 11* in team with other Naples planners, with a proposal for the redevelopment of Sambreville (a park alongside a river and an eco-district).

In **upmarket**, Capasso designs the logo. He is the author of the art work on the postcards and the electronic invites, plus he designs the book Bookable.

In show there is **Limen**: a design object and an artisanal book of urban photography that are articulated as an **installation**, a **consultation corner**.

Limen is an **artisanal book in two copies**, composed by 27 pages in format 38cmx24cm, printed on colour on photo-paper. 24 photos chosen from a corpus of photographic documentation on transitional spaces of a contemporary city, in this case Naples East, and is part of an ongoing project to document with photographs the urban transformations, of which parts have been published in various international architecture magazines, and have been the object of exhibitions and publications on architecture and landscapes in Europe, as well as in Prague at the latest Industrial Heritage Biennial (2011)

Limen is also a **space divider**, a sail for interiors, a subtle edge that makes a division in spaces, made in high tech materials embellished with an artistic silk screen created by Capasso. The furniture highly personalized as to measure, shape and material chosen from a large catalogue held at the exhibition with the sponsoring of Veleria B&D (www.niord.it), is borrowing from the research the artist's father Aldo who for the past 30 years has been fostering and inspiring in his work architectural lightness and sail-like structures for use in public and indoor spaces.

Limen concept, by Danilo Capasso:

"Inspired from Victor Turner's cultural anthropology, the liminal state defines a state of being between one's past and future identities and thus outside the established order, in a state of possibility (R. Solnitt 2001). Surveying the tribal cultures, Turner points that the evolution processes and the changes occurring through a crisis, are solved with ritual or performance acts that rules around the phases of separation, liminality and aggregation. The transitional city landscapes are liminal because rest on edges (or limen, that is a latin word standing for threshold), awaiting for a social desire to give them value and status (A. Berger 2006). At different grades, these spaces are undergoing a transformation phase; areas that the temporary out of ordinary state, makes the place of phenomenological and design experimentation.

To read a feature on Limen, the book:
<http://www.prundercover.com/en/blog/52/Limen-a-photo-book-by-Danilo-Capasso-Archaeology-on-Disaster-And-a-precious-tool-for-planners.html>

Alessandro Cimmino is a Neapolitan architect and photographer living in Milano and Levanto. He portrays landscape and the traces on which the time passing, planning policies and technologies are

leaving on, by digging in particular the transformations that cities act or are subjected to. As photographer he signs reportages, catalogues, research and shows, International publications commissioned by public institutions, brands, non profit foundations and art projects. As artist, he has exhibited in public and private galleries in Europe, by also winning prizes or joining photo festivals. By working with film almost all the times using black and white, he made art project on the world seen from the viewpoint of 60km/h speed; on the cities seen from their aphasia and restricted portions of a cctv camera; but also on the colours and the architectures of Indian cities of foundation. He also read and sampled the textures of big modernist buildings as well as the mute *mayday* of his native city.

Alessandro Cimmino moves his studio desk at **upmarket** and shows his work method, by exhibiting in world premiere a new subject: a recognition of cinema architectures made in the most famous studios of the world, the fakest Alice-in-Wonderland birthplace of the main, unforgettable westerner movies. He uses b/w photo contacts 20x25 cm, obtained by developing the 8"x10" plates of his Deardorff camera used for the shooting.

Seconda Visione, this is the title of the new photo reportage, is presented as a linear album on the wall, under a plexiglass layer, disclosing only a selection from a wider library of more than 20 subjects that Cimmino took since 2010. He makes contrasting, strong takes of false habitats impressing our domestic and urban imagery to any extent through movies. And he makes this as designer, not only as photographer.

The six contacts exhibited in sequence can be purchased in their size (20X25 cm, edition of 3) or in alternative can be printed on fine paper and Dibond on 110x138 cm (edition 3+1).

Sabine Delafon, French conceptual artist and performer who lives between Milan and the world, for upmarket is dealing with botanic with obsession and faith, with conviction and belief. She is starring this unusual show section, maybe the most powerful of the whole format.

Sabine exhibits one of her most successful pieces that started many years ago as the major parts of her works. More precisely the ongoing project initiated on 1999 and still is on: upmarket hosts **four of her 3000 Four Leaf Clovers**, unique pieces numbered from 1 to 3000 and created in different sizes. They are real clovers the artist finds and then scan in unusual gestures, by enriching the digital portrait and by enhancing their natural, evergreen character, then she prints on paper and couple the portrait on aluminim.

The Turin writer Marcia Caines tells about her work: "Luck and coincidence, superstition and rarity, error and destiny are the words chosen by Sabine Delafon to describe her work. The four-leaf clover is green. It's a common plant with a recessive gene or an environmental mutation. It has been since medieval times, when myth suggested it also had spiritual power.

The photographs vividly recall the triumphant findings of these lucky charms in childhood. The joy of investigation and discovery. Through their simplicity four-leaf clover represent the spontaneous complexity of nature and certain aspects of the human experience."

There is not a better domestic garden than this, and the artist symbolically recreates a circle of suspension and of lightness by pointing with her magic visions the pillars of the abandoned car body repairer hosting upmarket. Because, in a way or in another, dreams can prop up reality.

Nicolas Ambrosio (Milan/New York) is a jewel designer and maker, his artisanal touch gives birth to unisex and woman pieces made with precious and ordinary materials (stones, metals) included copper. Since some time, Nico **gives a new life to door and chests keys** coming from mansions, little treasured boxes or castles - the most of them are antique and he hunts them all around the world in his travels, wandering from Argentina to India. Used to open or to close and keep treasures and memories for ages, these pieces are now forgotten and lost their value, even if they were access and medium for worlds and people far away from the actual life. Their symbolic *allure* is transferred into jewels to dress as garments, with macro junctions that are perfect to match the mood of the dress code of the day. All Nico's pieces are unique and handmade.

Graphically speaking, **Luc Ribel** (Milan) was born in 1993, since then he has signed street fashion for various brands.

His most important works take place in the Nineties with the brand "tim camino". His t shirts were exposed by Colette Paris. He also collaborated with the Belgian magazine Addict lab.

At **up/market** he offers a series of **limited edition tshirts** entitled **Alien Love**.

esterni design is a furniture collection born and tested in urban context thanks to the experience of *esterni*²

These objects are designed to design meeting and interaction places among people. Simply designed and built, they are meant to be mounted and dismantled many times to design again new and every time different spaces and relation. Ready to be intensively used, re-interpreted, they are of everybody.

cavalletti

² *esterni* is a cultural enterprise that since 1995 designs and develops project for public realm chosen as main its intervention place because is where a city recognizes itself as a community. It is where to share and meet each other, where new and positive relation can arise, where democracy grows as well as culture and civic values, where isolation created by private realm, conflicts and differences can be surpassed. Public realm is the place from where start to design cities of the future.

On show and on use in the space of **upmarket** iron cavalletti. In this version, cavalletti are of nude iron and can be personalized with different colours. They are 105 cm wide and 74 high, shaped as a reversed U, provided with a hollow depth 2.7 cm in which to insert two wood axis of 50 cm wide. A screw tuner, just in the middle, allows to fix the top in.

With this easy system you can create any different tables: 1, 2, 3, 4, 5 meters long, there is no limit. You can use any kind of wood, as beech, durmast, cherry, with raw, semi-finished or processed, recovered or new materials. We have chosen:

- two layers of solid natural beech of 2 mt, with rounded corner and natural painted (with two benches of the same lenght)
- two layers of natural beech encaved from a barked trunk, only polished onto superior surface, 2mt lenght
- a flat top composed by small beech splints in section 8x2.7 painted with natural flat. The nonalignment of the splints creates a personalized pattern of the table, that will be 1.5 mt in lenght with 10 cm abundance on each side.

transenna

We are revisiting the traditional crush barrier, where on behalf of the line that usually divides or get people farer (the iron or wooden bar that is painted in white and red stripes) a small wooden flower holder is placed. Transenna is made of pine wood. Size of the holder is 175x10x9cm, size of the legs is 80cm.

Information:

upmarket is the first edition of a new exhibition format designed by Diana Marrone and owned by pr/undercover (press officers and event designers based in Milan, Naples and Venice). Events will also be staged in other European cities in disused, abandoned or empty properties than have never previously hosted self-commissioned creativity with a strong artisanal flavour.

upmarket is in Viale di Porta Vercellina 15 - 20123 Milan from 13 to 22 April 2012.

Thanks to:

esterni for the product placement of *transenna*, of *cavalletti* accessorized with special tops and benches, of the lighting borrowed to the show. All pieces are sold or rent, information: produzione@esterni.org www.esterni.org T/F +39 02 713 613

Cantine Cecchi for wine tasting (Bonizio IGT Toscana 2010; Vermentino La Mora Maremma Toscana IGT 2011) with the occasion of press opening of April 13, 2012. Check

Danilo Capasso for the art direction, the logo design and the bookable design and making, especially for the gift of his photo

press officers&event designers

www.prundercover.com

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artowrks for the show postcard and the five save-the-date.

last but not least, **Giacomo Ravagli** who signs also the interior design of the show.

Public transport

Subway: MM 2/Green Sant'Ambrogio or MM1/Red Conciliazione

Buses: 58,68,74

Tram: 19

Opening hours:

Friday 13 - Sunday 22 April 2012, 10 am - 7 pm (free entrance)

Note: drinks and *postoristoro* every day, 11 am - 7 pm

Art night opening with MiArt: 13 April 2012, 7pm - 10 pm

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