

1. Mattia Bonetti在他位于巴黎的工作室中,身后是其著名的手工绣花“Press”沙发



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Mattia Bonetti 一念之间非现实

有些人的名字,要么会令粉丝兴奋得歇斯底里,要么根本不会激起任何火花——Mattia Bonetti就是其中一位。他在巴黎生活了40多年,可谓是一名真正的“秘密偶像”。从为私人客户定制家具(其客户包括德国的贵族成员,还有知名法国艺术收藏家等),到与众多商业品牌合作(如为Christian Lacroix设计的试衣间、为Nina Ricci设计的香水瓶、为Ricard设计的玻璃酒瓶),Mattia Bonetti的设计包罗万象。今年,他甚至还在TEFAF(欧洲艺术和古董展览会)展位上亮出了首次设计的墙纸。我们拜访了他位于巴黎的工作室,听他讲述其标识性“新奔放派”思考。

采访、撰文—Maia Morgensztern 摄影—Fabien Breuil(人物) 编辑—Haina Lv 翻译—Lynn Lee 设计—Tiffany

Bonetti于1952年出生在瑞士的卢加诺,他成长在一个非常看重艺术历史和工艺的家庭。他长大后学的是纺织设计,其中绘画训练占有很重要的一部分,这段经历可谓是如今他创作生涯的第一步。起初,Bonetti与Elizabeth Garouste以二人设计组合的方式一起工作,2001年,两人分开各自进行创作。Bonetti创作出了很多风格鲜明的“新奔放派”艺术形式,填补了艺术与设计之间的缝隙。他源源不断的创意,化成了成千上万件绘图、模型和物品,其中有些虽从未投入生产,但这位设计师仍然很细心地把它们存放在陈列柜里,“这样它们有朝一日就有希望活过来”。

在浏览他所有作品的时候,有时很难从中发现一条共同线索,然而它们毫无疑问都出自Bonetti之手:它们五彩缤纷、活泼、高端,同时又毫不掩饰地带有某些调戏庸俗艺术作品的意味。有趣的是,Bonetti那些稀奇古怪的设计风格鲜明而夺目,但他本人却又是个语调柔和之人。一个如此沉着镇静的人,怎么会创作出那么疯狂的作品?去参观一趟他在巴黎的工作室,便能找到这个秘密的答案。

这个大小适中的工作室位于巴黎正在开发中的第十区,这里俯瞰着一个树叶茂盛的广场。工作室由两块区域构成,楼上的空间白天对公众开放。在这里摆放着一些艺术书籍和别致的艺术用品,房间里还分散摆放着他的6件作品。放在右边的是一盏1.8米高的落地灯,这盏灵感来自汉文化的“China”釉瓷灯,有着金色的设计细节,在它的对面,是一张彩色的“Press”沙发。经过这里的人透过窗户可以欣赏到一系列的模型,其中包括那张名为“Broken Pearl Necklace”的桌子。这是Bonetti的名作,桌面由大理石制成,一条项链随意地放在桌上,链子散落下来变成桌脚,使桌面呈现出一种飘浮在半空的感觉。尽管在这个工作室里可以看到很多鲜亮的色彩和大型家具作品,但它还是散发出一种安静平和的感觉。

沿着狭窄的楼梯间往下走几步,就来到了一个繁忙的工作间。正如Bonetti自己所言,这个工作间就是他长寿的秘密:“工作,工作,工作。”就是在这里,他的绘图变成了小型雕塑,然后在空间和设备允许的条件下,做成原尺寸模型,最后经过加工再转给各种不同的工匠完成制作。

回到楼上之后,我们坐在了覆盖有透明塑料保护膜的“Alu”椅子上,小口享用着浓厚的黑咖啡和巧克力。我们谈到了他最新推出的图书作品,这本书包括两册,共600页,讲述的都是和他作品及工作有关的内容。

MM: 你的职业生涯已跨越30年,作品也在世界顶级的博物馆内展出,比如巴黎的蓬皮杜中心、纽约库珀·休伊特(Cooper-Hewitt)博物馆和伦敦的V&A博物馆。你已是一位非常成功的设计师,但关于你作品的书却不多。Louvre Victoire刚刚出版了一本,里面有很多图片资料。推出这本书的构想是如何成形的?

MB: Jean-Jacques和Bénédicte Wattel是我的两个老朋友,他们当时开始要发行一本有关战后陶瓷制品的书。Bénédicte想到要出一本关于我作品的书。作为一个很小的编辑团队,我们的工作关系十分紧密,整个出版进程非常快,这是一次非常棒的经历。

MM: 这本书里有上千张图,其中大部分是绘图。在和Elizabeth Garouste共事的时候,你会在这些作品上署上你们二人组的logo“BG”,然后在下面加上你自己的签名。创意是属于两个人的,但绘图则被当作单独的艺术作品

3. 于今年6月发布的书籍
《Retrospective of 30 years
of work》,由 Editions Louvre
Victoire 出版 5. Bonetti 迄今依
然热衷手绘草图

来看待。对你而言,这一介质的重要性在于何处?

MB: 今年我就快要63岁了。我出生的那个年代还没出现电脑。最开始我接受的训练是纺织设计师,其中有很多绘图和绘画方面的培训,这是我一直都很珍视的。即便到了1990年代初,电脑已在各个领域出现,我也还是用不惯。我仍然在用铅笔和颜料工作,还有用其他一些介质,比如用烤黏土或泡沫来做小模型。我的作品有一种有机和自然的形状,有时候还会有人体形状,所以必须先做一个实际模型,以免最后成形的作品背离了应有的样子,这很重要。所有的一切都是从绘图开始。

MM: 当你手握铅笔刚坐下来的时候,激发你灵感的是什么?

MB: 灵感的来源可以很广泛。有一个持续能激发我灵感的就是大自然。大自然是出发点,然后它可能会变成一个抽象的概念。灵感也可能来自艺术历史或东西方文明。“过去”也是会出现在我作品中的一个论题。我不会复制“过去”——总而言之,我不喜欢复制。但我会把“过去”纳入我的创意考量之中。

MM: 当你开始绘制草图时,你会希望出来的成品效果与图纸一模一样吗?还是你在绘制图纸的时候就已经知道你要使用什么样的材料?

MB: 正如你所言,首先要有图纸。然后我的助手会在电脑上把它做成模型——和我不一样,我的助手电脑用得很溜。我们会讨论模型的比例和使用的材料,然后一起在此基础上进行修正。90%的材料在绘制图纸阶段就已经敲定了,其余的部分只需我找到工匠,然后让他们做出来即可。我的作品由各种各样的材料制成,所以每件作品都经过了好几个地方的制作才完成,在这个过程中,我们都需要进行沟通交流。制作一件作品期间,最耗时间的工序不是绘图,而是需要从一个人到另一个人,一直要确保所有程序都能正确按照我的意愿来完成。

MM: 有些时候你会在没有现成材料的前提下,就开始想象一些作品的设计,比如“Toast”系列,这个系列的桌子加工完成后有一种很亮的效果。与刚开始的设计创意相比较,最终完成的作品进行过多少修改?如果工匠们说不可能做出来,你会听取他们的意见吗?

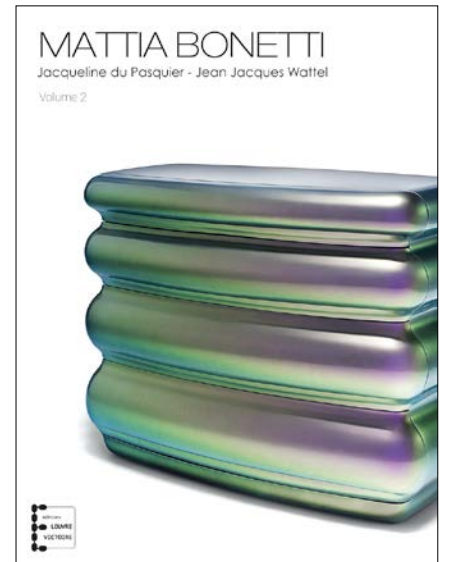
MB: 嗯,在我们的字典里没有“不可能”这个词。有时候这可能是在骗人,但我们尽量不去说“不可能”这个词。有趣的是,“Toast”这个作品是我偶然发现的一种合成颜料完成涂色的。这种颜料由默克公司生产,这家制药公司有一个部门是生产颜料的。当时我正在做另一个作品,里面有一些金属颗粒,这些金属颗粒就来自于这家公司的实验室。所以我后来又联系他们,问他们还有什么其他产品,而这种颜料就出自他们之手。当你围绕这个作品移动的时候,会看到颜色发生变化。我就是被这种随移动而变色的想法所吸引。如果颜料用在比较偏圆形和较柔和的形状物体上时,这种效果就会更加明显。所以这个作品最终呈现出的效果,其实得益于其中所使用的材料。

MM: 虽说你所有的创作都从绘图开始,而且你也不习惯用电脑,但你还是一直走在新科技的前沿,在工作中也用到了一些制作复杂的电脑程序和工业技术。你如何看待当今的新科技?比如说电脑辅助绘图以及3D技术的普及等等。现在任何人都可以在几分钟内设计并制作出一个3D物件,甚至完全不需要使用铅笔,对此你怎么看?

MB: 我觉得从某方面来说这是件好事,因为它给了很多人让他们的创意成形的机会。而从另一方面来说,我觉得对艺术表现本身而言,这是一个巨大的损失,因为人们失去了接触材料的机会,不论是油画,还是纸、石头,甚至还有树脂。制造一件艺术品的过程,正是你发现新事物的过程,其中大部分东西是你在电脑里看不到的。如果有一个实体模型的话,你就可以停下来,重新安排计划或是改变主意。当然这也可能会



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导致出错,但我们本来就是由错误所组成的。我们通过犯错而获得进步。

MM: 你确实是设计艺术界的先锋人物之一,过去30年来也一直在创作高端作品。过去十年,我们看到这类的作品价格飙升,比如 Marc Newson 的“Lockheed Lounge”椅就于2009年以110万英镑的价格售出,成为了当时在世艺术家中设计作品价格最高的一位。而自那之后,这个纪录又被打破了好几次。今年7月,同样又是这把椅子打破纪录,在伦敦以超过240万英镑的价格出售。这把椅子甚至还出现在麦当娜的一支音乐录影带里。显然有一些因素在炒热这些作品。你觉得设计艺术是一种潮流还是一门学科?

MB: 就我而言,它是一门学科。然后当然也有宣传推广。我觉得一个人必须要不断地努力,不要去思考成功或不成功的事,要思考的应该是做事的艺术。我不想让自己听起来显得很虚伪,但我的确在接触新一代的人才,他们会来我的工作室实习或征询建议。他们毕业于设计院校,他们对公关的了解比对设计的了解还要多一些。我觉得这很荒谬。他们应该把焦点更多地放在自己的工艺技能上。

MM: 那你自己的呢?我们旁边这张绣花的“Press”沙发,就是由生活在中国香港的富有交易商及收藏家 Pearl Lam 参与制作的。

MB: 是的。这张“Press”沙发既有法国文化又有中国文化。我生活在法国,而这个作品是为一个中国收藏家而做的。你知道,胡氏伉俪是我最大的客户之一,我为他们设计过房子、船、办公室等等。我们的关系已经维持了超过20年。我并没有按照中国式的思维去设计他们的房子,但的确做了一些参考,而且不管怎么说,我也有一部分中国文化的背景,我的母亲从事的就是古董青铜艺术品和陶瓷交易。当我在为这个家

族设计第一栋房子的时候,他们的儿子——一名优秀的艺术收藏家,就要求做成“中国风”(19世纪西方所模仿的中国文化风)。在中国香港做这样的设计是一件很有趣的事。

MM: 你曾经几次提到,儿时就在艺术环境中耳濡目染,你还收藏了一些当代艺术家的作品。你觉得谁是当代的优秀艺术家?

MB: 有很多……我也不知道。我很喜欢的美国当代艺术家有 Brice Marden 和 Frank Stella。就欧洲来说,我喜欢 Glenn Brown 的作品。

MM: 还有 Berlinde de Bruyckere,我在那面墙上看到了她的明信片,有点吓人。

MB: 没错。当你看到她的作品时,会受到触动又会觉得可怕。它会让你想起一些并不总是让人感到愉悦的事。但是艺术就该是愉悦的吗?我不这么认为。

MM: 那设计呢?如果艺术不必非得是愉悦的,设计又是否必须是实用的?

MB: 视情况而定。看看如今的家具,所有的东西都是组合在一起的整体,厨房、橱柜等等。你其他什么都不需要了。这让我离艺术又更近了——我设计的是不实用的东西。它只对头脑和人们的想象力有用。

MM= Maia Morgensztern MB=Mattia Bonetti

Mattia Bonetti is one of these names that will either send a fan into hysterics or spark no reaction at all. The Swiss-born designer, who has been living in Paris for over 40 years, is a true undercover icon. From custom-made furniture for private clients - a prominent Hong Kong family, members of the German aristocracy, established French Art collectors- to collaborations with commercial brands, -a dressing room for Christian Lacroix, perfume bottles for Nina Ricci, carafes for Ricard, an ironing board for Dash- Mattia Bonetti has designed it all. He even presented his first wallpaper last April at TEFAF, the Art and Antiques fair in Maastricht.

Born in Lugano in 1952, Bonetti was raised in a family which placed great value on History of Art and craftsmanship. He went on to study textile design where drawing was an essential part of the trade; a step that is still the first stage of all his creations today.

Initially working as a part of a duo with Elizabeth Garouste from whom he parted in 2001, Bonetti helped closed the gap between Art and Design to create loud, “neo-barbaric” forms. Thousands of drawings, models and objects have come out of his overflowing imagination, some of them never produced but which the designer preciously keeps in a cabinet “so they can hopefully come to life one day”.

Browsing through his creations, it can be hard at times to see a common thread, and yet they are all unmistakably by Bonetti: colorful, playful, high-end and unapologetically flirting with kitsch. Interestingly, Bonetti's outlandish designs are as loud as he is soft-spoken. How can a man so composed come up with pieces as mad as these? A visit of his Paris studio holds the key to this secret.

Niched in the developing 11th arrondissement of Paris and overlooking a leafy square, the modest sized atelier is composed of two areas. The upstairs space, open to the public during the day, boasts a few art books and fancy art paraphernalia as well as half a dozen of his own quirky creations scattered around the room. Standing to the right is a 1.80 metre-high “China” Han inspired floor lamp made out of glazed porcelain with gold details, facing a colorful “Press” sofa. In the window passersby can admire a series of models, including the “Broken Pearl Necklace” table, a masterpiece composed of a marble top appearing to be floating in mid air, a necklace negligently resting on it. Despite the bright colors and large pieces of furniture, a feeling of peace and quiet emerges from the studio.

A few steps down a narrow stairwell unveil a busy workshop. As Bonetti says so himself, this room is the secret to his longevity: “work, work, work”. This is where his drawings are turned into miniature sculptures and, space and equipment permitting, full scale models, before being reworked and passed on to the various artisans for the making.

Back upstairs we sit on “Alu” chairs protected by see-through plastic covers, sipping on strong black coffee and dark chocolate. We get chatting about his latest book, a two volume, 600 pages opus celebrating his work.

Maïa Morgensztern: Mattia Bonetti, your career spans over 30 years, with works included in the world's top museum like the Centre Pompidou in Paris, the Cooper-Hewitt in NY, and the V&A in

London. You are a very successful designer and yet few books exist about your work. Louvre Victoire editions just published one including many images. How did the idea come about?

Mattia Bonetti: Jean-Jacques and Bénédicte Wattel are two long time friends who started to publish books on post war-ceramics. Bénédicte came up with the idea of the book about my work. Being a very small editor we worked very tightly together, it happened very quickly and was a great experience.

MM: There are over a thousand images in this book, most of them drawings. Back in your days with Elizabeth Garouste, you would sign them with 'BG', the duo's logo, and add your own signature underneath. The idea belonged to the duo but the drawing was treated as a separate artwork. What is the importance of this medium for you?

MB: I'm turning 63 years old this year. I was born in a world where computers didn't exist. I was trained as a textile designer first, with lots of drawing and painting and I always cherished this. Even in the early 90s when computers appeared everywhere, I wasn't at ease with it. I still work with pencil and colors and other media, like small scale models in bake clay or foam. My work has organic and naturalistic shapes -sometimes human shapes as well- so it is important to first make a real model not to betray the final look of the piece. Everything starts with a drawing.

MM: When you first sit down with a pencil, what sparks your inspiration?

MB: The sources of inspiration can be broad. One thing that is constant thought, is Nature. Then it can become abstract but Nature is the starting point. It can also come from History of Art and Western, Eastern and Oriental civilizations. The Past is also something that comes into my work. I don't copy the Past - I don't like copies in general- but I take it into account.

MM: Once you start sketching, do you want the final work to look exactly like the drawing, or do you draw knowing which material you will use?

MB: As you said there is the drawing. Then my assistant, who is very good with the computer, unlike me, models it on the computer. We talk about proportions and material and correct it together. 90% of the material is already in the drawing, for the rest I go to the craftsmen and tell them "make something out of it". My pieces are made out of various materials, so each piece is made in several places and we all have to communicate to make it work. What takes the most time to make something is not drawing, but going from one person to the other to make sure everything is properly done according to my wish.

MM: Sometimes you imagine pieces that have no existing material to create them. For the "Toast" series for example, the finish of the chest and table had a very specific shimmery effect. How much did the final pieces change from the initial idea? Did you listen to the craftsmen when they say it was impossible to make?

MB: Well, 'impossible' is a word that doesn't exist in our vocabulary. Sometimes it can be deceiving, but we try not to say that is it 'impossible'. Interestingly, the "Toast" chest is made of a migrating pigment which I discovered by accident. It was created by Merck, a pharmaceutical group that also has a department on pigment on colors. At the time I was working on another piece that had metallic particles in them. It was coming from this lab so I got in touch again later on to see what else they were doing, and this is what they had. The pigment changes color as you move around the piece; I was attracted by this idea of movement within color. This effect is much more effective when applied on a roundish, softer shape, so it is actually the material which gave the final shape of the piece.

MM: While you say that everything starts with a drawing and you are not comfortable with computers, you have always been at the forefront of new technologies, working with elaborate computer programs and industrial techniques. How do you feel about new technologies today? Computer assisted drawings, the democratisation of 3D techniques, etc. Anybody can design and create a 3D object in a few minutes, without even touching a pencil. How do you feel about that?

MB: I think that it is good from a certain point of view: it gives lots of people the opportunity to see their ideas come into shape. On the other hand I think it is a terrible loss for the art expression itself, because people lose touch with the material - whether it's oil paint, paper stone or even resin. It is during the journey of the making of an artwork that you discover new things. Most you would not have seen on a computer. With a physical model you can stop, rearrange, change your mind. Of course that can bring mistakes, but mistakes is what we are made of. We improve by making mistakes.

MM: Speaking about the process, is there a difference between works commissioned by brands and the ones created for private clients?

MB: Brands will often have a brief and targets they need to achieve. With private clients it is more of a psychological collaboration. I have to understand who they are. Often they are also Art collectors, so they are usually open to new experiences. It is also important to remember that everything I make will be used. Even though my designs are on the verge of Art and Design, I am mainly a designer.

MM: You are indeed one of the pioneers of Design Art and have been making high-end pieces for the past thirty years. We've seen prices for such objects soar in the last decade: Marc Newson's "Lockheed Lounge" sold for £1.1m (approx \$1.6m) in 2009, making it the most expensive design piece by a living artist. This record has been broken a few times since, with the same chair selling for over £2.4m (approx. \$3.7 millions) in London last April. The piece even appeared in a Madonna music video... there is definitely a hype around these objects. Do you think Design Art is a trend or a discipline?

MB: In my case, it is a discipline. Then there is the hype as well. I think one has to work, constantly, not thinking about success but about the art of doing things. I don't want to sound pretentious, but I am in touch with the new generation who come to my studio for internships and advice. They come out of design schools knowing more about Public Relations than they do about design. I think it is absurd. They should concentrate more on their craft.

MM: What about the price for these pieces? Your pieces are for sale too, a few of them will also be auctioned off this October at Ely house in London.

MB: High-end design takes time to do and usually comes in a limited edition. Some of my pieces will become rare, or unique at times, and what is rare comes at a price.

MM: In our evolving global economy, more buyers have emerged from places like China, the Middle East and Russia. Fashion houses like Chanel and Dior have adjusted their collections according to these new markets and their taste. Do you think there is a shift in taste in high-end Design as well?

MB: Well, probably yes. Designers will certainly be briefed by companies coming from places with ways of life that are quite different from one another.

MM: What about you? We are sitting next to the embroidered "Press" Sofa, which was partly produced by Pearl Lam, a wealthy Hong Kong based dealer and collector.

MB: Yes. This "Press" sofa has both the French and Chinese culture in it. I live in France and yes, this piece was for a Chinese collector. You know, one of my biggest clients are Sir and Lady Po Shing Woo and Sir Nelson Woo for whom I designed houses, a boat, offices, etc. This relationship has been going on for more than twenty years. I didn't design their place thinking of China, although I did make some references to it; China is part of my background anyway, my mother was dealing in Chinese antique bronzes and ceramics. When I did the first house for this family, the son, a great Art collector, asked for a "chinoiserie" [a 19th century western take on Chinese culture]. It was interesting and funny to do this in Hong Kong.


MM: You mentioned a few times that you bathed in Art as a child. You also collect contemporary artists. Who do you think are the great artists of today?

MB: There are so many... I don't know. Well, one of the leading artists I really like in the USA today are Brice Marden and Frank Stella. Here in Europe, I like Glenn Brown's work.

MM: And Berlinde de Bruyckere, I can see her postcard on the wall. It is quite freaky.

MB: Yes absolutely. When you look at her pieces you are moved and scared. It makes you think of things that are not always pleasant. But is art to be pleasant? I don't think so.

MM: What about Design? If Art doesn't have to be pleasant, does Design have to be functional?

MB: It depends. Look at today's architecture. Everything is already integrated, kitchen, cupboard, etc. You don't need anything. This is what makes me closer to Art: I design things that are not useful. They are only useful for the mind and people's imagination. 

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