

David Lieske

“Der afrikanische Stuhl von Marcel Breuer und Gunta Stölzl aus der Anfangszeit des Bauhauses 80 Jahre verschollen geglaubt nun aufgefunden und erstmals praesentiert.”

7 September - 24 October, 2009

When Marcel Breuer and Guntha Stölzl in 19XX tried to consolidate their hot love affair into physical form by synchronizing their core competences (furniture design and weaving techniques) into what we today know as the "African Chair", they did not only create an almost insoluble riddle for western art historians but also one of the ugliest moments in design history.

It can be seen as a blessing that this gruesome product of Twenties design-avantgardists love-economics was rotting away in a cellar for almost 80 years.

Unfortunately its spectacular rediscovery in 20XX helped heaving the "Throne of Walter Gropius" (one of the most popular theories about its original purpose) back to where it never belonged, right into the highly acclaimed Bauhaus of Weimar with which both Breuer and Stölzl were associated during their lifetimes.

By all these amusing confusions and misinterpretations this "item of distressed coincidence" has produced a case of "fictive politics" that Deleuze talks about in the "Logic of Meaning" where he states how the author-referentiality of the historiographical medium creates a new region of imagination and fantasticism.

Even Rancière observed in the "Name of History" how the author-referential structure of an historical discourse produces "mimetical rabies".

David Lieske shows in his first solo exhibition in the UK a selection of leftover work from the year 2008 reconfigured further into African furniture.

(Translation: “The African chair by Marcel Breuer and Gunta Stölzl from the early days of the Bauhaus, believed to be lost for 80 years, now rediscovered and presented for the first time.”)