

# CAROLINE PAGÈS GALLERY // PRESS RELEASE



Toni Grilo, *Bibendum* (2009), Steel, 70 x 100 x 82 cm, Edition of 12



Daniel Enoksson, *Pieces* (2008), Pine, MDF, steel, 37 x 37 x 45 cm, Edition of 10

## Toni Grilo & Daniel Enoksson

### *Do Moderno (About Modern)*

Design show curated by Luís Royal

Parallel event to the Lisbon EXD'11 Design Biennial organized by ExperimentaDesign

October 1 – November 26

**Opening on Saturday, October 1 from 5 – 8 pm**

### Caroline Pagès Gallery

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Opening Hours: From 3 - 8 pm every day except Sundays, and by appointment.

The Caroline Pagès Gallery in Lisbon will exhibit design in its space for the first time. Thus, so as to question the paradigms of artistic creativity, material culture and its creation as we understand it. The two selected designers operate under this condition and create objects whose value exceeds the practical aspect they propose as *objects*. They are functional, aesthetic and conceptual responses to be confronted with *art* with no other function than to be just artworks, with no other use. Toni Grilo (Portugal) and Daniel Enoksson (Sweden) represent two possible design approaches and are the first of a potential list of international designers to exhibit at the Caroline Pagès Gallery in Lisbon. The strange luxury of their objects has a formal accuracy that adds to them an essential value of a postmodern approach that binds them to the early modernists of the XX century.

The Caroline Pagès Gallery is starting a series of biennial design exhibitions to take place in parallel to the Lisbon EXD Design Biennial promoted by ExperimentaDesign.

The work of Daniel Enoksson (b. Stockholm, 1976) and Toni Grilo (b. France, 1974) takes us back to some of the modernist visuals that helped shape the beginnings of design as a creative and independent discipline. The modernist movement of the early twentieth century, with sub-movements throughout the world, dictated languages that served as a grammar for the whole development of the modern style over that century. Its principles became fundamental in the consolidation of the material, visual, architectural and urban cultures and catalyzed a revolution in the ways of life of the modern man, far beyond the rejection of the ornament or the adoption of new visual codes.

Since then, design took several expressions, several other modernisms, and allowed itself to challenge the uses

to which it had been destined as well as its first visual which had been reduced to the essential. Despite the successive proposals offered by contemporaneity, Enoksson and Grilo continued to believe in the modernist appearance, returning to its key proposals and leaving them again for the reconstruction of a discourse that puts modernism itself into question.

Daniel Enoksson's objects are based on pure geometrical structures and modern style. The combinations of plans that set the shape take us to a two-dimensional representation and to the way the forerunners of the DeStijl movement mixed pictorial representation (both in painting and graphic design), design and architecture. Constructive relations between the plans and lines dictate massive volumes or plans so tenuous that they become sinuous, exhibiting their fragile side as the sheets of paper that conceived them. To the most modern material - steel - the author associates wood, the traditional material of the *cabinet maker* that refers here to the plasticity of sculpture, the real plasticity of his design objects.

In Toni Grilo's most recent work, it is not without irony that we are led to the origins of modernism, through the tubular steel structures. The idea envisioned by Marcel Breuer, from the constructive strength of bicycles, had to have the impact that we know today. But it is not only in search for structure that Grilo abuses of this material and image: the audacity of these aesthetic provocations leads us to a baroque paradox in a contemporary way, where the modernist idea is treated as minor, and where the suggestion of comfort in upholstery material is replaced by reflections on a mirror surface. They are luxury shapes with technical perfection from an *industry* where the value is *manual labor*.

Grilo and Enoksson bring design to the art gallery, in a postmodernist game with the modernist utopia. The relations they favour with these vanguards are overcome by the detailed technique of small editions, but also the attention to the idea which repositions the design object and catapults it to the plinth, with a possible irony regarding the contemporary worship of the icons of modern design authors.

Daniel Enoksson's (b. Stockholm, 1976) studio was founded in 2008, after graduating from Beckmans College of Design in Stockholm. As a former electrician he combines the skills from working on a construction site and the qualities from being a designer. While working primarily within the field in between art and design he aims to apply subtlety, enrichment and reformation in his projects. The red thread in his work is to create value for both the user and producer. He considers every commission a challenge and strives to develop the project together with the client to create durable and timeless results. Enoksson's most recent exhibitions were in Berlin, Stockholm and Milan.

Toni Grilo (b. France, 1974) graduated in equipment design from the Boule School in Paris. In 2001, invited by the designer Marco Sousa Santos, he goes to Lisbon as a designer at ProtoDesign. In 2003 he starts organizing workshops with designers and design schools and international exhibitions for the Lisbon event In'nova. In this context, he connects to the Radi Designers, with special attention to Robert Stadler, leading him back to Paris to establish this collaboration. From there he starts international projects and collaborations including with the French collective Dallas, for Mooma Shanghai and for Christofle. In 2008, he starts his own studio work with his own name in Lisbon, developing projects for Christofle, Venini, Vista Alegre / Atlantis, Adico and TAP. In 2010, he was invited to be the director of the design fair Lisboa Design Show.

Luís Royal, July 2011

For more information and visuals please contact the gallery.

With the generous support of:

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