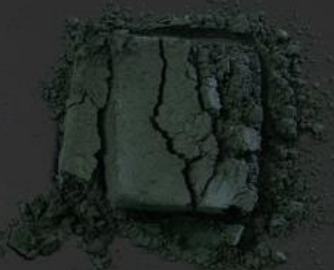
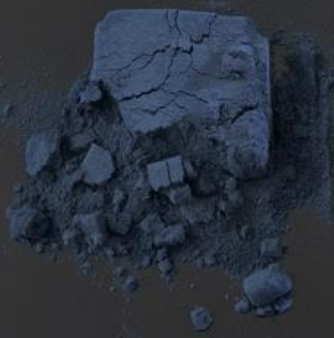
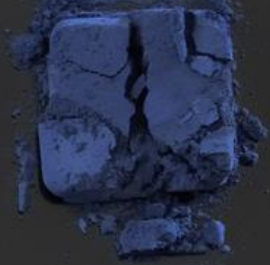
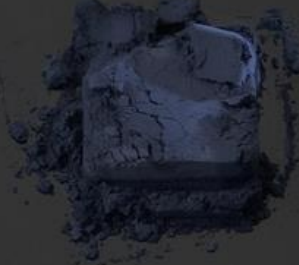
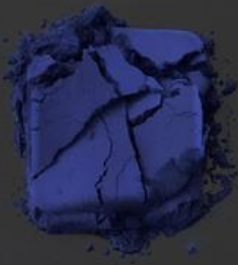
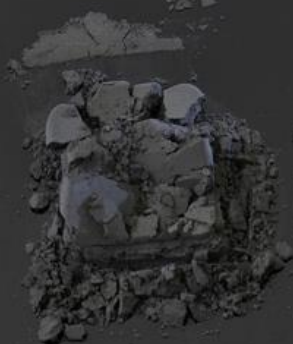


breathing colour - hella jongerius

tour proposal



COLOURED VASES (SERIES 3), 2010, HELLA JONGERIUS. CREDIT – GERRIT SCHREURS



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touring programme

The Design Museum touring programme was set up in 2002 with an aim to bring design exhibitions to audiences around the UK and internationally. Since then, more than 100 exhibitions have toured to 90 venues in 21 countries worldwide.

Touring exhibitions range in size from 150 - 1000 square metres and cover all areas of design – architecture, fashion, furniture, graphics, and product.

The Design Museum has recently reopened in its spectacular new home on High Street Kensington and has grown its portfolio of touring exhibitions which are available for hire.



EXHIBITION PHOTOGRAPHY BY LUKE HAYES



exhibition overview

A series of newly commissioned installations explore our perceptions and connections to colour.

Research, art and design combine in works that challenge the modern industrialisation of colour.

Drawing on 15 years of research, acclaimed designer Hella Jongerius presents Breathing Colour; an installation-based exhibition that takes a deeper look at how colour behaves. Featuring a diverse collection of new commissions that explore the effects that light conditions have on our perceptions of colour and form, Jongerius' ultimate aim is to pit the power of colour against the power of form.

Jongerius' research has been inspired by a wide range of sources, including celebrated painters, who recognised and recorded how light affects objects and landscapes. For example, Monet painted the same haystack over and over to document the different colours and atmospheres at different times of the day.

Breathing Colour is an exhibition that blurs the boundaries between art and design. Combining intriguing shapes with extensive research; the exhibition questions our preconceptions of colour and embraces its imperfection and experimentation.

Hella Jongerius explains:

'There is a phenomenon in colorimetry called Metamerism. This was the starting point in my colour research. It occurs when colours are viewed in different conditions, and describes the effect when two colours appear to match even though they might not actually do so. I think everyone once bought a piece of furniture or clothing in a certain colour, and experienced a shock when unpacking it back home. Most companies see the effect as problematic and try to avoid it, and produce colours that attempt to eliminate it. But I want to make a plea for embracing metamerism. As a designer, I want to make a plea for plastics, varnishes and paints to use layered pigments that provide intense colours that are allowed to breathe with changing light.'



IMAGE CREDITS: ROEL VAN TOUR



exhibition structure

The exhibition is divided into separate spaces that simulate daylight conditions at specific times of the day – morning, noon and evening. These three phases explore the impact of changing daylight on our perception of colour. Each installation includes a series of three-dimensional objects as well as textiles, some of which are hand-woven while others are produced on industrial looms.

Morning

The 'Morning' section of the exhibition explores the differences between lightness and brightness and the hazy feeling of waking up. Morning light first appears from the sun's low position at the edge of the horizon. As the sun gradually rises the warm shades of dawn recede and the colder morning air creates a crystal-clear glow with a blue-ish hue.

A series of hanging translucent and semi-translucent beads are illuminated, with reflections becoming fragmented and mimicking the intense and crisp colours created by the cold morning air. Both the circular Crystal Stones and hanging Crystal Beads explore how colour changes as light passes through them. When light travels from one material to another it changes speed, allowing it to be separated into its seven constituent colours – red, orange, yellow, green, blue, indigo and violet.

A series of three-dimensional objects – that Jongerius describes as Colour Catchers – are used throughout the exhibition. They have been specially designed as an aide to study and understand colour. Created by folding and gluing complex cardboard patterns, the convex faceted surfaces absorb and reflect nearby colours. They become a three-dimensional colour chart, revealing gradations of the objects base colour mixed with reflections of other nearby colours.

Hella Jongerius comments:

'The Colour Catchers are an abstraction of all the daily objects that surround us. They are designed as the ultimate shape to research colour, shadows and reflections. They are my canvases. The folding acts as a shift between two different colours, it turns the form of an object into a generator of new colour tones.'

Noon

As the sun reaches its highest point in the sky, the intensity of daylight is at its strongest. The sharp light from above casts strong shadows and stark contrasts. In the 'Noon' section, the shape and colour tones of the exhibits become sharp and bright.

Grey Colour Catchers are displayed on bright surfaces. This enables multiple colours to be seen across its faceted surfaces despite, in actuality, remaining grey. Lighting projections create sharp shadows and transition the visitor from the haze of early morning to the intensity of midday.

Evening

The 'Evening' element of the exhibition provides a very different experience. As the day draws to a close and sunlight moves downwards, shadows play a more crucial role in our perception of colour. The nature and colour of shadows are explored using famous furniture designs by Charles and Ray Eames, Jean Prouve and Verner Panton. The shadows cast by this collection of furniture have been materialised and shown as physical shapes, made up from unusual textures, materials and colours.

Large-scale textiles experiment in creating black tones without the use of black materials. Woven from woollen, linen and cotton threads, these textiles are an extension of Jongerius' previous research into the colour black, and her rejection of the standard industrial approach of adding carbon to colours in order to darken them. The textiles demonstrate how it is possible to create a larger range of colours and hues by optically mixing from a limited palette of coloured yarns. By weaving in several materials, with different textures and finishes, these textiles produce a range of vibrant colours as well as a spectrum of rich and varied blacks.

Woven Movie

Running the length of the gallery is the Woven Movie, a series of hanging textiles that use varying colours, materials and designs to reinterpret the repetitive image of the Colour Catchers. Using a range of fabrics and techniques; the image shows the changing nature of the object through the different phases of the day. Each of these ten woven textiles, depicts a Colour Catcher at different times of the day. The textiles can be viewed individually but also as a sequence of still frames in an animated movie.

The Woven Movie is a continuation of the work pioneered by the German textile designer and printmaker Anni Albers. Developed during her time at the Bauhaus, Albers' work endeavoured to find new weaving solutions that could be produced and applied at a large industrial scale.



WOVEN FABRIC, EXHIBITION PHOTOGRAPHY BY LUKE HAYES

Colour Vases

Colour Vases (series 3), a series of 100 unique vases orientated in a circular display, will be one of the existing works from the JongeriusLab archives included in the exhibition. Manufactured in 2010, the installation was part of the studio's research into minerals and oxides; a technique no longer used because of its inability to produce stable colouring. The lacquering of the vases with copper oxides results in a green colouring, the combination of cadmium and zirconium creates orange, tin oxides with iron produce beige and the manganese dioxide enriched lacquers develop purple tones.

We see the world in a rich mix of colours, but rarely do we appreciate how complex they can be. Colours are often presented to us as chemically optimised and consistent commodities, categorised according to paint charts and standardised colour systems. Where colours were once produced by mixing pigments into infinite permutations, we now select them according to a name or code on a chart.

Jongerius argues that these processes of industrialisation have narrowed our experiences of colour and its cultural meanings. *Breathing Colour* explores how we relate to colour in a more intimate and personal way.



COLOURED VASES, EXHIBITION PHOTOGRAPHY BY LUKE HAYES



CRYSTAL STONES AND BEADS MANIPULATING THE COLOURS OF MORNING LIGHT. IMAGE CREDIT: ROEL VAN TOUR

what are they saying?

“A remarkable new show aims to change the way we look at the world”

★★★★★ The Times

“Explosions of colour everywhere you look”

★★★★★ The Londonist

“Design Museum’s must-see exhibition on colour”

The Sunday Times



EXHIBITION PHOTOGRAPHY BY LUKE HAYES

about hella jongerius

Hella Jongerius' (1963, the Netherlands) work combines the traditional with the contemporary, the newest technologies with age-old craft techniques. She aims to create products with individual character by including craft elements in the industrial production process.

In 1993 she founded the Jongeriuslab studio, where independent projects are developed as well as work for major clients, including the upholstery fabric company Maharam, the interior design of the Delegates' Lounge of the United Nations Headquarters in New York, cabin interiors for the airline KLM and the installation 'Colour Recipe Research' at the invitation of curator Hans Ulrich Obrist for the MAK (Vienna). Since 2012, Jongerius has served as Art Director for the rug company Danskina and since 2007 as Art Director of colours and materials for Vitra.

Recent projects include the publication of the book 'I don't have a favourite colour' and the installation 'Colour Machine', both for Vitra, and the installation 'A search behind appearances, Shadow play' (2016) commissioned by Serpentine Galleries, for La Rinascente department stores; with Louise Schouwenberg.

Many of Jongerius' products can be found in the permanent collections of important museums (such as MoMA, New York, and Victoria and Albert Museum, London, and Boijmans van Beuningen Museum, Rotterdam). Hella Jongerius lives and works in Berlin.



HELLA JONGERIUS - © MARKUS JANS

exhibition details

Design Museum Curator:	Alex Newson
Exhibition Design:	Jongeriuslab
Graphic Design:	Jongeriuslab
Venues:	Design Museum, London 28 June – 24 Sep 2017
Available:	Late autumn 2017 onwards
Space:	approx. 475 sq m



TUMBLERS, EXHIBITION PHOTOGRAPHY BY LUKE HAYES



COLOUR CATCHER, EXHIBITION PHOTOGRAPHY BY LUKE HAYES

terms and conditions

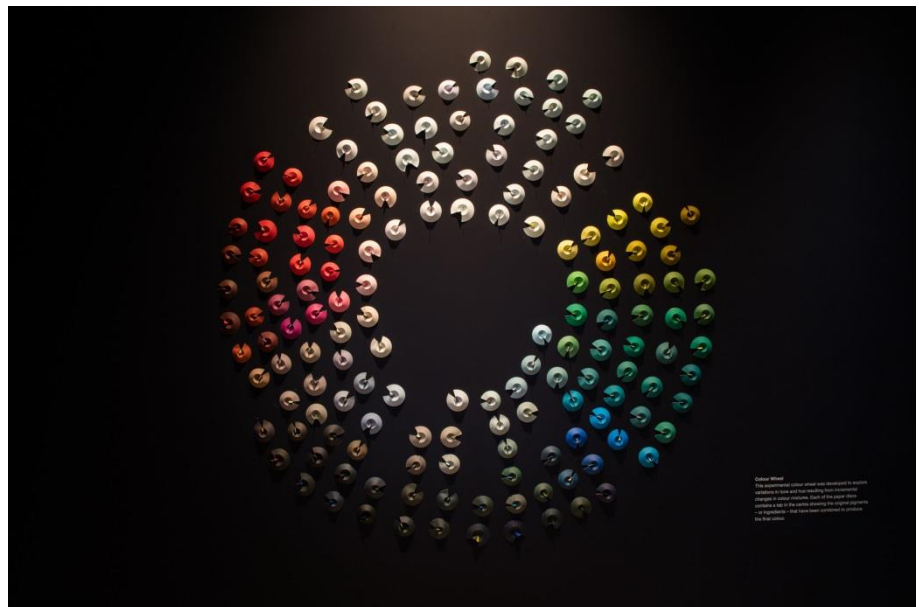
Hire fee, on request:

INCLUDED IN HIRE FEE

- Curation and concept by the Design Museum
- Administration and tour management by the Design Museum
- Exhibits
- Use of images and film with rights cleared
- DM exhibition text in digital format (English only included)
- Use of DM exhibition and graphic design concept
- Use of selected DM display and AV kit.

COSTS PAYABLE BY THE VENUE

- Hire fee, payable in instalments
- Fee to Jongeriuslab to adapt the exhibition for the venue's space
- Share of crating costs and storage of empty crates
- Nail-to-nail, fine art insurance
- Installation and de-installation costs, including build, lighting, technicians, couriers and any additional staff required on site
- Provision, installation and maintenance of AV kit
- Translation and production of Exhibition graphics, fee to graphic designer
- Publicity costs, press or printed materials such as private view invitation, flyer, poster, advertising
- Any other costs relating to exhibition production.



COLOUR WHEEL, EXHIBITION PHOTOGRAPHY BY LUKE HAYES

contact

To find out more about this exhibition and other tours available, please contact:

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EXHIBITION PHOTOGRAPHY BY LUKE HAYES