



AN AGE-OLD QUESTION, AND ONE WHICH HAS SEEN MANY PEOPLE TAKE A STAND, EXPRESSING OFTEN CONTRADICTIONARY OPINIONS. PERHAPS IT IS NOT FOR US TO REPLY, BUT FOR FUTURE GENERATIONS SINCE OFTEN THE CULTURAL VALUE OF AN OBJECT OR PROFESSION NEEDS A LONG TIME BEFORE IT CAN BE UNIVERSALLY RECOGNISED OR DISMISSED.

There are however some authoritative responses that lead us to believe that 'design' as a discipline may not be completely outside the realm of art. This is most likely due to a result of the 'cross-contamination' which sits at the centre of our age.

It was to these 'contaminations' between different creative disciplines that Germano Celant dedicated his latest essay 'Artmix'. Following on from the work of Eugenio Bat-

tisti and Gillo Dorfles, Celant envisages new scenarios in contemporary art where the mixing of styles and production techniques will see art, architecture, cinema, design, fashion, music and television come together to create a new global language.

At the same time, Emmanuel Perrotin, one of the world most influential gallery owners has made his position clear on the matter, by opening a space within his Parisian Gallery permanently dedicated to design. It is a sort of experiment: design under observation. Perrotin has made it clear that unless there are sufficient interesting projects, this initiative may not last long!

The first exhibition dedicated to design at the Galerie Perrotin opened on the 26 of June, presenting the work of Eric Benquè the French designer who, since 1997 has

been working with Marc Barani on different projects. Including the Musée d'Art Concret at Mouans-Sartoux. Among the main projects of his Paris studio include the furnishings for the French embassy in New Delhi as well as the l'Institut Français de Pondichéry and a new graphic concept for the famous department store Printemps Haussmann.

The projects on show during the gallery's first show were created specifically for the occasion and realised using a special technique of 'gluing' bamboo strips. Planches is a collection of minimalist elements conceived by Benquè as a system capable of actively adapting to suit the characteristics of the context, creating each time new relationships between the object and the space.

