RON ARAD
Buo Void II, 2006 - Mirror-polished steel and steel mesh tinted pink, edition The Gallery Mourmans - 64 x 119 x 61 cm - 25.2 x 46.8 x 24 in.

Literature
Ron Arad: No Discipline (catalogue of the exhibition), Centre Georges Pompidou, Paris, 2008, similar model 8 in colour p. 127

Double Papardelle Bronze, 2010 - Woven and flexible polished bronze, edition of 6 + 2 AP - 80 x 130 x 300-650 cm - 31.5 x 51.2 x 118-255.9 in.
Box in Four Movements, 1994
Stainless and patinated steel, edition of 20 + 5 AP in 3 different versions - 42 x 42 x 42 cm - 16.5 x 16.5 x 16.5 in.
© Tom Vack
**Big Easy 2 - seater, 1988**
Polished stainless steel, edition of 20 + 5 AP - 200 x 100 x 100 cm - 78.7 x 39.4 x 39.4 in.

**Two legs and table, 1989**
Polished stainless steel sides with patinated mild steel top, edition of 20 + 5 AP - 280 x 110 x 72 cm - 110.2 x 43.3 x 28.3 in.
Johnny Wasp, 2010
Patinated bronze with lightweight core, edition of 10 + 3 AP, 220 x 120 x 120 cm - 86.6 x 47.2 x 47.2 in.

Gomli, solid red, 2008
Composite material and ballast, unique colour from series of 6, 242 x 100 x 121 cm - 95.3 x 39.4 x 47.6 in.
Before summer, 1992
Stainless steel and polished bronze, edition of 5
- 190 x 40 x 120 cm
- 74.8 x 15.7 x 47.2 in.
Rover chair, 1981
Seating, lacquered steel and leather, unique piece - 99 x 67 x 89 cm - 39 x 26.4 x 35 in.

Literature
Sudjic Deyan, Restless Furniture, Rizzoli Publishing, New York, 1989, similar model reproduced in black and white p. 31

Notes
The “Rover Chair” is a seat from a Rover 2000 car mounted on a frame of Kee-Klamp scaffolding. This is among the first piece of furniture Ron Arad designed and captures the spirit of 80s in London using readymade objects.

Big Easy, 1988
Patinated steel with stainless steel welds, edition of 5 + AP - 130 x 100 x 90 cm - 51.2 x 39.4 x 35.4 in.
**Notes**

A painted hollow box with four chairs cut into it at four different seating heights, from a high stool to a low armchair. The box can stand on any one of four different sides. The inset chairs are mirror-polished.
Ron Arad presented the winning scheme for the new flagship Adidas Stadium, Paris, France (1995-6)

City of Architecture and Design and the exhibition enclosure for Islamic Art, Doha, Qatar (2002-3)


Adidas/Kronenbourg Sport Cafés, concept of sports café incorporating state of the art interactive A/V technology, France (1996)


Tel Aviv Opera Foyer Architecture, Tel Aviv, Israel (1994)

Selfridges Technology Hall, London, UK (2001)

Hotel Duomo, Rimini, Italy (2006)

Hotel Puerta America, Madrid, Spain (2005)

Y's (Yohji Yamamoto) flagship store in Roppongi Hills, Tokyo, Japan (2003)


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the living room and family dining room for Sheik Saud Al-Thani of Qatar as part of the Millennium House Project, Doha, Qatar (2002)

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His architectural projects include:

- Ohayon Villa, Menaskh, Morocco (2007-)
- 154 Ha-Yarkon Street, Tel Aviv, Israel (2006-)
- Muelaciori, Lile, Belgium (2009)
- Zion Square Sculpture, Jerusalem, Israel (2005-)
- Hotel at the Hof Kifissias, Athens, Greece (2004-)
- Y’s (Yohji Yamamoto) flagship store in Roppongi Hills, Tokyo, Japan (2003)
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MARILYN - Mixed media postcard on wood - 100 x 100 cm - 39.4 x 39.4 in.

SET OF MINI MARILYN - Matchbook, edition of 25 - 75 x 75 x 5 cm - 29.5 x 29.5 x 2 in.
CHINESE PORTRAIT - Mixed media postcards on wood - 152,4 x 152,4 cm - 60 x 60 in.

MAO - Mixed media postcards on wood - 150 x 150 cm - 59.1 x 59.1 in.
Silver Streak Coat hangers, edition of 3: 300 x 240 x 160 cm - 118.9 x 94.5 x 63 in.
1 - Betty Boop - Mixed media, edition of 4 - 47 x 41 x 30 cm - 18.5 x 16.1 x 11.8 in.
2 - Captain America - Mixed media postcards on wood - 182.9 x 182.9 cm - 72 x 72 in.
3 - Donald Duck - Mixed media postcards on wood - 152.4 x 152.4 cm - 60 x 60 in.
4 - Mickey Mouse - Mixed media postcards on wood - 182.9 x 182.9 cm - 72 x 72 in.
5 - Superman - Mixed media postcards on wood - 182.9 x 182.9 cm - 72 x 72 in.
**Painted Jezabel**
Mixed media postcards on wood - 182.9 x 182.9 cm - 72 x 72 in.

**Stag**
Coat hangers, edition of 3 - 230 x 250 x 140 cm - 90.5 x 98.4 x 55.1 in.
Modigliani Woman - Mixed media postcards on wood - 152.4 x 152.4 cm - 60 x 60 in.

Rossetti Woman - Mixed media postcards on wood - 152.4 x 152.4 cm - 60 x 60 in.
**Rain Man** - Mixed media postcards on wood - 152.4 x 152.4 cm - 60 x 60 in.

**Van Gogh** - Coat hangers, edition of 4 - 50 x 65 x 80 cm - 19.7 x 25.6 x 31.5 in.
Picasso vs Lichtenstein - Mixed media postcards on wood - 152.4 x 152.4 cm - 60 x 60 in.

Picasso head - Matchhead, edition of 4 - 53 x 30 x 30 cm - 20.9 x 11.8 x 11.8 in.
Born in 1956, in Methil, Fife (Scotland), David Mach joined the Duncan of Jordanstone College of Art in 1974 where he experimented with many of the techniques and ideas, which he has continued to develop. After graduating he was awarded a place at the Royal College of Art in London, emerging with a Masters degree in 1982. In 1988 he was nominated for the Turner Prize and ten years later he was made a fellow of the Royal Academy of Arts, and later as a Professor of Sculpture.

Mach’s artistic style is based on flocking eggshell-like objects. Typically these include magazines, teddy bears, newspapers, cars, tyres, matchsticks and coat hangers.

In the early 1980s Mach started to produce some smaller-scale works assembled out of unsmashed matchsticks. These mostly took the form of human or animalistic heads and meats, with the coloured tips of the matchheads arranged to construct the patterned surface of the face.

Some of his permanent public works include Out of Order in Kingston upon Thames, the Brick Train (a depiction of an LNER Class A1 steam engine made from 185,000 bricks, which can be seen near a supermarket on the A66 just outside Darlington) and the Big Heids visible from the M8 between Glasgow and Edinburgh. In October 2006, one of the highlights of the monumental sculptures shown in the Jardins des Tuileries in Paris, during the FIAC was It Takes Two, made out of two giant Sumos and one container.

In National Portrait, a 3 by 70 metres collage for the Millennium Dome that featured many images of British people at work and at play. The impressive busts of the British Prime Ministers, created in 1999, and The Spacecan, presented in 2000 in Paris and in The Hague, both demonstrate Mach’s great talent.

Another strand to his monumental installations from industrial objects, David Mach also works on his collage pieces. Partly as a result of having access to thousands of reprinted images in the magazines left over from many of his installations, Mach began to experiment with producing collages. So far, this has culminated in Portrait of Britain, a 2 by 70 metres collage for the Millennium Dome that featured many images of British people at work and at play. The impressive busts of the British Prime Ministers, created in 1999, and The Spacecan, presented in 2000 in Paris and in The Hague, both demonstrate Mach’s great talent.
