

Bauhaus Dessau

Pressemitteilung

The Bauhaus
Museum Dessau
Opens

Jay Gard's "Margaretha"
Artistic new interpretation of
Breuer's Canteen stool B 9

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Dessau-Roßlau,
September 2019

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Jay Gard (1984 Halle/Saale) is an artist and deals with objects on the boundary between design and art. He studied at the University of Art and Design Halle (Burg Giebichenstein) and at the Academy of Visual Arts Leipzig. His installative works follow strictly geometric principles. He opposes this cool rationality with handicraft, which is characterized by individual mistakes and peculiarities – slips and traces of processing are explicitly desired as "beautiful mistakes" on the lacquered surfaces.*

Being one of the artists of the Bauhaus Centenary Residency 2019, Jay Gard designed an edition of Marcel Breuer's Canteen stool B 9 from 1926 for the Bauhaus Dessau Foundation and Thonet GmbH. As to the colour concept of his work, titled "Margaretha", he uses the colouring of a children's room carpet designed by the Bauhaus artist Grete (Margaretha) Reichardt in 1929.

The interplay of Breuer's design, Reichardt's colours and Gard's interpretation thus creates a new artistic work. From 8 September 2019, about one hundred of his unique stools will serve as seating for visitors of the Bauhaus Museum Dessau. In addition, there will be a special edition (*Margaretha 2*) that can be purchased through the museum's shop.

Breuer's Canteen stool B 9, an icon of modern design in the 20th century, came along with a series of copyright disputes. The simple piece of furniture made of bent steel tubing and a wooden plate repeatedly provoked licence disputes concerning production and distribution. At the heart of the debate was the question of whether the stool was a mass product or an artistic object. This question was not new: Breuer and Gropius had already argued about the authorship of Breuer's furniture designs at the Bauhaus. Unlike the Bauhaus director and regardless of whether it was a mass product or not, Breuer did not want to subordinate his creative and thus artistic achievements to the Bauhaus brand. After all, according to Breuer, Bauhaus master Paul Klee also signed his works. Work of art or mass product? Basically, it was all about questions of individual authorship in a society increasingly characterized by anonymized mass products. Jay Gard's work on the Canteen stool B 9 may echo this old controversy at the Bauhaus.

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Jay Gard on his work:

"The world of finished, flawless products has something brutal about it. Handmade objects and colours that do not come from a limited industrial palette are much more pleasant. In the museum, visitors use and move my 100 stools every day. As a result, new colour combinations are created all the time. They come into contact with the colours consciously and unconsciously. This provides a basis for an unexpected experience."



Marcel Breuer, Canteen stool B 9, 1926 / Jay Gard, Margaretha, 2019
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