



# RON ARAD

18 November 2016—11 March 2017

Ron Arad — one of the most influential designers and architects of our time — is often referred to as the ***Man of Steel***, a nod to his signature use of sheet metal. Over the course of a groundbreaking 30-year career, Arad has consistently defied conventional architectural norms, embracing experimentation with form and material as central to his creative process. Working primarily with steel, aluminum, and polyamide, Arad has produced an extensive body of work that spans from sculptural furniture to futuristic architectural environments. His designs blur the lines between function and art, often pushing materials to their physical and aesthetic limits.

**“Steel is a very forgiving material: you can bend it, you can weld it, you can drill it, you can cut it, you can change your mind, you can squash it and get amazing stuff. The first pieces were very amateurish and primitive, and then they became like a piece of jewelry.” — Ron Arad**

Arad’s work embodies a spirit of bold innovation and material transformation. Whether in the realm of design or architecture, his objects are not just functional but expressive — revealing the beauty of process and reinvention.

**"Pressed Flowers" (2013)** — previously exhibited at the Pinacoteca Agnelli in Italy and the Design Museum Holon in Israel — is a series of colorful vintage Fiat 500 cars transformed into evocative sculptural objects. The title references the tradition of drying and pressing flowers, a way of preserving their vibrant colors and delicate forms as lasting mementos. Similarly, the cars in this series have been flattened by a 500-ton shipyard press, their three-dimensional functionality compressed into playful, two-dimensional silhouettes. Once utilitarian vehicles designed for movement, the Fiat 500s are reimagined as wall-mounted artworks, stripped of their mechanical purpose but rich in memory and symbolism. By transforming them into "cartoonish" objects, the artist challenges traditional distinctions between function and form, nostalgia and reinvention.

**"Fiat 500 is a national symbol for Italy and our generation, and it's a very endearing vehicle. Everyone has stories about their first Fiat, or a first kiss in a Fiat. We're not destroying the cars — we're immortalising them."** — Ron Arad

*Pressed Flowers* captures the emotional resonance of design icons, turning everyday memories into enduring art. Through this process of compression and preservation, Arad not only reshapes the physical form of the car but also elevates its cultural legacy into a lasting visual metaphor.

**"The Last Train"** (2013–2016) is a groundbreaking digital project that redefines the traditional sketching process. Instead of paper, it employs a glass surface, with an iPad app capturing and replicating the artist's hand movements in real time. Using a ring fitted with a cone-shaped diamond, artists "scratch" their designs onto the glass — transforming the precious stone from a symbol of luxury into an instrument of creative force, echoing the raw power of nature.

This innovative concept has drawn contributions from renowned artists such as Francesco Clemente, Antony Gormley, Christian Marclay, David Shrigley, Cornelia Parker, and others. Together, they have produced a striking series of digital "sketches," each one demonstrating the expansive possibilities of this hybrid medium and its capacity to blur the boundaries between technology, materiality, and artistic gesture.

**"I was trying to catch the last train from Naples and I arrived on the platform just as the doors had closed. The train stood there for just a brief moment, but I managed to notice a guy in the empty train car doing amazing drawings on the glass with his ring. It reminded me of Picasso's images of drawing in the air. I didn't know how to get out of Naples that night, but I felt that the unusual behavior I had witnessed was compensation enough for the missed train."**  
— Ron Arad

Through *The Last Train*, artists explore an entirely new visual language — one that merges spontaneity with digital precision, and ephemeral gestures with enduring impressions. It is a testament to the continuing evolution of artistic expression in the age of technology.

**"D-Sofa"** (1993) is one of Ron Arad's most iconic design pieces, exemplifying his architectural approach through undulating, flowing forms and inventive use of industrial materials. Seamlessly merging structure and sculpture, the sofa speaks a language of volume, curvature, and movement. Its dynamic silhouette reflects Arad's unique ability to infuse functional objects with bold artistic expression.

**"If I could steal any piece from my exhibition [at the Museum of Modern Art in New York], it would be this D-Sofa,"** — Ron Arad

**"New Ping Pong"** (2008–2015) further captures the essence of Arad's design philosophy. Its concave, mirror-polished stainless-steel surface reimagines the traditional table tennis format, combining strength, malleability, and minimalist elegance. Far more than a sporting object, this table subtly alters the dynamics of the game: the curved surface slows the ball's movement, encouraging longer rallies and transforming a high-speed competition into a more playful and communicative experience.

Ron Arad's selected public projects include: 'Big Blue' in Canary Wharf (London), 'Evergreen!' (Tokyo), 'Keshet' (Tel Aviv), and 'Vortex' (Seoul). In 2016, a mobile 16-meter 'Spyre' sculpture graced the entrance to the Royal Academy of Arts in London. His works have been displayed at Centre Pompidou (Paris), MoMA (New York), Barbican Center (London), Pinacoteca Agnelli (Turin) and Design Museum (Holon).

© Courtesy of the Artist and Gary Tatintsian Gallery



**GARY TATINTSIAN GALLERY**

[www.tatintsian.com](http://www.tatintsian.com)

Join us

