

FRAME

Generation Trans-Discipline
Ten designers who defy categorization

'I feel like the fake in the room'
Faye Toogood

Crafted, Rooted, Real
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See more of Faye Toogood's designs with Layer or in the September issue of Frame's iPad app (available on the App Store)

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The Great Indoors

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Photo **Matthew Cianfrani**

German artist Tobias Rehberger has long been a denizen of Frankfurt's Bar Oppenheimer, which, if it isn't a 'hole in the wall' metaphorically, is certainly not much larger than one. As a satellite to the Frieze Art Fair in New York City, Rehberger's 1:1 replica of what he once called his 'second living room' inhabited the basement of the new Hotel Americano, differing from the original only because

its space-distorting pattern was slathered on every surface of the installation.

Rehberger was recalling the World War I 'dazzle graphics' that wrapped entire battleships – making it difficult to determine their vector, speed and direction – when he designed an eye-popping café for the 2009 Venice Biennale (see *Frame 71*, page 113) and one in Turku, Finland (2011). 'I liked the idea of creating a visual art project that was about *not*

seeing something,' he says. 'Dazzle painting, for me, perfectly represents this paradox.' Oppenheimer takes a different tack from warships by removing the distance.

The bar is so intimate that guests who are belly up may feel as if they're in the belly of a whale – a whale that swallowed a vorticist – and wish for a little more perspective on the artist's perspective-bending interior. Others will just enjoy being part of the canvas.

Dazzle Tactics

Tobias Rehberger re-creates his favourite Frankfurt bar with a space-distorting wrap of geometric stripes.

New York City

Zigzagging stripes reference the 'dazzle graphics' used to protect World War I battleships by confusing the enemy.

