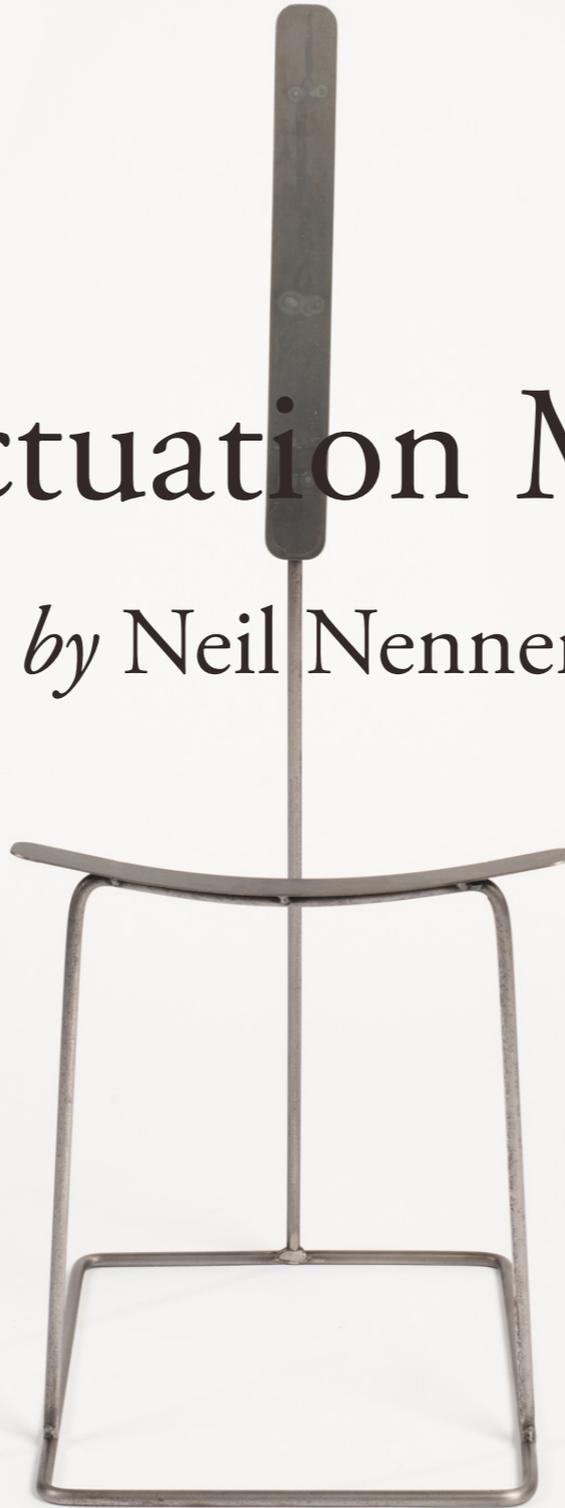


# Punctuation Marks

*by* Neil Nenner



NEIL NENNER™

# Punctuation Marks

Neil Nenner sets up a deceptive space in which lean furniture appears and disappears with the same intentionality. Like the traces of the Chinese painter's ink brush, it seems that Nenner wishes to point at the space that envelops the objects just as much as at the objects themselves. As though the slender elements – a chair, a table, a bookcase – are measured not in their material but by the level of the non-material, the shadows, and the fog that envelop them. Like in Chinese painting, the series of furniture produces a delicate landscape of sorts, comprised of fine and thick lines.

The sleigh, a foreign item in a series of household furniture, is a cultural key for reading Nenner's space: it is associated with an entirely different landscape to the local arid landscape, and belongs to the cold and to the outdoors which are the polar opposite of the domestic warmth, it imports meanings of fantasy or yearning for different realms. Like in the film *Citizen Kane* (Orson Welles, 1941), here too the sleigh holds clues to the meaning of the entire design move: in a world of expensive, enormous, and redundant objects which

are accumulated, hoarded, and gathering dust, a childhood memory is the only thing of value. The sleigh opens and concludes the film *Citizen Kane* like a single note of meaning, a solitary sound, a vague word etched in the wooden surface: "Rosebud..."

Nenner collects the solitary, vague sound and translates it into a line. The mass is converted by a sign in the space, the surface is replaced by an outline. What is the meaning of an object that is less than needed for our perception? What does it wish to generate and how should we read it? In the essay *Revelment and Concealment in Language* (1915), H. N. Bialik describes words as a collection of signs that have lost their living meaning, and all they can do is act as barriers against the light, like a body. Bialik wishes to point at the accumulative function of the words not as a sign that carries meaning, but rather as what conceals the general absence of meaning. In a similar vein, Nenner questions the given function of the chair, as something that has been long prescribed by convention and not by its meaning.

Is a chair in itself not a bridge of words, an object that we have been conditioned to take for granted? That is the central question that emerges from Nenner's work, which holds an intensive dialogue with the looming abyss. What does the object conceal – what does the concept of the object conceal – and what is its relationship with the darkness? To what extent do we consume the material and to what extent do we consume the space? And what will change in us if the familiar relationship will be interrupted?

With simple materials and thin shapes Nenner looks for a design language that addresses these questions, that expresses the tensions between the words and the abyss, between the bridges and the silence. The result is almost nothing but punctuation marks; touches of the material in the memory; designing a poetical world which is "a world of Disappearance," in the words of the poet Dalia Ravikovitch.

Dr. Tal Frenkel Elroy

*Design:*

Neil Nenner, 2015

*Materials:*

steel tubes and rods with a natural finish,  
Corten sheets

*One Line Stool*



*Two Notes Chair*



*One Note Chair*





*Split Stool*    *Split High Stool*



*Two Lines Stool*



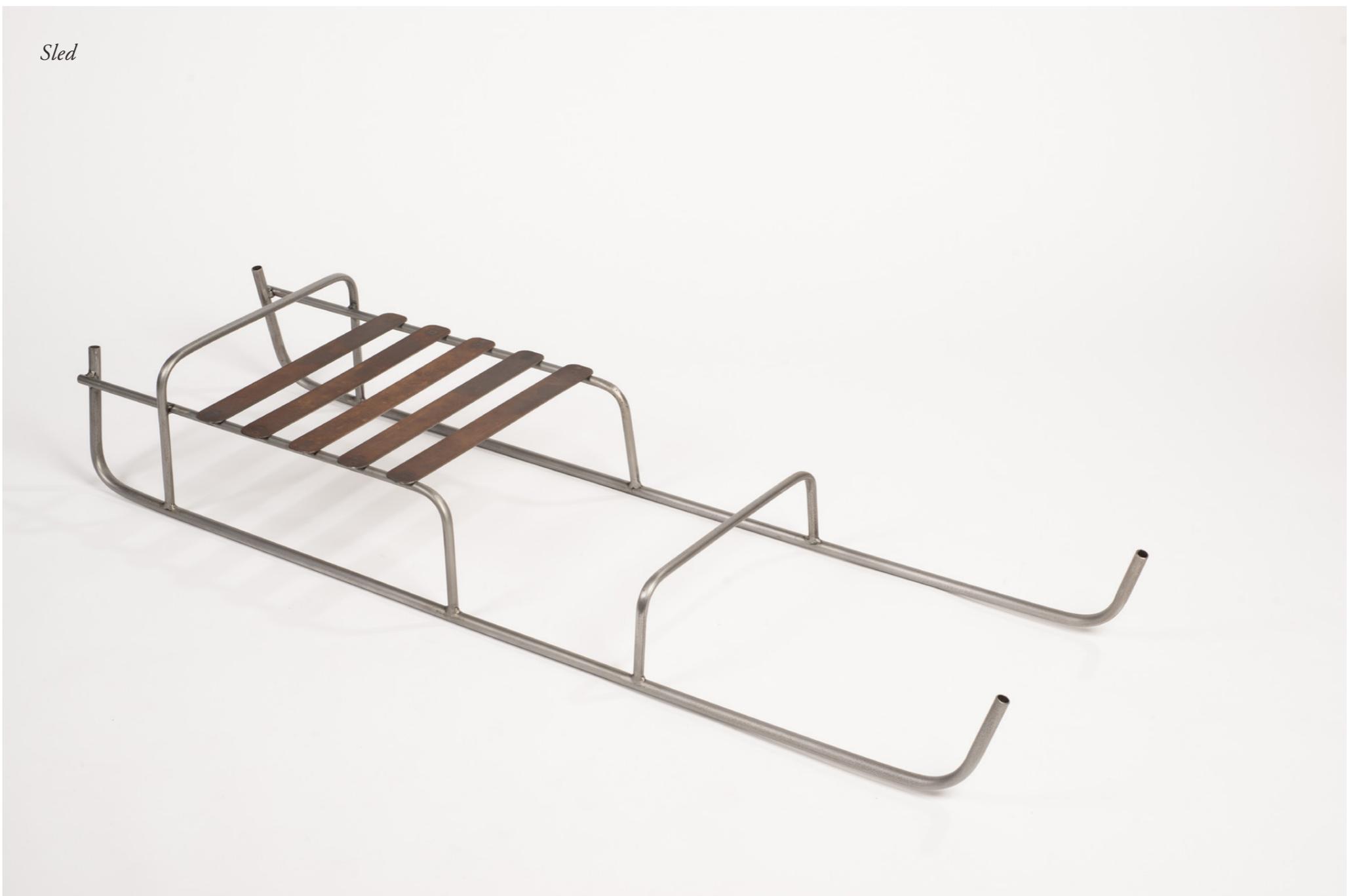
*Slim Chair*



*Bench*



*Sled*



*Small Shelves*





*Easy chair*   *Table*



*Easy Chair*



*Bookcase*





## Short Bio:

Neil Nenner (B 1977) is an industrial designer and one of the founders of Gaga & Design. During his tenure as house designer, he was responsible for some of the most appealing models from the current collection. He is a lecturer at Shenkar College of engineering and design. Neil founded his studio in 2013 in Tel Aviv. His work celebrates the simplicity of materials and forms, and explores the coming together of cultures, technology, industrial design and fine craftsmanship. His approach, oriented to research of essential things, always careful to men centrality.

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## Exhibitions:

Upcoming: Punctuation marks, solo exhibition,  
SAGA gallery Tel Aviv, December 2015

- Contemporary design auction, Dorotheum,  
Vienna, November 2015
- Art of Progress, London Design Festival,  
19 Greek street gallery, September 2015
- De tech, Beit Hansen, Jerusalem June 2015
- Open Gallery, experimentadesign Lisbon  
December 2014
- Belgrad Design Week, October 2014
- Out of the box, Barcelona design week 2014.
- Auction 152 Israeli & international art  
and design, Tiroche, 2014.
- Street art & Design, Gallery 42b Paris,  
France, 2014.
- Wohnen Interieur, Vienna, Austria, 2014.
- Design 2013, MAK museum Wien,  
Austria, 2013.
- Paris Design Week, Outdoorz Gallery,  
Docks en Seine, 2013.
- ICFF, New York 2013
- IMM Cologne / Passagen events Germany  
2011, 2012, 2013, 2015.
- Resolution, Jerusalem Design week,  
YH4 Gallery, 2012.
- Zurich Design Messe, Swiss, 2012.
- Maison & Objet, Paris, France, 2010.
- Ben Gurion Boulevards Event,  
Tel Aviv Municipality, 2007

### *Curating and writing:*

De Tech - Slow Tech, Beit Hansen,  
Jerusalem, June 2015

### *Conference:*

Craft and contemporary design Bezalel Academy  
of Art and Design May 2014

### *Exhibition design:*

- De tech, Beit Hansen, Jerusalem, June 2015
- On a Chair, exhibition and conference,  
Tel Aviv, Shenkar 2015
- 4th Dimension, installation for Gaga & Design,  
IMM Fair Passagen events, Cologne 2015
- Dganit Brest "The nature conspiracy",  
Tel Aviv Museum 2014
- Gaga & Design IMM fair 2013
- Gaga & Design Resolution, Jerusalem  
Design week, YH4 Gallery 2012
- Gaga & Design, Maison & Objet Paris 2010

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