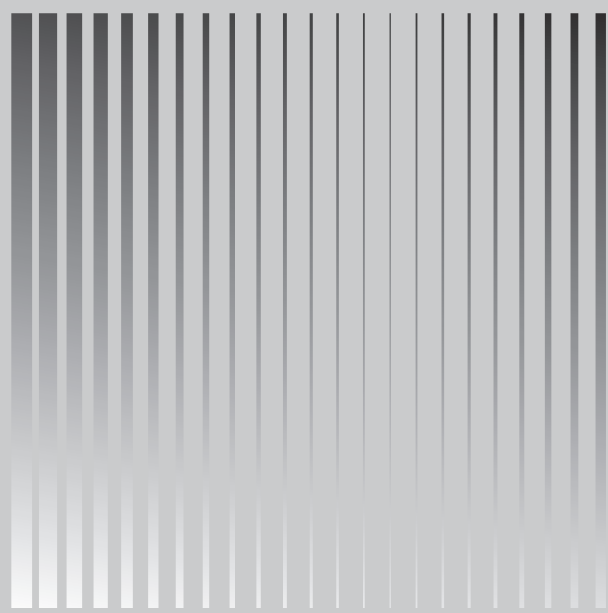


Cassina



Ron Gilad

Deadline

**Cassina** Ron Gilad  
Deadline

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8	Who's Afraid of Red?	22	Eternal Sun
10	Shredded A3	24	Reflections about Spatialism
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Gli oggetti ibridi di Ron Gilad uniscono l'ingegno materiale con il gioco estetico; si siedono sulla morbida, deliziosa linea di confine tra l'astratto e il funzionale. Gilad è affascinato dal filosofeggiare sugli oggetti comuni con cui viviamo. Il suo lavoro, che varia da sculture a modelli per la produzione, non ha "scadenza" e le sue opere si trovano in collezioni pubbliche e private in tutto il mondo. Gilad pone domande incessanti in forma 3D e formula risposte che creano un terreno fertile per i dubbi.

Ron Gilad's hybrid objects combine material wit with aesthetic play; they sit on the fat, delicious line between the abstract and the functional. Gilad is fascinated with philosophizing about the common objects we live with. His work, which vary from sculptures to production pieces, have no "expiration date" and reside in both public and private collections worldwide. Gilad asks unceasing questions in 3D form and fabricates answers that create an arena for fertile doubt.



ITA

Cos'è uno specchio? Ci sono risposte tecniche. Ci sono risposte fantastiche. Ci sono risposte poetiche. Ron Gilad ha costruito con questa serie di specchi una nuova splendida generazione di risposte a una domanda che s'intaglia da sempre nelle curiosità infantili, nei desideri degli adulti, nel bisogno di amplificare lo spazio degli architetti.

La sua è una risposta illusonistica, e insieme analitica: apre, smonta, risistema gli elementi basilari dell'oggetto specchio.

Ognuno degli elementi di questa serie, infatti, è iscritto in una cornice di frassino, bianco o nero, e ognuno si estende in superfici e forme differenti: oblunghe, rettangolari, quadrate. Ma tutti mettono in scena un trucco che a un tempo solo definisce e tradisce la funzione dello specchio.

Ogni quadro di questa idiosincratia collezione di immagini possibili, chiamato con nomi fantasiosi e misteriosi, è difatti composto di due lamine, una laccata e una specchiante: attraverso tagli, mascherine, aperture, griglie e sfumature, sovrapposizioni e oblò accennati, si producono nella superficie feritoie impercettibili — finestre minuscole affacciate sul mistero profondo di dover riflettere il mondo.

Gianluigi Ricuperati

ENG

What is a mirror? There are technical answers. There are fantastical answers. There are poetic answers. With this series of mirrors, Ron Gilad has created a splendid new generation of answers to a question that has always been engraved in childhood curiosity, in the desires of adults and in the need by architects to enlarge space. His is an illusionist answer, an analytical set of replies: he opens, disassembles and reworks the basics of the mirror. Each of the elements in this series is, in fact, inscribed in a frame of black or white ash, and each one extends into different surfaces and shapes: oblong, rectangular, square. But they all feature a trick that defines and betrays the mirror function, at one and the same time. Each picture in this idiosyncratic collection of possible images with their ingenious, mysterious names, is actually made up of two films, one lacquered and one reflective: cutting, templates, openings, grilles and shading, layering and implied cut-outs create imperceptible slits on the surface, tiny windows looking into the deep mystery of having to reflect the world.

Gianluigi Ricuperati

Un doppio sguardo,  
su sfondo rosso, che crea  
uno spazio di attenzione  
e preoccupazione.

A double view on a red  
background. A space for  
attention and a little room  
for some warning.

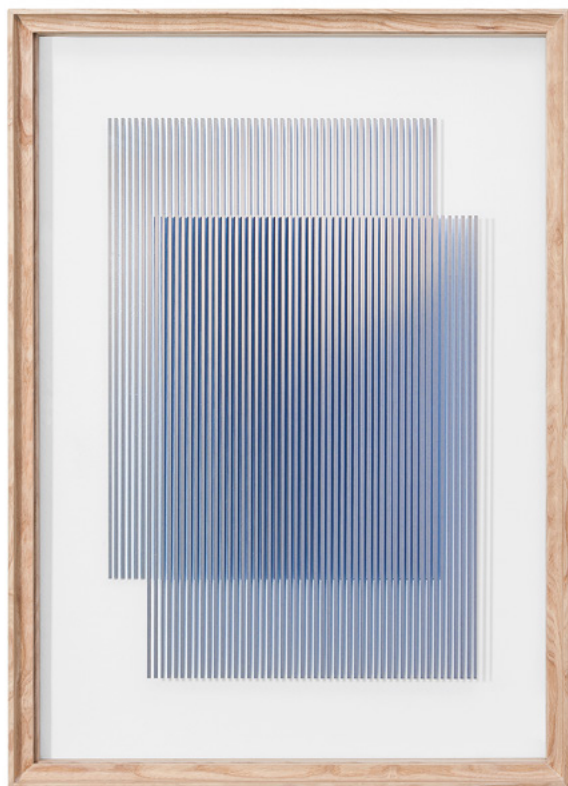


Who's Afraid of Red?  
2016  
Vetro, Argento, Vernice,  
Frassino naturale  
50x70 cm

Who's Afraid of Red?  
2016  
Glass, Silver, Varnish,  
Natural Ashwood  
50x70 cm / 19.7"x27.5"

Un intreccio, un retablo,  
il reticolo delle possibili  
identità genera un'illusione  
matematica di linee  
e realtà.

A woven maze forms  
a reticulation of possible  
identities. An mathematical  
illusion made of lines  
and reality.



Shredded A3  
2016  
Vetro, Argento, Vernice,  
Frassino naturale  
50x70 cm

Shredded A3  
2016  
Glass, Silver, Varnish,  
Natural Ashwood  
50x70 cm/19.7"x27.5"

Come un quadro di Rauschenberg, i fogli e i residui del mondo diventano specchi e ritaglio, angoli e quadrangoli.

Rauschenberg's work seen in sheets and residual remains, that turn into mirrors and clippings, angles and quadrangles.



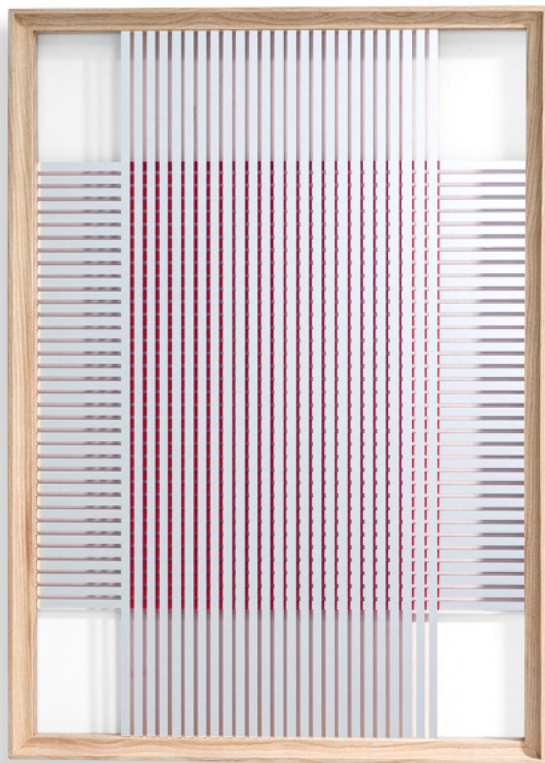
2 Crossing Paths  
2016  
Vetro, Argento, Vernice,  
Frassino naturale  
50x70 cm

2 Crossing Paths  
2016  
Glass, Silver, Varnish,  
Natural Ashwood  
50x70 cm/19.7"x27.5"



Ogni forma geometrica,  
l'illusione di un'illusione  
nei punti dello spazio,  
si propone allo spettatore  
di questo specchio-teatro:  
un teatro di elementi puntuali,  
il trionfo dell'algebra  
della raffigurazione.

The illusion's slight  
of hand leaves geometry  
at a loss. On a stage  
we see the triumph  
of algebra's portrayal.



60 Crossing Paths  
2016  
Vetro, Argento, Vernice,  
Frassino naturale  
50x70 cm

60 Crossing Paths  
2016  
Glass, Silver, Varnish,  
Natural Ashwood  
50x70 cm/19.7"x27.5"

Un trapezio s'incaglia nel  
frammento di cielo azzurro,  
una camera acustica per  
gli occhi, forse dal letto  
fantastico di un bambino  
che sogna.

A trapezoid stuck  
in a fragment of blue sky.  
A listening instrument for  
ones eyes, taken perhaps  
from the dream of a child.

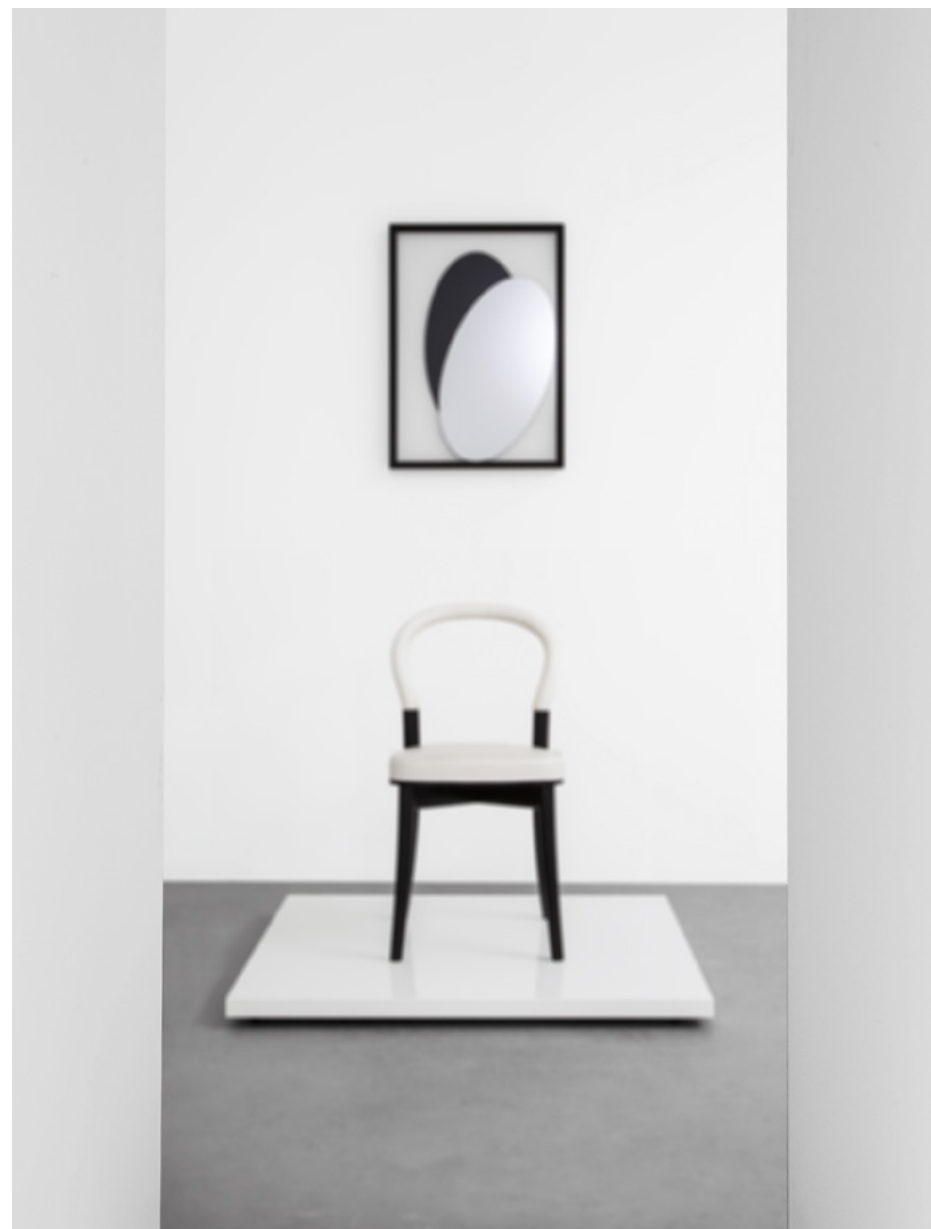


Daydream  
2016  
Vetro, Argento, Vernice,  
Frassino naturale  
50x70 cm

Daydream  
2016  
Glass, Silver, Varnish,  
Natural Ashwood  
50x70 cm / 19.7"x27.5"

Due forme oblunghe,  
come scudi, come  
confetti bidimensionali,  
restituiscono l'idea di un sé  
alternativo, un'ellissi nera  
da cui mandare messaggi  
alla propria dimensione  
possibile.

And so it is that two oblong  
shapes, at first like shields  
then two dimensional treats,  
tell the tale of another  
person. A black ellipsis from  
which to send messages  
to one's possible self.



Memories of a Lost Oval  
2016  
Vetro, Argento, Vernice,  
Frassino tinto nero  
50x70 cm

Memories of a Lost Oval  
2016  
Glass, Silver, Varnish,  
Stained-black Ashwood  
50x70 cm/19.7"x27.5"

Un'altra doppia identità,  
come una firma scritta  
in due inchiostri differenti,  
nel quadrato a strisce  
orizzontali specchiato  
sullo sfondo arancio.

See the double agent writing  
her signature in two different  
kinds of ink, in a striped  
square on an orange setting.

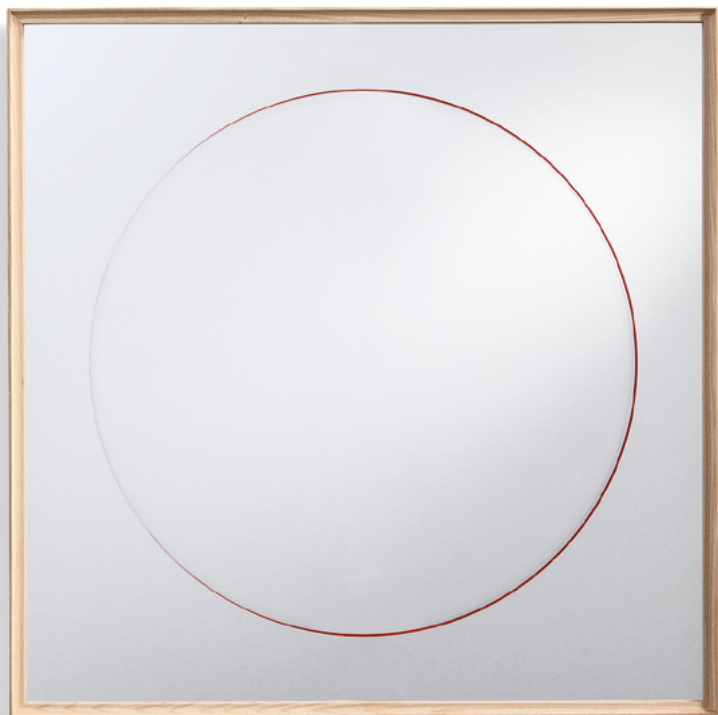


200 Lines of Realism  
2016  
Vetro, Argento, Vernice,  
Frassino naturale  
100x100 cm

200 Lines of Realism  
2016  
Glass, Silver, Varnish,  
Natural Ashwood  
100x100 cm/39.4"x39.4"

Il cerchio rappresenta lo stato della sostanza primordiale, impalpabile e trasparente, uniforme e indifferenziata.

The circle represents a state of primordial substance, imperceptible and transparent, uniform and undifferentiated.

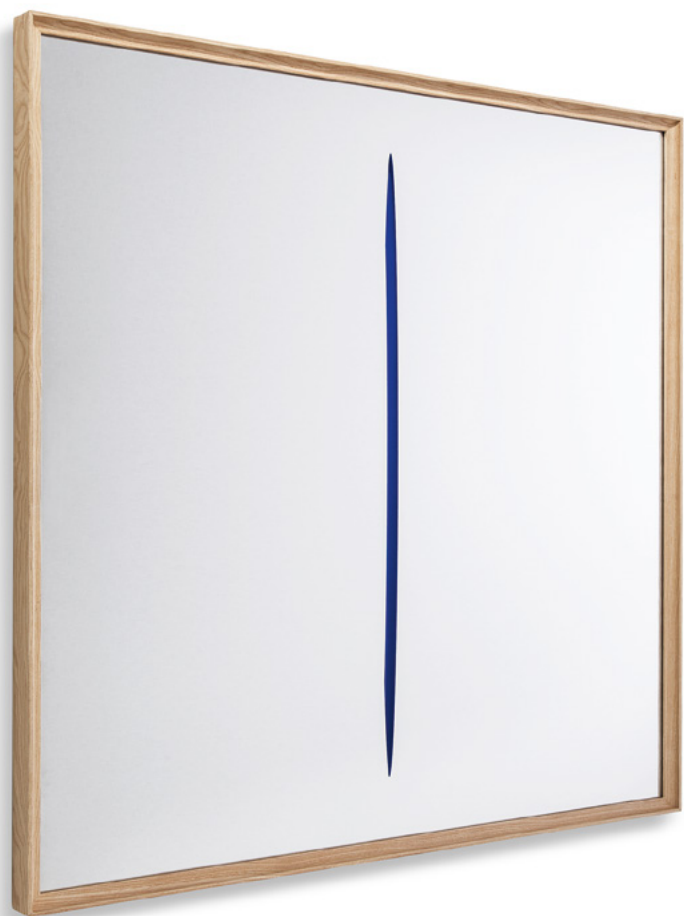


Eternal Sun  
2016  
Vetro, Argento, Vernice,  
Frassino naturale  
100x100 cm

Eternal Sun  
2016  
Glass, Silver, Varnish,  
Natural Ashwood  
100x100 cm/39.4"x39.4"

Come in un gesto  
fontaniano, la superficie  
specchiante diventa una  
ferita metafisica, che crea  
un microcosmo cupo.

We see the hand  
of Fontana, mirroring  
a metaphysical wound  
for a somber microcosm.



Reflections  
about Spatialism  
2016  
Vetro, Argento, Vernice,  
Frassino naturale  
100x100 cm

Reflections  
about Spatialism  
2016  
Glass, Silver, Varnish,  
Natural Ashwood  
100x100 cm / 39.4"x39.4"





Incorniciato nello sfondo  
quasi decadente  
di una maschera nera  
e oblunga, il trucco  
di questo specchio si  
rivela nello spazio minimo  
generato da un'altra figura  
geometrica, uguale  
e traslata, di colore arancio.

The trick of this mirror  
revealed in another  
geometry, identical yet  
projected onto an orange  
surface. Framed by a  
decadent black mask.



Sunset in Black  
2016  
Vetro, Argento, Vernice,  
Frassino tinto nero  
40x170 cm

Sunset in Black  
2016  
Glass, Silver, Varnish,  
Stained-black Ashwood  
40x170 cm/15.7"x66.9"



Alto e lungo, lo specchio si compone di una sottile linea rossa, il confine che ciascuno può o non può attraversare, o forse una benda sottile per slittamenti progressivi della personalità.

Long and tall. One red line, one's choice of a borderline. Or a slight wave that plays back shifting progressions of our personalities.

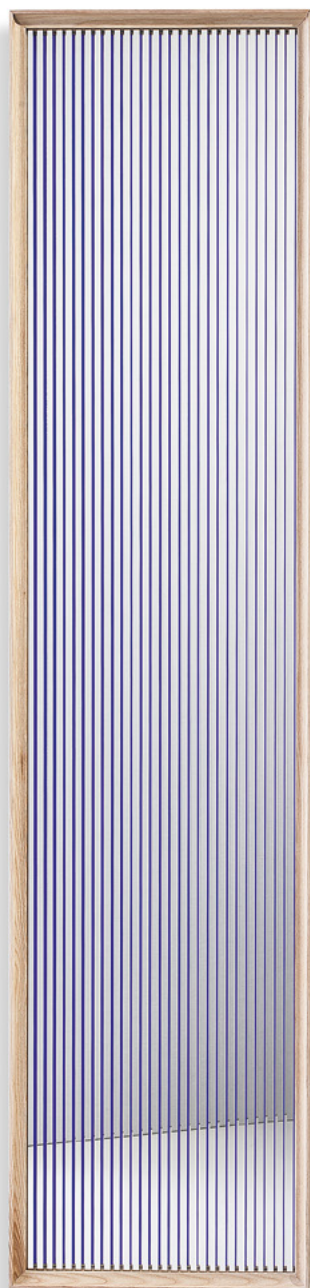


Cesare & Adele  
2016  
Vetro, Argento, Vernice,  
Frassino naturale  
40x170 cm

Cesare & Adele  
2016  
Glass, Silver, Varnish,  
Natural Ashwood  
40x170 cm/15.7"x66.9"

Lo specchio s'infittisce di linee verticali, in una perfetta rappresentazione della molteplice possibilità ottica, fino a rappresentare una realtà infinitamente divaricata.

This is the mirror condensing its stripes, exemplifying optical possibilities. So as to represent a reality divided to an extreme.



Blue Deadline  
2016  
Vetro, Argento, Vernice,  
Frassino naturale  
40x170 cm

Blue Deadline  
2016  
Glass, Silver, Varnish,  
Natural Ashwood  
40x170 cm/15.7"x66.9"





083 01  
Who's Afraid of Red?\*

50x70 cm  
19.7"x27.5"

FRAME ■ ■



083 05  
Shredded A3\*

50x70 cm  
19.7"x27.5"

FRAME ■ ■



083 03  
2 Crossing Paths\*

50x70 cm  
19.7"x27.5"

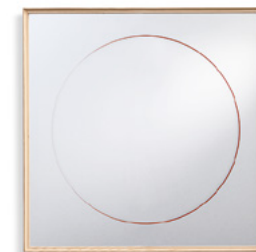
FRAME ■ ■



083 21  
200 Lines of Realism\*

100x100 cm  
39.4"x39.4"

FRAME ■ ■



083 22  
Eternal Sun\*

100x100 cm  
39.4"x39.4"

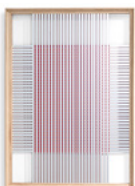
FRAME ■ ■



083 23  
Reflections about Spatialism\*

100x100 cm  
39.4"x39.4"

FRAME ■ ■



083 04  
60 Crossing Paths\*

50x70 cm  
19.7"x27.5"

FRAME ■ ■



083 06  
Daydream\*

50x70 cm  
19.7"x27.5"

FRAME ■



083 02  
Memories of a Lost Oval\*

50x70 cm  
19.7"x27.5"

FRAME ■



083 32  
Sunset in Black\*

40x170 cm  
15.7"x66.9"

FRAME ■



083 31  
Cesare & Adele\*

40x170 cm  
15.7"x66.9"

FRAME ■ ■



083 33  
Blue Deadline\*

40x170 cm  
15.7"x66.9"

FRAME ■ ■



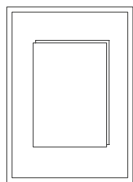
Cornice disponibile  
in frassino naturale tinto nero

Frame available in  
stained-black ashwood

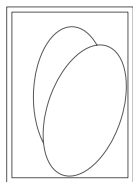


Cornice disponibile  
in frassino naturale.

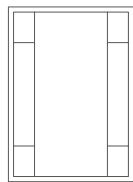
Frame available  
in natural ashwood



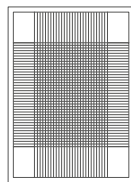
083 01  
Who's Afraid of Red?  
50x70 cm  
19.7"x27.5"



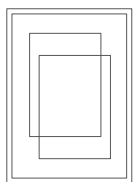
083 02  
Memories of a Lost Oval  
50x70 cm  
19.7"x27.5"



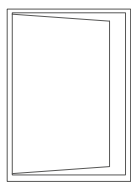
083 03  
2 Crossing Paths  
50x70 cm  
19.7"x27.5"



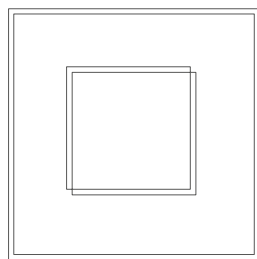
083 04  
60 Crossing Paths  
50x70 cm  
19.7"x27.5"



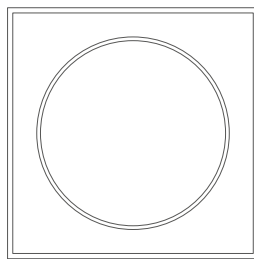
083 05  
Shredded A3  
50x70 cm  
19.7"x27.5"



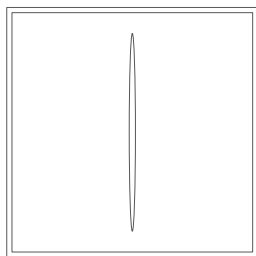
083 06  
Daydream  
50x70 cm  
19.7"x27.5"



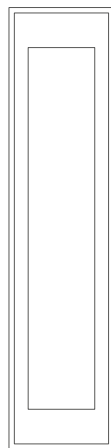
083 21  
200 Lines of Realism  
100x100 cm  
39.4"x39.4"



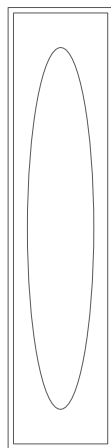
083 22  
Eternal Sun  
100x100 cm  
39.4"x39.4"



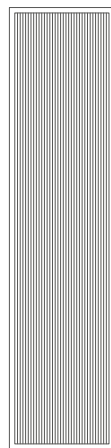
083 23  
Reflections about Spatialism  
100x100 cm  
39.4"x39.4"



083 31  
Cesare & Adele  
40x170 cm  
15.7"x66.9"



083 32  
Sunset in Black  
40x170 cm  
15.7"x66.9"



083 33  
Blue Deadline  
40x170 cm  
15.7"x66.9"



# Cassina

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Pan Group

Printed in Italy by

—

O.G.M. IV.2016

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