



1951
BERNARD
SCHOTTLANDER
MANTIS

Bernard
Schottlander, 1952



TRIBUTE TO CALDER

Driven by the same energy that led us to reproduce the series of lights by the French engineer Bernard-Albin Gras, we are delighted to present here those by an equally extraordinary artist, the English sculptor-designer Bernard Schottlander.

An admirer of Alexander Calder, in 1951 Schottlander created the «Mantis» series of lamps.

Movement is intrinsic to all of Schottlander's work: an artist, an engineer and in no small measure a handyman, he devised a clever system of counterweights combined with a series of strong, and flexible metal bars. The shade also is unique of its kind. Like an acrobat suspended in mid-air, it is made from aluminium using spinning and chasing techniques that are a part of the metalworker's inventory of skills, but to which he has brought his sculptor's eye to create a helical movement in which the symmetrical and the asymmetrical are in opposition.

His lights, with their eternal play between balance and imbalance, reveal some of the secrets of what we mean by 'solid' and 'empty'. And like his idol's mobiles they appear to defy the laws of gravity.

The essential poetry of the object is an invitation to enter a dream world of the most judiciously balanced elegance.



MANTIS FLOOR

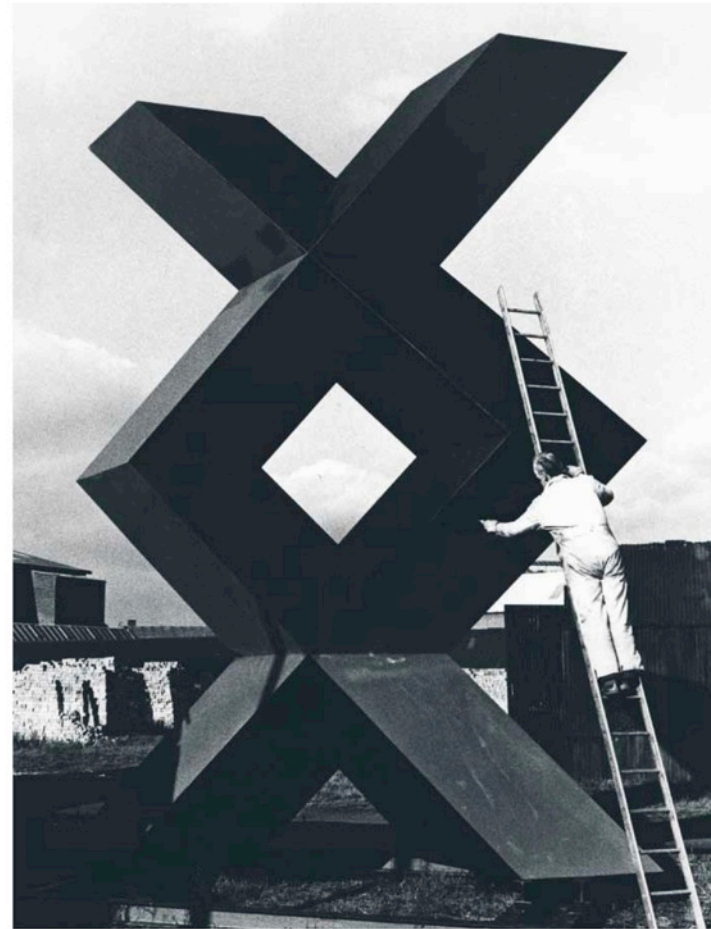
Bernard Schottlander 1924 / 1999

Bernard Schottlander was born in Mainz, Germany in 1924 and moved to England in 1939. During the war he worked in a factory as a welder, before taking a course in Sculpture at Leeds College of Art and subsequently – with the help of a bursary – at the Anglo-French art centre in St John's Wood. He studied sculpture for a year in London, and his training as a welder influenced his work heavily.

Bernard Schottlander described himself as a designer for interiors and a sculptor for exteriors.

He opened a studio in North London with his assistant George Nash, who had himself learned his craft in the Royal Air Force's workshops. Their work at this stage was essentially artistic in nature, seeking to explore new forms and each piece was handmade in strictly limited editions.

In 1963 he decided to concentrate solely on sculpture and from 1965 he taught metalwork at St Martins School. In the same year he was part of the group show Six Artists at the Institute of Contemporary Arts in London and in the following year (1966) had his first solo show at the Hamilton Galleries, London.



Memorial
London, 1972

South of the river, 1976
in front of Becket house,
London.

