

SIDE GALLERY

Salon | ART +
DESIGN





GERALDO DE BARROS (1923-1998)

Pair of day beds

Manufactured by Unilabor

Brasil, 1955

Jacaranda, fabric upholstery

Measurements

79,6 cm x 189 cm x 34 h cm.

31 in x 73 in x 13,4 h in.

Literature

Unilabor, by Mauro Claro. Brasil, 2004. Senac SP; Arquitetura e Urbanismo edition (2004)

Provenance

Private collection, Sao Paulo

Bio

Gerardo de Barros (Chavantes, 1923 — São Paulo, 1998) studied painting and draw, but due to his restless nature, he played with all the artistic paths. However, he gained his recognition as a photographer, being one of pioneers of the experimental photography in Brazil, becoming one of the main exponents of the Concretism and abstract movements in the Brazilian Avant-garde. As a restless artist, he did important creations for the design world. In 1954 with a Dominican Priest found the Cooperativa Unilabor for the production of furniture, combining the social scene with the design, democratizing patterns for all the social classes. De Barros, designed furniture based on his constructive references related to Concrete Art, being from 1954 to 1961 one of the main furniture designs in São Paulo.





GERALDO DE BARROS (1923-1998)

Shelf cabinet

Manufactured by Unilabor

Brasil, 1955

Jacaranda, white formica, iron

Measurements

154,5 cm x 40 cm x 74 h cm

60,82 in x 15,74 in x 29,13 h in

Literature

Unilabor, by Mauro Claro. Brasil, 2004. Senac SP, p. 147 (figure 1012)

Provenance

Private collection, Sao Paulo

Bio

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JORGE ZALSZUPIN (1922-)

Pair of consoles

Manufactured by L'Atelier

Brazil, 1959

Jacaranda wood, bronze, leather

Measurements

128 cm x 45 cm x 75h cm

50,39 in x 17,71 in x 29,52h in

Literature

Maria Cecilia Loschiavo dos Santos, Jorge Zalszupin, Design Moderno no Brasil, Éditions Olhares, São Paulo 2014

Bio

Jorge Zalszupin a native of Warsaw, Poland, studied architecture at Bucharest's Ecole des Beaux Arts. While working as an architect in Paris, he found inspiration in articles about Brazilians Oscar Niemeyer and Roberto Burle Marx and immigrated to Brazil in 1949. There, he founded L'Atelier in 1959, which would become one of the most important furniture companies in Brazil. Starting as a small workshop where Jorge had brought together a team of highly skilled craftsmen, L'Atelier soon turned into a power house, with 300 employees at the end of the 1960's, pioneering use of plywood and chromed metal became the signature of L'Atelier furniture and enabled him to create sensual and elegant pieces that stand as timeless signatures of the Brazilian modernist movement. The company also had an important role in the introduction on the Brazilian market of injectionmolded plastic objects.





OSCAR NIEMEYER (1907-2012)

Pair of armchairs model "ON"

Manufactured for SESC Hotel
Brazil, 1990
Imbuia wood, wool upholstery

Measurements

100 cm x 85 cm x 70h cm
39,37 in x 33,46 in x 27,55h in

Literature

Móvel Brasileiro Moderno, Vasconcellos and Brage
Brazil Modern, the rediscovery of 20th century Brazilian furniture – Aric Chen, 2016

Bio

Oscar Niemeyer was a Brazilian architect who is considered to be one of the key figures in the development of modern architecture. His exceptional architectural work has been unanimously hailed, and his influence on how the world looks like today has been reminded. In 1960's Oscar Niemeyer started developing furniture projects, in collaboration with his daughter Ana Maria. The first piece designed by the team was "the Alta easy chair" and its footrest, but the most famous piece designed by Oscar and Ana is the "Rio Chaise Longue" probably one of the most important design pieces of the 20th century. Developed in 1977.

Niemeyer passed away a week before his 105th birthday and Ana Maria dies in 2012, a few months before his father.





JOAQUIM TENREIRO (1906-1992)

Three seats sofa

Manufactured by Tenreiro Moveis e Decorações
Brasil, 1954
Jacaranda, upholstery

Measurements

200 cm x 77 cm x 74h cm (42 in seat height)
78,75 in x 30,32 in x 29,14h in (16,54 in seat height)

Provenance

Private collection from Rio de Janeiro

Literature

Soraia Cals, Tenreiro, Rio de Janeiro, 2000

Bio

Joaquim Tenreiro (1906-1992) was among leading furniture designers and visual artists in modernist Brazilian furniture making in the mid-20th century. A forerunner in the use of rediscovered raw materials as well as the creator of a new formal language in 20th century Brazilian furniture design, he drew on the lessons of past furniture making as a vital source, not only in the mastery of technical and constructive solutions, but also in the aesthetic experience, craftsmanship, and the cultural meaning of his production. His exquisitely crafted pieces evoke a refined coexistence of traditional values and modern aesthetics, strongly bound to the Brazilian cultural milieu. Born in Portugal to a family with a great tradition in furniture making, he moved to Brazil at the age of 22 and embraced a career as a designer by working at various furniture manufacturers such as Leandro Martins, Francisco Gomes and Laubisch & Hirth. Tenreiro proposed a contemporary language and advocated the idea that Brazilian furniture should be “formally light...A lightness which has nothing to do with weight itself, but with graciousness, and the functionality of spaces.





JOAQUIM TENREIRO (1906-1992)

Single chair

Manufactured by Tenreiro Moveis e Decorações

Brasil, 1954

Hardwood, upholstery

Measurements

48,26 cm x 48,26 cm x 84,5h cm (38 cm seat height)

19 in x 19 in x 33,5h in (15 in seat height)

Provenance

Private collection (Sao Paulo)

Literature

Soraia Cals, Tenreiro, Rio de Janeiro, 1998.

Biography

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SERGIO RODRIGUES

Pair of bookcases

Manufactured by Oca

Brasil, 1960

Jacaranda wood, brass trim

Measurements

102 cm x 22,22 cm x 160h cm (each)

40,25 in x 8,75 in 63h in (each)

Provenance

Private collection, Sao Paulo

Biography

Sergio Rodrigues was born in Rio de Janeiro in 1927. After graduating in 1952 from the Faculdade Nacional de Arquitetura, he assisted in opening Moveis Artesanal Paranaense, the first modern art and furniture store in Curitiba in Brazil. In 1955, Rodrigues founded Oca, one of the most influential modern furniture companies in Brazil. Amongst his wellknown works are pieces of furniture designed for the Brazilian Embassy in Rome, for the UNB (Brasília University) and the Teatro Nacional (National Theater in Brasília). The designer has worked closely with Oscar Niemeyer, as the latter's interior designer of choice for his buildings in Brasília.





SERGIO RODRIGUES

Pair of table lamps

Manufactured by Oca

Brasil, 1965

Chrome-plated steel, jacaranda, linen

Measurements

18,5 in diameter x 46 in height

47,1 cm diameter x 117 cm height

Literature

Sergio Rodrigues, Soraia Cals, Icatu publishers, page 190

Provenance

Private collection, Sao Paulo

Biography

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SERGIO RODRIGUES (1927-2014)

Stool/Side table model "Magrini"

Manufactured by Oca

Brasil, 1963

Jacaranda wood

Measurements

42,55 cm x 41,91 cm x 35,56 h cm

16,75 in x 16,5 in x 14 h in

Provenance

Private collection, Sao Paulo

Literature

Sergio Rodrigues, Soraia Cals, Icatu, Rio de Janeiro 2000, p. 126

Maria Cecília Loschiavo dos Santos, Modern Furniture in Brazil, Olhares, Sao Paulo 2015

Aric Chen, Brazil Modern: The rediscovery of twentieth-century Brazilian Furniture. Monacelli Press, Unnited States, 2016, p. 198

Nilufar, Brazilian Design, Milano 2016, p. 140 and 141

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MULLER VAN SEVEREN

Buffet

Manufactured by Muller Van Severen
Barcelona, 2019
Lacquered steel

Measurements

200 cm x 50 x 90h cm
78,74 in x 19,68 in x 35,43h in

Edition

Limited edition of 7 + 1AP

Bio

Visual artists Fien Muller and Hannes Van Severen make their debut as designer duo Muller Van Severen in 2011. The duo explores the boundaries between art and design in a contemporary and innovative way and adopts an inventive, imaginative approach to functionality. They are constantly looking for new ways to make furniture more interesting from a sculptural point of view, without losing track of its functionality. They succeed wonderfully in adding a very personal, fresh new touch to major historical art and design movements.

Their oeuvre is characterised by an exciting tension between austerity and extravagance, lightness and heaviness, severity and playfulness, delicacy and sturdiness. Their fascination for materials, their sense of colour and proportions, their affinity with architectural space and their focus on the sculptural form all help create a fascinating universe. They eagerly follow their own path and experiment with new ways of using furniture, averse to fashions and trends, thus designing unique functional landscapes for living, permeated by poetry, imagination and aesthetics.





MARCIN RUSAK (1987-)

Sconce model Tamed 03

Manufactured by Marcin Rusak

Produce in exclusive for SIDE GALLERY

London, 2019

Real leaves metallised with zinc, found metal

Measurements

40 cm x 25 cm x 60 h cm

15.7 in x 9.8 in x 23.6 in

Edition

Unique piece

Bio

Marcin Rusak (born in 1987, Warsaw, Poland) is an artist and multidisciplinary designer interested in ideas of value, ephemerality and aesthetics. Specializing in storytelling, process and material investigation his work often incorporates research, object and installation as well as visual creations to explore overlooked details of our lives which recreated and re-imagined are shown again in a different light.

As the son and grandson of flower growers he has long been fascinated by these natural sources of inspiration and decoration. Engaging them in his creative process began by reusing waste to investigate new decorative elements within every day objects and led to a rich body of work ranging from research and storytelling to cultural criticism around consumption and future scenarios.



MARCIN RUSAK (1987-)

Sconce model Tamed 03

Manufactured by Marcin Rusak

Produce in exclusive for SIDE GALLERY

London, 2019

Real leaves metallised with zinc, found metal

Measurements

35 cm x 25 cm x 50 h cm

13.8 in x 9.8 in x 19.7 in

Edition

Unique piece

Bio

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MARCIN RUSAK (1987-)

Sconce model "Tamed 04"
Manufactured by Marcin Rusak

Produce in exclusive for SIDE GALLERY
London, 2019

Real leaves metallised with zinc, found metal

Edition
Unique piece

Bio

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SABINE MARCELIS (1984-)

Floor lamps model "Totem 170" Frosty
Manufactured by Sabine Marcelis
Produced in exclusive for SIDE GALLERY
Rotterdam, The Netherlands 2018
Resin, Neon (+transformer)
Available in several colors

Measurements

18 cm x 17 cm x 170h cm
7,08 in x 6,69 in x 66,92h in

Edition

Limited edition of 12 + 2AP

Concept

Produced exclusively for SIDE GALLERY, Totem lights are a continuation of the designer's fascination with the interaction between light and cast resin, and are a new truly three-dimensional evolution of her past exploration on the theme inviting the viewer to a unique visual experience.

Bio

Sabine Marcelis is a designer living and working in Rotterdam the Netherlands.

Raised in New Zealand, she studied industrial design for two years at Victoria University of Wellington, and continued her studies at the Design Academy Eindhoven, where she graduated in 2011. Since graduating, she has been operating Studio Sabine Marcelis, working within the fields of product, installation and spacial design with a strong focus on materiality. Her work is characterised by pure forms which highlight material properties.





SABINE MARCELIS (1984-)

Floor lamps model "Totem 45"
Manufactured by Sabine Marcelis
Produced in exclusive for SIDE GALLERY
Rotterdam, The Netherlands 2018
Resin, Neon (+transformer)
Available in several colors

Measurements

15 cm x 17 cm x 45 cm
5,9 in x 6,69 in x 17,71 in

Edition

Limited edition of 12 + 2AP

Concept

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Bio

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SABINE MARCELIS (1984 –)

Oval side table

Manufactured by Sabine Marcelis
Produced for SIDE GALLERY
Rotterdam, The Netherlands 2019
High polished single cast resin

Measurements

70 cm x 45 cm x 45h cm.
27,55 in x 17,71 in x 17,71h in.

Also available in custom sizes.

Concept

Seemingly solid objects with a magical glowing edge. The unique translucent and highly polished properties of the cast resin give a magical effect to these multifunctional pieces.

Bio

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JULIE RICHOSZ (1990-)

Vase model "Isla"
Manufactured by Nouvel
Mexico, 2019
Glass

Measurements

SMALL

23,8 cm x 10 cm x 27,8h cm
93,7 in x 3,93 in x 109,44h in

BIG

31,5 cm x 13 cm x 36,5h cm
124 in x 5,11 in x 143,7h in

Biography

Julie Richoz (1990) is a Swiss designer working in Paris. After graduating from ECAL, Ecole Cantonale d'Art de Lausanne, she started working for Pierre Charpin as a project assistant.

In 2012 she set up her design studio in Paris where she enjoys with curiosity and sensibility to develop her own language through objects.

Richoz has won the "Grand Prix" of the Design Parade 2012 at the Villa Noailles. She was a designer-in-residency at Sèvres, Cité de la céramique, as well as at CIRVA, international research center on arts and glass, Marseille where she was given the chance to explore the materials and the savoir-faire behind them. In 2015, she received a Swiss Design Award, which is the Switzerland's leading national design competition organized annually by the FOC (Federal Office of Culture) since 1918.





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Mexico, 2019
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BENTE SKJOTTGAARD(1961-)

Ceramic vase model "White Species n1559"

Manufactured by Bente Skjøttgaard

Denmark, 2016

Stoneware and glaze

Measurements

42 cm x 39 cm x 36h cm

16,53 in x 15,35 in x 14,17 in

Details

Unique piece

About

Bente Skjøttgaard (b.1961) makes highly textured ceramic sculptures with an aura of equal parts toughness and her sense for an underlying poetic delicacy. She is constantly testing the performing abilities of the raw materials, the works relying on both her fresh, sketchy approach to modelling in the wet clay and the unpredictability of her firings with glazes at high temperatures. Out of her immediate control, the materials are left in the kiln to perform on the basis of her previous experiences and her infinite curiosity for new unexpected results. Bente Skjøttgaard keeps adding new highly personal chapters to the infinite story that culture and nature share, whilst continuing her exploration of ceramic possibilities.





BENTE SKJOTTGAARD (1961-)

Ceramic vase model "White Species n1559"

Manufactured by Bente Skjøttgaard

Denmark, 2016

Stoneware and glaze

Measurements

44 cm x 39 cm x 36h cm

17,32 in x 15,35 in x 14,17 in

Details

Unique piece

About

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BENTE SKJOTTGAARD (1961-)

Ceramic model "Blue Cloud 1616"
Manufactured by Bente Skjøttgaard
Denmark, 2016
Stoneware and glaze

Measurements

30 cm x 21 cm x 18h cm
11,81 in x 8,26 in x 7.08h in

Details

Unique piece

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BENTE SKJOTTGAARD (1961-)

Ceramic model "Metamorphosis Purple 1658"
Manufactured by Bente Skjøttgaard
Denmark, 2016
Stoneware and glaze

Measurements

15 cm diameter x 25 cm height
5,9 in diameter x 9,84 in height

Details

Unique piece

About

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BENTE SKJOTTGAARD (1961-)

Ceramic model "Pink Cloud 1613"
Manufactured by Bente Skjøttgaard
Denmark, 2016
Stoneware and glaze

Measurements

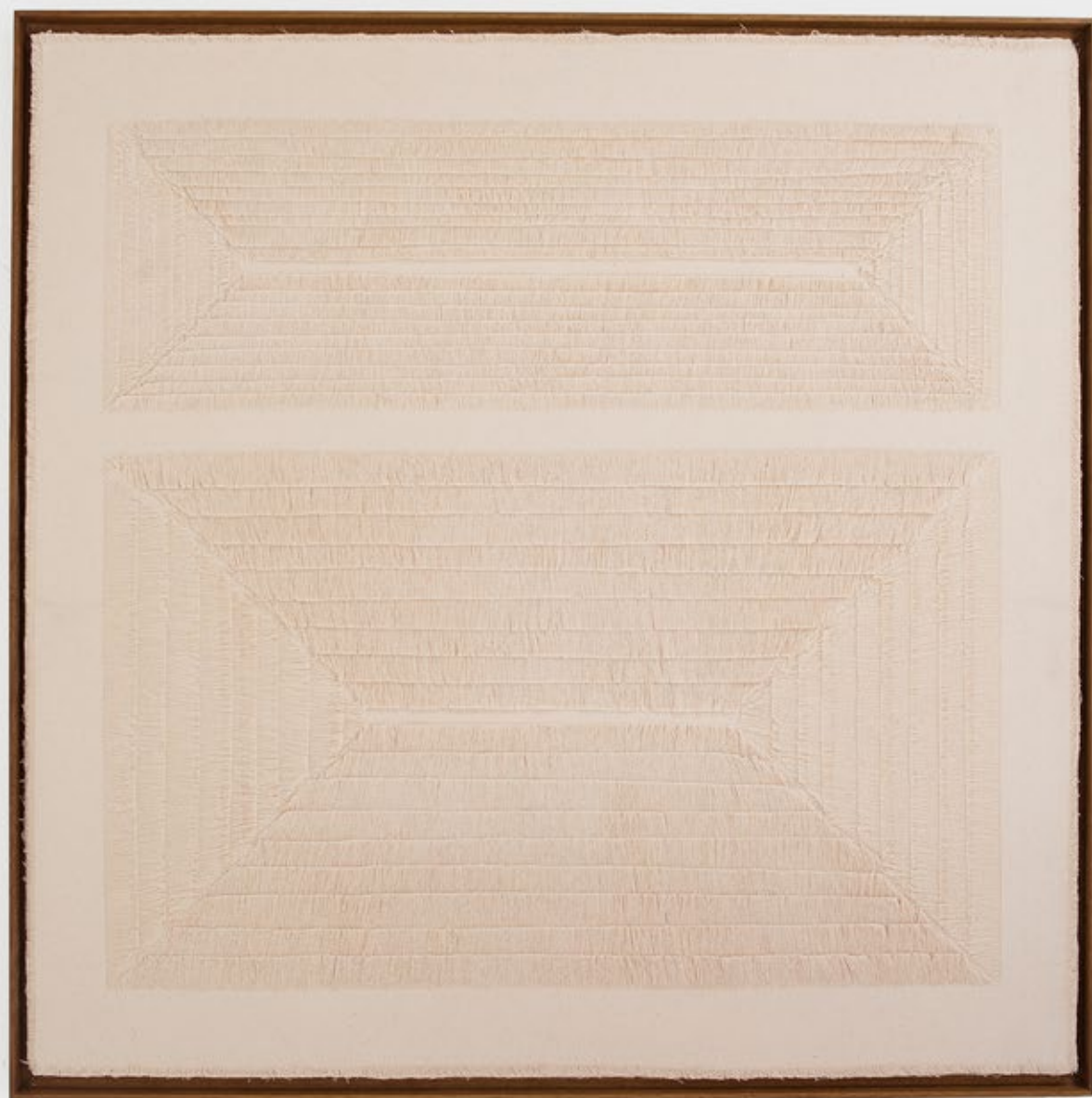
24 cm x 16 cm x 24 cm
9,48 in x 6,29 in x 9,48 in

Details

Unique piece

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SOPHIE ROWLEY

Tapestry model Khadi Fray
Manufactured by Sophie Rowley
Berlin, 2019
Indian canvas cloth

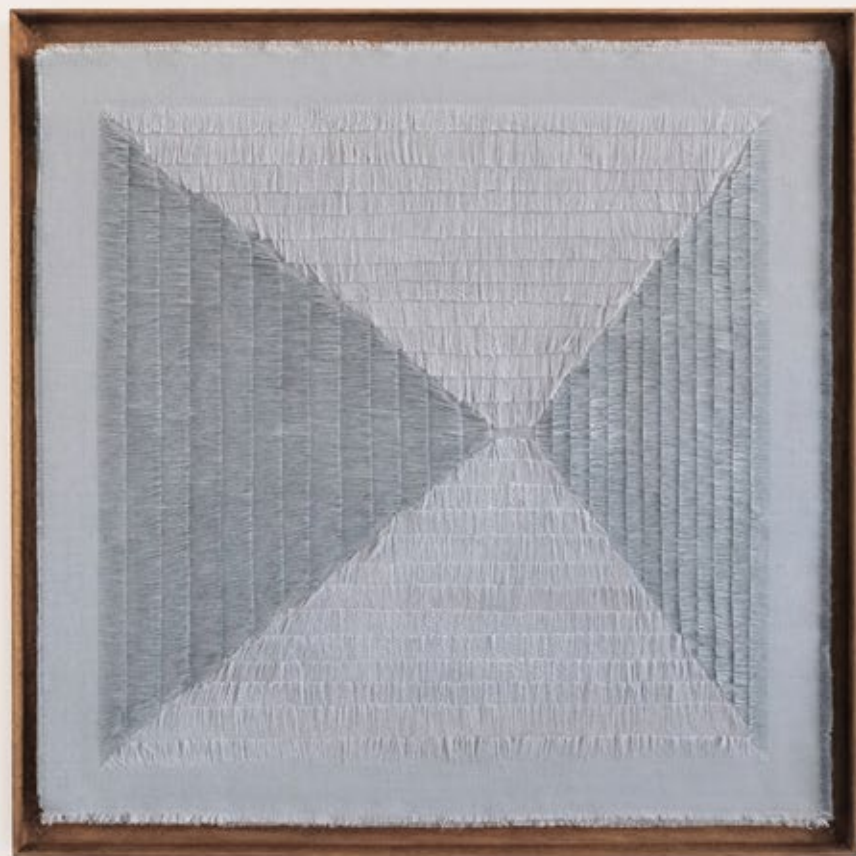
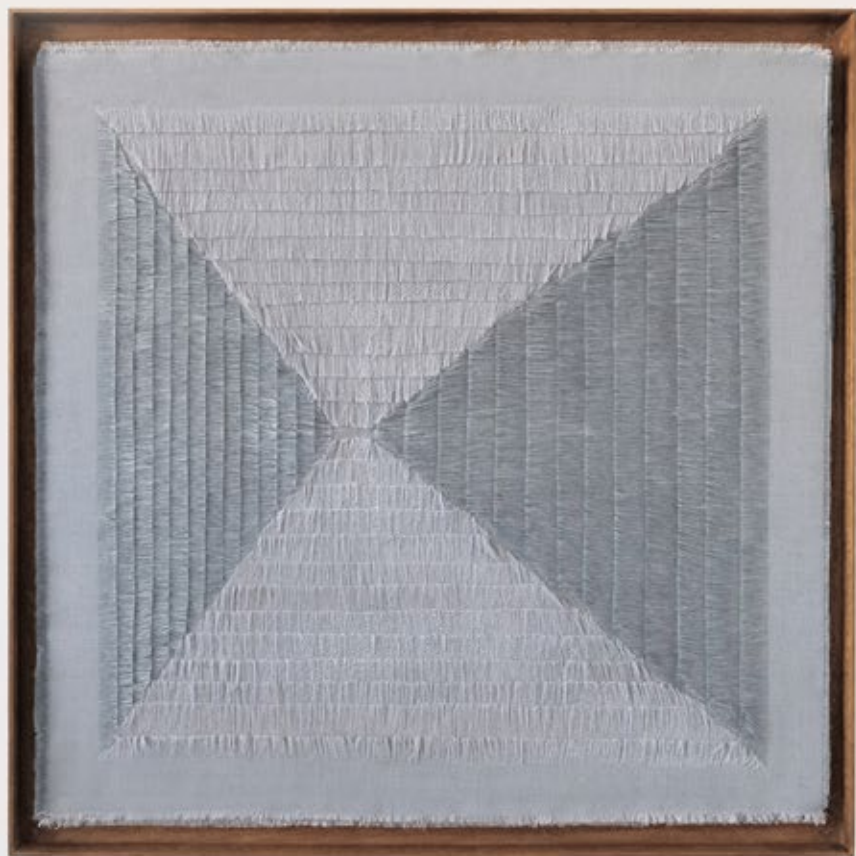
Measurements
120 cm x 120 cm
47,24in x 47,24 in

Edition
Unique piece

Biography

Sophie Rowley (*1986 in New Zealand) is a material designer based in Berlin. With an academic background in textile design, she completed the MA Material Futures at Central Saint Martins in London in 2014.

Through research and experimentation, she pushes the physicality of materials to their limits, revealing new features and hidden unexpected aesthetics. Using a wide range of techniques, her approach focuses on sustainability and innovative material development.





SOPHIE ROWLEY

Tapestry model Khadi Fray
Manufactured by Sophie Rowley
Hand-loomed jute and cotton / Sanat Grey
Berlin, 2019

Measurements
90 x 90 cm

Biography

Sophie Rowley (*1986 in New Zealand) is a material designer based in Berlin. With an academic background in textile design, she completed the MA Material Futures at Central Saint Martins in London in 2014. Through research and experimentation, she pushes the physicality of materials to their limits, revealing new features and hidden unexpected aesthetics. Using a wide range of techniques, her approach focuses on sustainability and innovative material development.





FERNANDA FRAGATEIRO (1962 -)

Letter for Anni

Manufactured by Fernanda Fragateiro
 Madrid, 2017
 Polished stainless steel

Concept

Fernanda Fragateiro presented Letter For Anni at ARCO Madrid, 2017.

The piece was inspired by a dialogue between light and shadows among the objects hidden on common spaces. As a starting point, the Fernanda took ve stainless steel pieces inspired by German artist, Anni Albers.

"The objective of this proposal is to promote and disseminate contemporary creation, as well as to collaborate with artists in order to conceive art outside its usual environ- ment of creation, incorporating it into sectors related to design and integrating it into daily life".

Bio

Born in 1962 in Montijo, Portugal. Fernanda lives and works in Lisbon, Portugal.

The work of Fernanda Fragateiro is characterized by a keen interest in rethinking and probing modernist practices, a search that she materializes through subtle alterations of existing landscapes and objects with the intention of revealing stories of construc- tions and transformations buried there.

Although Fragateiro's work (mainly sculptures, installations and open-air interven- tions) varies frequently in scale and handles a wide range of reference material, it always conserves a powerful style of its own, engendered in a meticulous and mini- malist aesthetic of form, colour and texture of the surfaces.

Fragateiro's explorations extend beyond the limits of the work itself and embrace the fullness of the space in which both the object and the viewer of that object exist. Fragateiro often uses an already existing material rich in symbolic implications, such as silk thread from a German factory, books and magazines of second-hand art, dis- carded architectural models or debris produced during the construction boom in Por- tugal, in order to mold a complex and yet delicate work in which an intricate network of internal references to the theory of art and the history of architecture is intertwined

Salon | ART + DESIGN

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Sep 30 – Oct 6 2019
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