

CASAVELLS

SIDE GALLERY

2021







Side Gallery is thrilled to announce **Casavells 2021**. This year's edition of the gallery's seasonal exhibition will showcase works from a new generation of designers and artists. The gallery asked 15 designers to contemplate the concept of starting from zero, leaving behind all we have learnt from the past and focusing on reshaping our future.

2020 was a year that changed us forever. The personal insecurities of the health crisis, months of isolation and the impossibility to travel, forced us to look for answers within ourselves. The questions we asked triggered reflection and personal analysis on all that had been achieved until now, awakening us to rethink how we approach the future. Words such as reinvent, change and evolution became familiar, pathing the way to a new future, forcing us to cut ties with the one we believed we were heading towards.

Design as a social and cultural manifestation conforms to this introspection and we can easily correlate this series of questions to the field of applied arts. The starting point of the exhibition is what happens if everything we have learnt serves us for nothing? What happens if as a consequence of an incident, we had to all start from zero? Without references, without looking to the past, without the help of artisan or vernacular techniques, passed from previous generations.

Imagine a post-apocalyptic scene in which we must create objects of functionality, without being able to look back in time, without past conceptions, using only the materials we have around us. Transformations would take place. Tadeas Podracky's series 'The Metamorphosis' reformulates design through emotional decisions

and unpredictability, 'The transformation of the Rietveld chair' demonstrates a new methodology, dis-acknowledging deeply rooted principles of formal design and interrupting established practices of conventional construction methods.

Podrack's "Metamorphosis" series stems from a disillusionment of our environment, he seeks to enhance our emotional bond with materials, encouraging us to question the material world of prefabricated and mass-produced objects we surround ourselves with. Also seeking to re-think our environment, Rollo Bryant's 'Urban Stem' collection imagines a future where we are brought closer to our biosphere. Bryant's desire to metamorphizes our cities, highlights a number of key problems with the ways we light our metropolises. The project explores ideas to mitigate our impact and to prioritize an alternate agenda for urban design: the final goal being to invite nature back into cities, to imagine how we can redesign urban infrastructure to suit both us and our life support machine.

Following the trajectory of self-reflection, visual artist Chan Chiao Chun takes us on a retrospective journey through his installation 'Stay With Me'. Working with a variety of mediums, he visualizes the human deficiency through a series of design objects, both deeply and lightly. This illustration is both a confrontation and combination his personal experiences and contemporary western culture. The method is a structured observation of an often humorous appearance, which connects the story of being human with contemporary motifs and materials.

Also continuously questioning the current state of contemporary culture, Oliver Sundqvist and Frederik Nystrup Larsen's collection of seating elements play on a versatile approach to design. The formlessness and ambiguity of these shapes are evocative of an otherness, suggesting a breach of the natural and the familiar, while at the same time maintaining functionality. The calcified fiber glass carries a certain fiction which lingers between the real and the surreal, materiality and imagination. Similar to Zhou Yilun zoomorphosis inspired stools and Tom Volkaert's anthropomorphic icons, this group of designers turn the domestic landscape into an apocalyptic haze of elements blurring the lines of abstraction and functionality.

To contemplate the provision of leaving the past behind the gallery invited 15 young designers, some recently graduated in 2020, to respond to these questions, and to start from zero. Although it can never be completely excluded from design, the concept of artisan practice is something we leave behind in this exhibition. Overused throughout the last few years the word has lost its authenticity. So instead of relying on the past in order to shape our future, we focus on only the future, we question what will happen next, how can we survive unexpected crisis? We start from zero.

Works on display from
27th March 2021 – 31st October

Rollo Bryant
Chan Chiao Chun
Côme Clérino
Carlos Fernández-Pello
Youngmin Kang
Carlo Lorenzetti
Messegwand
Oren Pinhassi
Tadeáš Podracký
Donghoon Sohn
O.K. International
Willem Van Hooff
Tom Volkaert
Zhou Yilun

Zhou Yilun (b. 1983, Hangzhou, China) lives and works in Hangzhou. Zhou graduated in 2006 from the oil painting department at China Academy of Art. His works are formed from a bricolage of identity, as he lifts and distorts techniques inherited from the Renaissance, Baroque, and Romantic eras—revisiting, perverting, and parodying their ideas for the new globalist regime. He has recently exhibited at the KWM artcenter in Beijing, China (2018), appearing in *The Post Southern Song Dynasty*, an exhibition of works featuring the Martin Goya Business artist collective.

In recent years Yilun has moved to medium of design, experimenting with materials and processes to produce Neolithic age and zoomorphosis inspired seating elements, often combining these works with his visual arts. In 2021 a series of Animal practice stools were exhibited in Shanghai's cc Foundation. Other recent exhibitions include Zhou Yilun: Q.S.K.T., Galerie Peter Kilchmann, Zurich, Switzerland (2020, solo); Zhou Yilun: Ornament and Crime, Nicodim Gallery, Los Angeles, USA (2019, solo); *After Sunset*, Galeria Liusa Wang, Paris, France (2018); *Parallel Times*, Inna Art Space, Hangzhou, China (2017); *The Monkey On Horseback*, Galeria Nicodim, Bucharest, Romania (2016, solo); Zhou Yilun, Nicodim Gallery, Los Angeles, USA (2015, solo); *GODFINDER*, Platform China Contemporary Art Institute, Beijing, China (2015, solo); and *My Generation: Young Chinese Artists*, Tampa Museum of Art, Tampa, USA; Orange County; Museum of Art, Newport Beach, USA (2015).

Zhou Yilun is, in addition, the founder of the R3PM3 design label which produces clothing and furniture from old, everyday objects and fabrics, which he presented for the first time in 2015 at the Inna Art Space, Hangzhou.



SIDE GALLERY

ZHOU YILUN (1983 -)



Chair

From the series "Animal chairs"
Manufactured by R3PM3
Hangzhou (China), 2020
High density foam, PU coating

Mesurements

80 cm x 70 cm x 100 h cm
31,5 in x 27,5 in x 39,37h in

Bio

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SIDE GALLERY

ZHOU YILUN (1983 -)



Chair

From the series "Animal chairs"
Manufactured by R3PM3
Hangzhou (China), 2021
High density foam, PU coating

Mesurements

60 cm x 60 cm x 100 h cm
23,62 in x 23,62 in x 39,37h in

Bio

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SIDE GALLERY

ZHOU YILUN (1983 -)



Chair

From the series "Animal chairs"
Manufactured by R3PM3
Hangzhou (China), 2021
High density foam, PU coating

Mesurements

80 cm x 50 cm x 100 h cm
31,5 in x 19,68 in x 39,37h in

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SIDE GALLERY

ZHOU YILUN (1983 -)



Chair

From the series "Animal chairs"
Manufactured by R3PM3
Hangzhou (China), 2021
High density foam, PU coating

Mesurements

80 cm x 70 cm x 100 h cm
31,5 in x 27,55 in x 39,37h in

Bio

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SIDE GALLERY

ZHOU YILUN (1983 -)



Practice stool

Manufactured by R3PM3
Hangzhou (China), 2021
High density foam, PU coating

Mesurements

45 cm diameter x 36 cm height
17,71 in diameter x 14,17 in height

Bio

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SIDE GALLERY

ZHOU YILUN (1983 -)



Practice stool

Manufactured by R3PM3
Hangzhou (China), 2021
High density foam, PU coating

Mesurements

45 cm diameter x 36 cm height
17,71 in diameter x 14,17 in height

Bio

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Tadeas Podracky (b. 1989, Czech Republic) is an experimental designer seeking authenticity from our immediate surroundings. Through material research, questioning craft heritage, and strong hands-on approach, Podracky proposes a new methodology, a reformulated approach to design, based on exploring expression, destruction, and accenting individuality. Whether it is an object or space, he is always looking for a way to break down the established principles of "good" design; in order to bring new possibilities and emphasize the multi-layered identities of the contemporary individual.

Tadeas Podracky has a design and fine arts academic training. He received an MA at the Academy of Art Architecture and Design in Prague; completed internships at the Fine Art studio at the School of Visual Arts (New York) and in the Monumental Sculpture studio at the Academy of Fine Arts (Prague). After a period of independent practice, he obtained MA in Contextual Design from the Design Academy Eindhoven.

His work won the AD design award and CGD award and has been internationally exhibited, notably Design Miami Basel, FOG San Francisco, Maison et Objet Paris, Mudac museum Lausanne, Designblok Prague, Salone del Mobile Milano, London design festival, Dutch Design Week. Podracky was invited as a guest designer to several design residencies, Design Biennial (Venice), Fellowship in Creative Glass Center of America at WheatonArts (USA), and FROM YUHANG RONG DESIGN LIBRARY (China).



SIDE GALLERY

TADEAS PODRACKY (1989 -)



Chair

From the series "The Metamorphosis"
Manufactured by Tadeas Podracky
Prague, 2020
Mixed media, plastic, wood, foam,
paint, textile, foam, sawdust

Measurements

95 cm x 90 cm x 95 cm
37,40 in x 35,43 in x 37,40 in

Concept

The Metamorphosis collection seeks to enhance the emotional bond to our surrounding environment. During the Coronavirus outbreak Podracký returned to Prague his home town and spent a couple of months in a quarantine in his studio there. Access to materials was minimal but he turned this handicap into a research opportunity and started to work only with material found around the studio or that were easy to access, such as wood, textiles, trash such as old car parts, old ceramic pieces or broken glass sheets. Tadeáš realized that these materials had a certain authenticity and so began reevaluating the way he approached the materiality, challenging himself to dis-acknowledge deeply rooted principles of formal design, interrupting established practices of conventional construction methods. The designer was seeking the authenticity of expression and changed his design methodology based on the intuitive use of materials and emotional decisions regarding structure, shape and the construction process. The aim was to let the object grow through his hands by gluing and combining different elements, reminiscent of the process of a bird weaving its nest. This approach allowed him complete freedom, resulting in an unpredictable outcome depending only on authentic personal expression.

Biography

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.

SIDE GALLERY

TADEAS PODRACKY (1989 -)



Floor lamp

From the series "The Metamorphosis"

Manufactured by Tadeas Podracky

Prague, 2020

Mixed media, plastic, textile, wood,
car lights, metal, foam

Measurements

230 cm x 100 cm x 120 cm

90,55 in x 39,37 in x 47,24 in

Concept

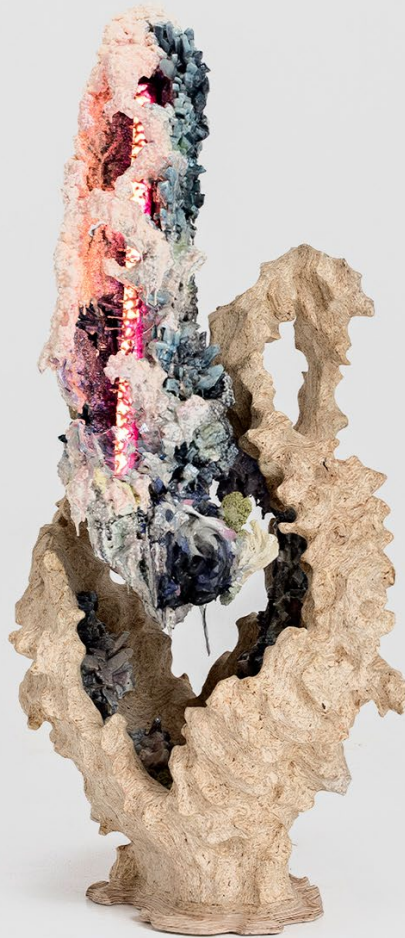
The Metamorphosis collection seeks to enhance the emotional bond to our surrounding environment. During the Coronavirus outbreak Podracký returned to Prague his home town and spent a couple of months in a quarantine in his studio there. Access to materials was minimal but he turned this handicap into a research opportunity and started to work only with material found around the studio or that were easy to access, such as wood, textiles, trash such as old car parts, old ceramic pieces or broken glass sheets. Tadeáš realized that these materials had a certain authenticity and so began reevaluating the way he approached the materiality, challenging himself to dis-acknowledge deeply rooted principles of formal design, interrupting established practices of conventional construction methods. The designer was seeking the authenticity of expression and changed his design methodology based on the intuitive use of materials and emotional decisions regarding structure, shape and the construction process. The aim was to let the object grow through his hands by gluing and combining different elements, reminiscent of the process of a bird weaving its nest. This approach allowed him complete freedom, resulting in an unpredictable outcome depending only on authentic personal expression.

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SIDE GALLERY

TADEAS PODRACKY (1989 -)



Floor lamp

From the series "The Metamorphosis"

Manufactured by Tadeas Podracky

Produced in exclusive for Side Gallery

Prague, 2021

Mixed media, plastic, wood, glass,
metal, foam

Measurements

80 cm diameter x 130 cm height
31,5 in diameter x 51,18 in height

Concept

The Metamorphosis collection seeks to enhance the emotional bond to our surrounding environment. During the Coronavirus outbreak Podracký returned to Prague his home town and spent a couple of months in a quarantine in his studio there. Access to materials was minimal but he turned this handicap into a research opportunity and started to work only with material found around the studio or that were easy to access, such as wood, textiles, trash such as old car parts, old ceramic pieces or broken glass sheets. Tadeáš realized that these materials had a certain authenticity and so began reevaluating the way he approached the materiality, challenging himself to dis-acknowledge deeply rooted principles of formal design, interrupting established practices of conventional construction methods.

Biography

Tadeáš Podracký (b. 1989, Czech republic) has an academic training in the fine and applied arts, he has built his artwork blurring the borders between the two fields. His unique approach is based on comprehensive historical and material research as well as craft skills and a respect for the traditional heritage of glass manufacturing. His interest in the heritage of glass, combined with contemporary themes and aesthetics contributes to Podracký visionary, sensitively exploring the qualities of material leading to new and exciting applications. Podracký believes that design has rendered our environment impersonal. We live in prefabricated houses, occupied by mass-produced furniture, we spend most of the day escaping to the virtual worlds. Through questioning construction methods and putting the emphasize on authenticity and revaluing material's ability to reveal unique characteristics, Podracký propose a new methodology, a reformulated approach to design, based on emotional decisions, unpredictability and expression. The Prague based designer has been noticed for his highly celebrated 2020 graduation project from the Design Academy Eindhoven, The Metamorphosis collection. A collection of three works, whereby the design, during the Corona Virus outbreak, began reevaluating the way he approached the materiality, challenging himself to dis-acknowledge deeply rooted principles of formal design, interrupting established practices of conventional construction methods.

Podracký's interests and projects include product design disciplines such as tableware, tabletops, lighting and furniture. Podracký has collaborated with companies such as Moser glassworks, producing a combination of colored glass combined with leather and precious woods.

The work of **Tom Volkaert** (b.1989, Belgium) focuses on material processes, exemplifying the changes in material qualities throughout the making process. He opts for an intuitive way of creating: understanding the fragility of each interval material, yet allowing them a certain level of independence, introducing the essential ingredient of chance to his process. Each item produced is an example of Volkaert's imperfect quest for the absolute potential of the raw materials he chooses to use. Relics of improvements and repairs are a constant feature in Volkaert's designs, contributing to a vision of unsettled beauty and horror, perfection and defective.

The designer has recently published his first book, an oeuvre of his inventory. The title: "As slow as possible", is a reference to Aesop's fable about the snail and the hare, he enjoys referencing outside of the art world, "not everyone is unique and everything has happened before," Volkaert has said. The visual ideas of the key figures in the art world can be very defining for a field and can be paralyzing. "That's why I relate to stories that have nothing to do with art history." Uninhibited in his intuitive way of creating and in the depth of his technical research, he tries to act "as slow as possible".

Volkaert's sculptures present themselves as untouched to the world. The mysterious iron, clay and resin forms fascinate, forcing the onlooker to observe each and every angle. The theoretical distance we have from a work is abandoned making way for a chaotic awakening of sensory impressions.

Fascinated by the hollow spaces in his ceramic works, Volkaert recently started to work with transparent materials. His epoxy pieces reveal the inside of his works for the first time, further depriving the possibility of association. By disclosing all areas of his work, Volkaert further strips any illusion the onlooker may have previously perceived. He resolutely opts for the full formality. This time nothing stands in the way of the viewer to fully "see" the work.

SIDE GALLERY

TOM VOLKAERT (1989 -)



Ceramic model "You Look Amazing"

Manufactured by Tom Volkaert
Belgium, 2016
Glazed Ceramic, Hair

Measurements

40 cm x 35 cm x 100h cm
15,74 cm x 13,77 in x 39,37h in

Edition

Unique Piece

Concept

Volkaert's sculptures present themselves as untouched to the world. The mysterious iron, clay and resin forms fascinate, forcing the onlooker to observe each and every angel. The theoretical distance we have from a work is abandoned making way for a chaotic awakening of sensory impressions.

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Biography

The work of Tom Volkaert (b.1989, Antwerp) focuses on material processes, exemplifying the changes in material qualities throughout the making process. He opts for an intuitive way of creating: understanding the fragility of each interval material, yet allowing them a certain level of independence, introducing the essential ingredient of chance to his process. Each item produced is an example of Volkaert's imperfect quest for the absolute potential of the raw materials he chooses to use. Relics of improvements and repairs are a constant feature in Volkaert's designs, contributing to a vision of unsettled beauty and horror, perfection and defective.

The Dutch designer has recently published his first book, an oeuvre of his inventory. The title: "As slow as possible", is a reference to Aesop's fable about the snail and the hare, he enjoys referencing outside of the art world, "not everyone is unique and everything has happened before," Volkaert has said. The visual ideas of the key figures in the art world can be very defining for a field and can be paralyzing. "That's why I relate to stories that have nothing to do with art history." Uninhibited in his intuitive way of creating and in the depth of his technical research, he tries to act "as slow as possible".

SIDE GALLERY

TOM VOLKAERT (1989 -)



Wall-hanging ceramic "Pomme d'amour"

Manufactured by Tom Volkaert
Belgium, 2018
Glazed Ceramics, Polyester Resin

Measurements

60 cm x 15 cm x 80h cm
23,62 in x 5,9 in x 31,49h in

Edition

Unique Piece

Concept

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Fascinated by the hollow spaces in his ceramic works, Volkaert recently started to work with transparent materials. His epoxy pieces reveal the inside of his works for the first time, further depriving the possibility of association. By disclosing all areas of his work, Volkaert further strips any illusion the onlooker may have previously perceived. He resolutely opts for the full formality. This time nothing stands in the way of the viewer to fully "see" the work.

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SIDE GALLERY

TOM VOLKAERT (1989 -)



Ceramic model "You Two Look Amazing"

Manufactured by Tom Volkaert
Belgium, 2017
Glazed Ceramic, Cement

Measurements

45 cm x 45 cm x 150h cm
17,71 in x 17,71 in x 59h in

Edition
Unique Piece

Concept

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Biography

The work of Tom Volkaert (b.1989, Antwerp) focuses on material processes, exemplifying the changes in material qualities throughout the making process. He opts for an intuitive way of creating: understanding the fragility of each interval material, yet allowing them a certain level of independence, introducing the essential ingredient of chance to his process. Each item produced is an example of Volkaert's imperfect quest for the absolute potential of the raw materials he chooses to use. Relics of improvements and repairs are a constant feature in Volkaert's designs, contributing to a vision of unsettled beauty and horror, perfection and defective.

The Dutch designer has recently published his first book, an oeuvre of his inventory. The title: "As slow as possible", is a reference to Aesop's fable about the snail and the hare, he enjoys referencing outside of the art world, "not everyone is unique and everything has happened before," Volkaert has said. The visual ideas of the key figures in the art world can be very defining for a field and can be paralyzing. "That's why I relate to stories that have nothing to do with art history." Uninhibited in his intuitive way of creating and in the depth of his technical research, he tries to act "as slow as possible".

SIDE GALLERY

TOM VOLKAERT (1989 -)



Planter

Manufactured by Tom Volkaert
Produced in exclusive for Side Gallery
Belgium, 2021
Epoxy, acrylic

Measurements

76 cm diameter x 88 cm height
29,92 in diameter x 34,64 in height

Biography

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Volkaert's sculptures present themselves as untouched to the world. The mysterious iron, clay and resin forms fascinate, forcing the onlooker to observe each and every angle. The theoretical distance we have from a work is abandoned making way for a chaotic awakening of sensory impressions.

Fascinated by the hollow spaces in his ceramic works, Volkaert recently started to work with transparent materials. His epoxy pieces reveal the inside of his works for the first time, further depriving the possibility of association. By disclosing all areas of his work, Volkaert further strips any illusion the onlooker may have previously perceived. He resolutely opts for the full formality. This time nothing stands in the way of the viewer to fully "see" the work.

SIDE GALLERY

TOM VOLKAERT (1989 -)



Planter

Manufactured by Tom Volkaert
Produced in exclusive for Side Gallery
Belgium, 2021
Epoxy, acrylic

Measurements

91cm h x 55 Diameter
35,82 in h x 21,6 Diameter

Concept

Volkaert's sculptures present themselves as untouched to the world. The mysterious iron, clay and resin forms fascinate, forcing the onlooker to observe each and every angel. The theoretical distance we have from a work is abandoned making way for a chaotic awakening of sensory impressions.

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SIDE GALLERY

TOM VOLKAERT (1989 -)



Ceramic "Endless Loop"
Manufactured by Tom Volkaert
Belgium, 2018
Glazed Ceramics

Measurements
33 cm x 30 cm x 97h cm
13 in x 11,8 in x 38,18h in

Edition
Unique Piece

Concept

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Fascinated by the hollow spaces in his ceramic works, Volkaert recently started to work with transparent materials. His epoxy pieces reveal the inside of his works for the first time, further depriving the possibility of association. By disclosing all areas of his work, Volkaert further strips any illusion the onlooker may have previously perceived. He resolutely opts for the full formality. This time nothing stands in the way of the viewer to fully "see" the work.

Biography

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The creative duo of **Frederik Nystrup-Larsen** (b.1992 Copenhagen) and **Oliver Sundqvist** (b.1991 Stockholm) has proven to be a partnership that continuously questions the current state of contemporary art. Working on the boundary of art and design, the pair have reinterpreted the processes of consumerism, illustrating critique on overconsumption and poor manufacturing.

Intellectually and physically dependent on regular variation and change 'Mater', (meaning mother in Latin), the first collective project between Oliver and Frederik, was a vase originally created as a Christmas present for their mother. The vase was used for the interiors of Norma, a Copenhagen restaurant that is often referred to as the best restaurant in the world. Since 'Mater', the duo have continued focusing on creating unique and collectible objects, with a central focus on longevity. The pair seek to ignite a feeling of responsibility in people, through the creations of thoughtful and sustainable pieces. A lot of their work questions the surrounding world, inspired by characters who challenge established understandings of and structures within this world, the duo look towards multiple disciplines to fuel their creativity.

Equally as original as their final products, is their method. Triggered by beauty and decay, their creative process is split into phases, - initially, they spend a lot of time reflecting, not stressing about it. Being slow, taking actions that do not related to the project or practice. The following phase; the physical execution of the idea, is built on intuition and (often an unhealthy) tempo. Stress is welcome as we work like machines, brains left aside.



SIDE GALLERY

OLIVER SUNDQVIST & FREDERIK NYSTRUP-LARSEN



Bench

From the "Kiki Beach Club" series
Manufactured by Oliver Sundqvist
and Frederik Nystrup Larsen
Copenhagen (Denmark), 2021
Fiber glass, Acrylic, Lacquer

Measurements

140 cm x 54 cm x 80h cm
55,11 in x 21,25 in x 31,5h in

Edition

Unique piece

Bio

The creative duo of Frederik Nystrup-Larsen (b.1992 Copenhagen) and Oliver Sundqvist (b.1991 Copenhagen) has proven to be a partnership that continuously questions the current state of contemporary art. Working on the boundary of art and design, the pair have reinterpreted the processes of consumerism, illustrating critique on overconsumption and poor manufacturing.

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The designers split their time between Copenhagen and London and have exhibited at Art Basel, as well as at two solo shows before they had even finished school. The pair are currently working as NIKO JUNE, focusing on creating collectible objects for retailers, with suitability at the core of their designs.

SIDE GALLERY

OLIVER SUNDQVIST & FREDERIK NYSTRUP-LARSEN



Stool

From the "Kiki Beach Club" series
Manufactured by Oliver Sundqvist
and Frederik Nystrup Larsen
Copenhagen (Denmark), 2021
Fiber glass, Acrylic, Lacquer

Measurements

42 cm diameter x 59h cm
16,53 in x 17,71 in x 23,22h in

Edition

Unique piece

Bio

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SIDE GALLERY

OLIVER SUNDQVIST & FREDERIK NYSTRUP-LARSEN



Chair

From the "Kiki Beach Club" series
Manufactured by Oliver Sundqvist
and Frederik Nystrup Larsen
Copenhagen (Denmark), 2021
Fiber glass, Acrylic, Lacquer

Measurements

70 cm x 45 cm x 71h cm
27,55 in x 17,71 in x 27,95h in

Edition

Unique piece

Bio

The creative duo of Frederik Nystrup-Larsen (b.1992 Copenhagen) and Oliver Sundqvist (b.1991 Copenhagen) has proven to be a partnership that continuously questions the current state of contemporary art. Working on the boundary of art and design, the pair have reinterpreted the processes of consumerism, illustrating critique on overconsumption and poor manufacturing.

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SIDE GALLERY

OLIVER SUNDQVIST (1991 -) & FREDERIK NYSTRUP-LARSEN (1992 -)



Chair model "Beautiful Bouncer"

From the "Kiki Beach Club" series
Manufactured by Oliver Sundqvist
and Frederik Nystrup Larsen
Copenhagen (Denmark), 2019
Fiber glass, Acrylic, Lacquer

Measurements

90 cm x 60 cm x 53 cm
35 2/5 in x 23 3/5 in x 20 9/10 in

Edition

Unique piece

Biography

The creative partnership between artists Frederik Nystrup-Larsen (Copenhagen, Denmark, 1992) and Oliver Sundqvist (Stockholm, Sweden, 1991) has proven to be one which continuously questions the current state of contemporary art. Working at the intersection of art and design, the duo has through previous exhibitions (i.e. Off License - Cash Only) reinterpreted the processes of consumerism, serving critique on overconsumption and poor manufacturing.

The Copenhagen/London based duo have among others produced vases for the restaurant NOMA, exhibited at Art Basel and established a couple of impressive solo-exhibitions even before leaving school.

Selected exhibitions include QTS06, Group show, Quick Tiny Shows / Pavillion Nordico, Buenos Aires, Argentina, 2020; The Perception of Narcissus, Eighteen, Copenhagen, Denmark, 2020; "The Private Collection of Frederik Nystrup-Larsen", Soloshow, Eighteen Gallery, Copenhagen, Denmark, 2020; "ATLAS OF CC.", Installation at Social Service Club, Store Heddinge, Denmark, 2019; "How to Built a Blanket Fort", Installation at Chart Art Fair, Copenhagen, Denmark, 2019; and Future Visions, Greenhouse, Stockholm Furniture Fair, Stockholm, Sweden, 2017.

SIDE GALLERY

OLIVER SUNDQVIST (1991 -) & FREDERIK NYSTRUP-LARSEN (1992 -)



Chair model "MTV Unplugged"
From the "Kiki Beach Club" series
Manufactured by Oliver Sundqvist
and Frederik Nystrup Larsen
Copenhagen (Denmark), 2019
Fiber glass, Acrylic, Lacquer

Measurements
90 cm x 98 cm x 53 cm
32 2/5 in x 38 3/5 in x 20 9/10 in

Edition
Unique piece

Biography

The creative partnership between artists Frederik Nystrup-Larsen (Copenhagen, Denmark, 1992) and Oliver Sundqvist (Stockholm, Sweden, 1991) has proven to be one which continuously questions the current state of contemporary art. Working at the intersection of art and design, the duo has through previous exhibitions (i.e. Off License - Cash Only) reinterpreted the processes of consumerism, serving critique on overconsumption and poor manufacturing.

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Carlo Lorenzetti (b. 1990 Chicago, IL) is a designer from Michigan, USA. His formative training in pottery was the basis for his undergraduate studies, receiving his Bachelor of Fine Arts degree from the University of Michigan School of Art & Design where he studied ceramics and furniture design. Here the focus of his research was the relationship of digital fabrication to traditional craft techniques.

In 2015 he received his Masters degree from the Contextual Design department at Design Academy Eindhoven where his research was grounded in psychology and themes of the subconscious. Here his fascinations shifted away from hybrid fabrication methods to user experience. His craft background served as a foundation to explore domestic and primal archetypes in relation to human behavior, researching themes of the subconscious and psychoanalysis in relation to the design of objects. An elemental core to his work are vessels and containers, which offer a physical and symbolic platform to work from. He currently lives and works in Eindhoven, The Netherlands.



SIDE GALLERY

CARLO LORENZETTI (1990 -)



Table lamp model "Hug"

Manufactured by Carlo Lorenzetti
Produced in exclusive for Side Gallery
Eindhoven (Holland), 2021
Stoneware, glaze, tin, lightbulb

Measurements

40 cm x 37 cm x 50h cm
15,75 in x 14,5 in x 19,68h in

Edition

Unique Piece

Bio

Carlo Lorenzetti (b. 1990 Chicago, IL) is a designer from Michigan, USA. His formative training in pottery was the basis for his undergraduate studies, receiving his Bachelor of Fine Arts degree from the University of Michigan School of Art & Design where he studied ceramics and furniture design. Here the focus of his research was the relationship of digital fabrication to traditional craft techniques.

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Education

Design Academy Eindhoven, MA Contextual Design, Netherlands, 2015.
University of Michigan, BFA Furniture & Ceramics, USA, 2012.
DIS Furniture Design in Scandinavia, Denmark, 2011.

SIDE GALLERY

CARLO LORENZETTI (1990 -)



Little shade n°5 model "3 Heads"
Manufactured by Carlo Lorenzetti
Produced in exclusive for Side Gallery
Eindhoven (Holland), 2021
Stoneware, glaze, tin, lightbulb

Measurements
40 cm x 39 cm x 45h cm
15,75 in x 15,35 in x 17,71h in

Edition
Unique Piece

Bio

Carlo Lorenzetti (b. 1990 Chicago, IL) is a designer from Michigan, USA. His formative training in pottery was the basis for his undergraduate studies, receiving his Bachelor of Fine Arts degree from the University of Michigan School of Art & Design where he studied ceramics and furniture design. Here the focus of his research was the relationship of digital fabrication to traditional craft techniques.

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DIS Furniture Design in Scandinavia, Denmark, 2011.

SIDE GALLERY

CARLO LORENZETTI (1990 -)



Little shade n°1 model "Jar Lamp"
Manufactured by Carlo Lorenzetti
Produced in exclusive for Side Gallery
Eindhoven (Holland), 2021
Stoneware, glaze, tin, lightbulb

Measurements
40 cm x 36 cm x 56h cm
15,75 in x 14,17 in x 22h in

Edition
Unique Piece

Details

This lamp features a dimmer switch that you turn clockwise to gradually turn on, and clockwise to turn off. On the bottom left side there is a compartment with a door that can be removed and placed on top of the three nubs on the top surface. The inner 'jar' chamber is its own compartment.

Bio

Carlo Lorenzetti (b. 1990 Chicago, IL) is a designer from Michigan, USA. His formative training in pottery was the basis for his undergraduate studies, receiving his Bachelor of Fine Arts degree from the University of Michigan School of Art & Design where he studied ceramics and furniture design. Here the focus of his research was the relationship of digital fabrication to traditional craft techniques.

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SIDE GALLERY

CARLO LORENZETTI (1990 -)



Bedside table number 3

Manufactured by Carlo Lorenzetti
Produced in exclusive for Side Gallery
Eindhoven (Holland), 2021
Stoneware, glaze, tin, lightbulb

Measurements

45 cm x 46 cm x 48h cm (84 cm full height)
17,71 in x 18,11 in x 18,89h in (33 in full height)

Edition

Unique Piece

Details

This bedside table is comprised of a lamp, a deep storage compartment, a hanging hook, and a candle balcony with chimney.

Bio

Carlo Lorenzetti (b. 1990 Chicago, IL) is a designer from Michigan, USA. His formative training in pottery was the basis for his undergraduate studies, receiving his Bachelor of Fine Arts degree from the University of Michigan School of Art & Design where he studied ceramics and furniture design. Here the focus of his research was the relationship of digital fabrication to traditional craft techniques.

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University of Michigan, BFA Furniture & Ceramics, USA, 2012.
DIS Furniture Design in Scandinavia, Denmark, 2011.

SIDE GALLERY

CARLO LORENZETTI (1990 -)



Bedside table number 2

Manufactured by Carlo Lorenzetti
Produced in exclusive for Side Gallery
Eindhoven (Holland), 2021
Stoneware, glaze, tin, lightbulb

Measurements

43 cm x 30 cm x 52h cm (77 cm full height)
16,92 in x 11,81 in x 20,47h in (30,31 in full height)
19,29 in x 16,92 in x 17,32h in

Edition

Unique Piece

Details

This bedside table has hook nubs for hanging things on the left side, a small pocket for earrings/jewelry near the 'throat' of the lamp shade, a touch switch for the lamp, a pocket for paper backed books and a smaller pocket above for smaller objects. As well as a chest cavity for additional storage.

Bio

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DIS Furniture Design in Scandinavia, Denmark, 2011.

SIDE GALLERY

CARLO LORENZETTI (1990 -)



Bedside table number 4

Manufactured by Carlo Lorenzetti
Produced in exclusive for Side Gallery
Eindhoven (Holland), 2021
Stoneware, glaze, tin, lightbulb

Measurements

40 cm x 45 cm x 50h cm (80 cm full
height)
15,74 in x 17,71 in x 19,68h in (31,5
full height)

Edition

Unique Piece

Details

This bedside table is comprised of a pull switch lamp, a phone charging area with internal cable routing, a short drawer, a magazine/paper book leaning shelf, and a cubby for a mug.

Bio

Carlo Lorenzetti (b. 1990 Chicago, IL) is a designer from Michigan, USA. His formative training in pottery was the basis for his undergraduate studies, receiving his Bachelor of Fine Arts degree from the University of Michigan School of Art & Design where he studied ceramics and furniture design. Here the focus of his research was the relationship of digital fabrication to traditional craft techniques.

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Education

Design Academy Eindhoven, MA Contextual Design, Netherlands, 2015.
University of Michigan, BFA Furniture & Ceramics, USA, 2012.
DIS Furniture Design in Scandinavia, Denmark, 2011.

SIDE GALLERY

CARLO LORENZETTI (1990 -)



Little shade n°3 model "Cradle"
Manufactured by Carlo Lorenzetti
Produced in exclusive for Side Gallery
Eindhoven (Holland), 2021
Stoneware, glaze, tin, lightbulb

Measurements
49 cm x 43 cm x 44h cm
19,29 in x 16,92 in x 17,32h in

Edition
Unique Piece

Details

The effect of this blue glaze was achieved by layering two glazes, multiple times in multiple firings. The crunchy matte surface comes from a glaze that contains Bone Ash. The other glaze is a dark, shiny cobalt blue. With this lamp the switch resides in a sort of finger cave that has a hole on top which allows light to pass down through to the bottom of the piece.

Bio

Carlo Lorenzetti (b. 1990 Chicago, IL) is a designer from Michigan, USA. His formative training in pottery was the basis for his undergraduate studies, receiving his Bachelor of Fine Arts degree from the University of Michigan School of Art & Design where he studied ceramics and furniture design. Here the focus of his research was the relationship of digital fabrication to traditional craft techniques.

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Education

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University of Michigan, BFA Furniture & Ceramics, USA, 2012.
DIS Furniture Design in Scandinavia, Denmark, 2011.

SIDE GALLERY

CARLO LORENZETTI (1990 -)



Little shade n°2 model "Lotus"
Manufactured by Carlo Lorenzetti
Produced in exclusive for Side Gallery
Eindhoven (Holland), 2021
Stoneware, glaze, tin, lightbulb

Measurements
40 cm x 45 cm x 50h cm
15,75 in x 17,71 in x 19,68h in

Edition
Unique Piece

Details

The effect of this blue glaze was achieved by layering two glazes, multiple times in multiple firings. The crunchy matte surface comes from a glaze that contains Bone Ash. The other glaze is a dark, shiny cobalt blue. With this lamp the switch resides in a sort of finger cave that has a hole on top which allows light to pass down through to the bottom of the piece.

Bio

Carlo Lorenzetti (b. 1990 Chicago, IL) is a designer from Michigan, USA. His formative training in pottery was the basis for his undergraduate studies, receiving his Bachelor of Fine Arts degree from the University of Michigan School of Art & Design where he studied ceramics and furniture design. Here the focus of his research was the relationship of digital fabrication to traditional craft techniques.

In 2015 he received his Masters degree from the Contextual Design department at Design Academy Eindhoven where his research was grounded in psychology and themes of the subconscious. Here his fascinations shifted away from hybrid fabrication methods to user experience. His craft background served as a foundation to explore domestic and primal archetypes in relation to human behavior, researching themes of the subconscious and psychoanalysis in relation to the design of objects. An elemental core to his work are vessels and containers, which offer a physical and symbolic platform to work from. He currently lives and works in Eindhoven, The Netherlands.

Education

Design Academy Eindhoven, MA Contextual Design, Netherlands, 2015.
University of Michigan, BFA Furniture & Ceramics, USA, 2012.
DIS Furniture Design in Scandinavia, Denmark, 2011.

SIDE GALLERY

CARLO LORENZETTI (1990 -)



Little shade n°4 model "Bio Metric"

Manufactured by Carlo Lorenzetti
Produced in exclusive for Side Gallery
Eindhoven (Holland), 2021
Stoneware, glaze, tin, lightbulb

Measurements

40 cm x 30 cm x 40h cm
15,75 in x 11,81 in x 15,75h in

Edition

Unique Piece

Details

The effect of this blue glaze was achieved by layering two glazes, multiple times in multiple firings. The crunchy matte surface comes from a glaze that contains Bone Ash. The other glaze is a dark, shiny cobalt blue. With this lamp the switch resides in a sort of finger cave that has a hole on top which allows light to pass down through to the bottom of the piece.

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SIDE GALLERY

CHAN CHIAO CHUN (1984 -)



Chandelier model "I am braver with you"

From the series "Stay with me"
Manufactured by Chan Chiao Chun
Produced in exclusive for Side Gallery
Eindhoven, The Netherlands, 2021
Metal structure, styrofoam acrylic,
resin epoxy, clay resin

Measurements

150 cm diameter x 130 cm height
59 in diameter x 51,18 in height

Edition

Unique Piece

Essay

Chiao's works is a reflection of his personal vocabulary, relating to his history and background as well as the many possibilities and questions proposed by contemporary art and design. Working with a variety of mediums, he visualizes the human deficiency in drawings, paintings and sculptures, both deeply and lightly. This illustration is both a confrontation and combination his personal experiences and the contemporary Western culture. The method is a structured observation of an often humorous appearance, which connects the story of being human with contemporary motifs and materials. Chiao sees himself as a detective of time, in which his experiences have enabled him a relatively objective perspective to hold a mirror and reflect the awkward attempts to come to terms with the world and its everchanging possibilities.

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SIDE GALLERY

CHAN CHIAO CHUN (1984 -)



Grand father clock model "Day 36 Look at me"

From the series "Stay with me"
Manufactured by Chan Chiao Chun
Produced in exclusive for Side Gallery
Eindhoven, The Netherlands, 2021
Metal structure, styrofoam acrylic,
resin epoxy, clay resin

Measurements

69 cm x 40 cm x 243h cm
27,16 in x 15,74 in x 95,66h in

Edition

Unique Piece

Essay

Chiao's works is a reflection of his personal vocabulary, relating to his history and background as well as the many possibilities and questions proposed by contemporary art and design. Working with a variety of mediums, he visualizes the human deficiency in drawings, paintings and sculptures, both deeply and lightly. This illustration is both a confrontation and combination his personal experiences and the contemporary Western culture. The method is a structured observation of an often humorous appearance, which connects the story of being human with contemporary motifs and materials. Chiao sees himself as a detective of time, in which his experiences have enabled him a relatively objective perspective to hold a mirror and reflect the awkward attempts to come to terms with the world and its everchanging possibilities.

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SIDE GALLERY

CHAN CHIAO CHUN (1984 -)



Table lamp model "Stay with me"
From the series "Stay with me"
Manufactured by Chan Chiao Chun
Produced in exclusive for Side Gallery
Eindhoven, The Netherlands, 2021
Metal structure, styrofoam acrylic,
resin epoxy, clay resin

Measurements

41 cm x 48 cm x 73h cm
16,14 in x 18,9 in x 28,75h in

Edition

Unique Piece

Essay

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SIDE GALLERY

CHAN CHIAO CHUN (1984 -)



Table lamp model "Good morning"
From the series "Stay with me"
Manufactured by Chan Chiao Chun
Produced in exclusive for Side Gallery
Eindhoven, The Netherlands, 2021
Metal structure, styrofoam acrylic,
resin epoxy, clay resin

Measurements

35 cm x 30 cm x 73h cm
13,77 in x 11,81 in x 28,74h in

Edition

Unique Piece

Essay

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SIDE GALLERY

CHAN CHIAO CHUN (1984 -)



**Table lamp model "I will give you
everything I have"**

From the series "Stay with me"
Manufactured by Chan Chiao Chun
Produced in exclusive for Side Gallery
Eindhoven, The Netherlands, 2021
Metal structure, styrofoam acrylic,
resin epoxy, clay resin

Measurements

65 cm x 41 cm x 29h cm
25,6 in x 16,14 in x 11,41h in

Edition

Unique Piece

Essay

Chiao's works is a reflection of his personal vocabulary, relating to his history and background as well as the many possibilities and questions proposed by contemporary art and design. Working with a variety of mediums, he visualizes the human deficiency in drawings, paintings and sculptures, both deeply and lightly. This illustration is both a confrontation and combination his personal experiences and the contemporary Western culture. The method is a structured observation of an often humorous appearance, which connects the story of being human with contemporary motifs and materials. Chiao sees himself as a detective of time, in which his experiences have enabled him a relatively objective perspective to hold a mirror and reflect the awkward attempts to come to terms with the world and its everchanging possibilities.

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SIDE GALLERY

CHAN CHIAO CHUN (1984 -)



Wall clock model "Day 32 - I have something for you"

From the series "Stay with me"

Manufactured by Chan Chiao Chun
Produced in exclusive for Side Gallery
Eindhoven, The Netherlands, 2021
Metal structure, styrofoam acrylic,
resin epoxy, clay resin

Measurements

39 cm x 9 cm x 50h cm
15,35 in x 3,5 in x 19,68h in

Edition

Unique Piece

Essay

Chiao's works is a reflection of his personal vocabulary, relating to his history and background as well as the many possibilities and questions proposed by contemporary art and design. Working with a variety of mediums, he visualizes the human deficiency in drawings, paintings and sculptures, both deeply and lightly. This illustration is both a confrontation and combination his personal experiences and the contemporary Western culture. The method is a structured observation of an often humorous appearance, which connects the story of being human with contemporary motifs and materials. Chiao sees himself as a detective of time, in which his experiences have enabled him a relatively objective perspective to hold a mirror and reflect the awkward attempts to come to terms with the world and its everchanging possibilities.

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SIDE GALLERY

CHAN CHIAO CHUN (1984 -)



Wall clock model "Day 33 -You show me the bright"

From the series "Stay with me"
Manufactured by Chan Chiao Chun
Produced in exclusive for Side Gallery
Eindhoven, The Netherlands, 2021
Metal structure, styrofoam acrylic,
resin epoxy, clay resin

Measurements

45 cm x 15 cm x 76h cm
17,71 in x 5,9 in x 29,92h in

Edition

Unique Piece

Essay

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SIDE GALLERY

CHAN CHIAO CHUN (1984 -)



Wall clock model "Day 24 - Do you remember sunshine on that day"

From the series "Stay with me"

Manufactured by Chan Chiao Chun
Produced in exclusive for Side Gallery
Eindhoven, The Netherlands, 2021
Metal structure, styrofoam acrylic,
resin epoxy, clay resin

Measurements

44 cm x 32 cm x 11 cm
17,32 in x 12,6 in x 4,3 in

Edition

Unique Piece

Essay

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SIDE GALLERY

CHAN CHIAO CHUN (1984 -)



Table lamp model "Everything will be fine"

From the series "Stay with me"
Manufactured by Chan Chiao Chun
Produced in exclusive for Side Gallery
Eindhoven, The Netherlands, 2021
Metal structure, styrofoam acrylic,
resin epoxy, clay resin

Measurements

46 cm x 42 cm x 68h cm
18,11 in x 16,53 in x 26,77h in

Edition

Unique Piece

Essay

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Côme Clérino (1990, Paris) lives in Paris and works in Pantin, France. After graduating from the École Nationale Supérieure des Beaux-Arts de Paris in 2016, he developed a multidisciplinary practice shaking up the academic definition of painting and integrating photography, drawing, sculpture, ceramics, textiles and installation. In 2017, he presented his first solo exhibition, *Voir au verso*, at Les Gens Heureux gallery in Copenhagen. In 2018, after a new solo exhibition, *Emulsilfy(ing)*, at the Castellana 22 gallery in Madrid, he was nominated for the International Painting Prize of Vitry-sur-Seine.

In 2019, he presented his first solo show in France, *Et si on passait les meubles par la fenêtre?*, at the Double V Gallery in Marseille, in the spring, as well as his first solo show in Paris, *Que Devons Nous Y Faire*, at Galerie Chloe Salgado, Paris in the autumn. In 2020, Clérino notably participated in the 69th edition of Jeune Création at the Fiminco Foundation, in *Recyclage/Surcyclage*, at the Villa Datris Foundation, and in *Wearables*, at Etage Projects, Copenhagen. He also initiated and curated *Dix-sept murs et une fenêtre*, the first online show of On / Off Gallery, a digital artist-run space.



SIDE GALLERY

CÔME CLÉRINO (1990 -)



Wall desk model "Le Solitaire Blue"

Manufactured by Côme Clérino
Produced in exclusive for Side Gallery
Paris (France), 2021

Polystyrene, stainless, steel, plaster,
oakum, ceramic, enamel, tile joint,
electronic components, polyester
resin, fiberglass, wood and PU foam.

Measurements

76 cm x 69 cm x 58h cm (18 cm
depth desk shut)
29,92 in x 27,16 in x 22,83h in (7 in
depth desk shut)

Edition

Unique Piece

Biography

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SIDE GALLERY

CÔME CLÉRINO (1990 -)



Bar stool model "Le Solitaire Blue"

Manufactured by Côme Clérino
Produced in exclusive for Side Gallery
Paris (France), 2021

Polystyrene, stainless, steel, plaster,
oakum, ceramic, enamel, tile joint,
electronic components, polyester
resin, fiberglass, wood and PU foam.

Measurements

33 cm diameter x 88 cm height (57
cm seat height)

13 in diameter x 34,64 in height
(22,44 in seat height)

Edition

Unique Piece

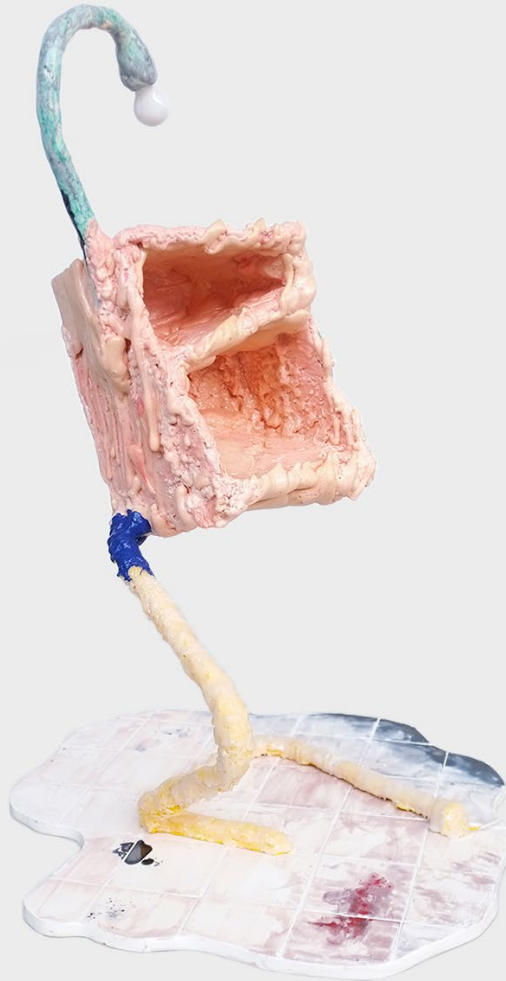
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SIDE GALLERY

CÔME CLÉRINO (1990 -)



Bookcase with lamp "La Jaune Éclairée"

Manufactured by Côme Clérino
Paris, 2019

Steel, white clay, enamel, ceramic tile, wood, spackling paste, tile adhesive, electronic component, polyurethane foam, thermoplastic glue, acrylic resin, and acrylic.

Measurements

Variable dimension

Essay

The city is Côme Clérino's primary inspiration, as well as resource. He extracts raw materials from construction sites, such as concrete, plaster, resin and fiberglass, and mixes them with ceramic, enamel, paraffin, felt pen, and colored pencils. Following his creative bulimia and taming mediums with a rare sensitivity, Clérino invents new lexicons with each material discovery, with each new technical experiment, and breaks down the boundaries between the arts. Because although paint is hardly present in his creations, Clérino considers himself foremost a painter. "My job is to paint by starting with an anchor in the real, and from there to offer a different look on what surrounds us every day", he says. Made of a thousand materials, colors, textures and techniques, Clérino's paintings bulge out of the walls, drip from them and sometimes become stand alone pieces. His artworks, borrowing the material language of our cities, of our interiors, tell familiar and intimate stories, peculiar to ones memories and experiences.

Biography

Côme Clérino (1990, Paris) lives in Paris and works in Pantin, France. After graduating from the École Nationale Supérieure des Beaux-Arts de Paris in 2016, he developed a multidisciplinary practice shaking up the academic definition of painting and integrating photography, drawing, sculpture, ceramics, textiles and installation. In 2017, he presented his first solo exhibition, Voir au verso, at Les Gens Heureux gallery in Copenhagen. In 2018, after a new solo exhibition, Emulsilfy(ing), at the Castellana 22 gallery in Madrid, he was nominated for the International Painting Prize of Vitry-sur-Seine. In 2019, he presents his first solo show in France, Et si on passait les meubles par la fenêtre ?, at the Double V Gallery in Marseille, in the spring, as well as his first solo show in Paris, Que Devons Nous Y Faire, at GALERIE CHLOE SALGADO, Paris in the autumn. In 2020, Clérino notably participated in the 69th edition of Jeune Création at the Fiminco Foundation, in Recyclage/Surcyclage, at the Villa Datriis Foundation, and in Wearables, at Etage Projects, Copenhagen. He also initiated and curated Dix-sept murs et une fenêtre, the first online show of On / Off Gallery, a digital artist-run space.

SIDE GALLERY

CÔME CLÉRINO (1990 -)



Desk with with chair model "Les vertes éclairées"

Manufactured by Côme Clérino

Paris, 2019

MDF, plywood, polyurethane foam, polystyrene, polyester plaster, oakum, roughcast, ceramic, tile joint, steel, electronic components, epoxy resin, polyester resin, fibreglass, paraffin, polycaprolactone and concrete

Measurements

Variable dimension

Essay

The city is Côme Clérino's primary inspiration, as well as resource. He extracts raw materials from construction sites, such as concrete, plaster, resin and fiberglass, and mixes them with ceramic, enamel, paraffin, felt pen, and colored pencils. Following his creative bulimia and taming mediums with a rare sensitivity, Clérino invents new lexicons with each material discovery, with each new technical experiment, and breaks down the boundaries between the arts. Because although paint is hardly present in his creations, Clérino considers himself foremost a painter. "My job is to paint by starting with an anchor in the real, and from there to offer a different look on what surrounds us every day", he says. Made of a thousand materials, colors, textures and techniques, Clérino's paintings bulge out of the walls, drip from them and sometimes become stand alone pieces. His artworks, borrowing the material language of our cities, of our interiors, tell familiar and intimate stories, peculiar to ones memories and experiences.

Biography

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Carlos Fernández-Pello (1985) is a designer, writer and scholar based in Madrid. He teaches transdisciplinary practice methodology at IED Madrid, is a visiting professor of contemporary theory at Universidad Nebrija and works regularly as a freelance curator with different institutions. His recent works stem from his condition of locality and indisciplinaryity, probing how these two characteristics lead eventually to a marginal professional identity that effaces the traditional divisions of labour. Because of this he continues to take interest in surrealist ethno-mythology, japanese metabolism, unfinished artwork, overproduction, teaching as theater, and the institutionalization of critique.



Bench from the series "Antibodies"

Manufactured by Carlos Fernández
Pello

Madrid, 2020

Produced for the exhibition "Tombstones are not flat"

Wood, foam, upholstery

Measurements

350 cm x 144 cm x 80h cm

137,79 in x 56,7 in x 31,5h in

Exhibitions

"Tombstone are not flat", Sala La
Capella, Barcelona, 2020.

Biography

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SIDE GALLERY

CARLOS FERNÁNDEZ-PELLO (1985 -)



Dining table

From the series "Trencadis"
Manufactured by Carlos Fernández
Pello
Produced in exclusive for Side Gallery
Madrid, 2021
Mdf, tiles

Measurements

226 cm x 110 cm x 76h cm
88,97 in x 43,3 in x 29,92h in

Details

More sizes available upon request

Biography

Carlos Fernández-Pello (1985) is a designer, writer and scholar based in Madrid. He teaches transdisciplinary practice methodology at IED Madrid, is a visiting professor of contemporary theory at Universidad Nebrija and works regularly as a freelance curator with different institutions. His recent works stem from his condition of locality and indisciplinaryity, probing how these two characteristics lead eventually to a marginal professional identity that effaces the traditional divisions of labour. Because of this he continues to take interest in surrealist ethno-mythology, japanese metabolism, unfinished artwork, overproduction, teaching as theater, and the institutionalization of critique.

Oren Pinhassi (b.1985, Tel Aviv, Israel; lives and works in New York) graduated from the Yale School of Art in 2014. Recent solo shows include Castello San Basilio, Basilicata, 2019; Palazzo Monti, Brescia, 2019; One in the mouth and one in the heart at Skibum MacArthur, Los Angeles, 2018; Springs at the Petach Tikva Museum of Art, Israel, 2017; Nature Calls at RIBOT Gallery, Milan, 2017; Hanging Gardens at New Capital Projects, Chicago, 2016. Group exhibitions include For Mario at Tina Kim Gallery, New York, 2019; Four at Yossi Milo, New York, 2019; This Is Not A Prop at David Zwirner, New York, 2018. Completed residencies include Outset Contemporary Art Fund's Bialik Residency, 2017, the Shandanken Project at Storm King Sculpture Park, New York, 2016 and the Skowhegan School of Painting and Sculpture, Maine, 2014. Pinhassi has been awarded numerous prizes including The Pollock-Krasner Foundation Grant, 2018; Fannie B. Pardee Prize, Yale School of Art, 2014; The Art Slant Prize, 2014; Shlomo Witkin Prize, 2011 and the Excellence Program Scholarship, Israeli Ministry of Education, 2011. Pinhassi lives and works in New York City.

Pinhassi's installations examine the relationship between the human figure and the built environment by conjuring evocative sites that intersect public and private exchange. Past works explored bathhouses as spaces of vulnerability and sensuality, or cruising spots in nature as voyeuristic portals to erotic transformation. The sculptures in *The Crowd* invoke architectures of authority, incorporating features of manmade spaces designed to exert power over individuals within them.

Pinhassi's primary materials are plaster and sand, methodically layered over welded steel skeletons. The visual sensibility created by both medium and application is one of constructive ambiguity – the tactile surface announces itself as handmade, yet the predominantly grey colour and repetition of form across the group of sculptures evokes a spectre of concrete modernism that is instantaneously disavowed by their voluptuous sensuality, urging us towards a logic of futuristic hybridity.

SIDE GALLERY

OREN PINHASSI (1985 -)



Pink figure 2
From the series "The Crowd"
London, 2020
Steel, plaster, burlap, sand, pigment

Measurements
35,5 cm x 36 cm x 176h cm
13,97 in x 14,17 in x 69,29h in

Edition
Unique piece

Concept

The Crowd is comprised of a group of freestanding sculptures which on first impression channel bodies: looming just above human height on spindly legs, their slotted torsos are suggestive of ribcages; protrusions here and there resolve in the composition as feet, breasts, or buttocks; holes widen on their surfaces like eye sockets; panes of glass recede into the shade of an arch like featureless faces. These initial cues give way to a pattern of erotic transmutation in which object, architecture and body flow seamlessly into one another in borderless free association.

Pinhassi's installations examine the relationship between the human figure and the built environment by conjuring evocative sites that intersect public and private exchange. Past works explored bathhouses as spaces of vulnerability and sensuality, or cruising spots in nature as voyeuristic portals to erotic transformation. The sculptures in The Crowd invoke architectures of authority, incorporating features of manmade spaces designed to exert power over individuals within them. Quotations from civic institutions are equally abundant – voting booths, segregation cells, institutional desks. Points of bureaucratic exchange become expressions of bodily desire, as teller windows imply receptive orifices.

Pinhassi's primary materials are plaster and sand, methodically layered over welded steel skeletons. The visual sensibility created by both medium and application is one of constructive ambiguity – the tactile surface announces itself as handmade, yet the predominantly grey colour and repetition of form across the group of sculptures evokes a spectre of concrete modernism that is instantaneously disavowed by their voluptuous sensuality, urging us towards a logic of futuristic hybridity. Standing in contrast to the more architectural works are several comparatively humanoid figures, if only for their suggestive pastel pink colouring that guides us towards the interior space of the body.

The holes in the screens and torsos of the sculptures invite an opportunity for mediated communication. Pinhassi's new body of work interrogates the paradox of individual isolation in the era of hyperconnectivity. Despite their playful shapeshifting, Pinhassi's totemic figures are ultimately "alone together," solitary in their mutual separation. Physiologically bound to their own architectural constitutions, they invite us to question the environments we create as prisms through which human experience is channelled and reshaped.

Biography

Oren Pinhassi (b.1985, Tel Aviv, Israel; lives and works in New York) received an MFA from Yale in 2014 and B.Ed.F.A. in 2011 from Beit-Berl College, Hamidrasha School of Art. Selected solo exhibitions have been held at Edel Assanti, London, UK (2020, 2018); St. Cyprian, London, UK (2020); Castello di San Basilio, Basilicata, Italy (2019); Palazzo Monti, Brescia, Italy (2019); 56 Henry, Philadelphia, PA (2018); Skibum MacArthur, Los Angeles (2018); Ribot Gallery, Milan, Italy (2017); Petach-Tikva Museum of Art, Israel (2017); and Tempo Rubato Gallery, New York (2016). Pinhassi has participated in group exhibitions at Boers-Li Gallery, New York (2019); Museo d'Arte Contemporanea di Lissone, Italy (2019); Tina Kim Gallery, New York (2019); David Zwirner Gallery, New York (2018); Thierry Goldberg, New York (2018); and Galerie Eva Meyer, Paris (2017). Selected awards and residencies include Castello di San Basilio Residency, Basilicata, Italy (2019); Palazzo Monti Artist Residency, Brescia, Italy (2019); Pollock-Krasner Foundation Grant (2019); Via Farini Residency, Milan, Italy (2017); Outset Contemporary Fund Bialik Residency (2017); Shandaken Projects Storm King Residency, New York (2016); Art Slant Prize (2014); and Skowhegan School of Painting and Sculpture, ME (2014).

SIDE GALLERY

OREN PINHASSI (1985 -)



Untitled (Figured n° 2)
From the series "The Crowd"
Tel Aviv, 2020
Steel, glass, plaster, burlap, sand,
pigment hooks

Measurements
47 cm x 34 cm x 206h cm
18,5 in x 13,4 in x 81,1h in

Edition
Unique piece

Concept

The Crowd is comprised of a group of freestanding sculptures which on first impression channel bodies: looming just above human height on spindly legs, their slotted torsos are suggestive of ribcages; protrusions here and there resolve in the composition as feet, breasts, or buttocks; holes widen on their surfaces like eye sockets; panes of glass recede into the shade of an arch like featureless faces. These initial cues give way to a pattern of erotic transmutation in which object, architecture and body flow seamlessly into one another in borderless free association.

Pinhassi's installations examine the relationship between the human figure and the built environment by conjuring evocative sites that intersect public and private exchange. Past works explored bathhouses as spaces of vulnerability and sensuality, or cruising spots in nature as voyeuristic portals to erotic transformation. The sculptures in The Crowd invoke architectures of authority, incorporating features of manmade spaces designed to exert power over individuals within them. Quotations from civic institutions are equally abundant – voting booths, segregation cells, institutional desks. Points of bureaucratic exchange become expressions of bodily desire, as teller windows imply receptive orifices.

Pinhassi's primary materials are plaster and sand, methodically layered over welded steel skeletons. The visual sensibility created by both medium and application is one of constructive ambiguity – the tactile surface announces itself as handmade, yet the predominantly grey colour and repetition of form across the group of sculptures evokes a spectre of concrete modernism that is instantaneously disavowed by their voluptuous sensuality, urging us towards a logic of futuristic hybridity. Standing in contrast to the more architectural works are several comparatively humanoid figures, if only for their suggestive pastel pink colouring that guides us towards the interior space of the body.

The holes in the screens and torsos of the sculptures invite an opportunity for mediated communication. Pinhassi's new body of work interrogates the paradox of individual isolation in the era of hyperconnectivity. Despite their playful shapeshifting, Pinhassi's totemic figures are ultimately "alone together," solitary in their mutual separation. Physiologically bound to their own architectural constitutions, they invite us to question the environments we create as prisms through which human experience is channelled and reshaped.

Biography

Oren Pinhassi (b.1985, Tel Aviv, Israel; lives and works in New York) received an MFA from Yale in 2014 and B.Ed.F.A. in 2011 from Beit-Berl College, Hamidrasha School of Art. Selected solo exhibitions have been held at Edel Assanti, London, UK (2020, 2018); St. Cyprian, London, UK (2020); Castello di San Basilio, Basilicata, Italy (2019); Palazzo Monti, Brescia, Italy (2019); 56 Henry, Philadelphia, PA (2018); Skibum MacArthur, Los Angeles (2018); Ribot Gallery, Milan, Italy (2017); Petach-Tikva Museum of Art, Israel (2017); and Tempo Rubato Gallery, New York (2016). Pinhassi has participated in group exhibitions at Boers-Li Gallery, New York (2019); Museo d'Arte Contemporanea di Lissone, Italy (2019); Tina Kim Gallery, New York (2019); David Zwirner Gallery, New York (2018); Thierry Goldberg, New York (2018); and Galerie Eva Meyer, Paris (2017). Selected awards and residencies include Castello di San Basilio Residency, Basilicata, Italy (2019); Palazzo Monti Artist Residency, Brescia, Italy (2019); Pollock-Krasner Foundation Grant (2019); Via Farini Residency, Milan, Italy (2017); Outset Contemporary Fund Bialik Residency (2017); Shandaken Projects Storm King Residency, New York (2016); Art Slant Prize (2014); and Skowhegan School of Painting and Sculpture, ME (2014).

SIDE GALLERY

OREN PINHASSI (1985 -)



Untitled (figure number 4)
From the series "The Crowd"
Tel Aviv, 2020
Steel, glass, plaster, burlap, sand,
pigment

Measurements
40 cm x 40 cm x 195h cm
15,74 in x 15,74 in x 76,77h in

Edition
Unique piece

Concept

The Crowd is comprised of a group of freestanding sculptures which on first impression channel bodies: looming just above human height on spindly legs, their slotted torsos are suggestive of ribcages; protrusions here and there resolve in the composition as feet, breasts, or buttocks; holes widen on their surfaces like eye sockets; panes of glass recede into the shade of an arch like featureless faces. These initial cues give way to a pattern of erotic transmutation in which object, architecture and body flow seamlessly into one another in borderless free association.

Pinhassi's installations examine the relationship between the human figure and the built environment by conjuring evocative sites that intersect public and private exchange. Past works explored bathhouses as spaces of vulnerability and sensuality, or cruising spots in nature as voyeuristic portals to erotic transformation. The sculptures in The Crowd invoke architectures of authority, incorporating features of manmade spaces designed to exert power over individuals within them. Quotations from civic institutions are equally abundant – voting booths, segregation cells, institutional desks. Points of bureaucratic exchange become expressions of bodily desire, as teller windows imply receptive orifices.

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Biography

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Embracing craft in the digital age, **Rollo Bryant** (b.1996, UK) specializes in working techniques that merge freehand sculpting with computational software. Focused on projects that create positive environmental change, while promoting the idea that even with this new challenge, design can still be as appealing and versatile, if not more so.

With a distinct focus on material and lighting innovation, Rollo's goal is to create works that change perception, invite intrigue and raise poignant topical discussion. His fascination with naturally formed organic structures has led to an aesthetic identity of similar character and taste.

Optimistic about design intervention as a means to address ecological neglect, Rollo's most recent project 'Urban Stem', attempts to bring this conversation into the spotlight, by imagining a future where we are brought closer to the biosphere. Highlighting a number of key problems with the ways we light our cities, the project explores ideas to mitigate our impact and prioritize an alternate agenda for urban design.

SIDE GALLERY

ROLLO BRYANT (1996 -)



Floor lamp model "Viva Stem"
From the series "Urban Stem"
Manufactured by Rollo Bryant
Produced for Side Gallery
Eindhoven (The Netherlands), 2021
PLA (polymer), PVA (polyvinyl), Silver
Sand, P.T.B Pigment, Acrylic Glass,
Aluminium E27 Dragon Light using
FDM 3C Printing

Measurements
28cm x 28 cm x 110 cm
11 in x 11 in x 473,3 in

Edition
Limited edition of 12 + 1 AP

Concept

Moving towards greener cities that support natural systems is fundamental to society. Mitigating the depletion of biodiversity often focuses on preserving large natural habitats, but the preservation of ecosystems should also be a goal in the urban environment. 'Urban Stem' shows how light fixtures in public spaces can not only provide illumination but also act as a refuge and nest for flora and fauna. Drawing inspiration from the way erosion sculpts Tafone sandstone, Rollo has developed a working method that merges the freedom of digital craft with sophisticated adaptive simulations. "In spaces designed for and by humans, is there room for interspecies cohabitation?"

We rarely make products just for wildlife without an urgent cause and effect - but by combining a utilitarian product that has functional use for society as well as natural systems, is a way to ensure that humans are invested into the process. The goal is to continue the conversation on how to invite nature back into cities, to imagine how we can redesign urban infrastructure, to suit both us and our life support machine. I wanted to create structures that looked as if they'd almost grown straight out of the ground, mimicking the wild and untamed character of organic fertilisation.

Biography

Embracing craft in the digital age, Rollo Bryant (b.1996, UK) specializes in working techniques that merge freehand sculpting with computational software. Focused on projects that create positive environmental change, while promoting the idea that even with this new challenge, design can still be as appealing and versatile, if not more so.

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SIDE GALLERY

ROLLO BRYANT (1996 -)



Floor lamp model "Della Stem"
From the series "Urban Stem"
Manufactured by Rollo Bryant
Produced for Side Gallery
Eindhoven (The Netherlands), 2021
PLA (polymer), PVA (polyvinyl), Silver
Sand, P.T.B Pigment, Acrylic Glass,
Aluminium E27 Dragon Light using
FDM 3C Printing

Measurements
28cm x 28 cm x 120 cm
11 in x 11 in x 47,24 in

Edition
Limited edition of 12 + 1 AP

Concept

Moving towards greener cities that support natural systems is fundamental to society. Mitigating the depletion of biodiversity often focuses on preserving large natural habitats, but the preservation of ecosystems should also be a goal in the urban environment. 'Urban Stem' shows how light fixtures in public spaces can not only provide illumination but also act as a refuge and nest for flora and fauna. Drawing inspiration from the way erosion sculpts Tafone sandstone, Rollo has developed a working method that merges the freedom of digital craft with sophisticated adaptive simulations. "In spaces designed for and by humans, is there room for interspecies cohabitation?"

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Biography

Embracing craft in the digital age, Rollo Bryant (b.1996, UK) specializes in working techniques that merge freehand sculpting with computational software. Focused on projects that create positive environmental change, while promoting the idea that even with this new challenge, design can still be as appealing and versatile, if not more so.

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Optimistic about design intervention as a means to address ecological neglect, Rollo's most recent project 'Urban Stem', attempts to bring this conversation into the spotlight, by imagining a future where we are brought closer to the biosphere. Highlighting a number of key problems with the ways we light our cities, the project explores ideas to mitigate our impact and prioritize an alternate agenda for urban design.

SIDE GALLERY

ROLLO BRYANT (1996 -)



Floor lamp model "Oozy Stem"
From the series "Urban Stem"
Manufactured by Rollo Bryant
Produced for Side Gallery
Eindhoven (The Netherlands), 2021
PLA (polymer), PVA (polyvinyl), Silver
Sand, P.T.B Pigment, Acrylic Glass,
Aluminium E27 Dragon Light using
FDM 3C Printing

Measurements
26cm x 26 cm x 110 cm
10,23 in x 11 in x 10,23 in

Edition
Limited edition of 12 + 1 AP

Concept

Moving towards greener cities that support natural systems is fundamental to society. Mitigating the depletion of biodiversity often focuses on preserving large natural habitats, but the preservation of ecosystems should also be a goal in the urban environment. 'Urban Stem' shows how light fixtures in public spaces can not only provide illumination but also act as a refuge and nest for flora and fauna. Drawing inspiration from the way erosion sculpts Tafone sandstone, Rollo has developed a working method that merges the freedom of digital craft with sophisticated adaptive simulations. "In spaces designed for and by humans, is there room for interspecies cohabitation?"

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Biography

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Willem van Hooff (b. 1992,Holland) sees himself as a 2021 variant of the former craftsman. After graduating from the Design Academy in Eindhoven in 2018, he began to run his own design studio continuing to live and work in Eindhoven. Working with his hands, or by means of primitive techniques his style is raw. Often revisiting old or existing products, machines and techniques with a naive perspective, he visualizes these forgotten “stories” and give them a new future.

At odds with the apparent perfection of mass production, Van Hooff concludes that products no longer have a soul, an aspect to his work he perceives as essential. Amid the current corona virus, the modern craftsman believes new feelings have arisen, the intimacy of the pandemic has shone a new light on the small things in life, and the value of their soul.

SIDE GALLERY

WILLEM VAN HOOFF (1992 -)



Ceiling lamp

From the series "Dual Lamps"
Manufactured by Willem van Hooff
Holland, 2021
Air dry clay, epoxy clay

Measurements

48 cm diameter x 41 cm height
18,9 in diameter x 16,14 in height

Edition

Unique Piece

Biography

Willem van Hooff (b. 1992,Holland) sees himself as a 2021 variant of the former craftsman. After graduating from the Design Academy in Eindhoven in 2018, he began to run his own design studio continuing to live and work in Eindhoven. Working with his hands, or by means of primitive techniques his style is raw. Often revisiting old or existing products, machines and techniques with a naive perspective, he rescues the past, creating new and exciting applications giving the materials or processes a new future.

At odds with the apparent perfection of mass production, Van Hooff concludes that products no longer have a soul, an aspect to his work he perceives as essential. Amid the current corona virus, the modern craftsman believes new feelings have arisen, the intimacy of the pandemic has shone a new light on the small things in life, and the value of their soul.

SIDE GALLERY

WILLEM VAN HOOFF (1992 -)



Ceiling lamp

From the series "Dual lamp"
Manufactured by Willem van Hooff
Produced in exclusive for Side Gallery
Holland, 2021
Air dry clay, epoxy clay

Measurements

90 cm diameter x 45 cm height
35,43 in diameter x 17,71 in height

Details

Unique Piece

Biography

Willem van Hooff (b. 1992, Holland) sees himself as a 2021 variant of the former craftsman. After graduating from the Design Academy in Eindhoven in 2018, he began to run his own design studio continuing to live and work in Eindhoven. Working with his hands, or by means of primitive techniques his style is raw. Often revisiting old or existing products, machines and techniques with a naive perspective, he rescues the past, creating new and exciting applications giving the materials or processes a new future.

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SIDE GALLERY

WILLEM VAN HOOFF (1992 -)



Vase model "Koda"

From the series "Core Vessels"
Manufactured by Willem van Hooff
Holland, 2021
Earthenware, glazed

Measurements

31 cm width x 44 cm height
12,2 in x 17,32 in height

Concept

Inspired by African vessels, Willem immediately noticed their diversity of shapes and techniques, each tribe with their own individual methods and identity. On reflection, the Dutch designer began to borrow from these African tribes, starting his own design process, reinventing the ancient materials. Experimenting with simple architectural techniques, the construction process developed into a horizontal building method, leading to new language of flat ceramic forms. This new language was then translated to the original source of inspiration, "the vase". A vase has a simple function, to carry. The weight of these vases are important for their balance. The openings are central, allowing the volume to become the counterweight, balancing the vases.

Biography

Willem van Hooff (b. 1992, Holland) sees himself as a 2021 variant of the former craftsman. After graduating from the Design Academy in Eindhoven in 2018, he began to run his own design studio continuing to live and work in Eindhoven. Working with his hands, or by means of primitive techniques his style is raw. Often revisiting old or existing products, machines and techniques with a naive perspective, he rescues the past, creating new and exciting applications giving the materials or processes a new future.

At odds with the apparent perfection of mass production, Van Hooff concludes that products no longer have a soul, an aspect to his work he perceives as essential. Amid the current corona virus, the modern craftsman believes new feelings have arisen, the intimacy of the pandemic has shone a new light on the small things in life, and the value of their soul.

SIDE GALLERY

WILLEM VAN HOOFF (1992 -)



Vase model "Siku"

From the series "Core Vessels"
Manufactured by Willem van Hooff
Holland, 2021
Earthenware, glazed

Measurements

23 cm width x 25 cm height
9 in x 9,8 in height

Concept

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SIDE GALLERY

WILLEM VAN HOOFF (1992 -)



Vase model "Sawa"

From the series "Core Vessels"
Manufactured by Willem van Hooff
Holland, 2021
Earthenware, glazed

Measurements

19 cm width x 47 cm height
7,4 in x 47 in height

Concept

Inspired by African vessels, Willem immediately noticed their diversity of shapes and techniques, each tribe with their own individual methods and identity. On reflection, the Dutch designer began to borrow from these African tribes, starting his own design process, reinventing the ancient materials. Experimenting with simple architectural techniques, the construction process developed into a horizontal building method, leading to new language of flat ceramic forms. This new language was then translated to the original source of inspiration, "the vase". A vase has a simple function, to carry. The weight of these vases are important for their balance. The openings are central, allowing the volume to become the counterweight, balancing the vases.

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WILLEM VAN HOOFF (1992 -)



Vase model "Sikio"

From the series "Core Vessels"
Manufactured by Willem van Hooff
Holland, 2021
Earthenware, glazed

Measurements

26 cm width x 54 cm height
10,2 in x 21,25 in height

Concept

Inspired by African vessels, Willem immediately noticed their diversity of shapes and techniques, each tribe with their own individual methods and identity. On reflection, the Dutch designer began to borrow from these African tribes, starting his own design process, reinventing the ancient materials. Experimenting with simple architectural techniques, the construction process developed into a horizontal building method, leading to new language of flat ceramic forms. This new language was then translated to the original source of inspiration, "the vase". A vase has a simple function, to carry. The weight of these vases are important for their balance. The openings are central, allowing the volume to become the counterweight, balancing the vases.

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SIDE GALLERY

WILLEM VAN HOOFF (1992 -)



Vase model "Momi"

From the series "Core Vessels"
Manufactured by Willem van Hooff
Holland, 2021
Earthenware, glazed

Measurements

37 cm width x 44 cm height
14,5 in x 17,32 in height

Concept

Inspired by African vessels, Willem immediately noticed their diversity of shapes and techniques, each tribe with their own individual methods and identity. On reflection, the Dutch designer began to borrow from these African tribes, starting his own design process, reinventing the ancient materials. Experimenting with simple architectural techniques, the construction process developed into a horizontal building method, leading to new language of flat ceramic forms. This new language was then translated to the original source of inspiration, "the vase". A vase has a simple function, to carry. The weight of these vases are important for their balance. The openings are central, allowing the volume to become the counterweight, balancing the vases.

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SIDE GALLERY

WILLEM VAN HOOFF (1992 -)



Vase model "Haiki"

From the series "Core Vessels"
Manufactured by Willem van Hooff
Holland, 2021
Earthenware, glazed

Measurements

22 cm width x 37 cm height
8,66 in x 14,5 in height

Concept

Inspired by African vessels, Willem immediately noticed their diversity of shapes and techniques, each tribe with their own individual methods and identity. On reflection, the Dutch designer began to borrow from these African tribes, starting his own design process, reinventing the ancient materials. Experimenting with simple architectural techniques, the construction process developed into a horizontal building method, leading to new language of flat ceramic forms. This new language was then translated to the original source of inspiration, "the vase". A vase has a simple function, to carry. The weight of these vases are important for their balance. The openings are central, allowing the volume to become the counterweight, balancing the vases.

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SIDE GALLERY

WILLEM VAN HOOFF (1992 -)



Vase model "Toka"

From the series "Core Vessels"
Manufactured by Willem van Hooff
Holland, 2021
Earthenware, glazed

Measurements

33 cm width x 34 cm height
13 in x 13,4 in height

Concept

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Vase model "Bili"

From the series "Core Vessels"
Manufactured by Willem van Hooff
Holland, 2021
Earthenware, glazed

Concept

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SIDE GALLERY

WILLEM VAN HOOFF (1992 -)



Vase model "Misri"

From the series "Core Vessels"
Manufactured by Willem van Hooff
Holland, 2021
Earthenware, glazed

Measurements

40 cm width x 47 cm height
15,7 in x 18,5 in height

Concept

Inspired by African vessels, Willem immediately noticed their diversity of shapes and techniques, each tribe with their own individual methods and identity. On reflection, the Dutch designer began to borrow from these African tribes, starting his own design process, reinventing the ancient materials. Experimenting with simple architectural techniques, the construction process developed into a horizontal building method, leading to new language of flat ceramic forms. This new language was then translated to the original source of inspiration, "the vase". A vase has a simple function, to carry. The weight of these vases are important for their balance. The openings are central, allowing the volume to become the counterweight, balancing the vases.

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SIDE GALLERY

WILLEM VAN HOOFF (1992 -)



Vase model "Nzuri"

From the series "Core Vessels"
Manufactured by Willem van Hooff
Holland, 2021
Earthenware, glazed

Measurements

48 cm width x 38 cm height
18,9 in x 14,9 in height

Concept

Inspired by African vessels, Willem immediately noticed their diversity of shapes and techniques, each tribe with their own individual methods and identity. On reflection, the Dutch designer began to borrow from these African tribes, starting his own design process, reinventing the ancient materials. Experimenting with simple architectural techniques, the construction process developed into a horizontal building method, leading to new language of flat ceramic forms. This new language was then translated to the original source of inspiration, "the vase". A vase has a simple function, to carry. The weight of these vases are important for their balance. The openings are central, allowing the volume to become the counterweight, balancing the vases.

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SIDE GALLERY

WILLEM VAN HOOFF (1992 -)



Vase model "Tamu"

From the series "Core Vessels"
Manufactured by Willem van Hooff
Holland, 2021
Earthenware, glazed

Measurements

23 cm width x 29 cm height
9 in x 11,4 in height

Concept

Inspired by African vessels, Willem immediately noticed their diversity of shapes and techniques, each tribe with their own individual methods and identity. On reflection, the Dutch designer began to borrow from these African tribes, starting his own design process, reinventing the ancient materials. Experimenting with simple architectural techniques, the construction process developed into a horizontal building method, leading to new language of flat ceramic forms. This new language was then translated to the original source of inspiration, "the vase". A vase has a simple function, to carry. The weight of these vases are important for their balance. The openings are central, allowing the volume to become the counterweight, balancing the vases.

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CASAVELLS

SIDE GALLERY

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