

SIDE GALLERY

BORIS DE BEIJER (1987-)



Candle Holder

"Coupes de Pompadour"
Manufactured by Boris de Beijer
Produce for Side Gallery
Amsterdam, Netherlands, 2021
Blown Glass

Measurements

15 cm x 39h cm
5,9 in x 15,3h in

Edition

Unique piece

Concept

After working with resin and other more contemporary materials, Boris de Beijer's transition to glass was the result of an ongoing desire to work with more traditional materials, materials that have been around for a Millennia, and we hope, have a place in our humanities future. Many contemporary materials, though malleable and easily manipulated are not sustainable, they lack longevity. Glass however, though fragile, is stable and durable. De Beijer envisages working with a material of higher permanence will allow his designs to be admired in the far off future, a future to which his elaborate designs belong.

Maneuvering freely between disciplines, sometimes tending towards sculpture, other times towards applied design, Boris's work normally questions the hierarchical structures that exist within various autonomous and applied disciplines. The Dutch designer's first glass collection "Coupes de Pompadour", is his first purely utilitarian series of works. However, always believing form and function to be ambivalent, unsurprisingly he has applied his own ritualistic working method to glass blowing, seeing himself as the conductor of an orchestra of liquid glass, full of color and surprising applications.

Biography

Boris de Beijer was originally trained as a jewelry designer at the Rietveld Academie in 2011. Since graduating he has developed his practice in a multidisciplinary manner, without conforming to the boundaries of a specific discipline, instead moving freely between sculpture and applied arts. Craft techniques have always been central to his practice. He combines these traditional skills with more unconventional methods, causing imminent surprises that mislead the spectators. In his work form and function have an ambivalent status, often provoking questions regarding hierarchical structures within the contemporary art and design discourse.