

SIDE GALLERY

ROMAIN COPPIN & ALEXIS BONDOUX



Alabama Circus Shelf

Manufactured by Messgewand
Produced for Side Gallery
Dijon, France 2021
Wood, foam, synthetic fur, plastic

Measurements

57 cm x 92 cm x 190cm
22,44 in x 36,22 in x 74,8 in

Edition

Unique piece

Biography

Romain Coppin and Alexis Bondoux are two freelance designers, who regularly work together under the name of Messgewand (which is german for "chasuble" a word which, in French, not only means a priestly vestment but also a colorful sporty tank top). Messgewand is a collaborative practice based between Lyon (FR) and Amsterdam (NL). The two designers met eleven years ago, while studying at applied-arts school in Nevers (FR), where they bonded over a shared skepticism regarding the product driven nature of their design education. After seven years of training in product/object design, they now use this discipline as a medium to question its aesthetic conventions and define their own plastic language.

They explore the concept of mental furniture, midway between functional sculpture and nonfunctional design. To do so they are experimenting with collage and domestic familiarity of sculpture. Through those mediums, they express their interest for the use of art pieces as objects and designed objects as art pieces. This position especially make them answering to professional assignments as much as self-initiated projects with a critical approach toward modes of production and representation. They disrupt the seriality of production by creating a mash-up of low design and craft interventions. Their experimentations are visualized using object, furniture, sculpture, image and drawing. By doing so, they try to challenge the contemporary visual codes and rules of the object design field. Each project is an opportunity to experiment and precise their personal design language. All of them put together are determining a large research area positioned in a narrow gap between art and design. They see themselves as designers/researchers that have a fascination for aesthetic ambiguity, which is something that they use as a tool to create aesthetic contrasts within their objects, and try to keep their work constantly in between. Always oscillating between sacred and cheap for instance, which is helping them to mix mass culture and avant-garde. Being ambiguous it's also the way they choose to approach as closely as possible a new discipline related to object/furniture, and to the crossroads of many others.