

CASAVELLS

SIDE GALLERY
2022







Side Gallery is delighted to announce the opening of its annual exhibition at Casavells. Situated in the Idyllic countryside of Empordà – Costa Brava, the magnificent Spanish masia will host the presentation of a curated selection of design and contemporary ceramics.

The 2022 seasonal edition will act as a continuation of Side Gallery's recent ceramic exhibition, "Exposed Materials", whereby a new group of artists, such as Liu Xi with her gilded ceramic sculptures that show the stunning diversity and beauty of the female anatomy, and Roger Herman's surrealist vases decorated with Paleolithic cave drawings, recommence the gallery's desire to explore the world of clay. Amongst others, Nick Weddell's googly eyed stool, and amorphous tableware, Adam Shiverdecker's absurd mugs, Harvey Bouterse's chic ceramic lamps, and Willem Van Hoof's African vessels explore the diverse nature of contemporary vernacular ceramics.

Alongside a comprehensive combination of ceramic artists, Side Gallery delves deep into realms of contemporary design, exhibiting works ranging from the sharp lines and raw surfaces of the multifunctional furniture "Beasts" of Sam Chermayeff, to the abstract memory foam meteorites of Sanghoon Kim. Seeking to bring together an animated assortment of designers such as: Nebil Zeman, Charlotte Kingsnorth, Elissa Lacoste, Illya Goldman Gubin, Marjan Van Aubel, Taher Asad-Bakahtari, Sophie Rowley, Jennifer Zurick and Lukas Saint-Joigny, Side Gallery endeavors to expose the diversity of contemporary design. Albeit chemical reactions, digital drawing or handicraft techniques this collection of creators differ in processes, but through material and colour amalgamations can be merged and melted together to create surprising combinations.

Derived from typologies that we understand intuitively, this group of designers set out to spontaneously alter the identification of an object. The traditional concept sometimes near to lost, through the reduction of form, or added applications, often

allowing the objects to acquire a new meaning. In the case of Zeman, the intense layering of dripping plaster gives his objects a sense of otherworldliness, stemming from a fascination with ancient civilisations, archaeological encounters, science fiction and futuristic visions. Charlotte Kingsnorth intuitive lead process of addition and subtraction, physically sculpting out a character and rearranging new body parts in what appears to be an anthropomorphic happening, similarly allows her objects to live a second life. Illya Goldman Gubin Karton series provokes simple cardboard. While staying true to their raw aesthetic, the use or misuse of these implied objects brings new meaning. Where these cardboard parameters once contained and held in, now they support and withstand out. Movement of goods within these boxes now alludes to mental movement and support outward; interior becomes exterior and back again. What we once carried, can now carry us.

Serving as the countryside extension of Side Gallery, this year, as with the previous, Casavells has a defined intention. The gallery is a destination for creation, offering an expansive and carefully curated collection of works, inviting the beholder to participate in a dialogue amongst different disciplines, from ceramics, basketry, craft and industrial design pieces. This Spring, the gallery is delighted to open the doors once again, and invites you from Wednesday 13th April to share the experience.

Adam Shiverdecker
Adam Knoche
Charlotte Kingsnorth
Deloss Webber
Elissa Lacoste
Faye Hadfield
Harvey Bouterse
Illya Goldman Gubin
Jennifer Zurick
Liu Xi
Lukas Saint Joigny
Marjan van Aubel
Nick Wedell
Nebil Zaman
Roger Herman
Rollo Bryant
Sanghoon Kim
Sophie Rowley
Sam Chermayeff
Taher Asad Baktar
Vince Palacios
Virginia Leonard
Willem van Hoof



Adam Shiverdecker

Adam Shiverdecker (b. 1980, Arcanum, Ohio) is an artist and educator living in Berkeley, California. He has held multiple artist residencies, including The Archie Bray Foundation, Greenwich House Pottery, and the Tyler School of Art. His work has been shown widely, including recent exhibitions at Museum of Craft and Design, Everson Museum of Art, The Nelson-Atkins Museum of Art, and San Jose Institute of Contemporary Art. Adam is currently Associate Professor of Spatial Art at San José State University.

For his third series of works, aptly titled "Absurd Mugs", Shiverdecker seeks to illustrate the loss of identification of an object, through the reduction of form, until there is little to nothing left to reference the object's original functionality. The shape of the cup acquires a new meaning by taking on the form of a landscape. These pieces have been created using different processes and ceramic materials that are fused together. This process invites reflection: Can conventional forms be rethought through new methods, or should they simply disappear?

SIDE GALLERY

ADAM SHIVERDECKER (1980-)



Ceramic vase model "Absurd Mug 020"

Manufactured by Adam Shiverdecker
USA, 2022
Porcelain, basalt clay, nichrome

Measurements

20,3 cm x 13,9 cm x 15,2h cm
8 in x 5,5 in x 6h in

Edition

Unique piece

Biography

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SIDE GALLERY

ADAM SHIVERDECKER (1980-)



Ceramic vase model "Absurd Mug 021"

Manufactured by Adam Shiverdecker
USA, 2022
Porcelain, basalt clay, nichrome

Measurements

17,7 cm x 16,5 cm x 16,5h cm
7 in x 6,5 in x 6,5h in

Edition

Unique piece

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SIDE GALLERY

ADAM SHIVERDECKER (1980-)



Ceramic vase model "Absurd Mug 022"

Manufactured by Adam Shiverdecker
USA, 2022
Porcelain, basalt clay, nichrome

Measurements

20,3 cm x 13,9 cm x 15,2h cm
8 in x 5,5 in x 6h in

Edition

Unique piece

Biography

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SIDE GALLERY

ADAM SHIVERDECKER (1980-)



Ceramic vase model "Absurd Mug 023"

Manufactured by Adam Shiverdecker
USA, 2021
Porcelain, basalt clay, nichrome

Measurements

26,6 cm x 22,8 cm x 16,5h cm
10,5 in x 9 in x 6,5h in

Edition

Unique piece

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SIDE GALLERY

ADAM SHIVERDECKER (1980-)



Ceramic vase model "Absurd Mug 024"

Manufactured by Adam Shiverdecker
USA, 2022
Porcelain, basalt clay, nichrome

Measurements

20,3 cm x 15,2 cm x 15,2h cm
8 in x 6 in x 6h in

Edition

Unique piece

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Adam Knoche

Adam Knoche (b.1986) is an American ceramic artist whose approach to creating ceramics is derived from materiality, experimentation, memories, and travel. He employs both traditional methods of making ceramics and non-traditional methods that he has researched and developed over the years of working in clay. Knoche is captivated by the color, texture and sensation that clay offers, fascinated by the power it has to be flimsy and engraved by the marks that time or circumstances have ingested into it.

The "Bleached" series is an abstraction of Knoche's perception of contemporary culture. The notion of "denaturing" and our desire to create order and subdue our environment contradicts the very rationale of our existence. To bleach, literally denatures life and living organisms and creates sterility which is far removed from the wild and natural design of our environment.

The series shows raw, vulnerable, and exposed surfaces. Cracks, fissures, and the broken are celebrated as imperfect and organic. Drippy glazes and heavy texture give the viewer a tactile experience that is lost in most of our daily encounters.

The process of creating the collection of work stems from the artist's research over the last decade, he accesses the voice of ceramic material with a new method of research that focuses on raw, pulverized ceramics. The process is the culmination of decades of ongoing research to explore the boundaries of alchemy with dry ceramic materials as an art form.

SIDE GALLERY

ADAM KNOCHE (1986-)



Ceramic vase model "Bleached Rosa"

From the "Bleached" series
Manufactured by Adam Knoche
USA, 2022

Hand built, ram-pressed pulverized
porcelain, glaze, cone six oxidation

Measurements

20,3 cm x 20,3 cm x 20,3h cm
8 in x 8 in x 8h in

Edition

Unique piece

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ADAM KNOCHE (1986-)



Ceramic vase model "Bleached Azul Clara"

From the "Bleached" series
Manufactured by Adam Knoche
USA, 2022

Hand built, ram-pressed pulverized
porcelain, glaze, cone six oxidation

Measurements

20,3 cm x 20,3 cm x 20,3h cm
8 in x 8 in x 8h in

Edition

Unique piece

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SIDE GALLERY

ADAM KNOCHE (1986-)



Ceramic vase model "Bleached Amarillo"

From the "Bleached" series
Manufactured by Adam Knoche
USA, 2022

Hand built, ram-pressed pulverized porcelain, glaze, cone six oxidation

Measurements

20,3 cm x 20,3 cm x 17,8h cm
8 in x 8 in x 7h in

Edition

Unique piece

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SIDE GALLERY

ADAM KNOCHE (1986-)



Ceramic vase model "Cadmium Fissure"

From the "Bleached" series
Manufactured by Adam Knoche
USA, 2022

Hand built locally foraged Texas clay,
ram-pressed pulverized porcelain, glaze,
cone six oxidation

Measurements

35,6 cm x 35,6 cm x 33h cm
14 in x 14 in x 13h in

Edition

Unique piece

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SIDE GALLERY

ADAM KNOCHE (1986-)



Ceramic vase model "Turquoise Pollen"

From the "Bleached" series
Manufactured by Adam Knoche
USA, 2022

Hand built, ram-pressed pulverized
porcelain, glaze, cone six oxidation

Measurements

38,1 cm x 38,1 cm x 33h cm
15 in x 15 in x 13h in

Edition

Unique piece

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SIDE GALLERY

ADAM KNOCHE (1986-)



Ceramic vase model "Basalt Scoria"

From the "Bleached" series
Manufactured by Adam Knoche
USA, 2022
Hand built locally foraged Texas clay,
ram-pressed pulverized porcelain, glaze,
cone six oxidation

Measurements

35,6 cm x 35,6 cm x 40,6h cm
14 in x 14 in x 16h in

Edition

Unique piece

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SIDE GALLERY

ADAM KNOCHE (1986-)



Ceramic vase model "Gum Sap"

From the "Bleached" series
Manufactured by Adam Knoche
USA, 2022
Hand built, ram-pressed pulverized
porcelain, glaze, cone six oxidation

Measurements

27,9 cm x 27,9 cm x 25,4h cm
11 in x 11 in x 10h in

Edition

Unique piece

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SIDE GALLERY

ADAM KNOCHE (1986-)



Ceramic vase model "Corner Flora"

From the "Bleached" series
Manufactured by Adam Knoche
USA, 2022

Hand built, ram-pressed pulverized
porcelain, glaze, cone six oxidation

Measurements

27,9 cm x 27,9 cm x 25,4h cm
11 in x 11 in x 10h in

Edition

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SIDE GALLERY

ADAM KNOCHE (1986-)



Ceramic vase model "CO2 Entropy"

From the "Bleached" series
Manufactured by Adam Knoche
USA, 2022
Hand built, ram-pressed pulverized
porcelain, glaze, cone six oxidation

Measurements

48,3 cm x 48,3 cm x 45,7h cm
19 in x 19 in x 18h in

Edition

Unique piece

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Charlotte Kingsnorth

Charlotte Kingsnorth cuts through traditional craft techniques and hacks into industrial processes as a type of art form. Her work welds functionality with a personal exploration of materiality, form, and the subversive. Kingsnorth is interested in anthropomorphism and carves personality with the materials she works with, working intuitively through the making process. The psychological and physical connection between people and objects feeds into her work.

Kingsnorth Hi!breed collection explores the personification of old chair frames with a sense of a life before. Kingsnorth finds inspiration in working with chairs that have been abandoned or are in need of repair. She handcrafts the foam directly around the frames in an intuitive lead process of addition and subtraction, physically sculpting out a character and rearranging new body parts in what appears to be an anthropomorphic happening. Each chair is encased in textile, selected and hand stitched or formed to exude the character it has become.

SIDE GALLERY

CHARLOTTE KINGSNORTH



Chair model "Hi!breed"

From "Hi!breed" series
Manufactured by Charlotte Kingsnorth
UK, 2022

Old metal tubular and mesh Ikea chair frame,
enveloped sculpted foam, flock finish

Measurements

70 cm x 110 cm x 130h cm (45 cm seat height)
27,6 in x 43,3 in x 51,2h in (17,7 in seat height)

Edition

Unique piece

Biography

Charlotte Kingsnorth is an British industrial and product designer whose creative approach is based on combining traditional craft techniques and industrial processes. Her work seeks to incorporate functionality and a personal exploration of materiality, form and the subversive. She includes anthropomorphism and the use of materials that bring personality to her work. Her creative process is intuitive, defined by spontaneous elaboration. The basic nourishment of her work lies in the psychological and physical connection between people and objects.

She is a graduate of the Royal College of Art's Design Products programme and now runs her London based practice, working with clients, galleries and establishments including The Bill Gates Foundation, Fendi, SHOWstudio, Christies, The Crafts Council, The V&A, Holon Design Museum in Israel, the Triennale Design Museum in Milan, and has shown in design fairs at Design Miami, New York, London, Paris and Milan.

Concept

The Hi!breed collection explores the personification of old chair frames with a sense of a life before. Kingsnorth finds inspiration in working with chairs that have been abandoned or are in need of repair. She hand crafts the foam directly around the frames in an intuitive lead process of addition and subtraction, physically sculpting out a character and rearranging new body parts in what appears to be an anthropomorphic happening. Each chair is encased in textile, selected and hand stitched or formed to exude the character it has become, physically sculpting out a character and rearranging new body parts in what appears to be an anthropomorphic happening. Each chair is encased in textile, selected and hand stitched or formed to exude the character it has become.



Dellos Webber

A second-generation rattan weaver, Deloss Webber not only makes his livelihood from fiber arts, but also has been exposed to and influenced by numerous ethnic forms of weaving since an early age. Webber was born in 1951 and spent his childhood in Northern Africa, Spain, and throughout the United States. He learned various weaving techniques from his mother and for over 30 years has continued to evolve as an artist by not only the ongoing development of his fiber sculptures, but by also challenging his own artistic parameters by experimenting in other mediums.

The artist views his treatment of the stones as an expression of reverence for nature. He takes into consideration the individual qualities of each stone, its contours, color, and size, and melds them with his own design of wrapped and woven fibers. He unites the organic with the inorganic creating a new form.

SIDE GALLERY

DELOSS WEBBER (1951-)



Stone Bottle #3

Manufactured by Deloss Webber
USA, 2018
Granite, rattan, wood, pigment

Measurements

33 cm x 12 cm x 39h cm
12 in x 4,72 in x 15,35h in

Edition

Unique piece

Awards

Finalist Loewe Craft Prize 2019

Biography

Deloss Webber (born 1951, USA) is a contemporary artist who grew up living in North Africa, Spain and the United States. As well as making a living in the fiber arts, Webber has been greatly influenced by numerous ethnic forms of weaving. The artist finds constant nourishment in cultures and places beyond his own borders, and has an abiding interest in Japanese basketry, having been taught rattan weaving by his mother during his youth in North Africa and Spain. For over 30 years, he has evolved as an artist, continually developing his fiber sculptures and also challenging his own artistic parameters by exploring and experimenting with other visual medias. Webber has exhibited his work in several major galleries and museums, including the Bellevue Art Museum.

Concept

The artist views his treatment of the stones as an expression of reverence for nature. He takes into consideration the individual qualities of each stone, its contours, color, and size, and melds them with his own design of wrapped and woven fibers. He unites the organic with the inorganic creating a new form.

SIDE GALLERY

DELOSS WEBBER (1951-)



Stone Bottle #1

Manufactured by Deloss Webber
USA, 2018
Granite, rattan, wood, pigment

Stone Bottle #2

Manufactured by Deloss Webber
USA, 2018
Granite, rattan, wood, pigment

Measurements

21 cm x 12 cm x 38h cm
8,26 in x 4,72 in x 14,96 in

Edition

Unique piece

Awards

Finalist Loewe Craft Prize 2019

Biography

Deloss Webber (born 1951, USA) is a contemporary artist who grew up living in North Africa, Spain and the United States. As well as making a living in the fiber arts, Webber has been greatly influenced by numerous ethnic forms of weaving. The artist finds constant nourishment in cultures and places beyond his own borders, and has an abiding interest in Japanese basketry, having been taught rattan weaving by his mother during his youth in North Africa and Spain. For over 30 years, he has evolved as an artist, continually developing his fiber sculptures and also challenging his own artistic parameters by exploring and experimenting with other visual medias. Webber has exhibited his work in several major galleries and museums, including the Bellevue Art Museum.

Concept

The artist views his treatment of the stones as an expression of reverence for nature. He takes into consideration the individual qualities of each stone, its contours, color, and size, and melds them with his own design of wrapped and woven fibers. He unites the organic with the inorganic creating a new form.

SIDE GALLERY

DELOSS WEBBER (1951-)



Basket of Stoneber #1

Manufactured by Deloss Webber
USA, 2018
Granite, rattan, wood, pigment

Stone Bottle model "Old Soldier"

Manufactured by Deloss Webber
USA, 2018
Granite, rattan, wood, pigment

Measurements

35,56 cm x 17,78 cm x 48,26h cm
14 in x 7 in x 19h in

Edition

Unique piece

Awards

Finalist Loewe Craft Prize 2019

Biography

Deloss Webber (born 1951, USA) is a contemporary artist who grew up living in North Africa, Spain and the United States. As well as making a living in the fiber arts, Webber has been greatly influenced by numerous ethnic forms of weaving. The artist finds constant nourishment in cultures and places beyond his own borders, and has an abiding interest in Japanese basketry, having been taught rattan weaving by his mother during his youth in North Africa and Spain. For over 30 years, he has evolved as an artist, continually developing his fiber sculptures and also challenging his own artistic parameters by exploring and experimenting with other visual medias. Webber has exhibited his work in several major galleries and museums, including the Bellevue Art Museum.

Concept

The artist views his treatment of the stones as an expression of reverence for nature. He takes into consideration the individual qualities of each stone, its contours, color, and size, and melds them with his own design of wrapped and woven fibers. He unites the organic with the inorganic creating a new form.



Elissa Lacoste

Elissa Lacoste (b. 1994, France) is an experimental designer who lives and works in Burgundy, France. She studied at Ecole Supérieure d'Art et Design Saint-Etienne and Latvian Art Academy in Riga. She obtained her MA at Design Academy Eindhoven in 2018 in the Netherlands.

The Epilith lamps series by Elissa Lacoste (b. 1994, France) seeks to evoke the magical sensation that one can feel when seeing a plant flourish on an arid support.

Resembling flowering wild thorny plants emerging from unexpected minerals, the lamps speak of our domestic spaces from which nature is tangibly fading.

Each lamp is a unique composition of three different synthetic materials shaped by experimental techniques inspired by natural formation of matter. Mineral stratifications, metal nugget formations and semi translucent wobbly substances, the compositions result from an intuitive approach to creating objects, reimagining a natural yet supernatural growth in a prospective manner by letting matter grow and take form freely.

SIDE GALLERY

ELISSA LACOSTE (1994-)



Table lamp model "Epilith I"
From "Epilith Lamps" series
Manufactured by Elissa Lacoste
France, 2021

Recycled cast aluminum, Acrylic One resin, pigments,
mineral aggregates, silicone, electrical components,
linen, cotton electric cable
Led G4 220v

Measurements

25 cm x 20 cm x 41h cm
9,8 in x 7,9 in x 16,1h in

Edition

Unique piece

Biography

Elissa Lacoste is a french designer born in 1994 who graduated in 2018 from Design Academy Eindhoven, MA Contextual Design.

Hands-on and instinctive, her work ensues from her quest for the wild, the inexplicable and the sensorial in the contemporary. Her interest in allowing matter to show its vibrancy leads her to unexpected results presenting an unconventional beauty. Textures and material otherness in objects reflect upon our relationship to our physical environment, be it anthropogenic or natural.

Concept

The Epilith lamps series seeks to evoke the magical sensation that one can feel when seeing a plant flourish on an arid support.

Resembling flowering wild thorny plants emerging from unexpected minerals, the lamps speak of our domestic spaces from which nature is tangibly fading.

Each lamp is a unique composition of three different synthetic materials shaped by experimental techniques inspired of natural formation of matter. Mineral stratifications, metal nugget formations and semi translucent wobbly substances, the compositions result from an intuitive approach to creating objects, reimagining a natural yet supernatural growth in a prospective manner by letting matter grow and take form freely.

SIDE GALLERY

ELISSA LACOSTE (1994-)



Table lamp model "Epilith II"

From "Epilith Lamps" series
Manufactured by Elissa Lacoste
France, 2021

Recycled cast aluminum, Acrylic One resin, pigments,
mineral aggregates, silicone, electrical components,
linen, cotton electric cable
Led G4 220v

Measurements

20 cm x 14 cm x 36h cm
7,9 in x 5,5 in x 14,2h in

Edition

Unique piece

Biography

Elissa Lacoste is a french designer born in 1994 who graduated in 2018 from Design Academy Eindhoven, MA Contextual Design.

Hands-on and instinctive, her work ensues from her quest for the wild, the inexplicable and the sensorial in the contemporary. Her interest in allowing matter to show its vibrancy leads her to unexpected results presenting an unconventional beauty. Textures and material otherness in objects reflect upon our relationship to our physical environment, be it anthropogenic or natural.

Concept

The Epilith lamps series seeks to evoke the magical sensation that one can feel when seeing a plant flourish on an arid support.

Resembling flowering wild thorny plants emerging from unexpected minerals, the lamps speak of our domestic spaces from which nature is tangibly fading.

Each lamp is a unique composition of three different synthetic materials shaped by experimental techniques inspired of natural formation of matter. Mineral stratifications, metal nugget formations and semi translucent wobbly substances, the compositions result from an intuitive approach to creating objects, reimagining a natural yet supernatural growth in a prospective manner by letting matter grow and take form freely.

SIDE GALLERY

ELISSA LACOSTE (1994-)



Table lamp model "Epilith III"

From "Epilith Lamps" series
Manufactured by Elissa Lacoste
France, 2021

Recycled cast aluminum, Acrylic One resin, pigments,
mineral aggregates, silicone, electrical components,
linen, cotton electric cable
Led G4 220v

Measurements

25 cm x 25 cm x 22h cm
9,8 in x 9,8 in x 8,7h in

Edition

Unique piece

Biography

Elissa Lacoste is a french designer born in 1994 who graduated in 2018 from Design Academy Eindhoven, MA Contextual Design.

Hands-on and instinctive, her work ensues from her quest for the wild, the inexplicable and the sensorial in the contemporary. Her interest in allowing matter to show its vibrancy leads her to unexpected results presenting an unconventional beauty. Textures and material otherness in objects reflect upon our relationship to our physical environment, be it anthropogenic or natural.

Concept

The Epilith lamps series seeks to evoke the magical sensation that one can feel when seeing a plant flourish on an arid support.

Resembling flowering wild thorny plants emerging from unexpected minerals, the lamps speak of our domestic spaces from which nature is tangibly fading.

Each lamp is a unique composition of three different synthetic materials shaped by experimental techniques inspired of natural formation of matter. Mineral stratifications, metal nugget formations and semi translucent wobbly substances, the compositions result from an intuitive approach to creating objects, reimagining a natural yet supernatural growth in a prospective manner by letting matter grow and take form freely.

SIDE GALLERY

ELISSA LACOSTE (1994-)



Table lamp model "Epilith IV"
From "Epilith Lamps" series
Manufactured by Elissa Lacoste
France, 2021

Recycled cast aluminum, Acrylic One resin, pigments,
mineral aggregates, silicone, electrical components,
linen, cotton electric cable
Led G4 220v

Measurements

15 cm x 10 cm x 15h cm
5,9 in x 3,9 in x 5,9h in

Edition

Unique piece

Biography

Elissa Lacoste is a french designer born in 1994 who graduated in 2018 from Design Academy Eindhoven, MA Contextual Design.

Hands-on and instinctive, her work ensues from her quest for the wild, the inexplicable and the sensorial in the contemporary. Her interest in allowing matter to show its vibrancy leads her to unexpected results presenting an unconventional beauty. Textures and material otherness in objects reflect upon our relationship to our physical environment, be it anthropogenic or natural.

Concept

The Epilith lamps series seeks to evoke the magical sensation that one can feel when seeing a plant flourish on an arid support.

Resembling flowering wild thorny plants emerging from unexpected minerals, the lamps speak of our domestic spaces from which nature is tangibly fading.

Each lamp is a unique composition of three different synthetic materials shaped by experimental techniques inspired of natural formation of matter. Mineral stratifications, metal nugget formations and semi translucent wobbly substances, the compositions result from an intuitive approach to creating objects, reimagining a natural yet supernatural growth in a prospective manner by letting matter grow and take form freely.

SIDE GALLERY

ELISSA LACOSTE (1994-)



Table lamp model "Epilith V"

From "Epilith Lamps" series
Manufactured by Elissa Lacoste
France, 2021

Recycled cast aluminum (oxidized), Acrylic One resin, pigments, mineral aggregates, silicone, electrical components, linen and cotton electric cable
Led G4 220v

Measurements

40 cm x 25 cm x 25h cm
15,7 in x 9,8 in x 9,8h in

Edition

Unique piece

Biography

Elissa Lacoste is a french designer born in 1994 who graduated in 2018 from Design Academy Eindhoven, MA Contextual Design.

Hands-on and instinctive, her work ensues from her quest for the wild, the inexplicable and the sensorial in the contemporary. Her interest in allowing matter to show its vibrancy leads her to unexpected results presenting an unconventional beauty. Textures and material otherness in objects reflect upon our relationship to our physical environment, be it anthropogenic or natural.

Concept

The Epilith lamps series seeks to evoke the magical sensation that one can feel when seeing a plant flourish on an arid support.

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Each lamp is a unique composition of three different synthetic materials shaped by experimental techniques inspired of natural formation of matter. Mineral stratifications, metal nugget formations and semi translucent wobbly substances, the compositions result from an intuitive approach to creating objects, reimagining a natural yet supernatural growth in a prospective manner by letting matter grow and take form freely.

SIDE GALLERY

ELISSA LACOSTE (1994-)



Stool

From the Series 'I dream of megalithic times'
Manufactured by Elissa Lacoste
Produced in exclusive for SIDE GALLERY
France, 2020
Silicone

Measurements

76 cm x 54 cm x 44h cm
29,92 in x 21,25 in x 17,32h in

Edition

Unique Piece

Concept

'I dream of megalithic times' series embarks us into an interior environment composed of various speleothem-like shapes erected into silicone skins with earthly pigments kneaded into them. Evocative fleshy consistency, indefinable colors and gnarly textures devise an alternative realm that provokes cognitive dissonance. A realm where the presumed functions of the pieces seem to be undomesticated, morphing different affordances into one element. Alien earthlings form an inverted troglodyte interior relating to a primal identity of the visitor, who curiously and sensuously uncovers the whimsical environment. Like a karst topography adorned with horizontal lines of frothy puddles and bolt upright rubbery stone formations, this series relates to the natural on myriad scales, from mold growth to canyons. I dream of megalithic times invites the viewer to ponder the borderlands between inside and outside, between their preconceived ideas of materiality and their imagination. I dream of megalithic times embarks us into an interior environment composed of various speleothem-like shapes erected into silicone skins with earthly pigments kneaded into them.

Biography

Elissa Lacoste is a french designer born in 1994 who graduated in 2018 from Design Academy Eindhoven, MA Contextual Design. Hands-on and instinctive, her work ensues from her quest for the wild, the inexplicable and the sensorial in the contemporary. Her interest in allowing matter to show its vibrancy leads her to unexpected results presenting an unconventional beauty. Textures and material otherness in objects reflect upon our relationship to our physical environment, be it anthropogenic or natural.

SIDE GALLERY

ELISSA LACOSTE (1994-)



Stool

From the Series 'I dream of megalithic times'
Manufactured by Elissa Lacoste
Produced in exclusive for SIDE GALLERY
France, 2020
Silicone

Measurements

44 cm diameter x 49 cm height
17,32 in diameter x 19,29 in height

Edition

Unique Piece

Concept

'I dream of megalithic times' series embarks us into an interior environment composed of various speleothem-like shapes erected into silicone skins with earthly pigments kneaded into them. Evocative fleshy consistency, indefinable colors and gnarly textures devise an alternative realm that provokes cognitive dissonance. A realm where the presumed functions of the pieces seem to be undomesticated, morphing different affordances into one element. Alien earthlings form an inverted troglodyte interior relating to a primal identity of the visitor, who curiously and sensuously uncovers the whimsical environment. Like a karst topography adorned with horizontal lines of frothy puddles and bolt upright rubbery stone formations, this series relates to the natural on myriad scales, from mold growth to canyons. I dream of megalithic times invites the viewer to ponder the borderlands between inside and outside, between their preconceived ideas of materiality and their imagination. I dream of megalithic times embarks us into an interior environment composed of various speleothem-like shapes erected into silicone skins with earthly pigments kneaded into them.

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SIDE GALLERY

ELISSA LACOSTE (1994-)



Stool

From the Series 'I dream of megalithic times'
Manufactured by Elissa Lacoste
Produced in exclusive for SIDE GALLERY
France, 2020
Silicone

Measurements

44 cm diameter x 49 cm height
17,32 in diameter x 19,29 in height

Edition

Unique Piece

Concept

'I dream of megalithic times' series embarks us into an interior environment composed of various speleothem-like shapes erected into silicone skins with earthly pigments kneaded into them. Evocative fleshy consistency, indefinable colors and gnarly textures devise an alternative realm that provokes cognitive dissonance. A realm where the presumed functions of the pieces seem to be undomesticated, morphing different affordances into one element. Alien earthlings form an inverted troglodyte interior relating to a primal identity of the visitor, who curiously and sensuously uncovers the whimsical environment. Like a karst topography adorned with horizontal lines of frothy puddles and bolt upright rubbery stone formations, this series relates to the natural on myriad scales, from mold growth to canyons. I dream of megalithic times invites the viewer to ponder the borderlands between inside and outside, between their preconceived ideas of materiality and their imagination. I dream of megalithic times embarks us into an interior environment composed of various speleothem-like shapes erected into silicone skins with earthly pigments kneaded into them.

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Faye Hadfield

Faye Hadfield (b. 1996, Bath, England) represents a new generation of ceramic artists. As an admirer of the established Virginia Leonard, her "pots" and "vessels" are heavily painted and built up with layers of colour using slips, glazes, oxide and lustre and have been developed through a mark making process which is intuitive, allowing the artist to be carried away, often drawing inspiration from everyday motifs and sometimes painting directly from thoughts. As an impulsive maker, the UK based artist practice is playful and expressive, allowing her pots to take on emotions of their own.

The series "scary pots", was born from a desire to push boundaries and invert previous work, taking on a dark otherworldly notion. They are oddities that come from a world of their own, with toothy smiles and carved out eyes, their strange mannerisms lead you to ponder their origin. Whilst developing the series during her time at Clay House residency, Hadfield found inspiration in 18th century Rococo Ceramics and Architecture. This eccentric collection of work consequently produced, aims to embrace the bizarre and the nonsensical - whilst progressing new designs and redefining her current practice. By responding to these Ceramics through stylistic impulses and intuitively recreating shapes in a heavy handed way, the aim is to show the crude qualities of clay and tell stories by directly enhancing the pots surface. Layers of glaze, oxide and lustre run and seep into each other creating surface patterns on the pots, extravagant handles and tree shaped prongs embellished across the pots arouse notions of the natural world, as if the pots have been unearthed.

SIDE GALLERY

FAYE HADFIELD



Ceramic vase model "Purple Serenade"

From "Scary Pots" series
Manufactured by Faye Hadfield
UK, 2022

Stoneware ceramic, 24k gold lustre,
platinum lustre, blue lustre

Measurements

34 cm x 66h cm
13,4 in x 26h in

Edition

Unique piece

Biography

Faye Hadfield is a ceramic artist from Bath, England. Whilst studying at Bath Spa University, where she specialised in ceramics and sculpture, Hadfield travelled Linz to study at the university of the Kunst as part of her Erasmus Program. After graduating in 2018, she joined the School of the Damned from 2020 to 2021, an alternative art school where she continued to develop her ceramic and sculpture skills, subsequently completing a residency at 44AD Artspace in Bath.

Hadfield's ceramics emerge as creatures, their smushy bodies are made up of clay that has been squashed in her hands and precariously built up into the traditional shape of the everyday vase. Heavily painted and built up with layers of colour using slips, glazes, oxide and lustre, the pots have been developed through a mark making process which is intuitive, allowing the artist to be carried away, often drawing inspiration from everyday motifs and sometimes painting directly from thoughts.

Concept

The series "Scary Pots", was born from a desire to push boundaries and invert previous work, taking on a dark otherworldly notion. They are oddities that come from a world of their own, with toothy smiles and carved out eyes, their strange mannerisms lead you to ponder their origin. Whilst developing the series during her time at Clay House residency, Hadfield found inspiration in 18th century Rococo Ceramics and Architecture. This eccentric collection of work consequently produced, aims to embrace the bizarre and the nonsensical - whilst progressing new designs and redefining her current practice. By responding to these Ceramics through stylistic impulses and intuitively recreating shapes in a heavy handed way, the aim is to show the crude qualities of clay and tell stories by directly enhancing the pots surface. Layers of glaze, oxide and lustre run and seep into each other creating surface patterns on the pots, extravagant handles and tree shaped prongs embellished across the pots arouse notions of the natural world, as if the pots have been unearthed.

SIDE GALLERY

FAYE HADFIELD



Ceramic vase model "Candy Blue"

From "Scary Pots" series
Manufactured by Faye Hadfield
UK, 2022
Stoneware ceramic, 24k gold lustre

Measurements

21 cm x 27 h cm
8,3 in x 10,6h in

Edition

Unique piece

Biography

Faye Hadfield is a ceramic artist from Bath, England. Whilst studying at Bath Spa University, where she specialised in ceramics and sculpture, Hadfield travelled Linz to study at the university of the Kunst as part of her Erasmus Program. After graduating in 2018, she joined the School of the Damned from 2020 to 2021, an alternative art school where she continued to develop her ceramic and sculpture skills, subsequently completing a residency at 44AD Artspace in Bath.

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Concept

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SIDE GALLERY

FAYE HADFIELD



Ceramic vase model "Soft Purple"

From "Scary Pots" series
Manufactured by Faye Hadfield
UK, 2022
Stoneware ceramic, 24k gold lustre

Measurements

19 cm x 31h cm
7,5 in x 12,2h in

Edition

Unique piece

Biography

Faye Hadfield is a ceramic artist from Bath, England. Whilst studying at Bath Spa University, where she specialised in ceramics and sculpture, Hadfield travelled Linz to study at the university of the Kunst as part of her Erasmus Program. After graduating in 2018, she joined the School of the Damned from 2020 to 2021, an alternative art school where she continued to develop her ceramic and sculpture skills, subsequently completing a residency at 44AD Artspace in Bath.

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Concept

The series "Scary Pots", was born from a desire to push boundaries and invert previous work, taking on a dark otherworldly notion. They are oddities that come from a world of their own, with toothy smiles and carved out eyes, their strange mannerisms lead you to ponder their origin. Whilst developing the series during her time at Clay House residency, Hadfield found inspiration in 18th century Rococo Ceramics and Architecture. This eccentric collection of work consequently produced, aims to embrace the bizarre and the nonsensical - whilst progressing new designs and redefining her current practice. By responding to these Ceramics through stylistic impulses and intuitively recreating shapes in a heavy handed way, the aim is to show the crude qualities of clay and tell stories by directly enhancing the pots surface. Layers of glaze, oxide and lustre run and seep into each other creating surface patterns on the pots, extravagant handles and tree shaped prongs embellished across the pots arouse notions of the natural world, as if the pots have been unearthed.

Harvey Bouterse

Harvey Bouterse is a Fashion designer turned ceramic artist who moved from Rotterdam to Antwerp at the age of 18 to work with Wim Neels and Veronique Branquinho. As well as boasting his own label HrVi, he made a name as Senior Designer Womenswear Pre-collection at Jean Paul Gaultier in Paris. From the very beginning, Bouterse sought the thin lines between fashion, design and art and regularly collaborated with artists and designers from different disciplines. By collecting art, he quickly became obsessed with ceramics and not much longer Bouterse began adding sculptures and jewelry of ceramics to his own fashion collection.

As Harvey Bouterse delved into the world of ceramic art, after vessels and vases he took the natural step to clay lamps. Creating a series of chic vernacular table lamps, the works combine various glazes, whereby each object has its own unique finish. Renowned for his combination of new and old glazes, Bouterse lamps both exert a glossy and raw exterior. The tightly strung, gently sloped raw silk shades credit the fashion designer turned ceramic artist's strong material knowledge and talent for material combinations. Cute and compact, tall and elegant, the hand crafted lamps take on their own sculptural shapes, through an organic and intuitive design process. Sometimes being paired with abstract form, adding an additional element of beauty.

SIDE GALLERY

HARVEY BOUTERSE (1993-)



Table Lamp 01

Manufactured by Harvey Bouterse
Brussels, 2020
Clay, rope shade

Measurements

50h cm
19,7h in

Edition

Unique piece

Biography

Harvey Bouterse is a Fashion designer turned ceramic artist who moved from Rotterdam to Antwerp at the age of 18 to work with Wim Neels and Veronique Branquinho. As well as boasting his own label HrVi, he made a name as Senior Designer Womenswear Pre-collection at Jean Paul Gaultier in Paris. From the very beginning, Bouterse sought the thin lines between fashion, design and art and regularly collaborated with artists and designers from different disciplines. By collecting art, he quickly became obsessed with ceramics and not much longer Bouterse began adding sculptures and jewelry of ceramics to his own fashion collection. In 2015 the Antwerp based designer officially moved to ceramics, and has since moved through the field creating several series' of objects and sculptures. Bouterse never creates sketches or designs, his process is intuitive and organic allowing the objects to take their own shape. The artist combines glazes more commonly used in the 60s and 70s, with new contemporary glazes to create original and surprising effects. Bouterse finds inspiration in innocent and primitive forms, Brutalist architecture and his very own South-American roots.

Concept

As Harvey Bouterse delved into the world of ceramic art, after vessels and vases he took the natural step to clay lamps. Creating a series of chic vernacular table lamps, the works combine various glazes, whereby each object has its own unique finish. Renowned for his combination of new and old glazes, Bouterse lamps both exert a glossy and raw exterior. The tightly strung, gently sloped raw silk shades credit the fashion designer turned ceramic artist's strong material knowledge and talent for material combinations. Cute and compact, tall and elegant, the hand crafted lamps take on their own sculptural shapes, through an organic and intuitive design process. Sometimes being paired with abstract form, adding an additional element of beauty.

SIDE GALLERY

HARVEY BOUTERSE (1993-)



Table Lamp 02

Manufactured by Harvey Bouterse
Brussels, 2020
Clay, rope shade

Measurements

36h cm
14,2h in

Edition

Unique piece

Biography

Harvey Bouterse is a Fashion designer turned ceramic artist who moved from Rotterdam to Antwerp at the age of 18 to work with Wim Neels and Veronique Branquinho. As well as boasting his own label HrVi, he made a name as Senior Designer Womenswear Pre-collection at Jean Paul Gaultier in Paris. From the very beginning, Bouterse sought the thin lines between fashion, design and art and regularly collaborated with artists and designers from different disciplines. By collecting art, he quickly became obsessed with ceramics and not much longer Bouterse began adding sculptures and jewelry of ceramics to his own fashion collection. In 2015 the Antwerp based designer officially moved to ceramics, and has since moved through the field creating several series' of objects and sculptures. Bouterse never creates sketches or designs, his process is intuitive and organic allowing the objects to take their own shape. The artist combines glazes more commonly used in the 60s and 70s, with new contemporary glazes to create original and surprising effects. Bouterse finds inspiration in innocent and primitive forms, Brutalist architecture and his very own South-American roots.

Concept

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SIDE GALLERY

HARVEY BOUTERSE (1993-)



Table Lamp 03

Manufactured by Harvey Bouterse
Brussels, 2020
Clay, rope shade

Measurements

29h cm
11,4h in

Edition

Unique piece

Biography

Harvey Bouterse is a Fashion designer turned ceramic artist who moved from Rotterdam to Antwerp at the age of 18 to work with Wim Neels and Veronique Branquinho. As well as boasting his own label HrVi, he made a name as Senior Designer Womenswear Pre-collection at Jean Paul Gaultier in Paris. From the very beginning, Bouterse sought the thin lines between fashion, design and art and regularly collaborated with artists and designers from different disciplines. By collecting art, he quickly became obsessed with ceramics and not much longer Bouterse began adding sculptures and jewelry of ceramics to his own fashion collection. In 2015 the Antwerp based designer officially moved to ceramics, and has since moved through the field creating several series' of objects and sculptures. Bouterse never creates sketches or designs, his process is intuitive and organic allowing the objects to take their own shape. The artist combines glazes more commonly used in the 60s and 70s, with new contemporary glazes to create original and surprising effects. Bouterse finds inspiration in innocent and primitive forms, Brutalist architecture and his very own South-American roots.

Concept

As Harvey Bouterse delved into the world of ceramic art, after vessels and vases he took the natural step to clay lamps. Creating a series of chic vernacular table lamps, the works combine various glazes, whereby each object has its own unique finish. Renowned for his combination of new and old glazes, Bouterse lamps both exert a glossy and raw exterior. The tightly strung, gently sloped raw silk shades credit the fashion designer turned ceramic artist's strong material knowledge and talent for material combinations. Cute and compact, tall and elegant, the hand crafted lamps take on their own sculptural shapes, through an organic and intuitive design process. Sometimes being paired with abstract form, adding an additional element of beauty.

SIDE GALLERY

HARVEY BOUTERSE (1993-)



Table Lamp 03

Manufactured by Harvey Bouterse
Brussels, 2020
Clay, rope shade

Measurements

41h cm
16,14h in

Edition

Unique piece

Biography

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SIDE GALLERY

HARVEY BOUTERSE (1993-)



Ceramic Table Lamp 05 and Vase
Manufactured by Harvey Bouterse
Brussels, 2020
Clay, rope shade

Measurements

Lamp

40h cm

15,7h in

Vase

60h cm

23,6h in

Edition

Unique piece

Biography

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Illya Goldman Gubin

Illya Goldman Gubin is a multi-disciplinary artist based in Berlin, with strong ties to fashion and conceptual art. His work ranges from paintings and sculptures to furniture and clothing. Alongside his atelier, his label IGG bridges the gap between fashion, art, and interior.

In Karton, a selection of works from Illya Goldman Gubin, we are introduced to a new but familiar path. Extending from his resin experiments allowing fluidity to find form, now this takes the form of utility. Utility in function; resinated cardboard structures are so stiffened that they become the seats we remember as children.

Stemming from smaller prototypes accomplished in 2020, these reinforced objects have found structural integrity through serious play. The crushed and hand-formed appearance is something out of a childhood memory. Our past relation with such ever-present material as cardboard, now enters our present again. This cognitive jolt of reminiscence of the familiar is further fortified through Illya's experimental practice. Resin and fiberglass bring to reality that which before only existed in our youthful imagination. Past daydreams thrust into realities.

A seat, a bench, a table; boxes stacked high call for engagement. Hardened by Illya's signature resin and fiberglass techniques, this cardboard material normally associated with transport and movement now becomes domestically stoic. While staying true to their raw aesthetic, the use or misuse of these implied objects brings new meaning. Where these cardboard parameters once contained and held in, now they support and withstand out. Movement of goods within these boxes now alludes to mental movement and support outward; interior becomes exterior and back again. What we once carried, can now carry us. All that's remaining from us is a return to the curious mind. Karton is born from remembering this mindset.

SIDE GALLERY

ILLYA GOLDMAN GUBIN



Bench model "Karton Bank 3B"

From the series "Karton"
Manufactured by Ilyya Goldman Gubin
Germany, 2021
Paper, epoxy resin, fiberglass

Measurements

185 cm x 44 cm x 40h cm
72,8 in x 17,3 in x 15,7h in

Edition

Unique piece

Biography

Ilyya Goldman Gubin is a multi-disciplinary artist based in Berlin, with strong ties to fashion and conceptual art. His work ranges from paintings and sculptures to furniture and clothing. Alongside his atelier, his label IGG bridges the gap between fashion, art, and interior.

Concept

In Karton, a selection of works from Ilyya Goldman Gubin, we are introduced to a new but familiar path. Extending from his resin experiments allowing fluidity to find form, now this takes the form of utility. Utility in function; resinated cardboard structures are so stiffened that they become the seats we remember as children. Stemming from smaller prototypes accomplished in 2020, these reinforced objects have found structural integrity through serious play. The crushed and hand-formed appearance is something out of a childhood memory. Our past relation with such ever-present material as cardboard, now enters our present again. This cognitive jolt of reminiscence of the familiar is further fortified through Ilyya's experimental practice. Resin and fiberglass bring to reality that which before only existed in our youthful imagination. Past day dreams thrust into realities. A seat, a bench, a table; boxes stacked high call for engagement. Hardened by Ilyya's signature resin and fiberglass techniques, this cardboard material normally associated with transport and movement now becomes domestically stoic. While staying true to their raw aesthetic, the use or misuse of these implied objects brings new meaning. Where these cardboard parameters once contained and held in, now they support and withstand out. Movement of goods within these boxes now alludes to mental movement and support outward; interior becomes exterior and back again. What we once carried, can now carry us. All that's remaining from us is a return to the curious mind. Karton is born from remembering this mindset.

SIDE GALLERY

ILLYA GOLDMAN GUBIN



Chair model "Karton Stuhl 4B"
From the series "Karton"
Manufactured by Illya Goldman Gubin
Germany, 2021
Paper, epoxy resin, fiberglass

Measurements
118 cm x 87 cm x 77h cm
46,4 in x 34,2 in x 30,3h in

Edition
Unique piece

Biography

Illya Goldman Gubin is a multi-disciplinary artist based in Berlin, with strong ties to fashion and conceptual art. His work ranges from paintings and sculptures to furniture and clothing. Alongside his atelier, his label IGG bridges the gap between fashion, art, and interior.

Concept

In Karton, a selection of works from Illya Goldman Gubin, we are introduced to a new but familiar path. Extending from his resin experiments allowing fluidity to find form, now this takes the form of utility. Utility in function; resinated cardboard structures are so stiffened that they become the seats we remember as children. Stemming from smaller prototypes accomplished in 2020, these reinforced objects have found structural integrity through serious play. The crushed and hand-formed appearance is something out of a childhood memory. Our past relation with such ever-present material as cardboard, now enters our present again. This cognitive jolt of reminiscence of the familiar is further fortified through Illya's experimental practice. Resin and fiberglass bring to reality that which before only existed in our youthful imagination. Past day dreams thrust into realities. A seat, a bench, a table; boxes stacked high call for engagement. Hardened by Illya's signature resin and fiberglass techniques, this cardboard material normally associated with transport and movement now becomes domestically stoic. While staying true to their raw aesthetic, the use or misuse of these implied objects brings new meaning. Where these cardboard parameters once contained and held in, now they support and withstand out. Movement of goods within these boxes now alludes to mental movement and support outward; interior becomes exterior and back again. What we once carried, can now carry us. All that's remaining from us is a return to the curious mind. Karton is born from remembering this mindset.

SIDE GALLERY

ILLYA GOLDMAN GUBIN



Stool model "Karton Hocker 2B"
From the series "Karton"
Manufactured by Ilyya Goldman Gubin
Germany, 2021
Paper, epoxy resin, fiberglass

Measurements
43 cm x 43 cm x 43h cm
17 in x 17 in x 17h in

Edition
Unique piece

Biography

Ilyya Goldman Gubin is a multi-disciplinary artist based in Berlin, with strong ties to fashion and conceptual art. His work ranges from paintings and sculptures to furniture and clothing. Alongside his atelier, his label IGG bridges the gap between fashion, art, and interior.

Concept

In Karton, a selection of works from Ilyya Goldman Gubin, we are introduced to a new but familiar path. Extending from his resin experiments allowing fluidity to find form, now this takes the form of utility. Utility in function; resinated cardboard structures are so stiffened that they become the seats we remember as children. Stemming from smaller prototypes accomplished in 2020, these reinforced objects have found structural integrity through serious play. The crushed and hand-formed appearance is something out of a childhood memory. Our past relation with such ever-present material as cardboard, now enters our present again. This cognitive jolt of reminiscence of the familiar is further fortified through Ilyya's experimental practice. Resin and fiberglass bring to reality that which before only existed in our youthful imagination. Past day dreams thrust into realities. A seat, a bench, a table; boxes stacked high call for engagement. Hardened by Ilyya's signature resin and fiberglass techniques, this cardboard material normally associated with transport and movement now becomes domestically stoic. While staying true to their raw aesthetic, the use or misuse of these implied objects brings new meaning. Where these cardboard parameters once contained and held in, now they support and withstand out. Movement of goods within these boxes now alludes to mental movement and support outward; interior becomes exterior and back again. What we once carried, can now carry us. All that's remaining from us is a return to the curious mind. Karton is born from remembering this mindset.

SIDE GALLERY

ILLYA GOLDMAN GUBIN



Coffee table model "Papier Tisch 2B"

From the series "Karton"
Manufactured by Illya Goldman Gubin
Germany, 2021
Paper, epoxy resin, fiberglass

Measurements

165 cm x 72 cm x 25h cm
65 in x 28,3 in x 9,8h in

Edition

Unique piece

Biography

Illya Goldman Gubin is a multi-disciplinary artist based in Berlin, with strong ties to fashion and conceptual art. His work ranges from paintings and sculptures to furniture and clothing. Alongside his atelier, his label IGG bridges the gap between fashion, art, and interior.

Concept

In Karton, a selection of works from Illya Goldman Gubin, we are introduced to a new but familiar path. Extending from his resin experiments allowing fluidity to find form, now this takes the form of utility. Utility in function; resinated cardboard structures are so stiffened that they become the seats we remember as children. Stemming from smaller prototypes accomplished in 2020, these reinforced objects have found structural integrity through serious play. The crushed and hand-formed appearance is something out of a childhood memory. Our past relation with such ever-present material as cardboard, now enters our present again. This cognitive jolt of reminiscence of the familiar is further fortified through Illya's experimental practice. Resin and fiberglass bring to reality that which before only existed in our youthful imagination. Past day dreams thrust into realities. A seat, a bench, a table; boxes stacked high call for engagement. Hardened by Illya's signature resin and fiberglass techniques, this cardboard material normally associated with transport and movement now becomes domestically stoic. While staying true to their raw aesthetic, the use or misuse of these implied objects brings new meaning. Where these cardboard parameters once contained and held in, now they support and withstand out. Movement of goods within these boxes now alludes to mental movement and support outward; interior becomes exterior and back again. What we once carried, can now carry us. All that's remaining from us is a return to the curious mind. Karton is born from remembering this mindset.



Jennifer Zurick

Jennifer Zurick is a self-taught artist specializing in black willow bark which she has been harvesting and weaving into baskets since 1980. She is the recipient of a 2010 United States Artists Fellowship and was selected for the 1999 Kentucky Arts Council Cultural Exchange Residency in Ecuador. Her work is inspired by basketry and textiles from many cultures with a special appreciation for Native American basketry. Inspired by the land around her willow bark became her fiber of choice and woven vessels have evolved into her prominent model of creative expression.

Zurick aspires to create simple, elegant woven pieces that possess a richness of spirit and presence embodying the soul of the tree from which they came from. A fascination with old tribal textiles, finally woven functional containers and ancient processes fuels her inclination to manipulate fiber. Enjoying various weaving techniques to inject texture and rhythmic design elements, she draws significantly upon the basketry. As her work evolves, she is compelled to create more intricate textile-like woven forms, finding great satisfaction in emulating the art and integrity of fine basketry.

SIDE GALLERY

JENNIFER ZURICK (1973-)



Basket model "Entwined #4 (#823)"

Manufactured by Jennifer Zurick
USA, 2022

Willow bark and honeysuckle vine

Measurements

20,3 cm x 20,3 cm x 41,9h cm
8 in x 8 in x 16,5h in

Edition

Unique piece

Biography

Jennifer Zurick is a self-taught artist specializing in black willow bark which she has been harvesting and weaving into baskets since 1980. She is the recipient of a 2010 United States Artists Fellowship and was selected for the 1999 Kentucky Arts Council Cultural Exchange Residency in Ecuador. Her work is inspired by basketry and textiles from many cultures with a special appreciation for Native American basketry. Inspired by the land around her willow bark became her fiber of choice and woven vessels have evolved into her prominent model of creative expression. Jennifer aspires to create simple, elegant woven pieces that possess a richness of spirit and presence embodying the soul of the tree from which they came from. A fascination with old tribal textiles, finally woven functional containers and ancient processes fuels her inclination to manipulate fiber. Enjoying various weaving techniques to inject texture and rhythmic design elements, she draws significantly upon the basketry.

Concept

Jennifer aims to create simple, elegant woven vessels that have a fullness of spirit and a presence that embodies the soul of the tree from which they come. Her genuine passion for ancient tribal weavings, delicately woven functional vessels and ancestral processes feeds her love of exploring and manipulating fibre. Using different weaving techniques to inject texture and rhythmic design elements, she draws heavily from Native American and contemporary Japanese basketry. As her work has evolved, she has been driven to develop more intricate, textile-like woven forms, finding great fulfillment in recreating the artistry and integrity of delicate basketry.

SIDE GALLERY

JENNIFER ZURICK (1973-)



Basket model "Nesting Instinct (#714)"

Manufactured by Jennifer Zurick
USA, 2022
Willow bark and honeysuckle vine

Measurements

13 cm x 13 cm x 20h cm
5,11 in x 5,11 in x ,8h in

Edition

Unique piece

Biography

Jennifer Zurick is a self-taught artist specializing in black willow bark which she has been harvesting and weaving into baskets since 1980. She is the recipient of a 2010 United States Artists Fellowship and was selected for the 1999 Kentucky Arts Council Cultural Exchange Residency in Ecuador. Her work is inspired by basketry and textiles from many cultures with a special appreciation for Native American basketry. Inspired by the land around her willow bark became her fiber of choice and woven vessels have evolved into her prominent model of creative expression. Jennifer aspires to create simple, elegant woven pieces that possess a richness of spirit and presence embodying the soul of the tree from which they came from. A fascination with old tribal textiles, finally woven functional containers and ancient processes fuels her inclination to manipulate fiber. Enjoying various weaving techniques to inject texture and rhythmic design elements, she draws significantly upon the basketry.

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SIDE GALLERY

JENNIFER ZURICK (1973-)



Basket model "Untitled (#719)"

Manufactured by Jennifer Zurick
USA, 2019
Willow bark

Measurements

16 cm x 16 cm x 24h cm
6,29 in x 6,29 in x 9,44h in

Edition

Unique piece

Biography

Jennifer Zurick is a self-taught artist specializing in black willow bark which she has been harvesting and weaving into baskets since 1980. She is the recipient of a 2010 United States Artists Fellowship and was selected for the 1999 Kentucky Arts Council Cultural Exchange Residency in Ecuador. Her work is inspired by basketry and textiles from many cultures with a special appreciation for Native American basketry. Inspired by the land around her willow bark became her fiber of choice and woven vessels have evolved into her prominent model of creative expression. Jennifer aspires to create simple, elegant woven pieces that possess a richness of spirit and presence embodying the soul of the tree from which they came from. A fascination with old tribal textiles, finally woven functional containers and ancient processes fuels her inclination to manipulate fiber. Enjoying various weaving techniques to inject texture and rhythmic design elements, she draws significantly upon the basketry.

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SIDE GALLERY

JENNIFER ZURICK (1973-)



Basket model "Woven Pot (#758)"

Manufactured by Jennifer Zurick
USA, 2022
Willow bark

Measurements

31,7 cm x 31,7 cm x 50,8h cm
12,5 in x 12,5 in x 20h in

Edition

Unique piece

Biography

Jennifer Zurick is a self-taught artist specializing in black willow bark which she has been harvesting and weaving into baskets since 1980. She is the recipient of a 2010 United States Artists Fellowship and was selected for the 1999 Kentucky Arts Council Cultural Exchange Residency in Ecuador. Her work is inspired by basketry and textiles from many cultures with a special appreciation for Native American basketry. Inspired by the land around her willow bark became her fiber of choice and woven vessels have evolved into her prominent model of creative expression. Jennifer aspires to create simple, elegant woven pieces that possess a richness of spirit and presence embodying the soul of the tree from which they came from. A fascination with old tribal textiles, finally woven functional containers and ancient processes fuels her inclination to manipulate fiber. Enjoying various weaving techniques to inject texture and rhythmic design elements, she draws significantly upon the basketry.

Concept

Jennifer aims to create simple, elegant woven vessels that have a fullness of spirit and a presence that embodies the soul of the tree from which they come. Her genuine passion for ancient tribal weavings, delicately woven functional vessels and ancestral processes feeds her love of exploring and manipulating fibre. Using different weaving techniques to inject texture and rhythmic design elements, she draws heavily from Native American and contemporary Japanese basketry. As her work has evolved, she has been driven to develop more intricate, textile-like woven forms, finding great fulfillment in recreating the artistry and integrity of delicate basketry.

SIDE GALLERY

JENNIFER ZURICK (1973-)



Basket model "Woven Pot (#767)"

Manufactured by Jennifer Zurick
USA, 2022
Willow bark

Measurements

30,4 cm x 30,4 cm x 60,9h cm
12 in x 12 in x 24h in

Edition

Unique piece

Biography

Jennifer Zurick is a self-taught artist specializing in black willow bark which she has been harvesting and weaving into baskets since 1980. She is the recipient of a 2010 United States Artists Fellowship and was selected for the 1999 Kentucky Arts Council Cultural Exchange Residency in Ecuador. Her work is inspired by basketry and textiles from many cultures with a special appreciation for Native American basketry. Inspired by the land around her willow bark became her fiber of choice and woven vessels have evolved into her prominent model of creative expression. Jennifer aspires to create simple, elegant woven pieces that possess a richness of spirit and presence embodying the soul of the tree from which they came from. A fascination with old tribal textiles, finally woven functional containers and ancient processes fuels her inclination to manipulate fiber. Enjoying various weaving techniques to inject texture and rhythmic design elements, she draws significantly upon the basketry.

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SIDE GALLERY

JENNIFER ZURICK (1973-)



**Basket model "Nobody's Perfect,
Woven Pot (#780)"**
Manufactured by Jennifer Zurick
USA, 2019
Willow bark

Measurements
22,8 cm x 22,8 cm x 24h cm
9 in x 9 in x 63,5h in

Edition
Unique piece

Biography

Jennifer Zurick is a self-taught artist specializing in black willow bark which she has been harvesting and weaving into baskets since 1980. She is the recipient of a 2010 United States Artists Fellowship and was selected for the 1999 Kentucky Arts Council Cultural Exchange Residency in Ecuador. Her work is inspired by basketry and textiles from many cultures with a special appreciation for Native American basketry. Inspired by the land around her willow bark became her fiber of choice and woven vessels have evolved into her prominent model of creative expression. Jennifer aspires to create simple, elegant woven pieces that possess a richness of spirit and presence embodying the soul of the tree from which they came from. A fascination with old tribal textiles, finally woven functional containers and ancient processes fuels her inclination to manipulate fiber. Enjoying various weaving techniques to inject texture and rhythmic design elements, she draws significantly upon the basketry.

Concept

Jennifer aims to create simple, elegant woven vessels that have a fullness of spirit and a presence that embodies the soul of the tree from which they come. Her genuine passion for ancient tribal weavings, delicately woven functional vessels and ancestral processes feeds her love of exploring and manipulating fibre. Using different weaving techniques to inject texture and rhythmic design elements, she draws heavily from Native American and contemporary Japanese basketry. As her work has evolved, she has been driven to develop more intricate, textile-like woven forms, finding great fulfillment in recreating the artistry and integrity of delicate basketry.

SIDE GALLERY

JENNIFER ZURICK (1973-)



Basket model "Woven Pot (#820)"

Manufactured by Jennifer Zurick
USA, 2022
Willow bark

Measurements

29,2 cm x 29,2 cm x 34,3h cm
11,5 in x 11,5 in x 13,5h in

Edition

Unique piece

Biography

Jennifer Zurick is a self-taught artist specializing in black willow bark which she has been harvesting and weaving into baskets since 1980. She is the recipient of a 2010 United States Artists Fellowship and was selected for the 1999 Kentucky Arts Council Cultural Exchange Residency in Ecuador. Her work is inspired by basketry and textiles from many cultures with a special appreciation for Native American basketry. Inspired by the land around her willow bark became her fiber of choice and woven vessels have evolved into her prominent model of creative expression. Jennifer aspires to create simple, elegant woven pieces that possess a richness of spirit and presence embodying the soul of the tree from which they came from. A fascination with old tribal textiles, finally woven functional containers and ancient processes fuels her inclination to manipulate fiber. Enjoying various weaving techniques to inject texture and rhythmic design elements, she draws significantly upon the basketry.

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Liu Xi

Liu Xi (b. Shandong, China, 1986) graduated from the Sculpture Department of the Central Academy of Fine Arts (CAFA) in Beijing, after which she started her artistic career working from Shanghai and Jingdezhen. Her sculptural compositions are immaculate and innately sensual, capturing the themes of sexuality and love, freedom and limitations, identity and self-discovery, femininity and masculinity, and many more.

From the series "Our God is Great", gilded ceramic sculptures hang with their particular floral and vulval forms in full view of the spectator. The complex labial plies and clitoral hoods, show the stunning diversity and beauty of the female anatomy. Additionally, Liu Xi emphatically refers to women, evoking female genitalia, in such a bold attempt to expose the tempting and daring sexual side of femininity. What's more the collection of works must be considered in the context of the #metoo movement. In the wake of this powerful international movement, LiuXi excelled, highlighting the power of women's awareness and the full spectrum of their femininity, allowing them to address their needs, desires and, ultimately, their rights in a very honest and open-minded way.

SIDE GALLERY

LIU XI (1986-)



Ceramic vase model #12

Manufactured by Liu Xi
China, 2021
Ceramic, gold chroming

Measurements

17 cm x 10 cm x 40h cm
6,7 in x 3,9 in x 15,7h in

Edition

Unique piece

Biography

Liu Xi (b. Shandong, China, 1986) graduated from the Sculpture Department of the Central Academy of Fine Arts (CAFA) in Beijing, after which she started her artistic career working from Shanghai and Jingdezhen. Her sculptural compositions are immaculate and innately sensual, capturing the themes of sexuality and love, freedom and limitations, identity and self-discovery, femininity and masculinity, and many more. Her creations have received top awards and honorable mentions, such as the first prize at the VIII Biennale International de Ceramica, El Vendrell, in 2015 and an honorable mention award at the 13th International Biennial of Artist Ceramics of Aveiro in 2017. Besides this, her works have been acquired by the public collections of the Los Angeles County Museum of Art (LACMA) in the USA; White Rabbit Collections, in Sydney, Australia; New Taipei City Yingge Ceramics Museum in Taiwan; Ajuntament del Vendrell in Spain; the Museu de Ceramica de L'alcora in Valencia, Spain; and the Municipality of Aveiro in Portugal, etc.

Concept

From the series "Our God is Great" Liu Xi's gilded ceramic sculptures hang with their particular floral and vulval forms in full view of the spectator. The complex labial plies and clitoral hoods, show the stunning diversity and beauty of the female anatomy. Additionally, Liu Xi emphatically refers to women, evoking female genitalia, in such a bold attempt to expose the tempting and daring sexual side of femininity. What's more the collection of works must be considered in the the context of the #metoo movement. In the wake of this powerful international movement, LiuXi excelled, highlighting the power of women's awareness and the full spectrum of their femininity, allowing them to address their needs, desires and, ultimately, their rights in a very honest and open-minded way.

SIDE GALLERY

LIU XI (1986-)



Ceramic vase model #16

Manufactured by Liu Xi
China, 2021
Ceramic, gold chroming

Measurements

25 cm x 6 cm x 43h cm
9,8 in x 2,3 in x 16,9h in

Edition

Unique piece

Biography

Liu Xi (b. Shandong, China, 1986) graduated from the Sculpture Department of the Central Academy of Fine Arts (CAFA) in Beijing, after which she started her artistic career working from Shanghai and Jingdezhen. Her sculptural compositions are immaculate and innately sensual, capturing the themes of sexuality and love, freedom and limitations, identity and self-discovery, femininity and masculinity, and many more. Her creations have received top awards and honorable mentions, such as the first prize at the VIII Biennale International de Ceramica, El Vendrell, in 2015 and an honorable mention award at the 13th International Biennial of Artist Ceramics of Aveiro in 2017. Besides this, her works have been acquired by the public collections of the Los Angeles County Museum of Art (LACMA) in the USA; White Rabbit Collections, in Sydney, Australia; New Taipei City Yingge Ceramics Museum in Taiwan; Ajuntament del Vendrell in Spain; the Museu de Ceramica de L'alcora in Valencia, Spain; and the Municipality of Aveiro in Portugal, etc.

Concept

From the series "Our God is Great" Liu Xi's gilded ceramic sculptures hang with their particular floral and vulval forms in full view of the spectator. The complex labial plies and clitoral hoods, show the stunning diversity and beauty of the female anatomy. Additionally, Liu Xi emphatically refers to women, evoking female genitalia, in such a bold attempt to expose the tempting and daring sexual side of femininity. What's more the collection of works must be considered in the the context of the #metoo movement. In the wake of this powerful international movement, LiuXi excelled, highlighting the power of women's awareness and the full spectrum of their femininity, allowing them to address their needs, desires and, ultimately, their rights in a very honest and open-minded way.

SIDE GALLERY

LIU XI (1986-)



Ceramic vase model #18

Manufactured by Liu Xi
China, 2021
Ceramic, gold chroming

Measurements

19 cm x 5,6 cm x 44h cm
7,5 in x 2,2 in x 17,3h in

Edition

Unique piece

Biography

Liu Xi (b. Shandong, China, 1986) graduated from the Sculpture Department of the Central Academy of Fine Arts (CAFA) in Beijing, after which she started her artistic career working from Shanghai and Jingdezhen. Her sculptural compositions are immaculate and innately sensual, capturing the themes of sexuality and love, freedom and limitations, identity and self-discovery, femininity and masculinity, and many more. Her creations have received top awards and honorable mentions, such as the first prize at the VIII Biennale International de Ceramica, El Vendrell, in 2015 and an honorable mention award at the 13th International Biennial of Artist Ceramics of Aveiro in 2017. Besides this, her works have been acquired by the public collections of the Los Angeles County Museum of Art (LACMA) in the USA; White Rabbit Collections, in Sydney, Australia; New Taipei City Yingge Ceramics Museum in Taiwan; Ajuntament del Vendrell in Spain; the Museu de Ceramica de L'alcora in Valencia, Spain; and the Municipality of Aveiro in Portugal, etc.

Concept

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SIDE GALLERY

LIU XI (1986-)



Ceramic vase model #20

Manufactured by Liu Xi
China, 2021
Ceramic, gold chroming

Measurements

21 cm x 7 cm x 45h cm
8,3 in x 2,7 in x 17,7h in

Edition

Unique piece

Biography

Liu Xi (b. Shandong, China, 1986) graduated from the Sculpture Department of the Central Academy of Fine Arts (CAFA) in Beijing, after which she started her artistic career working from Shanghai and Jingdezhen. Her sculptural compositions are immaculate and innately sensual, capturing the themes of sexuality and love, freedom and limitations, identity and self-discovery, femininity and masculinity, and many more. Her creations have received top awards and honorable mentions, such as the first prize at the VIII Biennale International de Ceramica, El Vendrell, in 2015 and an honorable mention award at the 13th International Biennial of Artist Ceramics of Aveiro in 2017. Besides this, her works have been acquired by the public collections of the Los Angeles County Museum of Art (LACMA) in the USA; White Rabbit Collections, in Sydney, Australia; New Taipei City Yingge Ceramics Museum in Taiwan; Ajuntament del Vendrell in Spain; the Museu de Ceramica de L'alcora in Valencia, Spain; and the Municipality of Aveiro in Portugal, etc.

Concept

From the series "Our God is Great" Liu Xi's gilded ceramic sculptures hang with their particular floral and vulval forms in full view of the spectator. The complex labial plies and clitoral hoods, show the stunning diversity and beauty of the female anatomy. Additionally, Liu Xi emphatically refers to women, evoking female genitalia, in such a bold attempt to expose the tempting and daring sexual side of femininity. What's more the collection of works must be considered in the the context of the #metoo movement. In the wake of this powerful international movement, LiuXi excelled, highlighting the power of women's awareness and the full spectrum of their femininity, allowing them to address their needs, desires and, ultimately, their rights in a very honest and open-minded way.

SIDE GALLERY

LIU XI (1986-)



Ceramic vase model #21

Manufactured by Liu Xi
China, 2021
Ceramic, gold chroming

Measurements

14 cm x 6 cm x 46h cm
5,5 in x 2,3 in x 18,1h in

Edition

Unique piece

Biography

Liu Xi (b. Shandong, China, 1986) graduated from the Sculpture Department of the Central Academy of Fine Arts (CAFA) in Beijing, after which she started her artistic career working from Shanghai and Jingdezhen. Her sculptural compositions are immaculate and innately sensual, capturing the themes of sexuality and love, freedom and limitations, identity and self-discovery, femininity and masculinity, and many more. Her creations have received top awards and honorable mentions, such as the first prize at the VIII Biennale International de Ceramica, El Vendrell, in 2015 and an honorable mention award at the 13th International Biennial of Artist Ceramics of Aveiro in 2017. Besides this, her works have been acquired by the public collections of the Los Angeles County Museum of Art (LACMA) in the USA; White Rabbit Collections, in Sydney, Australia; New Taipei City Yingge Ceramics Museum in Taiwan; Ajuntament del Vendrell in Spain; the Museu de Ceramica de L'alcora in Valencia, Spain; and the Municipality of Aveiro in Portugal, etc.

Concept

From the series "Our God is Great" Liu Xi's gilded ceramic sculptures hang with their particular floral and vulval forms in full view of the spectator. The complex labial plies and clitoral hoods, show the stunning diversity and beauty of the female anatomy. Additionally, Liu Xi emphatically refers to women, evoking female genitalia, in such a bold attempt to expose the tempting and daring sexual side of femininity. What's more the collection of works must be considered in the the context of the #metoo movement. In the wake of this powerful international movement, LiuXi excelled, highlighting the power of women's awareness and the full spectrum of their femininity, allowing them to address their needs, desires and, ultimately, their rights in a very honest and open-minded way.

SIDE GALLERY

LIU XI (1986-)



Ceramic vase model #3
Manufactured by Liu Xi
China, 2021
Ceramic, gold chroming

Measurements
31 cm x 9.5 cm x 35,5h cm
12,2 in x 3,7 in x 14h in

Edition
Unique piece

Biography

Liu Xi (b. Shandong, China, 1986) graduated from the Sculpture Department of the Central Academy of Fine Arts (CAFA) in Beijing, after which she started her artistic career working from Shanghai and Jingdezhen. Her sculptural compositions are immaculate and innately sensual, capturing the themes of sexuality and love, freedom and limitations, identity and self-discovery, femininity and masculinity, and many more. Her creations have received top awards and honorable mentions, such as the first prize at the VIII Biennale International de Ceramica, El Vendrell, in 2015 and an honorable mention award at the 13th International Biennial of Artist Ceramics of Aveiro in 2017. Besides this, her works have been acquired by the public collections of the Los Angeles County Museum of Art (LACMA) in the USA; White Rabbit Collections, in Sydney, Australia; New Taipei City Yingge Ceramics Museum in Taiwan; Ajuntament del Vendrell in Spain; the Museu de Ceramica de L'alcora in Valencia, Spain; and the Municipality of Aveiro in Portugal, etc.

Concept

From the series "Our God is Great" Liu Xi's gilded ceramic sculptures hang with their particular floral and vulval forms in full view of the spectator. The complex labial plies and clitoral hoods, show the stunning diversity and beauty of the female anatomy. Additionally, Liu Xi emphatically refers to women, evoking female genitalia, in such a bold attempt to expose the tempting and daring sexual side of femininity. What's more the collection of works must be considered in the the context of the #metoo movement. In the wake of this powerful international movement, LiuXi excelled, highlighting the power of women's awareness and the full spectrum of their femininity, allowing them to address their needs, desires and, ultimately, their rights in a very honest and open-minded way.

SIDE GALLERY

LIU XI (1986-)



Ceramic vase model #8

Manufactured by Liu Xi
China, 2021
Ceramic, gold chroming

Measurements

16 cm x 6,2 cm x 38,5h cm
6,3 in x 2,4 in x 15,1h in

Edition

Unique piece

Biography

Liu Xi (b. Shandong, China, 1986) graduated from the Sculpture Department of the Central Academy of Fine Arts (CAFA) in Beijing, after which she started her artistic career working from Shanghai and Jingdezhen. Her sculptural compositions are immaculate and innately sensual, capturing the themes of sexuality and love, freedom and limitations, identity and self-discovery, femininity and masculinity, and many more. Her creations have received top awards and honorable mentions, such as the first prize at the VIII Biennale International de Ceramica, El Vendrell, in 2015 and an honorable mention award at the 13th International Biennial of Artist Ceramics of Aveiro in 2017. Besides this, her works have been acquired by the public collections of the Los Angeles County Museum of Art (LACMA) in the USA; White Rabbit Collections, in Sydney, Australia; New Taipei City Yingge Ceramics Museum in Taiwan; Ajuntament del Vendrell in Spain; the Museu de Ceramica de L'alcora in Valencia, Spain; and the Municipality of Aveiro in Portugal, etc.

Concept

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Lukas Saint-Joigny

Lukas Saint-Joigny is an experimental designer based in Paris. He graduated from a MA Contextual Design at the Design Academy Eindhoven in 2018. He has an experimental way of making objects based on an exploration of shapes and materials. Throughout his hands-on-process» he likes dealing with color and texture to create intriguing objects that communicate with the user and push him to reflect on the world that surrounds us. Greatly inspired by science fiction, comics and sciences such as geology and biology, he doesn't follow the archetypes of objects but tries to stimulate the imagination. His intention is to focus on the research of a new aesthetic based on the unexpected and the strange.

The Ore Collection is a series of different domestic objects that evoke Ore mineral. Through experimental organic shape and vibrant colors his objects look alive. This unusual dynamic aspect created by the shapes and their texture bring you instantly into a fantasy forcing you to let go your imagination

SIDE GALLERY

LUKAS SAINT-JOIGNY (1993-)



Pair of wall sconces model "Corals"

From the "Ore" series

Manufactured by Lukas Saint-Joigny

Produced in exclusive for SIDE GALLERY

Paris, 2020

Various materials and polyurethane resin

Measurements

66 cm x 30 cm x 73h cm

25,98 in x 11,81 in x 28,74h in

Edition

Piece unique

Concept

The Ore Collection is a series of different domestic objects that evoke Ore mineral. Throughout different shapes and colors objects look alive. This unusual dynamic aspect created by the shapes and their texture bring you instantly into a fantasy forcing you to let go your imagination

Biography

Lukas Saint-Joigny is an experimental designer based in Paris. He graduated from a MA Contextual Design at the Design Academy Eindhoven in 2018.

He has an experimental way of making objects based on an exploration of shapes and materials.

Throughout his «hands-on-process» he likes dealing with color and texture to create intriguing objects that communicate with the user and push him to reflect on the world that surround us.

Greatly inspired by science fiction, comics and sciences such as geology and biology, he doesn't follow the archetypes of objects but tries to stimulate the imagination. His intention is to focus on the research of a new aesthetic based on the unexpected and the strange.

Marjan van Aubel

Marjan van Aubel is an award-winning solar designer whose innovative practice spans the fields of sustainability, design and technology. Ra is one of Marjan van Aubel's latest solar artworks. Inspired by the ancient Egyptian sun god Ra, who was seen as the creator of the sun, the work is powered by sunlight. Ra turns solar energy into a form of art. Its vibrant coloured solar cells capture sunlight, harvest it locally and make the integrated light shine in the evening.

Ra uses current technology to transform solar, usually seen as something technical, into beauty and poetry. Just as stained glass windows in churches used to tell stories of the past, this series tells the story of our future. It will be a post-fossil future where we turn to the power of the sun - our infinite energy source that powers all life on earth. It is a story of hope, where we will look up to the sky instead of digging down into the ground.

Organic Photovoltaics, is a key aspect to Ra. A third-generation solar technology that is printed on PET and that is produced in a circular manner. The energy captured by Ra is stored in an integrated battery that powers an electroluminescent paper, making the work less than 1mm thin. You can hang Ra in your window where it will work with your natural surroundings as the colours change throughout the day, depending on the position of the sun. The bright graphic patterns create a moiré effect that casts vivid coloured shadows into the space. In the evening, a glowing ring proudly displays its captured energy in the form of light.

SIDE GALLERY

MARJAN VAN AUBEL



Solar Window Poster

From "Ra" series

Manufactured by Marjan van Aubel

Produced for Side Gallery

Amsterdam, Netherlands, 2021

Organic photovoltaics, PET, electroluminescent paper

Measurements

60 cm x 75 cm

23, 67 in x 29,52 in

Edition

Unique piece

Concept

Ra is Marjan van Aubel's latest solar artwork. Inspired by the ancient Egyptian sun god Ra, who was seen as the creator of the sun, the work is powered by sunlight. Ra turns solar energy into a form of art. Its vibrant coloured solar cells capture sunlight, harvest it locally and make the integrated light shine in the evening.

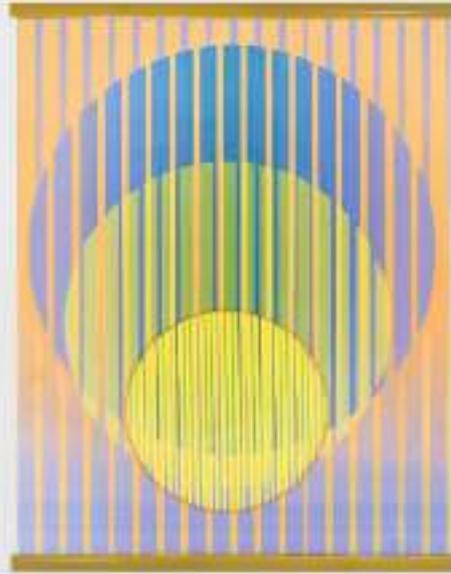
Ra is using the latest technology to transform solar, usually seen as something technical, into beauty and poetry. Just as stained glass windows in churches used to tell stories of the past, this series tells the story of our future. It will be a post-fossil future where we turn to the power of the sun - our infinite energy source that powers all life on earth. It is a story of hope, where we will look up to the sky instead of digging down into the ground.

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Marjan van Aubel is an award-winning solar designer who brings solar energy into everyday life through objects. Van Aubel's most notable works are 'Current Table' and 'Power Plant'; she also designed the roof of the Dutch Pavilion for the World Expo 2020 in Dubai. Her work is part of permanent collections of museums such as MoMA New York, the V&A London and Boijmans van Beuningen in the Netherlands, to name but a few. She has collaborated with global brands such as Cos, Timberland and Swarovski with the aim of accelerating global energy transition to solar.

SIDE GALLERY

MARJAN VAN AUBEL



Solar Window Poster

From "Ra" series

Manufactured by Marjan van Aubel

Produced for Side Gallery

Amsterdam, Netherlands, 2021

Organic photovoltaics, PET, electroluminescent paper

Measurements

70 cm x 70 cm

27,55 in x 27,55 in

Edition

Unique piece

Concept

Ra is Marjan van Aubel's latest solar artwork. Inspired by the ancient Egyptian sun god Ra, who was seen as the creator of the sun, the work is powered by sunlight. Ra turns solar energy into a form of art. Its vibrant coloured solar cells capture sunlight, harvest it locally and make the integrated light shine in the evening.

Ra is using the latest technology to transform solar, usually seen as something technical, into beauty and poetry. Just as stained glass windows in churches used to tell stories of the past, this series tells the story of our future. It will be a post-fossil future where we turn to the power of the sun - our infinite energy source that powers all life on earth. It is a story of hope, where we will look up to the sky instead of digging down into the ground.

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Nick Weddell.

Nick Weddell is an artist who lives and works in Chicago, Illinois. He received a Bachelor of Fine Arts in ceramics from Texas State University (2016) and a Master of Fine Arts from the New York State College of Ceramics at Alfred University (2019). Weddell plays with the archetypes of an expanding range of everyday objects: tweaking cups, rugs, and armchairs with a mirthfulness that splashes into our everyday routines and domestic spaces. Weddell's work is a catalyst for curiosity, a challenger of convention, and above all a harbinger of joy.

Nick Weddell has been a resident artist at the Center for Contemporary Ceramics at California State University Long Beach (2019), Lefebvre et Fils in Versailles, France (2019), and is currently a long-term resident at the Archie Bray Foundation in Helena, Montana (2019-2021).

Weddell's work has been collected by the Everson Museum of Art in Syracuse, New York, the Dallas Museum of Art in Dallas, Texas, and the San Antonio Museum of Art in San Antonio, Texas, as well as in several private collections in the United States as well as in Australia, China, Japan, Europe, and Canada.

Nicholas Weddell wakes up one morning from uneasy dreams to find his vessels transformed into enormous vermin.

He must be radioactive, he thinks, for evolution to progress around him at such an alarming rate. Cups transform into pitcher plants, pitchers grow eyes, pots sprout teeth. Chairs covered in an amorphous ooze threaten to dissolve the sitter, the table that might have you as a meal. Every assumption must be questioned. What does it mean 'to drink' if we have two mouths and four tongues, if the cup bites you when you present your lip?

As Nicholas Weddell wakes after a night of fitful, uneasy dreams, he knows his new profession is a cryptozoologist of clay. He doffs his tan pith helmet, hikes up his dungarees, laces his boots, eager to catalog the mutations of his own work the specialization, the new species, the food webs. He pins each of the new organisms to a wax board, but they all wiggle free, refusing to be cataloged. They resume their predatory trickery, their camouflage, their mimicry, but Nicholas Weddell stuffs them in a sack until they grow stiff as ceramics.

Biology. Gone. Wild. Animism on overdrive. Primordial clay clothes itself with symphonies of silica, molten, merging with copper carbonate. A feast of green glory. Sour lemon of vanadium with a bowtie of raspberry cobalt blue. A color that can only be called "demon leather". Nicholas Weddell wakes from a night of restless, fitful dreams to plot his next journey into the unknown. The world into which he wakes is out of control, true, but also wondrous and joyful and new.

SIDE GALLERY

NICK WEDDELL (1994-)



Fruit Bowl

Manufactured by Nick Weddell
USA, 2022
Stoneware and glaze

Measurements

35 cm x 40 cm x 35h cm
13,8 in x 15,7 in x 13,8h in

Edition

Unique piece

Biography

Nick Weddell is an artist who lives and works in Chicago, Illinois. He received a Bachelor of Fine Arts in ceramics from Texas State University (2016) and a Master of Fine Arts from the New York State College of Ceramics at Alfred University (2019). Weddell plays with the archetypes of an expanding range of everyday objects: tweaking cups, rugs, and armchairs with a mirthfulness that splashes into our everyday routines and domestic spaces. Weddell's work is catalyst for curiosity, a challenger of convention, and above all a harbinger of joy. Nick Weddell has been a resident artist at the Center for Contemporary Ceramics at California State University Long Beach (2019), Lefebvre et Fils in Versailles, France (2019), and is currently a long-term resident at the Archie Bray Foundation in Helena, Montana (2019-2021). Weddell's work has been collected by the Everson Museum of Art in Syracuse, New York, the Dallas Museum of Art in Dallas, Texas, and the San Antonio Museum of Art in San Antonio, Texas, as well as in several private collections in the United States as well as in Australia, China, Japan, Europe, and Canada.

SIDE GALLERY

NICK WEDELL (1994-)



Tray model "Party Platter"

Manufactured by Nick Wedell
USA, 2022
Stoneware and glaze

Measurements

56 cm x 46 cm x 10h cm
22 in x 18,1 in x 3,9h in

Edition

Unique piece

Biography

Nick Weddell is an artist who lives and works in Chicago, Illinois. He received a Bachelor of Fine Arts in ceramics from Texas State University (2016) and a Master of Fine Arts from the New York State College of Ceramics at Alfred University (2019). Weddell plays with the archetypes of an expanding range of everyday objects: tweaking cups, rugs, and armchairs with a mirthfulness that splashes into our everyday routines and domestic spaces. Weddell's work is catalyst for curiosity, a challenger of convention, and above all a harbinger of joy. Nick Weddell has been a resident artist at the Center for Contemporary Ceramics at California State University Long Beach (2019), Lefebvre et Fils in Versailles, France (2019), and is currently a long-term resident at the Archie Bray Foundation in Helena, Montana (2019-2021). Weddell's work has been collected by the Everson Museum of Art in Syracuse, New York, the Dallas Museum of Art in Dallas, Texas, and the San Antonio Museum of Art in San Antonio, Texas, as well as in several private collections in the United States as well as in Australia, China, Japan, Europe, and Canada.

SIDE GALLERY

NICK WEDDELL (1994-)



Stool model "Snuffles"

Manufactured by Nick Weddell
USA, 2022
Stoneware and glaze

Measurements

45 cm x 38 cm x 53h cm
17,7 in x 15 in x 20,8h in

Edition

Unique piece

Biography

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SIDE GALLERY

NICK WEDELL (1994-)



Three-Tiered Cake Stand

Manufactured by Nick Wedell
USA, 2022
Stoneware and glaze

Measurements

28 cm x 28 cm x 53h cm
11 in x 11 in x 20,8h in

Edition

Unique piece

Biography

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Nebil Zaman

The new collection of works made exclusively for Side Gallery is a continuation of Nebil Zaman's previous works in plaster. The scope of his creative process focuses on the combination of digital fabrication methods with handcraft methods. Zaman digitally draws or searches for 3D models that interest him. Once the designer is satisfied with the model, he sections the design in 2D, then laser cuts or CNC mills the 2D sections to create the parts, afterwards assembling the newly made pieces into a three dimensional object. The structural base then acts as a fixture to build up thin layers of regular plaster and wood glue, leaving the finished object with a smooth industrial finish.

Zaman explores forms and different typologies of furniture, as well as imagining and creating new ones. Certain pieces have clear and specific functions, while others are more ambiguous and open to other possible functions. The formal language and aesthetics of Zaman designs stem from a fascination with ancient civilisations, archaeological encounters, science fiction and futuristic visions.

SIDE GALLERY

NEBIL ZAMAN (1985 -)



Medium coffee table

Manufactured by Nebil Zaman
Oslo, Norway, 2022
Resin

Measurements

90 cm x 90 cm x 50h cm
35,4 in x 35,4 in x 19,7h in

Edition

Unique piece

Biography

Nebil Zaman is a Norwegian designer living and working in Oslo. His background is in traditional woodworking and furniture design, which he has since fused with his fascination and interest in architecture, art and technology. Based on his upbringing and experiences, he explores how our surroundings affect us socially and culturally. With an education in advertising, furniture crafts, and design, Zaman's interest in materials, production techniques, and visual languages are visible in his work. Throughout his career, he deals with function, form, identity, and visual culture. His latest series of laser cut plaster cast MDF furniture forms, places an emphasis on material and texture. Zaman is most intrigued by the materiality of plaster, it provides a sense of freedom in loosing control of the final outcome. While there is extreme precision in the digital fabrication techniques to create the armature, the addition of plaster to the process provides an organic element of expression and randomness.

Concept

The new collection of works made exclusively for Side Gallery is a continuation of Nebil Zaman's previous works in plaster. The scope of his creative process focuses on the combination of digital fabrication methods with handcraft methods. Zaman digitally draws or searches for 3D models that interest him. Once the designer is satisfied with the model, he sections the design in 2D, then laser cuts or CNC mills the 2D sections to create the parts, afterwards assembling the newly made pieces into a three dimensional object. The structural base then acts as a fixture to build up thin layers of regular plaster and wood glue, leaving the finished object with a smooth industrial finish. Zaman explores forms and different typologies of furniture, as well as imagining and creating new ones. Certain pieces have clear and specific functions, while others are more ambiguous and open to other possible functions. The formal language and aesthetics of Zaman designs stem from a fascination with ancient civilisations, archaeological encounters, science fiction and futuristic visions.

SIDE GALLERY

NEBIL ZAMAN (1985-)



Consol

Manufactured by Nebil Zaman
Oslo, Norway, 2022
Plaster, resin

Measurements

180 cm x 40 cm x 91h cm
70,9 in x 15,7 in x 35,8h in

Edition

Unique piece

Biography

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Concept

The new collection of works made exclusively for Side Gallery is a continuation of Nebil Zaman's previous works in plaster. The scope of his creative process focuses on the combination of digital fabrication methods with handcraft methods. Zaman digitally draws or searches for 3D models that interest him. Once the designer is satisfied with the model, he sections the design in 2D, then laser cuts or CNC mills the 2D sections to create the parts, afterwards assembling the newly made pieces into a three dimensional object. The structural base then acts as a fixture to build up thin layers of regular plaster and wood glue, leaving the finished object with a smooth industrial finish. Zaman explores forms and different typologies of furniture, as well as imagining and creating new ones. Certain pieces have clear and specific functions, while others are more ambiguous and open to other possible functions. The formal language and aesthetics of Zaman designs stem from a fascination with ancient civilisations, archaeological encounters, science fiction and futuristic visions.

SIDE GALLERY

NEBIL ZAMAN (1985-)



Dining table

Manufactured by Nebil Zaman
Oslo, Norway, 2022
Plaster, resin

Measurements

160 cm x 80 cm x 65h cm
63 in x 31,5 in x 25,6h in

Edition

Unique piece

Biography

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SIDE GALLERY

NEBIL ZAMAN (1985-)



Large Kaktus

Manufactured by Nebil Zaman
Oslo, Norway, 2022
Plaster, resin

Measurements

88 cm x 96 cm x 180h cm
34,65 in x 37,8 in x 70,87h in

Edition

Unique piece

Biography

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SIDE GALLERY

NEBIL ZAMAN (1985-)



Pair of arches

Manufactured by Nebil Zaman
Oslo, Norway, 2022
Plaster, resin

Measurements

60 cm x 30 cm x 50h cm
23,6 in x 11,8 in x 19,6h in

Edition

Unique piece

Biography

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SIDE GALLERY

NEBIL ZAMAN (1985-)



Small Kaktus

Manufactured by Nebil Zaman
Oslo, Norway, 2022
Plaster, resin

Measurements

70 cm x 67 cm x 120h cm
27,5 in x 26,4 in x 47,2h in

Edition

Unique piece

Biography

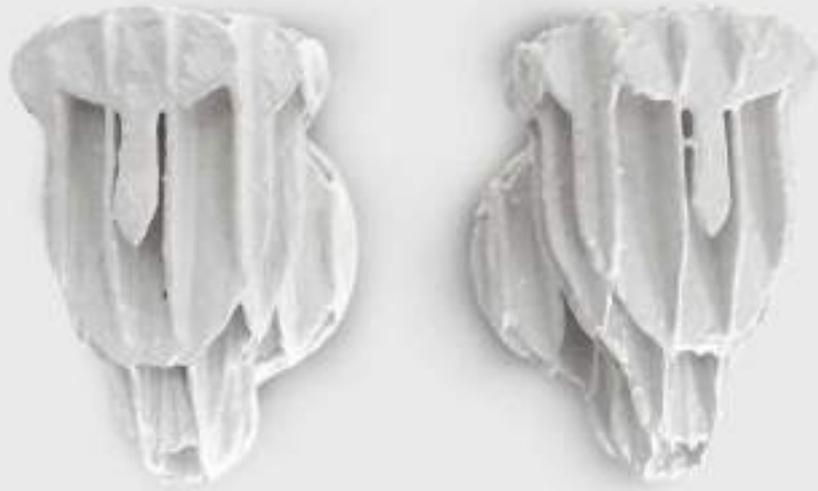
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SIDE GALLERY

NEBIL ZAMAN (1985-)



Pair of wall sconces

Manufactured by Nebil Zaman
Oslo, Norway, 2022
Plaster, resin

Measurements

18 cm x 22 cm x 25h cm
7 in x 8,7 in x 9,8h in

Edition

Unique piece

Biography

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SIDE GALLERY

NEBIL ZAMAN (1985-)



Small side table

Manufactured by Nebil Zaman
Oslo, Norway, 2022
Plaster, resin

Measurements

60 cm x 40 cm x 50h cm
23,6 in x 15,7 in x 19,6h in

Edition

Unique piece

Biography

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SIDE GALLERY

NEBIL ZAMAN (1985 -)



Coffee Table Model 2
Manufactured by Nebil Zaman
Produced for Side Gallery
Oslo, Norway, 2021
Plaster, resin, fibre sheet,

Measurements
140 cm x 40h cm
70,86 in x 15,74 in

Edition
Unique piece

Concept

Nebil Zaman used his background in traditional woodworking and furniture design, fusing it with his fascination and interest for architecture, art and technology to inform his works. His latest series produced specially for Side Gallery are two low tables made with 2 mm fibre board and a special acrylic plaster. Emphasis is placed on material and texture and the technique is a continuation of producing objects that Zaman developed as a student.

Zaman is most intrigued by the materiality of plaster; it provides a sense of freedom in losing control of the final outcome. While there is extreme precision in the digital fabrication techniques to create the armature the addition of plaster to the process provides an organic element of expression and randomness.

Biography

Zaman's artistic practice focuses on his interest in furniture and objects that are in the private and public space. Based on his own upbringing and experiences, he explores how our surroundings affect us socially and culturally. With an education in advertising, furniture crafts and design, Zaman's interest in materials, production techniques and visual languages is visible in his work. Through his work, he deals with topics such as function, form, identity and visual culture. Currently works and lives in Oslo, Norway.



Roger Herman

Roger Herman is a painter and ceramic artist (b Saarbruecken, Germany, 1947). Roger combines his work as a professor of Fine Arts at University of California in Los Angeles with his career as an artist. Influenced by expressionism, his style is characterised by wild mixtures of lines, shapes, opacities and ad hoc, fast-stroked stains and smudges that overlap in awkward but satisfying compositions. He works intuitively with the clay, making shapes on the wheel, from which he modifies and decorates them until the final result. The vessels usually have bright underglaze colours contrasting with dark, glossy glazes and vary in size and shape. They range from small cups or bowls to huge vases, pots and platters. Herman also applies many drawing and painting techniques, such as inlay, scraping, wax resist, oxide wash, and underglaze and glaze combinations. In addition, his pieces vary in style from both abstract and figurative to convey an informal, open, honest and exuberant look.

Herman's visual language is like an archaeology of references, taking influences from pop culture and various historical art genres: manga, eroticism, surrealism and Paleolithic cave drawings. The only common point that prevails is the randomness of his themes, as a sign of his inexhaustible curiosity to know nature in all its forms. Among this variety, the human body is always present in Herman's sculptural work. The faces and painted figures are reminiscent of ancient cave paintings and, like them, leave their trace and accentuate their presence in their lively materiality.

SIDE GALLERY

ROGER HERMAN (1947-)



Ceramic vase

Manufactured by Roger Herman
USA, 2022
Clay, glaze

Measurements

28 cm x 51h cm
11 in x 20h in

Edition

Unique piece

Biography

Roger Herman (b Saarbruecken, Germany, 1947) is a painter and ceramic artist who combines his career with his work as a professor of Fine Arts at University of California in Los Angeles. Herman applies many drawing and painting techniques, such as inlay, scraping, wax resist, oxide wash, and underglaze and glaze combinations. In addition, his pieces vary in style from both abstract and figurative to convey an informal, open, honest and exuberant look. Influenced by expressionism, his style is characterised by wild mixtures of lines, shapes, opacities and ad hoc, fast-stroked stains and smudges that overlap in awkward but satisfying compositions.

Shortly after graduating, he received a postgraduate scholarship from the Academic Exchange Service (DAAD). Later, in 1981, he received the National Endowment for the Arts Painting Fellowship. Roger Herman has exhibited broadly in the United States and Europe. His solo exhibitions include the Santa Monica Museum of Art, Ace Contemporary Exhibitions, Los Angeles and New York and the Los Angeles County Museum of Art, among others. In addition, some of his finest collections are housed at the Museum of Contemporary Art in Los Angeles and the MOMA in New York.

Concept

Herman's visual language is like an archaeology of references, taking influences from pop culture and various historical art genres: manga, eroticism, surrealism and Palaeolithic cave drawings. The only common point that prevails is the randomness of his themes, as a sign of his inexhaustible curiosity to know nature in all its forms. Among this variety, the human body is always present in Herman's sculptural work. The faces and painted figures are reminiscent of ancient cave paintings and, like them, leave their trace and accentuate their presence in their lively materiality.

SIDE GALLERY

ROGER HERMAN (1947-)



Ceramic vase

Manufactured by Roger Herman
USA, 2022
Clay, glaze

Measurements

40,5 cm x 55,8h cm
15,9 in x 20,4h in

Edition

Unique piece

Biography

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SIDE GALLERY

ROGER HERMAN (1947-)



Ceramic vase

Manufactured by Roger Herman
USA, 2022
Clay, glaze

Measurements

48,3 cm x 51h cm
19 in x 20h in

Edition

Unique piece

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SIDE GALLERY

ROGER HERMAN (1947-)



Ceramic vase

Manufactured by Roger Herman
USA, 2022
Clay, glaze

Measurements

33 cm x 51h cm
12,3 in x 20h in

Edition

Unique piece

Biography

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Rollo Bryant

Embracing craft in the digital age, Rollo Bryant (b.1996, UK) specialises 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.

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 Tafoni sandstone, Rollo has developed a working method that merges the freedom of digital craft with sophisticated adaptive simulations.

SIDE GALLERY

ROLLO BRYANT (1996 -)



Floor lamp model “Alora Stem”

From the series “Urban Stem”
Manufactured by Rollo Bryant
Engineer Patou Morrow
Produce for Side Gallery
Rotterdam, Netherlands, 2021

PLA (polymer), PVA (polyvinyl), Silver Sand, P.T.B
Pigment, Acrylic Glass, Aluminium

Measurements

45 cm x 45 cm x 155h cm

Edition

Unique piece

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 Tafoni 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.

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



Sanghoon Kim

South Korean (b. 1979, Seoul) designer Sang Hoon Kim has developed a signature technique for originating works with an unlikely material: foam. His unique treatment of the design object -making use of color, texture, and multi-perspectival shapes- creates a rich connection to sculptural practices. The artist believes in a holistic approach to space, where objects and environments are not dissimilar as they can both create or facilitate an emotional state. Foam is a material that is intimate to the artist, whose family runs a foam factory in South Korea.

Multicolored pieces are made from memory foam that resemble natural shapes, as if they were found in an impact crater. The memory foam is created through a chemical reaction of different solutions, which includes polyol - one of its unique features is the ability to modify the mixing ratio of the chemical solutions to create an object suitable for different purposes. Taking benefit of these properties, the frame of Sang Hoon Kim's furniture was foamed with a high load-bearing hardness.

SIDE GALLERY

SANG HOON KIM (1979-)



Sofa model "Meteorite 2"

Manufactured by Sang Hoon Kim
Seoul, 2019
Memory foam

Measurements

210 cm x 115 cm x 60h cm
82,7 in x 45,3 in x 23,6h in

Edition

Unique Piece

Biography

South Korean furniture designer Sang Hoon Kim finds inspiration for his works in architecture, and creates pieces that define spaces, all while adding beauty to an environment. Kim's interest in architecture has allowed him to apply the methods and elements of architecture to his works. It is Kim's belief that furniture should be regarded as another dimension of architecture. The pieces he creates are rhythmically geometric in their construction and feature a great deal asymmetrical balance. His works function not only as space dividing units, but also as a connection between the two spaces; simultaneously possessing harmony and rhythm, along with a sense of haphazard instability. Kim concentrates on creating different perspectives to experience the space. His pieces are meant to be viewed from all sides and angles, as open and closed; divide and combine; stable and unstable; regular and irregular; bright and dark; and negative and positive space. Kim's pieces are designed around the form's movement and their contrasting components. Through these methods Kim expresses his perception of light and movement, as well as communicates through the language of organic forms.

Concept

His multicolored pieces are made from memory foam that resemble natural shapes, as if they were found in an impact crater. The memory foam is created through a chemical reaction of different solutions, which includes polyol - one of its unique features is the ability to modify the mixing ratio of the chemical solutions to create an object suitable for different purposes. Taking benefit of these properties, the frame of Sang Hoon Kim's furniture was foamed with a high load-bearing hardness.

SIDE GALLERY

SANG HOON KIM (1979-)



Couch model "Meteorite 1"
Manufactured by Sang Hoon Kim Seoul,
2020 Flexible foam

Measurements
155 cm x 115 cm x 75h cm
61 in x 45,27 in x 29,52h in

Edition
Unique Piece

Biography

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SIDE GALLERY

SANG HOON KIM (1979-)



Couch model "Meteorite 3"
Manufactured by Sang Hoon Kim
Seoul, 2019
Memory foam

Measurements
250 cm x 60 cm x 167h cm
98,4 in x 23,6 in x 65,64h in

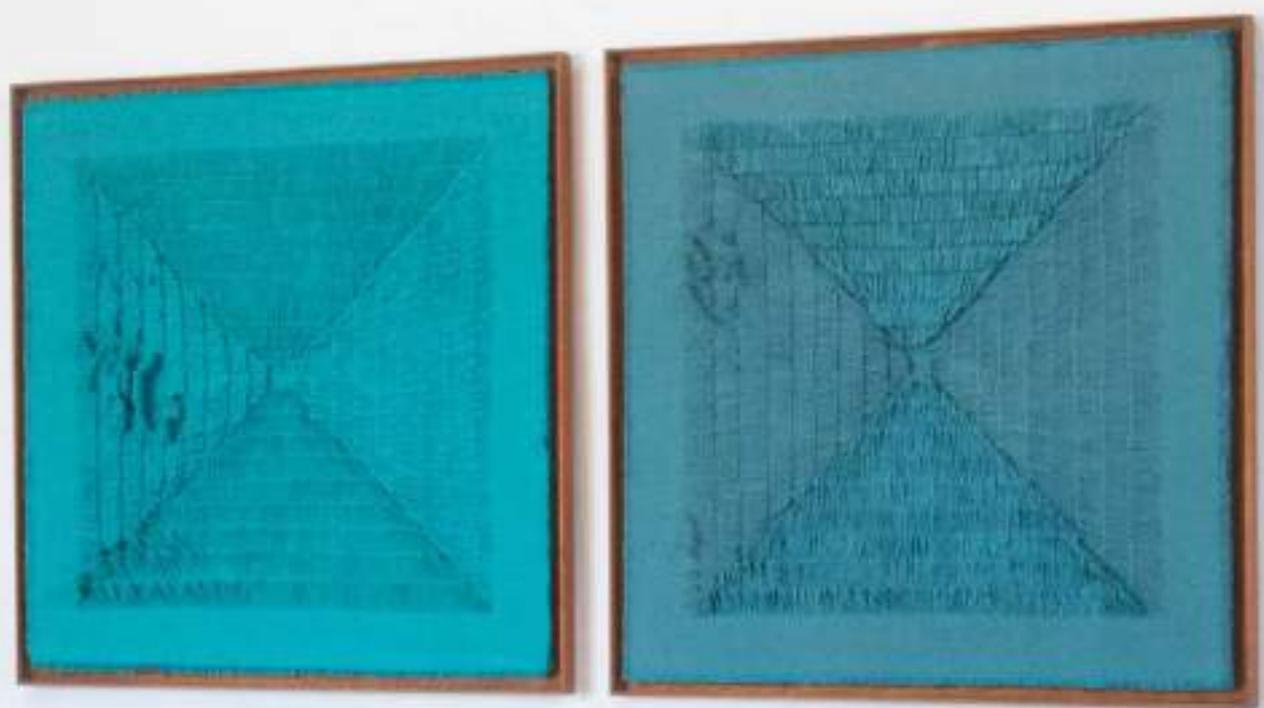
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South Korean furniture designer Sang Hoon Kim finds inspiration for his works in architecture, and creates pieces that define spaces, all while adding beauty to an environment. Kim's interest in architecture has allowed him to apply the methods and elements of architecture to his works. It is Kim's belief that furniture should be regarded as another dimension of architecture. The pieces he creates are rhythmically geometric in their construction and feature a great deal asymmetrical balance. His works function not only as space dividing units, but also as a connection between the two spaces; simultaneously possessing harmony and rhythm, along with a sense of haphazard instability. Kim concentrates on creating different perspectives to experience the space. His pieces are meant to be viewed from all sides and angles, as open and closed; divide and combine; stable and unstable; regular and irregular; bright and dark; and negative and positive space. Kim's pieces are designed around the form's movement and their contrasting components. Through these methods Kim expresses his perception of light and movement, as well as communicates through the language of organic forms.

Concept

His multicolored pieces are made from memory foam that resemble natural shapes, as if they were found in an impact crater. The memory foam is created through a chemical reaction of different solutions, which includes polyol - one of its unique features is the ability to modify the mixing ratio of the chemical solutions to create an object suitable for different purposes. Taking benefit of these properties, the frame of Sang Hoon Kim's furniture was foamed with a high load-bearing hardness.



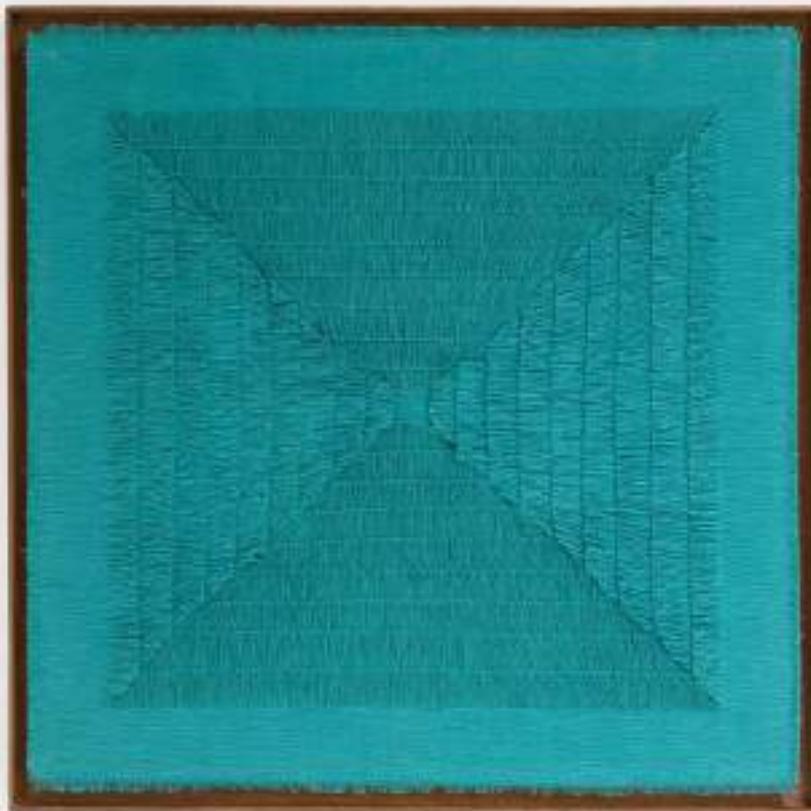
Sophie Rowley

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

'Khadi Frays' is a series of textile wall pieces Sophie Rowley developed during a recent one-year stay in India. They are inspired by the Khadi Spirit, an Indian term which describes the state of illimitable patience. In 'Khadi Frays', the repetitive actions of conventional handweaving techniques were reversed. Instead of building up the material thread by thread, a solid block of multiple weaves forms the starting point. Each layer undergoes a carefully calculated destructive process, during which over 10 000 threads are patiently removed, leaving frayed finishes behind. Through eating into these material blocks, multi-dimensional textures are created, gradually dwindling down to the base layer. The differences in weight and tension of the warp and weft lead to subtle variations in shade and dependent upon the perspective angle, reflections on the surfaces occur. Through this technique simplistic and modest materials were transformed into intricate arrangements and elegant wall pieces, endeavoring to give a modern twist to textile craft. The experiments with stencils led to three different design outcomes made from natural canvas cloths, rough linen fabrics and cottons hand-dyed in Indian turmeric.

SIDE GALLERY

SOPHIE ROWLEY (1986-)



Tapestry

From the series "Khadi Fray"
Manufactured by Sophie Rowley
Produced in exclusive for SIDE
GALLERY
Berlin, 2020
Handloomed cotton

Measurements

90 cm x 90 cm
35,43 in x 35,43 in

Edition

Unique pieces

Concept

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Biography

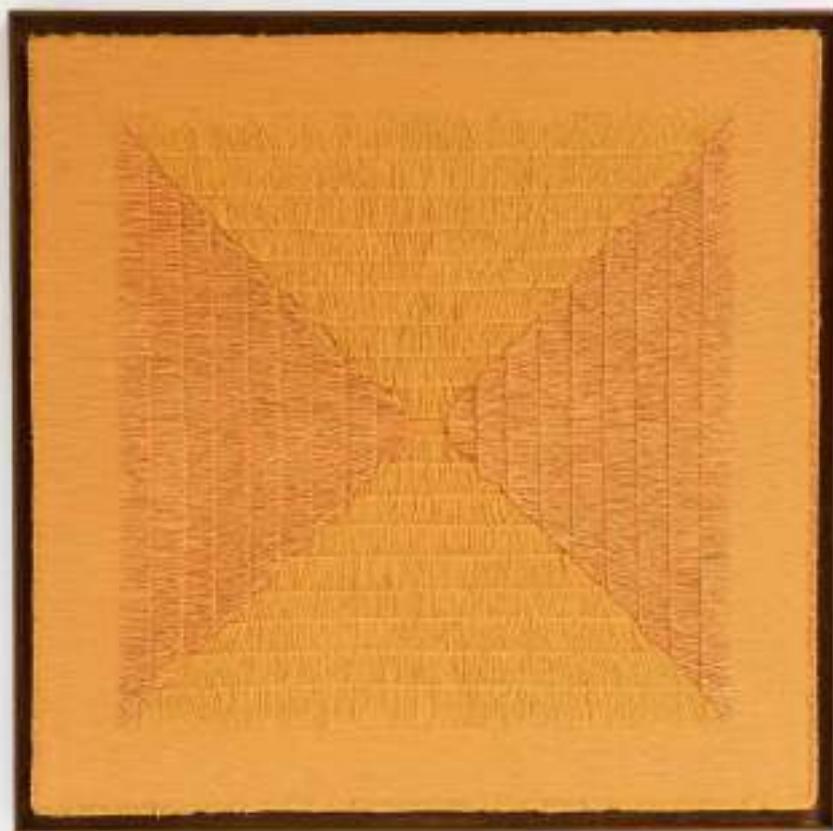
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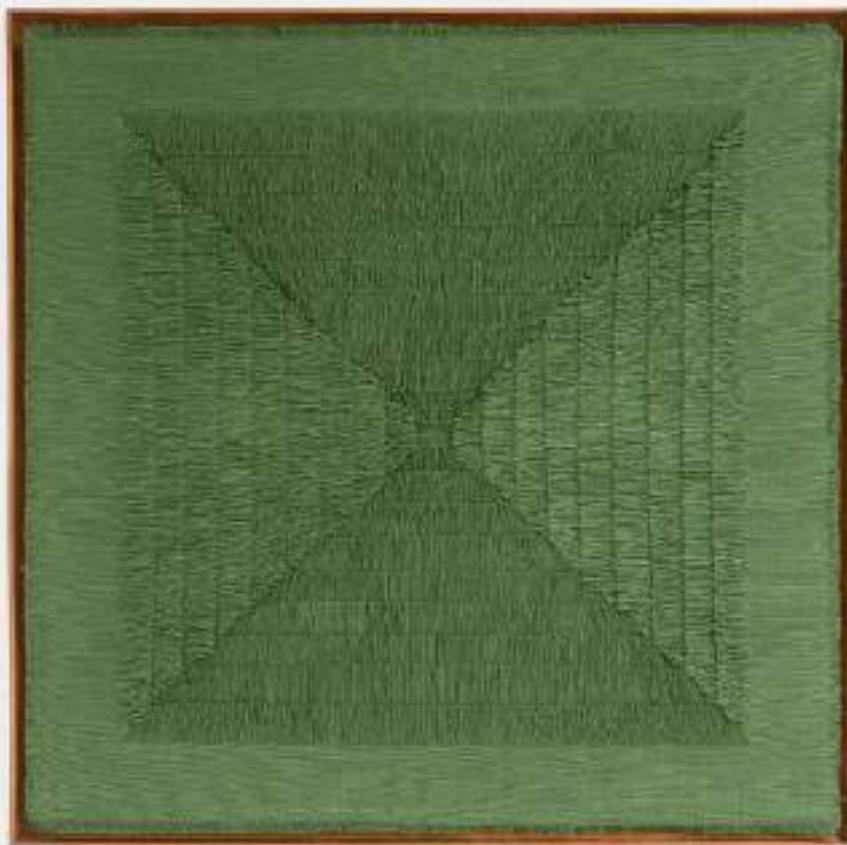
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Sam Chermayeff

Sam Chermayeff (New York City, 1981) is an architect, and furniture designer based in Berlin and New York City. Through a new series of works, tentatively named "Beasts" and developed exclusively for Side Gallery, Berlin based architect Sam Chermayeff continues to reimagine the particular applications of furniture elements. A chair is a desk, a hutch is a place to put on shoes and make-up, a sofa is a place to face one's interlocutor and so on. Each piece endeavors to engender a new relationship between our diverse physicalities and our everyday lives. In some cases we use these pieces alone and in others they bring us together. We understand ourselves through our interactions with the pieces and we commune with others. Made entirely of galvanized steel, this series is taking a further step by quite literally sharpening our connection to the work. It is reflective and as such we see ourselves. Its forms come from typologies that we understand intuitively. A table is still a table, even if it is also a light that supports its reflecting surface. This reflection might make the object disappear while its function, eating, working and so on come to the fore. It also makes us, doing those things, appear.

SIDE GALLERY

SAM CHERMAYEFF



Barbecue

From the series "Concept Kitchen"
Produced in exclusive for SIDE GALLERY
Manufactured by Bagnara
Italy, 2020
Atlantic stone marble

Measurements

120 cm x 60 cm x 95h cm
47,2 in x 23,6 in x 37,4h in

Edition

3 + 1 AP
More custom sizes available

Bio

Sam Chermayeff (New York City, 1981) is an architect, and furniture designer based in Berlin and New York City. As well as running his personal practice, Sam Chermayeff Office, he also cofounded the office June 14 Meyer-Grohbrügge & Chermayeff. As a young architect, Chermayeff worked for SANAA in Tokyo for more than five years, leading projects such as the Serpentine Pavilion and the curation of the Venice Biennale.

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SIDE GALLERY

SAM CHERMAYEFF



Bin

From the series "Concept Kitchen"
Produced in exclusive for SIDE GALLERY
Manufactured by Bagnara
Italy, 2020
Mystic Grey marble

Measurements

60 cm x 40 cm x 105h cm
23,6 in x 15,7 in x 41,3h in

Edition

3 + 1 AP
More custom sizes available

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SIDE GALLERY

SAM CHERMAYEFF



High Stool

From the series "Concept Kitchen"
Produced in exclusive for SIDE GALLERY
Manufactured by Bagnara
Italy, 2020
Silver Cloud marble

Measurements

40 cm x 40 cm x 81h cm
15,7 in x 15,7 in x 31,9h in

Edition

3 + 1 AP
More custom sizes available

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SIDE GALLERY

SAM CHERMAYEFF



High Table

From the series "Concept Kitchen"
Produced in exclusive for SIDE GALLERY
Manufactured by Bagnara
Italy, 2020
Silver Cloud marble

Measurements

54,5 cm x 54,5 cm x 117h cm
21,4 in x 21,4 in x 46,1h in

Edition

3 + 1 AP
More custom sizes available

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SIDE GALLERY

SAM CHERMAYEFF



Lamp

From the series "Concept Kitchen"
Produced in exclusive for SIDE GALLERY
Manufactured by Bagnara
Italy, 2020
Apls Glitter marble

Measurements

30 cm x 30 cm x 180h cm
11,8 in x 11,8 in x 70,9h in

Edition

3 + 1 AP
More custom sizes available

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SIDE GALLERY

SAM CHERMAYEFF



Shelf

From the series "Concept Kitchen"
Produced in exclusive for SIDE GALLERY
Manufactured by Bagnara
Italy, 2020
Bianco Lasa marble

Measurements

60 cm x 60 cm x 210h cm
23,6 in x 23,6 in x 82,7h in

Edition

3 + 1 AP
More custom sizes available

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SIDE GALLERY

SAM CHERMAYEFF



Sink

From the series "Concept Kitchen"
Produced in exclusive for SIDE GALLERY
Manufactured by Bagnara
Italy, 2020
Bianco Lasa marble

Measurements

60 cm x 60 cm x 86h cm
23,6 in x 23,6 in x 33,8h in

Edition

3 + 1 AP
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SIDE GALLERY

SAM CHERMAYEFF



Stool

From the series "Concept Kitchen"
Produced in exclusive for SIDE GALLERY
Manufactured by Bagnara
Italy, 2020
Pannonia Grün marble

Measurements

40 cm x 40 cm x 45h cm
15,7 in x 15,7 in x 17,7h in

Edition

3 + 1 AP
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SIDE GALLERY

SAM CHERMAYEFF



Table

From the series "Concept Kitchen"
Produced in exclusive for SIDE GALLERY
Manufactured by Bagnara
Italy, 2020
Pannonia Grün marble

Measurements

180 cm x 70 cm x 75h cm
70,9 in x 27,5 in x 29,5h in

Edition

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Bio

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Both June 14 and his private office are engaging in a wide range of projects including furniture. Sam's very first furniture design, Star Bench, created in collaboration with Johanna Meyer-Grohbrügge, was developed on the occasion of an exhibition, the group show "F-Utility?", curated by porter Clark at the Land of Tomorrow Gallery in Lexington, Kentucky, in 2010. Built in two parts and assembled onsite around an existing steel column, that could potentially be a tree trunk in a park – the bench is simple and effective. The Star-shaped seat, made of six irregular sized tips welded on a dozen thin poles, marked a meeting point. Rather than an average orthogonal bench, it allowed and increased the number of people to talk, facing one another from multiple positions, resulting in an optimized way of communicating and, above all, forming a community.

Another early furniture design, was the so called Ad Reinhardt SANAA chair. It was assembled by Chermayeff in 2013 as a unique piece, blending gets another, yet transcultural meaning. Here, he has used the iconic and nameless chair of his former employers, the Toykyo architecture firm Kazuyo Sejima + Ryue Nishizawa / SANAA – a sparse chrome steel chair designed for the Japanese Pavilion at the 8th Venice Architectural Biennale in 2002, at the time curated by Arata Isozaki – and mounted on a backrest an original work by the artist Ad Reinhart, the multiple – titled 9 Square made in 1961, a canvas with resin cast in an aluminum frame that Sam found in the attic of his grandfather Serge's house. This very object, not only interconnects two continents, and generations, it also amplifies, condenses, the 'infinite' of the polished, mirrored seating with the 'black hole' of the back rest.

SIDE GALLERY

SAM CHERMAYEFF (1981)



Patio Furniture Double Sun Chair

From the series "Beasts"
Produced in exclusive for SIDE GALLERY
Manufactured by ERTL und ZULL
Berlin, 2021
Galvanized steel, upholstery

Measurements

200 cm x 150 cm x 89,3h cm (38,5 cm seat height)
78,7 in x 59 in x 35,2h in (15,1 in seat height)

Edition

9 + 1AP

Essay/Concept

Through a new series of works, tentatively named "Beasts" and developed exclusively for Side gallery, Berlin based architect Sam Chermayeff continues to reimagine the particular applications of furniture elements. A chair is a desk, a hutch is place to put on shoes and make-up, a sofa is a place to face ones interlocutor and so on. Each piece endeavors to engender a new relationship between our diverse physicalities and our everyday lives. In some cases we use these pieces alone and in others they bring us together. We understand ourselves through our interactions with the pieces and we commune with others. Made entirely of galvanized steel, this series is taking a further step by quite literally sharpening our connection to the work. It is reflective and as such we see ourselves. Its forms come from typologies that we understand intuitively. A table is still a table, even if it is also a light that supports its reflecting surface. This reflection might make the object disappear while its function, eating, working and so on come to the fore. It also makes us, doing those things, appear.

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Over the last two decades, Sam Chermayeff has undertaken a number of experimental projects related to the development of his personal experiences in both architecture and, furniture design. Of particular relevance, in 2015, he developed two new furniture typologies, a bed and a kitchen, both which literally represent the idea of community – or if you like, 'joint venture'.

SIDE GALLERY

SAM CHERMAYEFF (1981)



Tube Light Daybed

From the series "Beasts"

Produced in exclusive for SIDE GALLERY

Manufactured by ERTL und ZULL

Berlin, 2021

High polished steel, galvanized steel, upholstery

Measurements

200 cm x 120 cm x 150h cm (38,5 cm seat height)

78,7 in x 47,2 in x 59h in (15,1 in seat height)

Edition

9 + 1AP

Essay/Concept

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SIDE GALLERY

SAM CHERMAYEFF (1981)



Chair With Light

From the series "Beasts"

Produced in exclusive for SIDE GALLERY

Manufactured by ERTL und ZULL

Berlin, 2021

Galvanized steel, high polished steel, upholstery

Measurements

90,8 cm x 51 cm x 185,6h cm (48 cm seat height)

35,7 in x 20 in x 73h in (18,8 in seat height)

Edition

9 + 1AP

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SIDE GALLERY

SAM CHERMAYEFF (1981)



Banana Hanger

From the series "Beasts"
Produced in exclusive for SIDE GALLERY
Manufactured by ERTL und ZULL
Berlin, 2021
Galvanized steel

Measurements

21 cm x 21 cm x 57h cm
8,2 in x 8,6 in x 22,4h in

Edition

9 + 1AP

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Taher Asad-Bakhtiari

Taher Asaad-Bakhtiari (b.1982) is a self-taught artist whose practice focuses on, but is not limited to objects, textile and experiences. After Studying multimedia and management in Canada and Switzerland, Taher opened a creative agency in Tehran and later in New York City.

The Tribal Weave Project seeks to reintroduce the traditional Iranian craft of tribal carpet weaving while imbuing it with a contemporary functionality. Taher Asad-Bakhtiari encourages Turkish-speaking azerbaijan people, based in Iran, to think creatively and reinvent the traditional Kilim. "My people weave their tents, their beds, their blankets, their clothes...everything they have is woven in different ways. This is our craft." Taher and his semi-nomad weavers innovate in the fabrication process introducing unexpected materials like lace, polyurethane, and metallic threads. Often simple in color and pattern by using natural and vegetable-dyed wools, his kilims draw attention with their intensity and structure, enhanced by exposing parts of the warp, revealing the skeleton of the carpet and bringing it into the overall design. Elements of earth, sky, sun and mountain expressed as single blocks of color are typical patterns of these works.

SIDE GALLERY

TAHER ASAD BAKHTIARI (1982-)



Gabbeh carpet

From the "Tribal Weaves" series
Manufactured by Taher Asad Bakhtiari
Teheran (Iran), 2019
Natural wool

Measurements

204 cm x 370 cm
80,31 in x 145,66 in

Edition

Unique piece

Concept

All Asad-Bakhtiari kilims are hand-made in Iran by turkic speaking, semi settled nomads using 100% natural and vegetable died wools. Each kilim requires approximately four to five months to produce, depending on the size. The designer innovated in the fabrication process with a polyurethane weaving together with wool. The designs are limited to essential geometrical shapes, enhancing the novelty of the weave and mix of materials to speak out. Stimulated by this new approach, the weavers themselves have come to re-think their craft and re-engage with it. Thus often, the weaver's own input will figure discretely in the carpet – whether in a smart approach to a weaving dilemma or the personal handling of a particular design.

Biography

Taher Asad-Bakhtiari is a self-taught artist whose practice revolves around objects, textiles, and experiences, among others. Born in 1982, Asad-Bakhtiari studied in Canada and Switzerland, currently residing in Dubai and New York.

His bodies of work explore his heritage, including the kilim weavings of the Bakhtiari tribe as well as oil barrels referencing his status as a part of the generation of "oil babies."

Asad-Bakhtiari's "The Tribal Weave Project" is his attempt to revive and reinvent a disappearing cultural craft, where Asad-Bakhtiari states, "My tenuous yet deep-rooted connection with the Bakhtiari tribe motivates me to support this dying craft, and I draw inspiration from their unique artistic legacy. Kilims were true raw expressions of a tribe's outlook on beauty. With the demise of tribal life, that type of art has died. What has not is the technique, and I believe the survival of this craft goes through reinvention." For his kilim and the gabbeh pieces, Asad-Bakhtiari takes the fundamentals of the historical technique, stripping them down to reveal the lace-like texture of the underlying warp, as well as enhancing the traditional geometric shapes, emphasizing the design but also the uniqueness of the medium.



Vince Palacios

Vince Palacios is Californian based ceramic artist who's practice derives from, memory, improvisation and humor. Dedicated to working as both an artist and University educator, Palacios years of experience and knowledge are clearly evident in his oeuvre. Believing that leaving your mark in earthen materials is a natural record of existence, expression and belief, Palacios sees his work as a language, not composed of words, rather a composition of marks and bumps, stretching and pressing. A story is being told, a form emerges; a truth is expressed.

Through the artists new series "Potato Tree with Vines" Vince Palacios continues to develop a unique approach to the use of ceramic materials as a means of crafting intricate narratives addressing geological process, pyroclastic interaction, and heat/chemical reactions. Engulfed by protruding lumps, clumps, bulbous forms or Potatoes as the artist refers to them, Palacios uses these cumbersome shapes to provoke emotive feeling. Progressing, humor and awkwardness, the clumsy forms are designed not to cause viewers to feel awkward, rather, too personally reflect on the sense of being out of place and finding a way of fitting in.

SIDE GALLERY

VINCE PALACIOS (1961 -)



Ceramic vase model "Red with orange lip"

From the series "Potato Tree"
Manufactured by Vince Palacios
USA, 2022

Clay, slip, glaze, flux, firings

Measurements

45,7 cm x 43,2 cm x 50,8h cm
18 in x 17 in x 20h in

Edition

Unique piece

Concept

The "Potato Tree" series are defined as impossible, poetic, nonsensical forms. Vince Palacios thinks of them as the trees of life and as expressions of how the artist sees himself as well as his place in the world and in the universe. In each piece the artist employs his three most essential ingredients: memory, improvisation and humour.

The potato has various meanings in different cultures, appearing as a symbol of fidelity and purity, as a symbol of virility or sexuality, or as something nutritious and for survival. Palacios's intervention highlights his passion for the bulbous and bulbous form that these pieces adopt, taking the influence of the potato from something simple to something transcendental that has marked the history of human beings as a symbol of growth, life, nutrition, reproduction and survival.

Biography

Vince Palacios (b.1961) is an American ceramic artist who has been working in the field of ceramic art since 1988. Receiving his Masters of Ceramic Art from the New York State College of Ceramics at Alfred University in 1994, and his BFA in ceramics at California State University at Long Beach, in 1992.

Palacios' work has been exhibited worldwide and is included in a number of important private collections and in remarkable museum collections. He also has gathered extensive experience as a professor at different academic institutions, such as California State University of Long Beach and Western Illinois University, among others. He is now working as a lecturer in the Ceramics Department at El Camino College in Torrance, California.

The development of Palacios' works is derived from unique approach points. Firstly, in the context of materiality, Palacios has a complex crafting process through the use of raw glass and ceramic materials. As a result of his multiplex material process, combined with the exploration of geological processes of pyroclastic interactions, heat and chemical reactions, the American ceramicist creates intricate and playful narratives.

SIDE GALLERY

VINCE PALACIOS (1961 -)



Ceramic vase model "Blue with blue lip"

From the series "Potato Tree"
Manufactured by Vince Palacios
USA, 2022

Clay, slip, glaze, flux, firings

Measurements

35,6 cm x 30,5 cm x 47h cm
14 in x 12 in x 18,5h in

Edition

Unique piece

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SIDE GALLERY

VINCE PALACIOS (1961 -)



Ceramic vase model "Green with green lip"

From the series "Potato Tree"
Manufactured by Vince Palacios
USA, 2022

Clay, slip, glaze, flux, firings

Measurements

33 cm x 35,6 cm x 44,5h cm
13 in x 14 in x 17,5h in

Edition

Unique piece

Concept

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SIDE GALLERY

VINCE PALACIOS (1961 -)



Ceramic vase model "Black and multi-color"

From the series "Potato Tree"
Manufactured by Vince Palacios
USA, 2022

Clay, slip, glaze, flux, firings

Measurements

45,7 cm x 45,7 cm x 48,3h cm
18 in x 18 in x 19h in

Edition

Unique piece

Concept

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SIDE GALLERY

VINCE PALACIOS (1961 -)



Ceramic vase model "White lip"

From the series "Potato Tree"
Manufactured by Vince Palacios
USA, 2022

Clay, slip, glaze, flux, firings

Measurements

43,2 cm x 43,2 cm x 33h cm
17 in x 17 in x 13h in

Edition

Unique piece

Concept

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SIDE GALLERY

VINCE PALACIOS (1961-)



Ceramic vase model "Green vines with yellow lip"

From the series "Potato Tree"
Manufactured by Vince Palacios
USA, 2022

Clay, slip, glaze, flux, firings

Measurements

35,6 cm x 27,9 cm x 36,8h cm
14 in x 11 in x 14,5h in

Edition

Unique piece

Concept

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SIDE GALLERY

VINCE PALACIOS (1961-)



Ceramic vase model "Red vines"

From the series "Potato Tree"
Manufactured by Vince Palacios
USA, 2022

Clay, slip, glaze, flux, firings

Measurements

33 cm x 33 cm x 35,6h cm
13 in x 13 in x 14h in

Edition

Unique piece

Concept

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SIDE GALLERY

VINCE PALACIOS (1961-)



Ceramic vase model "White vines"

From the series "Potato Tree"
Manufactured by Vince Palacios
USA, 2022

Clay, slip, glaze, flux, firings

Measurements

43,2 cm x 40,6 cm x 33h cm
17 in x 16 in x 13h in

Edition

Unique piece

Concept

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SIDE GALLERY

VINCE PALACIOS (1961-)



Ceramic vase model "Green vines"

From the series "Potato Tree"
Manufactured by Vince Palacios
USA, 2022

Clay, slip, glaze, flux, firings

Measurements

45,7 cm x 40,6 cm x 38,1h cm
18 in x 16 in x 15h in

Edition

Unique piece

Concept

The "Potato Tree" series are defined as impossible, poetic, nonsensical forms. Vince Palacios thinks of them as the trees of life and as expressions of how the artist sees himself as well as his place in the world and in the universe. In each piece the artist employs his three most essential ingredients: memory, improvisation and humour.

The potato has various meanings in different cultures, appearing as a symbol of fidelity and purity, as a symbol of virility or sexuality, or as something nutritious and for survival. Palacios's intervention highlights his passion for the bulbous and bulbous form that these pieces adopt, taking the influence of the potato from something simple to something transcendental that has marked the history of human beings as a symbol of growth, life, nutrition, reproduction and survival.

Biography

Vince Palacios (b.1961) is an American ceramic artist who has been working in the field of ceramic art since 1988. Receiving his Masters of Ceramic Art from the New York State College of Ceramics at Alfred University in 1994, and his BFA in ceramics at California State University at Long Beach, in 1992.

Palacios' work has been exhibited worldwide and is included in a number of important private collections and in remarkable museum collections. He also has gathered extensive experience as a professor at different academic institutions, such as California State University of Long Beach and Western Illinois University, among others. He is now working as a lecturer in the Ceramics Department at El Camino College in Torrance, California.

The development of Palacios' works is derived from unique approach points. Firstly, in the context of materiality, Palacios has a complex crafting process through the use of raw glass and ceramic materials. As a result of his multiplex material process, combined with the exploration of geological processes of pyroclastic interactions, heat and chemical reactions, the American ceramicist creates intricate and playful narratives.

SIDE GALLERY

VINCE PALACIOS (1961-)



Ceramic vase model "Blue and brown vines"

From the series "Potato Tree"
Manufactured by Vince Palacios
USA, 2022
Clay, slip, glaze, flux, firings

Measurements

45,7 cm x 40,6 cm x 38,1h cm
18 in x 16 in x 15h in

Edition

Unique piece

Concept

The "Potato Tree" series are defined as impossible, poetic, nonsensical forms. Vince Palacios thinks of them as the trees of life and as expressions of how the artist sees himself as well as his place in the world and in the universe. In each piece the artist employs his three most essential ingredients: memory, improvisation and humour.

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Virginia Leonard

Virginia Leonard (b. Auckland, New Zealand) is an established ceramic artist, who began working with clay in 2013 following a successful career as an abstract painter. Her ceramic practice is derived from a personal dialogue with her own reality. Her works are representations of her body, using a multitude of techniques to illustrate the voicelessness of chronic pain and bodily scarring. Leonard's recent ceramic works evolve from a process of stacking in which the New Zealand based artist piles random individual pieces on top of one another, a methodology she refers to as "Building precious towers resembling her human form". The emotional, emotive and intensely personal ceramic works created by the artist are powerful self-portraits. She provokes connotations of repulsion, through sharp, distressed forms, whilst asserting that the expression of this harsh reality is something vital, enveloping and honest, which she translates into colour, creating vibrancy and beauty.

Throughout her career in ceramics, Leonard holds that she feasts upon the process and change, enhancing the organic reality of her body, its fragility and its development in a world of flux. In her concept, she stresses that human physicality is not static or closed and that the classical ideal is sterile and impossible, as a result, the artist claims to be excited to understand that she inhabits a "body of becoming".

SIDE GALLERY

VIRGINIA LEONARD



Ceramic vase model "A Frock Will Hide Those Sticky Out Bits He Said"
Manufactured by Virginia Leonard
New Zealand, 2021
Clay, resin, pure Gold

Measurements
56 cm × 70h cm
22 in x 27,6h in

Edition
Unique piece

Biography

Virginia Leonard (b. Auckland, New Zealand) is an established ceramic artist. In 1990 she obtained a Bachelor in Fine Arts, from Whitecliffe College of Arts & Design, where she later completed a Masters in Fine Arts receiving a First Class Honours. Leonard's ceramic practice is derived from a personal dialogue with her own reality. Her works are representations of her body, they are created as illustrations of the voicelessness of chronic pain and bodily scarring, which in return meets the daily need to articulate and divinise her visual language. Her work is recognised internationally, she has exhibited at reputable design fairs, as well as having received various awards, including the First Runner-up Wallace Art Awards, Auckland, New Zealand, in 2020 and the Winner- Main Prize, Officine Saffi Award 4, Milan, Italy in 2021.

Concept

Virginia Leonard holds that she feasts upon the process and change, enhancing the organic reality of her body, its fragility and its development in a world of flux. In her concept, she stresses that human physicality is not static or closed and that the classical ideal is sterile and impossible, as a result, the artist claims to be excited to understand that she inhabits a "body of becoming".

SIDE GALLERY

VIRGINIA LEONARD



Ceramic vase model "Fallen Chandelier"

Manufactured by Virginia Leonard
New Zealand, 2021
Clay, resin, pure gold, LED light

Measurements

60 cm × 79,2h cm
23,6 in x 31,2h in

Edition

Unique piece

Biography

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SIDE GALLERY

VIRGINIA LEONARD



Ceramic vase model "Stained Nightie"

Manufactured by Virginia Leonard
New Zealand, 2022
Clay, resin, pure gold

Measurements

50 cm × 63h cm
19,7 in x 24,8h in

Edition

Unique piece

Biography

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SIDE GALLERY

VIRGINIA LEONARD



**Ceramic vase model "Urn For Unwanted
Limbs And Other Things"**

Manufactured by Virginia Leonard
New Zealand, 2022
Clay, lustre

Measurements

25 cm x 35h cm
9,8 in x 13,7h in

Edition

Unique piece

Biography

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Willem van Hooff

Willem van Hooff (b. 1992, Holland) sees himself as a modern craftsman. After graduating from the Design Academy in Eindhoven in 2018, he opened a design studio in Eindhoven. He achieves a raw style by availing of primitive techniques. He often works with traditional machinery, methods, and existing products. His work breathes a new, exciting life into traditional materials.

Inspired by African vessels, Willem van Hooff 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 a 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.

SIDE GALLERY

WILLEM VAN HOOFF (1992-)



Ceramic vase model "Aloi"

From the series "Core Vessels"
Manufactured by Willem van Hooff
Holland, 2022
Earthenware, glazed

Measurements

25,5 cm x 10 cm x 45h cm
10 in x 3,9 in x 17,7h in

Edition

Unique piece

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-)



Ceramic vase model "Arka"

From the series "Core Vessels"
Manufactured by Willem van Hooff
Holland, 2022
Earthenware, glazed

Measurements

31 cm x 7 cm x 41,5h cm
12,2 in x 2,7 in x 16,3h in

Edition

Unique piece

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-)



Ceramic vase model "Efir"

From the series "Core Vessels"
Manufactured by Willem van Hooff
Holland, 2022
Earthenware, glazed

Measurements

54 cm x 10 cm x 31h cm
21,3 in x 3,9 in x 12,2h cm

Edition

Unique piece

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-)



Ceramic vase model "Illa"

From the series "Core Vessels"
Manufactured by Willem van Hooff
Holland, 2022
Earthenware, glazed

Measurements

36,6 cm x 8,5 cm x 38,4 h cm
14,4 in x 3,3 in x 15,1h in

Edition

Unique piece

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-)



Ceramic vase model "Kltu"
From the series "Core Vessels"
Manufactured by Willem van Hooff
Holland, 2022
Earthenware, glazed

Measurements
23 cm x 8,5 cm x 45,9h cm
9 in x 3,3 in x 18h in

Edition
Unique piece

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-)



Ceramic vase model "Ovas"

From the series "Core Vessels"
Manufactured by Willem van Hooff
Holland, 2022
Earthenware, glazed

Measurements

23,8 cm x 9,4 cm x 62h cm
9,4 in x 3,7in x 24,4h in

Edition

Unique piece

Concept

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SIDE GALLERY

WILLEM VAN HOOFF (1992-)



Ceramic vase model "Taju"
From the series "Core Vessels"
Manufactured by Willem van Hooff
Holland, 2022
Earthenware, glazed

Measurements
29,8 cm x 8,8 cm x 59,1h cm
11,7 in x 3,5 in x 23,3h in

Edition
Unique piece

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-)



Ceramic vase model "Tuja"
From the series "Core Vessels"
Manufactured by Willem van Hooff
Holland, 2022
Earthenware, glazed

Measurements
43 cm x 9 cm x 47,7h cm
16,9 in x 3,5 in x 18,8h in

Edition
Unique piece

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-)



Ceramic vase model "Uble"
From the series "Core Vessels"
Manufactured by Willem van Hooff
Holland, 2022
Earthenware, glazed

Measurements
31 cm x 6,3 cm x 56,4h cm
12,2 in x 2,4 in x 22,2h in

Edition
Unique piece

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-)



Ceramic vase model "Umo"

From the series "Core Vessels"
Manufactured by Willem van Hooff
Holland, 2022
Earthenware, glazed

Measurements

31 cm x 8 cm x 55,2h cm
12,2 in x 3,1 in x 21,7h in

Edition

Unique piece

Concept

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SIDE GALLERY

WILLEM VAN HOOFF (1992-)



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

Measurements
43 cm x 7 cm x 32,2h cm
16,9 in x 2,8 in x 12,7h in

Edition
Unique piece

Concept

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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.

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 "Ebes"

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

Measurements

37,5 cm width x 48 cm height
14,7 in x 19 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

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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

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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

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SIDE GALLERY

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