

CASAVELLS

SIDE GALLERY

2021







Andrés Izquierdo
Boris de Beijer
Carlo Iorenzetti
Donghoon Sohn
Marjan Van Aubel
Messgewand
Nebil Zaman
Oliver Sundqvist
Frederik Nystrup-Larsen
Youngmin Kang of 1S1T
Rollo Bryant
Chan Chiao Chun
Côme Clérino
Carlos Fernández-Pello
Oren Pinhassi
Tadeáš Podracký
Willem Van Hooff
Tom Volkaert
Zhou Yilun

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

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

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



SIDE GALLERY

ANDRÉS IZQUIERDO (1993-)



'Departure' Table

From the series "Paraffins"
Manufactured by Andrés Izquierdo
Produce for Side Gallery
Madrid, Spain, 2021

Paraffin, steel, polyurethane, synthetic varnish, wicks

Measurements

150 cm x 150 cm x 110h cm
59 in x 59 in x 43,3h in

Edition

Unique piece

Concept

This new body of work titled after the thick coatings Izquierdo applies to create solid and functional structures addresses themes related to memory, forgiveness, death, decay or transformation. Conceived as embalmed or magically self-generated relics, as if their true nature was waiting to bloom out of a pollen cocoon, Izquierdo aims to bury with layers of paraffin any clue that could give this objects an inception and a context. Therefore the 'Paraffins' reveal themselves as intimate reveries or memory flaws generated or trapped in the mind of the viewer. As if drawn in the space by a sorcerer the 'Paraffins' emerge out of symbolic and ritualistic meaning whilst the entropic and corrosive quality of the melted paraffin counterweights this depiction of the series as fantastic portals to the unknown by pointing towards notions of toxicity, invasion and devastation.

Biography

Andrés Izquierdo (b.1993) is an artist and designer living and working in Madrid. Izquierdo disfigures, mutates and weaves together an amalgam of fictions, phenomenons, superstitions myths or reveries. By twisting them and forcing them to coalesce on the same landscape he builds autonomous narratives which break out of his own domain. His creative process leans on visions or revelations rather than on intellect or academia therefore he sees the studio as a sacred place for objects to emerge in the manner of rituals and invocations. Conflicting opposite physical and philosophical conditions such as divine and perverse, artificial and self-generated, baroque and minimalist, or abstract and hyper-realistic; The results of his investigations conclude in the form of sculptures, functional objects, scenographies, architectures or immersive installations where spiritual and metaphysical questions raised through perception and illusion discuss the nature of earthly notions such as faith, guilt, time, violence or awareness.

SIDE GALLERY

ANDRÉS IZQUIERDO (1993-)



'Arrival' Wall Lamp

From the series "Paraffins"

Manufactured by Andrés Izquierdo

Produce for Side Gallery

Madrid, Spain, 2021 Paraffin, xps, polyurethane, synthetic
varnish, leds.

Measurements

140 cm x 140 cm x 10h cm

55 in x 55 in x 3,9 in

Edition

Unique piece

Concept

This new body of work titled after the thick coatings Izquierdo applies to create solid and functional structures addresses themes related to memory, forgiveness, death, decay or transformation. Conceived as embalmed or magically self-generated relics, as if their true nature was waiting to bloom out of a pollen cocoon, Izquierdo aims to bury with layers of paraffin any clue that could give this objects an inception and a context. Therefore the 'Paraffins' reveal themselves as intimate reveries or memory flaws generated or trapped in the mind of the viewer. As if drawn in the space by a sorcerer the 'Paraffins' emerge out of symbolic and ritualistic meaning whilst the entropic and corrosive quality of the melted paraffin counterweights this depiction of the series as fantastic portals to the unknown by pointing towards notions of toxicity, invasion and devastation.

Biography

Andrés Izquierdo (b.1993) is an artist and designer living and working in Madrid. Izquierdo disfigures, mutates and weaves together an amalgam of fictions, phenomenons, superstitions myths or reveries. By twisting them and forcing them to coalesce on the same landscape he builds autonomous narratives which break out of his own domain. His creative process leans on visions or revelations rather than on intellect or academia therefore he sees the studio as a sacred place for objects to emerge in the manner of rituals and invocations. Conflicting opposite physical and philosophical conditions such as divine and perverse, artificial and self-generated, baroque and minimalist, or abstract and hyper-realistic; The results of his investigations conclude in the form of sculptures, functional objects, scenographies, architectures or immersive installations where spiritual and metaphysical questions raised through perception and illusion discuss the nature of earthly notions such as faith, guilt, time, violence or awareness.

Boris de Beijer was originally trained as a jewelry designer at the Rietveld Academie in 2011. Since graduating he has developed his practice in a multidisciplinary manner, without conforming to the boundaries of a specific discipline, instead moving freely between sculpture and applied arts.

Craft techniques have always been central to his practice. He combines these traditional skills with more unconventional methods, causing imminent surprises that mislead the spectators. In his work form and function have an ambivalent status, often provoking questions regarding hierarchical structures within the contemporary art and design discourse.

Since his graduation in 2011, Boris almost exclusively focused on working with synthetic, and non-traditional materials. He has managed to develop his very own visual language within his field. Comparable to the peculiar processes of the ancient alchemy's, he transforms relatively cheap and common resources, into new substances reminiscent of higher valued materials, such as glass, minerals and metals. This way of working adds to the alienating otherworldly sensation his work tends to provoke.

In 2020 Boris came to a turning point in his career in which he began to investigate different, and more traditional materials. Working closely with expert glassblowers from Amsterdam he has begun working on a new series of glassware made exclusively for Side Gallery.

Boris has shown his work in both national and international galleries as well as cultural institutions, and has been included in various national collections such as Stedelijk Museum Amsterdam, The Coda Museum, and the MAD Museum in New York.

SIDE GALLERY

BORIS DE BEIJER (1987-)



Candle Holder

"Coupes de Pompadour"

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

Measurements

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

Edition

Unique piece

Concept

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

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

Biography

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

SIDE GALLERY

BORIS DE BEIJER (1987-)



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

Measurements
13 cm x 38h cm
5,1 in x 14,9h in

Edition
Unique piece

Concept

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

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

Biography

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



SIDE GALLERY

ZHOU YILUN (1983 -)



Chair

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

Mesurements

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

Bio

Zhou Yilun (b. 1983, Hangzhou, China) lives and works in Hangzhou. Zhou graduated in 2006 from the oil painting department at China Academy of Art. His works are formed from a bricolage of identity, as he lifts and distorts techniques inherited from the Renaissance, Baroque, and Romantic eras—revisiting, perverting, and parodying their ideas for the new globalist regime. He has recently exhibited at the KWM artcenter in Beijing, China (2018), appearing in The Post Southern Song Dynasty, an exhibition of works featuring the Martin Goya Business artist collective. Other recent exhibitions include Zhou Yilun: Q.S.K.T., Galerie Peter Kilchmann, Zurich, Switzerland (2020, solo); Zhou Yilun: Ornament and Crime, Nicodim Gallery, Los Angeles, USA (2019, solo); After Sunset, Galeria Liusa Wang, Paris, France (2018); Parallel Times, Inna Art Space, Hangzhou, China (2017); The Monkey On Horseback, Galeria Nicodim, Bucharest, Romania (2016, solo); Zhou Yilun, Nicodim Gallery, Los Angeles, USA (2015, solo); GODFINDER, Platform China Contemporary Art Institute, Beijing, China (2015, solo); and My Generation: Young Chinese Artists, Tampa Museum of Art, Tampa, USA; Orange County; Museum of Art, Newport Beach, USA (2015).

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

SIDE GALLERY

ZHOU YILUN (1983 -)



Chair

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

Mesurements

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

Bio

Zhou Yilun (b. 1983, Hangzhou, China) lives and works in Hangzhou. Zhou graduated in 2006 from the oil painting department at China Academy of Art. His works are formed from a bricolage of identity, as he lifts and distorts techniques inherited from the Renaissance, Baroque, and Romantic eras—revisiting, perverting, and parodying their ideas for the new globalist regime. He has recently exhibited at the KWM artcenter in Beijing, China (2018), appearing in The Post Southern Song Dynasty, an exhibition of works featuring the Martin Goya Business artist collective. Other recent exhibitions include Zhou Yilun: Q.S.K.T., Galerie Peter Kilchmann, Zurich, Switzerland (2020, solo); Zhou Yilun: Ornament and Crime, Nicodim Gallery, Los Angeles, USA (2019, solo); After Sunset, Galeria Liusa Wang, Paris, France (2018); Parallel Times, Inna Art Space, Hangzhou, China (2017); The Monkey On Horseback, Galeria Nicodim, Bucharest, Romania (2016, solo); Zhou Yilun, Nicodim Gallery, Los Angeles, USA (2015, solo); GODFINDER, Platform China Contemporary Art Institute, Beijing, China (2015, solo); and My Generation: Young Chinese Artists, Tampa Museum of Art, Tampa, USA; Orange County; Museum of Art, Newport Beach, USA (2015).

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

SIDE GALLERY

ZHOU YILUN (1983 -)



Chair

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

Mesurements

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

Bio

Zhou Yilun (b. 1983, Hangzhou, China) lives and works in Hangzhou. Zhou graduated in 2006 from the oil painting department at China Academy of Art. His works are formed from a bricolage of identity, as he lifts and distorts techniques inherited from the Renaissance, Baroque, and Romantic eras—revisiting, perverting, and parodying their ideas for the new globalist regime. He has recently exhibited at the KWM artcenter in Beijing, China (2018), appearing in The Post Southern Song Dynasty, an exhibition of works featuring the Martin Goya Business artist collective. Other recent exhibitions include Zhou Yilun: Q.S.K.T., Galerie Peter Kilchmann, Zurich, Switzerland (2020, solo); Zhou Yilun: Ornament and Crime, Nicodim Gallery, Los Angeles, USA (2019, solo); After Sunset, Galeria Liusa Wang, Paris, France (2018); Parallel Times, Inna Art Space, Hangzhou, China (2017); The Monkey On Horseback, Galeria Nicodim, Bucharest, Romania (2016, solo); Zhou Yilun, Nicodim Gallery, Los Angeles, USA (2015, solo); GODFINDER, Platform China Contemporary Art Institute, Beijing, China (2015, solo); and My Generation: Young Chinese Artists, Tampa Museum of Art, Tampa, USA; Orange County; Museum of Art, Newport Beach, USA (2015).

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

SIDE GALLERY

ZHOU YILUN (1983 -)



Chair

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

Mesurements

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

Bio

Zhou Yilun (b. 1983, Hangzhou, China) lives and works in Hangzhou. Zhou graduated in 2006 from the oil painting department at China Academy of Art. His works are formed from a bricolage of identity, as he lifts and distorts techniques inherited from the Renaissance, Baroque, and Romantic eras—revisiting, perverting, and parodying their ideas for the new globalist regime. He has recently exhibited at the KWM artcenter in Beijing, China (2018), appearing in The Post Southern Song Dynasty, an exhibition of works featuring the Martin Goya Business artist collective. Other recent exhibitions include Zhou Yilun: Q.S.K.T., Galerie Peter Kilchmann, Zurich, Switzerland (2020, solo); Zhou Yilun: Ornament and Crime, Nicodim Gallery, Los Angeles, USA (2019, solo); After Sunset, Galeria Liusa Wang, Paris, France (2018); Parallel Times, Inna Art Space, Hangzhou, China (2017); The Monkey On Horseback, Galeria Nicodim, Bucharest, Romania (2016, solo); Zhou Yilun, Nicodim Gallery, Los Angeles, USA (2015, solo); GODFINDER, Platform China Contemporary Art Institute, Beijing, China (2015, solo); and My Generation: Young Chinese Artists, Tampa Museum of Art, Tampa, USA; Orange County; Museum of Art, Newport Beach, USA (2015).

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

SIDE GALLERY

ZHOU YILUN (1983 -)



Practice stool

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

Mesurements

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

Bio

Zhou Yilun (b. 1983, Hangzhou, China) lives and works in Hangzhou. Zhou graduated in 2006 from the oil painting department at China Academy of Art. His works are formed from a bricolage of identity, as he lifts and distorts techniques inherited from the Renaissance, Baroque, and Romantic eras—revisiting, perverting, and parodying their ideas for the new globalist regime. He has recently exhibited at the KWM artcenter in Beijing, China (2018), appearing in The Post Southern Song Dynasty, an exhibition of works featuring the Martin Goya Business artist collective. Other recent exhibitions include Zhou Yilun: Q.S.K.T., Galerie Peter Kilchmann, Zurich, Switzerland (2020, solo); Zhou Yilun: Ornament and Crime, Nicodim Gallery, Los Angeles, USA (2019, solo); After Sunset, Galeria Liusa Wang, Paris, France (2018); Parallel Times, Inna Art Space, Hangzhou, China (2017); The Monkey On Horseback, Galeria Nicodim, Bucharest, Romania (2016, solo); Zhou Yilun, Nicodim Gallery, Los Angeles, USA (2015, solo); GODFINDER, Platform China Contemporary Art Institute, Beijing, China (2015, solo); and My Generation: Young Chinese Artists, Tampa Museum of Art, Tampa, USA; Orange County; Museum of Art, Newport Beach, USA (2015).

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

SIDE GALLERY

ZHOU YILUN (1983 -)



Practice stool

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

Mesurements

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

Bio

Zhou Yilun (b. 1983, Hangzhou, China) lives and works in Hangzhou. Zhou graduated in 2006 from the oil painting department at China Academy of Art. His works are formed from a bricolage of identity, as he lifts and distorts techniques inherited from the Renaissance, Baroque, and Romantic eras—revisiting, perverting, and parodying their ideas for the new globalist regime. He has recently exhibited at the KWM artcenter in Beijing, China (2018), appearing in The Post Southern Song Dynasty, an exhibition of works featuring the Martin Goya Business artist collective. Other recent exhibitions include Zhou Yilun: Q.S.K.T., Galerie Peter Kilchmann, Zurich, Switzerland (2020, solo); Zhou Yilun: Ornament and Crime, Nicodim Gallery, Los Angeles, USA (2019, solo); After Sunset, Galeria Liusa Wang, Paris, France (2018); Parallel Times, Inna Art Space, Hangzhou, China (2017); The Monkey On Horseback, Galeria Nicodim, Bucharest, Romania (2016, solo); Zhou Yilun, Nicodim Gallery, Los Angeles, USA (2015, solo); GODFINDER, Platform China Contemporary Art Institute, Beijing, China (2015, solo); and My Generation: Young Chinese Artists, Tampa Museum of Art, Tampa, USA; Orange County; Museum of Art, Newport Beach, USA (2015).

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

Donghoon Sohn is the Founder / Designer of Atelier Sohn. Sohn is his last name and literally means "hand" and "craftsmanship" in Korean. Basically, his origin of thinking is based on all-time values and people`s daily life in contemporary society.

He is trying to seek new alternatives through experiments and observations. He graduated Korea national university of arts (K`arts) and took Samsung design membership for 2 years (2009 - 2010). Then he started his professional carrier at Samsung Electronics Headquarter (2010 - 2016). At Samsung, he worked on product design and user experience design through various projects such as laptop, wearable device and smart phone.

Also, he won several international awards like IF award, red dot award and Pin up design award. At the same time, He has worked for ATELIER SOHN (2015 - Present). He received attentions of various medias as a rising designer through exhibition at Milan design week and Paris design week. He graduated Ecal / University of art and design in Lausanne (2016 - 2017). Until now, He has successfully collaborated with global luxury brands such as Vacheron constantin, Christofle, Chopard and Hotel Trois Couronnes. He not only has successful stories in IT industry but also proves his worth in art direction, objet and collaboration project in living industry and luxury brand.



SIDE GALLERY

DONGHOON SOHN



Bar Stool

From "BSP" series
Manufactured by Donghoon Sohn
Produced for Side Gallery
Seoul (Korea), 2021
By product, solvent, plastic

Measurements

43 cm x 43 cm x 83 cm (seat height)
94.5 cm total height
16,92 in x 16,92 in x 32, 67 in x 37,2 in

Edition

Unique piece

Concept

Defined by the exploration of new possibilities, Sohn's design process is a combination of planned processes and imminent variables. The B.S.P series, is a collection derived from researching different ways to incorporate byproducts of the design process into the final work. The name of the series was inspired by the abbreviation of the B.L.T club sandwich. B.S.P stands for byproduct, Solvent, Plastic, the three materials used to create the collection. Although the series is largely made of virgin plastic blocks, instead of being held together by glue or resin, the blocks are stuck together by the use of acrylonitrile butadiene styrene (ABS plastic), a byproduct of the of the numerous design prototypes made during the 3D printing process. The byproduct takes the form of plastic flakes, which dissolve in a little amount of solvent due their large surface area, relative to their volume. These flakes dissolve quickly in ethanol, before they can be mixed with different coloured powders, forming a technicoloured glue which once again solidifies whilst pressing it between the slabs, causing it to ooze out between the plastic blocks like melted cheese.

Biography

Donghoon Sohn is the Founder / Designer of Atelier Sohn. Sohn is his last name and literally means "hand" and "craftsmanship" in Korean. Basically, his origin of thinking is based on all-time values and people's daily life in contemporary society. He is trying to seek new alternatives through experiments and observations. He graduated Korea national university of arts (Karts) and took Samsung design membership for 2 years (2009 - 2010). Then he started his professional carrier at Samsung Electronics Headquarter (2010 - 2016).

SIDE GALLERY

DONGHOON SOHN



Bar Stool

From "BSP" series
Manufactured by Donghoon Sohn
Produced for Side Gallery
Seoul (Korea), 2021
By product, solvent, plastic

Measurements

43 cm x 43 cm x 83 cm (seat height)
94.5 cm total height
16,92 in x 16,92 in x 32, 67 in x 37,2 in

Edition

Unique piece

Concept

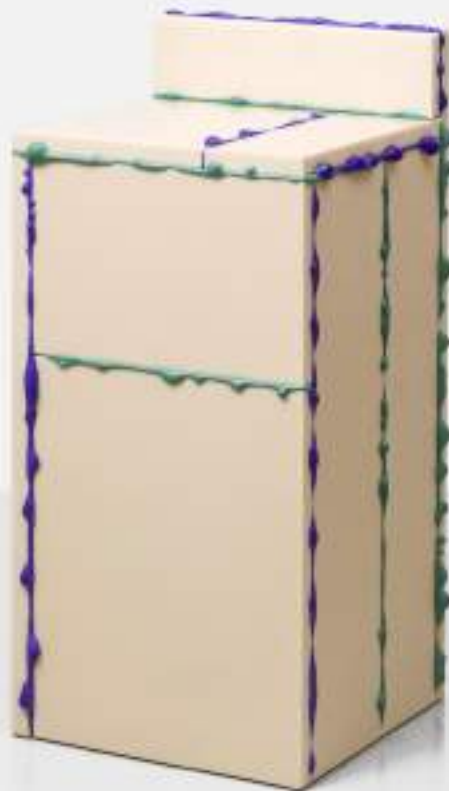
Defined by the exploration of new possibilities, Sohn's design process is a combination of planned processes and imminent variables. The B.S.P series, is a collection derived from researching different ways to incorporate byproducts of the design process into the final work. The name of the series was inspired by the abbreviation of the B.L.T club sandwich. B.S.P stands for byproduct, Solvent, Plastic, the three materials used to create the collection. Although the series is largely made of virgin plastic blocks, instead of being held together by glue or resin, the blocks are stuck together by the use of acrylonitrile butadiene styrene (ABS plastic), a byproduct of the of the numerous design prototypes made during the 3D printing process. The byproduct takes the form of plastic flakes, which dissolve in a little amount of solvent due their large surface area, relative to their volume. These flakes dissolve quickly in ethanol, before they can be mixed with different coloured powders, forming a technicoloured glue which once again solidifies whilst pressing it between the slabs, causing it to ooze out between the plastic blocks like melted cheese.

Biography

Donghoon Sohn is the Founder / Designer of Atelier Sohn. Sohn is his last name and literally means "hand" and "craftsmanship" in Korean. Basically, his origin of thinking is based on all-time values and people's daily life in contemporary society. He is trying to seek new alternatives through experiments and observations. He graduated Korea national university of arts (Karts) and took Samsung design membership for 2 years (2009 - 2010). Then he started his professional carrier at Samsung Electronics Headquarter (2010 - 2016).

SIDE GALLERY

DONGHOON SOHN



Bar Stool

From "BSP" series
Manufactured by Donghoon Sohn
Produced for Side Gallery
Seoul (Korea), 2021
By product, solvent, plastic

Measurements

43 cm x 43 cm x 83 cm (seat height)
94.5 cm total height
16,92 in x 16,92 in x 32, 67 in x 37,2 in

Edition

Unique piece

Concept

Defined by the exploration of new possibilities, Sohn's design process is a combination of planned processes and imminent variables. The B.S.P series, is a collection derived from researching different ways to incorporate byproducts of the design process into the final work. The name of the series was inspired by the abbreviation of the B.L.T club sandwich. B.S.P stands for byproduct, Solvent, Plastic, the three materials used to create the collection. Although the series is largely made of virgin plastic blocks, instead of being held together by glue or resin, the blocks are stuck together by the use of acrylonitrile butadiene styrene (ABS plastic), a byproduct of the of the numerous design prototypes made during the 3D printing process. The byproduct takes the form of plastic flakes, which dissolve in a little amount of solvent due their large surface area, relative to their volume. These flakes dissolve quickly in ethanol, before they can be mixed with different coloured powders, forming a technicoloured glue which once again solidifies whilst pressing it between the slabs, causing it to ooze out between the plastic blocks like melted cheese.

Biography

Donghoon Sohn is the Founder / Designer of Atelier Sohn. Sohn is his last name and literally means "hand" and "craftsmanship" in Korean. Basically, his origin of thinking is based on all-time values and people's daily life in contemporary society. He is trying to seek new alternatives through experiments and observations. He graduated Korea national university of arts (Karts) and took Samsung design membership for 2 years (2009 - 2010). Then he started his professional carrier at Samsung Electronics Headquarter (2010 - 2016).

SIDE GALLERY

DONGHOON SOHN



Bar Stool

From "BSP" series
Manufactured by Donghoon Sohn
Produced for Side Gallery
Seoul (Korea), 2021
By product, solvent, plastic

Measurements

43 cm x 43 cm x 83 cm (seat height)
94.5 cm total height
16,92 in x 16,92 in x 32, 67 in x 37,2 in

Edition

Unique piece

Concept

Defined by the exploration of new possibilities, Sohn's design process is a combination of planned processes and imminent variables. The B.S.P series, is a collection derived from researching different ways to incorporate byproducts of the design process into the final work. The name of the series was inspired by the abbreviation of the B.L.T club sandwich. B.S.P stands for byproduct, Solvent, Plastic, the three materials used to create the collection. Although the series is largely made of virgin plastic blocks, instead of being held together by glue or resin, the blocks are stuck together by the use of acrylonitrile butadiene styrene (ABS plastic), a byproduct of the of the numerous design prototypes made during the 3D printing process. The byproduct takes the form of plastic flakes, which dissolve in a little amount of solvent due their large surface area, relative to their volume. These flakes dissolve quickly in ethanol, before they can be mixed with different coloured powders, forming a technicoloured glue which once again solidifies whilst pressing it between the slabs, causing it to ooze out between the plastic blocks like melted cheese.

Biography

Donghoon Sohn is the Founder / Designer of Atelier Sohn. Sohn is his last name and literally means "hand" and "craftsmanship" in Korean. Basically, his origin of thinking is based on all-time values and people's daily life in contemporary society. He is trying to seek new alternatives through experiments and observations. He graduated Korea national university of arts (Karts) and took Samsung design membership for 2 years (2009 - 2010). Then he started his professional carrier at Samsung Electronics Headquarter (2010 - 2016).

SIDE GALLERY

DONGHOON SOHN



Chair

From "BSP" series
Manufactured by Donghoon Sohn
Produced for Side Gallery
Seoul (Korea), 2021
By product, solvent, plastic

Measurements

443 cm x 43 cm x 69h cm
16,92 in x 16,92 in x 27,16h in

Edition

Unique piece

Concept

Defined by the exploration of new possibilities, Sohn's design process is a combination of planned processes and imminent variables. The B.S.P series, is a collection derived from researching different ways to incorporate byproducts of the design process into the final work. The name of the series was inspired by the abbreviation of the B.L.T club sandwich. B.S.P stands for byproduct, Solvent, Plastic, the three materials used to create the collection. Although the series is largely made of virgin plastic blocks, instead of being held together by glue or resin, the blocks are stuck together by the use of acrylonitrile butadiene styrene (ABS plastic), a byproduct of the of the numerous design prototypes made during the 3D printing process. The byproduct takes the form of plastic flakes, which dissolve in a little amount of solvent due their large surface area, relative to their volume. These flakes dissolve quickly in ethanol, before they can be mixed with different coloured powders, forming a technicoloured glue which once again solidifies whilst pressing it between the slabs, causing it to ooze out between the plastic blocks like melted cheese.

Biography

Donghoon Sohn is the Founder / Designer of Atelier Sohn. Sohn is his last name and literally means "hand" and "craftsmanship" in Korean. Basically, his origin of thinking is based on all-time values and people's daily life in contemporary society. He is trying to seek new alternatives through experiments and observations. He graduated Korea national university of arts (Karts) and took Samsung design membership for 2 years (2009 - 2010). Then he started his professional carrier at Samsung Electronics Headquarter (2010 - 2016).

SIDE GALLERY

DONGHOON SOHN



Floor Lamp

From "BSP" series
Manufactured by Donghoon Sohn
Produced for Side Gallery
Seoul (Korea), 2021
By product, solvent, plastic

Measurements

21 cm x 21 cm x 112h cm
8,26 in x 8,26 in x 44h in

Edition

Unique piece

Concept

Defined by the exploration of new possibilities, Sohn's design process is a combination of planned processes and imminent variables. The B.S.P series, is a collection derived from researching different ways to incorporate byproducts of the design process into the final work. The name of the series was inspired by the abbreviation of the B.L.T club sandwich. B.S.P stands for byproduct, Solvent, Plastic, the three materials used to create the collection. Although the series is largely made of virgin plastic blocks, instead of being held together by glue or resin, the blocks are stuck together by the use of acrylonitrile butadiene styrene (ABS plastic), a byproduct of the of the numerous design prototypes made during the 3D printing process. The byproduct takes the form of plastic flakes, which dissolve in a little amount of solvent due their large surface area, relative to their volume. These flakes dissolve quickly in ethanol, before they can be mixed with different coloured powders, forming a technicoloured glue which once again solidifies whilst pressing it between the slabs, causing it to ooze out between the plastic blocks like melted cheese.

Biography

Donghoon Sohn is the Founder / Designer of Atelier Sohn. Sohn is his last name and literally means "hand" and "craftsmanship" in Korean. Basically, his origin of thinking is based on all-time values and people's daily life in contemporary society. He is trying to seek new alternatives through experiments and observations. He graduated Korea national university of arts (Karts) and took Samsung design membership for 2 years (2009 - 2010). Then he started his professional carrier at Samsung Electronics Headquarter (2010 - 2016).

SIDE GALLERY

DONGHOON SOHN



Dinning Chair

From "BSP" series
Manufactured by Donghoon Sohn
Produced for Side Gallery
Seoul (Korea), 2021
By product, solvent, plastic

Measurements

40 cm x 43 cm x 75h cm
15,75 in x 16,92 in x 29,5h in

Edition

Unique piece

Concept

Defined by the exploration of new possibilities, Sohn's design process is a combination of planned processes and imminent variables. The B.S.P series, is a collection derived from researching different ways to incorporate byproducts of the design process into the final work. The name of the series was inspired by the abbreviation of the B.L.T club sandwich. B.S.P stands for byproduct, Solvent, Plastic, the three materials used to create the collection. Although the series is largely made of virgin plastic blocks, instead of being held together by glue or resin, the blocks are stuck together by the use of acrylonitrile butadiene styrene (ABS plastic), a byproduct of the of the numerous design prototypes made during the 3D printing process. The byproduct takes the form of plastic flakes, which dissolve in a little amount of solvent due their large surface area, relative to their volume. These flakes dissolve quickly in ethanol, before they can be mixed with different coloured powders, forming a technicoloured glue which once again solidifies whilst pressing it between the slabs, causing it to ooze out between the plastic blocks like melted cheese.

Biography

Donghoon Sohn is the Founder / Designer of Atelier Sohn. Sohn is his last name and literally means "hand" and "craftsmanship" in Korean. Basically, his origin of thinking is based on all-time values and people's daily life in contemporary society. He is trying to seek new alternatives through experiments and observations. He graduated Korea national university of arts (Karts) and took Samsung design membership for 2 years (2009 - 2010). Then he started his professional carrier at Samsung Electronics Headquarter (2010 - 2016).

SIDE GALLERY

DONGHOON SOHN



Side Table

From "BSP" series
Manufactured by Donghoon Sohn
Produced for Side Gallery
Seoul (Korea), 2021
By product, solvent, plastic

Measurements

40 cm x 20 cm x 45h cm
15,75 in x 7,87 in x 17,71h in

Edition

Unique piece

Concept

Defined by the exploration of new possibilities, Sohn's design process is a combination of planned processes and imminent variables. The B.S.P series, is a collection derived from researching different ways to incorporate byproducts of the design process into the final work. The name of the series was inspired by the abbreviation of the B.L.T club sandwich. B.S.P stands for byproduct, Solvent, Plastic, the three materials used to create the collection. Although the series is largely made of virgin plastic blocks, instead of being held together by glue or resin, the blocks are stuck together by the use of acrylonitrile butadiene styrene (ABS plastic), a byproduct of the of the numerous design prototypes made during the 3D printing process. The byproduct takes the form of plastic flakes, which dissolve in a little amount of solvent due their large surface area, relative to their volume. These flakes dissolve quickly in ethanol, before they can be mixed with different coloured powders, forming a technicoloured glue which once again solidifies whilst pressing it between the slabs, causing it to ooze out between the plastic blocks like melted cheese.

Biography

Donghoon Sohn is the Founder / Designer of Atelier Sohn. Sohn is his last name and literally means "hand" and "craftsmanship" in Korean. Basically, his origin of thinking is based on all-time values and people's daily life in contemporary society. He is trying to seek new alternatives through experiments and observations. He graduated Korea national university of arts (Karts) and took Samsung design membership for 2 years (2009 - 2010). Then he started his professional carrier at Samsung Electronics Headquarter (2010 - 2016).

SIDE GALLERY

DONGHOON SOHN



Club Chair

From "BSP" series
Manufactured by Donghoon Sohn
Produced for Side Gallery
Seoul (Korea), 2021
By product, solvent, plastic

Measurements

60 cm x 56 cm x 69h cm
19,68 in x 22 in x 27,16h in

Edition

Unique piece

Concept

Defined by the exploration of new possibilities, Sohn's design process is a combination of planned processes and imminent variables. The B.S.P series, is a collection derived from researching different ways to incorporate byproducts of the design process into the final work. The name of the series was inspired by the abbreviation of the B.L.T club sandwich. B.S.P stands for byproduct, Solvent, Plastic, the three materials used to create the collection. Although the series is largely made of virgin plastic blocks, instead of being held together by glue or resin, the blocks are stuck together by the use of acrylonitrile butadiene styrene (ABS plastic), a byproduct of the of the numerous design prototypes made during the 3D printing process. The byproduct takes the form of plastic flakes, which dissolve in a little amount of solvent due their large surface area, relative to their volume. These flakes dissolve quickly in ethanol, before they can be mixed with different coloured powders, forming a technicoloured glue which once again solidifies whilst pressing it between the slabs, causing it to ooze out between the plastic blocks like melted cheese.

Biography

Donghoon Sohn is the Founder / Designer of Atelier Sohn. Sohn is his last name and literally means "hand" and "craftsmanship" in Korean. Basically, his origin of thinking is based on all-time values and people's daily life in contemporary society. He is trying to seek new alternatives through experiments and observations. He graduated Korea national university of arts (Karts) and took Samsung design membership for 2 years (2009 - 2010). Then he started his professional carrier at Samsung Electronics Headquarter (2010 - 2016).

SIDE GALLERY

DONGHOON SOHN



Side Table 2

From "BSP" series
Manufactured by Donghoon Sohn
Produced for Side Gallery
Seoul (Korea), 2021
By product, solvent, plastic

Measurements

53 cm x 30 cm x 63h cm
20,86 in x 11,81 in x 24,8h in

Edition

Unique piece

Concept

Defined by the exploration of new possibilities, Sohn's design process is a combination of planned processes and imminent variables. The B.S.P series, is a collection derived from researching different ways to incorporate byproducts of the design process into the final work. The name of the series was inspired by the abbreviation of the B.L.T club sandwich. B.S.P stands for byproduct, Solvent, Plastic, the three materials used to create the collection. Although the series is largely made of virgin plastic blocks, instead of being held together by glue or resin, the blocks are stuck together by the use of acrylonitrile butadiene styrene (ABS plastic), a byproduct of the of the numerous design prototypes made during the 3D printing process. The byproduct takes the form of plastic flakes, which dissolve in a little amount of solvent due their large surface area, relative to their volume. These flakes dissolve quickly in ethanol, before they can be mixed with different coloured powders, forming a technicoloured glue which once again solidifies whilst pressing it between the slabs, causing it to ooze out between the plastic blocks like melted cheese.

Biography

Donghoon Sohn is the Founder / Designer of Atelier Sohn. Sohn is his last name and literally means "hand" and "craftsmanship" in Korean. Basically, his origin of thinking is based on all-time values and people's daily life in contemporary society. He is trying to seek new alternatives through experiments and observations. He graduated Korea national university of arts (Karts) and took Samsung design membership for 2 years (2009 - 2010). Then he started his professional carrier at Samsung Electronics Headquarter (2010 - 2016).

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

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

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



SIDE GALLERY

TADEAS PODRACKY (1989 -)



Chair

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

Measurements

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

Concept

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

Biography

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

SIDE GALLERY

TADEAS PODRACKY (1989 -)



Floor lamp

From the series "The Metamorphosis"

Manufactured by Tadeas Podracky

Prague, 2020

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

Measurements

230 cm x 100 cm x 120 cm
90,55 in x 39,37 in x 47,24 in

Concept

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

Biography

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

SIDE GALLERY

TADEAS PODRACKY (1989 -)



Floor lamp

From the series "The Metamorphosis"

Manufactured by Tadeas Podracky

Produced in exclusive for Side Gallery

Prague, 2021

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

Measurements

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

Concept

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

Biography

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

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

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

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

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

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

SIDE GALLERY

TOM VOLKAERT (1989 -)



Ceramic model "You Look Amazing"

Manufactured by Tom Volkaert
Belgium, 2016
Glazed Ceramic, Hair

Measurements

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

Edition

Unique Piece

Concept

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

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

Biography

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

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

SIDE GALLERY

TOM VOLKAERT (1989 -)



Wall-hanging ceramic "Pomme d'amour"

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

Measurements

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

Edition

Unique Piece

Concept

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

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

Biography

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

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

SIDE GALLERY

TOM VOLKAERT (1989 -)



Ceramic model "You Two Look Amazing"

Manufactured by Tom Volkaert
Belgium, 2017
Glazed Ceramic, Cement

Measurements

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

Edition
Unique Piece

Concept

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

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

Biography

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

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

SIDE GALLERY

TOM VOLKAERT (1989 -)



Planter

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

Measurements

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

Biography

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

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

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

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

SIDE GALLERY

TOM VOLKAERT (1989 -)



Planter

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

Measurements

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

Concept

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

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

Biography

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

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

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

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

SIDE GALLERY

TOM VOLKAERT (1989 -)



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

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

Edition
Unique Piece

Concept

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

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

Biography

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

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

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

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

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



SIDE GALLERY

OLIVER SUNDQVIST & FREDERIK NYSTRUP-LARSEN



Coffee Table Model

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

Measurements

136 cm x 35 cm
53,54 in x 13,77 in

Edition

Unique piece

Biography

The creative duo of Frederik Nystrup-Larsen (b.1992 Copenhagen) and Oliver Sundqvist (b.1991 Copenhagen) has proven to be a partnership that continuously questions the current state of contemporary art. Working on the boundary of art and design, the pair have reinterpreted the processes of consumerism, illustrating critique on overconsumption and poor manufacturing. Intellectually and physically dependent on regular variation and change 'Mater', (meaning mother in Latin), the first collective project between Oliver and Frederik, was a vase originally created as a Christmas present for their mother. The vase was used for the interiors of Norma, a Copenhagen restaurant that is often referred to as the best restaurant in the world. Since 'Mater', the duo have continued focusing on creating unique and collectible objects, with a central focus on longevity. The pair seek to ignite a feeling of responsibility in people, through the creations of thoughtful and sustainable pieces. A lot of their work questions the surrounding world, inspired by characters who challenge established understandings of and structures within this world, the duo look towards multiple disciplines to fuel their creativity.

Equally as original as their final products, is their method. Triggered by beauty and decay, their creative process is split into phases, - initially, they spend a lot of time reflecting, not stressing about it. Being slow, taking actions that do not related to the project or practice. The following phase; the physical execution of the idea, is built on intuition and (often an unhealthy) tempo. Stress is welcome as we work like machines, brains left aside. The designers split their time between Copenhagen and London and have exhibited at Art Basel, as well as at two solo shows before they had even finished school. The pair are currently working as NIKO JUNE, focusing on creating collectible objects for retailers, with suitability at the core of their designs.

SIDE GALLERY

OLIVER SUNDQVIST & FREDERIK NYSTRUP-LARSEN



Dinning Table Model

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

Measurements

280 cm x 90 cm x 76h cm
110 in x 35,43 in x 29,92 cm

Edition

Unique piece

Biography

The creative duo of Frederik Nystrup-Larsen (b.1992 Copenhagen) and Oliver Sundqvist (b.1991 Copenhagen) has proven to be a partnership that continuously questions the current state of contemporary art. Working on the boundary of art and design, the pair have reinterpreted the processes of consumerism, illustrating critique on overconsumption and poor manufacturing. Intellectually and physically dependent on regular variation and change 'Mater', (meaning mother in Latin), the first collective project between Oliver and Frederik, was a vase originally created as a Christmas present for their mother. The vase was used for the interiors of Norma, a Copenhagen restaurant that is often referred to as the best restaurant in the world. Since 'Mater', the duo have continued focusing on creating unique and collectible objects, with a central focus on longevity. The pair seek to ignite a feeling of responsibility in people, through the creations of thoughtful and sustainable pieces. A lot of their work questions the surrounding world, inspired by characters who challenge established understandings of and structures within this world, the duo look towards multiple disciplines to fuel their creativity.

Equally as original as their final products, is their method. Triggered by beauty and decay, their creative process is split into phases, - initially, they spend a lot of time reflecting, not stressing about it. Being slow, taking actions that do not related to the project or practice. The following phase; the physical execution of the idea, is built on intuition and (often an unhealthy) tempo. Stress is welcome as we work like machines, brains left aside. The designers split their time between Copenhagen and London and have exhibited at Art Basel, as well as at two solo shows before they had even finished school. The pair are currently working as NIKO JUNE, focusing on creating collectible objects for retailers, with suitability at the core of their designs.

SIDE GALLERY

OLIVER SUNDQVIST & FREDERIK NYSTRUP-LARSEN



Book Shelf Model

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

Measurements

165 cm x 50 cm x 197h cm
64,96 in x 19,68 in x 77,55 cm

Edition

Unique piece

Biography

The creative duo of Frederik Nystrup-Larsen (b.1992 Copenhagen) and Oliver Sundqvist (b.1991 Copenhagen) has proven to be a partnership that continuously questions the current state of contemporary art. Working on the boundary of art and design, the pair have reinterpreted the processes of consumerism, illustrating critique on overconsumption and poor manufacturing. Intellectually and physically dependent on regular variation and change 'Mater', (meaning mother in Latin), the first collective project between Oliver and Frederik, was a vase originally created as a Christmas present for their mother. The vase was used for the interiors of Norma, a Copenhagen restaurant that is often referred to as the best restaurant in the world. Since 'Mater', the duo have continued focusing on creating unique and collectible objects, with a central focus on longevity. The pair seek to ignite a feeling of responsibility in people, through the creations of thoughtful and sustainable pieces. A lot of their work questions the surrounding world, inspired by characters who challenge established understandings of and structures within this world, the duo look towards multiple disciplines to fuel their creativity.

Equally as original as their final products, is their method. Triggered by beauty and decay, their creative process is split into phases, - initially, they spend a lot of time reflecting, not stressing about it. Being slow, taking actions that do not related to the project or practice. The following phase; the physical execution of the idea, is built on intuition and (often an unhealthy) tempo. Stress is welcome as we work like machines, brains left aside. The designers split their time between Copenhagen and London and have exhibited at Art Basel, as well as at two solo shows before they had even finished school. The pair are currently working as NIKO JUNE, focusing on creating collectible objects for retailers, with suitability at the core of their designs.

SIDE GALLERY

OLIVER SUNDQVIST & FREDERIK NYSTRUP-LARSEN



Bench

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

Measurements

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

Edition

Unique piece

Bio

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

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

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

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

SIDE GALLERY

OLIVER SUNDQVIST & FREDERIK NYSTRUP-LARSEN



Stool

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

Measurements

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

Edition

Unique piece

Bio

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

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

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

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

SIDE GALLERY

OLIVER SUNDQVIST & FREDERIK NYSTRUP-LARSEN



Chair

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

Measurements

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

Edition

Unique piece

Bio

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

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

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

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



Chair model "Beautiful Bouncer"

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

Measurements

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

Edition

Unique piece

Biography

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

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

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

SIDE GALLERY

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



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

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

Edition
Unique piece

Biography

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

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

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

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

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



SIDE GALLERY

CARLO LORENZETTI (1990-)



Chair 1

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

Measurements

53 cm x 50 cm x 70 cm
20,86 in x 19,68 in x 27,55 in

Edition

Unique piece

Biography

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

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

Education

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

SIDE GALLERY

CARLO LORENZETTI (1990-)



Pot belly jar stool No 1. (Outie)
Manufactured by Carlo Lorenzetti
Produced in exclusive for Side Gallery
Eindhoven (Holland), 2021
Stoneware, glaze

Measurements
46 cm x 46 cm x 39 cm
18,11 in x 18,11 in x 15,35 in

Edition
Unique piece

Biography

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

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

Education

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

SIDE GALLERY

CARLO LORENZETTI (1990-)



Pot belly jar stool No 2. (innie)
Manufactured by Carlo Lorenzetti
Produced in exclusive for Side Gallery
Eindhoven (Holland), 2021
Stoneware, glaze

Measurements
46 cm x 46 cm x 39 cm
18,11 in x 18,11 in x 15,35 in

Edition
Unique piece

Biography

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

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

Education

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

SIDE GALLERY

CARLO LORENZETTI (1990 -)



Table lamp model "Hug"

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

Measurements

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

Edition

Unique Piece

Bio

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

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

Education

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

SIDE GALLERY

CARLO LORENZETTI (1990 -)



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

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

Edition
Unique Piece

Bio

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

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

Education

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

SIDE GALLERY

CARLO LORENZETTI (1990 -)



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

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

Edition
Unique Piece

Details

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

Bio

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

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

Education

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

SIDE GALLERY

CARLO LORENZETTI (1990 -)



Bedside table number 3

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

Measurements

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

Edition

Unique Piece

Details

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

Bio

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

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

Education

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

SIDE GALLERY

CARLO LORENZETTI (1990 -)



Bedside table number 2

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

Measurements

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

Edition

Unique Piece

Details

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

Bio

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

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

Education

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

SIDE GALLERY

CARLO LORENZETTI (1990 -)



Bedside table number 4

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

Measurements

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

Edition

Unique Piece

Details

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

Bio

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

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

Education

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

SIDE GALLERY

CARLO LORENZETTI (1990 -)



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

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

Edition
Unique Piece

Details

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

Bio

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

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

Education

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

SIDE GALLERY

CARLO LORENZETTI (1990 -)



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

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

Edition
Unique Piece

Details

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

Bio

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

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

Education

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

SIDE GALLERY

CARLO LORENZETTI (1990 -)



Little shade n°4 model "Bio Metric"

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

Measurements

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

Edition

Unique Piece

Details

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

Bio

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

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

Education

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

Chan Chiao Chun (b.1984 Taipei) is a visual artist. His practice is fiercely formed around a cluster of his intuitions, and struggles between himself and the objectives around him. Born in Taiwan, the artist then moved to Europe to study and graduate with a masters from the Design Academy in Eindhoven. Over these years, he has developed a practice that allows him to explore interactions between human activity and its environments. Transformation plays a crucial role, from forms to functions in contemporary design context, as well as in the unlimited self-interpretations of his visual diary. He actively produces self-portrait drawing every day. Color pigments, photographs, ready-mades and raw materials are vividly applied in his daily imageries - yesterday replaced by today, present, and the future. It is an autobiography, the weaves a mysterious stream of changes over time, arbitrary yet unnecessary to place factual correlations from one to another. Chiao chooses to be an everyday creator, dealing with a state of uncertainty, rather than perceptions and consciousness. He builds up a framework that thrives itself, and the attributes of its prosperity are hardly definable.

SIDE GALLERY

CHAN CHIAO CHUN (1984 -)



Chandelier model "I am braver with you"

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

Measurements

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

Edition

Unique Piece

Essay

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

Biography

Chan Chiao Chun (1984, Taipei) is a visual artist and designer. His practice constructs fiercely around a cluster of his intuitions, and struggles between himself and the objectives around. Born in Taiwan, the artist then moved to Europe to study and graduate with a masters from the Design Academy of Eindhoven. Over these years, he has developed a practice that allows him to explore interactions between human activity and its environments. Transformation plays a crucial role, from forms to functions in contemporary design context, as well as in the unlimited self-interpretations of his visual diary. He actively produces self-portrait drawing every day. Color pigments, photographs, ready-mades and raw materials are vividly applied in his daily imageries - yesterday replaced by today, present, and the future. It is an autobiography, the weaves a mysterious stream of changes over time, arbitrary yet unnecessary to place factual correlations from one to another. Chiao chooses to be an everyday creator, dealing with a state of uncertainty, rather than perceptions and consciousness. He builds up a framework that thrives itself, and the attributes of its prosperity are hardly definable.

Chiao also escapes from conventional design discourse. He brings up, how this new language can influence the relationships between human behaviors and forms in different spaces. This matter gains one form, loses it, regains a new one. He doesn't seem to rupture the relations between matter and form, as his inherent circulations between self and physical surroundings. He would rather constantly relate his mind to these surrealistic scenarios, trying to experiment an ancient idea of hylomorphism. It is conceived as a substance of compound, the richness of individuality.

SIDE GALLERY

CHAN CHIAO CHUN (1984 -)



Grand father clock model "Day 36 Look at me"

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

Measurements

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

Edition

Unique Piece

Essay

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

Biography

Chan Chiao Chun (1984, Taipei) is a visual artist and designer. His practice constructs fiercely around a cluster of his intuitions, and struggles between himself and the objectives around. Born in Taiwan, the artist then moved to Europe to study and graduate with a masters from the Design Academy of Eindhoven. Over these years, he has developed a practice that allows him to explore interactions between human activity and its environments. Transformation plays a crucial role, from forms to functions in contemporary design context, as well as in the unlimited self-interpretations of his visual diary. He actively produces self-portrait drawing every day. Color pigments, photographs, ready-mades and raw materials are vividly applied in his daily imageries - yesterday replaced by today, present, and the future. It is an autobiography, the weaves a mysterious stream of changes over time, arbitrary yet unnecessary to place factual correlations from one to another. Chiao chooses to be an everyday creator, dealing with a state of uncertainty, rather than perceptions and consciousness. He builds up a framework that thrives itself, and the attributes of its prosperity are hardly definable.

Chiao also escapes from conventional design discourse. He brings up, how this new language can influence the relationships between human behaviors and forms in different spaces. This matter gains one form, loses it, regains a new one. He doesn't seem to rupture the relations between matter and form, as his inherent circulations between self and physical surroundings. He would rather constantly relate his mind to these surrealistic scenarios, trying to experiment an ancient idea of hylomorphism. It is conceived as a substance of compound, the richness of individuality.

SIDE GALLERY

CHAN CHIAO CHUN (1984 -)



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

Measurements

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

Edition

Unique Piece

Essay

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

Biography

Chan Chiao Chun (1984, Taipei) is a visual artist and designer. His practice constructs fiercely around a cluster of his intuitions, and struggles between himself and the objectives around. Born in Taiwan, the artist then moved to Europe to study and graduate with a masters from the Design Academy of Eindhoven. Over these years, he has developed a practice that allows him to explore interactions between human activity and its environments. Transformation plays a crucial role, from forms to functions in contemporary design context, as well as in the unlimited self-interpretations of his visual diary. He actively produces self-portrait drawing every day. Color pigments, photographs, ready-mades and raw materials are vividly applied in his daily imageries - yesterday replaced by today, present, and the future. It is an autobiography, the weaves a mysterious stream of changes over time, arbitrary yet unnecessary to place factual correlations from one to another. Chiao chooses to be an everyday creator, dealing with a state of uncertainty, rather than perceptions and consciousness. He builds up a framework that thrives itself, and the attributes of its prosperity are hardly definable.

Chiao also escapes from conventional design discourse. He brings up, how this new language can influence the relationships between human behaviors and forms in different spaces. This matter gains one form, loses it, regains a new one. He doesn't seem to rupture the relations between matter and form, as his inherent circulations between self and physical surroundings. He would rather constantly relate his mind to these surrealistic scenarios, trying to experiment an ancient idea of hylomorphism. It is conceived as a substance of compound, the richness of individuality.

SIDE GALLERY

CHAN CHIAO CHUN (1984 -)



Table lamp model "Good morning"

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

Measurements

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

Edition

Unique Piece

Essay

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

Biography

Chan Chiao Chun (1984, Taipei) is a visual artist and designer. His practice constructs fiercely around a cluster of his intuitions, and struggles between himself and the objectives around. Born in Taiwan, the artist then moved to Europe to study and graduate with a masters from the Design Academy of Eindhoven. Over these years, he has developed a practice that allows him to explore interactions between human activity and its environments. Transformation plays a crucial role, from forms to functions in contemporary design context, as well as in the unlimited self-interpretations of his visual diary. He actively produces self-portrait drawing every day. Color pigments, photographs, ready-mades and raw materials are vividly applied in his daily imageries - yesterday replaced by today, present, and the future. It is an autobiography, the weaves a mysterious stream of changes over time, arbitrary yet unnecessary to place factual correlations from one to another. Chiao chooses to be an everyday creator, dealing with a state of uncertainty, rather than perceptions and consciousness. He builds up a framework that thrives itself, and the attributes of its prosperity are hardly definable.

Chiao also escapes from conventional design discourse. He brings up, how this new language can influence the relationships between human behaviors and forms in different spaces. This matter gains one form, loses it, regains a new one. He doesn't seem to rupture the relations between matter and form, as his inherent circulations between self and physical surroundings. He would rather constantly relate his mind to these surrealistic scenarios, trying to experiment an ancient idea of hylomorphism. It is conceived as a substance of compound, the richness of individuality.

SIDE GALLERY

CHAN CHIAO CHUN (1984 -)



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

From the series "Stay with me"

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

Measurements

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

Edition

Unique Piece

Essay

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

Biography

Chan Chiao Chun (1984, Taipei) is a visual artist and designer. His practice constructs fiercely around a cluster of his intuitions, and struggles between himself and the objectives around. Born in Taiwan, the artist then moved to Europe to study and graduate with a masters from the Design Academy of Eindhoven. Over these years, he has developed a practice that allows him to explore interactions between human activity and its environments. Transformation plays a crucial role, from forms to functions in contemporary design context, as well as in the unlimited self-interpretations of his visual diary. He actively produces self-portrait drawing every day. Color pigments, photographs, ready-mades and raw materials are vividly applied in his daily imageries - yesterday replaced by today, present, and the future. It is an autobiography, the weaves a mysterious stream of changes over time, arbitrary yet unnecessary to place factual correlations from one to another. Chiao chooses to be an everyday creator, dealing with a state of uncertainty, rather than perceptions and consciousness. He builds up a framework that thrives itself, and the attributes of its prosperity are hardly definable.

Chiao also escapes from conventional design discourse. He brings up, how this new language can influence the relationships between human behaviors and forms in different spaces. This matter gains one form, loses it, regains a new one. He doesn't seem to rupture the relations between matter and form, as his inherent circulations between self and physical surroundings. He would rather constantly relate his mind to these surrealistic scenarios, trying to experiment an ancient idea of hylomorphism. It is conceived as a substance of compound, the richness of individuality.

SIDE GALLERY

CHAN CHIAO CHUN (1984 -)



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

From the series "Stay with me"

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

Measurements

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

Edition

Unique Piece

Essay

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

Biography

Chan Chiao Chun (1984, Taipei) is a visual artist and designer. His practice constructs fiercely around a cluster of his intuitions, and struggles between himself and the objectives around. Born in Taiwan, the artist then moved to Europe to study and graduate with a masters from the Design Academy of Eindhoven. Over these years, he has developed a practice that allows him to explore interactions between human activity and its environments. Transformation plays a crucial role, from forms to functions in contemporary design context, as well as in the unlimited self-interpretations of his visual diary. He actively produces self-portrait drawing every day. Color pigments, photographs, ready-mades and raw materials are vividly applied in his daily imageries - yesterday replaced by today, present, and the future. It is an autobiography, the weaves a mysterious stream of changes over time, arbitrary yet unnecessary to place factual correlations from one to another. Chiao chooses to be an everyday creator, dealing with a state of uncertainty, rather than perceptions and consciousness. He builds up a framework that thrives itself, and the attributes of its prosperity are hardly definable.

Chiao also escapes from conventional design discourse. He brings up, how this new language can influence the relationships between human behaviors and forms in different spaces. This matter gains one form, loses it, regains a new one. He doesn't seem to rupture the relations between matter and form, as his inherent circulations between self and physical surroundings. He would rather constantly relate his mind to these surrealistic scenarios, trying to experiment an ancient idea of hylomorphism. It is conceived as a substance of compound, the richness of individuality.

SIDE GALLERY

CHAN CHIAO CHUN (1984 -)



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

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

Measurements

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

Edition

Unique Piece

Essay

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

Biography

Chan Chiao Chun (1984, Taipei) is a visual artist and designer. His practice constructs fiercely around a cluster of his intuitions, and struggles between himself and the objectives around. Born in Taiwan, the artist then moved to Europe to study and graduate with a masters from the Design Academy of Eindhoven. Over these years, he has developed a practice that allows him to explore interactions between human activity and its environments. Transformation plays a crucial role, from forms to functions in contemporary design context, as well as in the unlimited self-interpretations of his visual diary. He actively produces self-portrait drawing every day. Color pigments, photographs, ready-mades and raw materials are vividly applied in his daily imageries - yesterday replaced by today, present, and the future. It is an autobiography, the weaves a mysterious stream of changes over time, arbitrary yet unnecessary to place factual correlations from one to another. Chiao chooses to be an everyday creator, dealing with a state of uncertainty, rather than perceptions and consciousness. He builds up a framework that thrives itself, and the attributes of its prosperity are hardly definable.

Chiao also escapes from conventional design discourse. He brings up, how this new language can influence the relationships between human behaviors and forms in different spaces. This matter gains one form, loses it, regains a new one. He doesn't seem to rupture the relations between matter and form, as his inherent circulations between self and physical surroundings. He would rather constantly relate his mind to these surrealistic scenarios, trying to experiment an ancient idea of hylomorphism. It is conceived as a substance of compound, the richness of individuality.

SIDE GALLERY

CHAN CHIAO CHUN (1984 -)



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

From the series "Stay with me"

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

Measurements

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

Edition

Unique Piece

Essay

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

Biography

Chan Chiao Chun (1984, Taipei) is a visual artist and designer. His practice constructs fiercely around a cluster of his intuitions, and struggles between himself and the objectives around. Born in Taiwan, the artist then moved to Europe to study and graduate with a masters from the Design Academy of Eindhoven. Over these years, he has developed a practice that allows him to explore interactions between human activity and its environments. Transformation plays a crucial role, from forms to functions in contemporary design context, as well as in the unlimited self-interpretations of his visual diary. He actively produces self-portrait drawing every day. Color pigments, photographs, ready-mades and raw materials are vividly applied in his daily imageries - yesterday replaced by today, present, and the future. It is an autobiography, the weaves a mysterious stream of changes over time, arbitrary yet unnecessary to place factual correlations from one to another. Chiao chooses to be an everyday creator, dealing with a state of uncertainty, rather than perceptions and consciousness. He builds up a framework that thrives itself, and the attributes of its prosperity are hardly definable.

Chiao also escapes from conventional design discourse. He brings up, how this new language can influence the relationships between human behaviors and forms in different spaces. This matter gains one form, loses it, regains a new one. He doesn't seem to rupture the relations between matter and form, as his inherent circulations between self and physical surroundings. He would rather constantly relate his mind to these surrealistic scenarios, trying to experiment an ancient idea of hylomorphism. It is conceived as a substance of compound, the richness of individuality.

SIDE GALLERY

CHAN CHIAO CHUN (1984 -)



Table lamp model "Everything will be fine"

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

Measurements

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

Edition

Unique Piece

Essay

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

Biography

Chan Chiao Chun (1984, Taipei) is a visual artist and designer. His practice constructs fiercely around a cluster of his intuitions, and struggles between himself and the objectives around. Born in Taiwan, the artist then moved to Europe to study and graduate with a masters from the Design Academy of Eindhoven. Over these years, he has developed a practice that allows him to explore interactions between human activity and its environments. Transformation plays a crucial role, from forms to functions in contemporary design context, as well as in the unlimited self-interpretations of his visual diary. He actively produces self-portrait drawing every day. Color pigments, photographs, ready-mades and raw materials are vividly applied in his daily imageries - yesterday replaced by today, present, and the future. It is an autobiography, the weaves a mysterious stream of changes over time, arbitrary yet unnecessary to place factual correlations from one to another. Chiao chooses to be an everyday creator, dealing with a state of uncertainty, rather than perceptions and consciousness. He builds up a framework that thrives itself, and the attributes of its prosperity are hardly definable.

Chiao also escapes from conventional design discourse. He brings up, how this new language can influence the relationships between human behaviors and forms in different spaces. This matter gains one form, loses it, regains a new one. He doesn't seem to rupture the relations between matter and form, as his inherent circulations between self and physical surroundings. He would rather constantly relate his mind to these surrealistic scenarios, trying to experiment an ancient idea of hylomorphism. It is conceived as a substance of compound, the richness of individuality.

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

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

SIDE GALLERY

CÔME CLÉRINO (1990 -)



Bar Stool Model 1

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

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

Measurements

38 cm x 89h cm
94.5 cm total height
14,96 in x 35 in

Edition

Unique piece

Biography

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

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

SIDE GALLERY

CÔME CLÉRINO (1990 -)



Bar Stool Model 1

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

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

Measurements

38 cm x 89h cm
94.5 cm total height
14,96 in x 35 in

Edition

Unique piece

Biography

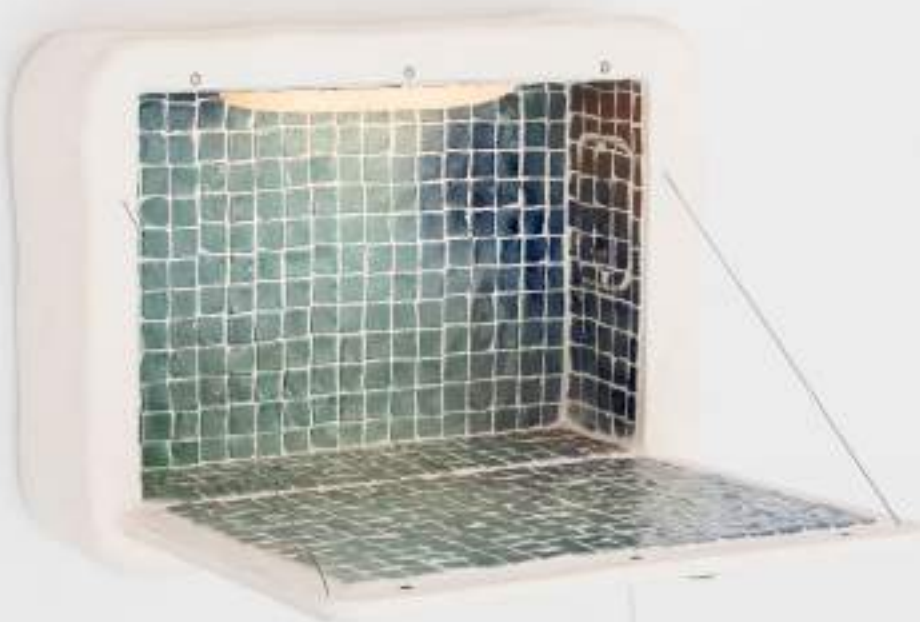
Côme Clérino (1990, Paris) lives in Paris and works in Pantin, France. After graduating from the École Nationale Supérieure des Beaux-Arts de Paris in 2016, he developed a multidisciplinary practice shaking up the academic definition of painting and integrating photography, drawing, sculpture, ceramics,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

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



SIDE GALLERY

CÔME CLÉRINO (1990 -)



Wall desk model "Le Solitaire Blue"

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

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

Measurements

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

Edition

Unique Piece

Biography

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

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

SIDE GALLERY

CÔME CLÉRINO (1990 -)



Bar stool model "Le Solitaire Blue"

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

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

Measurements

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

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

Edition

Unique Piece

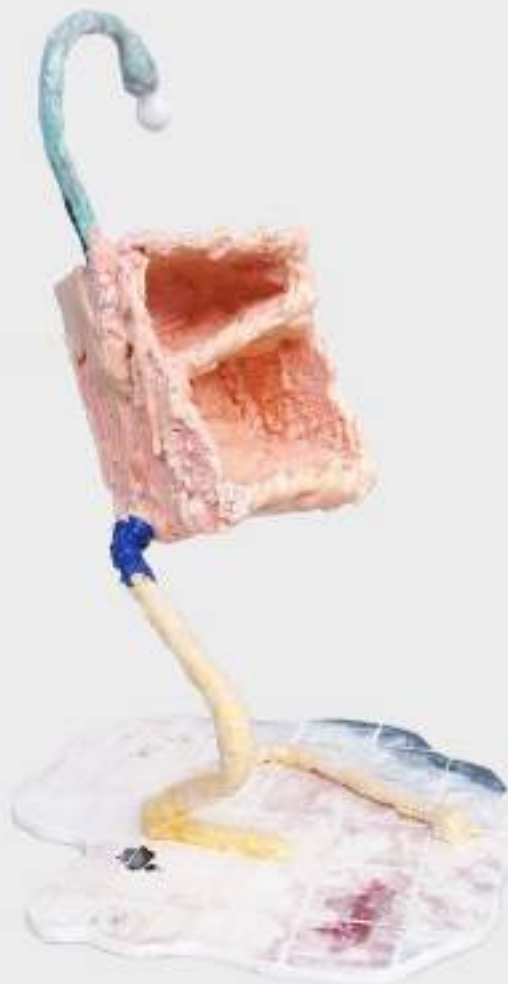
Biography

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

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

SIDE GALLERY

CÔME CLÉRINO (1990 -)



Bookcase with lamp "La Jaune Éclairée"

Manufactured by Côme Clérino
Paris, 2019

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

Measurements

Variable dimension

Essay

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

Biography

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

SIDE GALLERY

CÔME CLÉRINO (1990 -)



Desk with with chair model "Les vertes éclairées"

Manufactured by Côme Clérino

Paris, 2019

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

Measurements

Variable dimension

Essay

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

Biography

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

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

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

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

SIDE GALLERY

OREN PINHASSI (1985 -)



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

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

Edition
Unique piece

Concept

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

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

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

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

Biography

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

SIDE GALLERY

OREN PINHASSI (1985 -)



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

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

Edition
Unique piece

Concept

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

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

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

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

Biography

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

SIDE GALLERY

OREN PINHASSI (1985 -)



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

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

Edition
Unique piece

Concept

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

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

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

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

Biography

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

Nebil 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.

SIDE GALLERY

NEBIL ZAMAN (1985 -)



Coffee Table Model 1

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

Measurements

180 cm x 90 cm x 40h cm
70,86 in x 135,43 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.

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.

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



Bench from the series "Antibodies"

Manufactured by Carlos Fernández
Pello

Madrid, 2020

Produced for the exhibition "Tombstones are not flat"

Wood, foam, upholstery

Measurements

350 cm x 144 cm x 80h cm

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

Exhibitions

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

Biography

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

SIDE GALLERY

CARLOS FERNÁNDEZ-PELLO (1985 -)



Dining table

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

Measurements

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

Details

More sizes available upon request

Biography

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

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

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

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

SIDE GALLERY

ROLLO BRYANT (1996 -)



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

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

Edition
Limited edition of 12 + 1 AP

Concept

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

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

Biography

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

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

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

SIDE GALLERY

ROLLO BRYANT (1996 -)



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

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

Edition
Limited edition of 12 + 1 AP

Concept

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

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.

SIDE GALLERY

ROLLO BRYANT (1996 -)



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

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

Edition
Limited edition of 12 + 1 AP

Concept

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

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.

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

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

SIDE GALLERY

WILLEM VAN HOOFF (1992 -)



Ceiling lamp

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

Measurements

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

Edition

Unique Piece

Biography

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

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

WILLEM VAN HOOFF (1992 -)



Ceiling lamp

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

Measurements

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

Details

Unique Piece

Biography

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

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 "Koda"

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

Measurements

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

Concept

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

Biography

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

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

SIDE GALLERY

WILLEM VAN HOOFF (1992 -)



Vase model "Siku"

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

Measurements

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

Concept

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 "Sawa"

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

Measurements

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

Concept

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

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 "Sikio"

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

Measurements

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

Concept

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

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 "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.



Vase model "Haiki"

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

Measurements

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

Concept

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

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.



Vase model "Toka"

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

Measurements

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

Concept

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.



Vase model "Bili"

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

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 "Misri"

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

Measurements

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

Concept

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

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 "Nzuri"

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

Measurements

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

Concept

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

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 "Tamu"

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

Measurements

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

Concept

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

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.

Youngmin Kang (born 1969 in Seoul, South Korea) studied painting (BFA/MFA) at Seoul National University and studio art (MFA) at the University of Texas at Austin. He has shown his work in solo shows at Gana Contemporary, Space CAN, Youngeun Museum of Contemporary Art, Project Space Sarubia, all South Korea and O'Kane Gallery, Houston. Group exhibitions include National Museum of Modern and Contemporary Art, Seoul Museum of Art, Reverscape, Jeju Museum of Art, Seoul International Photography Festival, and Gyeonggido Museum of Art, all South Korea.

Youngmin Kang transforms images and objects captured from digital media, architecture or cultural phenomenon into different contexts by expanding the limits of a particular media through changing the format of the information contained within. When modified into a different space, dimension, scale, and media, his provides a moment of clarity about the original medium and references. Specific meaning in each work emerges through the detailed process of manipulation and can be associated with cultural, socio-political, and identity issues.

The designer uses his designs to demonstrate how the garbage we generate can be turned into something of great value. He is writing his legacy by pushing the limits of design and giving objects a new life. As a member of the Seoul-based collective 1S1T, Kang is changing our view of what we think is just trash. In his opinion, he not only creates objects full of beauty, but also things that are representative of his generation.



SIDE GALLERY

YOUNGMIN KANG OF 1S1T (1969 -)



Bar Stool

From "Platubo" series
Manufactured by 1S1T
Produced for Side Gallery
Seoul (Korea), 2021
Recycled plastic

Measurements

45 cm x 45 cm x 75H cm
17,71 in x 17,71 in x 29,52

Edition

Available in various sizes and colours

Biography

Youngmin Kang (born 1969 in Seoul, South Korea) studied painting (BFA/MFA) at Seoul National University and studio art (MFA) at the University of Texas at Austin. He has shown his work in solo shows at Gana Contemporary, Space CAN, Youngeun Museum of Contemporary Art, Project Space Sarubia, all South Korea and O'Kane Gallery, Houston. Group exhibitions include National Museum of Modern and Contemporary Art, Seoul Museum of Art, Reverscape, Jeju Museum of Art, Seoul International Photography Festival, and Gyeonggido Museum of Art, all South Korea.

Youngmin Kang transforms images and objects captured from digital media, architecture or cultural phenomenon into different contexts by expanding the limits of a particular media through changing the format of the information contained within. When modified into a different space, dimension, scale, and media, he provides a moment of clarity about the original medium and references. Specific meaning in each work emerges through the detailed process of manipulation and can be associated with cultural, socio-political, and identity issues.

The designer uses his designs to demonstrate how the garbage we generate can be turned into something of great value. He is writing his legacy by pushing the limits of design and giving objects a new life. As a member of the Seoul-based collective 1S1T, Kang is changing our view of what we think is just trash. In his opinion, he not only creates objects full of beauty, but also things that are representative of his generation.

SIDE GALLERY

YOUNGMIN KANG OF 1S1T (1969 -)



Bar Stool

From "Platubo" series
Manufactured by 1S1T
Produced for Side Gallery
Seoul (Korea), 2021
Recycled plastic

Measurements

45 cm x 45 cm x 75H cm
17,71 in x 17,71 in x 29,52

Edition

Available in various sizes and colours

Biography

Youngmin Kang (born 1969 in Seoul, South Korea) studied painting (BFA/MFA) at Seoul National University and studio art (MFA) at the University of Texas at Austin. He has shown his work in solo shows at Gana Contemporary, Space CAN, Youngeun Museum of Contemporary Art, Project Space Sarubia, all South Korea and O'Kane Gallery, Houston. Group exhibitions include National Museum of Modern and Contemporary Art, Seoul Museum of Art, Reverscape, Jeju Museum of Art, Seoul International Photography Festival, and Gyeonggido Museum of Art, all South Korea.

Youngmin Kang transforms images and objects captured from digital media, architecture or cultural phenomenon into different contexts by expanding the limits of a particular media through changing the format of the information contained within. When modified into a different space, dimension, scale, and media, his provides a moment of clarity about the original medium and references. Specific meaning in each work emerges through the detailed process of manipulation and can be associated with cultural, socio-political, and identity issues.

The designer uses his designs to demonstrate how the garbage we generate can be turned into something of great value. He is writing his legacy by pushing the limits of design and giving objects a new life. As a member of the Seoul-based collective 1S1T, Kang is changing our view of what we think is just trash. In his opinion, he not only creates objects full of beauty, but also things that are representative of his generation.

SIDE GALLERY

YOUNGMIN KANG OF 1S1T (1969 -)



Mixed Colour Chair
From "Platubo" series
Manufactured by 1S1T
Produced for Side Gallery
Seoul (Korea), 2021
Recycled plastic

Measurements
45 cm x 65 cm x 50 cm (seat height)
90 cm total height
17,71 in x 25,59 in x 19,68 in x 35,43 in

Edition
Available in various sizes and colours

Biography

Youngmin Kang (born 1969 in Seoul, South Korea) studied painting (BFA/MFA) at Seoul National University and studio art (MFA) at the University of Texas at Austin. He has shown his work in solo shows at Gana Contemporary, Space CAN, Youngeun Museum of Contemporary Art, Project Space Sarubia, all South Korea and O'Kane Gallery, Houston. Group exhibitions include National Museum of Modern and Contemporary Art, Seoul Museum of Art, Reverscape, Jeju Museum of Art, Seoul International Photography Festival, and Gyeonggido Museum of Art, all South Korea.

Youngmin Kang transforms images and objects captured from digital media, architecture or cultural phenomenon into different contexts by expanding the limits of a particular media through changing the format of the information contained within. When modified into a different space, dimension, scale, and media, his provides a moment of clarity about the original medium and references. Specific meaning in each work emerges through the detailed process of manipulation and can be associated with cultural, socio-political, and identity issues.

The designer uses his designs to demonstrate how the garbage we generate can be turned into something of great value. He is writing his legacy by pushing the limits of design and giving objects a new life. As a member of the Seoul-based collective 1S1T, Kang is changing our view of what we think is just trash. In his opinion, he not only creates objects full of beauty, but also things that are representative of his generation.

SIDE GALLERY

YOUNGMIN KANG OF 1S1T (1969 -)



Mixed Colour Chair
From "Platubo" series
Manufactured by 1S1T
Produced for Side Gallery
Seoul (Korea), 2021
Recycled plastic

Measurements
45 cm x 65 cm x 50 cm (seat height)
90 cm total height
17,71 in x 25,59 in x 19,68 in x 35,43 in

Edition
Available in various sizes and colours

Biography

Youngmin Kang (born 1969 in Seoul, South Korea) studied painting (BFA/MFA) at Seoul National University and studio art (MFA) at the University of Texas at Austin. He has shown his work in solo shows at Gana Contemporary, Space CAN, Youngeun Museum of Contemporary Art, Project Space Sarubia, all South Korea and O'Kane Gallery, Houston. Group exhibitions include National Museum of Modern and Contemporary Art, Seoul Museum of Art, Reverscape, Jeju Museum of Art, Seoul International Photography Festival, and Gyeonggido Museum of Art, all South Korea.

Youngmin Kang transforms images and objects captured from digital media, architecture or cultural phenomenon into different contexts by expanding the limits of a particular media through changing the format of the information contained within. When modified into a different space, dimension, scale, and media, his provides a moment of clarity about the original medium and references. Specific meaning in each work emerges through the detailed process of manipulation and can be associated with cultural, socio-political, and identity issues.

The designer uses his designs to demonstrate how the garbage we generate can be turned into something of great value. He is writing his legacy by pushing the limits of design and giving objects a new life. As a member of the Seoul-based collective 1S1T, Kang is changing our view of what we think is just trash. In his opinion, he not only creates objects full of beauty, but also things that are representative of his generation.

SIDE GALLERY

YOUNGMIN KANG OF 1S1T (1969 -)



Mixed Colour Chair
From "Platubo" series
Manufactured by 1S1T
Produced for Side Gallery
Seoul (Korea), 2021
Recycled plastic

Measurements
45 cm x 65 cm x 50 cm (seat height)
90 cm total height
17,71 in x 25,59 in x 19,68 in x 35,43 in

Edition
Available in various sizes and colours

Biography

Youngmin Kang (born 1969 in Seoul, South Korea) studied painting (BFA/MFA) at Seoul National University and studio art (MFA) at the University of Texas at Austin. He has shown his work in solo shows at Gana Contemporary, Space CAN, Youngeun Museum of Contemporary Art, Project Space Sarubia, all South Korea and O'Kane Gallery, Houston. Group exhibitions include National Museum of Modern and Contemporary Art, Seoul Museum of Art, Reverscape, Jeju Museum of Art, Seoul International Photography Festival, and Gyeonggido Museum of Art, all South Korea.

Youngmin Kang transforms images and objects captured from digital media, architecture or cultural phenomenon into different contexts by expanding the limits of a particular media through changing the format of the information contained within. When modified into a different space, dimension, scale, and media, his provides a moment of clarity about the original medium and references. Specific meaning in each work emerges through the detailed process of manipulation and can be associated with cultural, socio-political, and identity issues.

The designer uses his designs to demonstrate how the garbage we generate can be turned into something of great value. He is writing his legacy by pushing the limits of design and giving objects a new life. As a member of the Seoul-based collective 1S1T, Kang is changing our view of what we think is just trash. In his opinion, he not only creates objects full of beauty, but also things that are representative of his generation.

SIDE GALLERY

YOUNGMIN KANG OF 1S1T (1969 -)



Mixed Colour Chair
From "Platubo" series
Manufactured by 1S1T
Produced for Side Gallery
Seoul (Korea), 2021
Recycled plastic

Measurements
45 cm x 65 cm x 50 cm (seat height)
90 cm total height
17,71 in x 25,59 in x 19,68 in x 35,43 in

Edition
Available in various sizes and colours

Biography

Youngmin Kang (born 1969 in Seoul, South Korea) studied painting (BFA/MFA) at Seoul National University and studio art (MFA) at the University of Texas at Austin. He has shown his work in solo shows at Gana Contemporary, Space CAN, Youngeun Museum of Contemporary Art, Project Space Sarubia, all South Korea and O'Kane Gallery, Houston. Group exhibitions include National Museum of Modern and Contemporary Art, Seoul Museum of Art, Reverscape, Jeju Museum of Art, Seoul International Photography Festival, and Gyeonggido Museum of Art, all South Korea.

Youngmin Kang transforms images and objects captured from digital media, architecture or cultural phenomenon into different contexts by expanding the limits of a particular media through changing the format of the information contained within. When modified into a different space, dimension, scale, and media, his provides a moment of clarity about the original medium and references. Specific meaning in each work emerges through the detailed process of manipulation and can be associated with cultural, socio-political, and identity issues.

The designer uses his designs to demonstrate how the garbage we generate can be turned into something of great value. He is writing his legacy by pushing the limits of design and giving objects a new life. As a member of the Seoul-based collective 1S1T, Kang is changing our view of what we think is just trash. In his opinion, he not only creates objects full of beauty, but also things that are representative of his generation.

SIDE GALLERY

YOUNGMIN KANG OF 1S1T (1969 -)



Mixed Colour Chair
From "Platubo" series
Manufactured by 1S1T
Produced for Side Gallery
Seoul (Korea), 2021
Recycled plastic

Measurements
45 cm x 65 cm x 50 cm (seat height)
90 cm total height
17,71 in x 25,59 in x 19,68 in x 35,43 in

Edition
Available in various sizes and colours

Biography

Youngmin Kang (born 1969 in Seoul, South Korea) studied painting (BFA/MFA) at Seoul National University and studio art (MFA) at the University of Texas at Austin. He has shown his work in solo shows at Gana Contemporary, Space CAN, Youngeun Museum of Contemporary Art, Project Space Sarubia, all South Korea and O'Kane Gallery, Houston. Group exhibitions include National Museum of Modern and Contemporary Art, Seoul Museum of Art, Reverscape, Jeju Museum of Art, Seoul International Photography Festival, and Gyeonggido Museum of Art, all South Korea.

Youngmin Kang transforms images and objects captured from digital media, architecture or cultural phenomenon into different contexts by expanding the limits of a particular media through changing the format of the information contained within. When modified into a different space, dimension, scale, and media, his provides a moment of clarity about the original medium and references. Specific meaning in each work emerges through the detailed process of manipulation and can be associated with cultural, socio-political, and identity issues.

The designer uses his designs to demonstrate how the garbage we generate can be turned into something of great value. He is writing his legacy by pushing the limits of design and giving objects a new life. As a member of the Seoul-based collective 1S1T, Kang is changing our view of what we think is just trash. In his opinion, he not only creates objects full of beauty, but also things that are representative of his generation.

SIDE GALLERY

YOUNGMIN KANG OF 1S1T (1969 -)



Small Stool Model
From "Platubo" series
Manufactured by 1S1T
Produced for Side Gallery
Seoul (Korea), 2021
Recycled plastic

Measurements
34 cm x 34 cm x 45h cm
13,38 in x 13,38 in 17,71 in

Edition
Available in various sizes and colours

Biography

Youngmin Kang (born 1969 in Seoul, South Korea) studied painting (BFA/MFA) at Seoul National University and studio art (MFA) at the University of Texas at Austin. He has shown his work in solo shows at Gana Contemporary, Space CAN, Youngeun Museum of Contemporary Art, Project Space Sarubia, all South Korea and O'Kane Gallery, Houston. Group exhibitions include National Museum of Modern and Contemporary Art, Seoul Museum of Art, Reverscape, Jeju Museum of Art, Seoul International Photography Festival, and Gyeonggido Museum of Art, all South Korea.

Youngmin Kang transforms images and objects captured from digital media, architecture or cultural phenomenon into different contexts by expanding the limits of a particular media through changing the format of the information contained within. When modified into a different space, dimension, scale, and media, his provides a moment of clarity about the original medium and references. Specific meaning in each work emerges through the detailed process of manipulation and can be associated with cultural, socio-political, and identity issues.

The designer uses his designs to demonstrate how the garbage we generate can be turned into something of great value. He is writing his legacy by pushing the limits of design and giving objects a new life. As a member of the Seoul-based collective 1S1T, Kang is changing our view of what we think is just trash. In his opinion, he not only creates objects full of beauty, but also things that are representative of his generation.

SIDE GALLERY

YOUNGMIN KANG OF 1S1T (1969 -)



Small Stool Model
From "Platubo" series
Manufactured by 1S1T
Produced for Side Gallery
Seoul (Korea), 2021
Recycled plastic

Measurements
34 cm x 34 cm x 45h cm
13,38 in x 13,38 in 17,71 in

Edition
Available in various sizes and colours

Biography

Youngmin Kang (born 1969 in Seoul, South Korea) studied painting (BFA/MFA) at Seoul National University and studio art (MFA) at the University of Texas at Austin. He has shown his work in solo shows at Gana Contemporary, Space CAN, Youngeun Museum of Contemporary Art, Project Space Sarubia, all South Korea and O'Kane Gallery, Houston. Group exhibitions include National Museum of Modern and Contemporary Art, Seoul Museum of Art, Reverscape, Jeju Museum of Art, Seoul International Photography Festival, and Gyeonggido Museum of Art, all South Korea.

Youngmin Kang transforms images and objects captured from digital media, architecture or cultural phenomenon into different contexts by expanding the limits of a particular media through changing the format of the information contained within. When modified into a different space, dimension, scale, and media, his provides a moment of clarity about the original medium and references. Specific meaning in each work emerges through the detailed process of manipulation and can be associated with cultural, socio-political, and identity issues.

The designer uses his designs to demonstrate how the garbage we generate can be turned into something of great value. He is writing his legacy by pushing the limits of design and giving objects a new life. As a member of the Seoul-based collective 1S1T, Kang is changing our view of what we think is just trash. In his opinion, he not only creates objects full of beauty, but also things that are representative of his generation.

SIDE GALLERY

YOUNGMIN KANG OF 1S1T (1969 -)



Small Stool Model
From "Platubo" series
Manufactured by 1S1T
Produced for Side Gallery
Seoul (Korea), 2021
Recycled plastic

Measurements
34 cm x 34 cm x 45h cm
13,38 in x 13,38 in 17,71 in

Edition
Available in various sizes and colours

Biography

Youngmin Kang (born 1969 in Seoul, South Korea) studied painting (BFA/MFA) at Seoul National University and studio art (MFA) at the University of Texas at Austin. He has shown his work in solo shows at Gana Contemporary, Space CAN, Youngeun Museum of Contemporary Art, Project Space Sarubia, all South Korea and O'Kane Gallery, Houston. Group exhibitions include National Museum of Modern and Contemporary Art, Seoul Museum of Art, Reverscape, Jeju Museum of Art, Seoul International Photography Festival, and Gyeonggido Museum of Art, all South Korea.

Youngmin Kang transforms images and objects captured from digital media, architecture or cultural phenomenon into different contexts by expanding the limits of a particular media through changing the format of the information contained within. When modified into a different space, dimension, scale, and media, his provides a moment of clarity about the original medium and references. Specific meaning in each work emerges through the detailed process of manipulation and can be associated with cultural, socio-political, and identity issues.

The designer uses his designs to demonstrate how the garbage we generate can be turned into something of great value. He is writing his legacy by pushing the limits of design and giving objects a new life. As a member of the Seoul-based collective 1S1T, Kang is changing our view of what we think is just trash. In his opinion, he not only creates objects full of beauty, but also things that are representative of his generation.

SIDE GALLERY

YOUNGMIN KANG OF 1S1T (1969 -)



Small Stool Model
From "Platubo" series
Manufactured by 1S1T
Produced for Side Gallery
Seoul (Korea), 2021
Recycled plastic

Measurements
34 cm x 34 cm x 45h cm
13,38 in x 13,38 in 17,71 in

Edition
Available in various sizes and colours

Biography

Youngmin Kang (born 1969 in Seoul, South Korea) studied painting (BFA/MFA) at Seoul National University and studio art (MFA) at the University of Texas at Austin. He has shown his work in solo shows at Gana Contemporary, Space CAN, Youngeun Museum of Contemporary Art, Project Space Sarubia, all South Korea and O'Kane Gallery, Houston. Group exhibitions include National Museum of Modern and Contemporary Art, Seoul Museum of Art, Reverscape, Jeju Museum of Art, Seoul International Photography Festival, and Gyeonggido Museum of Art, all South Korea.

Youngmin Kang transforms images and objects captured from digital media, architecture or cultural phenomenon into different contexts by expanding the limits of a particular media through changing the format of the information contained within. When modified into a different space, dimension, scale, and media, his provides a moment of clarity about the original medium and references. Specific meaning in each work emerges through the detailed process of manipulation and can be associated with cultural, socio-political, and identity issues.

The designer uses his designs to demonstrate how the garbage we generate can be turned into something of great value. He is writing his legacy by pushing the limits of design and giving objects a new life. As a member of the Seoul-based collective 1S1T, Kang is changing our view of what we think is just trash. In his opinion, he not only creates objects full of beauty, but also things that are representative of his generation.

SIDE GALLERY

YOUNGMIN KANG OF 1S1T (1969 -)



Small Stool Model
From "Platubo" series
Manufactured by 1S1T
Produced for Side Gallery
Seoul (Korea), 2021
Recycled plastic

Measurements
34 cm x 34 cm x 45h cm
13,38 in x 13,38 in 17,71 in

Edition
Available in various sizes and colours

Biography

Youngmin Kang (born 1969 in Seoul, South Korea) studied painting (BFA/MFA) at Seoul National University and studio art (MFA) at the University of Texas at Austin. He has shown his work in solo shows at Gana Contemporary, Space CAN, Youngeun Museum of Contemporary Art, Project Space Sarubia, all South Korea and O'Kane Gallery, Houston. Group exhibitions include National Museum of Modern and Contemporary Art, Seoul Museum of Art, Reverscape, Jeju Museum of Art, Seoul International Photography Festival, and Gyeonggido Museum of Art, all South Korea.

Youngmin Kang transforms images and objects captured from digital media, architecture or cultural phenomenon into different contexts by expanding the limits of a particular media through changing the format of the information contained within. When modified into a different space, dimension, scale, and media, his provides a moment of clarity about the original medium and references. Specific meaning in each work emerges through the detailed process of manipulation and can be associated with cultural, socio-political, and identity issues.

The designer uses his designs to demonstrate how the garbage we generate can be turned into something of great value. He is writing his legacy by pushing the limits of design and giving objects a new life. As a member of the Seoul-based collective 1S1T, Kang is changing our view of what we think is just trash. In his opinion, he not only creates objects full of beauty, but also things that are representative of his generation.

SIDE GALLERY

YOUNGMIN KANG OF 1S1T (1969 -)



Small Stool Model
From "Platubo" series
Manufactured by 1S1T
Produced for Side Gallery
Seoul (Korea), 2021
Recycled plastic

Measurements
34 cm x 34 cm x 45h cm
13,38 in x 13,38 in 17,71 in

Edition
Available in various sizes and colours

Biography

Youngmin Kang (born 1969 in Seoul, South Korea) studied painting (BFA/MFA) at Seoul National University and studio art (MFA) at the University of Texas at Austin. He has shown his work in solo shows at Gana Contemporary, Space CAN, Youngeun Museum of Contemporary Art, Project Space Sarubia, all South Korea and O'Kane Gallery, Houston. Group exhibitions include National Museum of Modern and Contemporary Art, Seoul Museum of Art, Reverscape, Jeju Museum of Art, Seoul International Photography Festival, and Gyeonggido Museum of Art, all South Korea.

Youngmin Kang transforms images and objects captured from digital media, architecture or cultural phenomenon into different contexts by expanding the limits of a particular media through changing the format of the information contained within. When modified into a different space, dimension, scale, and media, his provides a moment of clarity about the original medium and references. Specific meaning in each work emerges through the detailed process of manipulation and can be associated with cultural, socio-political, and identity issues.

The designer uses his designs to demonstrate how the garbage we generate can be turned into something of great value. He is writing his legacy by pushing the limits of design and giving objects a new life. As a member of the Seoul-based collective 1S1T, Kang is changing our view of what we think is just trash. In his opinion, he not only creates objects full of beauty, but also things that are representative of his generation.

SIDE GALLERY

YOUNGMIN KANG OF 1S1T (1969 -)



Small Round Stool Model

From "Platubo" series
Manufactured by 1S1T
Produced for Side Gallery
Seoul (Korea), 2021
Recycled plastic

Measurements

45 cm x 45 cm x 50h cm
17,71 in x 17,71 in x 19,68 in

Edition

Available in various sizes and colours

Biography

Youngmin Kang (born 1969 in Seoul, South Korea) studied painting (BFA/MFA) at Seoul National University and studio art (MFA) at the University of Texas at Austin. He has shown his work in solo shows at Gana Contemporary, Space CAN, Youngeun Museum of Contemporary Art, Project Space Sarubia, all South Korea and O'Kane Gallery, Houston. Group exhibitions include National Museum of Modern and Contemporary Art, Seoul Museum of Art, Reverscape, Jeju Museum of Art, Seoul International Photography Festival, and Gyeonggido Museum of Art, all South Korea.

Youngmin Kang transforms images and objects captured from digital media, architecture or cultural phenomenon into different contexts by expanding the limits of a particular media through changing the format of the information contained within. When modified into a different space, dimension, scale, and media, he provides a moment of clarity about the original medium and references. Specific meaning in each work emerges through the detailed process of manipulation and can be associated with cultural, socio-political, and identity issues.

The designer uses his designs to demonstrate how the garbage we generate can be turned into something of great value. He is writing his legacy by pushing the limits of design and giving objects a new life. As a member of the Seoul-based collective 1S1T, Kang is changing our view of what we think is just trash. In his opinion, he not only creates objects full of beauty, but also things that are representative of his generation.

SIDE GALLERY

YOUNGMIN KANG OF 1S1T (1969 -)



Coffee Table Model
From "Platubo" series
Manufactured by 1S1T
Produced for Side Gallery
Seoul (Korea), 2021
Recycled plastic

Measurements
60 cm x 60 cm x 35h cm
23,62 in x 23,62 in x 13,77 in

Edition
Available in various sizes and colours

Biography

Youngmin Kang (born 1969 in Seoul, South Korea) studied painting (BFA/MFA) at Seoul National University and studio art (MFA) at the University of Texas at Austin. He has shown his work in solo shows at Gana Contemporary, Space CAN, Youngeun Museum of Contemporary Art, Project Space Sarubia, all South Korea and O'Kane Gallery, Houston. Group exhibitions include National Museum of Modern and Contemporary Art, Seoul Museum of Art, Reverscape, Jeju Museum of Art, Seoul International Photography Festival, and Gyeonggido Museum of Art, all South Korea.

Youngmin Kang transforms images and objects captured from digital media, architecture or cultural phenomenon into different contexts by expanding the limits of a particular media through changing the format of the information contained within. When modified into a different space, dimension, scale, and media, his provides a moment of clarity about the original medium and references. Specific meaning in each work emerges through the detailed process of manipulation and can be associated with cultural, socio-political, and identity issues.

The designer uses his designs to demonstrate how the garbage we generate can be turned into something of great value. He is writing his legacy by pushing the limits of design and giving objects a new life. As a member of the Seoul-based collective 1S1T, Kang is changing our view of what we think is just trash. In his opinion, he not only creates objects full of beauty, but also things that are representative of his generation.

SIDE GALLERY

YOUNGMIN KANG OF 1S1T (1969 -)



Coffee Table Model
From "Platubo" series
Manufactured by 1S1T
Produced for Side Gallery
Seoul (Korea), 2021
Recycled plastic

Measurements
60 cm x 60 cm x 35h cm
23,62 in x 23,62 in x 13,77 in

Edition
Available in various sizes and colours

Biography

Youngmin Kang (born 1969 in Seoul, South Korea) studied painting (BFA/MFA) at Seoul National University and studio art (MFA) at the University of Texas at Austin. He has shown his work in solo shows at Gana Contemporary, Space CAN, Youngeun Museum of Contemporary Art, Project Space Sarubia, all South Korea and O'Kane Gallery, Houston. Group exhibitions include National Museum of Modern and Contemporary Art, Seoul Museum of Art, Reverscape, Jeju Museum of Art, Seoul International Photography Festival, and Gyeonggido Museum of Art, all South Korea.

Youngmin Kang transforms images and objects captured from digital media, architecture or cultural phenomenon into different contexts by expanding the limits of a particular media through changing the format of the information contained within. When modified into a different space, dimension, scale, and media, his provides a moment of clarity about the original medium and references. Specific meaning in each work emerges through the detailed process of manipulation and can be associated with cultural, socio-political, and identity issues.

The designer uses his designs to demonstrate how the garbage we generate can be turned into something of great value. He is writing his legacy by pushing the limits of design and giving objects a new life. As a member of the Seoul-based collective 1S1T, Kang is changing our view of what we think is just trash. In his opinion, he not only creates objects full of beauty, but also things that are representative of his generation.

SIDE GALLERY

YOUNGMIN KANG OF 1S1T (1969 -)



Coffee Table Model
From "Platubo" series
Manufactured by 1S1T
Produced for Side Gallery
Seoul (Korea), 2021
Recycled plastic

Measurements
60 cm x 60 cm x 35h cm
23,62 in x 23,62 in x 13,77 in

Edition
Available in various sizes and colours

Biography

Youngmin Kang (born 1969 in Seoul, South Korea) studied painting (BFA/MFA) at Seoul National University and studio art (MFA) at the University of Texas at Austin. He has shown his work in solo shows at Gana Contemporary, Space CAN, Youngeun Museum of Contemporary Art, Project Space Sarubia, all South Korea and O'Kane Gallery, Houston. Group exhibitions include National Museum of Modern and Contemporary Art, Seoul Museum of Art, Reverscape, Jeju Museum of Art, Seoul International Photography Festival, and Gyeonggido Museum of Art, all South Korea.

Youngmin Kang transforms images and objects captured from digital media, architecture or cultural phenomenon into different contexts by expanding the limits of a particular media through changing the format of the information contained within. When modified into a different space, dimension, scale, and media, his provides a moment of clarity about the original medium and references. Specific meaning in each work emerges through the detailed process of manipulation and can be associated with cultural, socio-political, and identity issues.

The designer uses his designs to demonstrate how the garbage we generate can be turned into something of great value. He is writing his legacy by pushing the limits of design and giving objects a new life. As a member of the Seoul-based collective 1S1T, Kang is changing our view of what we think is just trash. In his opinion, he not only creates objects full of beauty, but also things that are representative of his generation.

SIDE GALLERY

YOUNGMIN KANG OF 1S1T (1969 -)



Coffee Table Model
From "Platubo" series
Manufactured by 1S1T
Produced for Side Gallery
Seoul (Korea), 2021
Recycled plastic

Measurements
60 cm x 60 cm x 35h cm
23,62 in x 23,62 in x 13,77 in

Edition
Available in various sizes and colours

Biography

Youngmin Kang (born 1969 in Seoul, South Korea) studied painting (BFA/MFA) at Seoul National University and studio art (MFA) at the University of Texas at Austin. He has shown his work in solo shows at Gana Contemporary, Space CAN, Youngeun Museum of Contemporary Art, Project Space Sarubia, all South Korea and O'Kane Gallery, Houston. Group exhibitions include National Museum of Modern and Contemporary Art, Seoul Museum of Art, Reverscape, Jeju Museum of Art, Seoul International Photography Festival, and Gyeonggido Museum of Art, all South Korea.

Youngmin Kang transforms images and objects captured from digital media, architecture or cultural phenomenon into different contexts by expanding the limits of a particular media through changing the format of the information contained within. When modified into a different space, dimension, scale, and media, his provides a moment of clarity about the original medium and references. Specific meaning in each work emerges through the detailed process of manipulation and can be associated with cultural, socio-political, and identity issues.

The designer uses his designs to demonstrate how the garbage we generate can be turned into something of great value. He is writing his legacy by pushing the limits of design and giving objects a new life. As a member of the Seoul-based collective 1S1T, Kang is changing our view of what we think is just trash. In his opinion, he not only creates objects full of beauty, but also things that are representative of his generation.

Marjan van Aubel is an award-winning solar designer whose innovative practice spans the fields of sustainability, design and technology. In collaboration with scientists, engineers and institutions such as Swarovski and ECN.TNO, the Dutch Energy Centre, van Aubel works to promote extreme energy efficiency through intelligent design. From working with expandable materials, to domestically integrating solar cells that mimic the process of photosynthesis in plants, she adds a double function to objects and puts them to work: A table is not just a table, but also a producer of electricity. Through her practice, she strives to redefine our current relationship with solar technology and accelerate its transition to ubiquity.

Graduating from the Royal College of Art (Design Products MA) in 2012 and the Rietveld Academy DesignLAB (BA) in 2009, van Aubel has since exhibited at world-class institutions such as the V&A (London), the Design Museum (London) and the Stedelijk Museum (Amsterdam). Her work is also part of the permanent collection at the MoMA in New York, the Vitra Design Museum, Boijmans van Beuningen Museum, The Montreal Museum of Art, and the National Gallery of Victoria in Australia.

In 2020 she won the ECO coin Award by Next Nature Network, in 2019 a Dutch Design Award chosen by the Public and in 2018 the Climate Action Challenge by What Design Can Do. In 2017, Swarovski named Marjan the Designer of the Future, and in 2016 she received WIRED's Innovation Award, the Wallpaper Design Award and was chosen to be the Radicale Vernieuwer (Radical Pioneer) Netherlands by Neelie Kroes. She received the London Design festival Emerging Talent medal in 2015 and in 2012 she won the First Prize Dutch Material Award.

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.

Ra uses organic Photovoltaics, 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.

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.

Ra uses organic Photovoltaics, 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.

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.

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

They explore the concept of mental furniture, midway between functional sculpture and nonfunctional design. To do so they are experimenting with collage and domestic familiarity of sculpture. Through those mediums, they express their interest for the use of art pieces as objects and designed objects as art pieces. This position especially make them answering to professional assignments as much as self-initiated projects with a critical approach toward modes of production and representation. They disrupt the seriality of production by creating a mash-up of low design and craft interventions. Their experimentations are visualized using object, furniture, sculpture, image and drawing. By doing so, they try to challenge the contemporary visual codes and rules of the object design field.

Each project is an opportunity to experiment and precise their personal design language. All of them put together are determining a large research area positioned in a narrow gap between art and design. They see themselves as designers/researchers that have a fascination for aesthetic ambiguity, which is something that they use as a tool to create aesthetic contrasts within their objects, and try to keep their work constantly in between. Always oscillating between sacred and cheap for instance, which is helping them to mix mass culture and avant-garde. Being ambiguous it's also the way they choose to approach as closely as possible a new discipline related to object/furniture, and to the crossroads of many others.

SIDE GALLERY

ROMAIN COPPIN & ALEXIS BONDOUX



Lamelo Politico Fruit Basket
Manufactured by Messgewand
Produced for Side Gallery
Dijon, France 2021
Wood, plastic, paper

Measurements
35d cm x 55hcm
13,77 in x 21,65 in

Edition
Unique piece

Biography

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

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

SIDE GALLERY

ROMAIN COPPIN & ALEXIS BONDOUX



Chair Veloute red kuri kiri
Manufactured by Messgewand
Produced for Side Gallery
Dijon, France 2021
Wood, plastic, paper

Measurements
58 cm x 60 cm x 50 cm (seat height)
106.5 cm total height
22,83 in x 23,62 in x 19,68 in x 41,73 in

Edition
Unique piece

Biography

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

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

SIDE GALLERY

ROMAIN COPPIN & ALEXIS BONDOUX



Rised Pierce Mirror

Manufactured by Messgewand
Produced for Side Gallery
Dijon, France 2021
Glass, plastic, metal

Measurements

80 cm x 36 cm x 12 cm
31,49 in x 14,17 in x 4,72 in

Edition

Unique piece

Biography

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

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

SIDE GALLERY

ROMAIN COPPIN & ALEXIS BONDOUX



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

Measurements
175 cm x 57 cm x 90cm
68,89 in x 0 in x 22,44 in x 35,43 in

Edition
Unique piece

Biography

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

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

SIDE GALLERY

ROMAIN COPPIN & ALEXIS BONDoux



Alabama Circus Shelf

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

Measurements

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

Edition

Unique piece

Biography

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

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



ZHOU YILUN

Practice Stool
China, 2020
PRICE

6.000 EUR



ZHOU YILUN

Animal Practice Stool
China, 2021
PRICE

5.500 EUR



ZHOU YILUN

Animal Practice Stool
China, 2021
PRICE

5.500 EUR



ZHOU YILUN

Animal Practice Stool
China, 2021
PRICE

5.500 EUR



ZHOU YILUN

Practic Stool
China, 2020
PRICE

2.400 EUR



ZHOU YILUN

Practic Stool
China, 2020
PRICE

2.400 EUR



ZHOU YILUN

Neolithic Stool
China, 2019
PRICE

4.000 EUR



ANDRES IZQUIERDO

Sheaf Table
Madrid, 2021
PRICE

12.500 EUR



ANDRES IZQUIERDO

Wall Light
Madrid, 2021
PRICE

7.500 EUR



MARJAN VAN AUBEL

Ra Solar Poster
Amsterdam, 2021
PRICE

6.000 EUR



MARJAN VAN AUBEL

Ra Solar Poster
Amsterdam, 2021
PRICE

6.000 EUR



NEBIL ZAMAN

Rectangular Coffee Table
Country, Date
PRICE

12.000 EUR



NEBIL ZAMAN

Round Coffee Table
Country, Date
PRICE

14.000 EUR



BORIS DE BEIJER

Candle Holder
Rotterdam, 2021
PRICE

920 EUR



BORIS DE BEIJER

Candle Holder
Rotterdam, 2021
PRICE

920 EUR



BORIS DE BEIJER

Candle Holder
Rotterdam, 2021
PRICE

920 EUR



BORIS DE BEIJER

Candle Holder
Rotterdam, 2021
PRICE

920 EUR



BORIS DE BEIJER

Candle Holder
Rotterdam, 2021
PRICE

920 EUR



BORIS DE BEIJER

Candle Holder
Rotterdam, 2021
PRICE

920 EUR



BORIS DE BEIJER

Candle Holder
Rotterdam, 2021
PRICE

550 EUR



DONGHOON SOHN

Side Table
Seoul, 2021
PRICE

3.000 EUR



DONGHOON SOHN

Side Table
Seoul, 2021
PRICE

3.800 EUR



DONGHOON SOHN

Chair
Seoul, 2021
PRICE

4.000 EUR



DONGHOON SOHN

Dinning Chair
Seoul, 2021
PRICE

4.300 EUR



DONGHOON SOHN

Club Chair
Seoul, 2021
PRICE

4.400 EUR



DONGHOON SOHN

Floor Lamp
Seoul, 2021
PRICE

4.100 EUR



DONGHOON SOHN

Bar Stool
Seoul, 2021
PRICE

4.400 EUR



DONGHOON SOHN

Bar Stool
Seoul, 2021
PRICE

4.400 EUR



DONGHOON SOHN

Bar Stool
Seoul, 2021
PRICE

4.400 EUR



DONGHOON SOHN

Bar Stool
Seoul, 2021
PRICE

4.400 EUR



YOUNG MING KANG

Platubo Stool
Seoul, 2021
PRICE

1.800 EUR



YOUNG MING KANG

Platubo Stool
Seoul, 2021
PRICE

1.800 EUR



YOUNG MING KANG

Platubo Stool
Seoul, 2021
PRICE

1.800 EUR



YOUNG MING KANG

Platubo Stool
Seoul, 2021
PRICE

1.800 EUR



YOUNG MING KANG

Platubo Stool
Seoul, 2021
PRICE

1.800 EUR



YOUNG MING KANG

Platubo Stool
Seoul, 2021
PRICE

1.800 EUR



YOUNG MING KANG

Platubo Stool
Seoul, 2021
PRICE

1.800 EUR



YOUNG MING KANG

Platubo Chair
Seoul, 2021
PRICE

4.200 EUR



YOUNG MING KANG

Platubo Chair
Seoul, 2021
PRICE

4.200 EUR



YOUNG MING KANG

Platubo Chair
Seoul, 2021
PRICE

4.200 EUR



YOUNG MING KANG

Platubo Chair
Seoul, 2021
PRICE

4.200 EUR



YOUNG MING KANG

Platubo Chair
Seoul, 2021
PRICE

4.200 EUR



YOUNG MING KANG

Platubo Coffee Table
Seoul, 2021
PRICE

2.800 EUR



YOUNG MING KANG

Platubo Coffee Table
Seoul, 2021
PRICE

2.800 EUR



YOUNG MING KANG

Platubo Coffee Table
Seoul, 2021
PRICE

2.800 EUR



YOUNG MING KANG

Platubo Coffee Table
Seoul, 2021
PRICE

2.800 EUR



YOUNG MING KANG

Platubo Bar Stool
Seoul, 2021
PRICE

3.400 EUR



YOUNG MING KANG

Platubo Bar Stool
Seoul, 2021
PRICE

3.400 EUR



OLIVER SUNDQVIST & FREDERIK NYSTRUP- LARSEN

Dinning Table
Copenhagen, 2021
PRICE

14.200 EUR



OLIVER SUNDQVIST & FREDERIK NYSTRUP- LARSEN

Coffee Table
Copenhagen, 2021
PRICE

6.500 EUR



OLIVER SUNDQVIST & FREDERIK NYSTRUP- LARSEN

Book Case
Copenhagen, 2021
PRICE

7.800 EUR



OLIVER SUNDQVIST & FREDERIK NYSTRUP-LARSEN

Chair
Copenhagen, 2021
PRICE

2.600 EUR



OLIVER SUNDQVIST & FREDERIK NYSTRUP-LARSEN

Chair from the "Kiki Beach Club" Collection
Copenhagen, 2019
PRICE

2.200 EUR



OLIVER SUNDQVIST & FREDERIK NYSTRUP-LARSEN

Chair from the "Kiki Beach Club" Collection
Copenhagen, 2019
PRICE

2.500 EUR



CARLO LORENZETTI

Table Lamp Model Hug
Eindhoven, 2021
PRICE

3.800 EUR



CARLO LORENZETTI

Table Lamp Model Jar from the Series Little Shade
Eindhoven, 2021
PRICE

3.950 EUR



CARLO LORENZETTI

Table Lamp Model Three Head from the Series Little Shade
Eindhoven, 2021
PRICE

3.800 EUR



CARLO LORENZETTI

Table Lamp Model Bio-Metric from the Series Little Shade
Eindhoven, 2021
PRICE

3.350 EUR



CARLO LORENZETTI

Table Lamp Model Lotus from the Series Little Shade
Eindhoven, 2021
PRICE

3.750 EUR



CARLO LORENZETTI

Table Lamp Model Cradle from the Series Little Shade
Eindhoven, 2021
PRICE

3.400 EUR



CARLO LORENZETTI

Bedside Table N° 4 from the Series Bedside
Eindhoven, 2021
PRICE

6.800 EUR



CARLO LORENZETTI

Bedside Table N° 1 from the Series Bedside
Eindhoven, 2021
PRICE

6.000 EUR



CARLO LORENZETTI

Bedside Table N° 3 from the Series Bedside
Eindhoven, 2021
PRICE

6.800 EUR



CARLO LORENZETTI

Bedside Table N° 2 from the Series Bedside
Eindhoven, 2021
PRICE

6.800 EUR



CARLO LORENZETTI

Stool Outie
Eindhoven, 2021
PRICE

4.400 EUR



CARLO LORENZETTI

Stool Innie
Eindhoven, 2021
PRICE

4.400 EUR



CARLO LORENZETTI

Chair 1
Eindhoven, 2021
PRICE

7.500 EUR

**CHAN CHIAO CHUN**

Wall Clock model "Day 25 - When I Think About You Again, Again and Again"
Eindhoven, 2021
PRICE

4.000 EUR

**CHAN CHIAO CHUN**

Wall Clock model "Day 35 - When I Think About You Again, Again, Again and Again"
Eindhoven, 2021
PRICE

5.000 EUR

**CHAN CHIAO CHUN**

Wall Clock model "Day 30 - I Pile Them Up For You"
Eindhoven, 2021
PRICE

5.000 EUR

**CHAN CHIAO CHUN**

Wall Clock model "Day 27 - It's Quite Alright"
Eindhoven, 2021
PRICE

4.500 EUR

**CHAN CHIAO CHUN**

Wall Clock model "Day 33 - You Show Me The Bright"
Eindhoven, 2021
PRICE

6.000 EUR

**CHAN CHIAO CHUN**

Table Lamp model "Stay With Me"
Eindhoven, 2021
PRICE

8.000 EUR

**CHAN CHIAO CHUN**

Table Lamp model "I Want To Spend Time With You"
Eindhoven, 2021
PRICE

7.000 EUR

**CHAN CHIAO CHUN**

Table Lamp model "Good Morning"
Eindhoven, 2021
PRICE

7.500 EUR

**CHAN CHIAO CHUN**

Table Lamp model "Everything Will Be Fine"
Eindhoven, 2021
PRICE

8.000 EUR

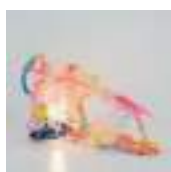
**CHAN CHIAO CHUN**

Table Lamp model "I Will Give You Everything I Have"
Eindhoven, 2021
PRICE

7.500 EUR



CHAN CHIAO CHUN

Wall Lamp model "I Can Do It"
Eindhoven, 2021
PRICE

7.000 EUR



CHAN CHIAO CHUN

Wall Clock model "Day 32 - I Have Something For You"
Eindhoven, 2021
PRICE

5.000 EUR



CHAN CHIAO CHUN

Wall Clock model "Day 23 - When I Think About You Again And Again"
Eindhoven, 2021
PRICE

5.000 EUR



CHAN CHIAO CHUN

Wall Clock model "Day 24 - Do You Remember Sunshine On That Day"
Eindhoven, 2021
PRICE

5.000 EUR



CHAN CHIAO CHUN

Wall Clock model "Day 26 - Lost In My Forest"
Eindhoven, 2021
PRICE

5.000 EUR



CHAN CHIAO CHUN

Wall Clock model "Day 31 - You Are Shiny"
Eindhoven, 2021
PRICE

5.000 EUR



CHAN CHIAO CHUN

Chandelier model "I Am Braver With You"
Eindhoven, 2021
PRICE

13.000 EUR



CHAN CHIAO CHUN

Grandfather Clock model "Day 36 - Look At Me"
Eindhoven, 2021
PRICE

15.000 EUR

**WILLEM VAN HOOFF**

Vase model "Bili" from the series "Core Vesels"
Eindhoven, 2021
PRICE

1.800 EUR

**WILLEM VAN HOOFF**

Vase model "Tamu" from the series "Core Vesels"
Eindhoven, 2021
PRICE

495 EUR

**WILLEM VAN HOOFF**

Vase model "Momi" from the series "Core Vesels"
Eindhoven, 2021
PRICE

840 EUR

**WILLEM VAN HOOFF**

Vase model "Koda" from the series "Core Vesels"
Eindhoven, 2021
PRICE

790 EUR

**WILLEM VAN HOOFF**

Vase model "Haki" from the series "Core Vesels"
Eindhoven, 2021
PRICE

540 EUR

**WILLEM VAN HOOFF**

Vase model "Misri" from the series "Core Vesels"
Eindhoven, 2021
PRICE

950 EUR

**WILLEM VAN HOOFF**

Vase model "Siku" from the series "Core Vesels"
Eindhoven, 2021
PRICE

480 EUR

**WILLEM VAN HOOFF**

Vase model "Nzuri" from the series "Core Vesels"
Eindhoven, 2021
PRICE

1.450 EUR

**WILLEM VAN HOOFF**

Vase model "Sikio" from the series "Core Vesels"
Eindhoven, 2021
PRICE

1.200 EUR

**WILLEM VAN HOOFF**

Vase model "Sawa" from the series "Core Vesels"
Eindhoven, 2021
PRICE

650 EUR



WILLEM VAN HOOFF

Vase model "Toka" from the series "Core Vesels"
Eindhoven, 2021
PRICE

560 EUR



WILLEM VAN HOOFF

Hanging Lamp model "Dual Lamp Small"
Eindhoven, 2021
PRICE

2.000 EUR



WILLEM VAN HOOFF

Hanging Lamp model "Dual Lamp Big"
Eindhoven, 2021
PRICE

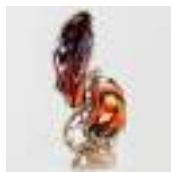
3.000 EUR



VITTORIO BONACINA

Rattan Chair
X
PRICE

2.600 EUR

**TADEAS PODRACKY**

Floor Lamp from the series "The Metamorphosis"
Prague, 2020
PRICE

25.000 EUR

**TADEAS PODRACKY**

Chair from the series "The Metamorphosis"
Prague, 2020
PRICE

8.500 EUR

**OREN PINHASI**

Pink Figure 2 from the series "The Crowd"
London, 2020
PRICE

12.000 EUR

**CARLOS FERNÁNDEZ-PELLO**

Bench from the series "Antibodies"
Madrid, 2020
PRICE

11.000 EUR

**CARLOS FERNÁNDEZ-PELLO**

Hanging Piece from the series "Antibodies"
Madrid, 2021
PRICE

5.500 EUR

**SIGVE KNUTSON**

Wood Chair
Norway, 2019
PRICE

6.800 EUR

**TOM VOLKAERT**

Wall-hanging ceramic "Pomme d'amour"
Antwerp, 2020
PRICE

3.100 EUR

**TOM VOLKAERT**

Ceramic model "You Look Amazing"
Antwerp, 2016
PRICE

3.000 EUR

**TOM VOLKAERT**

Ceramic model "You Two Look Amazing"
Antwerp, 2016
PRICE

3.800 EUR

**TOM VOLKAERT**

Study for an Ashtray
Antwerp, 2021
PRICE

3.700 EUR



TOM VOLKAERT

Proposal for Public Toilette
Antwerp, 2021
PRICE

3.700 EUR



ROLLO BRYANT

Floor lamp model "Della Stem" from the series "Urban Stem"
Rotterdam, 2020
PRICE

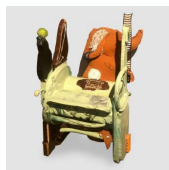
4.800 EUR



ROMAIN COPPIN & ALEXIS BONDOUX

Alabama Circus Shelf
Dijon, 2020
PRICE

6.400 EUR



ROMAIN COPPIN & ALEXIS BONDOUX

Veloute red kuri kiri Chair
Leon, 2021
PRICE

4.250 EUR



ROMAIN COPPIN & ALEXIS BONDOUX

Rised Pierce Mirror
Leon, 2021
PRICE

3.100 EUR



ROMAIN COPPIN & ALEXIS BONDOUX

Lamelo Politico Fruit Basket
Leon, 2021
PRICE

1.750 EUR



ROMAIN COPPIN & ALEXIS BONDOUX

Jolie, jolie, jolie Console
Leon, 2021
PRICE

5.550 EUR

**COME CLERINO**

Artwork "Fenetre One"
Paris, 2019
PRICE

6.000 EUR

**COME CLERINO**

Artwork "Fenetre Cinq"
Paris, 2019
PRICE

6.000 EUR

**COME CLERINO**

Artwork "Fenetre Quatre"
Paris, 2019
PRICE

6.000 EUR

**COME CLERINO**

Bookcase with lamp "La Jaune Éclairée"
Paris, 2019
PRICE

5.500 EUR

**COME CLERINO**

Desk model "Les Vertes Éclairées"
Paris, 2019
PRICE

6.500 EUR

**COME CLERINO**

Chair model "Les Vertes Éclairées"
Paris, 2019
PRICE

2.500 EUR

**COME CLERINO**

Lamp model "Les Vertes Éclairées"
Paris, 2019
PRICE

4.500 EUR

**COME CLERINO**

Chair model "Le Solitaire Bleu"
Paris, 2021
PRICE

2.800 EUR

**COME CLERINO**

Wall desk model "Le Solitaire Bleu"
Paris, 2021
PRICE

7.000 EUR

**CARLOS FERNÁNDEZ-PELLO**

Dinning Table from the series "Hard Drive"
Madrid, 2020
PRICE

7.800 EUR



COME CLERINO

Stool Model Blue
Paris, 2021
PRICE

4.500 EUR



COME CLERINO

Stool Model Green
Paris, 2021
PRICE

4.500 EUR



VITTORIO BONACINA

Chaise longue in rattan
Italy, 1951
PRICE

1.800 EUR



VITTORIO BONACINA

Rattan bench
Italy, 1960
PRICE

1.600 EUR



MATHIEU MATEGOT

Table and three garden set
France, 1952
PRICE

12.800 EUR



JEAN ROGER

Ceramic vase
Manufactured by Jean Royere
PRICE

380 EUR



LUNA PAIVA

Cactus sculpture
Argentina, 2020
PRICE

32.000 EUR



SWEEDISH TABLE XIX CENTURY

Table
Sweden, XIX Century
PRICE

3.100 EUR



ADRIEN AUDOUX & FRIDA MINET

Set of six dining chairs
France, 1956
PRICE

1.800 EUR each



ADRIEN AUDOUX & FRIDA MINET

Armchair
France, 1956
PRICE

1.800 EUR each



SWEEDISH CHAIR XIX CENTURY

Chair
Sweden, XIX Century
PRICE

2.200 EUR



SWEEDISH FOLK CHAIR XIX CENTURY

Stool
Sweden, XIX Century
PRICE

1.400 EUR



MIEKE MEIJER

Space Frame 07
Netherlands, 2016
PRICE

2.500 EUR / 3.500 EUR



GIO PONTI

High-back rattan armchair
Italy, 1950
PRICE

2.300 EUR



GEORGES MOHASSEB

Coffee table model "Marguerite des Sables"
Beirut, 2017
PRICE

12.000 EUR



ARMCHAIR

Sofa model "Ander"
Barcelona, 2018
PRICE

3.200 EUR



OTTOMAN

Ottoman model "Ander"
Barcelona, 2018
PRICE

1.000 EUR

**GIO PONTI**

Pair of high side tables
Italy, 1957
PRICE

3.100 EUR

**X**

Chair
Catalonia, 2020
PRICE

1.100 EUR

**MULLER VAN SEVEREN**

Lounge chair model "Installation Small"
Produced for SIDE GALLERY
PRICE

4.500 EUR

**SABINE MARCELIS**

Wall lamp from the "Voie light Series"
Rotterdam, The Netherlands 2017
PRICE

3.500 EUR

**HILARY BURNS**

Basket
Devon (England), 2019
PRICE

750 EUR

**YVES KLEIN**

Table

PRICE

29.000 EUR

**SOFA MADRID**

Sofa

PRICE

9.800 EUR

**FAYE TOOGOOD**

Roly-Poly Coffee Table
London, 2020
PRICE

10.800 EUR

**ZAVEN**

Lamp model Mime#1
Italy, 2019
PRICE

1.500 EUR

**ZAVEN**

Lamp model Mime#2
Italy, 2019
PRICE

1.800 EUR

CASAVELLS

SIDE GALLERY

2 Carrer Sant Isidre

Casavells

17121, Girona

+34 677 021 891

info@side-gallery.com

info@casavells.com