



SIDE GALLERY

 Salone del Mobile.Milano

Salone Raritas

SIDE

Side Gallery - Raritas

For its presentation at *Raritas*, Side Gallery explores a dialogue between historical Japanese design and contemporary creative practices, highlighting the enduring relationship between craftsmanship, material sensitivity, and innovation.

By presenting iconic figures of modern Japanese design alongside emerging contemporary voices, the project reflects on the evolution of aesthetics rooted in tradition while remaining open to experimentation.

To expand this narrative, the gallery introduces a selection of Milan-based designers whose practices embody a dynamic and expressive approach to contemporary design. This encounter creates a bridge between two distinct yet complementary cultural landscapes: the refined, process-driven philosophy of Japanese design and the vibrant, forward-thinking energy of Milan.

The presentation ultimately proposes a shared ground where heritage and contemporaneity converge, generating new perspectives through the exchange of ideas, forms, and creative forces.

Isamu Kenmochi
Katsuhei Toyoguchi
Reiko Tanabe
Kenzo Tarumi
Sori Yanagi
Gio Ponti

—

Thomas Takada
Kodai Ujiie
Natalia Criado
Conie Vallese
LS Gomma
Momoko Takeshita
Xavier Mañosa



Isamu Kenmochi

Pair of Armchairs

Manufactured by Tendo Mokko

Japan, 1960s

Wood, Velvet upholstered

Measurements

75 × 55 × 77h cm

29,5 × 21,7 × 30,3h in

Literature

Kenmochi Isamu: Japanese Modern. Retrospective, 2004.

Tendo Mokko, Catalogue. 1960s.

Edition

Private commission. Fewer than 10 were produced.

Provenance

Private collection, Japan





Isamu Kenmochi



Sofa

Manufactured by Tendo Mokko

Japan, 1960s

Wood, Velvet upholstered

Measurements

203 × 55 × 77h cm

79,9 × 21,7 × 30,3h in

Literature

Kenmochi Isamu: Japanese Modern. Retrospective, 2004.

Tendo Mokko, Catalogue. 1960s.

Edition

Private commission. Fewer than 10 were produced.

Provenance

Private collection, Japan



Isamu Kenmochi



Coffee Table model “Fumi”

Manufactured by Tendo Mokko

Japan, 1961

Lacquered wood

Measurements

120 × 60 × 30h cm

47,2 × 23,6 × 11,8h in

Literature

Kenmochi Isamu: Japanese Modern. Retrospective, 2004, pp. 89, 192

Details

Stamped with manufacturer’s label

Provenance

Private collection, Japan

Originally commissioned for the Atami Garden Hotel, Kanagawa

About

The Fumi Table was designed by Isamu Kenmochi for the Atami Garden Hotel, an architectural project completed in 1961 that embodied the ideals of Japanese modern hospitality. Conceived for use in guest rooms, the table reflects Kenmochi’s ability to translate traditional low furniture typologies into modernist form.

Its lacquered surface, refined proportions, and restrained geometry align with the tatami-based spatial logic of Japanese interiors, while its industrial precision reflects the advanced production capabilities of Tendo Mokko. Today, the Fumi Table stands as one of Kenmochi’s most elegant expressions of Japanese modern domestic design.



Isamu Kenmochi

Pair of Zaisu Chairs Model “SM-7066”

Manufactured by Tendo Mokko

Japan, 1971

Rosewood-veneered plywood, fabric

Measurements

49,5 × 59 × 37h cm

19,5 × 23,2 × 14,6h in

Provenance

Private collection, Tokyo

Literature

Kenmochi Isamu: Japanese Modern. Retrospective, 2004

Details

Stamped with manufacturer's label





Isamu Kenmochi



Center Table

Manufactured by Tendo Mokko

Japan, 1965

Rosewood

Measurements

140 x 102 x 33h cm

55 x 40 x 13h in

Provenance

Private collection, Tokyo

Details

Signed with applied manufacturer's label to underside: [Tendo].

Literature

Japan Living Design. Published by Ozone, Japan 1999. Page 134

Japanese Design from 1945. Published by Thames & Hudson.

By Naomi Pollock. London, 2020. Page 52

Japanese Modern, Mori, pg. 143





Isamu Kenmochi



Pair of armchairs

From the *Haco* series

Manufactured by Tendo Mokko

Japan, 1967

Rosewood-veneered plywood, fabric

Measurements

75 x 77 x 67h cm

29 x 31 x 26h in

Provenance

Private collection, Tokyo

Literature

Japanese Modern: Isamu Kenmochi Retrospective, Ed. Kokusho Kanko Kai, 2004, model illustrated p. 102

Japanese Modern: Retrospective Kenmochi Isamu, p. 194

Japanizu modan: Kenmochi Isamu to sono sekai, exh. cat., Akita Senshu Museum of Art, 2005, p. 197

Tendo. Eight decades of masterful designs from leading Japanese furniture maker Tendo Mokko. Published by Tendo Mokko. Japan, 2020. Pages 138, 139, 140.

Details

Stamped with manufacturer's label



Kenzo Tarumi



Set of four zaisu rocking chairs

Manufactured by Tendo Mokko

Japan, 1962

Zelkova plywood, fabric

Measurements

57 × 68 × 50h cm (seat height 9 cm)

22,5 × 26,8 × 20h in (seat height 3,5 in)

Provenance

Private collection, Tokyo

Literature

Japanese Wooden Chairs, Shotenkenchiku-Sha, Tokyo, 1995, pp. 74–75

Tendo in Japanese Modern. Eight Decades of Masterful Designs, Tendo

Mokko, Tokyo, 2020, p. 170

Details

Awarded the Gold Prize, Tendo Mokko Furniture Design Competition, 1962

Notes

Designed by Kenzo Tarumi, the Zaisu Rocking Chair exemplifies Japanese modern design's harmony of tradition and innovation. Inspired by floor-level tatami seating, it combines natural materials, organic curves, and refined ergonomics to create a soothing, meditative experience. Crafted with precision by Tendo Mokko, the chair's fluid form and balanced proportions embody simplicity, comfort, and timeless elegance—bridging the aesthetics of Japanese heritage with contemporary living.



Katsuhei Toyoguchi



Lounge chair model “Spoke”

Manufactured by Tendo Mokko
Japan, 1963
Japanese oak, Loro Piana fabric

Measurements

79 x 80 x 67h cm (32 cm seat height)
31,2 x 31,5 x 26,4h in (12,6 in seat height)

Provenance

Private collection, Tokyo

Literature

Japanese Design from 1945. Published by Thames & Hudson. By Naomi Pollock. London, 2020. Page 157.

Japanese Wooden Chairs. Published by Shotenkenchiku-Sha. Japan, 1005. Page 73.

Eight decades of masterful designs from leading Japanese furniture maker Tendo Mokko. Published by Tendo Mokko. Japan, 2020. Pages 171.

Eight decades of masterful designs from leading Japanese furniture maker Tendo Mokko. Published by Tendo Mokko. Japan, 2020. Pages 246.

Details

This chair is also known as an “akagura chair” because of its low seat and the ability to sit on a tatami mat. It is a very Japanese chair, and its thick legs do not damage tatami mats when placed on them. The chair has an interesting shape seen from the back. The seat frame is made of an ellipse, in contrast to the ellipse of the seat surface. It is very costly to make the frame that supports the seat out of molded plywood. For this reason, Tendo Mokko discontinued production of this chair for a while. The back of the chair is made of round bars of the same thickness and is high backed, so it is very comfortable to sit cross-legged and lean back.



Sori Yanagi



Oval Wall Mirror (Various Sizes)

Manufactured by Akita Mokko

Japan, 1975

Bent beech wood, Lauan plywood, Glass

Measurements

40 × 3 × 50h cm

15,8 × 1,2 × 19,7h in

60 × 3 × 75h cm

23,6 × 1,2 × 29,5h in

Provenance

Private Collection, Japan

Details

Stamped with manufacturer's label

Literature

Casa BRUTUS. (2003). *Sori Yanagi: A designer* (pp. 118–119). Magazine House Mook.

Yanagi Design Office. (2008). *Yanagi design: Sori Yanagi and Yanagi Design Institute* (p. 114). Heibonsha.

Sori Yanagi Design Kanazawa Exhibition Executive Committee (Ed.). (2003). *Sori Yanagi: The shape of things to come* (Exhibition catalog, p. 93).

Gio Ponti



Ceiling-Wall light model “Star” 6 Rays

Manufactured by Arredoluce

Italy, 1959

Brass, Glass

Measurements

133 cm x 38 cm x 10,7h cm

52,4 in x 15 in x 4,25h in

Provenance

Istituto Gallini, Voghera

Literature

Anty Pansera et. al., *Arredoluce: Catalogo Ragionato 1943-1987*, Milan, 2018, pp. 190, 313

Lisa Licitra Ponti (ed.), *Gio Ponti: The Complete Work 1923–1978*, Thames & Hudson, 1990.

Giò Ponti: Archi-designer, Musée des Arts Décoratifs, Paris, 2018.

Certificate

Accompanied with a certificate of expertise from the Gio Ponti Archives.



Gio Ponti



Big Ceiling/Wall light model “8-Pointed Sun”

Manufactured by Arredoluce

Italy, 1959

Brass, Glass

Measurements

110,5 x 110,5 x 23h cm

43,5 x 43,5 x 9,1h in

Provenance

Commissioned for the London Hotel, Milan

Limited production of 6 known examples

Literature

Lisa Licitra Ponti (ed.), *Gio Ponti: The Complete Work 1923–1978*, Thames & Hudson, 1990.

Giò Ponti: Archi-designer, Musée des Arts Décoratifs, Paris, 2018.

Anty Pansera et. al., *Arredoluce: Catalogo ragionato 1943-1987*, Milan, 2018, pp. 190

Certificate

Accompanied of a certificate of authenticity by Gio Ponti Archives



Thomas Takada



Floor lamp Model “Maple Sapling”

Designed by Thomas Takada

Paris, 2026

Brass, Gold-plated finish, Electrical components

Measurements

40 × 30 × 237h cm

15,7 × 11,8 × 93,3h in

Details

Unique piece

Produced exclusively for Side Gallery

Notes

The *Maple Sapling* lamps are the result of a collaborative process between Thomas Takada and the renowned craftsmanship of Goossens. Each lamp begins with the careful selection of young saplings, which are then hollowed, prepared, and cast in brass through a meticulous lost-wood process. The wood is encased in plaster and burned away, leaving a cavity that is filled with molten brass, transforming the living tree into enduring metal.

Once cast, the brass elements are assembled and gold-plated by Goossens, while the wiring is integrated seamlessly within the sculptural structure, allowing the sapling to carry light. Every aspect of the lamp is imbued with meaning: the type of tree, the transformation from wood to metal, the fragile equilibrium with the stone base, and the delicate skeleton leaves attached to the branches.

Through this process, the *Maple Sapling* lamps embody a poetic dialogue between nature and craftsmanship, fragility and permanence, organic growth and metallic transformation, highlighting both Takada’s conceptual vision and Goossens’ exquisite artisanal expertise.



Thomas Takada



Table lamp Model “Maple Sapling”

Designed by Thomas Takada

Paris, 2026

Brass, Gold-plated finish, Electrical components

Measurements

15 × 20 × 72h cm

5,9 × 7,9 × 28,3h in

Details

Unique piece

Produced exclusively for Side Gallery

Notes

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Thomas Takada



Table Lamp Model “Maple Seed”

Designed by Thomas Takada

Paris, 2024

Stone, leaves, metal structure, electrical components

Measurements

17 × 17 × 30h cm

6,7 × 6,7 × 11,8h in

Details

Unique piece

About

The *Maple Seed Table Lamp*, designed in 2024 by Thomas Takada, continues the artist’s exploration of the poetic potential of natural materials within a contemporary design framework. Composed of a restrained assemblage—stone, leaves, and a minimal metal structure—the lamp highlights a delicate balance between organic matter and constructed form. The integration of electrical components introduces a functional dimension, while maintaining the work’s sculptural and contemplative presence.

In this piece, Takada refines his approach to material selection and composition, focusing on simplicity and legibility. The natural elements are not transformed but rather revealed, allowing their inherent textures and irregularities to interact with light. The result is an object that oscillates between design and installation, evoking themes of transience, fragility, and the quiet beauty of the everyday. Rooted in a site-sensitive and process-driven methodology, the Maple Seed Table Lamp reflects Takada’s broader practice—one that encourages a renewed awareness of our environment through minimal, intuitive gestures.



Natalia Criado



Mix Vase

Manufactured by Natalia Criado
Milan, 2026
Copper

Measurements

30 × 15 × 28h cm
11,8 × 5,9 × 11h in

Details

Limited Edition of 7
Produced exclusively for Side Gallery

About

The *Mix Vase* brings together multiple gestures within a single structure. A fruit bowl, flower vase, and candle holder coexist in one unified body—not as fixed functions, but as open possibilities. The object invites interpretation, adapting to different moments and uses around the table. Developed through a hammered technique, the piece allows forms to merge organically. Unlike the rigidity of turned metal, the hammered process enables softer transitions, where each volume appears to grow from the next. The surface retains the marks of its making, creating a subtle, irregular reflection of light that activates the piece even in stillness.

The *Mix Vase* is an exploration that departs from my usual solid, geometric structures, moving towards something more natural and non-linear. Formed through a hammered technique, the object emerges through process rather than control. The volumes are not imposed, but shaped organically, each gesture influencing the next. The vase remains open and undefined. It doesn't prescribe a single function, but invites interpretation, existing as an evolving conversation between form, use, and context.



Natalia Criado



Double Flower Vase

From *Duality Objects* Series

Manufactured by Natalia Criado

Milan, 2026

Copper, Green quartz

Measurements

12 × 8 × 7h cm

4,7 × 3,1 × 2,8h in

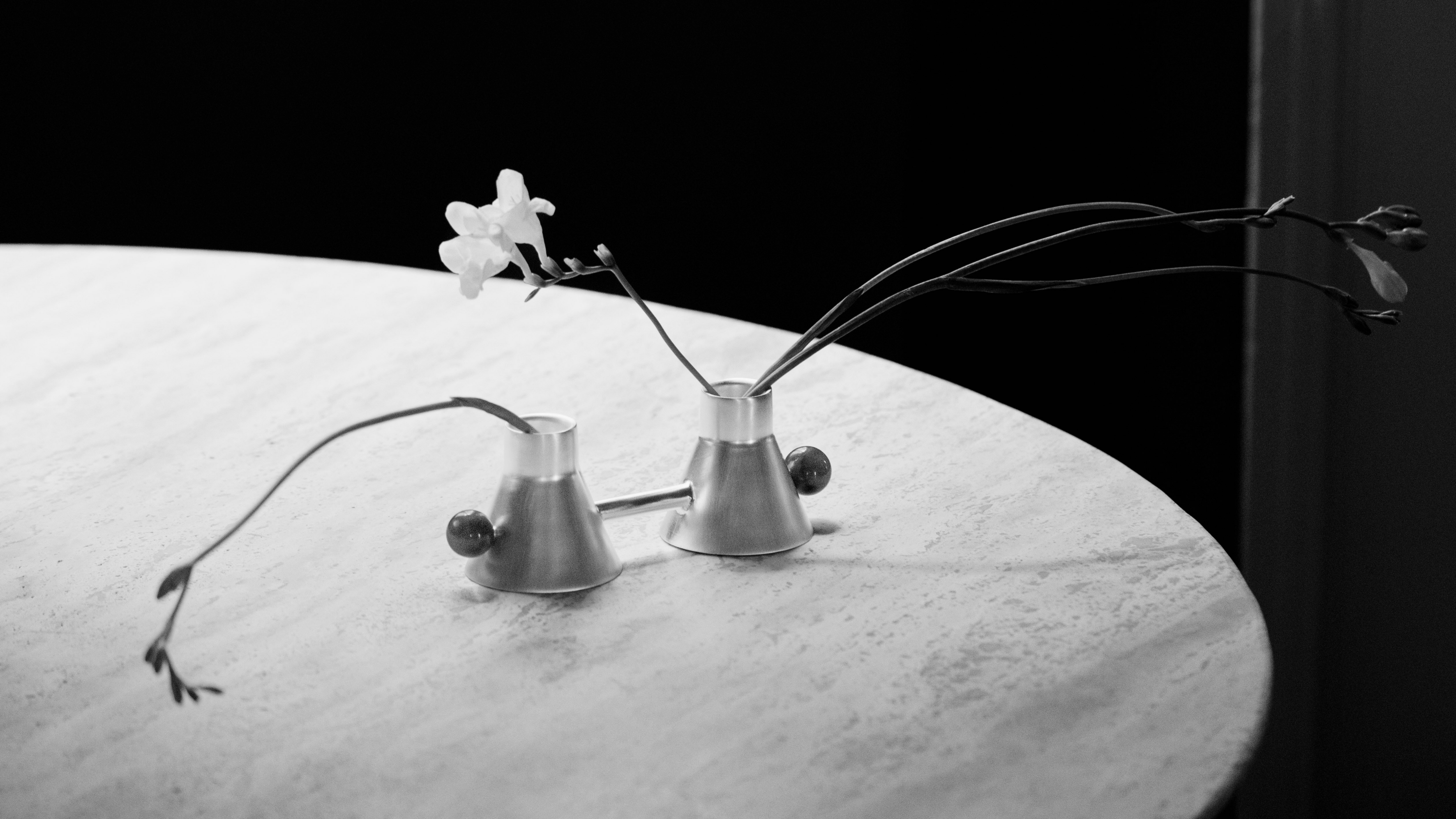
Details

Limited Edition of 7

Produced exclusively for Side Gallery

About

The *Double Flower Vase* continues Criado's exploration of duality—two forms connected in a continuous dialogue. Originating from her *Duality Objects* series, this piece reflects an ongoing interest in relationships between forms, where objects exist not as singular entities but as interconnected structures. The two volumes support and define one another, creating a balance between tension and harmony. This dual condition allows the object to shift between unity and separation, depending on how it is perceived and used. Over time, the *Duality Series* has evolved as a study of connection—between objects, functions, and spatial presence.



Kodai Ujiie

Jar No.03

Manufactured by Kodai Ujiie
Japan, 2026
Porcelain, lacquer

Measurements

43 × 42,5 × 44h cm
16,9 × 16,7 × 17,3h in

Details

Unique Piece
Produced exclusively for Side Gallery

About

Rooted in traditional ceramics, Kodai Ujiie's sculptures explore the evolving boundary between vessel and sculpture through controlled yet improvisational techniques. His pieces often evoke quiet, creature-like presences, drawing inspiration from the anatomical strangeness of amphibians and other biological oddities to create soft-edged forms that feel both familiar and otherworldly, resonating with a lineage of artists who expand the vessel into a sculptural language. Eschewing bold color, he employs a restrained, almost ghostly palette, with expressive forms and carefully worked surfaces reminiscent of experimental freedoms found in the work of Ron Nagle. Ujiie glazes suggest frozen, snow-covered terrains or ash-dusted mineral surfaces—distant, imagined, and quietly surreal landscapes. This muted, eerie tonality fosters a sense of reverie, creating a feeling of stillness or suspended time, as if each object inhabits a slow, parallel reality just beyond perception.

At the same time, Ujiie's practice is deeply informed by the conventions of traditional Japanese pottery, particularly in his use of technical fusions that bridge historical methods with contemporary form. By adapting the kintsugi lacquer mending process, he brings a layered sensibility to his practice; his unpredictable glazes—thickly applied and often suggesting a synthetic gloss—conjure a striking sense of spontaneity within otherwise carefully constructed, deliberate forms. These works gesture toward utility, subtly alluding to conventional vessels or architectural fragments—recalling Betty Woodman's reimagining of ceramic traditions through hybrid, architectonic gestures—while their meanings unfold through multiple layers of interpretation and ambiguity. His ceramics also evoke an animated quality: bulbous, soft-edged, almost creaturely forms that suggest narrative or anthropomorphic character, aligning with the expressive, sculptural approach of Ken Price and inviting viewers to engage with them as lively, enigmatic presences rather than mere objects.





Kodai Ujiie



Tea Bowl No.04

Manufactured by Kodai Ujiie

Japan, 2026

Porcelain, lacquer

Measurements

15,2 × 14,6 × 13,8h cm

6 × 5,7 × 5,4h in

Details

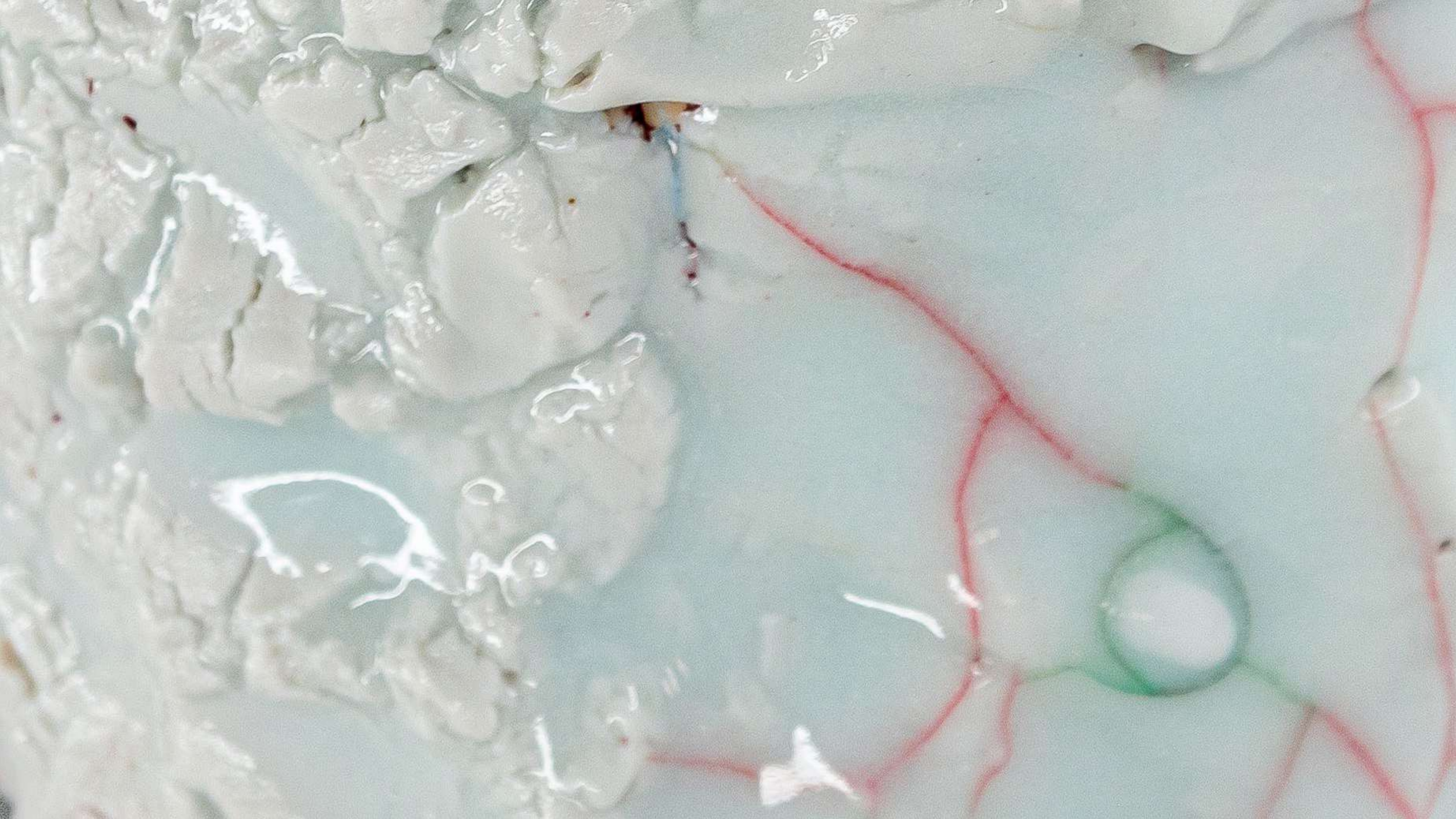
Unique Piece

Produced exclusively for Side Gallery

About

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Kodai Ujiie



Tea Bowl No.05

Manufactured by Kodai Ujiie

Japan, 2026

Porcelain, lacquer

Measurements

18,1 × 14,4 × 11,9h cm

7,1 × 5,7 × 4,7 h in

Details

Unique Piece

Produced exclusively for Side Gallery

About

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Kodai Ujiie



Jar No.01

Manufactured by Kodai Ujiie

Japan, 2026

Porcelain, lacquer

Measurements

45,5 × 46 × 50h cm

17,9 × 18,1 × 19,7 h in

Details

Unique Piece

Produced exclusively for Side Gallery

About

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Conie Vallese



Centerpiece / Table Jewel

Manufactured by Conie Vallese
Milan, 2026
Bronze

Measurements

20 × 34 × 23h cm
7,9 × 13,4 × 9,1h in

Details

Limited Edition of 7
Produced exclusively for Side Gallery

About

Centerpiece / Table Jewel, designed by Conie Vallese in Milan in 2026, reflects the designer's exploration of sculptural form within the domestic landscape. Cast in bronze, the piece moves fluidly between function and object, occupying a space where utility becomes secondary to material expression.

Inspired by floral structures and natural rhythms, the work unfolds through organic lines and balanced volumes, emphasizing the dialogue between resilience and delicacy. Its presence on the table transforms a functional object into a focal point, where form, weight, and texture engage in a subtle visual and tactile interplay.

Through this piece, Vallese continues her investigation into the poetic possibilities of materials, creating objects that resonate with both strength and vulnerability while bridging craft traditions and contemporary design.



Conie Vallese



Wall Hook / Wall Jewel

Manufactured by Conie Vallese
Milan, 2026
Bronze

Measurements

24 × 24 × 14h cm
9,4 × 9,4 × 5,5h in

Details

Limited Edition of 7
Produced exclusively for Side Gallery

About

Wall Hook / Wall Jewel, designed by Conie Vallese in Milan in 2026, explores the intersection between functionality and ornament through the expressive potential of bronze. Conceived as both a utilitarian object and a sculptural presence, the piece reflects Vallese's interest in form, material, and process.

Drawing inspiration from natural patterns and organic growth, the work evokes floral and biomorphic references while maintaining a strong material presence. Its dual identity as hook and jewel emphasizes the tension between fragility and strength, utility and adornment.

Rooted in craft and contemporary design, the piece embodies Vallese's approach to creating objects that are both tactile and poetic, bridging her South American heritage with the refined material language of the Italian design context.



LS GOMMA



Wall Light

Designed by LS GOMMA

Milan, 2026

PU Rubber, Metal Mesh, Stainless Steel, Fixtures

Measurements

17 × 17 × 52h cm

6,7 × 6,7 × 20,5h in

Details

Limited Edition of 12

Produced exclusively for Side Gallery

About

LS GOMMA is a contemporary design studio that works across lighting, furniture and homewares. Exploring new materiality within the domestic realm and production techniques that question existing furniture typologies. The combination of rubber and metal mesh has become a signature within the studios experimental work, creating objects that are rooted in function but designed to incorporate an inherent gesture that extends beyond this.

Extending his *Ghost lighting* series from the contemporary reworking of a chandelier in rubber and stainless steel, *LS GOMMA* reimagines the past through the lens of the future, distorting classical ideals and reconstructing them within a modern context. Versailles, once a stage for absolute power and aesthetic control, becomes a playground for reinvention. The artist translates its intricate details baroque flourishes, decadent ornamentation, and architectural drama into a contemporary language that challenges nostalgia and hierarchy.



LS GOMMA



Table Lamp

Designed by LS GOMMA

Milan, 2026

PU Rubber, Metal Mesh, Stainless Steel, Fixtures

Measurements

45 × 17 × 62h cm

17,7 × 6,7 × 24,8h in

Details

Limited Edition of 12

Produced exclusively for Side Gallery

About

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Momoko Takeshita



Embrace no.01

Manufactured by Momoko Takeshita Keane

Japan, 2016

Ceramics, Glaze, Hand building, coiling, scartched surface and underglazing, reduction firing, wood kiln

Measurements

36 x 32 x 22h cm

14,2 x 12,6 x 8,7h in

Details

Unique Piece

About

The *Embrace Series* by Momoko Takeshita Keane embodies the union of form, surface, and fire. Built entirely by hand through the ancient techniques of coil-building and pinch-building, each piece grows gradually from the base upward, acquiring a sense of organic rhythm and sculptural presence. Once shaped, the surfaces are delicately incised with bamboo and metal tools, creating a textile-like texture that blurs the boundary between clay and fabric. Rather than being glazed, the works are placed directly into a wood-fired kiln as greenware—a demanding process in which the clay is subjected to three to five days of continuous firing. During this time, the flame, ash, and atmosphere of the kiln leave their indelible marks: subtle shifts of tone, smoky veils, and areas of melted ash that act as natural glazes. The circular motifs result from fire clay disks set on the surface as resists, while the occasional bluish streak, known to the artist as an “Angel’s Tear”, emerges serendipitously from falling ash—an accident elevated to grace.

The *Embrace Series* reflects Momoko’s philosophy that the artist shapes the form, but the kiln determines the color. Each work is therefore both intentional and unpredictable, a collaboration between human touch and elemental force, resulting in ceramics that feel timeless, intimate, and alive.

Momoko Takeshita



Embrace no.02

Manufactured by Momoko Takeshita Keane

Japan, 2016

Ceramics, Glaze, Hand building, coiling, scartched surface and underglazing, reduction firing, wood kiln

Measurements

33 x 30 x 20h cm

13 x 11,8 x 7,9h in

Details

Unique Piece

About

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Momoko Takeshita



Embrace no.03

Manufactured by Momoko Takeshita Keane

Japan, 2016

Ceramics, Glaze, Hand building, colling, scartched surface and underglazing, reduction firing, wood kiln

Measurements

25 x 25 x 17h cm

9,8 x 9,8 x 6,7h in

Details

Unique Piece

About

The *Embrace Series* by Momoko Takeshita Keane embodies the union of form, surface, and fire. Built entirely by hand through the ancient techniques of coil-building and pinch-building, each piece grows gradually from the base upward, acquiring a sense of organic rhythm and sculptural presence. Once shaped, the surfaces are delicately incised with bamboo and metal tools, creating a textile-like texture that blurs the boundary between clay and fabric. Rather than being glazed, the works are placed directly into a wood-fired kiln as greenware—a demanding process in which the clay is subjected to three to five days of continuous firing. During this time, the flame, ash, and atmosphere of the kiln leave their indelible marks: subtle shifts of tone, smoky veils, and areas of melted ash that act as natural glazes. The circular motifs result from fire clay disks set on the surface as resists, while the occasional bluish streak, known to the artist as an “Angel’s Tear”, emerges serendipitously from falling ash—an accident elevated to grace.

The *Embrace Series* reflects Momoko’s philosophy that the artist shapes the form, but the kiln determines the color. Each work is therefore both intentional and unpredictable, a collaboration between human touch and elemental force, resulting in ceramics that feel timeless, intimate, and alive.

Momoko Takeshita



Embrace no.04

Manufactured by Momoko Takeshita Keane

Japan, 2016

Ceramics, Glaze, Hand building, coiling, scartched surface and underglazing, reduction firing, wood kiln

Measurements

24 × 22 × 18h cm

9,4 x 8,7 x 7,1h in

Details

Unique Piece

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Xavier Mañosa



Pair of Blocks Model “Black/green Block n°32 Mori”

Manufactured by Xavier Mañosa

Barcelona, 2026

Glazed Earthenware

Black shiny cooper glaze

Measurements

40 × 40 × 40h cm

15,7 × 15,7 × 15,7h in

Edition

Unique piece

Produced exclusively for Side Gallery

About

Xavier Mañosa is a Barcelona-based ceramicist and designer, founder of Apparatu in 2010. His work combines a deep understanding of craft with experimental approaches, merging diverse materials and forms to create contemporary ceramics with a distinctive personality.

Born into a family of artisans, Mañosa initially trained as an industrial designer before returning to the family workshop in Barcelona, transforming it into a space for creative exploration. His pieces reflect both technical skill and a designer’s sensibility for presentation, bridging traditional craft with contemporary design discourse.

Mañosa’s work has been exhibited internationally at fairs and festivals in London, Frankfurt, Saint-Étienne, Tokyo, New York, Mexico, Stockholm, Madrid, and Barcelona, positioning him as one of the most exciting ceramicists of his generation.



Xavier Mañosa



Pair of Blocks Model “Blue/white Block n°31 Kanagawa”

Manufactured by Xavier Mañosa

Barcelona, 2026

Glazed Earthenware

White satin glaze over transparent shiny cobalt glaze

Measurements

40 × 40 × 40h cm

15,7 × 15,7 × 15,7h in

Edition

Unique piece

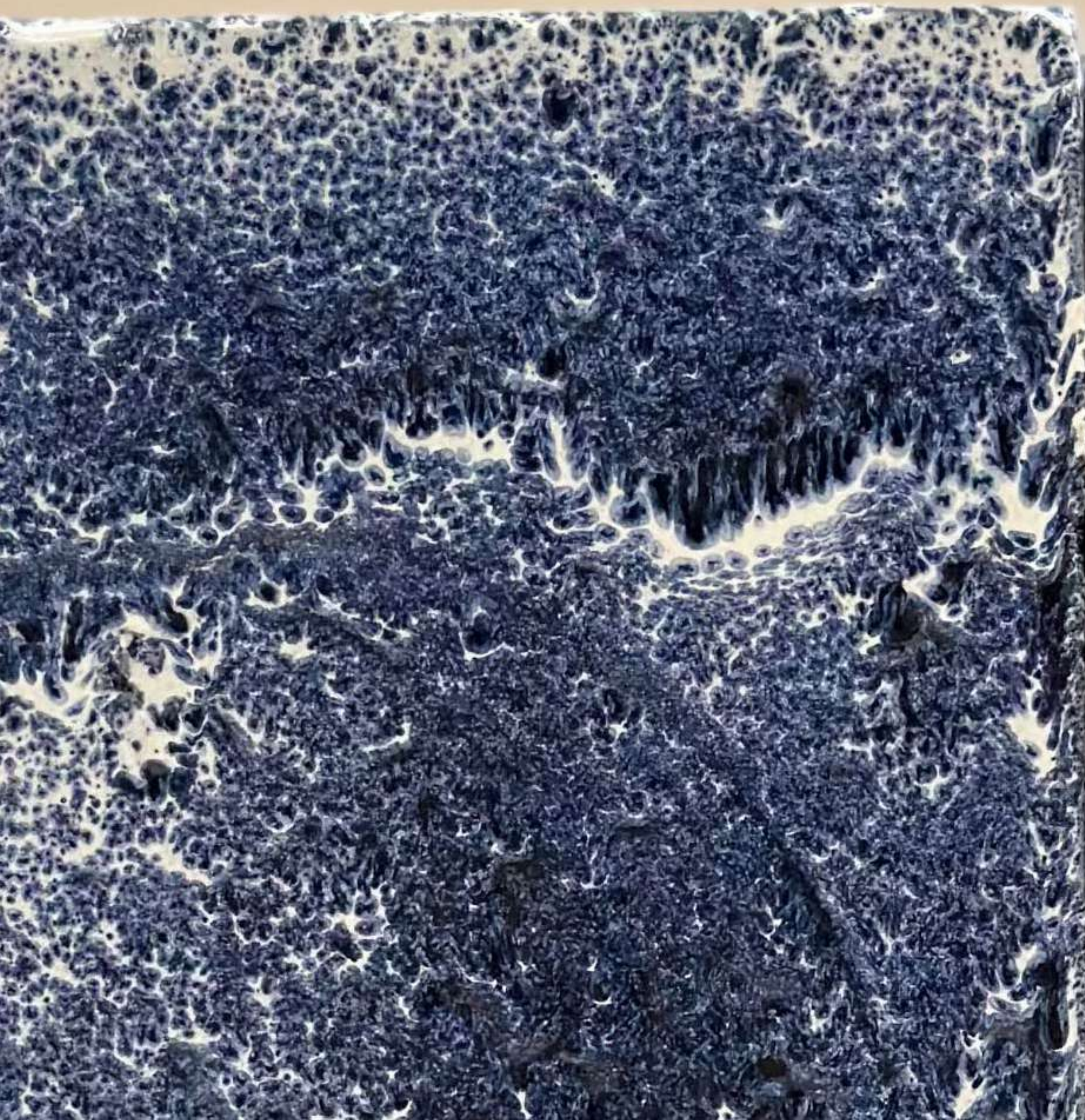
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