



1924 – 2024 – **DESIGN & ART**

Auction at Tri-Art

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Design & Art (1924-2024)

Pioneering collection by Caroline Notté in the century -old Bauhaus house of Louis-Herman De Koninck

by appointment only



Collection Caroline Notté

1 FLORENCE KNOLL (USA)

Florence Knoll (1917, 2019)

Florence Knoll was an interior designer, furniture designer, and entrepreneur who has been credited with revolutionizing office design and bringing modernist design to office interiors. Knoll and her husband, Hans Knoll, built Knoll Associates into a leader in the fields of furniture and interior design. She worked to professionalize the field of interior design, fighting against gendered stereotypes of the decorator. She is known for her open office designs, populated with modernist furniture and organized rationally for the needs of office workers. Her modernist aesthetic was known for clean lines and clear geometries that were humanized with textures, organic shapes, and colour.

Awards

American Institute of Architects (AIA) Industrial Arts Medal

AIA Gold Medal for Lifetime. In 2002, she became the first woman to receive the AIA Gold Medal, one of the highest honors given by the American Institute of Architects.

National Medal of Arts, 2004

Doctor of Fine Art.

Collection – Museums

The Museum of Modern Art (MoMA), New York

The Victoria and Albert Museum (V&A), London

The Art Institute of Chicago

Design Museum Denmark (Designmuseum Danmark), Copenhagen.

Vitra Design Museum, Germany



Bench "2577 BC". Edition: Knoll International. Composed of a tubular structure with "Kvadrat" fabric. Bultex foam. Small table in solid wenge wood.- L 142 x 63 cm – 1955

2 - ILMARI TAPIOVAARA (FIN)

Ilmari Tapiovaara (1914, 1999) Finnish

ILMARI TAPIOVAARA would count Alvar Aalto as a strong influence. In World War II, Tapiovaara designed dugouts and field furniture to the Finnish Army, a challenging task given that only local wood and simple tools could be used, and no nails or screws were available. His own work gained attention for the Domus chairs. These came about while working with his wife at the Domus Academica from 1946 to 1947. The couple established their own office in 1951. In the following year he taught design at the Illinois Institute of Technology. After this he would do work in Paraguay and Mauritius on behalf of a United Nations development program. Further in 1959 he received **the Order of the Lion of Finland's "Pro-Finlandia medal"**, and in 1964 a gold medal at the Milan Triennial XIII for his Polar cutlery. He did much of his work for universities, schools, and also did a "Root Table" for the Finnish army. Furniture designs based on his sketches continued to be produced into the twenty-first century.



Chair with black lacquered wood seat and slatted back resting on four tapered legs, 1955.

H- 72cm, W- 68cm, D- 66cm

3 -ARNE JACOBSEN

The "Marlene" table lamp by Arne Jacobsen

This lamp draws its inspiration from the Arne Jacobsen series, designed in the late 1950s. It boasts a singular design with clean, straight lines, perfectly in tune with minimalist decorative styles.

Featuring an asymmetrical, adjustable shade, this lamp allows light to be focused precisely downwards. Its white-painted interior ensures soft, even and comfortable lighting.



Pair of AJ Visor table lamps in orange-red lacquered brass.

Made by Louis Poulsen,- B 12 x D 18 x H 55 cm - 1957



Collection Caroline Notté

4 - ARNE JACOBSEN (DAN)

Arne Jacobsen (1902, 1971) Danish

Arne Jacobsen was one of Denmark's most significant architects and designers. His large and diverse body of work has left profound imprints on Danish and international design and architecture history.

Arne Jacobsen's most famous architecture projects include Aarhus City Hall, the Munkegaard School, SAS Royal Hotel, the National Bank of Denmark and St. Catherine's College in Oxford, England. In these works of architecture, Arne Jacobsen not only created the building structures but also designed the interior in every detail, creating complete design experiences in which the landscape around the building and the furniture, lamps, fixtures and textiles inside it were all part of a perfectly balanced and coherent whole. With visionary designs, such as the Egg and Swan chairs, the Cylinda Line tableware series and the VOLA series of taps and accessories, Arne Jacobsen's influence reached far beyond Denmark's borders.

Fritz Hansen passionately produced the Egg Chair by designer Arne Jacobsen in 1958. He created this chair, also known as the Egg Chair, as well as the Swan armchair, for the Radisson SAS Royal Hotel in Copenhagen using high-quality leather materials. The technical robustness of the foam-covered plastic seat shell guarantees unprecedented comfort. At the time, this seat was totally innovative. Even today, this incredible shape, combining backrest, armrests and seat in a single unit, remains an extraordinary object.

Awards – Museums

The Egg Chair designed by Arne Jacobsen for Fritz Hansen has received several awards and recognitions over the years. Here are some of them:

Grand Prix** at the Triennale di Milano, 1958

International Design Award, USA: The Egg Chair has won various international design awards for its innovative and iconic design.

Permanent Display at MoMA, New York.

Timeless Design Icon - While not a specific award, the Egg Chair has achieved status as a timeless design icon, often featured in lists of the most iconic and influential furniture designs of the 20th century.





Leather – L86 x W 95 x H 38/107 cm + Foot rest - **1958**

€ 9,500

Cachet d'origine sur le pied -Cuir a vécu, différence notable entre le cuir du fauteuil et du repose pied

Même lot achet chez Pierre Bergé

5 - VERNER PANTON (DAN)

Verner Panton (1926, 1998) Danish

The architect and designer Verner Panton ranks among the most prominent and innovative designers active during the second half of the 20th century. In the course of his long career, he created an extensive and multifaceted oeuvre in which his preference for mostly bold colours and his skilful play with basic geometric forms and figures manifested itself. Furniture was at the heart of Verner Panton's creative output – such as the iconic Cone Chair and the Panton Chair developed together with Vitra, which is one of his best-known creations. In addition, Verner Panton designed numerous lamps and textiles. The interiors he designed, in which he merged elements from all areas of his work into a kind of synthesis of the arts, represent the creative highlight of his oeuvre.

The Panton Chair is an S-shaped plastic chair created by the Danish designer Verner Panton in the 1960s. The world's first moulded plastic chair, it is considered to be one of the masterpieces of Danish design.

From the early 1950s, Panton too had dreamt of making a stackable, cantilevered plastic chair all in one piece. It is said he had been inspired in particular by a neatly stacked pile of plastic buckets. In 1956, he designed the S Chair which can be considered a forerunner of the Panton Chair. He saw it as an item of furniture in which the back, seat and legs were made of the continuous piece. It was first produced in 1965.[2][3]

Panton made a series of sketches and design drawings for the Panton Chair in the 1950s. In 1960, he created his first model, a plaster-cast, in collaboration with Dansk Akryltechnik.[2] In the mid-1960s, he met Willi Fehlbaum from the furniture manufacturer Vitra who, unlike many other producers, was fascinated with the drawings of his legless chair in plastic rather than wood, the favoured material of the times. Working closely with Fehlbaum, Panton produced a cold-pressed model using polyester strengthened with fibreglass. For the first time, an entire chair had been designed in one piece, without any legs. It became known as a free-swinger.

The Panton Chair is currently forms part of the permanent collections some of the world's most famous design museums including, New York's Museum of Modern Art, London's Design Museum, Berlin's German Historical Museum and Copenhagen's Danish Museum of Art & Design.

Awards

Design Center Stuttgart Award

The "Gute Form" prize in Germany.

the Danish Design Center's Classic Award.

The Panton Chair was also named a "Classic of Modern Design" by the German Architecture Museum



Panton chair – L 50 x D 61 x H 41/83 cm - 1960

AdoChale (1928) born in Brusseks.

Ado Chale is an artist and designer best known for his exquisite mosaic inlays. Pieces of wood, minerals, or bone are sliced, arranged, and coated with resin to form the opulent surfaces. His furniture and domestic objects reference the natural world not only through the use of precious stones, metals, and organic materials, but also through the textures, patterns, and forms they express. "My designs have succeeded each other and have evolved over my discoveries, mostly in mineralogy, iron bronze and aluminum. Technical constraints have constantly pushed my development," he has said. Chale opened his first gallery in 1962. He exhibited jewelry and small side tables adorned with his unique inlay and sourced various gems and rocks via international travel. The self-taught craftsman then incorporated his acquisitions into larger pieces of furniture and sculptures attractive for their beauty and novelty in the 1970s. His work has been exhibited at the Ixelles Museum in Belgium, in France at the Museum of Fine Arts in Nancy and the Palais des Papes in Avignon, and in Japan at retail chain Seibu's contemporary art museum.



Coffee table with top in black resin and marcasite inlay, resting on a four-legged black wooden structure, 1965.

L 129 x W 60 x H 35 cm

7 - WARREN PLATNER (USA)

Warren Platner (1919, 2006) Maryland

Warren Platner studied at Cornell University, graduating in 1941 with a degree in architecture. He went on to work with legendary architects Raymond Loewy, Eero Saarinen, and I. M. Pei before opening his own architecture practice. Platner made notable architectural contributions throughout his career, including the Georg Jensen Design Center and the Windows on the World restaurant in the World Trade Center, both in New York City.

was his furniture collection for Knoll, however, that earned Platner worldwide renown. Originally introduced by Knoll in 1966, the Platner Collection is an icon of modern furniture. Platner personally formulated the production techniques for the complicated designs with each chair requiring over a thousand welds and more than one hundred cylindrical steel rods. Knoll also introduced an executive private office collection designed by Platner.

Awards

American Institute of Architects (AIA) Industrial Arts Medal

Excellence from the AIA

Center Stuttgart Award

Certificate of Merit from the American Institute of Architects (AIA International)

Design Award in 1966 for his innovative and influential furniture designs

Collection – Museums

The Museum of Modern Art (MoMA) in New York City

The Art Institute of Chicago

The Victoria and Albert Museum (V&A) in London

The Design Museum in London

The Cooper Hewitt, Smithsonian Design Museum in New York City

The Vitra Design Museum in Germany





Platner Arm Chair

chromed metal and glass- H 44 /74cm x 68cm diam.- 1966

DINING SUITE, DESIGNED 1962-1966 – 4 armchairs



Platner dining table – H70 cm x Diam 135 cm- Polished Nickel and glass – 1966

8 - AFRA & TOBIA SCARPA (IT)

Afra Bianchin was born in Montebelluna, Italy in 1937 and Tobia Scarpa was born in Venice, Italy in 1935.

Afra and Tobia Scarpa are award winning postmodern Italian architects and designers. Their pieces can be found in museums across the United States and Europe, including collections in MoMA and the Louvre Museum. They have collaborated with companies such as B&B Italia, San Lorenzo Silver, and Knoll International. They have won a number of awards such as the Compasso d'Oro in 1969 to the International Forum Design in 1992. Their design work consists of architecture and everyday household items including, furniture, clothing, interior design, art glass. They focused on the technical and aesthetic possibilities of materials in their designs. The couple was greatly influenced by Tobia's father, Carlo Scarpa, a Venetian architect and designer.

Awards

Compasso d'Oro award in 1970 and 2008

Nerocon Merit Award in 1982

Primer Premio Nacional de Diseño Otorgado in 1978

Auszeichnung für hohe Designqualität in 1992

International Forum Design Hanover award in 1992

The Carlotta Sofa is one of their iconic designs, created in 1967. It is a classic piece of Italian design, characterized by its elegant and timeless look. The sofa features a simple yet sophisticated design with clean lines, a low backrest, and plush cushions. The Carlotta Sofa is a testament to the Scarpa's ability to create furniture that is both stylish and comfortable, making it a sought-after piece for design enthusiasts.





Carlotta – L 88 x W 80 x H 45 x H 70 cm – 1967

Charlotte Perriand (1903-1999) born in Paris

Charlotte Perriand was a French architect and designer. Her work aimed to create functional living spaces in the belief that better design helps in creating a better society. Her approach to design includes taking in the site and appreciating it for what it is. Perriand felt she connected with any site she was working with or just visiting she enjoyed the living things and would reminisce on a site that was presumed dead.

Charlotte Perriand designed furniture in anodised aluminium and chromed steel, which she presented at the Salon d'Automne in Paris in 1927. After meeting Le Corbusier, Charlotte Perriand worked with him and Pierre Jeanneret until 1937. The revolutionary tubular steel and system furniture designed by the three artists was presented as "Equipement de l'habitation" at the 1929 Salon d'Automne, where it was widely acclaimed. In 1930, the Union des Artistes Modernes (UAM) was founded in Paris, a group which saw itself as a counter-movement to establishment organisations such as the Salon d'Automne, and which also advocated Art Deco and Modernism. From 1931, Charlotte Perriand exhibited her own solo works there. In 1937, Charlotte Perriand and Pierre Jeanneret collaborated on the design of an aluminium sheet mountain chalet, which they presented at the Exposition internationale des arts et techniques dans la vie moderne. In 1940, Charlotte Perriand became a design advisor to the Japanese Chamber of Commerce. She lived in Japan until 1946.

Awards

Medal of Honor for Design and Industry
Design Award for Tokyo (1991)
Royal Designer for Industry (RDI) (1993)
Designer of the Year (1964)
Gold Medal of the Milan Triennale (1951)

Museums

The Centre Pompidou (Paris, France)
Modern Art (MoMA) (New York, USA)
The Design Museum (London, UK)
.Louis Vuitton Foundation (Paris, France)
Vitra Design Museum (Weil am Rhein, Germany)
Musée d'Art Moderne de la Ville de Paris
Museo Nacional Centro de Arte Reina Sofía (Madrid, Spain)

Pine wood – 42 x 31,5 x H39,5 cm - 1968



10 - ALVAR AALTO (FIN)

Alvar AALTO (1898 - 1976) born in Finland

Alvar Aalto is probably the most famous Finnish architect and designer in the world. One of the most important works he was commissioned was the planning of the tuberculosis sanatorium in Paimio, Finland. This project meant also the beginning of Aalto's career as a furniture designer – in fact, this was the first building planned by Aalto which was entirely furnished with pieces of furniture designed by Aalto himself – including the lighting as well. Other important projects completed by Alvar Aalto are the Viipuri Municipal Library, Villa Mairea, La Maison Carré and the Finnish Pavilions for the 1937 Paris and 1939 New York World Fairs.

In 1935 Alvar Aalto, together with Aino Aalto, Maire Gullichsen and Nils-Gustav Hahl, founded Artek, a world-renowned furniture and lighting company. The company was created "to sell furniture" – designed by Alvar Aalto – "and to promote modern culture of habitation by exhibitions and other means".

One of the most ingenious innovations by Alvar Aalto is the L-leg, patented in 1933. Aalto considered his L-leg design his greatest achievement and even compared it to the invention of the architectonic column. Thanks to this innovation, the legs could be attached directly to the table, chair and stool tops. Alvar Aalto was a versatile designer whose work covered different fields. He is well-known also for his elegant lamps, which very often were designed for individual construction projects and later on adapted for the serial production. Alvar Aalto was also an esteemed glass designer and his most famous work as a glass designer is the Aalto vase (or Savoy vase) – one of the most iconic glassware pieces in Finnish design.

The Cantilevered lounge chairs, Model 406, are iconic pieces designed by Finnish architect and designer Alvar Aalto for Artek. These chairs feature a bentwood frame with a distinctive cantilevered design, which gives them a unique and elegant appearance. Aalto's design philosophy emphasized both functionality and aesthetics, and the Model 406 chairs are a perfect embodiment of his principles. They have become classic examples of modernist furniture design and are highly sought after by collectors and design enthusiasts alike.

10 - Stools S601 for artek - 45 x 45 x H 46 cm - 1954 -origin finland



bois en parfait état, cuir vécu - leather has suffered little degradation but acceptable for the period - original patina

11 - Stools artek 1960

45 x45 x45 cm



12 - Table artek MX800B

Collection Caroline Notté



x90 x H56cm - 1960 - for artek

90

13 – armchairs 406

Collection Caroline Notté



Cantilevered lounge chairs model 406 - Artek. Bent laminated birch wood frames with woven canvas strapped seating - W70 x D 61 x 35,5 / 89 cm - 1960

en parfait état

14. CHARLES EAMES (USA)

Charles Eames (1907 - 1978, USA) born in Missouri

American husband-and-wife team Charles and Ray Eames are world renowned for their hugely influential modern designs across media—furniture, architecture, graphics, and products—all characterized by a playful, clean aesthetic, which has proved highly accessible and enduring. Their work can be seen to parallel the evolution of postwar American design, from the rise of the West Coast to the global proliferation of American culture.

The two met at Cranbrook, married in 1941, and moved to Los Angeles, where they collaborated on mass-produced, low-cost furniture designs. During the war, they earned a contract with the US Navy to develop molded plywood leg splints for injured servicemen. Their ongoing work in domestic furniture was bolstered by access to the military's resources, and, on establishing an office in Santa Monica, led to great successes with molded plywood. The first plywood piece, the iconic ECW (Eames Chair Wood) model, was initially produced in 1946 by Evans, and is still in production today. Charles and Ray Eames designed prefab architecture to meet the postwar housing demand, and, in 1949, designed their own California home as part of the Case Study House Program sponsored by Arts & Architecture Magazine. They continued to experiment throughout their career, with materials—expanding to furniture in fiberglass, plastics, and metals—and on a spectrum of projects, ranging from toy design to photography and film.

Nearly every design developed by the Eames Office has become beloved and collectible.

Standout pieces include La Chaise, developed for MoMA's International Competition for Low-Cost Furniture Design (1948); Molded Fiberglass Chairs (1950); Eames Storage Unit (1950-52); Lounge Chair & Ottoman (1956); and Aluminum Group Office Chairs (1958), with pieces manufactured by both Herman Miller in the US and Vitra in Europe.

Awards

the Organic Furniture Competition, Museum of Modern Art (1940)

Emmy Award in Graphics for The Fabulous Fifties (1960)

Kaufmann International Design Award (1961)

25 Year American Institute of Architects Award (1977)

Eliot Norton Chair of Poetry, Harvard (1971)

Queen's Gold Medal for Architecture (1979)

"Most Influential Designer of the 20th Century" by WORLDESIGN (1985)

Industrial Designers Society of America (1985)

A Legacy of Invention, Traveling Exhibition by the Library of Congress (1999)

The Aluminium Chair is one of the great furniture designs of the twentieth century. Charles and Ray Eames conceived and developed this chair in 1958 for the private residence of an art collector in Columbus, Indiana (USA). For its construction, the designer couple departed from the principle of the seat shell, instead stretching a panel of fabric or leather between two aluminium side members to create a taut but elastic seat. The chair adapts to the body of the sitter and is exceedingly comfortable, even without elaborate upholstery.



Collection Caroline Notté

Blue Leather Aluminium - Ea208 -Office Desk Chair by Charles & Ray Eames for Vitra, 1970

L 58 x W 59 x H 40/83 cm

Pair € 8,500

Cuir patiné naturellement – très légèrement griffé sur les pieds. en parfait état pour époque





15 - Murano, IT

Vintage vase - D15 x H53 cm -**1980**



16 - Pol BURY (Belgium 1922 - 2005) Collier spheres or 11/50, 1990 Kinetic 18ct gold necklace decorated with hollow spheres that appear to bubble as the wearer moves. Produced by Artcurial, Paris, in a limited edition of 50. H. 15 cm; W. 15.5 cm

Ettore Sottsass & Cleto Munari



Orecchini , 2001-2002
gold, Plexiglas and ebony _11,5 cm x diam 0,8cm

18 - LIONEL JADOT (BE)

Lionel Jadot (1969, Belgium) lives in Brussels

Lionel Jadot, the king of design recovery

An interior architect, decorator, artist and filmmaker, Lionel Jadot is a very special figure in the world of design. This self-taught entrepreneur breaks the mould with his creations, which feature improbable assemblages of recycled objects and salvaged materials.

Atypical even in the way he practises his craft, Lionel Jadot has set up shop in a former 19th-century paper factory on the outskirts of Brussels. In 2018, he founded Ateliers Zaventem, a talent incubator that brings together 24 local artists and craftspeople.

Awards

Henry van de Velde Award, 2006

ELLE Decoration "Designer of the Year", 2013.

Architizer A+ Award, 2016

Belgian Building Award, 2017



Coffee

table - Christophe Gevers light and wood - D 66 x L 80 x H 40 cm - 2004

19 - KASPAR HAMACHER (BE)

Kaspar Hamcher (1978, Belgium) lives and works in Eupen, Belgium

Collection Caroline Notté

Taking nature as his basis, Kaspar Hamacher (1981), Eupen, (BE) is focused resolutely on physical rather than conceptual design. As he says himself, he feels more craftsman than designer. The things he can do with wood appeal to the imagination: whether it is a tree stump or a piece of leather, the key is authenticity in every step of his design process. Hamacher's working method always results in a unique, personal piece. A piece of design with a deeper meaning; with a soul.



Bench - Burning wood - H45 x L180 x W45 cm - unique piece - 2007

Award : Prix Henri Vandeveldé, 2018

20 - ANDERSON & LOW (UK)

Anderson (1965) & Low (1969 born in Singapore) based in London

Jonathan Anderson and Edwin Low have been collaborating as the team “Anderson & Low” since 1990. Their work includes portraiture, nudes, architectural studies, abstract images, reportage, landscape, and highly disciplined studio-based images. They are currently working on a new color study in the concepts of identity, culture and costume that explores a hybrid art-form and involving photography, graphics and calligraphy.

Anderson and Low are best known for their elegant portraits of athletes, military cadets, and circus performers. For their most recent project, *Manga Dreams*, they worked with teenagers and young adults on a series of portraits inspired by the extravagantly stylized figures of Japanese manga and anime. Together, the artists and models developed fictional identities based on archetypal characters—warrior, princess, gangster, street punk—and portrayed them by means of elaborate costumes, hairstyles, makeup, and digital image manipulation. The final photographs, as in this portrait of a young warrior crouching in a flat, cartoonish landscape, are exuberant cross-cultural hybrids of fantasy and reality.

September 2015, Anderson & Low were awarded an Honorary Fellowship of the Royal Photographic Society.

Museums and Collections

Metropolitan Museum of Art, New York, New York, USA

Museum of Fine Arts, Houston, Texas, USA

Cleveland Museum Of Art, Cleveland, Ohio, USA

High Museum of Art, Atlanta, Georgia, USA

The Baltimore Art Museum, Baltimore, Maryland, USA

Akron Art Museum, Akron, Ohio, USA

Blanton Museum of Art, University of Texas, Austin, Texas, USA

Colorado Springs Fine Art Center, Colorado Springs, Colorado, USA

Palm Springs Art Museum, Palm Springs, California, USA

Worcester Museum, Worcester, Massachusetts, USA

Massachusetts Institute of Technology, Cambridge, Massachusetts, USA

Hood Museum of Art, Dartmouth College, Hanover, New Hampshire, USA

The Frances Young Tang Teaching Museum and Art Gallery, Saratoga Springs, New York, USA

Middlebury College Museum of Art, Middlebury, Vermont, USA

South East Photography Museum, Daytona Beach, Florida, USA

United States Olympic Center, Colorado Springs, Colorado, USA

Victoria & Albert Museum, London, UK

National Portrait Gallery, London, UK

Science Museum, London, UK

Sainsbury Centre for Visual Arts, Norwich, UK

Wilson Centre for Photography

Elton John Collecton

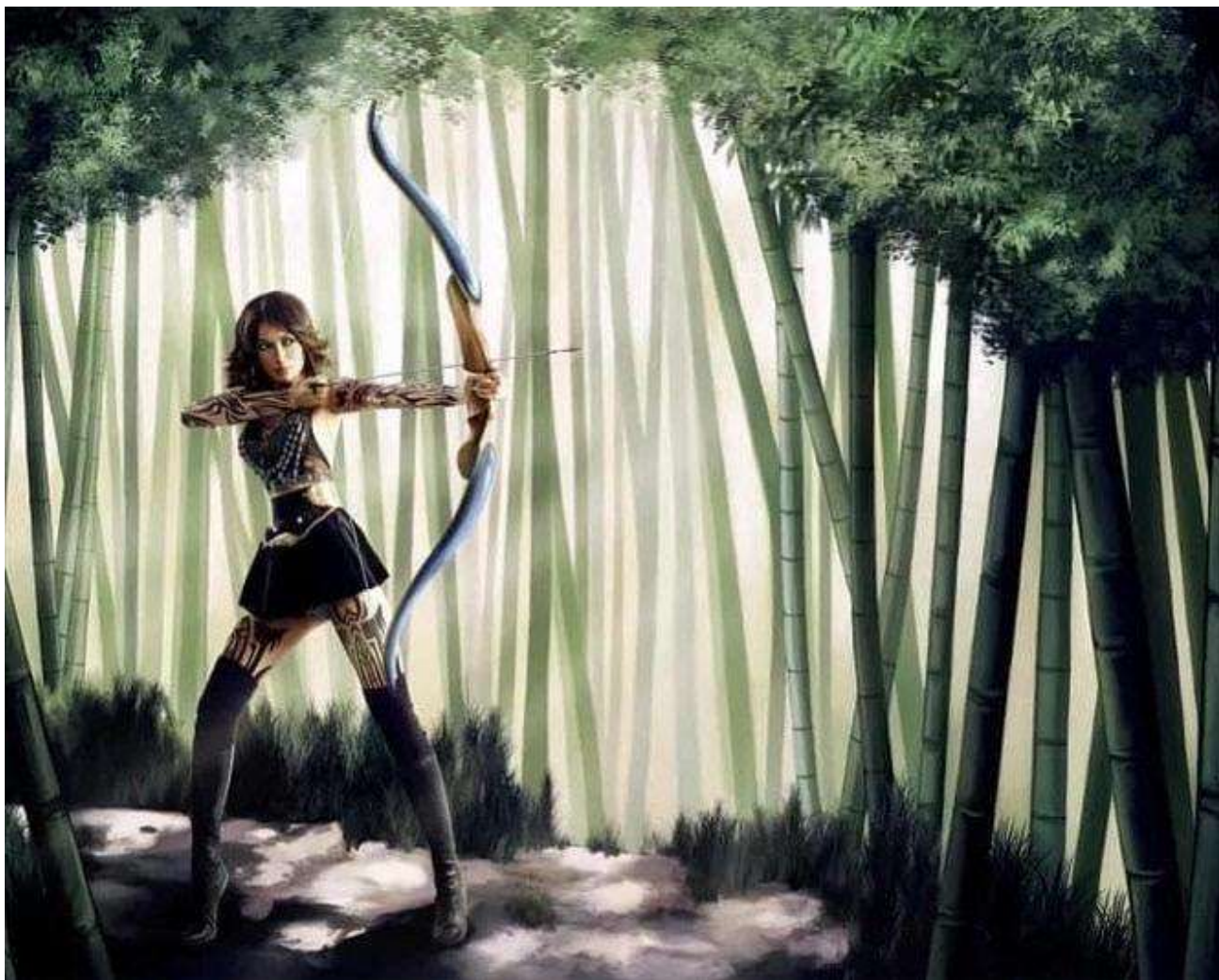
Maison Européenne de la Photographie, Paris, France

Brandts Museet Fotokunst, Odense, Denmark

Statoil Art Collection

National Gallery of Australia, Canberra, Australia

National Portrait Gallery, Canberra, Australia



Forest defender – archival pigment print - L 148 x H 115 cm – 2010 – Edition 2/5

Edition number 2 : Collection of the Metropolitan Museum of Art, New York, USA

Awards

Royal Photographic Society Awards: Anderson & Low have received recognition from the Royal Photographic Society, an esteemed photographic organization based in the United Kingdom, known for its prestigious awards and exhibitions.

International Photography Awards (IPA): Anderson & Low's work has been recognized by the International Photography Awards, an annual competition honoring exceptional photography from around the world.

Exhibitions and Museum Acquisitions: Their photographs have been featured in exhibitions at prominent museums and galleries globally, and their work has been acquired for the permanent collections of museums and institutions.

Publications and Monographs: Anderson & Low have authored several books and monographs showcasing their photographic work, which have received acclaim and recognition within the photography community.

21 - VELASCO VITALI (IT)

Velasco Vitali (1960, Italy) works and live in Bellano

He began his activity as a self-taught artist at the end of the 1970s, working with graphics, painting and drawing. In 1983 he won the San Fedele Prize and the following year he was invited by Giovanni Testori to take part in the exhibition Artists and Writers at the Rotonda della Besana, Milan. In 1986 he had his first solo exhibition, curated by Vittorio Sgarbi, at the Compagnia del Disegno, Milan; in 1999 he took part in the 13th Quadriennale in Rome. In 2004, Electa published *Velasco 20*, a monograph on his first twenty years of work with a contribution by Giulio Giorello, and the following year his works entered the MACRO collection. In 2011, he was invited to the Italian Pavilion at the 54th Venice Biennale, where he exhibited the sculpture *Veidrodis*, presented the installation *Branco* in Brussels and published *Apriti cielo*, a volume collecting watercolours on the theme of the holy. His most recent exhibitions include *FUGA*, curated by Mark Gisbourne and Giacinto di Pietrantonio, Galleria Mazzoli, Modena; *Veduta*, curated by Danilo Eccher, M77 Gallery, Milan; *Branco*, Reggia di Venaria, Turin; *Sbarco*, PART Museum, Rimini; Goldwatch, Assab One Gallery, Milan; *Spazi Capaci*, curated by Alessandro De Lisi, Capaci Community, Palermo.

For 15 years now Velasco has had a predilection for sculptures of dogs, molding and assembling them with a great variety of materials. The artist refrains from realistic description, he puts forward neither interpretations nor judgments and he follows no storyline; he limits himself to staging a fascinating and alienating visual creation, to encourage contemplation, generating new sense and meaning.

Vitali's animals are almost always life-size, realistic although created in a very freeway. Their positions convey a certain tension through voluntary deformations and at times almost pathetic or stupefied attitudes.

Each dog is different, has a clean soul and carries a strange feeling of plastic solitude, whatever his posture. This loneliness persists even as the artist gathers a complete pack in a confined space. You never see a dog running or in an aggressive attitude; these beings are resigned, stunned, and disoriented.



Dallol – Iron & sheet metal – L 135 x W 53 x H26 cm - 2010 - Unique piece

Exhibitions – Collection – In situ

Giovanni Falcone Foundation in Palerm, 2023
XIII edizione di Taobuk Festival Taormina, Sicilia, 2023
Circolo Bellano, 2021
Castel Ivano, Museum of Modern and Contemporary Art of Trento and Rovereto, 2020
Assab One gallery in Milan, 2020
Teatro Franco Parenti, Sala Testori, Milano, 2016
Piazza Duomo di Milano, 2014
Fonderia Artistica Battaglia, Milano, 2013
Fondazione Corrente, Milano, 2013
Gallery LKFF, Brussels, 2013
Fondazione Pomodoro, Milano, 2011
Palazzo Reale e piazza Duca D'Aosta, Milano, 2010
CRT Teatro dell'Arte, Milano 2006
Gellery Jackson Heights, New York, 2009
Gallery el tigre celeste, Argentina
M77 Gallery ,Milano, Italy, 2019

Velasco Vitali Record Prices

The 2023 record price for Velasco Vitali was for Freccia, 2002
The 2022 record price for Velasco Vitali was for Città a sud
The 2021 record price for Velasco Vitali was for Catania
The 2020 record price for Velasco Vitali was for Scaptia
The 2019 record price for Velasco Vitali was for San-Zhi
The 2018 record price for Velasco Vitali was for Campi elettrici
The 2017 record price for Velasco Vitali was for Sail
The 2016 record price for Velasco Vitali was for Marsiglia
The 2015 record price for Velasco Vitali was for Vela
The 2014 record price for Velasco Vitali was for BLU CINEMA
The 2013 record price for Velasco Vitali was for Salina
The 2012 record price for Velasco Vitali was for The Archangel Michael defeating the devil
The 2011 record price for Velasco Vitali was for M2
The 2010 record price for Velasco Vitali was for Foglie
The 2009 record price for Velasco Vitali was for Il San Martino
The 2008 record price for Velasco Vitali was for La ville
The 2006 record price for Velasco Vitali was for Maitre

Awards

Premio Acacia Prize: Velasco Vitali was awarded the Premio Acacia Prize in 1982.
Premio Caterina Percoto: In 1986, he received the Premio Caterina Percoto.
Premio Cairo Communication per l'Arte: Vitali was honored with the Premio Cairo Communication per l'Arte in 1999.
Premio Marche 2000: In the year 2000, he received the Premio Marche 2000.
Premio New York: Vitali was awarded the Premio New York in 2003.
Premio Crivelli Europa: In 2011, he received the Premio Crivelli Europa.

22 - CLAUDIO CASANOVAS (SP)

Claudio Casanova (1956, Spain)

Claudio Casanova is a Spanish artist known for his remarkable contributions to the world of ceramics. His innovative approach and captivating sculptures have left an indelible mark on the art scene. Casanova's works often feature mixed laminated stoneware and porcelain, resulting in captivating sculptures. The surfaces evoke sedimentary rock, creating a sense of geological depth and texture.

He was a member of the Courte Potters' Cooperative from 1978 until 1987, and in 1992 he won first prize at the III International Ceramics Competition in Mino, Japan. In 2004, he won a competition to create a monument against Fascism in Olot. This *Memorial als Vençuts* was installed in June 2006. His artwork has been displayed in major exhibitions and museum collections worldwide, including The Hermitage Museum in Saint Petersburg, the Victoria & Albert Museum in London and the National Gallery of Australia.



22 - Ceramic 1— L 82 x W 25 x H15 cm - 2010 - Unique piece

Collection

Aberystwyth Arts Centre, University of Wales, Aberystwyth, Grande-Bretagne
Ajuntament d'Olot, Olot, Espagne
Centro de Arte e Comunicaçao, ARCO, Alcobaça, Portugal
Ceramic Cultural Park Museum, Shigaraki, Japon
Ceramic Museum Seto, Aichi, Japon
Escultural Park Amorousios, Athènes, Grèce
Europäisches Kunst Handwerk, Stuttgart, Allemagne
Fredericston Art Fund, Hong Kong, Chine
Gardiner Museum, Toronto, Canada
Museo Internazionale delle Ceramiche, Faenza, Italie
Museu de Ceràmica, Barcelone, Espagne
Museum Boijmans Van Beuningen, Rotterdam, Pays Bas
Museum of Fine Arts, Boston, Etats-Unis
Museum voor Moderne Kunst Oostende, Oostende, Belgique
Nationalmuseum, Stockholm, Suède
National Gallery of Australia, Canberra, Australie
National Museum of Wales, Cardiff, Grande-Bretagne
Peabody Essex Museum, Salem, Massachusetts, Etats-Unis
Public Collection, International Ceramics Competition, Mino, Japon
Sainsbury Centre for Visual Arts, Norwich, Grande-Bretagne
Stuart & Maxine Frankel Foundation for Art, Michigan, Etats-Unis
Victoria & Albert Museum, London, Grande-Bretagne
World Ceramic Center, Icheon, Corée du Sud
Hermitage Museum, Saint Petersburg, Russie
Hetjens Museum, Dusseldorf, Allemagne
Keramikmuseum, Westerwald, Allemagne
Kunstgewerbemuseum, Dresden, Allemagne
Musée de la Céramique, Sèvres, France
Musée de la Céramique, Vallauris, France
Musée Romain, Nyon, Suisse

Awards

1992 - Won first prize in the 3rd International Ceramics Competition in Mino, Japan
2004 - Wins the competition to create a monument against fascism in Olot



23 - Ceramic 2– L 40 x W 40 x H20 cm - 2010 - Unique piece

24 - PAULO CLIMACHAUSKA (BRAZ)

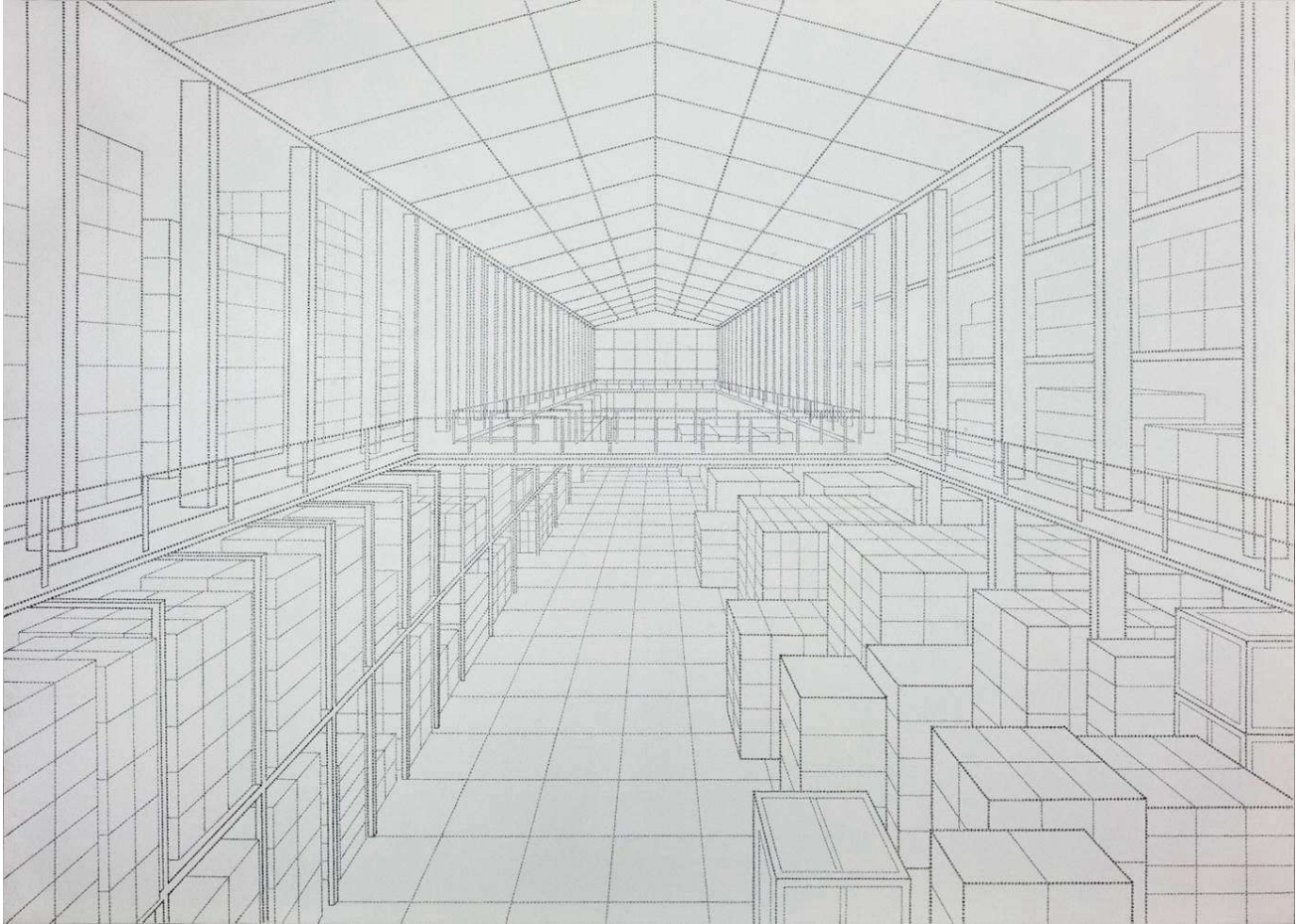
Paulo Climachauska (1962, São Paulo, Brazil)

From Brazilian constructivism, Climachauska perfected traditional tactics and techniques in contemporary works, creating a new face for an old game.

Resubtractions is a fundamental piece of the artist's work, covering four series of works that deal with numerical systems in a subtle, veiled way. The subtraction paintings that became symbolic during the artist's career, in which Climachauska reconstructed modern buildings as if he makes a stitch, take other forms: they are cubes, sticks, letters and hours that are subtracted one by one, discreetly, not only by the artist's hands, but mainly by the plays in the public's mind. Whether bluffing, building models to set up cathedrals or making time stand still, his recent works appeal to the public's imagination to continue the game. The artist's creativity tests the audience's fantasy each round, rescuing the child and questioning the adult in the viewer.

The Cathedral series, presented in Fluxo de Caixa, an ambiguously-titled show at Artur Fidalgo gallery, is made up of four large, malevolently white canvases with images of industrial warehouses storing commodities. The minimum geometric element is the cube, modulated to create, with black lines that meet at right angles, an image that seems to have been made by a computer. When you get closer, you realise that these warehouses, despite adopting the illusion of perspective and having an almost natural size, are actually small numbers, written by hand. The industrial warehouse is the gestalt of this set of numbers. The numbers are not exactly the background, but the infrastructure of the figure - like the commodity-dominated society that shapes the contemporary world into a commodity





Collection – Exhibitions

Museu de Arte Moderna de São Paulo, São Paulo, Brasil

Museu de Arte Contemporanea da Universidade de São Paulo, São Paulo, Brasil

Pinacoteca do Estado de São Paulo, São Paulo, Brasil

Pinacoteca Municipal de São Paulo, São Paulo, Brasil

Instituto Cultural Itaú, São Paulo, Brasil

Fondation Cab, Brussels

Museu de Arte Moderna do Rio de Janeiro, Rio de Janeiro, Brasil

Coleção Gilberto Chateaubriand, São Paulo, Brasil

Centro Cultural Dragão do Mar, Fortaleza, Ceará

Fundação Cisneros, Nova Iorque, EUA

Fundação Cartier, Paris, França

Lhoist Collection, Bruxelas, Bélgica

Fundação Pedro Barrie de la Maza, La Corunã, Espanha

Cathedral - Ink & acrylic paint on canvas - L 280 x D 200 cm – 2012

25 - LES DEUX GARÇONS (NL)

Michel Vanderheijden van Tinteren (1965) and Roel Moonen (1966) met at the Maastricht Institute of Arts, where they both studied Plastic Design. The duo has worked together as Atelier Les Deux Garçons since 2000.

The work of Les Deux Garçons is wide-ranging. Striving always for perfection in their chosen materials and the finishes, they create collages, bronze statues, assemblages, installations, costumes, stage sets, and sculptures of taxidermy (stuffed animals). These are frequently absurd, and at times emotive sculptures, made using materials picked up at taxidermists as well as auctions and antique dealers. Often, the artists present their deer, lambs, piglets and other animals as Siamese twin or multiples, or as a combination of human and animal. Recognition, fear, fate, transience, sexuality, gender, religion, or concern for our planet are recurring motifs. Whilst humour – at times morbid – is certainly a theme, their work is also deliberately thought-provoking. For Les Deux Garçons themselves, this often represents (the Siamese twins being one example) choices made earlier in life which can overshadow the present and the future.

Les Deux Garçons have gained worldwide renown. Distinguished art institutions such as the Niarchos Foundation (Saint Moritz, Monaco), Safia El Melqui (Monaco, Knokke, Paris), Fondation Pierre Bergé et Yves Saint Laurent (Paris), Catharine David (Documenta Kassel), Leon Tovar (New York) and Yoram Roth (Berlin) have added works by LDG to their collections. Famous design fair 'Salone del Mobile' in Milan has also showcased them. Other venues to have staged the duo's work include the Gemeente Museum in The Hague, the Stedelijk Museum Schiedam, the Ludwig Forum in Aachen, the 'Contour and Continuity' exhibition at three museums in Delft, and the 'Bloedmooi' (literally: bloody lovely) exhibition at Rotterdam's Schielandshuis, alongside names such as Jan Fabre, Jean Paul Gaultier and Maison Givenchy.

From December 2012 to the end of May 2013, Les Deux Garçons were the subject of a retrospective exhibition at the Stedelijk Museum in Zwolle. In 2016, they had a solo exhibition of 125 works at Maastricht's Museum Aan Het Vrijthof. Art museum Kunstmuseum Den Haag purchased a costume that had been created for the 'FashionClash Festival' in Maastricht. Prinsessehof National Museum of Ceramics in Leeuwarden also acquired works, as did Museum Beelden Aan Zee in Scheveningen which, in 2017/2018, staged their solo exhibition 'Parcours.' Choreographer Naninne Linning invited them to design costumes, sculptures and stage sets for her ballet productions 'Requiem' and 'Bosch.'





Le bonheur gelé d'une nuit – porcelain, taxidermy, mixed media, under glass copola– 30 x 20 x H 40cm – Unique piece – 2012

5.500€

En parfait état – encadré sous cloche

Museum Collection

Boijmans Van Beuningen Museum in Rotterdam, Netherlands

Museum aan het Vrijthof in Maastricht, Netherlands

La Boverie Museum in Liège, Belgium

Shanghai Museum of Contemporary Art, China

Palais des Beaux Arts in Brussels, Belgium

Stedelijk Museum in Zwolle

Art museum Kunstmuseum Den Haag

Princessehof National Museum of Ceramics in Leeuwarden

26 - MAYA HAYUK (UK-USA)

Maya Hayuk (1969, Ukrainian-American) born in Baltimore lives and works in Brooklyn

Maya Hayuk is an artist with an extensive background in a wide range of generative art and social practices.

She is best known for the bold geometric patterns she employs in large-scale murals.

Hayuk weaves visual information from her immediate surroundings into elaborate, painterly abstractions, thus creating an engaging mix of referents from popular culture and advanced painting practices alike. Her large-scale, improvised murals speak to the artist's obsession with symmetry, "perfect imperfection" and outer/ inner space. Her works look to expanding consciousness and perception to find patterns and interconnectivity. Ultimately, the traditional and the contemporary blend into new harmonic, dissonant, optimistic, experimental compositions. Hayuk considers her studio painting and mural practices as both inversely relational and symbiotic.

Maya Hayuk's vibrant, painterly abstractions variously reference Ukrainian Easter eggs, Mexican woven blankets, mandalas, holograms, and Rorschach blots.

The artist has used acrylic, ink, glitter, spray paint, watercolors, tape, and ballpoint pens to shape the kaleidoscopic geometries that fill her public murals, canvases, and works on paper. Hayuk embraces a dense, layered style that's alternately harmonic and dissonant, referential and experimental.



Hash TAG – acrylic on wood panel - L 122 x H 91 cm – 2014

Collection Caroline Notté

16.000€

En parfait état

Hayuk has curated numerous exhibitions, is a member of the Barnstormers collective and she frequently collaborated with other artists and musicians. She's created album covers, videos, stage sets, photographs and posters for Rye Rye/M.I.A, The Akron Family, TV on the Radio, The Flaming Lips, Devendra Banhardt, Seun Kuti, Prefuse 73, Awesome Color, Oakley Hall, Home, Animal Collective, Dan Deacon, Bonnie Prince Billy and The Beastie Boys, amongst others. She publishes hand-made screenprints with Pictures On Walls in London UK. Hayuk curated THIS WALL COULD BE YOUR LIFE, from 2005 - 2011 on the exterior walls of the now legendary and recently demolished Monster Island/ Secret Project Robot in Williamsburg, Brooklyn. On September 11th, 2011, Maya orchestrated the Paint Pour off the rooftop and down the walls of the building, drawing closed a curtain over years of public art work. Since 2013, Maya has been running The Center For Contemporary Art (C/A/C/A), founded on the principle love of independent art spaces and the need for community engagement.

Exhibitions

The Ukrainian Museum New York (2017)
Mima Museum, Brussels (2016)
The Bowery Wall, NY (2014)
The Hammer Museum, LA (2013)
The Museum Of Contemporary Canadian Art, Toronto, Canada (2013)
Bonnefanten Museum, Maastricht, The Netherlands (2012)
Socrates Sculpture Park, Queens, New York (2011)
Musee E.A.V., Rio De Janiero, Brazil (2011)
Museum of Image and Sound, Sao Paolo, Brazil (2010)
Matucana Artspace, Santiago, Chile (2009)
Alice Gallery (2009, 2019)
Democratic National Convention, Denver, Colorado (2008)
Contemporary Art 2010, Ukrainian Institute of America
Musee International des Arts Modeste, Sete, France (2007)
Yerba Buena Center for the Arts, San Francisco, CA (2005).

Collection

FRAC Museum (FR)
The Ukrainian Museum (US)
The Millennium Iconoclast Museum of Art (Brussels, Belgium)
The Embassy of the United States of America (Sanaa, Yemen)
The Embassy of the United States of America Residence (Costa Rica)
MOCA Jacksonville (FL)
The Dean Collection (US) and Wayne Coyne (Flaming Lips)

Awards

Pollock-Krasner Foundation Grant: Maya Hayuk was awarded a Pollock-Krasner Foundation Grant, which supports the work of individual artists.

Artist-in-Residence Programs: Hayuk has participated in various artist-in-residence programs around the world, which are often considered prestigious opportunities for artists to develop their work and engage with new communities.

Public Art Commissions: Hayuk has been commissioned to create large-scale public art installations and murals in cities globally. While not traditional awards, these commissions are indicative of her significant impact and recognition in the art world.

Critical Acclaim: Maya Hayuk's work has received critical acclaim from art critics and enthusiasts alike, which serves as a form of recognition for her artistic contributions.

27 - Joana Vasconcelos (PO)

Joana Vasconcelos (1971, Portugal) lives and works in Lisbon, Portugal.

SUBJUGATE THE BANAL

She has exhibited regularly since the mid-1990s. Her work became known internationally after her participation in the 51st Venice Biennale in 2005, with the work *A Noiva* [The Bride] (2001-05). She was the first woman and the youngest artist to exhibit at the Palace of Versailles, in 2012. Recent highlights of her career include a solo exhibition at Guggenheim Museum Bilbao, the project *Trafaria Praia*, for the Pavilion of Portugal at the 55th Venice Biennale; the participation in the group exhibition *The World Belongs to You* at the Palazzo Grassi/François Pinault Foundation, Venice (2011); and her first retrospective, held at the Museu Coleção Berardo, Lisbon (2010). *Today she expose at Maat Lisbon, " Plug-in »* She draws on traditional Portuguese culture to compose visual poetry where her roots meet modern pop culture. She visually plays with everyday objects, blurring the boundaries between craft and industry, tradition and modernity, popular culture and learned culture.

Her sculptures and installations play with colours and textures, particularly through the use of embroidery. Her photographs, videos and performances conceptually deconstruct daily routines, especially those relating to the status of women.



Macaron 2016 – Unique Piece

Handmade Woolen Crochet, ornament, polyester on canvas, gilt frame plywood
H.82 x L.96 x W.24 cm

Exhibitions

Museum of Art, Architecture and Technology, Lisbon, Portugal, 2023 – 2024

Massachusetts College of Art and Design, Boston, 2020

Collection Caroline Notté

Guggenheim Museum in Bilbao, 2018
Palace of Versailles, 2012
Palazzo Grassi, 2011
Haunch of Venison, London, United Kingdom, 2010
Venice Biennale, 2005

Collection

Thyssen-Bornemisza
Royal Academy of Arts
Manchester Art Gallery
Yorkshire Sculpture Park
Kunsthall Rotterdam
São Paulo's CCBB and Pinacoteca
Istanbul Modern
Garage Centre for Contemporary Culture in Moscow
Le Centquatre and La Monnaie Paris
Palais de Tokyo and Hermitage
Collections Tia
Ömer Koç
CCB/Berardo and those of the foundations Rothschild
Calouste Gulbenkian,
François Pinault
Louis Vuitton.

Awards

Young Creation Award at the Centre National d'Art et de Culture Georges Pompidou -Paris,2000.
EDP New Artists Award, 2000.
International Association of Art Critics (AICA) Prize for the exhibition "Joana Vasconcelos" at the Serralves Foundation; Porto, Portugal, 2001.
Artist of the Year Award by the Expresso newspaper, 2010.
European Artist of the Year 2012 Award by Les Etoiles Society, 2012.
Gazeta Revelação Award by Público newspaper, 2012.
Cultural Personality of the Year Award by Expresso newspaper; 2013.
Friends of the School of Decorative Arts (ESAD) of Caldas da Rainha Award, 2014.
D. Dinis Award by the Municipality of Odivelas , 2014.

28 - KUSTAA SAKSI (FI)

Kustaa Saksi (1975, Finland) lives and works in Manchester, UK

Kustaa Saksi builds worlds of playful, paradoxical and troubling yet inviting shapes and environments pulled out of the ordinary. Combining organic qualities with uniquely detailed textures with rich colour palettes and experimental material use, Saksi is creating contemporary spaces, objects and atmospheres. His abstracted Hypnopompic tapestry series sits somewhere between the states of dreaming and awakening – surrealist and sensational. First Symptoms collection draws its inspiration and texture from the scientific examination and personal experience of migraine.

His work is often surreal and out of place. Saksi is fascinated by illusory states and visual delusions – usually pattern-based, kaleidoscopic, identical structures sometimes flickering, forming and reforming all over the visual field – common in migraine auras for most sufferers. Often geometric structures cover the whole visual field: checkerboards, transparent oriental rugs, tribal patterns, ornamental spherical objets d'art like radiolaria or bacteria, repeating wallpaper designs, spiderweb-like figures or concentric circles and squares, architectural forms or decorative paper-cut snowflakes, mosaics, spirals and swirls. Saksi combines natural fibres such as mohair, alpaca, cotton and wool with rubber, metal, acrylic and phosphorescent yarns to create complex digital to analog textures. The jacquard weaving technique is named after the French inventor, Joseph Marie Jacquard (1752–1834), who designed the jacquard loom. With Jacquard's automatic loom, it was possible to weave complex mechanically patterned silk fabrics. The technology was revolutionary in the textile manufacturing industry around the world.

Collection

Victoria & Albert Museum (UK)
Cooper Hewitt Museum (NY)
San Jose Museum of Art, TextielMuseum (CA)
Design Museum Helsinki
Museo Poldi Pezzoli (Milan)
Kunsthall Stavanger and Helsinki
EMMA Museum of Modern Art (FI)
HAM Helsinki Art Museum (FI)
Royal Academy of Arts (UK)
Saastamoinen Foundation (FI)
Jenny and Antti Wihuri Foundation (FI)
University of Helsinki/Hyytiälä Forestry Station (FI)
Rabobank Art Collection (NL) Buitenplaats Doornburgh (NL)

Awards

Red Dot Design Award: This internationally renowned design competition honors excellence in product design, communication design, and design concepts. Kustaa Saksi may have received this award for his outstanding contributions to graphic design or other design-related categories.

A'Design Award & Competition: The A'Design Award is one of the world's largest and most prestigious design accolades, recognizing excellence in various design disciplines. Kustaa Saksi may have been honored with this award for his exceptional work in fields such as textile design, illustration, or visual communication.

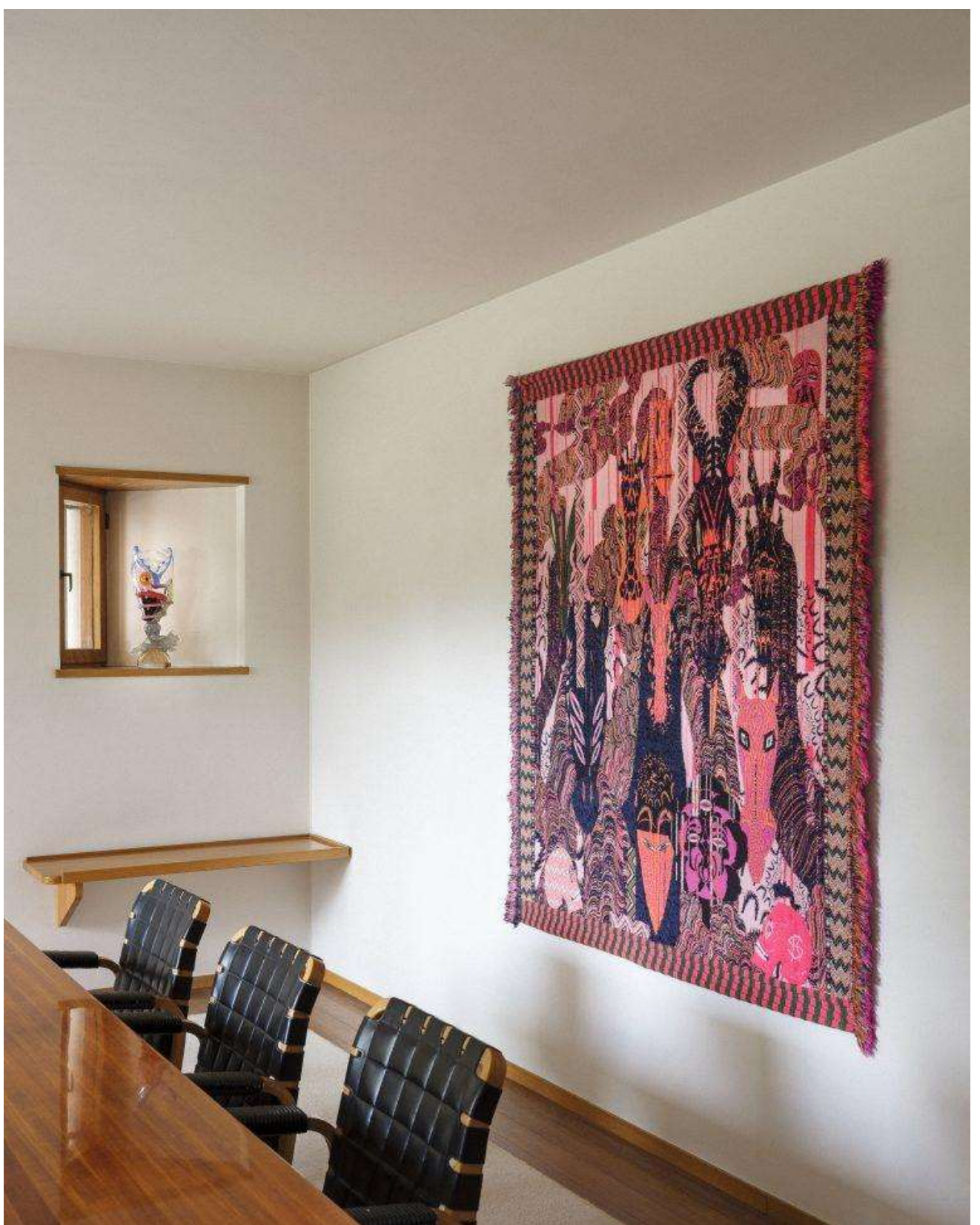
International Design Awards (IDA): The IDA celebrates and promotes exceptional design visionaries and emerging talent from around the world. Kustaa Saksi may have been recognized by this organization for his innovative and creative approach to design.

European Design Awards: This annual competition showcases the best examples of graphic design, illustration, and digital design from across Europe. Kustaa Saksi's work may have been acknowledged with this award for its excellence in the field of visual communication.

Society of Illustrators Awards: As an accomplished illustrator, Kustaa Saksi may have received recognition from the Society of Illustrators, an organization dedicated to promoting the art of illustration. Awards from this institution often highlight outstanding achievements in the field of illustration.



Zenith Jacquard Weave - Mohair Wool, Merino, Biofur Cotton, Acryl, Eco-Cotton
170 x 190 cm - 2016 - unique piece



@Maison Louis Carré – designed by Alvar Aalto

Ronan & Erwan Bouroullec (born 1971 and 1976, France) are brothers noted for their design work, which has been featured in publications and museums

The Bouroullec brothers are one of the few French designers with an international reputation². Their work lies somewhere between furniture and architecture. Their work lies somewhere between everyday objects and scenographic creations.

For some years now, they have also been designing projects for public spaces. In 2015, the Kiosque was donated to the City of Paris¹¹, where it develops and presents social and cultural projects. In 2017, they installed a hundred-metre walkway in Miami, covered by a pergola with organic motifs and embellished with water basins and plantings.

Their career has been punctuated by collaborations with leading design publishers.



Exhibitions

Design Museum (Londres, 2002)
Museum of Contemporary Art – MOCA (Los Angeles, 2004)
Victoria & Albert Museum (Londres, 2011)
Museum of Contemporary Art, (Chicago, 2012)
Centre national d'art et de culture Georges-Pompidou (2012)
Musée des Arts Décoratifs (Paris, 2013)
Tel Aviv Museum of Art, (Tel Aviv, 2015)
Hong Kong Design Institute (Hong Kong, 2018)

Awards

Grand Prix du Design de la Ville de Paris, 1998
New Designer Award, International Contemporary Furniture Fair, New York, 1999

Collection Caroline Notté

Designer of the Year, Paris Furniture Fair, 2003

Finn-Juhl Prize, Denmark, 2008

Compasso d'Oro for the Steelwood chair, Milan, 2011

Panerai London Design Medal, 2014

Designers of the Year, Wallpaper* Design Award, 2016

Best Designer, The Design Prize, Official Award of the City of Milan, 2017



NESTING (CO E TABLE) _ Glass - H42 x L35 x W35 cm - 2017 for glass italia

30 - HARRY MORGAN (UK)

Harry Morgan (1990, United Kingdom) lives and works in Manchester, UK

“In the age of social polarisation and the ‘culture wars’, my focus as an artist is the interaction of opposites: transparent and opaque; mass and void; robust and fragile. Through contrast the true quality of materials can be highlighted, creating a sense of order, harmony and balance.”

Since graduating from Edinburgh College of Art in 2014, Morgan has exhibited widely throughout the UK and internationally. As a finalist of the 2019 Loewe Craft Prize, his work was exhibited at Isamu Noguchi ‘s indoor garden ‘Heaven’ in Tokyo, where the jury awarded him Special Mention. His sculptures are held in the permanent collections of the Victorian & Albert Museum, The National Museums of Northern Ireland, The European Museum of Modern Glass and the Loewe Foundation. Morgan’s approach to making fluctuates between the use of intuition, geometry and material expression. His work has been characterised by its unexpected marrying of materials and experimental approach to traditional processes. Reimagining the ancient crafts of glassblowing and concrete casting, his work challenges both the physical and cultural connotations of his chosen materials.

Collection

finalist of the 2019 Loewe Craft Prize

Isamu Noguchi Tokyo

Victorian & Albert Museum

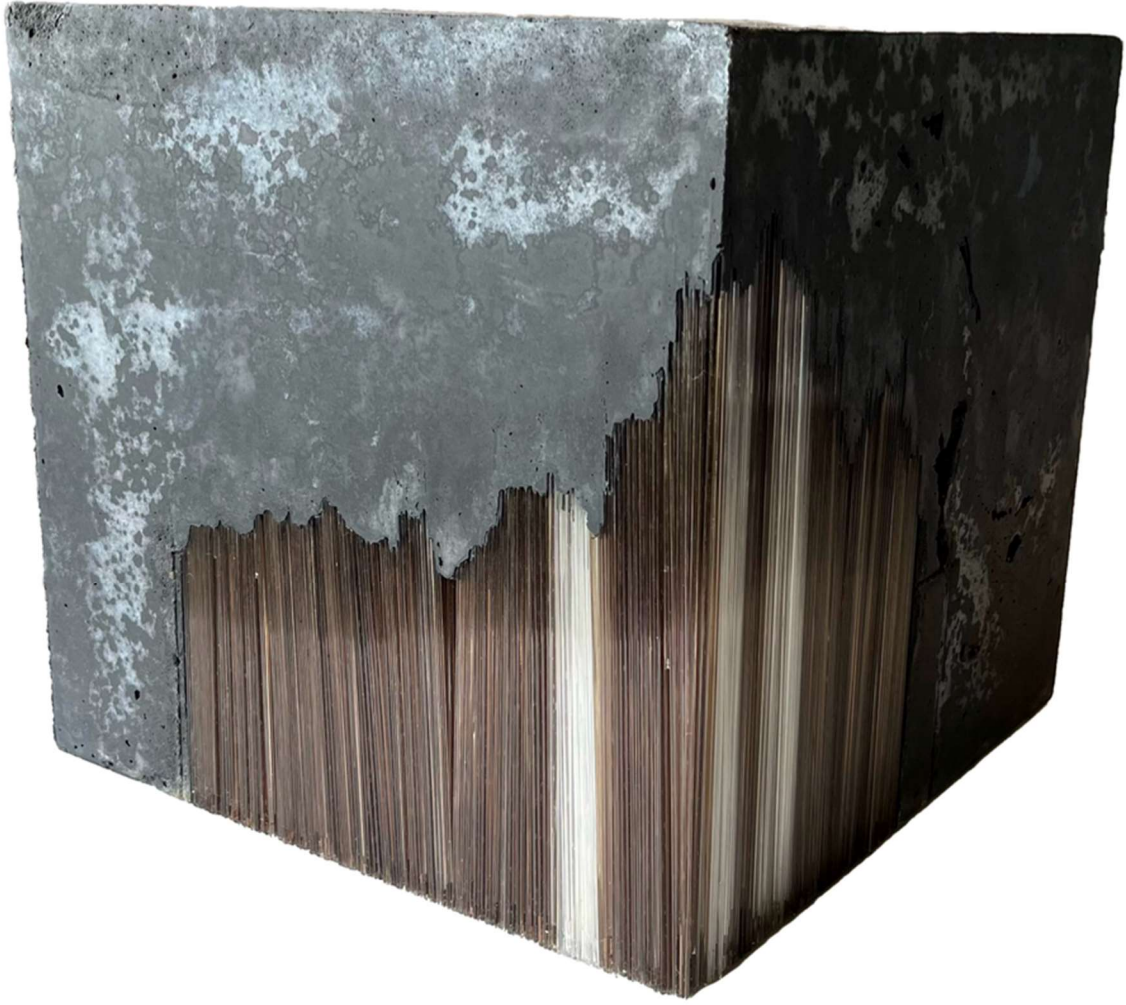
The National Museums of Northern Ireland,

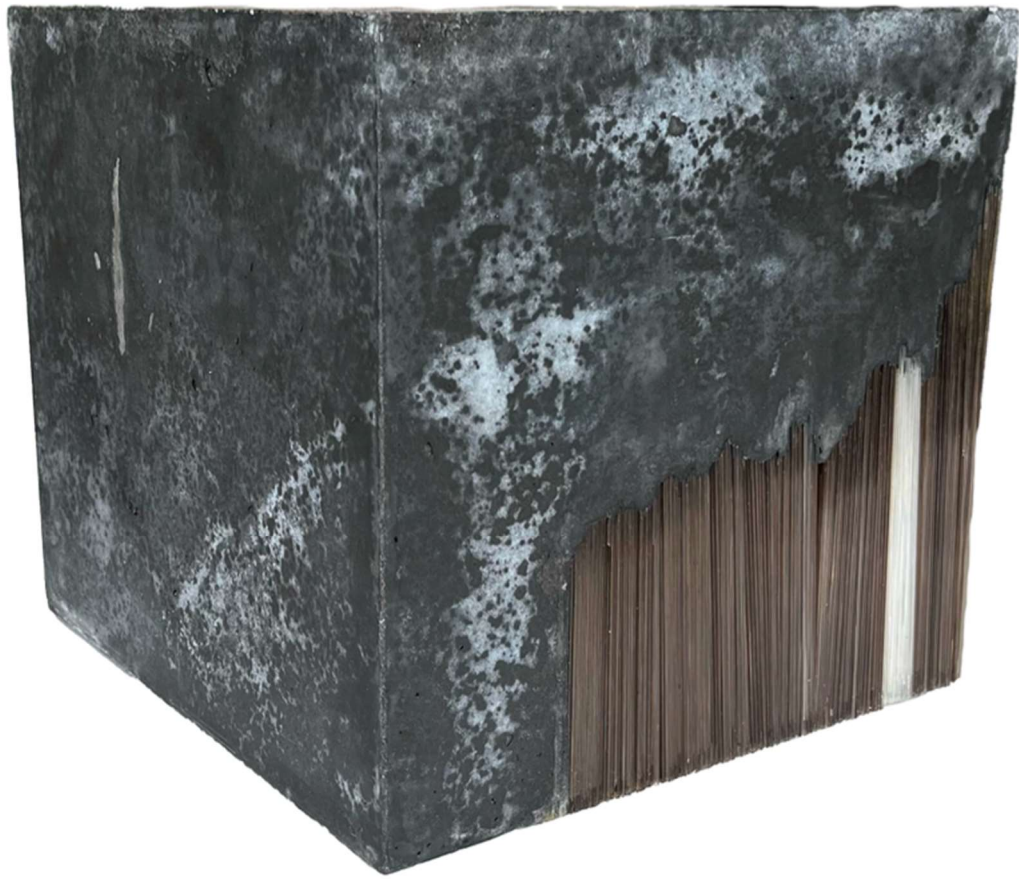
The European Museum of Modern Glass

Awards

for Emerging Talent at the 2015 British Glass Biennale

Inches Carr Graduate Craft Award at the 2016 Scottish Craft Awards.





Glass & Concrete Sculpture & White Cylindrical glass- H30 x L30 x W30 cm - Unique Piece - 2018

Nathalie du Pasquier (1957, France) lives in Milano

Nathalie Du Pasquier worked as a designer as part of the Memphis Group until 1987, producing patterns, textiles, decorated surfaces, and furniture.

Since then, her main focus and passion has been painting. Over the past thirty-five years, Du Pasquier has been intrigued by the relationship between objects and the spaces in which they are installed. This ongoing investigation has manifested in paintings, sculptures, designs, patterns, constructions, carpets, books, and ceramics—constantly acting between the representational and non-representational, the tangible and intangible, reality and imagination, and two- and three-dimensional forms.

An expanded painter working between formats, Du Pasquier is open to new possibilities and experimentation, continuously playing with complex arrangements of forms. For a long period, she produced still life paintings following a precise methodology in combination with pure intuition: building sets with different elements—day-to-day objects first, handmade wood constructions later—and meticulously representing what was in front of her. Du Pasquier now works directly on paper or canvas, and builds constructions that play with the juxtaposition of flat surfaces and three-dimensional objects. Her paintings can respectively exist as objects, space, or environments, blurring the distinctions between a work and its inherent structures of display.

New objects constantly enrich Du Pasquier's imaginary and symbolic world and she follows particular, poetic paths to construct and compose forms, sculpt space, and render representation anew. She considers everything that she has done as raw material for future projects - a work that sets its own limits in each instant but at the same time is always ready to escape the frame of any rules, entering into unknown territory.

Awards

Golden A' Design Award - In 2020, Du Pasquier won the Golden A' Design Award in the Arts, Crafts, and Ready-Made Design Category for her "Fassett" Side Table design.

AD Design Award - In 2017, she received an AD Design Award in the category "Designer of the Year" for her outstanding work in design.

Elle Decoration International Design Award (EDIDA) - Du Pasquier was awarded the Elle Decoration International Design Award for "Best Fabric Design" in 2016.

Compasso d'Oro - She also won the prestigious Compasso d'Oro award in 1986 for her contributions to design.



32- Ebano – Ceramic - D 21 x H 34 cm – ED 15/50 - 2018



31_ Rovere – Ceramic - D 21 x H 35 cm – ED 13/50 - 2018

HANNA HYVING (SW)

Hanna Järlehed Hyving (1970) Sweden, lives and works in in Gothenburg

Hanna Järlehed Hyving trained in ceramics at the University of Design and Crafts in Gothenburg and is still based in the city. Her work revolves around her interest in ceramics' many forms of expression. She mixes stoneware and porcelain clay, which she then forms freely. She usually works with transparent glazes in thick layers, which she fires in a combined electric and gas kiln. "I love it that clay has endless possibilities, but that it also gives a lot of resistance and challenges. The smallest change I make in the choice of materials or in the way I work leads to new unforeseen consequences."

The artist's creative work evolves around her interest in the ceramic materials and their different expressions. Water has been a reoccurring theme and this is also to be seen in these creations. Hanna is using the china clay for the white colour giving her glazes the perfect backing and the stoneware for its strength and solidity. The thick layers of transparent glazes get their vibrant surfaces through a reduction firing process in a combined gas and an electric kiln.



33 - Frozen Spring- Stoneware and Porcelain Clay. Transparent Earthenware and Stoneware Glaze - 10 × 50cm - 2019



32 - Blue- Stoneware and Porcelain Clay. Transparent Earthenware and Stoneware - 2019

Awards

Swedish Design Award

Elle Decoration Design Award

Red Dot Design Award

Good Design Award : Presented by the Chicago Athenaeum Museum of Architecture and Design

IF Design Award

Museum

Röhsska Museum

Museum of Art (Konstmuseum)

Nationalmuseum in Stockholm

Moderna Museet in Stockholm

Vandalorum in Värnamo

34 - SEYNI AWA CAMARA (SE)

Seyni Awa Camara (1939, Senegal) lives and works in Bignona, Senegal

Seyni Awa Camara's mother introduced her to traditional pottery techniques when she was just a child but her artistic work rapidly became a far cry from the utilitarian nature of objects moving into a confirmed aesthetic research into form and content.

Seyni Camara is also called the **"Magicienne de la Terre"** because there is a local legend behind her apprenticeship with clay. Seyni and her brothers were allegedly kidnapped by genies of the forest. It is said that for more than four months, they taught the children all there was to know about pottery. When her children did not come home, their mother and the villagers organised human sacrifices to ensure their return. Seyni and her brothers reappeared one morning, pottery in hand, after four months of absence. She married at the age of 15 and is said to have experienced difficult deliveries. After being abandoned by her first husband, she met Samba Diallo, who encouraged her in her artistic work. Her second husband, who died in 2004, was her most fervent defender and played the role of mediator between the artist and the cultural world.

Seyni Camara's creations are the result of a long process. She always begins by making sacrifices to the spirits and expresses her wish for them to reveal to her in a dream the forms that she should represent in her statuettes. The next morning, the artist locks herself in her studio and begins to create models based on the shapes that appear inside her head. After preparing the clay, Seyni Camara begins the work of gradually giving shape to the images and characters that populate her mind. It takes her more than ten days to produce some of the sculptures that have complex shapes. The final process of firing the clay is carried out according to an ancestral method; the sculptures are first fired over a wood fire for more than three hours, before being immersed in their hot state in a liquid obtained from putrefied pods of trees. This final stage lends the sculptures their colour and robust quality.

The sculptures of Seyni Camara very often represent pregnant women, maternal figures surrounded by lots of children. Her creations are possibly an outlet, a revelation of the dramatic nature of her intimate thoughts: an animist imagination inspired by nature, local tales and that revolves around the themes of motherhood and sexuality.

Unlike many creators, Seyni Camara has apparently never sculpted in order to attract fame and glory. Her discovery on the international art scene was almost a coincidence when a tourist bought several of her pieces at the market before returning to Europe. Over time, her sculptures aroused curiosity and interest in her work grew as is borne out by the presence of her works in many international exhibitions.

Collection Exhibitions

Musée du quai Branly
Nino Mier Gallery, Los Angeles
Venice Biennale
Museum of Fine Art in Houston
Pinacoteca Giovanni and Marella Agnelli in Turin
Baronian, Brussels
Galery Almine Rech
Brafa, Brussels



Khaueuw Kha Guinée – Fired Clay - L 30 x H42 cm - Unique Piece - 2020

Julie Legrand (1973, France) lives and works in Picardy

After studying philosophy and literature, Julie Legrand trained in various glass techniques, working with the Centre International d'Art Verrier in Meisenthal. In recent years, she has completed a professional master's degree in contemporary design and technology at the Ecole Nationale Supérieure de Création Industrielle Saint-Sabin in Paris, as well as training in woodturning and basketry. In other words, her conceptual research goes hand in hand with a desire to master the material.

For several years now, Julie Legrand has been working with glass, always transmuting the mineral into living matter, in a complex and uncomplicated alchemy.

"And when I ripped it out, all life came with it". This phrase is emblematic of his work, since, written in spun glass, it perfectly evokes the vital energy that underpins it. This energy is everywhere, in the work itself, which, depending on the technique chosen, requires strength, breath, as well as meticulousness.

There's an irruption in this work, a singularity, a strangeness, an invasion, a proliferation... all the bubbling of the drive for life, which surges, sometimes to the point of oppression, from the material and its memory. And a whole lot of humour!

Collection Exhibitions

Central Asia, Baronian, Brussels

Gallery Marie-Laure Fleisch Brussels

Biennale Internationale du Verre de Biot.

GLASSWEEK – Venise – TenARTS.

Galerie Delaunay, Paris

International contemporary glass biennial. Strasbourg

Anton Weller Gallery, Paris

Gentilly Cultural Centre

House of culture, Gauchy

Alain Monvoisin, Paris



Antinomy – Column made from assembled glass objects - L 18 x H29 cm - Unique Piece - 2021

36 - LES CRAFTIES (FR)

Jeanne Martin was born in Montpellier and Marie-Marie Vergne in Arles.

They met in Nîmes and studied textile design in Lyon, Geneva, Paris and Brussels.

Les Crafties are inventing a new art form for interiors: textile frescoes. Founded by Jeanne Martin-Taton and Marie-Marie Vergne, the Brussels-based studio brings together solid colours and naïve prints on a thousand and one fabrics, all with an uninhibited taste for the decorative and the grandiloquent.

Jeanne Martin-Taton was born in Montpellier and Marie-Marie Vergne in Arles. They studied textile design in Lyon, Geneva, Paris and Brussels. In 2018, they joined forces to form Les Crafties, an experimental, multi-disciplinary pairing that wavers between the decorative and the pictorial.

In their studio in Brussels, the pair have fun re-enacting craft skills and reinventing patchwork through reinvented fabrics made from fabrics abandoned by the clothing industry.

An approach that is both artisanal and experimental, revealed by the **Villa Noailles** during the Design Parade Toulon 2018 festival, of which they were finalists. Since then, they have worked with a wide range of clients and contexts, from **India Mahdavi to Claude Cartier and Hermès.**







The deckchair - Summer lounger, metal and canvas illustrated on both sides- 130 x 60 cm – unique piece

2021

Marcin Sobolev (1981, Belgium) lives and works in Brussels

Between the influences of local music, folk art, shamanic culture, cultural and personal past, Sobolev develops his own visual language which, in his totemic sculptures and detailed paintings, effortlessly conveys the energy of the places visited. The interplay of image and typographic works, symbol and context, detail and abstraction celebrates the vibrant aesthetics of everyday life in urban Eastern Europe and rural Central Asia and brings forward what is often hidden: an impulsive creativity that produces honest and pure art. Sobolev's works are a tribute to the talent of the people, to a milieu that successfully opposes socio-economic heteronomy with its own creative will. He appropriates language, symbolism and rules, alienates them and fills them with his own multi-layered meaning, which becomes tangible in the composition of the works

His paintings are a pictorial adaptation of this past in a contemporary language. He probes the Russian soul and retraces a Soviet past when man lived hidden in nature. Marcin Sobolev is an avid traveller, regularly returning to the countries of Eastern Europe and meeting the Moscow punks and Trans-Siberian artists who feed the Russian art scene of all stripes, with whom he willingly mingles. He also travels into the mind, that of the marginalised, criminals and autistic children.

Collection

Baronian, Brussels

Galerie Louis Gendre & Ko, Chamalières

Luxembourg Art Fair, Louis Gendre Gallery, Luxembourg

Brooklyn by the sea, Louis Gendre Gallery, Chamalières

Salon Art Paris 2019, Louis Gendre Gallery, Paris

Double Mafia, Dudelonge Galleries, Dudelonge

Louis Gendre Gallery, Chamalières

Slavsquat, Mori Yu Gallery, Kyoto

Cité Jardin, Docks Art Fair, Lyon

Nikita, Nosbaum & Reding Gallery, Luxembourg

Severiki, Dominique Lang Art Center, Dudelonge



Mixed media – L15 x W 12 x H56 cm - Unique Piece - 2022

38 - ADELIE DUCASSE (FR)

Adelie Ducasse (1978, France) lives and works in Paris

Keeping her child's soul: this is the intention of Adelie, a multifaceted artist whose colorful, playful and joyful universe is inspired by the spontaneity of childhood and its brightly colored games such as legos and puzzles.

Adélie Ducasse grew up in the islands, New Caledonia and Réunion, where she developed her taste for colors and primitive shapes.

Later, it is in California, that she reconnects with the feelings of her childhood. She lived there for a while and returned there often to enjoy her sunshine, her lifestyle and to be inspired by the modernist architecture that characterizes the region.

She is a self-taught artist who specializes in the creation of ceramic light sculptures.

She is interested in the possibility of modulating this material, as well as in the bright, bold colors of earthenware.

She creates a construction by assembling simple geometric shapes (round, cone and rectangle) in sequences of colors, associating them mathematically. Her work is a cross between two great contradictory inspirations: the Bauhaus (German school founded in 1919) and the Memphis group (Italian design school founded in the 1980s).

By reinterpreting the codes of these two artistic groups, she manages to draw on the simplicity of the Bauhaus lines as well as on the rhythmic color sequences of the Memphis group.

The use of bright and contrasting colors gives dynamism to the simple and geometric forms of her sculptures.

Dallas floor lamp in ceramic

Dallas, is inspired by Danish design, she is cosmic, her colors yellow, red and blue came from Bauhaus movement

Earthenware. Made by hand in Italy by an old Venetian manufacture

H153 x 30 x 30 cm - unique piece - **2022**



Collection Caroline Notté

XAVIER LE NORMAND (FR)

Xavier Le Normand (1978, France) lives and work in Ivry sur Seine, France

Xavier Le Normand initially trained as a jeweller at the Font Blanche workshops in Nîmes, before joining the CERFAV near Annecy, where he became a Compagnon Verrier Européen. He was awarded a grant from the City of Paris in 2004, followed by the Lino Tagliapietra grant from Pilchuck in the United States in 2008. In 2009, he taught at a university in Tokyo, Japan, where he became known as 'sensei'. That same year, he was awarded the Liliane Bettencourt Prize for the Intelligence of the Hand. He trained with the best glassblowers and cutters, including Monica Guggisberg and Philippe Baldwin. Xavier Le Normand has exhibited in Belgium, France and the Netherlands. In 2015, the artist exhibited at the Musée des Arts décoratifs in Paris ("Mutations" exhibition) and at the Palais de Tokyo ("L'usage des formes" exhibition). Xavier Le Normand is part of the collections of the Musée des Arts décoratifs in Paris. In 2016, he worked with Cartier and Fred joaillerie.

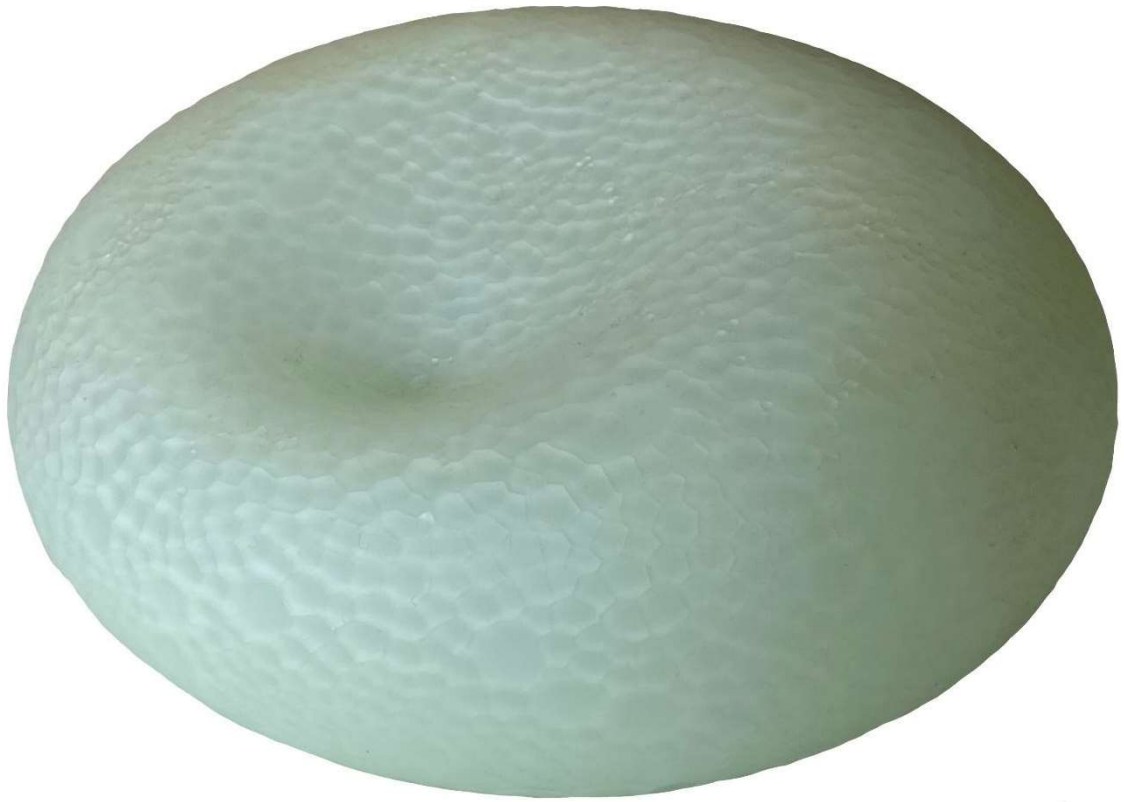
He has risen to the forefront of the contemporary glass scene in France. He has developed a distinct artistic exploration, diverging from traditional glass craftsmanship. His creations are art pieces that draw reference, both in France and Japan.

Xavier Le Normand's work is marked by virtuosity. He skillfully combines hot glass work with cold sculpture, and he doesn't hesitate to incorporate precious metals into his pieces. His works are often characterized by organic shapes, matte colors, and textures that evoke life itself. He also explores cold cutting, a less common aspect of glasswork, where form, material, and color harmoniously come together.

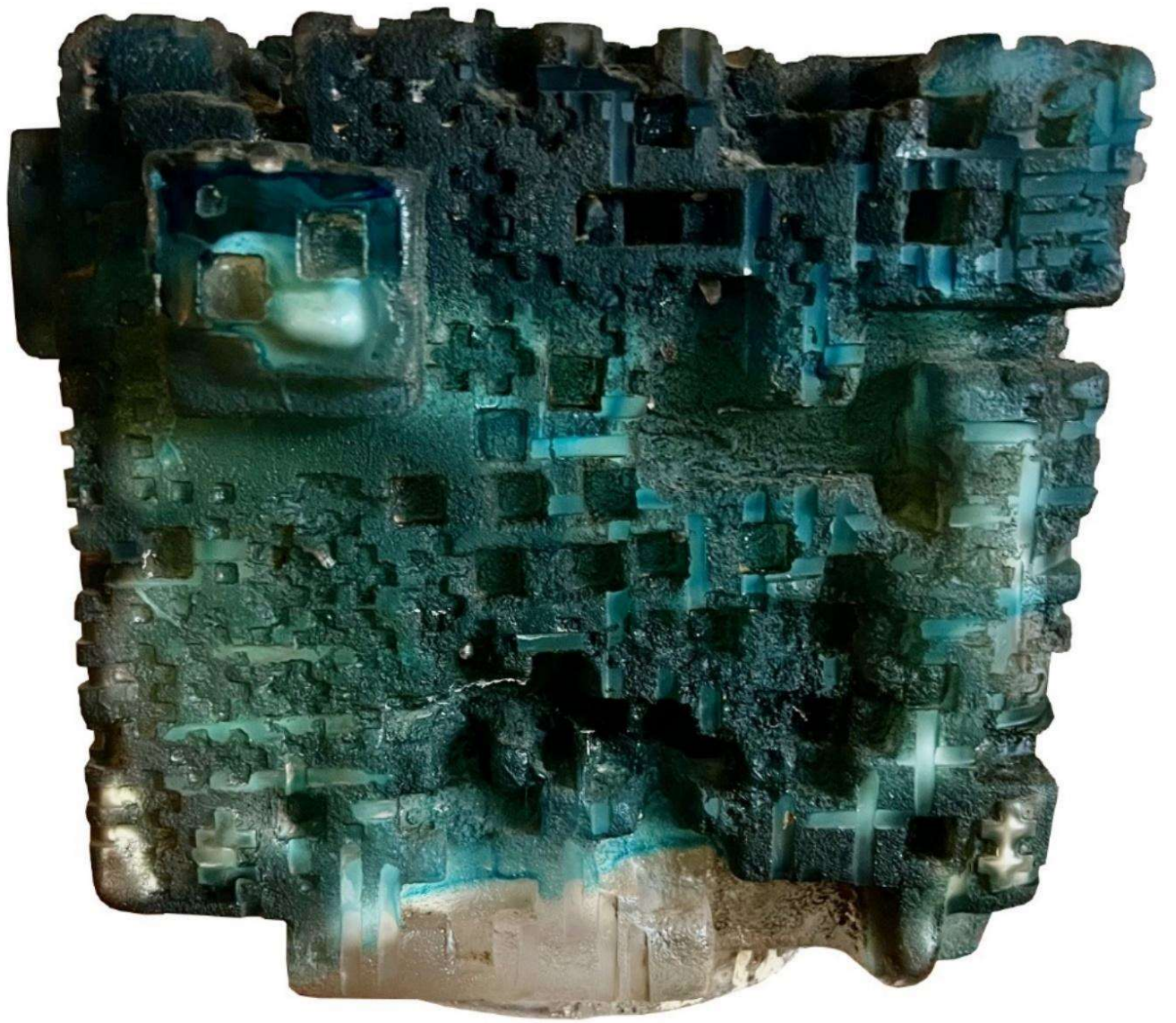
2009 - Liliane Bettencourt Prize for the Intelligence of the Hand® - Exceptional Talents

Collection Exhibitions

Musée des Arts Décoratifs, Paris
Cirva
Palais de Tokyo
Echt Gallery Chivago
Brafa Art Fair, Brussels
Fiac, Paris
Clara Scremini Gallery
Pavillon des arts et du design (Paris)
Collaboration with Cartier
Collaboration with Dior



39 - Sans Titre – unique piece - Blown glass – L 23 x H 10 cm - 2022





Silver Sentimenti (1970, Italy) lives and works in France

Ceramic ennobler

Silver Sentimenti is a ceramist and ennobler. He has grown up in his family's sewing workshop, surrounded by fabrics and patterns. Fascinated by this environment, he decided at an early age to become a craftsman. In 1984, he enrolled at the Istituto Gaetano Ballardini in Faenza, studying ceramic sculpture, and went on to study set design at the Bologna School of Fine Arts. In 1997, an opportunity in costume design in haute couture took him to Paris and led him to dedicate part of his career to this sector.

But in 2007, Silver Sentimenti decided to refocus his work on ceramics, gestures and time. So, he set up his ceramics workshop in Normandy, where he has been making one-off pieces and limited editions for private customers in France and abroad.

Research and innovation

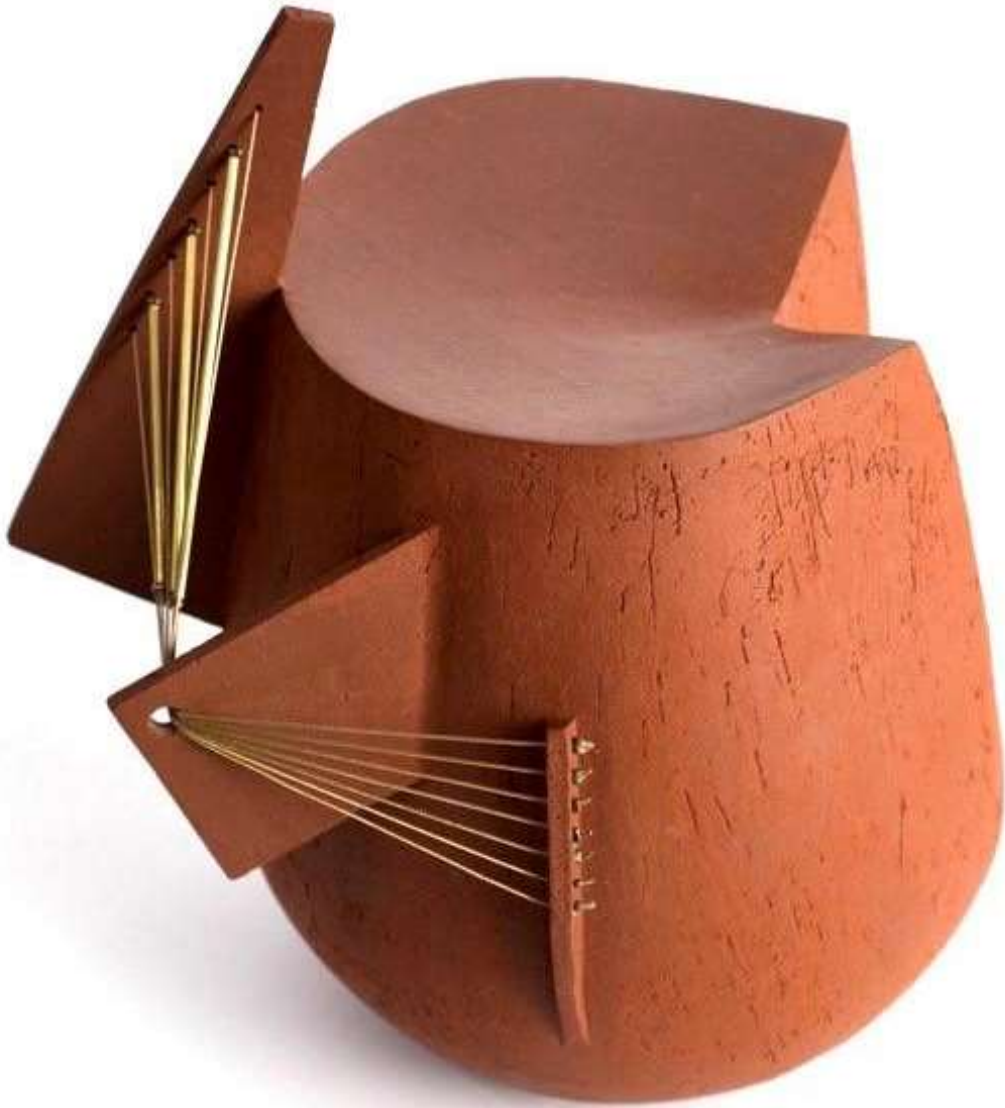
Silver Sentimenti's work is inspired by his professional experiences as a model-maker, couturier, and costume designer. When he creates, he combines the arts of fire, couture, and sculpture. He works with stoneware from Burgundy or Noron, and porcelain from Bavaria and Limoges. For each of his creations, he forms his piece in raw clay, which he then perforates with holes. After firing, he embroiders them with leather straps and metal elements. Silver Sentiment takes great care to ensure the origin and quality of its leathers, sourcing them from a leathershop in Brittany, where they are vegetable-tanned in France.

Transmission

Silver Sentimenti is keen to pass on his expertise. Over his career, he has taught his skills in *DMA* high schools and at the *IFM*, as well as running ceramics workshops and turning courses. Today, he continues to teach in the textile *DNMADE* program and welcomes trainees to his workshop every year.

Fondation Rémy Cointreau and the gallery des Ateliers d'Art de France has supported Silver Sentimenti in the acquisition of a ceramic.





Astrolable Mixed media - L 15 x W 18 x H25 cm - Unique Piece - 2022

Pierre Paulin (1927, 2009 France)

Pierre Paulin was well known for designing chairs. He worked using foams and metallic frames covered with stretch materials, admired for "their clear lines, the sensual feel of their material or just simply for the way their shapes cradled the body." His designs were widely popular during their time and have influenced different designers

Big Mushroom

Design by Pierre Paulin

An armchair for all times. Sensitive yet strong. Art that is always comfortable. The Big Mushroom® by Pierre Paulin includes the permanent collection of the Museum of Modern Art in New York. Once launched as the F562, and has been re-launched as Big Mushroom.

Designer Pierre Paulin distinguished himself with this armchair in the original shape and revolutionary manufacturing technique for the time. The idea for the Mushroom came to Pierre Paulin while he was watching women, shaped and sheathed in their swimming suits. He wanted the same thing for a seat. The inspiration can be found in the beautiful curves as well as in the seamless one-piece elastic upholstery.

The Mushroom is the first piece of furniture that is manufactured with an seamless one-piece elastic cover method. Its original shape will mark the furniture of the 60s by inspiring many other creations with sculptural forms. The round shapes and comfortable padding are a perfect match with bright colours for an original and trendy effect.

One of the best-known is the Mushroom armchair without legs from series no. 560, created in 1959, upholstered in foam rubber and covered in elastic jersey. Pierre Paulin got the idea when he saw women in swimming costumes, sheathed and shapely. So he decided to create a seat entirely covered in sheathing fabric to give it a smooth, bump-free appearance. The first tests were not conclusive: the jersey manufactured in France was too expensive and too fragile (particularly in the face of pets...). He started looking for a resistant fabric, which he finally found in Norway. Inexpensive, stronger and stretchy, it grips and holds the foam in the carcass without wrinkles.

The seat was also inspired by Italian car seats, which were upholstered in leather or fabric on a metal frame, a design he continued for the 560 series. Inside the Mushroom, three rings form the base, one for the floor, another for the seat and the last for the armrests. The foam rubber used inside is the gommapiuma developed by Pirelli after the war. The Mushroom was the first seat designed to be entirely covered in elastic jersey, with only a thin sheet of plywood visible as the base. Paulin considered this seat to be the best he had made "economically, mechanically and financially".

Awards

Grand Prix National de la Création Industrielle

Legion of Honour (Chevalier de la Légion d'Honneur), 1989

Design Award Rotterdam

Interior Design Hall of Fame, 2009

Museums

Musée des Arts Décoratifs, Paris

Centre Pompidou, Paris

Vitra Design Museum, Germany
Museum of Modern Art (MoMA), New York
Stedelijk Museum, Amsterdam
Design Museum, London
Domaine du Muy, France



Reedition - Big Mushroom - Tubular steel frame, latex foam, and stretch fabric – L90 x W 85 x 40/67

CHRISTOPHE GEVERS (BE)

Christophe Gevers (1969, 2007, Belgium)

Christophe Gevers created the TBA chair in 1959 as part of a project to refurbish the Taverne des Beaux-Arts, the tavern at the Palais des Beaux-Arts de Bruxelles. It was an immediate success. In the same year, the chair was awarded Le Signe d'Or, the Belgian seal of quality.

The start of the Golden Sixties marked the arrival of Gevers in the world of design and interior design. As a designer and interior designer, Christophe Gevers went on to create numerous interiors of renowned Brussels brasseries and restaurants, including the Taverne des Beaux-Arts (1959), the Vieux Saint-Martin in the Sablon (1968) and the Porte de Namur site of the Quick hamburger chain (1984). He also refurbished numerous banking agencies, as well as designing a large collection of furniture and lighting.

Gevers's work is characterized by the use of new raw materials, which became more elegant over the years. The TBA chair is a simple, tubular piece of chromed steel, with a seat and back in leather, stitched with white nylon. Gevers particularly chose a non-coloured leather that would darken and become softer with use over time. At the back and under the seat of the chair, he used nylon thread to stretch the leather. He frequently returned to this model, including it in other projects, so that we now see it in various chairs. The use of new materials, as well as floating armrests endow Christophe Gevers's chair with a particularly modern allure and the chair, which launched his career, remains in absolute terms, one of his most beautiful creations.

The furniture that Christophe Gevers designed has often been replaced or disappeared over the years, so this acquisition by the Heritage Fund enables us to preserve an important element of 20th century Belgian design. This chair has been entrusted to the Design Museum Brussels([link is external](#)), where it will be in dialogue with other furniture made by Belgian designers acquired by the Fund in 2019, as well as with furniture from the 1950s that is part of the museum's permanent collection, including work by Jacques Dupuis, Jules Wabbes, Willy van der Meeren and others





43 - Reedition - Pair of leather chair TBA, chromed steel, white nylon thread - H78 x 54 x 54 cm



Collection Caroline Notté

Christophe Gevers – CG01 LIGHT

Designed by Christophe Gevers, this lamp will delight aesthetes with a passion for beauty and ingenuity. To be called 01, you have to be worthy of identifying with perfection!

A subtle blend, delicately proportioned, this luminaire is more sculpture than simple lighting, making the CG01 a work of art full of anecdotes.

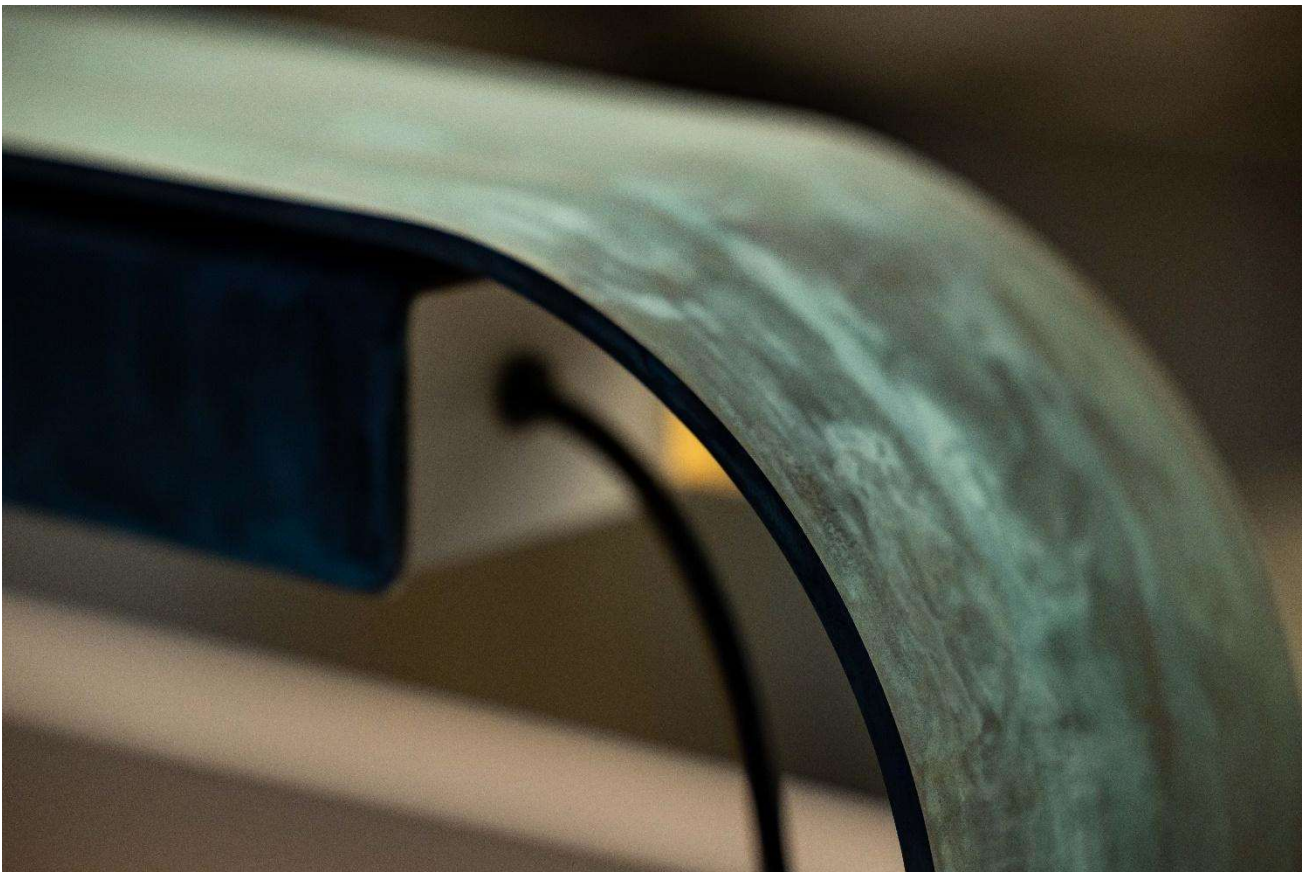
Christophe Gevers has left an indelible mark on Belgian design with his sense of materials and tactile modernism. He is considered one of the most important interior designers of the post-war period. He favoured a warm, comfortable modernism, using noble, durable materials. He founded his own company, Gevers Design, and worked as a teacher at La Cambre in the decoration and furnishing department. His work is a hallmark of Belgian design, and his creations are sought-after today. Hats off to the artist, Gevers is enjoying the success he deserves!

Placed in 1968 in the restaurant “Le Cap d’Argent” in Brussels, the CG01, designed in a deep, bold red, illuminated this brasserie and made it an emblematic image of Belgian design. It goes without saying that the internationally renowned “Aux Vieux Saint Martin” also incorporates the 01 into its restaurant, which is frequented by some of the world’s leading figures. The Canterbury still bears witness to its unique style, which has nothing old-fashioned about it.





Collection Caroline Notté



44 - Limited edition 39 - Corten

45 - Limited edition 39 – metal brut

46- Limited edition 39 – grey-green brass

L: 35 cm x W: 10 cm x H: 21 cm



47 - LUKAS COBER (BE)

Lukas Cober (1989, Belgium) lives and works in Belgium

He studied product design at the Maastricht Academy of Fine Arts and Design as well as the Faculdade de Belas Artes Lisboa. During his studies and the years that followed, he put his talent, technique, and energy at the service of Valentin Loellmann, a renowned designer based in the Netherlands. In 2018 he started focusing solely on his own work, creating unique pieces and collections in his eponymous studio.

In 2021, through the Gosserez Gallery, The Mobilier National acquired his coffee table "New Wave" and is now part of the French government's Mobilier National collections.

Lukas Cober emphasizes the value and beauty of the chosen raw material to create minimalistic objects that remain timelessly beautiful. His priority clearly focuses rather on a feeling that the material and the shape might arouse than the function of the object itself. It might be a chair, a bag or a lamp. Not the function matters but the mutual integrity. Thinking about each product as a static sculpture he creates a conversation between materiality and shape with a pure outcome.

Collection – Exhibitions

2021- Mobilier National (The French government collections)
Gallery Gosserez, Paris
Pad, London
St Vincents, Antwerp



Ebony Wood and Leather – L150 x W 50 x H40 cm - Unique Piece - 2024

