

# SEE••DS

## SEASON 2

8 Jun — 9 Sep 2016

*“Visibilities are not forms of objects, nor even forms that would show up under light, but rather forms of luminosity which are created by the light itself and allow a thing or object to exist only as a flash, sparkle or shimmer.” Gilles Deleuze*

In his books about cinema, and more generally referring to Foucault and Bergson's theories, Deleuze breaks away from the notion of consciousness as a light that illuminates objects otherwise relegated to darkness. He states, on the contrary, that things shine in themselves without anything to illuminate them, and that our consciousness is actually a secondary formation. He describes it as a sort of opacity that stops or reflects, and so reveals, a light that was already there. If things are more or less assemblages of light, then the regimes of visibility and sayability are historically variable. From this point of view, there is no room for the grand narrative of decline that takes us from the shining things of the Homeric Greeks to the dark times of technological nihilism.

Pietro Russo's objects, with their forms alluding to the past, their futuristic technologies, and their distinctive way of shining, are a beautiful excuse to recall this philosophy of perception. Purposely unclear in their relation to historical periods and styles, and often not defined in their function, Russo's pieces stay as proactive objects in the spaces of the contemporary home. Depending on the “lights” you awake in them, their captivating appearance could remain silently powerful or they could stimulate reflections on the nature of a domestic object.

At SEE••DS for the first time, in the frame of the exhibition *A Certain Afterglow*, Pietro Russo presents his three Daffodils. Neither mirrors nor lamps, they have flower-like heads with deliberately unnatural proportions. These forms seemingly stare into the future, their strange roots planted in the ceiling, possibly drawing from the past. The upside down antennas emit light but, in addition, are openly awaiting the “light” of a possible interpretation.

Ginko and Float come to populate Pietro Russo's world of extraordinary shining objects. Despite their clear functions as a glass cabinet and a shelving system, they carry blurry suggestions, mixing design languages and altered natural forms in a sculptural statement.

A productive dialogue with Russo's installation, the art work *Nox Illuminatio Mea* by Giovanni de Francesco, explores the theme of light reflecting on the idea of blindness. Seven “rayographs” are obtained, without a camera, by placing the remaining wax of a consumed candle on a sheet of photosensitized paper and exposing it to light. A dead candle becomes paradoxically the only bright point emerging from a dark, blind background.

Inspired by this installation in SEE• space, Season 2 in •DS explores objects whose shimmering powers and actions depend on very different surfaces and shapes, including their metaphorical forms – from mirroring parabolas to perception distortions; from luxuriant and metallic features to the liquid mutations of a digital image. Hypothetical substance is given to the fascinating idea that lights inhabit every single thing.

Works by Dimitri Bähler, Daniel Emma, DesignByThem, Giovanni De Francesco, Marc Dibeh, Laureline Galliot, Martino Gamper, Gemma Holt, Internoltaliano, Oeuffice, Lex Pott, Jerszy Seymour, Tijmen Smeulders, Study O Portable, Zanellato/Bortotto, Zaven, Matteo Zorzenoni.

SEASON 2 is curated by Actant Visuelle.

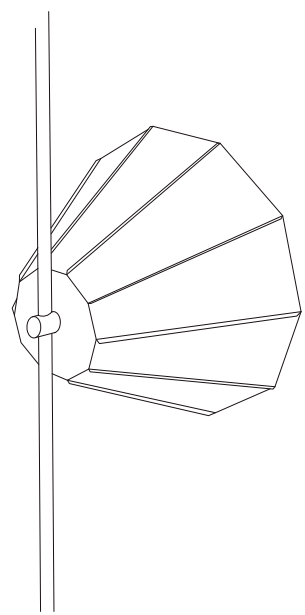
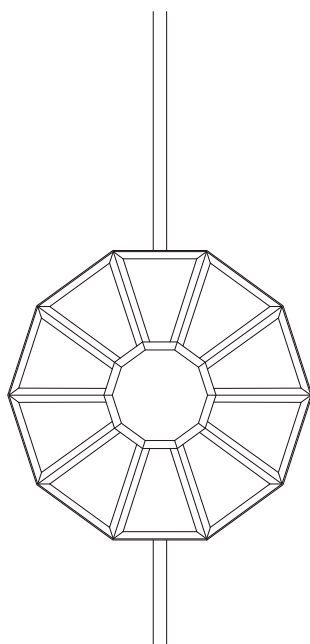
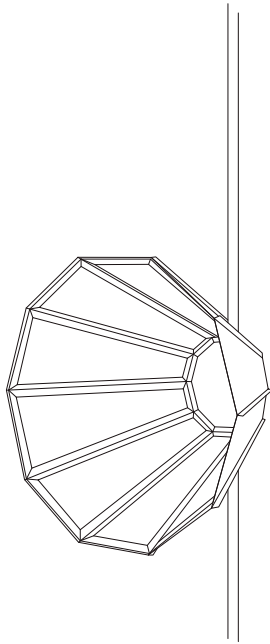
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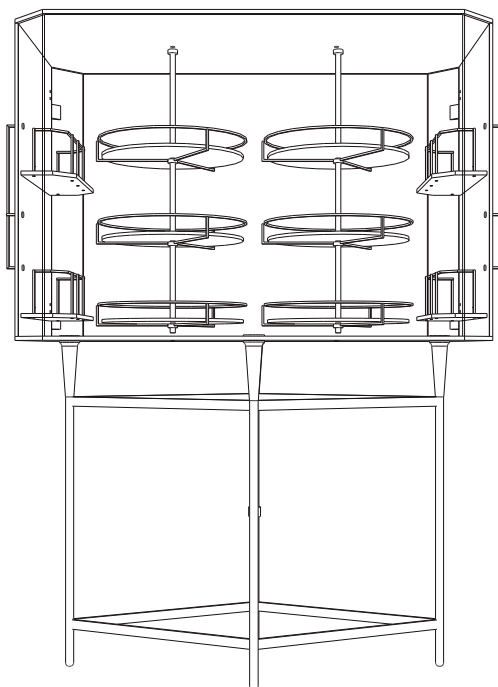
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please contact Anna: [anna@anna-stewart.co.uk](mailto:anna@anna-stewart.co.uk)

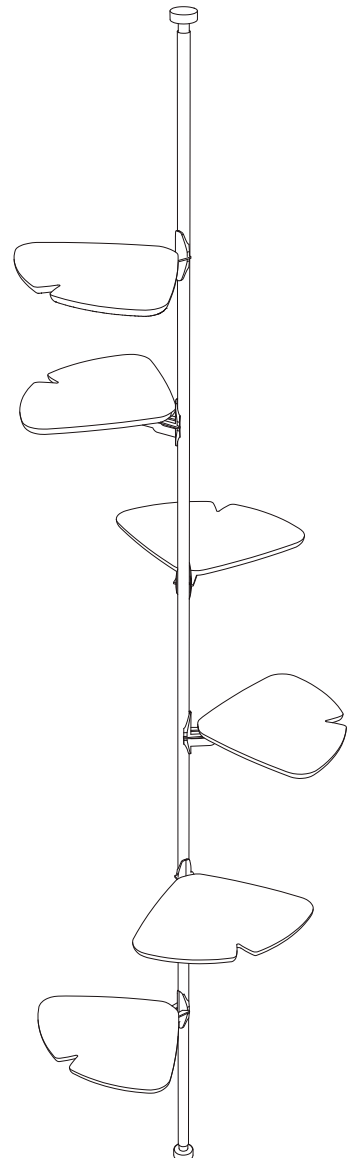
SEE• SEASON 2 — A CERTAIN AFTERGLOW



DAFFODILS  
PIETRO RUSSO  
2016, brushed brass,  
mirrors.

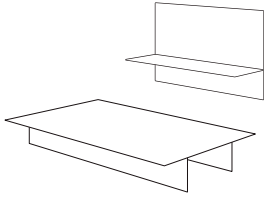


FLOAT  
PIETRO RUSSO  
2016, brushed brass,  
extra light glass.



GINKO  
PIETRO RUSSO  
2016, wood,  
iron, brushed brass.

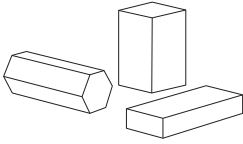
## •DS SEASON 2 — FROM THE DAZZLE TO THE FIREFLY



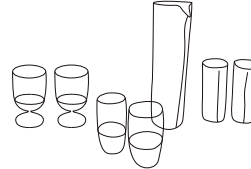
**T-FURNITURE**  
DIMITRI BÄHLER  
2015, aluminium, erex foam,  
epoxy resin, coating.



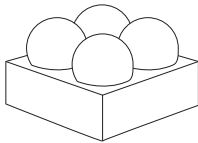
**AUGE FÜR AUG**  
MARTINO GAMPER  
2008, hand etched glass.



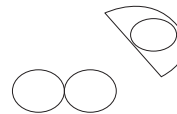
**BRASS PAPERWEIGHTS**  
DANIEL EMMA  
2010, polished solid brass.



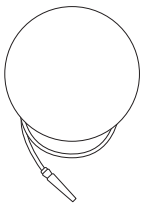
**IN VINO VERITAS**  
MARTINO GAMPER  
2011/16, hand made  
borosilicate glass.



**STATIONERY CONTAINER**  
DANIEL EMMA  
2009, resin, acrylic.



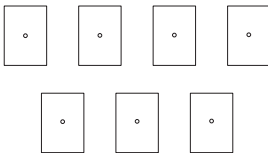
**RINGS**  
GEMMA HOLT  
2012, gold plated sterling  
silver.



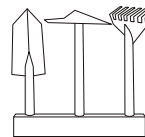
**DIAL HOSE HANGER**  
SARAH GIBSON AND NICK  
KARLOVASITIS  
DESIGNBYTHEM  
2014, zinc plated, powder  
coated steel.



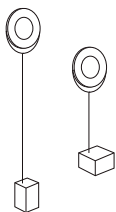
**IDRO**  
VITTORIO VENEZIA  
INTERNOITALIANO  
2015, galvanised metal sheet.



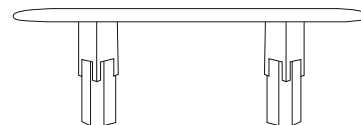
**NOX ILLUMINATIO MEA**  
GIOVANNI DE FRANCESCO  
2005, series of seven  
photograms.



**ORTE**  
GIULIO IACCHETTI  
INTERNOITALIANO  
2015, welded metal, wood.



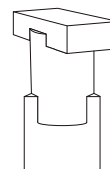
**THE (NOT SO) GLORIOLE  
LAMPS**  
MARC DIBEH  
2015, oxidised brass, oak,  
black painted steel, marble.



**IONIK CONSOLE**  
OEUFFICE  
2015, Roman travertine.



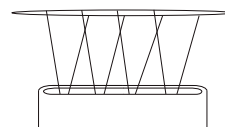
**PIGGY BANK**  
LAURELINE GALLIOT  
2013, coloured gypsum.



**TUSKAN STOOL**  
OEUFFICE  
2014, Nero Assoluto granite,  
Giallo Reale marble,  
Roman travertine.

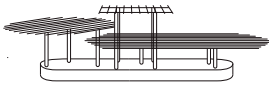


**CUTTINGS**  
MARTINO GAMPER  
2014, lead crystal.

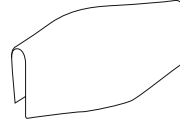


**BALAUSTR VASE**  
OEUFFICE  
2013, Nero di Ormea marble,  
black oxide steel, solid brass.

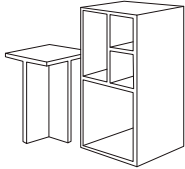
## •DS SEASON 2 — FROM THE DAZZLE TO THE FIREFLY



**SARACINESCA TABLE  
PODIUM  
OEUFFICE**  
2013, Nero di Ormea marble,  
black oxide steel, solid brass.



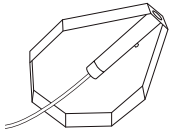
**PLATEAU  
TIJMEN SMEULDERS**  
2014, porcelain with granular  
surface.



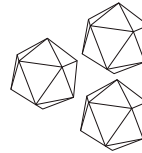
**CHROMA  
LEX POTT**  
2015, decorative high pressure  
laminates.



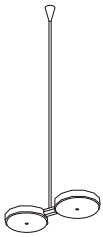
**PLEAT  
TIJMEN SMEULDERS**  
2016, cnc-milled polished  
brass.



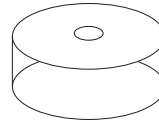
**OTTO LAMP  
PIETRO RUSSO**  
2012, brushed brass.



**ICE FUZZ  
STUDY O PORTABLE**  
2012, silicone.



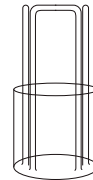
**SAT CHANDELIER  
PIETRO RUSSO**  
2016, brushed brass,  
silk-screened glass.



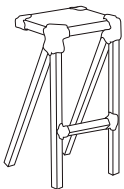
**NARCISO  
GIORGIA ZANELATO**  
2012, borosilicate glass,  
mirrored stainless steel.



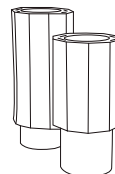
**FIRST ANNUAL REPORT  
JERSZY SEYMOUR**  
2016, record.



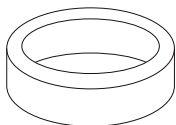
**PASSERELLE  
ZANELATO/BORTOTTO**  
2013, borosilicate glass.



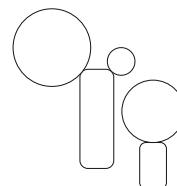
**WORKSHOP STOOL  
JERSZY SEYMOUR**  
2009, wood, melted  
polymers.



**EXTRA  
ZAVEN**  
2014, extruded ceramic.



**BOUNDARY  
TIJMEN SMEULDERS**  
2015, polished polyester.



**CRYSTAL BALL  
MATTEO ZORZENONI**  
2011, solid marble,  
borosilicate glass.