

SEE••DS

NO ORDINARY LOVE
MARTINO GAMPER W/ FRIENDS
SEASON 3, 17 Sep – 20 Jan

The design of unique pieces and artisanal objects motivates the ongoing and consuming question, “design or art?” Today, the opening of countless galleries enhances the production and stimulates the market for this kind of design.

SEE••DS, a space that has emerged on the scene, placing itself midway between art and design, is treating this debate with conscious levity: on the one hand, hoping to overcome it; on the other, dealing with new possible interpretations and welcoming projects that are provocatively fun.

This is the case with the exhibition "No Ordinary Love – Martino Gamper with Friends", which brings about collaborative creation dynamics that are capable of highlighting inconsistencies in the "design system" through the objects that arise from these collaborations.

The experiment started from the workshop aimed at fostering a collective-based project, bringing together a group of designers — Tiago Almeida, Fabien Cappello, Faudet Harrison, Lars Frideen, Max Frommeld, Martino Gamper, Gemma Holt, Jochen Holz, Max Lamb, Will Shannon, Studio Silo, Harry Thaler, Bethan Wood — who are already friends, but had never previously worked as a collective.

This set-up acts as the foundation for a collaboration that is likely to be characterised by lower levels of competition — even rather 'disorderly' — but is limited by the use of a single material, clay. The work then focuses on the construction of an exhibition that is unique among the norms of the gallery system, and at the same time, the project, as it fulfils itself with gestures and words, can be observed as an anthropological “laboratory.”

How do people collaborate? What prevails in the dynamics of cooperation? What are the necessary adjustments compared to an individual creative act? Above all, with a collectively signed project, what happens to the authorship of designers who are already renowned and promoted by the market? How does the “system” treat these works that are only half-signed, a third-signed, or even unsigned?

What kind of commitment characterises designers’ actions aimed at creating pieces that are only partially self-representative? Is authorship in the design world becoming as important as it already is in the art world? Where will it end and what will it be worth, in this context: the function of an object of design?

Outspoken and provocative in their own right, yet possibly anonymous, the results of the workshop will inhabit the space of SEE• (Special Events Exhibits), thus establishing a subtle and irreverent dialogue with the signed pieces on display in the halls of •DS (Design Store).

Everything — in both “sides” of SEE••DS — will be for sale at prices that are not in fact based on their authorship, but which will be defined according to unusual rules and rituals. The buyer is given a central position and is invited to buy according to actions which can also subvert the usual business procedure.

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