

**SEE • • DS**

**collect**

***AVAILABLE WORKS***

**2020**

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SEEDSLONDON.COM

## ART MAKING

*For this edition of Collect, SEEDS is pleased to present a selection of today's talented 'makers' experimenting with materials, techniques and ideas. These designers-makers are pushing the boundaries in exploring new potential in materials and progressing their practices, but beyond that, they present a story, a cultural meaning transcending the logic of functionality and embracing the ecological possibilities, asking questions about the significance of their objects in a world of plenty.*

SEE••DS

WOOD METAL PLASTIC  
MIRROR, 2020  
JAMES SHAW

*Wood, metal and plastic have been the holy trinity of the material landscape, the archetypal textures of 'good taste' and modernism. In these works James Shaw references the mid twentieth century period of design and modernism where the current malaise of our usage of material was set. Polished metal and the smooth beauty of walnut timber are combined with the grotesque gloopyness of melted plastic. Particularly apt is that the plastic used is actually reclaimed from granulated 'kodak yellow' film canisters discovered in an old north London factory, alluding to Kodachrome, the excitement of a world in colour as expressed in the Paul Simon song.*

wood metal and recycled plastic

H 80 x W 80 cm

each unique

£ 2 400.00 excl. VAT



SEE••DS

PLASTIC BAROQUE PLANTER, 2019

JAMES SHAW



*Colourful planter made out of extruded recycled plastic.*

post consumer (recycled) polyethylene

H 40 x D 40 cm

each unique

£ 950.00 excl. VAT

SEE••DS

WOOD METAL PLASTIC  
SHELF, 2020  
JAMES SHAW



*Wood, metal and plastic have been the holy trinity of the material landscape, the archetypal textures of 'good taste' and modernism. In these works James Shaw references the mid twentieth century period of design and modernism where the current malaise of our usage of material was set. Polished metal and the smooth beauty of walnut timber are combined with the grotesque gloopyness of melted plastic. Particularly apt is that the plastic used is actually reclaimed from granulated 'kodak yellow' film canisters discovered in an old north London factory, alluding to Kodachrome, the excitement of a world in colour as expressed in the Paul Simon song.*

wood metal and recycled plastic

H 80 x W 80 cm

each unique

£3 200 excl. VAT

SEE••DS

TABLE LAMP, 2019

JAMES SHAW



*James Shaw has been working with recycled plastic since 2013 using a series of self created 'plastic extruding guns'. These tools unpack a different way of working with this very common and problematic material, bringing it out of the industrial park and into the studio. These works attempt to bring out the beauty and excitement in this material and transform it into something of lasting interest and value.*

post consumer (recycled) HDPE

H 25 x W 20 x D 20 cm

each unique

£ 400 excl. VAT

SEE••DS

CARIBBEAN 2.0, 2020

Jesper Skov Madsen

*Made of processed aluminum, different mixed media, paint and lacquer, and presented in a painted oak frame.*

aluminium, mixed media, paint and lacquer

H 100 x W 60 cm + frame

unique piece

£ 4 000 excl. VAT

SEEDSLONDON.COM





SEE••DS

ONE ROSE WAY, 2020

Jesper Skov Madsen

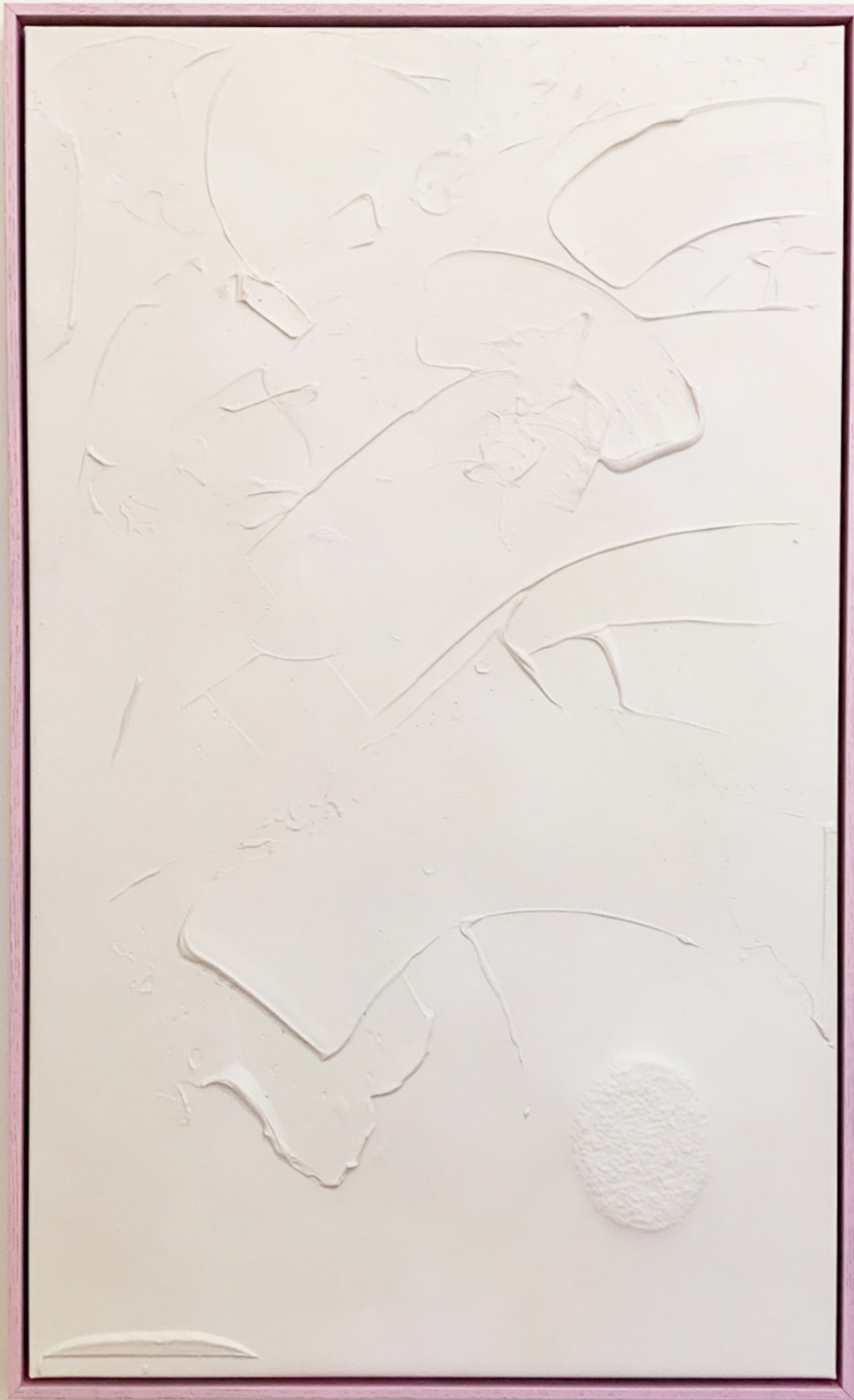
*Made of processed aluminum, different mixed media, paint and lacquer, and presented in a painted oak frame.*

aluminium, mixed media, paint and lacquer

H 100 x W 60 cm + frame

unique piece

£ 4 000 excl. VAT



SEE••DS

ROOT VASES, 2019

JOCHEN HOLZ



*The opaque coloured pieces are made of sections of borosilicate tubing which are partially heated up and shaped with a variety of tools to create root-looking forms. The aim being to create functional yet sculptural objects: vase. Every piece is unique, individually considered and finished with the unique combination of forms and colour.*

borosilicate opaque glass

vases from H 22–26 cm

each unique

£ 500 excl. VAT

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vases from H 22–26 cm

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SEE••DS

POST MODERN COLLECTION  
RIBBED INCALMO VASES, 2020  
JOCHEN HOLZ



*'Clear glass is about invisibility and fragility. By using other forms of colour you enter different connotations.'*

*– Jochen Holz*

*Hand-blown, extraordinarily light and with the designer's trademark wobbly aesthetic, the vessels look almost watery themselves.*

coloured and grey ribbed borosilicate glass, free blown, opaque

coloured rim details and applied arms (handle)

H 31 x D 17 cm

each unique

£ 560 excl. VAT

SEE••DS

POST MODERN COLLECTION  
RIBBED INCALMO VASES, 2020  
JOCHEN HOLZ



*'Clear glass is about invisibility and fragility. By using other forms of colour you enter different connotations.'*

*– Jochen Holz*

*Hand-blown, extraordinarily light and with the designer's trademark wobbly aesthetic, the vessels look almost watery themselves.*

coloured borosilicate glass, free blown, opaque coloured rim

details and applied arms (handle)

H 16 x D 35 cm

each unique

£ 560 excl. VAT

SEE••DS

POST MODERN COLLECTION  
RIBBED INCALMO VASES, 2020  
JOCHEN HOLZ



*'Clear glass is about invisibility and fragility. By using other forms of colour you enter different connotations.'*

*– Jochen Holz*

*Hand-blown, extraordinarily light and with the designer's trademark wobbly aesthetic, the vessels look almost watery themselves.*

coloured and grey ribbed borosilicate glass, free blown, opaque

coloured rim details and applied arms (handle)

H 26 x D 16 cm

each unique

£ 560 excl. VAT

SEE••DS

POST MODERN COLLECTION  
RIBBED INCALMO VASES, 2020  
JOCHEN HOLZ



*'Clear glass is about invisibility and fragility. By using other forms of colour you enter different connotations.'*

*– Jochen Holz*

*Hand-blown, extraordinarily light and with the designer's trademark wobbly aesthetic, the vessels look almost watery themselves.*

coloured and grey ripped borosilicate glass, free blown,

opaque coloured rim details

H 25 x D 10 cm

each unique

£ 530 excl. VAT



SEE••DS

POST MODERN COLLECTION  
RIBBED INCALMO VASES, 2020  
JOCHEN HOLZ



*'Clear glass is about invisibility and fragility. By using other forms of colour you enter different connotations.'*

*– Jochen Holz*

*Hand-blown, extraordinarily light and with the designer's trademark wobbly aesthetic, the vessels look almost watery themselves.*

coloured and grey ripped borosilicate glass, free blown,

opaque coloured rim details

H 28 x D 13 cm

each unique

£ 530 excl. VAT

SEE••DS

POST MODERN COLLECTION  
RIBBED INCALMO VASES, 2020  
JOCHEN HOLZ



*'Clear glass is about invisibility and fragility. By using other forms of colour you enter different connotations.'*

*– Jochen Holz*

*Hand-blown, extraordinarily light and with the designer's trademark wobbly aesthetic, the vessels look almost watery themselves.*

coloured and clear ripped borosilicate glass, free blown,

opaque coloured rim details

H 35 x D 15 cm

each unique

£ 560 excl. VAT

SEE••DS

POST MODERN COLLECTION  
PURPLE NEON LIGHT ISLAND, 2020  
JOCHEN HOLZ

*The neon table light is a unique light sculpture made of free formed borosilicate glass tubing. Each one is one of its kind and part of a small edition. The form plays with the pure light emitted by the different rare gases, the undulating tube subtly manipulates the light, softening and intensifying it in turns.*

purple and celadon borosilicate glass , helium gas filled,  
electrodes, electrical transformer

unique piece

£ 3 000 excl. VAT

SEE••DS

GEORGE TABLE, 2019

MARCO CAMPARDO

*George is an imposing table made from reclaimed sheets of Alpi wood. In creating the table, Marco has decided to use discarded pieces of Alpi material. The sheets of wood- made from different colours and finishes- have been glued together to form a thick block of wood. In this way, what is usually used on the surface, becomes a structural element, inverting the relationship between form and function, decoration and construction. Treating this processed material as a block of timber, Marco has chiselled the edges of the table, as a tongue-in-cheek homage to the great master George Nakashima. Inverting the relationship between the natural and the artificial, waste and resource, this project subtly questions the way we value materiality and material things.*

reclaimed alpi wood

H 76 x W 250 x D 100 cm

each unique

£ 15 000 excl. VAT



## MARCO CAMPARDO

*What is the role of waste material in contemporary design production? How can designers rethink the value of objects, materials and processes considered as waste? George is a collection of furniture made from reclaimed sheets of Alpi wood, using pieces discarded through industrial production to create new hand-crafted objects. The discarded scraps — sheets made from different colours and finishes — have been glued together to form a thick block of wood. In this way, sheets that are usually used as surface veneer, become a structural element, inverting the relationship between form and function, decoration and construction. Treating this processed material as a block of timber, Marco Campardo has chiselled the edges of the table, as a tongue-in-cheek homage to the great master George Nakashima. These chiselled blocks form an appealing series of stools, coffee tables and dining tables, offering a new aesthetic alternative to solid wood furniture. Inverting the relationship between the natural and the artificial, waste and resource, this project subtly questions the way we value materiality in the digital age.*

reclaimed alpi wood

H 50 x D 42 cm

each unique

£ 2 350 excl. VAT



SEE••DS

## GEORGE COFFEE TABLE, 2020

MARCO CAMPARDO

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reclaimed alpi wood

H 32 x W 75 x D 75 cm

each unique

£ 3 850 excl. VAT



## GEORGE COFFEE TABLE, 2020

## MARCO CAMPARDO

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reclaimed alpi wood

H 45 x W 32 x D 32 cm

each unique

£ 1 650 excl. VAT



SEE••DS

ELLE CONSOLE, 2020

MARCO CAMPARDO

*Elle is a idiosyncratic furniture collection developed as a result of extensive research on the use of metal L-profiles. The starting point of the research was the willingness to use a common, everyday material to question the meaning of “experimentation” that is often emphasised in today’s design practice. Through different combinations, this standardised extrusion is turned into a structural element, forming “invisible”, yet aesthetically revealing, joints. Rather than being made of aluminium, however, the furniture is made of brass — transforming an ordinary, mass-produced element into a sophisticated, bespoke item. The furniture was coated in holographic paint to further emphasise the interplay between standardised production and craftsmanship — where the objects themselves shift between concrete presence and immateriality.*

brass, chameleon paint

H 160 x W 95 x D 40 cm

each unique

£ 6 500 excl. VAT



SEE••DS

ELLE STOOL, 2020

MARCO CAMPARDO



*Elle is a idiosyncratic furniture collection developed as a result of extensive research on the use of metal L-profiles. The starting point of the research was the willingness to use a common, everyday material to question the meaning of “experimentation” that is often emphasised in today’s design practice. Through different combinations, this standardised extrusion is turned into a structural element, forming “invisible”, yet aesthetically revealing, joints. Rather than being made of aluminium, however, the furniture is made of brass — transforming an ordinary, mass-produced element into a sophisticated, bespoke item. The furniture was coated in holographic paint to further emphasise the interplay between standardised production and craftsmanship — where the objects themselves shift between concrete presence and immateriality.*

brass, chameleon paint

H 43 x W 34 x D 34 cm

each unique

£ 1 600 excl. VAT

SEE••DS

ELLE BENCH, 2019

MARCO CAMPARDO



*A furniture collection inspired by everyday extruded metal L-profiles that highlight the color-shifting magic of car paint.*

brass, chameleon paint

H 43 x W 122 x D 31 cm

each unique

£ 2 560 excl. VAT

SEE••DS

63. SOFT MOSS GREEN  
VASE AND CANDLE STICK, 2020  
ONKA ALLMAYER-BECK

*Using a slab building technique, each piece is handmade, with white burning clay before being hand glazed and twice fired for 24 hours.*

*The 7 unique pieces are custom made for SEEDS Gallery in 2020, instead of having names, these ceramics are numbered by the order they are made.*



hand-glazed clay

H 32 x D 32 cm

unique piece

£ 1 700 excl. VAT

SEE••DS

64. SKYBLUE CENTERPIECE  
WITH CANDLE HOLES, 2020  
ONKA ALLMAYER-BECK



*Using a slab building technique, each piece is handmade, with white burning clay before being hand glazed and twice fired for 24 hours.*

*The 7 unique pieces are custom made for SEEDS Gallery in 2020, instead of having names, these ceramics are numbered by the order they are made.*

hand-glazed clay

H 28 x D 35 cm

unique piece

£ 1 800 excl. VAT

SEE••DS

65. YELLOW  
CANDLE ARCH, 2020  
ONKA ALLMAYER-BECK



*Using a slab building technique, each piece is handmade, with white burning clay before being hand glazed and twice fired for 24 hours.*

*The 7 unique pieces are custom made for SEEDS Gallery in 2020, instead of having names, these ceramics are numbered by the order they are made.*

hand-glazed clay

H 40 x W 17 cm

unique piece

£ 1 400 excl. VAT

SEE••DS

66. BLACK  
CANDLE STICK, 2020  
ONKA ALLMAYER-BECK



*Using a slab building technique, each piece is handmade, with white burning clay before being hand glazed and twice fired for 24 hours.*

*The 7 unique pieces are custom made for SEEDS Gallery in 2020, instead of having names, these ceramics are numbered by the order they are made.*

hand-glazed clay

H 27 x D 27 cm

unique piece

£ 1 600 excl. VAT

SEE••DS

67. PINK CENTERPIECE  
WITH CANDLE STICK, 2020  
ONKA ALLMAYER-BECK



*Using a slab building technique, each piece is handmade, with white burning clay before being hand glazed and twice fired for 24 hours.*

*The 7 unique pieces are custom made for SEEDS Gallery in 2020, instead of having names, these ceramics are numbered by the order they are made.*

hand-glazed clay

H 33 x D 41 cm

unique piece

£ 2 100 excl. VAT

SEE••DS

68. TANGERINE  
VASE WITH CANDLE HOLE, 2020  
ONKA ALLMAYER-BECK



*Using a slab building technique, each piece is handmade, with white burning clay before being hand glazed and twice fired for 24 hours.*

*The 7 unique pieces are custom made for SEEDS Gallery in 2020, instead of having names, these ceramics are numbered by the order they are made.*

hand-glazed clay

H 28 x D 33 cm

unique piece

£ 1 800 excl. VAT



SEE••DS

69. SPECKED BLUE AND BEIGE  
CENTERPIECE WITH  
CANDLE HOLES, 2020  
ONKA ALLMAYER-BECK

*Using a slab building technique, each piece is handmade, with white burning clay before being hand glazed and twice fired for 24 hours.*

*The 7 unique pieces are custom made for SEEDS Gallery in 2020, instead of having names, these ceramics are numbered by the order they are made.*



hand-glazed clay

H 28 x D 35 cm

unique piece

£ 3 000 excl. VAT

SEE••DS

FACE LENS, 2019

SABINE MARCELIS



*A lens to distort the observer and what is observed.*

cast and polished polyester resin

H 42 x W 35 x D 7 cm

edition of 3

£ 2 000 excl. VAT

SEE••DS

CARVED ALUMINIUM  
ARMCHAIR (BLUE), 2019  
SOFT BAROQUE



*Using a standard 40 x 80 mm aluminium box section we constructed a simple armchair. The aluminium members, reminiscent of 2 x 4 timber, has sections graphically cut away revealing the hollow structure. It is a technical replica of a rustic primitive construction.*

anodised aluminium and hardware

H 62 x W 72 x D 46 cm

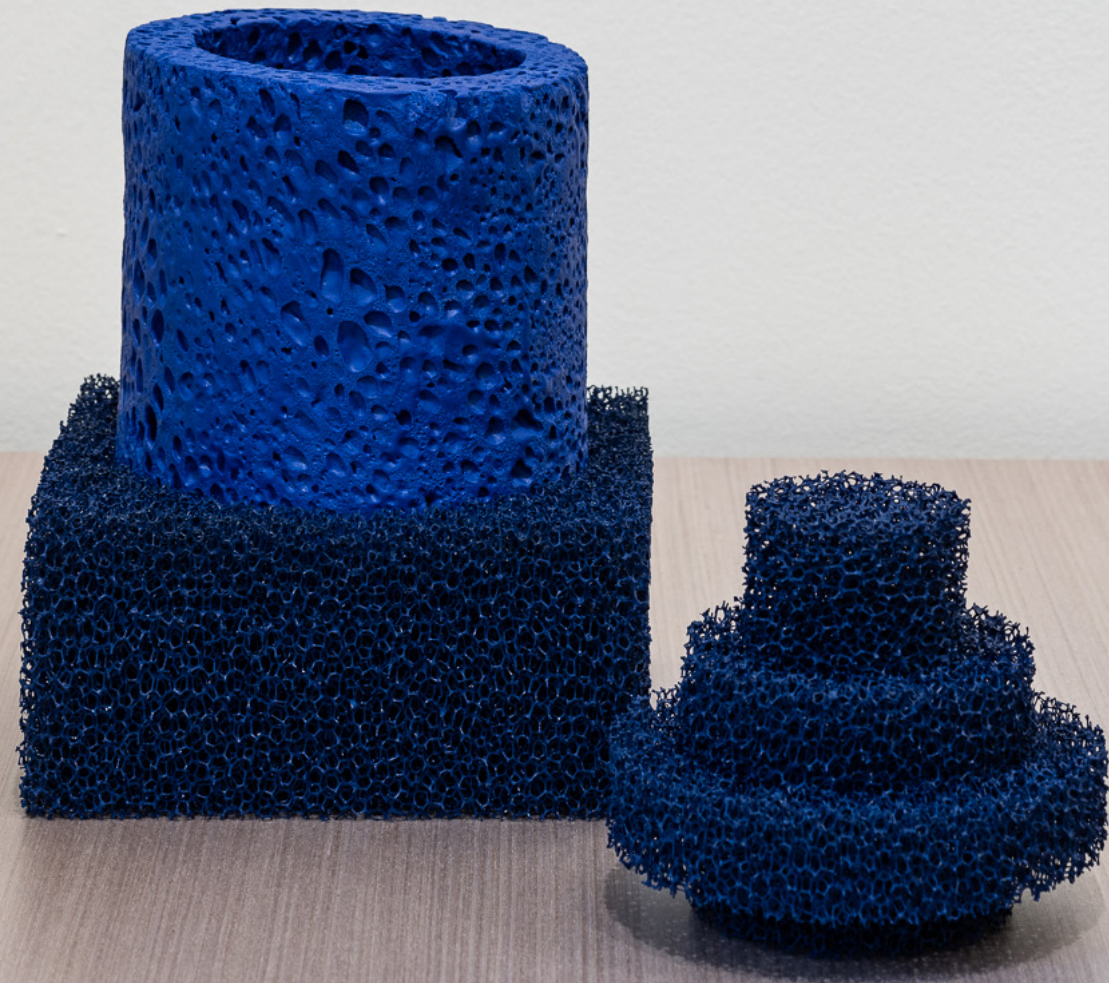
unique piece

£ 4 500 excl. VAT

SEE••DS

## SUPERIMPOSITION POTS, 2018

STUDIO FURTHERMORE



*This Superimposition Pots by Studio Furthermore are a variant from the Tektites Collection which was their first made of foamed ceramic pieces.*

Coloured porcelain and foam

H 30 x W 19 x D 19 cm

each unique

£ 1 500 excl. VAT

SEE••DS

## SUPERIMPOSITION POTS, 2018

STUDIO FURTHERMORE



*This Superimposition Pots by Studio Furthermore are a variant from the Tektites Collection which was their first made of foamed ceramic pieces.*

Coloured porcelain and foam

H 28 x W 18 x D 18 cm

each unique

£ 1 500 excl. VAT

SEE••DS

SUPERIMPOSITION POTS, 2018

STUDIO FURTHERMORE



*This Superimposition Pots by Studio Furthermore are a variant from the Tektites Collection which was their first made of foamed ceramic pieces.*

Coloured porcelain and foam

D 21 x H 20 cm

each unique

£ 1 500 excl. VAT

## DESIGNERS

### JAMES SHAW

*James Shaw is an explorer of the material landscape with a hands on approach. His work aims to interrogate the material, systemic and formal approaches to the creation of objects. Frequently his work considers the resources around us challenging the notion of 'waste' to create new beautiful materials. Waste plastic has been a key theme of his work both through his ongoing Plastic Baroque project and notably in the exhibition Plastic Scene he co-curated with Laura Houseley in 2018, which was named 'the standout show of LDF' by the New York Times.*

*James has exhibited internationally including at The Design Museum, The V&A, Boijmans van Beuningen Museum and MOMA. Past awards include being nominated for the Design Museum Designs of the Year Award and winning the Arc Chair Design Award. His work is in the permanent collections of MoMA, The Montreal Museum of Art and the Vitra Design Museum among others.*

### JESPER SKOV MADSEN

*Jesper Skov Madsen (Copenhagen, 1982) is an artist who lives and works in Copenhagen, graduated from The Royal Danish Academy of Fine Arts, Master of Fine Art 2014–2017; Bachelor of Fine Art 2011–2014.*

### STUDIO FURTHERMORE

*Home to creative duo Marina Dragomirova & Iain Howlett, Studio Furthermore is a London based product design practice founded in 2015. The designers met on the Design Products course during their masters studies at the Royal College of Art.*

*Operating in a space forged between craft technique and industrial logic, Studio Furthermore strive to seek out new kinds of material and cultural realities. These realities are born out of constant hands on materials exploration which the studio formulate through ongoing research into science as well as naturally occurring processes.*

## DESIGNERS

### MARCO CAMPARDO

*Marco Campardo is a designer focusing on design and research and across different platforms, materials and disciplines. He has a particular interest in making as a form of critical practice, where objects are understood as tools to explore wider narratives about culture, materiality, identity or authenticity. His projects question the nature of contemporary models of production and consumption through aesthetically challenging and conceptually refined objects. Marco's approach to design was developed through his work with M-L-XL, a studio he co-founded.*

*Marco exhibited work at the London Design Festival, Milan Design Week, Tate Modern, London Design Biennale, Venice Art and Architecture Biennale, and Milan Triennial. Speculating about the nature of contemporary design practice, Marco's projects have been documented across different design publications from Wallpaper and AD to New York Times and Financial Times.*

### SABINE MARCELIS

*Sabine Marcelis is a Dutch designer who runs her practice from the harbor of Rotterdam. After graduating from the Design Academy of Eindhoven in 2011, Marcelis began working as an independent designer within the fields of product, installation and spatial design with a strong focus on materiality. Her work is characterized by pure forms which highlight material properties.*

### JOCHEN HOLZ

*Jochen Holz (German, 1970) is a glass artist whose innovative employment of lampworking—a form of glassblowing used primarily to make scientific equipment—is repurposing the technique in the art world. Indeed, whilst he has received training in scientific lampworking, Holz has chosen to practice it creatively, a radical departure from its traditional usage which positions him as one of the only people working in his field in the UK.*



## DESIGNERS

### ONKA ALLMAYER-BECK

*Onka Allmayer-Beck (Austria, 1979) living and working in Vienna, as a Ceramist, Illustrator and Costume Designer. After graduating from Central Saint Martin Womenswear programme in 2004, she worked and lived in Milan( 2004–2016) as a Fashion Designer for various brands ( Carol Christian Poell, Strenesse, Giorgio Armani).*

*She has dedicated the past four years to ceramic wok, illustration and installations, in collaboration with Staatsoper Berlin unter den Linden, she was illustrating costume for Der Rosenkavalier, directed by André Heller( opening 09.02.2020).*

*Her work has been shown in Vienna ( Vienna Design Week, Obizzi, Catrinette; inoperable Gallery), Kunsthalle Feldbach, Chiasso( M.A.X.museo), Moscow ( Austrian Forum), Abramtsevo Russia( Abramtsevo Museum), Milan ( Riviera, Triennial di Milano ) and Zagreb ( HDLU), as well as being part of the 17th Krasnoyarsk Biennale in Siberia 2017 and Vienna Design week 2019. Her illustrations has been published by ZERO, Parterre de Reis, H.O.M.E., Flair and Die Presse. She has illustrated the life of Composer Haydn for Children in association with the Haydn Geburtshaus located in Rohrau, Niederösterreich and has designed several campaigns for Vöslauer water.*

### SOFT BAROQUE

*Nicholas Gardner and Saša Štucin work simultaneously in object design and art. Their London based practice focuses on creating work with conflicting functions and imagery, without abandoning beauty or consumer logic. They are keen to blur the boundaries between acceptable furniture typologies and conceptual representative objects.*

*So far they've been showing work at the V&A, Christie's and Aram Gallery in London, Swiss Institute, Friedman Benda, Patrick Parrish in New York, A Palazzo Gallery in Brescia, Etage Projects in Copenhagen, Depot Basel in Basel, Het Nieuwe Instituut in Rotterdam, Collective Design in New York, Nomad in Monaco and St. Moritz and Design Miami in Basel and Miami fairs and at Milan, London, New York, Stockholm and Dubai Design Week.*

ENQUIRIES:

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