

SEE••DS

MASTERS OF DISGUISE

CURATED M-L-XL STUDIO

LONDON DESIGN FESTIVAL

2019

“A mask tells us more than a face”

Oscar Wilde

SEEDS is pleased to present Masters of Disguise as part of the Brompton Design District 2019, an exhibition that seeks to interpret this year’s theme Nature/Nurture by looking at the notion of human nature. In the current age of the Anthropocene, designers need to reflect not only on their work, but also at their own identity as creative professionals. Who we are and how we choose to represent ourselves to the world, is deeply rooted in how we interpret the relationship to the environment. This is the essence of human nature.

Masters of Disguise will explore this concept by exhibiting the work of key contemporary artists/designers together with their interpretation of their individual identity – their ‘human nature’ – in the form of a mask. Questions of identity, performance and display are at the core of this exhibition. In the current era of hyper-visibility and obsession with image culture, a mask is a powerful metaphor for the changes of identity that we perform in our everyday interactions across different media and realities.

During the exhibition, a performative dinner will be hosted at the space where artists will be playing with their masks in a social gathering where the expression of hiding/revealing an identity will be presented to the hosts.

The exhibition setting will be specifically created for the occasion with an emphasis on informality and domesticity. Artists/designers will also be contributing to the exhibition with a number of objects that will be used during the performative opening event (including furniture, lights, tableware, cutlery, glasses, vases etc).

Curated by M—L—XL

M—L—XL is a design studio that works across different disciplines, including furniture design, installations, type design and publishing. Their Venice studio was founded by Marco Campardo and Lorenzo Mason and focuses on research, experimenting with languages, techniques and materials.

SEE••DS

TELL ME MORE, 2019

TIAGO ALMEIDA



Tiago likes the idea of a mask as a box where endless stories have been stored even from before its own existence. Each of these stories are pulled out by the ones who connect with it and can be told or perceived in individual or collective ways. This is how he imagines his mask: a box, a container of histories, fantasies, dreams and emotions on hold until someone will let them out. As its creator he can rule the way it looks but not the way it will be perceived.

Walnut, Ash, Sapele, Oak and Cherry

with a hardwax oil and coloured oil

H 23 x W 26 x D 10 cm

made-to-order (bespoke options available)

£ 1 800 exc. VAT

SEE••DS

KAOLIN & GLASS
FACE MASK, 2019
ATTUA APARACIO



The porcelain 3D printed grid serves as a sieve for the glass to melt through the holes forming unexpected clusters of solidified glass drops. The eyes and the smile are made of solid glass, clear, teal and glow in the dark, which works as a distorting lens for the grid.

porcelain and borosilicate glass

H 5 x Diam 32 cm

unique

£ 1 100 exc. VAT

SEE••DS

ME, 2019

NATHALIE DU PASQUIER



Me.

fabric

H 30 x 20 cm

unique

£ 1 000 exc. VAT

SEE••DS

EXTENSION OF SELF, 2019

MAX FROMMELD



This mask is a personification of mundane construction materials collected from the construction site of his family's new home. In fact, it is composed of his future ceiling and skirting. Home influences identity.

plywood, aluminium, valchromat

H 30 x W 35 cm

unique

£ 1 300 exc. VAT

SEE••DS

DOUBLEFACE, 2019

MARTINO GAMPER



Psychological, psychedelic, and at times just plain psychotic

ALPI plywood

H 24 x W 41 x D 14 cm

unique

£ 1 333 exc. VAT

SEE••DS

MEINE MASKE, 2019

JOCHEN HOLZ



The mask is assembled from recycled glass parts, like wine glass stems and feet. Jochen has a very material based practice focusing only on glassblowing so it made sense to also make the mask from glass. Partly because this is “his” material, but also because the question he posed: “do I also hide behind my material, skills and technique? “

borosilicate clear and coloured glass

H 30 x W 20 x D 15 cm

unique

£ 750 exc. VAT

SEE••DS

KAIJYU MASK, 2019

RIO KOBAYASHI



We are soaking up so many things during our childhoods and lives. The mixture of influences and experiences makes us unique and contributes to our personality. Rio always tries to be himself and the mask he wears is a reflection of who he feels he is. Rio wanted the mask to reflect his Japanese heritage as well as his European side, and also, he received so many impressions in his life that flow into his memory, his body and his personality and they are in there as well...

red cedar, pig's hair and coloured paint

H 69 x W 42.5 x D 19.5 cm

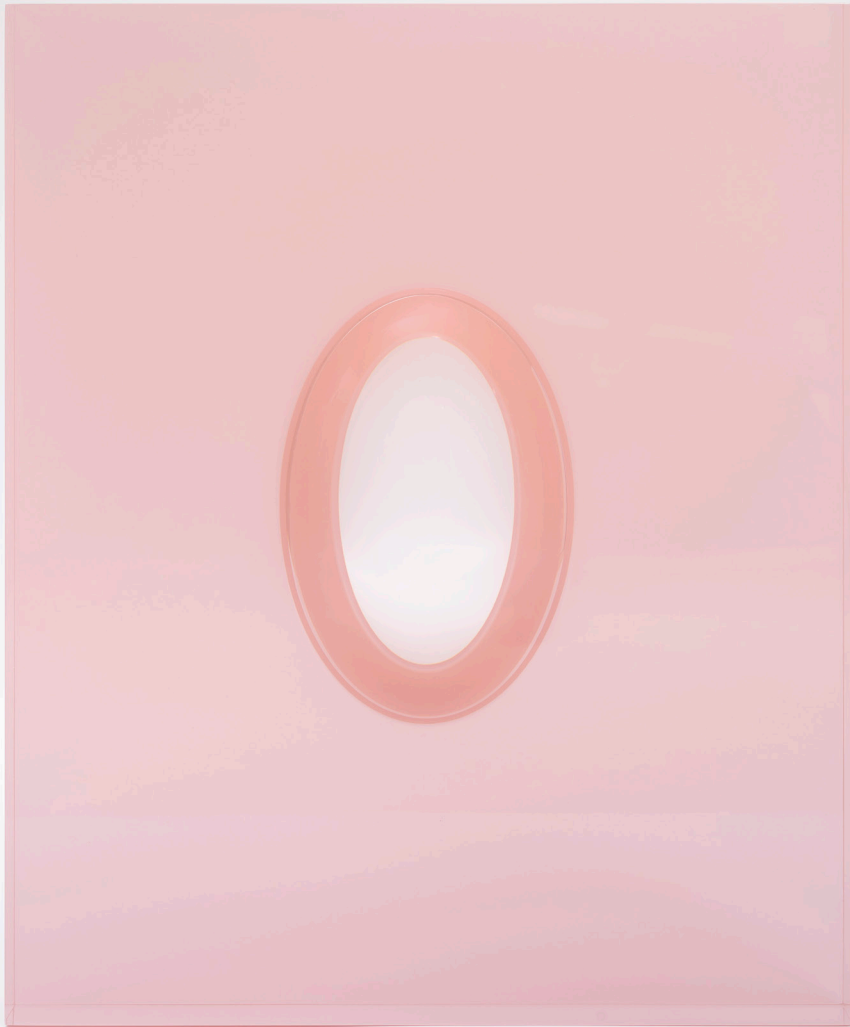
unique

£ 4 300 exc. 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

unique

£ 2 000 exc. VAT

SEE••DS

MMMask, 2019

MICHAEL MARRIOTT



Mmmask is made from an empty 5 litre container (Michael thinks it had glue in it). The combination of the handle and pourer, suggested a face, and was the right kind of size. Cutting two eye holes was all it needed to make it into a mask, but it still felt like the industrial packaging it was originally intended as. The addition of the blue nylon rope hair and orange tape transform it further and are suggestive of African masks.

blow moulded high density polyethylene

H 19 x W 14 x D 10 cm

unique

£ 185 exc. VAT

LUCIA MASSARI

Testa, is an hand mirror that plays the role of a mask, this is part of a series of arcimboldo-esque mirrors composed of swirls rosettes, flowers and leaves, some of the most typical elements of craftwork on Venetian mirrors, in the place of beards, eyes, noses, and hair. the mask and the mirror are both typical Venetian artistic products: combining the two creates a new mask which maintains the decorative details of the antique venetian mirrors while downplaying any seriousness with irony and levity. It reflects the contemporary extensive use and misuse of our own image. And how much we are deeply connected and intertwined with the image we project on others.

fret worked mirror decorated with colored glass elements

H 36 x W 26 x D 5 cm

edition of 6

£ 950 exc. VAT



SEE••DS

TESTE COMPOSTE (GENTLEMAN)

2019

LUCIA MASSARI



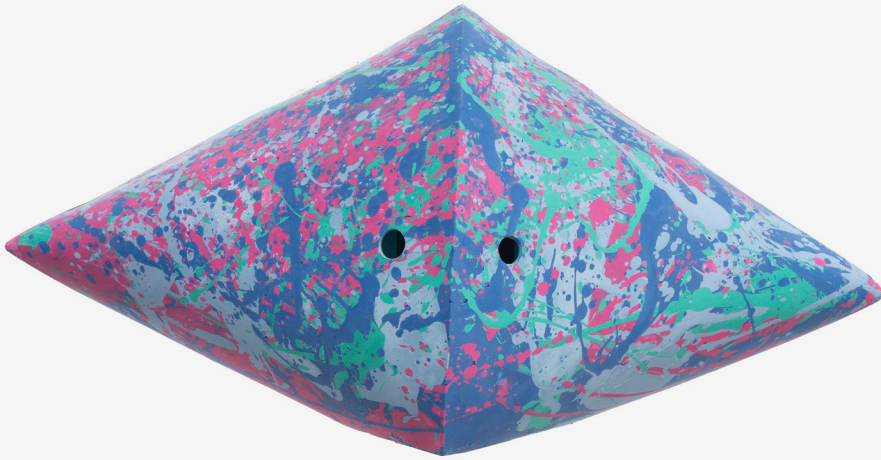
The gentleman is part of a series of arcimboldo-esque mirrors composed of swirls rosettes, flowers and leaves, some of the most typical elements of craftwork on Venetian mirrors, in the place of beards, eyes, noses, and hair. The mask and the mirror are both typical Venetian artistic products: combining the two creates a new mirror which maintains the decorative details of the antique venetian mirrors while downplaying any seriousness with irony and levity.

fret worked mirror decorated with colored glass elements

H 75 x W 75 x D 8 cm

edition of 6

£ 3 500 exc. VAT



Crayons Mask is an object of disguise – designed both to conceal a person’s identity as well as to mimic industrial modes of production through lo-fi technology. For this mask, a classic industrial process known as rotational moulding was recreated by using cheap, inexpensive materials and manual labour. Instead of a costly metal mould, the latter is made from paper into which were poured melted crayons – objects associated with experimentation and play. After the crayons solidify, they reveal vibrant textures and patterns. In turn, the paper-mould is destroyed, creating a unique outcome. An unorthodox, ersatz material that stands in for plastics coupled with hand-made production technique that conceals its industrial origin, makes this an object of ambiguity and disguise.

crayons

H 69 x W 36 x D 36 cm

unique

£ 400 exc. VAT

SEE••DS

FRIED MASK, 2019

FREDRIK PAULSEN



Fredrik's private and (much beloved) crepe pan. Re-purposed to function as a mask by cutting out eyes and mouth-like holes in it. By pouring in hot glass the pan was also used as a tool, making a set of crepe-smileys for the gallery dinner.

de Buyer crepe pan

Diam 24 cm

unique

£ 450 exc. VAT

SEE••DS

MASK, 2019

BERTJAN POT



Although seemingly masks tell stories, Bertjan's started out as a material experiment. He wanted to find out if by stitching a rope together I could make a large flat carpet. Instead of flat the samples got curvy, not good for making carpets but perfect for shaping masks. After making Masks he also put Gloves to the repertoire. This is the first time a Mask and a Glove are united in one piece.

polypropelene rope and polyester yarn

H 1m x Diam 40 cm

unique

£ 3 200 exc. VAT

SEE••DS

MASK, 2009

JERSZY SEYMOUR



Made from the residual mixing sticks coming from the series of works by Jerszy Seymour that discussed the possibility of a post capitalistic and libidinal economy based 'Amateur' society that used polycaprolactone wax as both a physical connection and metaphors for bringing together things people and ideas, the Masks were originally presented at the MQ in Vienna as 'Masks and Frames' with the Masks representing the inner most freedom of the individual and the Frames representing a libidinal social construction.

wood sticks, polycaprolactone wax, elastic

H 30 x W 3 x D 1 cm

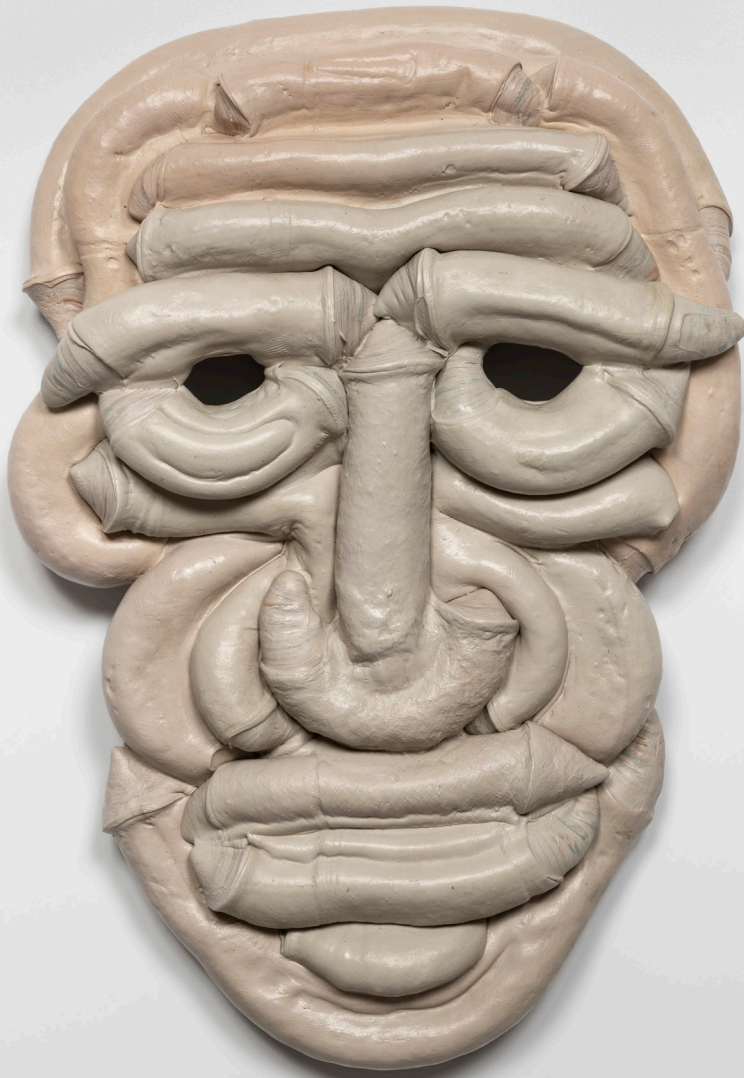
each unique

£ 400 exc. VAT each

SEE••DS

PHALLUS FACE, 2019

JAMES SHAW



A plastic dickhead.

post consumer polyethelene

H 23 x W 30 x D 6 cm

unique

£ 350 exc. VAT

SEE••DS

OLD MAN OF THE SEA
(AND THE LAND), 2019
JAMES SHAW



This is the first presentation of a new plant based bio-composite just developed for this show. The material is made using entirely plant-based ingredients. This iteration also experiments into finishing materials. Combining traditional oil painting techniques and materials with modern processes.

plant-based bio composite

H 26 x W 34 x D 6 cm

unique

£ 250 exc. VAT

SEE••DS

PILLOW MASTER, 2019

SOFT BAROQUE



Do you ever want to bury your face in the pillow for the entire day?

eyelets, fabric and polystyrene beads

H 60 x W 36 x D 9 cm

unique

£ 180 exc. VAT

SEEDSLONDON.COM

SEE••DS

WARRIOR KIPPER MASK, 2019
IAIN HOWLETT
OF STUDIO FURTHERMORE



Kipper sliced foam stretched over aluminium brow frame.

reticulated foam and aluminium

H 40 x Diam 20 cm

Edition of 5 + 2 AP

£ 350 exc. VAT

SEE••DS

DANCER MASK, 2019
MARINA DRAGOMIROVA
OF STUDIO FURTHERMORE



Handmade neoprene crocheted face mask.

Neoprene cord

H 30 x W 20 x D 3 cm

edition of 5 + 2 AP

£ 340 exc. VAT

SEE••DS

ONE LINER, 2019

KIM THOMÉ



This mask is made from 1.8 metres of continuous brass wire. The “line” traces and highlights the features of the face as a suspended hand drawn sketch.

brass wire

H 30 x W 30 cm

unique

£ 350 exc. VAT

SEE••DS

COTISSO SINCARA, 2019

LORENZO VITTURI



The mask is the result of a process of collection, transformations and assemblage of materials, which started in Peru and ended in Murano/Venice. The anatomical abstraction of the piece was obtained by mixing textiles and naturally dyed sheep yarns from Peru. These were then combined with Cotisso pieces – a glass material which both a raw material and a waste in Murano glass factories – and Murano glass pearls. The Cotisso was tempered and then tumbled using an ancient system that was used to produce Venetian pearls. Beyond the idea of mixing iconic materials from my two places of origin, namely glass and textiles, I also wanted to create a surreal mask that could embody an hybrid form in transformation.

Peruvian textiles and Murano glass

H 35 x W 25 x D 20 cm

unique

£600 exc. VAT

SEE••DS

MAKE ME UP, 2019
BETHAN LAURA WOOD
+ PIERS ATKINSON



Exploring the language of the veil, often worn by women.

netting, vintage elements, thread, acrylic paint and head band

H 20 x W 20 x D 3 cm

unique

£ 800 exc. VAT

SEE••DS

GEORGE TABLE, 2019

M-L-XL



George is an imposing table made from reclaimed sheets of Alpi wood. In creating the table, M-L-XL have 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, M-L-XL have 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

unique

£ 15 000 exc. VAT

SEE••DS

ELLE STOOL, 2019

M-L-XL

“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, holographic paint

H 43 x W 34 x D 34 cm

edition of 5

£ 1 600 exc. VAT



SEE••DS

ELLE CHAIR, 2019

M-L-XL



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brass, holographic paint

H 76 x W 43 x D 43 cm

edition of 5

£ 2 500 exc. VAT

SEE••DS

SUSPENDED STICK 2019

ATTUA APARICIO



The handmade stoneware stick has been embedded with waste borosilicate glass chips, part of Attua's ongoing research in ways of using waste borosilicate glass in combination with ceramics, as this glass can't not be recycle with the conventional recycling systems. The ceramic stick is used as the support existing electrical and lighting components to create a suspended light. Craft and climbing hybridise with a hint of pop.

stoneware, borosilicate glass, polyester rope, cable ties, LED

lightbulbs and electrical components

H 1.8m x W 1.6m x D 15 cm - LARGE

each unique within the series

£ 3 000 exc. VAT - LARGE

£ 1 500 exc. VAT - SMALL

SEE••DS

JINGDEZHEN PLATE, 2019

ATTUA APARICIO



Made in Jingdezhen as part of Attua's ongoing research in ways of using waste borosilicate glass in combination with ceramics, as this glass can't not be recycle with the conventional recycling systems.

porcelain, glaze and borosilicate glass

Diam 30 x D 1 cm

unlimited

£ 120 exc. VAT

SEE••DS

ROUGH VASES, 2019

ATTUA APARICIO

Attua Aparicio has been working with borosilicate glass, which is non-recyclable in the UK. She explores ways to re-use this industrial waste into raw material.

Through her recent residency in China, she has experimented with using this waste borosilicate glass as a glaze on ceramics, achieving many different surfaces and finishes



borosilicate glass

each unique

Sml £ 83 exc. VAT / Med £ 150 exc. VAT / Lrg £ 241 exc. VAT

SEEDSLONDON.COM

SEE••DS

SMOOTH VASES, 2019

ATTUA APARICIO

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Through her recent residency in China, she has experimented with using this waste borosilicate glass as a glaze on ceramics, achieving many different surfaces and finishes

borosilicate glass

each unique

Small £ 233 exc. VAT / Med + Large £ 266 exc. VAT

SEEDSLONDON.COM



SEE••DS

SWIVEL PARTY CHAIR, 2018

JAMES SHAW



Originally from a series of 20 chairs made in four days riffing on office furniture the chairs are all made with swivel bases and the same palette of materials we find in the corporate world of foam, aluminium, rubber, faux leather and paint. Referencing greats such as Gunnar Anderson and Linda Bengalis who worked at the start of the synthetic age now 50 years on these materials are all pervasive.

polyurethane foam, polyurethane rubber and swivel chair base

H 65 x W 65 x D 80 cm

Edition of 20

£ 500 exc. VAT

SEE••DS

THE GLUE IS STRONGER THAN
WOOD YOU KNOW, 2017
JAMES SHAW



Timber is joined together with hot hand extruded plastic, as the plastic cools it shrinks and forms a strong joint.

timber and post consumer polyethylene

H 50 x W 35 x D 55 cm

edition of 2

£500 exc. VAT

SEE••DS

CRAZY MARM TABLE, 2018

JAMES SHAW



Traditional Linoleum is a surprising material, made from ingredients such as linseed oil, wood flour and hessian.

original recipe linoleum, hardwood plywood

H 50 x W 50 x D 45 cm

unique

£ 500 exc. VAT

SEE••DS

PLASTIC BAROQUE CUTLERY, 2019

JAMES SHAW



Hand formed 304 stainless steel flatware with hand extruded handles.



post consumer polyethelene and stainless steel

dimensions vary

£ 50 exc. VAT per piece

SEE••DS

GRID STOOL, 2018

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 43 x W 32 x D 32 cm

unique

£ 800 excl. VAT

SEE••DS

MUSHROOM STOOL, 2018

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 43 x W 32 x D 32 cm

unique

£ 800 excl. VAT

SEE••DS

PINEAPPLE, BANANA, CUCUMBER

2019

BETHAN LAURA WOOD

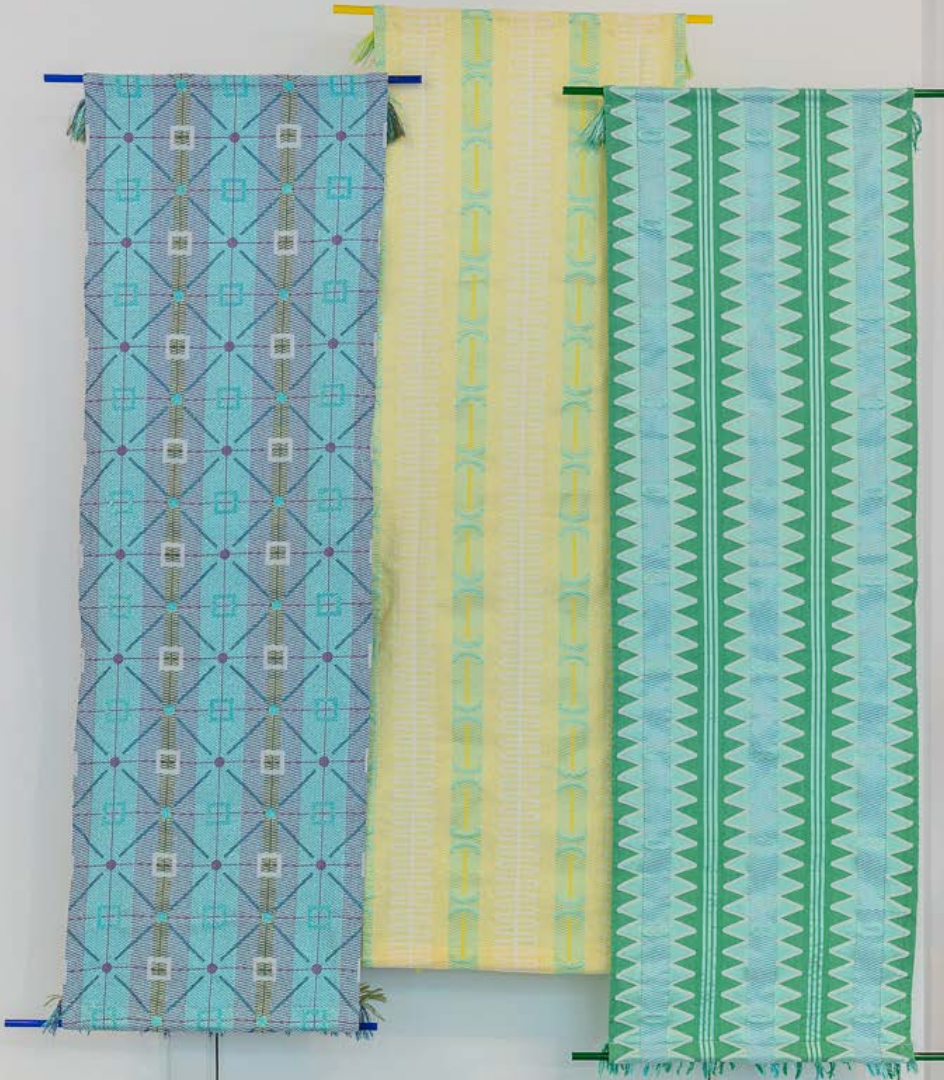
Inspired by still life scenes and portraits in the Rijksmuseum, Bethan has created as part of the Room On The Roof residency at the Bijenkorf, hypnotic sickly sweet installation of fruit and desserts.

Woven tea towels are stretched and glittered, transforming the dull duty of an after party clean-up into a late night disco room.

All works are produced in collaboration with TextielMuseum, Tilburg.

woven with polyester, viscose and cotton yarns.

Price on request



SEE••DS

MARGATE MAN, 2019

KIM THOMÉ



Do your surroundings influence your practise and do they inspire new work? Having recently moved to Margate after 13 years in London, Kim wanted to explore this further. Margate Man is the result of exploring chalk rocks as a material and gently forming them into mask of men that may have once landed on the beaches here.



chalk limestone, paint, laquer

H 26 x W 13 x D 5 cm

each unique

£ 600 exc. VAT each

SEEDSLONDON.COM

SEE••DS

COLOURED BARK VASES, 2019

JOCHEN HOLZ



Continuing his work combining wood and glass, Jochen's aim was to combine coloured glass with the effects of shaping and texturing the hot glass by pressing it onto burned wood and to further enhance the effect with a special flame applied iridescent lustre finish.

coloured borosilicate glass, metallic lustre

H 22-28 x Diam 12-15 cm

each unique

£ 500 exc. VAT

SEE••DS

BROKEN RIM CARAFE, 2019

JOCHEN HOLZ



One of the processes Jochen uses is to crack glass tubes in half, this crack is often uneven as there is a chance element to the way the crack travels along the glass. He uses these irregularities to make unique shapes by melting and deforming the uneven rims, and further emphasises this by applying a coloured edge to the rim. Each bowls, spoon, carafes is unique.

clear and coloured borosilicate glass

varies from H 30 x 9 cm

each unique

£ 150 exc VAT

SEE••DS

BROKEN RIM CARAFE, 2019

JOCHEN HOLZ



One of the processes Jochen uses is to crack glass tubes in half, this crack is often uneven as there is a chance element to the way the crack travels along the glass. He uses these irregularities to make unique shapes by melting and deforming the uneven rims, and further emphasises this by applying a coloured edge to the rim. Each bowls, spoon, carafes is unique.

clear and coloured borosilicate glass

varies from H 30 x 9 cm

each unique

£ 150 exc VAT

SEE••DS

BROKEN RIM BOWLS +
ICE CREAM SPOONS, 2019
JOCHEN HOLZ



One of the processes Jochen uses is to crack glass tubes in half, this crack is often uneven as there is a chance element to the way the crack travels along the glass. He uses these irregularities to make unique shapes by melting and deforming the uneven rims, and further emphasises this by applying a coloured edge to the rim. Each bowls, spoon, carafes is unique.

clear and coloured borosilicate glass

Medium Bowl: approx. H 5 x Diam 9 cm

Large Bowls: approx. H 7 x Diam 12 cm

Spoons: varies from H 2 x L 9 cm

each unique

Medium Bowl £ 16 exc. VAT each

Large Bowl £ 75 exc. VAT each

Spoons £ 16 exc. VAT each

SEE••DS

TUBUS (GLASSES), 2018

JOCHEN HOLZ



For the Tubus series, Jochen has taken long tubes of coloured, transparent, plain and textured glass and cut them in sections of different sizes, creating a collection of glasses.

borosilicate glass

height varies 6 – 11 cm

£ 30 excl. VAT

SEE••DS

BARK GLASSES, 2019

JOCHEN HOLZ



With his bark glasses, Jochen explores the rarely practiced glass blowing technique of lamp working. The work focuses on the materiality of borosilicate glass and a unique process to produce rich textures and complex shapes. Glass is often seen as a material of ultimate perfection, qualities of high polished transparency and vibrant colours. Jochen aims to disrupt this perfection and to break down the pristine nature of glass.

borosilicate glass

sizes vary

each unique

£ 35 excl. VAT each

SEE••DS

COLOURED GLASS BOWL, 2019

JOCHEN HOLZ



Hand-blown coloured and textured glass.

borosilicate glass

unique

£ 200 exc. VAT

SEE••DS

CANDLESTICK, 2019

JOCHEN HOLZ



Jochen has hand-blown long tubes of coloured, transparent, plain and textured glass and then bended and cut them in various configurations, creating unique candleholders.

borosilicate glass

unique

£ 350 exc. VAT

SEE••DS

CANDLESTICK, 2019

JOCHEN HOLZ



Jochen has hand-blown long tubes of coloured, transparent, plain and textured glass and then bended and cut them in various configurations, creating unique candleholders.

borosilicate glass

unique

£ 400 exc. VAT

SEE••DS

CANDLESTICK, 2019

JOCHEN HOLZ



Jochen has hand-blown long tubes of coloured, transparent, plain and textured glass and then bended and cut them in various configurations, creating unique candleholders.

borosilicate glass

unique

£ 200 exc. VAT

SEE••DS

CUMULIFORM TABLE LIGHT, 2016

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.

borosilicate glass and argon gas

approx H 60 x W 25 x D 35 cm

unique

£ 1 950 excl. VAT



SEE••DS

GETA BENCHE, 2019

MAX FROMMELD

Inspired by traditional Japanese 'Geta' footwear, these benches by Max Frommeld are made of walnut, maple and sapele.

walnut, maple and sapele

H 45 x W 78 x D 26 cm

£ 2 000 exc. VAT



SEE••DS

DINING CHAIR, 2018

MAX FROMMELD



Hand-made dining chair.

mixed woods and suede upholstery

H 77 x W 46 x D 43 cm

each unique

£ 1 800 exc. VAT

SEEDSLONDON.COM

SEE••DS

TEXAS LAMP, 2019

MICHAEL MARRIOTT



A DIY lamp.

galvanized steel

H 25 x W 16 x 14 cm

edition of 4

£ 130 exc. VAT

SEE••DS

MIKODOSAN CHAIR, 2019

RIO KOBAYASHI



Easy chair Mikadokun and table/stool Mikadochan are made of turned ash poles with pointed ends. The joints are precise, delicate and at the same time sturdy. Each piece is uniquely hand-painted in red, blue and yellow colours.

ash wood and uniquely painted

H 87 x W 444 x D 61 cm

signed and numbered

£ 2 000 exc. VAT

SEE••DS

ROBOT SHELF, 2019

RIO KOBAYASHI



Rio Kobayashi combines in his sculptural shelf design the robotic and the human, the male and the female, the dead and the living and home storage and artful crafts.

Rio Kobayashi's core idea is that a shelf shows a lot about the personality of the owner. This thought inspired the London-based maker/designer to create a shelf that has its own persona. There are all features of a human body from head to toes and sometimes we can see a robotic expression and sometimes we see a stylised human character in a combination of line drawing and volumetric shapes. The expression changes with the angle from which the shelf is viewed.

hand-painted red cedar

H 166 x W 51 x D 23 cm

£ 5 500 exc. VAT

SEE••DS

STANDARD STEEL BENCH, 2019
SOFT BAROQUE
WITH DAVID HORAN

The Standard Sheet Bench is a monolithic steel form created from a combination of a few simple actions. Working with a bespoke metal fabrication company, a flat sheet of steel is manipulated in three operations: it is rolled into a tube, pressed flat and the ends are bent at two points to form the verticals. The resulting contours and curves are a result of this rather violent process.



Powder coated steel and rubber

H 47 x W 130 x D 58 cm

prototype

£ 2 000 exc. 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

£ 4 500 exc. VAT

SEE••DS

CARVED ALUMINIUM
ARMCHAIR (RED), 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

£ 4 500 exc. VAT

SEE••DS

CARVED ALUMINIUM VASE, 2019

SOFT BAROQUE



The aluminium extrusion, reminiscent of timber, has sections graphically cut away revealing the hollow structure. It is a technical replica of a rustic primitive construction.

anodised aluminium and resin

H 30 x W 20 x D 4 cm

unique

£ 420 exc. VAT

SEE••DS

MOON ROCK STOOL, 2019

STUDIO FURTHERMORE



Studio Furthermore offers us a glimpse into a not-too-distant future which sees lunar mining provide much of the scarce feed material with which industry depends, taking the strain off of Earth's diminished resources. The designers imagine working with Moon rock as marble or granite would be worked today. Taking cues from lunar geology, the studio have created a monolithic material language fusing recognisable geometric shapes with chiseled rock formations. Moon Rock by Studio Furthermore consists of lunar cut mineral ore furniture and light sculptures as well as collectible rocks. Each one unique in the universe.

cast aluminium

H 44 x Diam 36 cm

edition of 3 + 2 AP

£ 3 100 exc. VAT

STUDIO FURTHERMORE

When produced faithfully, a replica or forgery is near indistinguishable from an original work. We are all familiar with tales of elusive art forgers working from the shadows to create paintings or sculptures so true as to leave the most discerning of experts non the wiser. From the designers perspective however, the act of replication provides a more noble avenue of possibilities. Engaging in various methods of replication, Studio Furthermore have turned the notion of replica on its head.

The studio have developed original replication methods that they refer to as 'lost foam' processes working with both ceramic and aluminium alloy materials. Designs are carefully handcrafted out of an ubiquitous foam material; each of these items constitutes an 'original'. During the lost foam ceramic process, a foam original burns away inside a kiln leaving behind a one of a kind terracotta foam REPLICA. For the lost foam alloy process, a foam original is entombed in sand. Molten alloy is poured onto the foam original which in turn vaporizes leaving behind a metallic REPLICA. In each case an original work is sacrificed and what remains is a REPLICA.



SEE••DS



Developing this body of work, Studio Furthermore searched for inspiration in the rocks, clays and mineral ores which resembled some of their material experiments in terracotta and aluminium. A parallel could be drawn between the material characteristics of rock formations and various studio samples. Seeking cues from nature, Studio Furthermore headed far north to the shores of Iceland, a place laded with geological processes observable in constantly shifting landscapes. Foamy lava rocks and cooled magma debris decorate an alien landscape of volcanoes, geysers and icebergs. Tephra hued soils rich in minerals lay bare the otherwise obscured processes that create them. This young land, still in its primordial phase, perpetually forms and reforms via it's rock cycles. Energy and matter releasing from within the earth cool in varying conditions to produce a wide spectrum of rock materials. Silent and inanimate, rocks are themselves a curiosity as they express little but that of the processes to which they owe their formation. original work is sacrificed and what remains is a REPLICA.

aluminium

H 85 x Diam 24 cm — Small

H 185 x Diam 24 cm — Large

Edition of 3 + 1 AP

Small £ 1 850 exc. VAT / Large £ 3 000 exc. VAT

SEE••DS

FUCHILLA CHAIR, 2019

STUDIO FURTHERMORE

Fuchila is a weaved chair inspired by Bulgarian carpet making traditions that developed into a research of the fundamentals of weaving. A metal frame begins as a loom but a tapestry is woven over it and remains in place to become a seat. Strong nylon threads are used for the warp and weft so that the weaved textile can be stretched into its position from two to three dimensional. The areas where you sit and where you rest your back are weaved and the rest is left unweaved to give the chair lightness and transparency.

The intrinsic character of a loom in use is expressed through the seat strings.

Marina learn from the craft weavers of her native country Bulgaria and expanded her knowledge during residences in Copenhagen and Cyprus. A unique collaboration with the Ikat weaver Ptolemy Mann resulted in a one of a kind Ikat variation and there is a two seater variation as well.

powder coated metal frame, tapestry woven linen seat

H 77 x W 89 x D 66 cm

unique

£ 2 800 exc. VAT



SEE••DS

TEXTITES BOWLS, 2019

STUDIO FURTHERMORE

Tektites are a collection of ceramic works by Studio Furthermore. A close relative of glass, ceramics are woven into the fabric of our anthropology and will play a certain roll in our material future. Delighted by the promise of such versatility Furthermore decided to investigate the use of ceramic foams. Ceramic foams have been used in applications such as mirror mountings on space telescopes as well as the heat shielding that aided NASA's space shuttles to re-enter the Earth's atmosphere unsinged. The designers decided to replicate ceramic foam production by developing a craft scaled polymer replica process.

Porcelain, already considered to be a superior clay, differs slightly from parian in so much as parian contains a higher proportion of mineral feldspar. When fired, the high feldspar content glasses into a smooth, strong, self-glazing material by means of the vitrification process. What results is a tough ceramic that is highly impermeable to liquids.

ceramic

£ 135 exc. VAT each



SEE ••DS

FRIED PLATES, 2019

FREDRIK PAULSEN



The plates are made by casting glass in the Fried Mask.

cast glass de Buyer crepe pan

Diam 20 cm

edition of 20

£ 200 exc. VAT each

SEE••DS

DEMOUNTABLE CHAIR, 2019

FREDRIK PAULSEN



Seat and backrest stained using multiple colors.

Beech solid wood and pine plywood

H 85 x W 40 x D 48 cm

numbered

£ 1 200 exc. VAT

SEE••DS

FILTER LIGHT, 2017

SABINE MARCELIS

FILTER is a series of lighting which utilises the material properties of HI- MACS combined with cast resin to filter a light source, highlighting the material's hidden qualities. Patterns and colours which do not reveal themselves when the light is in its off-state are exposed and celebrated once the lights are lit-up.

HI-macs, polished resin

Diam 100 x D 6 cm

ed of 3

£ 6 800 excl. VAT

SEE••DS

100° CHAIR, 2016

TIAGO ALMEIDA



To escape from the right angle, glorified by the modernists, Tiago decided to use a different point of departure. 100 degrees is the key measurement of this piece. It represents the most comfortable angle for the back support. It is also used to measure the angle of the cut for each different section of the chair. Thus, it becomes a leitmotif that unifies the structure of the whole piece.

walnut and ash

H 87 x W 40 x D 50 cm (Seat height 47 cm)

£ 600 excl. VAT

SEE••DS

96° BARSTOOL, 2019

TIAGO ALMEIDA



To escape from the right angle, glorified by the modernists, Tiago decided to use a different point of departure. 100 degrees is the key measurement of this piece. It represents the most comfortable angle for the back support. It is also used to measure the angle of the cut for each different section of the chair. Thus, it becomes a leitmotif that unifies the structure of the whole piece.

walnut and ash, brass, leather

H 87 x W 40 x D 50 cm (Seat height 67 cm)

£ 700 excl. VAT

SEE••DS

WORKSHOP TABLE, 2009

JERSZY SEYMOUR



The table and stool is a result of a series of exhibitions by Jerszy Seymour that explore the possibility of an “Amateur” society (meaning “lover”, “appassionato”). By using polycaprolactone wax, both as a construction material and as a metaphor for the creative energy in all people, the exhibitions created functional situations as a platform to discuss the possibility of utopia.

wood and melted polymers

H 96 x W 142 x D 56 cm

£ 3 800 excl. VAT

SEE••DS

WORKSHOP STOOL, 2009

JERSZY SEYMOUR

The table and stool is a result of a series of exhibitions by Jerszy Seymour that explore the possibility of an “Amateur” society (meaning “lover”, “appassionato”). By using polycaprolactone wax, both as a construction material and as a metaphor for the creative energy in all people, the exhibitions created functional situations as a platform to discuss the possibility of utopia.

wood and melted polymers

H 74 x Wc43 x D 40 cm

£ 800 excl. VAT each



ABOUT THE DESIGNERS

TIAGO ALMEIDA

Tiago grew up in the Portuguese countryside until the age of 19 when he moved to Lisbon to study Product Design and after worked as an in-house designer. He later moved to London where he started developing and exploring craft techniques and working directly with design production.

ATTUA APARICIO

Attua Aparicio Torinos is a London-based Spanish artist. She graduated from the Royal College of Art, MA Design Products in 2011 and went on to co-found Silo Studio with fellow graduate Oscar Lessing. Silo's work is a mix of craft and technology, which aims to find new systems of making through adopting a hands-on approach. Attua also collaborates on a regular basis with her sister the artist Saelia. Attua enjoys working with a wide variety of materials; from plastics, with which she has explored the development for artistic applications and industrial materials, for which she frequently finds applications other than those they have been designed for. But due to environmental concerns she has shifted her focus towards sustainable materials which led to the recent investigation of ceramics and waste glass.

NATHALIE DU PASQUIER

Nathalie du Pasquier was born in Bordeaux (France) in 1957 and has lived in Milano since 1979.

Until 1986 she worked as a designer and was a founding member of Memphis. She designed numerous “decorative surfaces”: textiles, carpets, plastic laminates and some furniture and objects

MAX FROMMELD

Max Frommeld's studio specialises in private commissions, self-initiated projects and design work for commercial brands. Max comes from a tradition of working directly with materials and manufacturing processes. In 2004, he moved to London to study product and furniture design at Ravensbourne College of Art and Design. After graduating with a BA Honors he worked in Product Development at Nils Holger Moormann furniture company in Aschau, Germany. He graduated with an MA in Design Products from the Royal College of Art in London in 2011. In 2017, Max was awarded the prestigious furniture design award by The Arts Foundation. Currently, he lives and works in London and California and teaches on the Product and Furniture Design course at Kingston University.

MARTINO GAMPER

Martino Gamper (b. 1971, Merano, Italy) lives and works in London. Starting as an apprentice with a furniture maker in Merano, Gamper went on to study sculpture under Michelangelo Pistoletto at the Academy of Fine Arts, Vienna. He completed a Masters in 2000 from the Royal College of Art, London, where he studied under Ron Arad.

Working across design and art venues, Martino Gamper engages in a variety of projects from exhibition design, interior design, one-off commissions and the design of mass-produced products for the cutting edge of the international furniture industry.

JOCHEN HOLZ

Jochen Holz 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.

RIO KOBAYASHI

Rio Kobayashi is a London-based maker and designer, uniting creativity in thinking with excellence in hand-crafts.

Rio was born and grew up in the Tochigi Prefecture of Japan in a ceramic artisan family, creating his first piece of furniture at early age. At eighteen he left Japan for Austria, where he developed and honed his skills in carpentry over the course of a three-year apprenticeship in cabinet making. From 2011 on he gathered further creative experience; working with international studios and artists in Berlin, Milan, Tokyo and Paris. In 2017 Kobayashi set up his own workshop in East London. He has since exhibited under his own name at London Design Festival, Milan Design week etc. His work is broad in its scope, but precise in its execution; creating pieces which open playful dialogues between the traditional crafts of his native Japan and the boundary-less creative freedoms of the modern design world he inhabits.

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 spacial design with a strong focus on materiality. Her work is characterized by pure forms which highlight material properties.

MICHAEL MARRIOTT

Michael Marriot (born 1963) studied furniture design first at the London College of Furniture and then at the Royal College of Art. On graduating in 1993 he set up his own design studio and began to design and make household items and furniture, often using ordinary components like wing nuts and plastic buckets and combining these with reclaimed and found materials ranging from quality oak to simple ply and peg board. His work is characterised by a pared back functionalism and a supremely honest approach to materials which are often juxtaposed in ways that are thought-provoking as much as pleasing to the eye.

LUCIA MASSARI

An Italian product designer and illustrator, Lucia gained a Master's degree in product design from the Royal College of Art in London in 2009. While there, she studied under the tutelage of Martino Gamper and Jurgen Bey. She launched her eponymous studio in 2010, splitting her time between Venice and London, before officially moving to Venice in 2013. Lucia's multidisciplinary practice frequently incorporates collaborations with local artisans and ranges from product design to installation and performance. She explores the physical presence of objects, inspired by our daily activities around them.

M-L-XL STUDIO

M-L-XL (Medium, Large, Extralarge) is a design studio that works across different disciplines, including furniture design, installations and publishing. The studio, with offices in Venice and London, was founded by Marco Campardo and Lorenzo Mason, and focuses on research, experimenting with languages, techniques and materials.

M-L-XL was born from a number of different activities set-up jointly by Marco and Lorenzo: graphic design and art direction office Tankboys (2005—2017), Automatic Books publishing house (2008—2017), an independent gallery space XYZ.

FREDRIK PAULSEN

Fredrik lives and works in Stockholm and was a graduate of the RCA. In a practice concerned with making, Paulsen often uses cheap and readily available materials in a craft-like manner. When his furniture is placed in a gallery context, a shift in value takes place that could be seen as a way of challenging hierarchies. At the same time his designs are self-explanatory in their construction with the aim of making them understandable to users, as well as encouraging people to create themselves.

BERTJAN POT

Bertjan Pot is a designer, probably best known for his Masks and Random Light (1999). The light started as a material research, which is basically the starting point of each product created by Bertjan Pot. The outcome is usually an interior product showing a fascination for techniques, structures, patterns and colors. Most experiments start quite impulsively by a certain curiosity for how things would function or how something would look. From there Pot takes on challenges with manufacturers to explore possibilities and push the boundaries a bit. The reward for each challenge is a new one.

JERSZY SEYMOUR

Jerszy Seymour is a designer and co-founder and director of the Dirty Art Department, masters program in art and design at the Sandberg Institute in Amsterdam. Spanning from industrial and post-industrial produced objects, actions, interventions and installations, he sees his work as the creation of situations that seek to expand utopian possibilities defined by the idea of the non-gesamt gesamt kunstwerk.

JAMES SHAW

James is a graduate of the Royal College of Art's Design Products programme and now runs a studio in South London specialising in the design and manufacture of bespoke and production furniture and products, sculptural objects and material research. James has exhibited internationally including at The Design Museum, The V&A, The Irish Museum of Modern Art, 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.

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.

STUDIO FURTHERMORE

Home to creative duo Marina Dragomirova & Iain Howlett, Studio Furthermore is a London based product design practise 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.

KIM THOMÉ

Born in Norway, Kim runs his studio from Margate, working on private commissions and developing new installations and furniture. Kim graduated from the Royal College of Art in 2012 and his work finds a balance between installation and objects.

LORENZO VITTURI

Lorenzo Vitturi, (b. 1980 in Venice, Italy; lives in London, UK) works in photography, sculpture, installation and performance. Starting from specific geographical locations, Vitturi observes the complexities of changing urban environments, focusing on found materials and the movement of objects and people. Recent solo exhibitions include Dalston Anatomy at FOAM Museum, Amsterdam, at The Photographers' Gallery, London, at Contact Gallery, Toronto, and CNA, Luxembourg. Vitturi also participated in group exhibitions at MAXXI in Rome, Centre Georges Pompidou in Paris, Palazzo Reale, La Triennale in Milan, BOZAR in Brussels, K11 Art Museum in Shanghai and Barbican Centre in London. Vitturi's latest book Money Must Be Made was published by SPBH Editions in September 2017.

BETHAN LAURA WOOD

Bethan Laura Wood obtained a MA in Design Products at the Royal College of Art, under the tuition of Jurgen Bey and Martino Gamper. Since graduating in 2009, Bethan has built a multidisciplinary practice characterised by materials investigation, artisan collaboration and a passion for colour and detail.

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