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**X**

Collectible

*AVAILABLE WORKS*

2019

SEE••DS



## ***LIVING BY DESIGN***

*For Collectible 2019, SEE••DS will showcase conceptually designed contemporary crafted objects by emerging and established talents.*

*We believe in a human centred approach to daily life and have commissioned pieces that fit this philosophy.*

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## FLASHLIGHT (SCONCES), 2019

KIM THOME



*Flashlight is constructed with 45 degree cut ribbed glass which distorts the light source to create a flash-like pattern.*

brass and glass

H 43 x W 13 x D 10 cm

ed of 6

£ 1 500 per pair exc. VAT / € 1 750

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GRADIENT MIRROR, 2019

KIM THOME

*An arrangement of semi reflective and tinted film make up the gradient mirror. The mirror is cut away from the glass edges and has subtle degrees of reflective areas.*

glass, film and brass

H 100 x W 70 cm

ed of 6

£ 2 000 exc. VAT / € 2 350

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## DYED MARBLE TABLE, 2019

SILO STUDIO

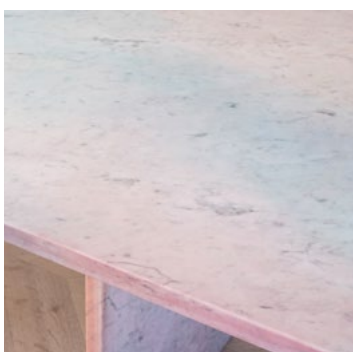
*Colours were applied to stone historically in classical art. During the Renaissance, plain became the new ideal, and since then a taste for white marble extended through subsequent aesthetic trends. Dyed marble innovates by treating a classical material in a contemporary way bringing new possibilities in colour and patterns to natural stones.*

dyed carrara marble

H 73 x W 190 x D 83 cm

unique

£ 7 500 exc. VAT / € 8 750



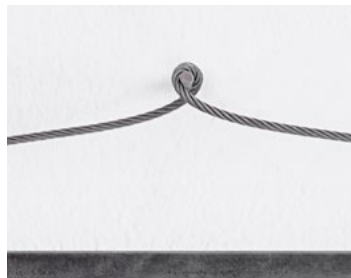
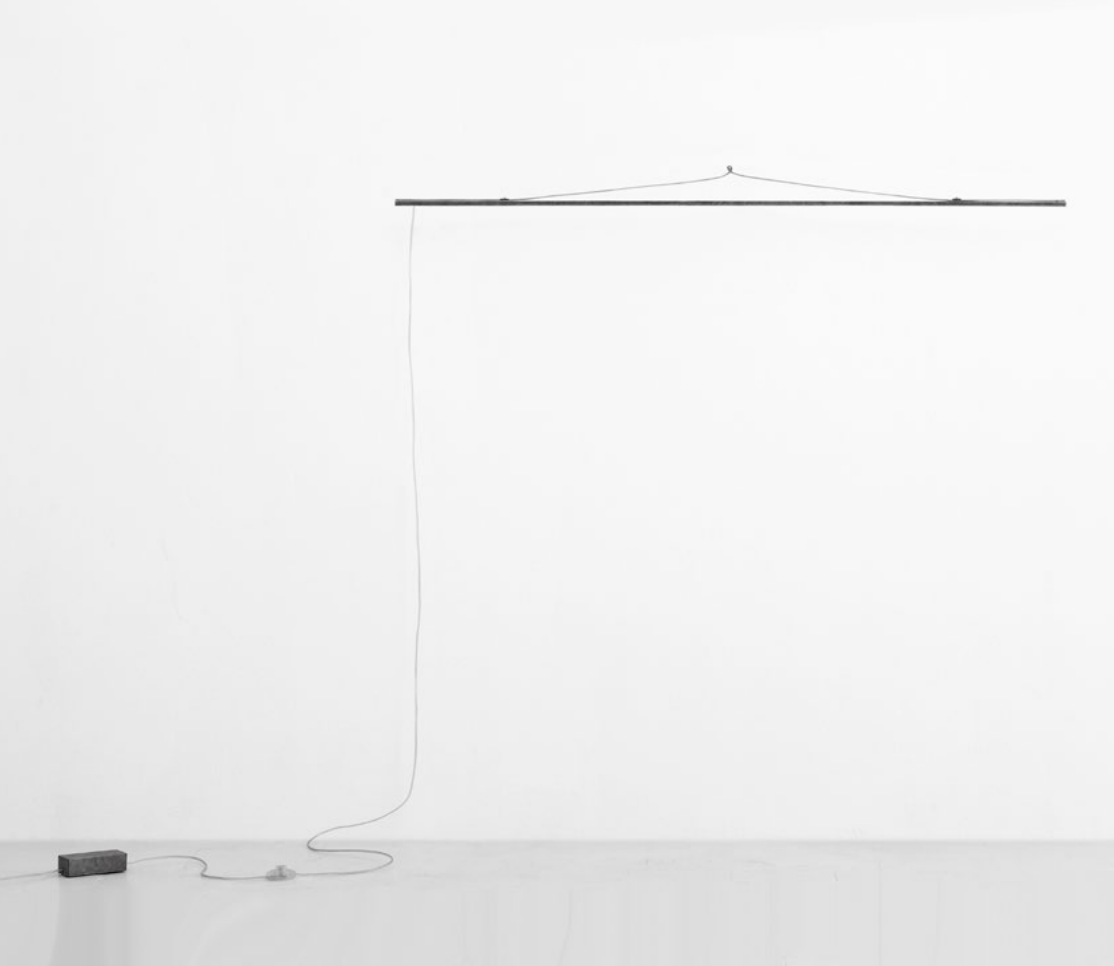
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## HELIX 1622 WALL LIGHT, 2018

GUGLIELMO POLETTI

*Searching for details that would normally remain unchanged, Guglielmo observed the reverse of a XVII century painting, the frame of which had a remarkable hook. Its minimalist form was purely dictated by the need to address a function (hanging the painting to a nail in the wall) and is in stark contrast with the rich frame and the ornamental aesthetics of the time. The 'charm of directness' of this small element fascinated Guglielmo who appropriated himself of it.*

*He devised a new object that would use the same principle of simplicity and reduction. Through the simple gesture of a torsion, a loose steel cable becomes structural by being twisted around a small nail, creating the construction that holds a LED light. The resulting lamp, suspended on the wall like a painting, aims to celebrate the beauty of an object that is usually hidden, paying both a tribute to the crafts of the time and to Guglielmo's own origins and legacy.*



steel and LED light

H 8 x W 150 x D 5 cm

ed of 20 + 1 AP

£ 3 080 excl. VAT each / € 3 600

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## 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 / € 600

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## IRIDESCENT VASES, 2018

JOCHEN HOLZ



*Working with his own experimental techniques, Jochen beautifully creates a unique coloured wash effect on the glass with metallic lustres.*

coloured borosilicate glass, metallic lustre

H 25–30 x Diam 12–15 cm

each unique

£ 500 exc. VAT / € 600



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## CHAMPAGNE GLASSES, 2018

JOCHEN HOLZ

*These hand-blown glasses by Jochen Holz are extraordinarily light. With the designer's trademark wobbly aesthetic, the vessels look almost watery themselves.*

borosilicate glass

approx H 23 x Diam 6 cm

£ 50 excl. VAT each / € 60



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WINE GLASSES, 2018

JOCHEN HOLZ



*These hand-blown glasses by Jochen Holz are extraordinarily light. With the designer's trademark wobbly aesthetic, the vessels look almost watery themselves.*

borosilicate glass

approx H 23 x Diam 9 cm

£ 50 excl. VAT each / € 60

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WATER GLASSES, 2018

JOCHEN HOLZ

*These hand-blown glasses by Jochen Holz are extraordinarily light. With the designer's trademark wobbly aesthetic, the vessels look almost watery themselves.*



borosilicate glass

approx H 10 x Diam 8 cm

£ 40 excl. VAT each / € 50

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## 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 / € 2 300





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BOOKSHELF 01, 2018

FREDERIC IMBERT

*Bookshelf 01's starting point is the need to go back to normal shapes, before industrialisation, when the lines of furniture pieces were created by craftsmen and not machine.*

*The handmade production creates a very sensitive piece, not only as a functional sculpture but as a gesture to fine craft and irregular beauty.*

*Bookshelf 01 can be hung on the wall horizontally or displayed vertically on the floor.*

hand sculpted foam covered with sand-paper  
composite with matt coating finish

H 54 x W 130 x D 30 cm

ed of 12 + 1 ap

£ 3 500 exc. VAT / € 4 050



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MODULAR MECHANICS  
DRINKS TROLLEY, 2017  
JAMES MICHAEL SHAW



*This series draws on the idea of standardisation and modularity by the timber has been carved so that any piece can make a connection with any other piece at intervals down its length. Through the overt shaping of the wood and the nut and bolt connections the chair toys with both craft practice and industrial construction. Wheeled drinks trolley with glazed ceramic shelves.*

Sycamore timber, ceramic, brass screws,  
coated handle, beechwood castors

H 75 x W 85 x D 50 cm

unique

£ 2 800 excl. VAT / € 3 300

SEE...DS

## CEREMONIAL EWER (JUG), 2018

JAMES MICHAEL SHAW



*Riffing on ceremonial silverware of the baroque and rococo period where items such as soup terrines, platters and ewers morphed into items of symbolic value representing wealth and craftsmanship.*

post consumer (recycled) HDPE

H 50 x W 28 x D 28 cm

unique

£ 900 excl. VAT / € 1 050



SEE••DS

## MUSHROOM STOOL (PINK), 2018

JAMES MICHAEL 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 / € 950



SEE...DS

## MUSHROOM STOOL (BLUE), 2018

JAMES MICHAEL 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 / € 950



SEE••DS

## GRID STOOL (MULTICOLOUR), 2018

JAMES MICHAEL 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 / € 950



SEE••DS

## WALL LAMPS, 2018

JAMES MICHAEL 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.*

*These lamps can be used on walls or other vertical surfaces and provide a gentle and atmospheric glow.*

post consumer (recycled) HDPE, LED strip, fixings

H 60 x W 10 x D 8 cm

unique

£ 300 excl. VAT each / € 350

SEE••DS

EKWC VASES, 2018

ATTUA APARICIO

*Made during her summer residency in the Netherlands at the EKWC – European Ceramic Work Centre – the starting point and common thread of her work was to combine ceramics with leftover borosilicate glass from her partner Jochen Holz's studio.*

*The matte part is porcelain with molochito and the glossy part is porcelain with crushed borosilicate glass and is the result of exploring the mixing of these two materials.*

porcelain and borosilicate glass

each unique

H 31 x Diam 15 cm / £ 600 exc. VAT / € 700

H 39 x Diam 30 / £ 1 500 exc. VAT / € 1 750

H 75 x Diam 22 cm / £ 2 200 exc. VAT / € 2 600

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## PLAYING WITH BALANCE, 2019

TIAGO ALMEIDA



*Playing with Balance is a game of control.*

*Each of the compents are thoughtfully designed and layed out in order to achieve aesthetic balance and physiscal equilibrium, however the work continually redraws itself as the balance shifts, moving the varient components with it.*

ash and walnut

approx H 40 x W 60 x 10 cm

ed of 8

£ 600 exc. VAT / € 700

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GETA BENCHES, 2019

MAX FROMMELD



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

walnut, maple and sapele

ed of 12

Large – H 45 x W 123 x D 26 cm / £ 2 500 exc. VAT / € 2 900

Small – H 45 x W 78 x D 26 cm / £ 2 000 exc. VAT / € 2 350

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## TEST TUBES (CONSOLE), 2018

BCXSY



*Through an experimental journey of form and function BCXSY has been exploring new possibilities of using brass tubes to create three dimensional practical objects.*

*A screen, a console and a vase, with a brushed matte surface, are the first members of a family, conceived through the simple actions of cutting, bending and ordering, providing a new perspective to this well-known construction material and resulting in an innovative typography.*

*Carefully handcrafted in Italy, the pieces introduce a striking aesthetic combining the pure and luxurious appeal of the material with humorous elements of surprise.*



satin brass with gloss finish

H 75 x W 100 x D 35 cm

ed of 8 + 1 AP

£ 4 500 excl. VAT / € 5 200



SEE••DS

## TEST TUBES (VASE), 2018

BCXSY

*Through an experimental journey of form and function BCXSY has been exploring new possibilities of using brass tubes to create three dimensional practical objects.*

*A screen, a console and a vase, with a brushed matte surface, are the first members of a family, conceived through the simple actions of cutting, bending and ordering, providing a new perspective to this well-known construction material and resulting in an innovative typography.*

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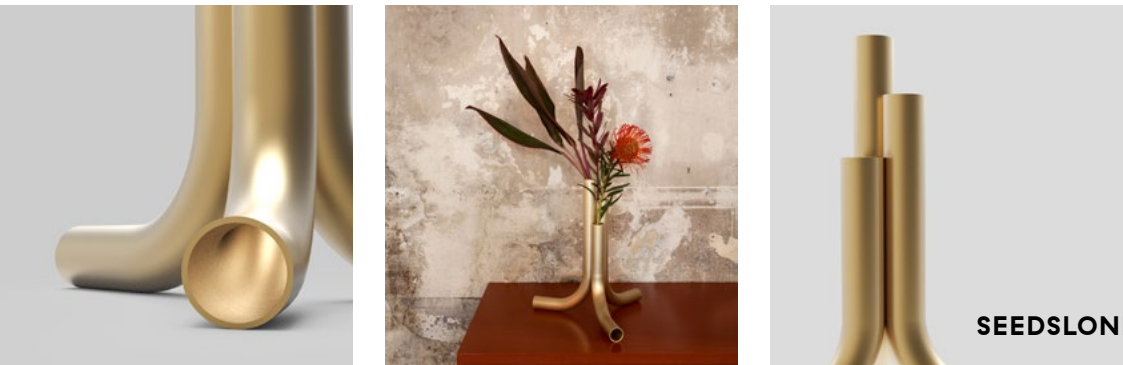
satin brass with gloss finish

H 31.85 x Diam 29.5 cm

ed of 8 + 1 AP

£ 1 000 excl. VAT / € 1 200

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PAGODA, 2015

PIETRO RUSSO



*Pagoda, with his lower edges curved upwards and the elegant structure, is inspired by the delicate and pure lines of the Oriental art.*



Taba wood, black powder coated iron and brass

H 90 x W 160 x D 35 cm

£ 7 200 excl. VAT / € 8 350

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SEE••DS

## FAR DEEP VOID (YELLOW), 2017

DUCCIO MARIA GAMBI

*Unusual and unpleasant shapes, unusual and unpleasant textures, obscure matter deposits.*

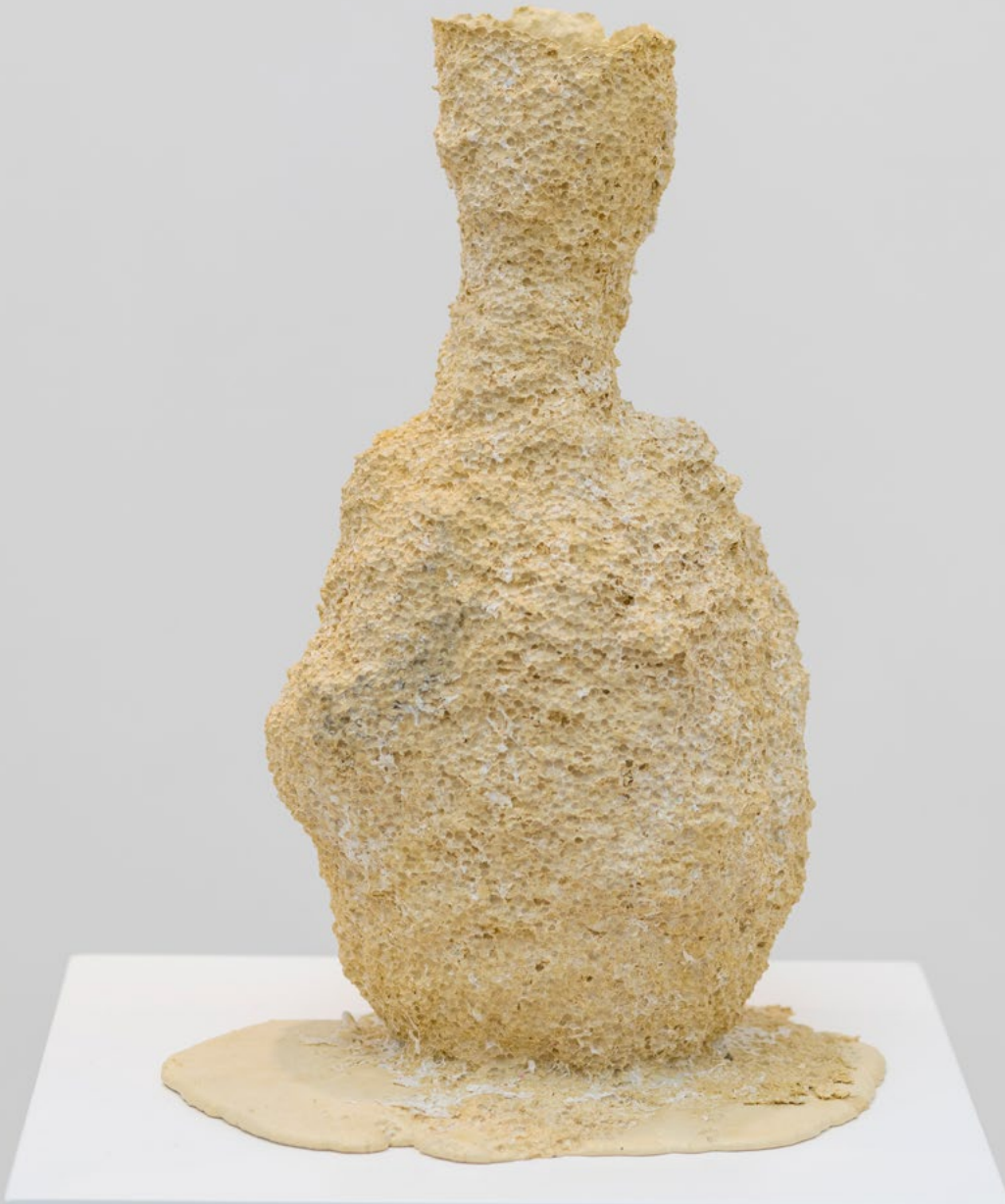
*Far Deep Void is a collection of sculptural vases literally emerging from a block of Polystyrene. The block is first melted in the inside through acetone to obtain a partially controlled void, where the flowing of a mass of concrete eaves some of its fluid on the inner rough surface, in the form to a thin layer. The block is later melted down from the outside leaving the hardened concrete shape emerge and reveal, rendering the unknown void shape visible and touchable. Melted polystyrene, once lost his recognizable aspect, becomes part of the final object partly covering it, leaving a permanent trace of its genesis and of the process itself.*

concrete and foam

H 40 x W 24 x D 23 cm

unique

£ 1 250 excl. VAT / € 1 465



SEE••DS

## FAR DEEP VOID (BLUE), 2017

DUCCIO MARIA GAMBI



*Unusual and unpleasant shapes, unusual and unpleasant textures, obscure matter deposits.*

*Far Deep Void is a collection of sculptural vases literally emerging from a block of Polystyrene. The block is first melted in the inside through acetone to obtain a partially controlled void, where the flowing of a mass of concrete eaves some of its fluid on the inner rough surface, in the form to a thin layer. The block is later melted down from the outside leaving the hardened concrete shape emerge and reveal, rendering the unknown void shape visible and touchable. Melted polystyrene, once lost his recognizable aspect, becomes part of the final object partly covering it, leaving a permanent trace of its genesis and of the process itself.*

concrete and foam

H 51 x W 35 x D 31 cm

unique

£ 1 970 excl. VAT / € 2 310



An abstract artwork featuring a vertical composition of wavy, organic lines in various shades of blue and teal. The lines create a sense of movement and depth, with some areas appearing more saturated than others. The overall effect is reminiscent of a microscopic view or a fluid, liquid-like structure.

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SPEEDBUMPPAINTING 5.2, 2018

THOMAS TRUM

*Speedbump series are made with the road marking airless spray machine, these paint experiments are outcomes of painting on 3d structures, like speedbumps found on roads. The speedbumppaintings 5 serie all build with two lines, colourchanging lines.*

starch pigment acryl and binder on 300g/m<sup>2</sup> coated paper.

H 87 x W 60 cm

unique

€ 950 excl. VAT each / € 1 100





SEE••DS

## SPEEDBUMPPAINTING 5.5, 2018

THOMAS TRUM

*Speedbump series are made with the road marking airless spray machine, these paint experiments are outcomes of painting on 3d structures, like speedbumps found on roads. The speedbumppaintings 5 serie all build with two lines, colourchanging lines.*

starch pigment acryl and binder on 300g/m<sup>2</sup> coated paper.

H 87 x W 60 cm

unique

€ 950 excl. VAT each / € 1 100





SEE••DS

SPEEDBUMPPAINTING 15.13, 2018

THOMAS TRUM

*Speedbump series are made with the road marking airless spray machine, these paint experiments are outcomes of painting on 3d structures, like speedbumps found on roads. The speedbumppaintings 5 serie all build with two lines, colourchanging lines.*

starch pigment acryl and binder on 300g/m<sup>2</sup> coated paper.

H 87 x W 60 cm

unique

€ 950 excl. VAT each / € 1 100

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SPEEDBUMPPAINTING 15.14, 2018

THOMAS TRUM

*Speedbump series are made with the road marking airless spray machine, these paint experiments are outcomes of painting on 3d structures, like speedbumps found on roads. The speedbumppaintings 5 serie all build with two lines, colourchanging lines.*

starch pigment acryl and binder on 300g/m<sup>2</sup> coated paper.

H 87 x W 60 cm

unique

€ 950 excl. VAT each / € 1 100



# ABOUT THE DESIGNERS

## FREDRIC IMBERT

*Frédéric Imbert started his career in 2008 and graduated from Interior Design in 2010. He implements a learning approach through an array of projects that he is involved in, including architecture, classical and contemporary interior design and furniture design. This diversity is the starting point of this studio, point of meeting and exchange. Living between Paris, where he grew up and studied, and Beirut, a city to which he is strongly attached, Frédéric began this studio project in 2018.*

## 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.*

## KIM THOME

*Kim runs his studio from East London, working on private commissions and developing new installations and furniture. Kim graduated from the Royal College of Art in 2012 and has since exhibited at Pavilion of Art and Design (PAD), A Palazzo Gallery, William Bennington Gallery, Selfridges, Habitat and showcased for Wallpaper in Milan. Kim was commissioned to create the centerpiece installation at the V&A during LDF 2015 for crystal company, Swarovski. His works finds a balance between installation and objects, working to blend a mixture of graphic elements and optical play in material and spaces.*

## MAX FROMMELD

*Max comes from a tradition of working directly with materials and manufacturing processes. Growing up in Ulm, Germany, a region with a legacy of industrial design and manufacturing, encouraged his interest in making and creative problem solving. In 2004, he moved to London to study product and furniture design at Ravensbourne College of Art and Design. He graduated with an MA in Design Products from the Royal College of Art in London in 2011. Max currently lives and works in London and California and teaches on the Product and Furniture Design course at Kingston University.*

## ABOUT THE DESIGNERS (CONT'D)

### JAMES MICHAEL 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.*

### TIAGO ALMEIDA

*Tiago grew up in the Portuguese countryside until the age of 19 when he moved to Lisbon to study Product Design where after he worked as an in-house designer.*

*Later on he moved to London where is started developing and exploring craft techniques and working directly with the design production.*

### SILO STUDIO

*Silo Studio is the collaboration of Attua Aparicio and Oscar Lessing, who formed the partnership while studying at the Royal College of Art. Silo focuses on finding new ways of making, searching the potential of materials and processes. Their main driving force is to inspire people to make more and to get excited about making.*

### THOMAS TRUM

*Thomas Trum (1989) works on the intersection of art and design. Most of his work evolves around a material research of paint and techniques to apply this. Using the studio as a place for experiment, he looks into unconventional ways to paint on paper, canvas or walls. For example, he used a super sized felt pen, a machine for road line marking and brushes attached to a drill. His very active way of working is often based on trial-and-error: the result of his actions are never pre-determined, keeping enthusiasm and velocity part of the end result. In his approach to painting, he tries to find out everything there is to know about a certain paint or piece of equipment before using it in his work. The way he works on a smaller piece of paper is basically similar to when he makes a large mural: by zooming in and out on his own methods he can work on many different surfaces and sizes.*

## ABOUT THE DESIGNERS (CONT'D)

### GUGLIELMO POLETTI

*Guglielmo Poletti (1987) is an Italian designer, currently based in Eindhoven, The Netherlands. He earned an MA in Contextual Design at Design Academy Eindhoven, where he graduated in June 2016. His practice is driven by a constant search for the heart of the matter, combined with a fascination for basic structures and elementary constructions. His interest in the essence of things often leads him to investigate the limit of materials, dealing with the notions of balance and fragility.*

### BCXSY

*BCXSY is an Amsterdam-based interdisciplinary cooperative between designers Boaz Cohen (Israel, 1978) and Sayaka Yamamoto (Japan, 1984). Established in early 2007, BCXSY continues to carry out a wide range of projects, both in The Netherlands and abroad. Offering a balanced combination of two unique talents, the studio delivers one distinct narrative that is characterized by an emphasis on personal experience, human interaction and emotional awareness. The artful intertwining of the specific and boutique with the universal and commercial is the hallmark of the BCXSY design experience.*

ENQUIRIES:

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