

SEEDS

ARTEFACT 2021



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LANA CHAIR

Agnes Studio

The Lana (wool) chair explores the use of Momostenango wool in a new context, Momostenango wool is a special rough wool from the Guatemalan highlands, typically used for rugs and tapestries, Agnes Studio aimed to create a chair that elevates the material as the main element of the object, with curved concentric lines and that allows the wool flow naturally.



Upholstery: 100% wool
Base: conacaste or white oak

ø 91.44 × H 73.66 cm

Bespoke/ made to order available

Price On Application

BALANCING WITH WOOD, METAL AND PLASTIC, 2021

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 Jame Shaw's signature extruded plastic.



Wood, metal and recycled plastic and W 100 x D 40 x H 175 cm
lighting components

Unique piece
Exclusive to SEEDS

£ 4 200.00 excl. VAT

BLOB LAMP, 2021**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 and
lighting components

W 25 x D 10 x H 30 cm

Unique piece
Exclusive to SEEDS

£ 850.00 excl. VAT

PLASTIC BAROQUE CHAIR, 2020

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 75 × W 57 × D 43 cm

Unique
Exclusive to SEEDS

£ 1 600.00 excl. VAT

PLASTIC BAROQUE FRUIT BOWL, 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

Unique

£ 400.00 excl. VAT

NEON TABLE LIGHT (Yellow neon arch with green opaque leg)

Jochen Holz

The neon piece explore possibilities for sculptural lighting and pushing the boundaries of what can be achieved with conventional neon making in terms of size and colours and are opening up new aesthetic qualities. Each is one of its kind or part of a very small edition. Conventional neons use thin diameter tubing and are usually flat mounted onto a backboard. Jochen is using much bigger and thicker borosilicate glass tubing, which allows him to make strong and self supporting 3d shapes. With the increase in width the light also takes on more physical qualities; the light emanates as a volume, rather than as the lines and contours of a traditional neon.



Borosilicate glass, helium gas filled,
electrodes, electrical transformer

H 53 × W 18 × D 18 cm

Each unique can be made to order

£ 3 000.00 excl. VAT

FONDANT FANCY TABLE LAMP, 2021

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.



Recycled HDPE plastic, reclaimed glass shade, recycled polypropylene, brass and lighting components

W 28 × D 25 × H 52 cm

Unique
Exclusive to SEEDS

£ 850.00 excl. VAT

EMIL CANDLEHOLDER, 2021

I–Fan Chen

‘Emil’ is a series inspired by the intimate action and the gentle emotion of ripples created through movement, togetherness, curling and embracing of the human form. The method turns an eye away from the strictly traditional approach used to mould in series. I–Fan explores methods to transform, using a distinctively experimental method which utilises and relies on a set amount of force to create instant pressure upon impact. By so doing creating the unique characteristics of three-dimensional objects.

The objects are consecutively built and formed through the process of their making. The handcrafted shapes give a natural looking surface that enable the viewer to question as they view and find new intricacies to investigate.

This series was started in the pandemic of 2020, with ambitions to take the most soft, humorous and tender approach to respond to the turbulent world.



EMIL SIDE TABLE, 2021**I–Fan Chen**

‘Emil’ is a series inspired by the intimate action and the gentle emotion of ripples created through movement, togetherness, curling and embracing of the human form. The method turns an eye away from the strictly traditional approach used to mould in series. I–Fan explores methods to transform, using a distinctively experimental method which utilises and relies on a set amount of force to create instant pressure upon impact. By so doing creating the unique characteristics of three-dimensional objects.

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Hemp, lime, tadelakt plaster and
wood

H 43 × W 40 × D 40 cm

Each unique

£ 1 500.00 excl. VAT

EMIL STEM VASE 01, 2020

I–Fan Chen

‘Emil’ is a series inspired by the intimate action and the gentle emotion of ripples created through movement, togetherness, curling and embracing of the human form. The method turns an eye away from the strictly traditional approach used to mould in series. I–Fan explores methods to transform, using a distinctively experimental method which utilises and relies on a set amount of force to create instant pressure upon impact. By so doing creating the unique characteristics of three-dimensional objects.

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EMIL STEM VASE 02, 2020

I–Fan Chen

‘Emil’ is a series inspired by the intimate action and the gentle emotion of ripples created through movement, togetherness, curling and embracing of the human form. The method turns an eye away from the strictly traditional approach used to mould in series. I–Fan explores methods to transform, using a distinctively experimental method which utilises and relies on a set amount of force to create instant pressure upon impact. By so doing creating the unique characteristics of three-dimensional objects.

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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
coloured glass elements

L 75 x W 75 x D 8 cm

Edition of 12

£ 3 500.00 excl. VAT

MINI COLLECTION, 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.

**Hand-glazed clay**

Colour tangerine: ø 12 × H 20.5 cm
Colour blue: L 21 × W 12 × H 15 cm
Colour green: L 16 × W 19 × H 13.5 cm

Exclusive to SEEDS
Each one of a kind

£ 1 200.00 excl. VAT – set of 3

66. BLACK CANDLESTICK, 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.

This collection is custom made for SEEDS Gallery in 2020, instead of having names, these ceramics are numbered by the order they are made.



Hand-glazed clay

ø 27 × H 27 cm

Exclusive to SEEDS
One of a kind

£ 1 600.00 excl. VAT

GEORGE COFFEE TABLE, 2020

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, thickness 25mm ø 110 × H 30 cm

Exclusive to SEEDS
Bespoke sizes and wood combinations
upon request

£ 3 750.00 excl. VAT

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 and chameleon paint

L 95 x W 40 x H 160 cm

Exclusive to SEEDS
Bespoke sizes and paint colours upon
request

£ 6 500.00 excl. VAT

BISCUIT VASE 6, 2020

Attua Aparicio

The biscuit series is part of Attua's ongoing research of how to combine waste borosilicate glass and ceramics to innovate in ceramics and bring a new life to a material that otherwise will end up in a landfill. The pieces in this series are made using biscuit shaped clay as a building block. Glass is pressed on the wet clay getting embedded into the clay as well as leaving an imprint; glazing and giving shape to the piece in one go. Biscuit in ceramics refers to the first firing cycle and if a glaze is applied a second firing usually follows. These pieces are fired only one time to reduce the CO2 emissions of the making.



Hand-built stoneware and waste
borosilicate glass

31 × 21 × 15 cm

Unique

£ 1 400.00 excl. VAT

BISCUIT VASE 7, 2020

Attua Aparicio

The biscuit series is part of Attua's ongoing research of how to combine waste borosilicate glass and ceramics to innovate in ceramics and bring a new life to a material that otherwise will end up in a landfill. The pieces in this series are made using biscuit shaped clay as a building block. Glass is pressed on the wet clay getting embedded into the clay as well as leaving an imprint; glazing and giving shape to the piece in one go. Biscuit in ceramics refers to the first firing cycle and if a glaze is applied a second firing usually follows. These pieces are fired only one time to reduce the CO2 emissions of the making.



Hand-built stoneware and waste borosilicate glass

24 x 18 x 15 cm

Unique

£ 1 100.00 excl. VAT

BISCUIT VASE 8, 2020

Attua Aparicio

The biscuit series is part of Attua's ongoing research of how to combine waste borosilicate glass and ceramics to innovate in ceramics and bring a new life to a material that otherwise will end up in a landfill. The pieces in this series are made using biscuit shaped clay as a building block. Glass is pressed on the wet clay getting embedded into the clay as well as leaving an imprint; glazing and giving shape to the piece in one go. Biscuit in ceramics refers to the first firing cycle and if a glaze is applied a second firing usually follows. These pieces are fired only one time to reduce the CO2 emissions of the making.



Hand-built stoneware and waste
borosilicate glass

26 x 17 x 15 cm

Unique

£ 1 000.00 excl. VAT

TWO STONES LAMP

Nicola Cecutti

Nicola Cecutti is a lighting and interior designer based in London. A graduate of Istituto Marangoni Milano, he assembles and transforms found objects to give shape to playful and dream-like sculptural lamps.

The process involves constant exploration and experimentation with mixed media, including industrial building materials, to develop textured surfaces that strongly evoke the natural world.

Some lamps resemble sprouting, oneiric plants, others seem to be ancient stones weathered by erosion and decay — all to highlight a connection to nature.



Foam, acrylic paint, led tube bulb

H 36 × W 18 × D 12 cm

Unique

£ 900.00 excl. VAT

ABBRACCIO LAMP

Nicola Cecutti

Nicola Cecutti is a lighting and interior designer based in London. A graduate of Istituto Marangoni Milano, he assembles and transforms found objects to give shape to playful and dream-like sculptural lamps.

The process involves constant exploration and experimentation with mixed media, including industrial building materials, to develop textured surfaces that strongly evoke the natural world.

Some lamps resemble sprouting, oneiric plants, others seem to be ancient stones weathered by erosion and decay — all to highlight a connection to nature.



Foam, PVA, acrylic paint, flexible led strip light H 50 x W 17 x D 14 cm

Unique

£ 900.00 excl. VAT

BRIGHT GREEN LAMP

Nicola Cecutti

Nicola Cecutti is a lighting and interior designer based in London. A graduate of Istituto Marangoni Milano, he assembles and transforms found objects to give shape to playful and dream-like sculptural lamps.

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Foam, glass, PVA, silicone, acrylic paint and led bulb

H 44 x W 12 x D 12 cm

Unique

£ 900.00 excl. VAT

GREEN TALL LAMP

Nicola Cecutti

Nicola Cecutti is a lighting and interior designer based in London. A graduate of Istituto Marangoni Milano, he assembles and transforms found objects to give shape to playful and dream-like sculptural lamps.

The process involves constant exploration and experimentation with mixed media, including industrial building materials, to develop textured surfaces that strongly evoke the natural world.

Some lamps resemble sprouting, oneiric plants, others seem to be ancient stones weathered by erosion and decay — all to highlight a connection to nature.



Foam, PVA, acrylic paint, led bulb

H 53 × W 18 × D 18 cm

Unique

£ 900.00 excl. VAT

Designers



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Agnes Studio

Agnes is a design studio focused on the creation of objects and spaces that blur the line between art and design.

Agnes began in 2016 in Guatemala, as a collaboration between designers Gustavo Quintana and Estefania de Ros, born out of a love for design, art, crafting, and the need to explore new ideas.

Agnes is a passion project that aims to explore form symbolism and emotions, through the reinterpretation and new contextualisation of traditional crafts, materials, and techniques.

Working closely with different artisans to create pieces that inspire us and bring new meaning to our lives.



Attua Aparicio

Attua Aparicio is a London based multidisciplinary artist working in the intersection of design, craft and art. At the core of her practice lays a very experimental and prejudice free way of understanding and working with materials. She is interested in sustainability, material hybridization and making.

Collaborations are a fundamental part of her practice. She co-founded Silo Studio with Oscar Lessing. She also collaborates regularly with her sister and artist Saelia Aparicio.



I-Fan Chen

I-Fan Chen is an artist based in London and Taipei. With a background in architecture, she went on to obtain her MA in Textile Design at Royal College of Art. Her work moves between sculpture, object, and furniture design, focusing on their tactility.

Her practice is motivated by the observations and strength of inner emotion, the parallels they hold with nature, and the creation of alternate possibilities. Achieved through a fascination for the intuitive and non bordered frames of structure rather than what is upright and confined. Through her open readiness to use both existing and unfamiliar processes her work aims to highlight the limitless possibility provided by open willingness.



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 Housely 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.



Jochen Holz

Jochen Holz, born in Germany, 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. His work with neon is similarly original. Examining the possibilities of sculptural lighting, he bypasses the conventional thin, wall-mounted lamps and opts instead for thick borosilicate glass tubing to create free-standing 3D shapes and immersive light installations.



Lucia Massari

Italian product designer and illustrator Lucia Massari was born in Venice in 1983. She studied product design at the Higher Institute of Architecture in Venice (IUAV), graduating with a Bachelor's degree in 2006. She went on to earn her Master's degree in product design at the Royal College of Art in London in 2009; while there, she studied under design tutors Martino Gamper and Jurgen Bey. She launched her eponymous studio in 2010, splitting her time between Venice and London. In 2013, she formally moved the studio to Venice.

Lucia's design practice frequently incorporates collaborations with local artisans. Notable projects include the 2015 Marbleabilia Collection, a joint effort with marble company Mandruzzato Marmi e Graniti. The limited-edition series consists of furniture, lighting, accessories, and decorative objects constructed from high quality marble scraps and wood.

She has exhibited her work at a variety of international events, including the Ljubljana Design Biennale in Slovenia, London Design Festival, Vienna Design Week, and Salone del Mobile. Her work has also been exhibited at Victoria & Albert Museum in London and Trico Gallery in Tokyo. In 2010, Lucia was an artist-in-residence at Fondazione Claudio Buziol in Venice. In 2011, she was an AAA Cercasi Nuovo Artigiano designer-in-residence in Vicenza, Italy.



Marco Campardo

Marco Campardo is a London-based designer focusing on production, research and teaching. He has a particular interest in making and material experimentation as a form of critical practice, using it to explore wider narratives about culture, materiality, identity and authenticity.

Marco's work starts with hands-on experimentation and research to question the nature of contemporary models of production. With a keen interest in materiality, his research seeks to subvert or adapt industrial manufacturing processes to propose an alternative to standardised, mass production. The final result of this process are aesthetically and conceptually refined objects, whose final form is determined by the very process of making. Playing with high-end and lo-fi methods and materials, Marco's projects can be seen as a commentary on the value of making and craftsmanship. Prior to starting his own practice in 2020, Marco's approach to design was shaped through a decade-long work with M—L—XL and Tankboys, two multidisciplinary studios he co-founded in Venice, Italy.

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.



Nicola Cecutti

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Some lamps resemble sprouting, oneiric plants, others seem to be ancient stones weathered by erosion and decay — all to highlight a connection to nature.



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 work, 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(AustrianForum),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.





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