

# SPAZIO — NOBILE

PRESS RELEASE  
CRYSTALLIZED GROUP SHOW  
23.2 – 15.4.2017

February 2017



SPAZIO NOBILE  
by Pro Materia Gallery  
Contemporary Applied Arts,  
Design & Photography

Rue Franz Merjay 142  
B-1050 Brussels, Belgium

lc@spazionobile.com  
ggs@spazionobile.com  
spazionobile.com

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## Season IV

23.2 – 15.2.2017

**Crystallized** is a group show about contemporary explorations in the organic: applied arts and design installations employing ceramics, crystal, lacquer, metal, mixed media and photography.

For its first 2017 exhibition, Spazio Nobile gallery reveals 11 new contemporary unique pieces and limited editions exploring the organic. Finding new ways to employ noble materials like ceramics, crystal, lacquer, metal, mixed media, photography, and natural minerals, these designers have applied a handicraft approach to create a series of outstanding installations. Material alchemy transforms one's perception and elevates the status of an object or image beyond ornamentation. Combining nature with technology reveals the beauty of experimentation while the importance of recycling and upcycling are brought to the fore.

How can one achieve strong visual and tactile vibrance, grown materials, develop formal language and pallets of shade without destroying the environment? In this light, Spazio Nobile works to redefine certain functional objects as art.

- **Chen Chen & Kai Williams (New York, US)**, wall installation of five Caviar sconces, silver shots, illuminated glass lens, 2017, in collaboration with Patrick Parrish Gallery, New York

### Short bio:

Chen Chen & Kai Williams is a New York-based design studio working in furniture, products, interiors and mixed materials. The company was first established as an experimental design space in 2011 by Pratt graduates Chen Chen and Kai Williams - their work backgrounds undoubtedly contributing to their playful, yet functional products (Chen through his time at the former New York concept store Moss and Williams with his experience at Tom Sachs' studio). Currently operating in the commercial and art/design markets, Chen Chen & Kai Williams encourages new ways of design thinking. Illustrated through their real fruit-moulded, Stone Fruit Planters and utilitarian Third Eye Vessels to one of a kind Resin Benches and towering Warp Core floor lights. Past clients include Études Studio, Baggu and Mission Chinese, while presentations of their work have been held at the Museum of Art and Design (USA) and the Venice Architecture Biennale (Italy). They also design products for Tai Ping Carpets, Areaware and Good Thing.

### About the project:

Caviar Sconces were created in a non-linear design process. « It's those nebulous ideas that condense into an object from disparate parts of your mind that are the most interesting ». All the individual components of the Caviar Sconces derived from other projects resulted in the transformative effect by the illuminated lens on the steel shot.

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- **Marie Dessuant & Philip Bone, Dessuant Bone (Paris, FR)**, A Day Bed, aluminium and dirty or smoked pink laminated flat glass, 85 x 35 x 190 cm, 2017, in collaboration with Allaert Aluminium (BE)

## Short bio

Studio Dessuant Bone is a multi-disciplinary design consultancy based in Paris, with our specialities in direction, design, product and interiors. Our research based creative solutions evolve from ideas and stories. We pride ourselves on creating an engaging and clear handwriting that can traverse across a diverse range of clients and industries, including fashion, lifestyle, creative & product, from concept to creation.

Allaert Aluminium has been manufacturing metal and glass windows, doors, curtain walls and more in order to bring architecture to life since 1955. Over the years multiple materials have been integrated such as brass, steel, stainless steel, aluminium and glass. Though design languages have evolved and preferences for metal have been subject to changing thermal, acoustic or even legal circumstances, the aim for ultimate manufacturing has persisted. Engineering forces have joined the production and installation teams to take the whole process to another level, much appreciated by architects and general contractors, for it enables them to persist into the tiniest of details.

## About the project:

After the success of Perpetual Motion at Biennale Interieur 2016, Studio Dessuant Bone and Allaert Aluminium present the first in a new collection from their limited edition design range, **A.D.B.** - using core materials of glass and aluminium 'The Day Bed' is handmade in Kortrijk, Belgium. The collection combines the skill and know-how of over 60 years of production from Allaert Aluminium and the design language and aesthetic that is at the heart of Studio Dessuant Bone.

- **Gaëlle Gabillet & Stéphane Villard, GSSV (Paris, FR)**, Meteoric Stone, bespoke digital printed rugs, wool or acrylic, inspired by the mineral world of marble and stone, 320 x 250 cm, 2017, in collaboration with Ege

## Short bio:

Our work is based on concrete proposals and manifesto projects. We are researching forms with plural interpretations.

Founded in 2011, GGSV Studio is an atypical association which goes from design curatorship to designing objects and interiors. Stéphane Villard directs the "Informe" project workshop at l'ENSCI-Les Ateliers school in Paris. GGSV was laureate of VIA's Carte Blanche in 2011 for their "Objet Trou Noir" upcycling design project. Among their collaborations: Made in Design, Petite Friture, Galerie Catberro. Their work have been exhibited and collected by museums such as Centre Pompidou, MUDAC Lausanne, Pavillon de l'Arsenal, FRAC, Museum für Angewandte Kunst — Francfort, Biennale Design Saint-Étienne,

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Center for Contemporary Art Castle of Rivara — Turin. Among their recent and current projects: Form Follows Information at the Biennale internationale Design Saint-Etienne in 2015, Zones de Confort at Galerie Poirel in Nancy with the CNAP, installation for the kids at the Centre Pompidou, the new interiors of the Museum of Modern Art in Paris...

## About the project:

Meteoric stone is a meteorite that fell from the sky on a point on the globe without being volatilized.

- **Marlene Huissoud (London, UK)**, Of Insects and Men Vase and Wall installation, two mural pieces and a tree sculpture, honeybee bio resin, discarded glass, 2017

## Short bio:

French-born and British based, Marlene Huissoud is an experimental designer. She graduated from a MA Material Futures (known as Textile Futures) at Central Saint Martins' School of Art and Design in London where she developed the project From Insects: an exploration of insect materials from the common honeybee and the Indian silkworm. She has been named as one of the UK's top 70 rising design stars representing the future of British design by the Design Council. She has been nominated by the Arts Foundation UK for the Material Innovation Award in 2016, won the Make me! Design Prize in 2015, nominated for Design Parade at Villa Noailles in 2015, won the Diploma Selection Award at Designblok in 2014. Her work has been exhibited worldwide in major design Institutions such as Chamber New York, Design Miami Basel, Design Museum Barcelona, ...

## About the project

The industrial look and feel of the honeybee bio resin push us to questions what is a natural material and what can be its relation to similar industrial waste materials. For 'Of Insects and Men' we have been collecting discarded glass pieces from different companies in London. The project is a celebration of those two discarded materials that have similarities but various properties. The honeybee bio resin is used to bind the glass pieces together in those sculptural alien look pieces. It is questioning and underlining the way of how we use materials nowadays and in the future. It is as well questioning how two waste materials, natural and industrial can complement each other perfectly, giving us an upcycling approach as it's crucial to re-orientate ourselves to the natural world and find new ways of generating cycles in our making process. The honeybee bio resin and the glass pieces are very ambiguous, as they have a similar aesthetic but a different provenance. Of Insects & Men question us what is natural and what it is not, what is fake or real, testing our knowledges of materiality, a visual perception of materials and a textural vibrance. Of Insects & Men tells the greater discarded beauties that surround us and celebrate the cycles of material interactions, a rhythm in the process of making where industrial meets natural. I am interested in

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the viability of utilising insects and their waste streams to create future craft artefacts. 'Of Insects and Men' is looking to challenge industrial waste materials like off cuts of glass and combine them with natural material that I have developed such as the honeybee bio resin which has similar properties to glass. The honeybee bio resin is used to bind the glass pieces together in the sculptural pieces. The combination of distinct constituents intends to question the way we use materials today and propose a new way in which waste materials, natural and industrial, can complement each other, playing with the notion of what is fake and real.

- **Tom Joyce (Santa Fe – New Mexico, US-Brussels, BE)**, Well I – II - III – IV- V, dye infused photographs on aluminum, edition of 5, 2016, 18 h x 18 w x 18 d. cm, framed

## Short bio:

Born, William Thomas Joyce, in Tulsa, Oklahoma in 1956, he moved to El Rito, New Mexico in 1974 and established studio in Santa Fe in 1977 and in Brussels in 2017. Formally trained as a blacksmith, Tom Joyce is widely acknowledged as one of the foremost practitioners in the field for his contributions to the art and science of forging iron. Joyce was awarded a MacArthur Foundation Fellowship in 2003 and later that year an Aileen Osborn-Webb Award from the American Craft Council's College of Fellows; he was inducted into the Smithsonian Institution's Archives of American Art in 2004; and in 2006, received the Distinguished Artist of the Year Award from Rotary International's Foundation for the Arts; he was honored with a Governor's Award for Excellence in the Arts in 2009; was a recipient of a United States Artists Windgate Fellowship in 2011; and in 2014, was given an Honorary Doctorate from Laureate International's Santa Fe University of Art and Design. Exhibiting internationally since 1981, Joyce's work has been shown at the National Museum of Wales, Cardiff; Graf-Zeppelin Haus, Friedrichshafen, Germany; Exposicion Centro, Guadalajara, Mexico; Lounais-Suomen Käsi-ja Taideteollisuusoppilaitos, Mynämäki, Finland; Museum of Applied Arts, Moscow, Russia; and Musée des Arts décoratifs, Paris, France. His work is in many permanent public collections, including the Museum of Arts and Design, New York; Renwick Gallery, Smithsonian Institution; Minneapolis Institute of Art; Detroit Institute of Art; New Mexico Museum of Art; Luce Foundation Center for American Art; Mint Museum of Art; National Metal Museum; Boston Museum of Fine Art; and Yale University Art Gallery. Recent public commissions include seven forged stainless steel sculptures, *Two to One*, for the Museum of Arts and Design, NYC (2014); for the newly dedicated National September 11 Memorial Museum, a 100' long quote by Virgil forged from recovered World Trade Center steel, "no day shall erase you from the memory of time" (2014); and a stainless steel and cast iron sculpture, *Thicket*, at the Mint Museum of Art, Charlotte, NC (2015).

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## About the project:

Forging iron as a trace of the artistic process translated into a series of 5 dyed infused photographs on aluminium.

- **Antonio Lampecco (Maredret, BE)**, installation of large scale contemporary soft glazed ceramic sculptures with signature-made cristalline compositions, unique pieces, after 2000

## Short bio

Born in Minucciano, Tuscany in 1932, based in Belgium since 1942, Antonio Lampecco, took the direction of the ceramics workshop at the Abbey of Maredsous in 1962. Since 1958 and the World Expo in Brussels, Lampecco has exhibited his work in Belgium and internationally. He won a Golden Medal in Prague, Faenza and Monza, received the City Prize in Vallauris in 1982 (FR). Since 1992, he has opened its showroom in Maredret.

## About the project:

« A great sensitivity in the hands and even more in the heart is necessary to make beautiful ceramics, as well as a constant search in the forms. For me, a good craftsman is in life a simple person, reproducing in his works what he feels in himself, craftsmanship must be an integral part of life. »

## Context of Belgian Design History:

45 years after his Golden Medal won at the Design Center Brussels, 1972, the Italian potter and ceramist Antonio Lampecco comes back to the contemporary scene at Spazio Nobile. As a passionate artist, he will never stop creating new typologies of objects, searching always for new cristalline glosses, glazes and firing processes. Looking back at the golden age of Maredsous Abbey, where Lampecco studied ceramics, we are reexploring with him the Maredsous school founded in 1903 but which was from 1939 until the mid-1960s one of the excellence center for applied arts in Belgium, especially when speaking about training artists rather than craftsmen in the field of silversmithing and ceramics. Many of the masterpieces coming from Maredsous have been revealed to the public at the Expo 58 in Brussels.

- **Isaac Monté (Rotterdam, NL)**, Five Icons of Design, crystallized minerals, 2017

The Juicy Salif by Philippe Starck and the 9093 Kettle by Michael Graves for Alessi, EM77Jug by Erik Magnussen for Stelton, The Dombo by Richard Hutten for Gispén and the Aalto Vase by Aino & Alvar Aalto for Iittala, crystallized minerals and oxyds, edition of 3 + 2 A.P., thanks to Alessi (IT), Gispén (NL), Iittala (FI), Stelton (DK)

## Short bio:

Isaac Monté has a fascination for unusual materials and an urge to master and manipulate these materials. He is a Belgian designer based in Rotterdam, The

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Netherlands. Isaac studied at art academies in Belgium, The Netherlands and Norway. His interest in product design developed at Willem de Kooning Academy in Rotterdam, where he graduated as product designer in 2013. The work of Isaac Monté has been shown in a variety of galleries and exhibitions in Belgium, The Netherlands, Italy and Germany. Isaac is lecturing and leading workshops in various institutions, from the industry (IKEA) to art academies. Monté was awarded The Threshold Price as most talented graduate in 2013, with his project "Filter Factory". In 2014 he was awarded the Henri Winkelman Award for young creative entrepreneurs in Rotterdam. In 2015 he was announced as one of the recipients of the Bio Art and Design Awards. This award gave him the opportunity to design "The Art of Deception" in collaboration with Toby Kiers, Professor in Evolutionary Biology at the Free University in Amsterdam.

## About the project:

Our speed and efficiency — faster, better, stronger. This has caused a shift in our perception of time. In our fast paced society time seems to fly, time has become a luxury product, time has become a currency. In reality time has been passing at the same speed for ages. Nature can be seen as the opponent of today's society. Natural processes are the proof of time. For the last months I have been researching stalagmites, one of the greatest wonders of nature. I have been experimenting with minerals to grow stalagmites and to conduct their shape and colour. By dissolving minerals in water and by heating up this solution it is possible to create an oversaturated medium. During the cooling process these minerals transform into crystals. Further on I have been researching a variety of dying techniques, minerals, pigments and colorants to change the colour of the crystals. The growing process of these objects can be seen as a metaphor for time. Each object is unique in shape, colour and texture, due to the organic development. The objects are the result of the natural crystallization of minerals and the influence of the designer on the formation process. This process can take up to several weeks to obtain the perfect shape, interesting colour combinations and dimensions of crystals. For the exhibition at Spazio Nobile I crystallize five iconic design objects. By covering the existing object with crystals it changes its function. It elevates the object and transforms it from functional product to art piece. It can be compared to amber, a precious stone in which insects and leaves can be found from time to time. These fossils are of high value for the history of evolution. The series can be seen as an ode to the iconic design objects and it is a way to preserve this important icons for the future.

Upcoming shows: Venice Art Biennale 2017, WantedDesign Manhattan during NYCXDESIGN.

- **Taeg Nishimoto (Texas, US)**, *Liquid mirrors*, wall installation of cast pigmented concrete disks playing with optical textures, 35-42 or 50 cm diam., 4 cm high, 3,4 kg, unique pieces, actual concrete disk is 7mm thick, and there is a swivel and hanging mechanism attached in the back.

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## Short bio:

Taeg Nishimoto is an architect, designer and educator. He holds a Bachelor of Architecture degree from Waseda University in Tokyo and a Master of Architecture degree from Cornell University. He has worked for Architektenburo Herman Hertzberger in Amsterdam and Kunihiko Hayakawa & Associates in Tokyo. In New York he had his own practice, Taeg Nishimoto+Allied Architects. He also taught design studios at Columbia University, Pratt Institute, and Temple University. In 2001 he moved to Texas as an Associate Professor with tenure at Texas A&M University, and since 2007 he has been a full Professor of Architecture at The University of Texas at San Antonio. His built and un-built architectural work has received awards and been featured in numerous publications, including GA Houses, l'ARCA, Japan Architect and a+u. He has been the recipient of grants and fellowships, including the ones from New York State Council on the Arts and National Endowment for the Arts. He has exhibited internationally including Storefront for Art and Architecture in New York, Mori Art Museum in Tokyo, La Galerie d'Architecture in Paris, and Arc-en-Rêve at CAPC Musée d'Art Contemporain de Bordeaux. His experimental project called "PLOT House" series is in a permanent collection of FRAC Centre in Orleans, France. His research and explorations with materials in the form of designed objects have been appearing in many design websites. He is a licensed architect in Japan and in the state of New York.

## About the project:

Liquid is a series of wall mirrors that play with optical textures. Partially distressed circular mirror is imbedded into the cast concrete disk with pigments that document the flow of concrete while poured into the mould. The combination of flowing patterns of pigmented concrete and the distressed part of the mirror creates a new layer to the presence of mirror in space as well as to the act of looking into the mirror. Liquid draws our attention to the surface pattern of both mirror and concrete disk as optical texture as we look closely at the reflection on the mirror. This texture is in fact a visualization of natural phenomena of liquid movement captured in a brief moment (while also evoking the image of the moon in the night sky with moving clouds.)

**- Ming-Zhong Chen & Yu-Ju Lin, Richu Lacquer Art Co (Taipei, TW),** Convey the Mind, Ostrich Eggshell and Bodiless lacquer, natural lacquer paint and pearl inlay, up to twenty layers of lacquer, 2017

## Short bio:

Both graduated from Crafts and Design College, National Taiwan University of Arts, director of RICHU LACQUER ART CO., LTD., established in New Taipei City in 2014. Chen participated in several international art exhibitions, and rewarded for lacquer art many times. He is recognized as one of the most

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important people in the current natural lacquer art development in Taiwan. Chen natural lacquer changeable coating skills and glazing effects by extreme hand fine grinding together with pearl inlays, gold, silver, and mineral substance paints to create purely subtle arts. In 2016 he won the 2<sup>nd</sup> Prize of Creative Design, Taiwan Artwork Competition, in 2015 the 1<sup>st</sup> Prize of Handcraft Art, Taoyuan Art Exhibition, in 2012, Excellent Work in Taiwan Life Handcraft Art Design Competition and Best Function in Taiwan Excellent Handcrafts. Lin accumulated many art design awards in the TV media industry with her art design and illustrating background. Lin fully devotes herself into Taiwan traditional lacquer art since 2013. She cooperates and founded RICHU LACQUER ART CO., LTD. with Min-Zong Chen, and continues her work in lacquer illustrating. In the creating process, Lin likes to do themes about nature elements and wings chasing the dreams because she grew up in a concrete jungle so she is always interested in the elements from mother nature. In 2017, she was nominated for the 3rd International Triennale of Kogei World Competition in Kanazawa.

## About the project:

The work was made with “ostrich eggshell “and “bodiless lacquer”. Both materials deliver totally different imaginative lacquer effects. Eggshell is so delicate that it requires extra care while the bodiless lacquer looks heavy but is actually light and tough. The natural lacquer paint and pearl inlay create a micro-universe. The viewer would feel like cherishing things while appreciating the artwork.

- **Frederik Vidal (Hamburg, D)**, Entropia, o.T. C-prints, 2016

## Short bio:

Honored by Le Grand Prix international de Photographie, Vevey in 2012 ; finalist of ReGeneration 2 at Musée de l'Elysée Lausanne in 2010, he is a photographer based in Hamburg and CEO at Cooperopter since 2010.

## About the project:

Entropia explores the magic of crystallized landscapes in both a triptych and a large –format C-prints.

- **Philipp Weber (Berlin, D)**, On Colours, multi chromatic crystal pieces, free blown by **Christophe Genard (Liège, BE)**, founder and glass blower, L'Atelier du Val (Val Saint-Lambert, BE), 2016. A Strange Symphony is displayed, as the starting point of his project (Design Academy, Eindhoven, 2013) around an altered blowing pipe which he transformed into a musical instrument that blows glass. From Below, 2017, is his new machine that sculpts objects from a material that usually only serves as a raw byproduct producing iron.

## Short bio:

Philipp Weber (\*1987) graduated in 2012 from the Design Academy Eindhoven in the Netherlands with his B.A. In 2013 his project A Strange Symphony, an allegory between glass and music, won the ‚New Talent Award‘ of the Berlin Design

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Festival DMY and in 2015 the Bavarian State Prize for Young Designers. His work has been acquired by the mudac in Switzerland as well as by the Museum of Glass in Shanghai. Weber is in search of emotional qualities within production processes. Questions like 'What is the meaning of the human relation to a material and its processing?' guide his approach. Weber believes that in an increasingly digitalized world the comprehension and appreciation for 'the making' is getting lost. By expressing arcane values in manufacture he poses new prospects on production processes and craftsmanship. Recently he graduated with his M.A. from the University of the Arts in Berlin in which he worked on his latest project From Below.

## About the project:

### **A Strange Symphony (2013)**

In this project Philipp Weber altered the main tool of the glassblower, his blowing pipe. While watching belgian glassblower Christophe Genard working, the tool caught Weber's attention. In the past 2000 years only minor alterations have been made to the 1.5m long steel pipe, with no effect to the material. 'What would happen to the glass, if the function of this tool radically changed? How would Christophe adapt to a new pipe?'. By manipulating the pipe the designer took influence on the inner shape of the glass. However, through changing the tool the designer sensed a certain mystery in the craft of glassblowing. The rhythm and drama, which he saw hidden in the process of making glass, left a resonating impression on him. The pipe as a tool for glass production, appeared to be like a musical instrument to him. He could not resist the idea to translate the mechanism of a trumpet into an application for blowing glass. Ultimately he started working on a new 'instrument' – an allegoric bond of craft and music –, inspiring Christophe to 'improvise' the glass. Playing the valves, he would activate different air streams, shaping the glass from inside. The transformation of the pipe into an instrument provoked a performance of glass making. A short-movie, several glass objects and the instrument itself communicate this dance with the fire.

Movie: <https://vimeo.com/78475732>

Design Concept: Philipp Weber

Glassblowing: Christophe Genard

Tool Production: Mart van Hest

Filmmaking: Minsung Wang, Conor Trawinski, Philipp Weber

Sound Design: Johannes Arolt

Photos: Philipp Weber

### **On Colours (2015)**

With A Strange Symphony on Colors Philipp Weber explores the technical innovation of a new glassblowing tool, which he developed in the preceding project A Strange Symphony.

The designer developed a new trumpet-inspired glassblowing pipe which enables the craftsman to shape the inner cavities of the glass. Applying several valves at

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the top of the pipe, the glassblower creates a variety of air chambers inside the glass instead of having only one using the conventional pipe.

The separated spaces inside the glass make for multiple light refractions. By applying colors on each chamber these refractions create a chromatic mingle. At times deceiving the perception.

This project is ongoing and can be understood as a study of light and color in glass, using the tool innovation from *A Strange Symphony*.

Design Concept: Philipp Weber

Glassblowing: Christophe Genard

Assistant Glassblowers: Emil Kovač, David Belien, Jessica Homrich

Cold Work: Heikko Schulze Höing

Production: Glasmuseum Leerdam

Photos: Philipp Weber

## **From Below (2017)**

In the beginning there was coal, which Anton Zielinski mined in 1912 in Marl, Germany. One hundred years later his great-grandson Philipp Weber visited the mine in which he worked. What Philipp encountered was not merely his historical roots in the northern Ruhrarea, he understood the fossil material known as bituminous coal to be an inspiration; a message to dive deeper into the matter of this subject. Heavy industry extracts coke from bituminous coal during a complex and technical procedure. Together with iron ore, coke is then reprocessed to iron sinter. Iron sinter in turn serves as the basis to produce iron. This again represents the raw material for steel production. In previous creative endeavours manufacturing processes have often inspired Philipp's work. In this case his inspiration came from the production of coke, which is performed behind industrial curtains on a large scale.

When coal is processed into coke in so-called 'coking plants', it is operated at temperatures of over 1000 degrees celsius and under exclusion of oxygen.

Philipp's research revealed that during this procedure the coal does not burn, but loses its volatile contents. What remains, is almost pure carbon.

In 'From Below' Philipp wanted to investigate this process intellectually and implement his encounters in an aesthetically crafted manner. During initial drafts he started with a plan for his own miniature coking plant. An oven which works with a ceramic kiln was the basis. In the center and in the core of the oven Philipp installed a distillation container. It contains the coal, protects it from oxygen and thus keeps it from burning. Two mouth-blown glass flasks collect tar and other liquids that emerge during the distillation process. A large copper tank filled with water serves as the cooling element. Gases, that do not liquify, are channeled out through copper pipes and are burned upon emission.

'From Below' interlinks personal history and production processes. From the perspective of the coal, Philipp respectfully seeks to understand a fragment of the earth's heritage. From the perspective of mankind he hopes to call human competence into question and the serious consequences it has on the fate of our planet.

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## PRACTICAL INFORMATION

### Crystallized Collective Show

Vernissage: 22.2.2017 - 18-22

Exhibition from 23.2 until 15.4.2017

#### Agenda:

Sunday Brunch : 26.2.2017 & 19.3.2017, 12-18.00

Crystallized Apero : 11.3.2017 & 25.3.2017, 17-20.00

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1050 Brussels, Belgium

[+32 \(0\)2 768 25 10](tel:+3227682510)

Me - sa / Wo. - za. / Wedn. - Sat., 11.00-18.00

& sur rendez-vous / op afspraak / by appointment

[www.spazionobile.com](http://www.spazionobile.com)

Lise Coirier, [+32475531988](tel:+32475531988), [lc@spazionobile.com](mailto:lc@spazionobile.com)

& Gian Giuseppe Simeone [+32477272904](tel:+32477272904), [ggs@spazionobile.com](mailto:ggs@spazionobile.com)

Press & PR: Nathalie Zalcman, [ns@forum-communication.be](mailto:ns@forum-communication.be),

[+32 \(0\) 475 79 77 01](tel:+322475797701)

#### Link to photos:

[https://www.dropbox.com/sh/jkwlocv7dwamfgt/AABo7nn\\_KKuY6eboMjiT1587a?dl=0](https://www.dropbox.com/sh/jkwlocv7dwamfgt/AABo7nn_KKuY6eboMjiT1587a?dl=0)

#### Save the date:

The Crystallized group show will be followed by the solo exhibition of the visual artist Tomáš Libertíny. Cronosophia will run from 20 April until 23 July 2017, Libertíny will present his recent art works: interactions with nature that explore the notions of time and repetition. Opening on 19 April 2017.

“Slowtime”, a conference by Tomáš Libertíny

Flagey (Studio 3), Saturday 22<sup>nd</sup> April 2017, 18.30 – 20.00, during Art Brussels (21-23/4/2017).

Free entrance.

As the number of seats are limited, please book your seat in advance:

[lc@spazionobile.com](mailto:lc@spazionobile.com), [+32 \(0\)475 531988](tel:+322475531988)

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