

DESIGN MIAMI 2023

DESIGN MIAMI - LIST OF WORKS - ATELIER ECRU GALLERY - DEC. 6 - 10. 2023 - MIAMI BEACH - USA



Adeline Halot
Kombu – Wall sculpture, 2023
Stainless steel wires, flax linen yarns
150 x 190 x 10 CM
59 1/16 x 74 51/64 x 3 15/16 IN

21.000 EUR // 22.500
USD



Arthur Vandergucht
Dragon Copper Chair , 2023
Copper 5MM
40 x 30 x H 80 CM
15 3/4 x 11 13/16 x 31 1/2 IN

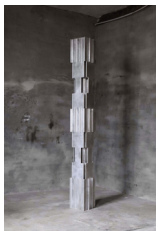
18.000 EUR // 19.500
USD

Edition of 2 plus 1 artist's proof



Arthur Vandergucht
FR01 - Stool, 2021
Aluminium 6MM
49 x 30 x H 45 CM
19 19/64 x 11 13/16 x 17 23/32 IN
Edition of 30

1.600 EUR // 1.700
USD



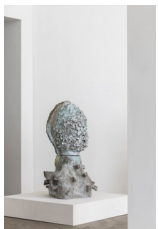
Bram Vanderbeke
Intersect Column – Sculpture, 2022
Welded aluminium
220 x 25 x 25 CM
86 39/64 x 9 27/32 x 9 27/32 IN
Edition of 2 plus 1 artist's proof

8.000 EUR // 8.600
USD



Charlotte Jonckheer
CPC Metal Sconce – Wall light (x2), 2023
Chaud Paper Composite, Aluminium
22 x H 65 CM
8 21/32 x 25 19/32 IN
Edition of 12

3.500 EUR // 3.750
USD



Jojo Corvãia
The Ultimate Kiss No. 2, 2023
Ceramic Ensemble, Melted Glass
86 x 45 x 42 cm
33 55/64 x 17 23/32 x 16 17/32 IN

21.000 EUR // 22.500
USD



Jojo Corväiá
'VBE-1294' – Ceramic sculpture, 2023
Volcanic clay, glaze
51 x 60 x 61 CM
20 5/64 x 23 5/8 x 24 1/64 IN

11.000 EUR // 12.000
USD



Jojo Corväiá
'VKW-1283' – Ceramic sculpture, 2023
Volcanic clay, glaze
40 x 54 x 54 CM
15 3/4 x 21 17/64 x 21 17/64 IN

10.000 EUR // 11000
USD



Jumandie Seys
Fragment Table – Dining table, 2023
Polished stainless steel, Patinated leather
140 x 140 x H 73 CM
55 1/8 x 55 1/8 x 28 47/64 IN

21.500 EUR // 23.000
USD



Jumandie Seys
Arch Desk – Desk, 2023
Lacquered steel, Patinated leather
200 x 80 x H 73 CM
78 47/64 x 31 1/2 x 28 47/64 IN

55.000 EUR // 59.000
USD



Jumandie Seys
Fragment Side Table – Side table M, 2023
Brushed stainless steel, Patinated leather
35 x 35 x H 50 CM
13 25/32 x 13 25/32 x 19 11/16 IN

3.500 EUR // 3.750
USD



Jumandie Seys
Fragment Side Table - Side Table S, 2023
Polished stainless steel, Patinated leather
26 x 28 x H 43 CM
10 15/64 x 11 1/32 x 16 59/64 IN

3.000 EUR // 3.250
USD



Jumandie Seys
Fragment Chair – Sculptural chair, 2023
Brushed stainless steel, Patinated leather
68 x 51 x H 90 CM
26 49/64 x 20 5/64 x 35 7/16 IN

7.000 EUR // 7.500
USD



Jumandie Seys

Fragment Stool, 2023

Brushed stainless steel, Patinated leather

32 x 39 x H 45 CM

12 19/32 x 15 23/64 x 17 23/32 IN

3.500 EUR // 3.750
USD



Katrien Doms

Ukiyo 047, 2022

Solid soft wood (dark brown)

140 x 87 x 8 cm

55 1/8 x 34 1/4 x 3 5/32 IN

19.000 EUR // 20.500
USD



Lucas Morten

Klot Chair – Sculptural chair, 2022

Icelandic lemon peeled basalt

60 x 65 x H 57 CM

23 5/8 x 25 19/32 x 22 7/16 IN

Edition of 6

26.000 EUR // 28.000
USD



Middernacht&Alexander

How I got over - Console - Cinnamon cloud, 2023

Steel, tar, sand, resin and pigments

152 x 32 x H 80 CM

59 27/32 x 12 19/32 x 31 1/2 IN

5.500 EUR // 5.900
USD



Middernacht&Alexander

How I got over - Bench - Ruby Blush, 2023

Steel, tar, sand, resin and pigments

150 x 30 x H 48 CM

59 1/16 x 11 13/16 x 18 57/64 IN

5.000 EUR // 5.400
USD



Middernacht&Alexander

How I Got Over – Stool – Fossil Sage, 2023

Steel, tar, sand, resin and pigments

30 x 30 x H 48 CM

11 13/16 x 11 13/16 x 18 57/64 IN

2.300 EUR // 2.500
USD



Middernacht&Alexander

How I got over - Stool - Blonde Fern

Steel, tar, sand, resin and pigments

30 x 30 x H 48 CM

11 13/16 x 11 13/16 x 18 57/64 IN

2.300 EUR // 2.500
USD



Middernacht&Alexander

Concave Object – Midnight Sky, 2023

Steel, tar, sand, resin and pigments

Dia. 45 CM

Dia. 17 23/32 IN

1.500 EUR // 1.600
USD



Middernacht&Alexander

Concave - Object – Denim Jade, 2023

Steel, tar, sand, resin and pigments

40 x 20 x H 3 CM

15 3/4 x 7 7/8 x 1 3/16 IN

1.500 EUR // 1.600
USD



Niclas Wolf

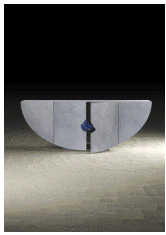
Exsitu_005 – Couple Candlestand, 2023

Sand casted in bronze, mirror polished w/ patinized surface

H 27 x 10 x 7 CM // H 27 x 9 x 6 CM

10 5/8 x 3 15/16 x 2 3/4 IN // 10 5/8 x 3 35/64 x 2 23/64 IN

6.000 EUR // 6.500
USD



Pierre De Valck

Bow Cabinet with Stone– Wall cabinet, 2023

Lapis Lazuli Sar-El-Sang mine Afghanistan, Waxed aluminium

210 x 60 x 80 CM

82 43/64 x 23 5/8 x 31 1/2 IN

22.000 EUR // 23.500
USD



Pierre De Valck

Cabinet with Stone – Wall cabinet, 2023

Nefrite Jade super rare 450 mio. years old Kachin Mine Myanmar, Satinated bronze finish

56 x 56 x 12 CM

22 3/64 x 22 3/64 x 4 23/32 IN

11.000 EUR // 12.000
USD



Tim Vranken

ATER – Coffeetable, 2023

American Oak

(also available in Burned Yellow Pine – edition of 8)

135,7 x 135,7 x H 30 CM

53 27/64 x 53 27/64 x 11 13/16 IN

Edition of 8

20.500 EUR // 22.000
USD

Adeline Halot
Kombu – Wall sculpture, 2023



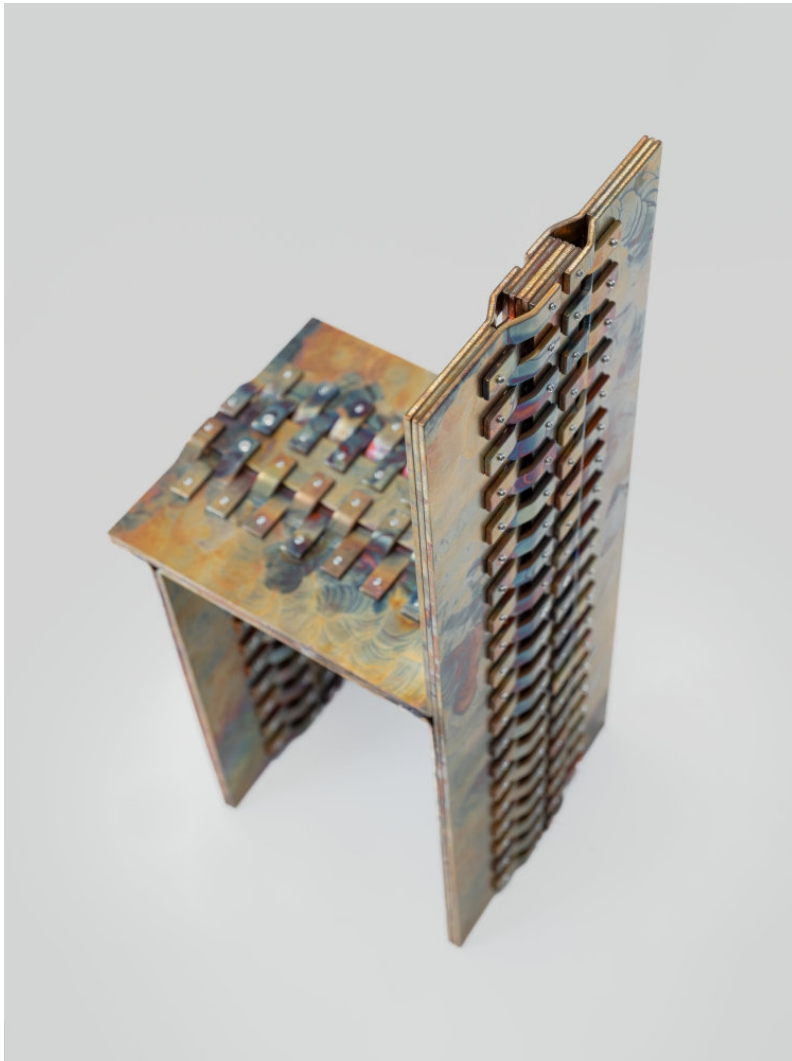
Stainless steel wires, flax linen yarns
150 x 190 x 10 CM
59 1/16 x 74 51/64 x 3 15/16 IN

21.000 EUR // 22.500 USD

Description

The sculpture "Kombu" is a handwoven composition of metallic wires and linen, which is then sculpted to create an unprecedented fusion of textures, shapes, and light reflections. The linen, with its organic nature and softness, beautifully contrasts with the coldness of the metallic wire, symbolizing the union of nature and technology. On the surface of the material, subtle reliefs and shadows create a unique visual experience depending on its environment. The sculpture retains its textile identity, so certain curves may assume a different appearance in a new destination. In each artwork she creates, Adeline Halot conveys her deep attachment to materials, drawing inspiration from organic, botanical, and mineral forms.

Arthur Vandergucht
Dragon Copper Chair , 2023



Copper 5MM
40 x 30 x H 80 CM
15 3/4 x 11 13/16 x 31 1/2 IN

18.000 EUR // 19.500 USD

Description

The colors and patterns of the copper artwork sparked my imagination and reminded me of a traditional Chinese dragon, which is fascinating. Art often evokes personal interpretations and connections, and it's interesting that this piece inspired my creative thinking in that way.

The copper dragon chair consists of several parts that make up a whole. If one part is missing, the connection no longer holds true, suggesting that each part plays a crucial role in the overall functionality and structure of the chair. It is an artwork that appreciates the synergy of the various parts.

The copper dragon chair is part of a broader project of artistic exploration. It intrigues me to see how I reinvent previous works in order to come up with new and innovative creations.

Arthur Vandergucht
FR01 - Stool, 2021



Aluminium 6MM
49 x 30 x H 45 CM
19 19/64 x 11 13/16 x 17 23/32 IN

1.600 EUR // 1.700 USD

Description

The fixed values relating to a stool — as the most common entity in furniture design — were explored and redefined through design research. Starting from a square seat, the design was formed by using repetitions, inversions and bends. The object can thus become part of a series. The collection is characterized by pure, clear materials. The obvious and traditional connections play an essential role.

Bram Vanderbeke
Intersect Column – Sculpture, 2022



Welded aluminium
220 x 25 x 25 CM
86 39/64 x 9 27/32 x 9 27/32 IN

8.000 EUR // 8.600 USD

Description

Intersect – An architectural shelf, stool and column composed out of different intersecting shapes. Roughly welded together, and treated with both a mechanical and manual sanding treatment. A spacious object that plays with reflection, massiveness and transparency.

Charlotte Jonckheer
CPC Metal Sconce – Wall light (x2), 2023



Chaud Paper Composite, Aluminium
22 x H 65 CM
8 21/32 x 25 19/32 IN

3.500 EUR // 3.750 USD

Description

In the CPC Metal Sconce, a stainless steel body and a Chaud Paper Composite (CPC) shade are combined thoughtfully to create a delicate wall light with light peeking through. The thin CPC shade, a mixture of waste paper & stone dust, is hand pressed and bended before being held in a fine crafted stainless steel curve.

Jojo Corväiá
The Ultimate Kiss No. 2, 2023



Ceramic Ensemble, Melted Glass
86 x 45 x 42 cm
33 55/64 x 17 23/32 x 16 17/32 IN

21.000 EUR // 22.500 USD

Description

The very idea that some of Jojo Corväiá's pieces may have life on their own is awkward. But this idea is conceived more as an introspective understanding of live "before" death. So in a certain sense, this new body of work introduces some distortion by insisting on the life of the objects.

Some of these figures are embodiments, personifications, and at the same time, central figures of a solemn narrative, questioning the ceremonial concept, the formality, and the conventional relationship between us and our immediacy as we understand it. Between our present and the marks that our own past has left upon us. His answers are displayed in the very abstraction of this figurative imagery, however distant in appearance from what we know, as a subtle expression of the human delicacy. The human passion at most.

Jojo Corväiá
'VBE-1294' – Ceramic sculpture, 2023



Volcanic clay, glaze
51 x 60 x 61 CM
20 5/64 x 23 5/8 x 24 1/64 IN

11.000 EUR // 12.000 USD

Description

If the function is second to the aesthetics in my work, it never disappears, but rather becomes the occasion for a frenetic but never repetitive creation of new forms where irregularity never dissipates harmony. Imperfection is undoubtedly at the center of the exploration of my sculptures, but this does not mean the renunciation of beauty. Simply the beauty found is pockmarked and beaded with the pains but also the joys of the world. Imperfection thus signs a disenchanting but touching ode, an ode to a singular and abrupt expression. In my work I intent to relate to a perception that transcends appearance, and to rather enter into a territory of feelings. My pieces become an emotional landscape.

Jojo Corväiá

Jojo Corväiá
'VKW-1283' – Ceramic sculpture, 2023



Volcanic clay, glaze
40 x 54 x 54 CM
15 3/4 x 21 17/64 x 21 17/64 IN

10.000 EUR // 11000 USD

Description

If the function is second to the aesthetics in my work, it never disappears, but rather becomes the occasion for a frenetic but never repetitive creation of new forms where irregularity never dissipates harmony. Imperfection is undoubtedly at the center of the exploration of my sculptures, but this does not mean the renunciation of beauty. Simply the beauty found is pockmarked and beaded with the pains but also the joys of the world. Imperfection thus signs a disenchanting but touching ode, an ode to a singular and abrupt expression. In my work I intent to relate to a perception that transcends appearance, and to rather enter into a territory of feelings. My pieces become an emotional landscape.

Jojo Corväiá

Jumandie Seys
Fragment Table – Dining table, 2023



Polished stainless steel, Patinated leather
140 x 140 x H 73 CM
55 1/8 x 55 1/8 x 28 47/64 IN

21.500 EUR // 23.000 USD

Description

The fragment collection is a series of sculptural furniture pieces with an irregular and asymmetrical shape.

Jumandie seys is a belgian artist and multidisciplinary designer. In a search for pure expression of form and material, he designs objects with a sculptural purity. His work is characterized by a constant dialogue between contrasting elements and the search for balance. He tries to redefine classic rules by combining modern and digital mediums with artisanal crafts. This is enforced by taking inspiration from the past and applying it to his contemporary design. By doing so he creates visual and tactile tension in his work.

Jumandie Seys
Arch Desk – Desk, 2023



Lacquered steel, Patinated leather
200 x 80 x H 73 CM
78 47/64 x 31 1/2 x 28 47/64 IN

55.000 EUR // 59.000 USD

Description

The arch collection is a series of furniture pieces made from the deconstruction of the architectural arch. a curved symmetrical structure that remains a powerful element over time. by redefining classic rules and drawing inspiration from the past, a sculptural, modern design arises. each piece is available in different materials and finishes or available for bespoke.

Bespoke/ On demand

Jumandie Seys
Fragment Side Table – Side table M, 2023



Brushed stainless steel, Patinated leather
35 x 35 x H 50 CM
13 25/32 x 13 25/32 x 19 11/16 IN

3.500 EUR // 3.750 USD

Description

The fragment collection is a series of sculptural furniture pieces with an irregular and asymmetrical shape.

Jumandie seys is a belgian artist and multidisciplinary designer. In a search for pure expression of form and material, he designs objects with a sculptural purity. His work is characterized by a constant dialogue between contrasting elements and the search for balance. He tries to redefine classic rules by combining modern and digital mediums with artisanal crafts. This is enforced by taking inspiration from the past and applying it to his contemporary design. By doing so he creates visual and tactile tension in his work.

Jumandie Seys
Fragment Side Table - Side Table S, 2023



Polished stainless steel, Patinated leather
26 x 28 x H 43 CM
10 15/64 x 11 1/32 x 16 59/64 IN

3.000 EUR // 3.250 USD

Description

The fragment collection is a series of sculptural furniture pieces with an irregular and asymmetrical shape.

Jumandie seys is a belgian artist and multidisciplinary designer. In a search for pure expression of form and material, he designs objects with a sculptural purity. His work is characterized by a constant dialogue between contrasting elements and the search for balance. He tries to redefine classic rules by combining modern and digital mediums with artisanal crafts. This is enforced by taking inspiration from the past and applying it to his contemporary design. By doing so he creates visual and tactile tension in his work.

Jumandie Seys
Fragment Chair – Sculptural chair, 2023



Brushed stainless steel, Patinated leather
68 x 51 x H 90 CM
26 49/64 x 20 5/64 x 35 7/16 IN

7.000 EUR // 7.500 USD

Description

The fragment collection is a series of sculptural furniture pieces with an irregular and asymmetrical shape.

Jumandie seys is a belgian artist and multidisciplinary designer. In a search for pure expression of form and material, he designs objects with a sculptural purity. His work is characterized by a constant dialogue between contrasting elements and the search for balance. He tries to redefine classic rules by combining modern and digital mediums with artisanal crafts. This is enforced by taking inspiration from the past and applying it to his contemporary design. By doing so he creates visual and tactile tension in his work.

Jumandie Seys
Fragment Stool, 2023



Brushed stainless steel, Patinated leather
32 x 39 x H 45 CM
12 19/32 x 15 23/64 x 17 23/32 IN

3.500 EUR // 3.750 USD

Description

The fragment collection is a series of sculptural furniture pieces with an irregular and asymmetrical shape.

Jumandie seys is a belgian artist and multidisciplinary designer. In a search for pure expression of form and material, he designs objects with a sculptural purity. His work is characterized by a constant dialogue between contrasting elements and the search for balance. He tries to redefine classic rules by combining modern and digital mediums with artisanal crafts. This is enforced by taking inspiration from the past and applying it to his contemporary design. By doing so he creates visual and tactile tension in his work.

Katrien Doms
Ukiyo 047, 2022



Solid soft wood (dark brown)
140 x 87 x 8 cm
55 1/8 x 34 1/4 x 3 5/32 IN

19.000 EUR // 20.500 USD

Description

Katrien Doms is a Belgian artist, using fire, extreme heat and nature climate as a medium to create her poetic Ukiyo series. 'Ukiyo' means 'living in the moment'.

By using this medium, Katrien Doms exposes herself to a physically very intense and time-consuming process. All forces of nature influence this making process and sometimes ask the artist to stop, pause and start again.

These tides of creating make the works of art even more precious. Contrary to the general image of 'burned wood', Katrien succeeds in creating soft, poetic slopes with the depth and intensity of the element of fire.

Lucas Morten
Klot Chair – Sculptural chair, 2022



Icelandic lemon peeled basalt
60 x 65 x H 57 CM
23 5/8 x 25 19/32 x 22 7/16 IN

26.000 EUR // 28.000 USD

Description

(s)low process of stone work, carved from one solid block Lemon peeled basalt produced in Chiampo, Italy.
Designed by Lucas Morten

The multidisciplinary atelier of Lucas and Tyra Morten is a small scale artist studio presenting handmade objects in limited editions. Working across materials and techniques from both the past, the present and the future, they explore the borderland between art and design through developing works of art that also are interactable. What permeate the experience of Morten's work is their melancholy attraction to the impermanence of things and materials. Far from the increasingly technological world where more efficient production lines are created with greater precision, they instead explore the fragility that comes with everything that is transitory. Morten's works are therefor imbued with an unstudied quality that gives an authentic character and a touch of the artists hand. The impelling need to manifest the passage of time and space creates a collection of pieces where one object does not resemble the other. All objects are signed and comes with a certificate of authenticity. Due to the handmade process, please note that any irregularities or natural blemishes should not be misconstrued as flaws.

Middernacht&Alexander

How I got over - Console - Cinnamon cloud, 2023



Steel, tar, sand, resin and pigments

152 x 32 x H 80 CM

59 27/32 x 12 19/32 x 31 1/2 IN

5.500 EUR // 5.900 USD

Description

The duo Middernacht & Alexander use decommissioned underground diesel tanks as the basis for their unique collectibles, which are part of an ongoing series titled 'How I Got Over.' In Belgium, it's customary for every home to be powered by burning the diesel stored in these tanks. However, due to ongoing environmental efforts, these tanks are gradually being phased out. Midnight & Alexander eagerly repurpose these discarded tanks and incorporate the steel from them into their works.

These tanks are often several decades old, having been buried underground for many years. As a result, their exteriors are marked by corrosion, which imparts a unique patina, contributing to the distinctive character of the artworks. In addition to the uniqueness of the raw material, each piece is finished with a distinct combination of epoxy and pigments, resulting in breathtaking colours and individuality. Since there's no record of which pigments are used, or their quantities, during the production process, each artwork is inherently one-of-a-kind.

The pieces from the 'How I Got Over' series are sturdy and safe to be used outdoors, their finish includes a layer of industrial grade polyurethane clear-coat varnish.

Middernacht&Alexander
How I got over - Bench - Ruby Blush, 2023



Steel, tar, sand, resin and pigments
150 x 30 x H 48 CM
59 1/16 x 11 13/16 x 18 57/64 IN

5.000 EUR // 5.400 USD

Description

The duo Middernacht & Alexander use decommissioned underground diesel tanks as the basis for their unique collectibles, which are part of an ongoing series titled 'How I Got Over.' In Belgium, it's customary for every home to be powered by burning the diesel stored in these tanks. However, due to ongoing environmental efforts, these tanks are gradually being phased out. Midnight & Alexander eagerly repurpose these discarded tanks and incorporate the steel from them into their works. These tanks are often several decades old, having been buried underground for many years. As a result, their exteriors are marked by corrosion, which imparts a unique patina, contributing to the distinctive character of the artworks. In addition to the uniqueness of the raw material, each piece is finished with a distinct combination of epoxy and pigments, resulting in breathtaking colours and individuality. Since there's no record of which pigments are used, or their quantities, during the production process, each artwork is inherently one-of-a-kind.

The pieces from the 'How I Got Over' series are sturdy and safe to be used outdoors, their finish includes a layer of industrial grade polyurethane clear-coat varnish.

Middernacht&Alexander
How I Got Over – Stool – Fossil Sage, 2023



Steel, tar, sand, resin and pigments
30 x 30 x H 48 CM
11 13/16 x 11 13/16 x 18 57/64 IN

2.300 EUR // 2.500 USD

Description

The duo Middernacht & Alexander use decommissioned underground diesel tanks as the basis for their unique collectibles, which are part of an ongoing series titled 'How I Got Over.' In Belgium, it's customary for every home to be powered by burning the diesel stored in these tanks. However, due to ongoing environmental efforts, these tanks are gradually being phased out. Midnight & Alexander eagerly repurpose these discarded tanks and incorporate the steel from them into their works. These tanks are often several decades old, having been buried underground for many years. As a result, their exteriors are marked by corrosion, which imparts a unique patina, contributing to the distinctive character of the artworks. In addition to the uniqueness of the raw material, each piece is finished with a distinct combination of epoxy and pigments, resulting in breathtaking colours and individuality. Since there's no record of which pigments are used, or their quantities, during the production process, each artwork is inherently one-of-a-kind.

The pieces from the 'How I Got Over' series are sturdy and safe to be used outdoors, their finish includes a layer of industrial grade polyurethane clear-coat varnish.

Middernacht&Alexander
How I got over - Stool - Blonde Fern



Steel, tar, sand, resin and pigments
30 x 30 x H 48 CM
11 13/16 x 11 13/16 x 18 57/64 IN

2.300 EUR // 2.500 USD

Description

The duo Middernacht & Alexander use decommissioned underground diesel tanks as the basis for their unique collectibles, which are part of an ongoing series titled 'How I Got Over.' In Belgium, it's customary for every home to be powered by burning the diesel stored in these tanks. However, due to ongoing environmental efforts, these tanks are gradually being phased out. Midnight & Alexander eagerly repurpose these discarded tanks and incorporate the steel from them into their works. These tanks are often several decades old, having been buried underground for many years. As a result, their exteriors are marked by corrosion, which imparts a unique patina, contributing to the distinctive character of the artworks. In addition to the uniqueness of the raw material, each piece is finished with a distinct combination of epoxy and pigments, resulting in breathtaking colours and individuality. Since there's no record of which pigments are used, or their quantities, during the production process, each artwork is inherently one-of-a-kind.

The pieces from the 'How I Got Over' series are sturdy and safe to be used outdoors, their finish includes a layer of industrial grade polyurethane clear-coat varnish.

Middernacht&Alexander
Concave Object – Midnight Sky, 2023



Steel, tar, sand, resin and pigments
Dia. 45 CM
Dia. 17 23/32 IN

1.500 EUR // 1.600 USD

Description

The duo Middernacht & Alexander use decommissioned underground diesel tanks as the basis for their unique collectibles, which are part of an ongoing series titled 'How I Got Over.' In Belgium, it's customary for every home to be powered by burning the diesel stored in these tanks. However, due to ongoing environmental efforts, these tanks are gradually being phased out. Midnight & Alexander eagerly repurpose these discarded tanks and incorporate the steel from them into their works. These tanks are often several decades old, having been buried underground for many years. As a result, their exteriors are marked by corrosion, which imparts a unique patina, contributing to the distinctive character of the artworks. In addition to the uniqueness of the raw material, each piece is finished with a distinct combination of epoxy and pigments, resulting in breathtaking colours and individuality. Since there's no record of which pigments are used, or their quantities, during the production process, each artwork is inherently one-of-a-kind.

Middernacht&Alexander
Concave - Object – Denim Jade, 2023



Steel, tar, sand, resin and pigments
40 x 20 x H 3 CM
15 3/4 x 7 7/8 x 1 3/16 IN

1.500 EUR // 1.600 USD

Description

The duo Middernacht & Alexander use decommissioned underground diesel tanks as the basis for their unique collectibles, which are part of an ongoing series titled 'How I Got Over.' In Belgium, it's customary for every home to be powered by burning the diesel stored in these tanks. However, due to ongoing environmental efforts, these tanks are gradually being phased out. Midnight & Alexander eagerly repurpose these discarded tanks and incorporate the steel from them into their works. These tanks are often several decades old, having been buried underground for many years. As a result, their exteriors are marked by corrosion, which imparts a unique patina, contributing to the distinctive character of the artworks. In addition to the uniqueness of the raw material, each piece is finished with a distinct combination of epoxy and pigments, resulting in breathtaking colours and individuality. Since there's no record of which pigments are used, or their quantities, during the production process, each artwork is inherently one-of-a-kind.

Niclas Wolf
Exsitu_005 – Couple Candlestand, 2023



Sand casted in bronze, mirror polished w/ patinized surface
H 27 x 10 x 7 CM // H 27 x 9 x 6 CM
10 5/8 x 3 15/16 x 2 3/4 IN // 10 5/8 x 3 35/64 x 2 23/64 IN

6.000 EUR // 6.500 USD

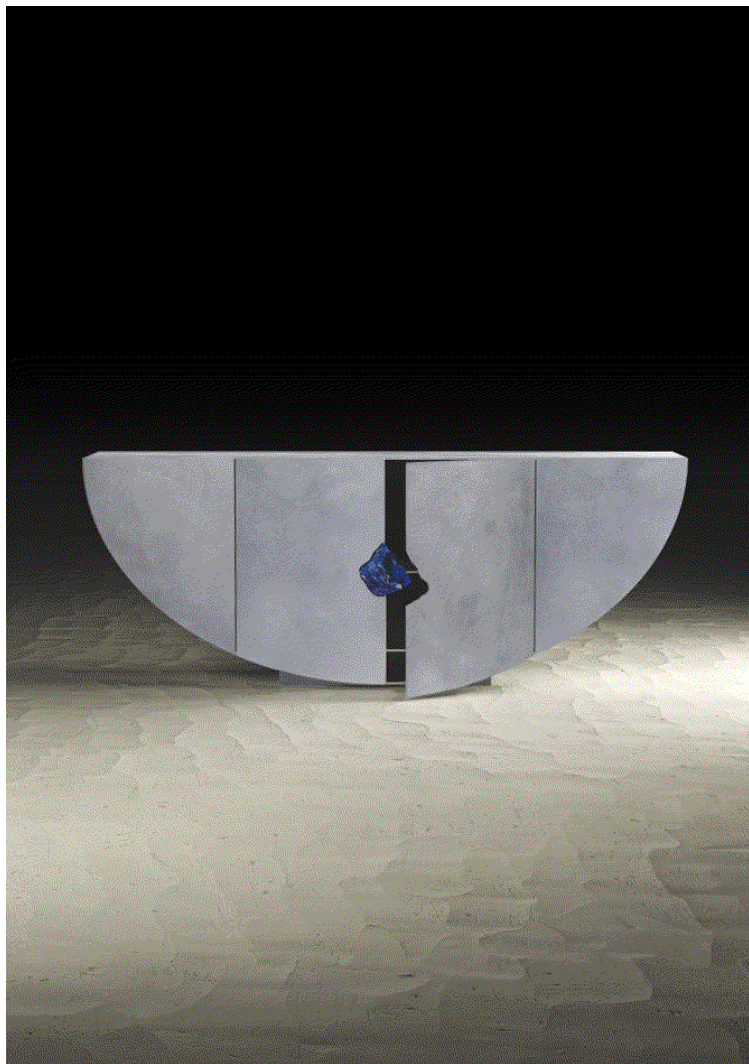
Description

In his daily life, Niclas Wolf is deeply connected to the natural world. By searching and recording all of the elements that touches him, he designs the earth's resources in order that the invisible becomes material.

His work is all about experimentation, all of his pieces are filled with layers made up of everything that surrounds them.

Tectonic structures and geological phenomena are great sources of inspiration. The collections are the speculative results of an ongoing investigation into how formative processes in nature can be adapted into creative methods.

Pierre De Valck
Bow Cabinet with Stone– Wall cabinet, 2023



Lapis Lazuli Sar-El-Sang mine Afghanistan, Waxed aluminium
210 x 60 x 80 CM
82 43/64 x 23 5/8 x 31 1/2 IN

22.000 EUR // 23.500 USD

Description

Pierre De Valck, is a Belgian designer with a childhood fascination for archeology and collecting historical artefacts. His furniture attempts to harness the power of ancient geological processes in a contemporary bodice. Modern antiquities that allow the rediscovery of our ancestral past.

The first series of modern antiquities is called "pieces with stone" and represents a series of furniture manually encrusted with precious stones and crystals of exceptional historical value. By leaving the minerals untouched, the mere functional is transcended, rendering the pieces both unique and authentic testimonies of our collective memory. From the hills of the Ardens to the mines of Afghanistan - rediscover ancient stories recollecting millions of years of wisdom, as told by these raw mineral jewels.

Pierre De Valck furniture can be described as both minimalistic as well as decorative. A stone is a stone, but when offsetted onto an aluminum backdrop, it suddenly becomes a jewel with a story to tell. The first series within the collection entails a set of unique cabinets designed around pieces of Lapis Lazuli, Jasper and petrified wood. The designs were featured on the design fairs of Paris and Milan.

Pierre De Valck
Cabinet with Stone – Wall cabinet, 2023



Nefrite Jade super rare 450 mio. years old Kachin Mine Myanmar, Satinated bronze finish
56 x 56 x 12 CM
22 3/64 x 22 3/64 x 4 23/32 IN

11.000 EUR // 12.000 USD

Description

Pierre De Valck, is a Belgian designer with a childhood fascination for archeology and collecting historical artefacts. His furniture attempts to harness the power of ancient geological processes in a contemporary bodice. Modern antiquities that allow the rediscovery of our ancestral past. The first series of modern antiquities is called "pieces with stone" and represents a series of furniture manually encrusted with precious stones and crystals of exceptional historical value. By leaving the minerals untouched, the mere functional is transcended, rendering the pieces both unique and authentic testimonies of our collective memory. From the hills of the Ardens to the mines of Afghanistan - rediscover ancient stories recollecting millions of years of wisdom, as told by these raw mineral jewels. Pierre De Valck furniture can be described as both minimalistic as well as decorative. A stone is a stone, but when offsetted onto an aluminum backdrop, it suddenly becomes a jewel with a story to tell. The first series within the collection entails a set of unique cabinets designed around pieces of Lapis Lazuli, Jasper and petrified wood. The designs were featured on the design fairs of Paris and Milan.

Tim Vranken
ATER – Coffeetable, 2023



American Oak
(also available in Burned Yellow Pine – edition of 8)
135,7 x 135,7 x H 30 CM
53 27/64 x 53 27/64 x 11 13/16 IN

20.500 EUR // 22.000 USD

Description

In the spring of 2023, the ATER collection was launched with an unconventional dining table and 'pied de stalle'. Inspiration was sought from the Aztec period. This reference to ancient forms clearly remains a red line throughout his work. Vranken's signature is clearly visible through the combination of the 'Shou Sugi Ban' technique and the experimental use of Yellow Pine. In this thought-provoking series Vranken puts the emphasis on linearity by laying the beams on their side. This unconventional way of construction adds value both to the design and composition.

This summer Vranken set a new goal: Design Miami. Vranken extends an invitation to engage with history in a contemporary context. The ATER coffee table, a bespoke creation in partnership with Gallery Ecu, emerges as a testament to this vision. Crafted from robust French oak, it shows both resilience and refinement. By encouraging a dialogue between eras it offers a timeless narrative for all to appreciate.

"Timeless Craftsmanship: Vranken's ATER Collection Blends Ancient Wisdom with Modern Design"