

# ATELIER ECRU

MOVING TRACES 04.  
GROUP SHOW

*FRÉDÉRIC SAULOU KIM BARTELT KREADIANO OBJECTS  
PIERRE DE VALCK STUDIO DANIEL COSTA  
TIM TEVEN TIM VRANKEN VORMEN  
YELLOW NOSE STUDIO*

14.11.2020 - 10.01.2021

ATELIER ECRU GALLERY - BURGSTRAAT 18 - 9000 GENT - BELGIUM

FREDERIC SAULOU



Frédéric Saulou

'Fauve' BUFFET

Black Slate, chemical engrave brass  
L 230 x W 40 x H 75 cm

Edition #10

Frédéric Saulou

'Narcisse' (mirror)

Black Slate, black perfect mirror

W 60 x H 200 cm

Edition #8



French Designer Frédéric Saulou, born in 1989, comes from Applied Arts formations and French academy of Fine Arts to complete and write his personal vision. In 2013, he founded the studio, Frédéric Saulou Design Studio, an independent and multidisciplinary design and consulting agency that sees design as a space for research and exchange that allows him to develop a sensitive approach to forms and materials.

Experimentation and research take precedence over his work in order to think of new materials and new uses. This accompanies his daily approach so that each project is conceived as a sculpture in its own right, between simplicity and technicality. His approach guides him towards a global approach but also unique in his creations, thus creating particular interactions between the user and the material, between know-how craftsmanship and industrial techniques, between poetic and expressive design.

Frédéric works on various projects, from objects to space, in series or limited editions and collaborates with prestigious institutions, brands and galleries.



Other available works:



Frédéric Saulou  
'Frustré 02' (coffee table)  
Black Slate  
L 160 x W 70 x H 30 cm  
Edition #12



Frédéric Saulou  
'Ambigue' (side table)  
MagnLimestone,  
patinated brass  
SMALL  
H 44 x D 35 cm  
LARGE  
H 34 x D 60 cm  
Edition #12

KIM BARTELT



Kim Bartelt

*'Fundstücke II'* (2020)

Paper on linen  
Artist frame natural wood  
150 x 150 cm

Unique



Kim Bartelt

*'Lost & Found'* (2019)

Paper & recycled fabric on  
canvas from Shenzhen  
Artist frame natural wood  
140 x 160 cm

Unique



As materiality is integral to Kim Bartelt's paper paintings, so too is temporality. The artist's medium is what others might consider ephemeral: fine sheets of tissue paper gathered from diverse occasions—folded, imperfect. In the process of gathering, sorting and layering, Bartelt chooses to remember; by transforming the fragile into the tangible, she immortalizes the most fleeting of fragments.

Bartelt's process of layering has an equally temporal quality. Her repeated application of paste on paper is an action both constant and distinct in each instance. Every brushstroke evolves the material's quality, distancing it from its former embodiment and coaxing it towards the new. The resulting works are an expression of ritual, inviting reflection on the things we leave behind—and what we choose to keep.

Currently based in Berlin, Bartelt completed a Bachelor of Fine Arts from the Parsons School of Design in New York, and has since regularly exhibited in group and solo shows in Chicago, Berlin, Paris, and London. In 2019, Bartelt was artist in residence at Numeroventi in Florence, Italy and at Joya in Almeria, Spain. Her work is held in private collections across Germany, Switzerland, France, Italy, Belgium, Israel, India, Brazil, the UK and the USA.



The raw linen and jute canvases from Bartelt's latest series, *Raw*, provide backdrops for investigations of form, which manifest in abstract shapes composed of found and residual tissue papers the artist saves from everyday occasions, such as the purchase of flowers or wrapping from a Paris concept store. Minimal yet imbued with a quiet energy, Bartelt's paper paintings transmit the meditative quality of her painstaking process of pasting and embedding. The idiosyncrasies of each sheet of tissue—creases, folds, a raw edge here or there—allude to their past applications. Only up close does their layered fragility reveal itself.



Kim Bartelt

*'Glow'* (2019)

Paper & recycled fabric on canvas from Shenzhen  
Artist frame natural wood  
50 x 40 cm

Unique



*Kreadiano Objects*

*S\_20\_07 (2020)*

*Own mixture with plaster, Marble dust, pigments and glazes.*

*90 x 60 cm*

*Unique*



*Kreadiano Objects*

*S\_20\_08 (2020)*

*Own mixture with plaster, Marble dust, pigments and glazes.*

*72 x 42 cm*

*Unique*

The Founders of KREADIANO OBJECTS are Dragi Djeric and Stefan Hunold: a couple and creative duo with a shared vision for materials and architecturally inspired aesthetics. KREADIANO OBJECTS is based in Berlin, Germany.

Dragi (\*1988, Switzerland) worked as a scenographer and interdisciplinary creative director and has already designed sophisticated installations for renowned luxury fashion labels. At KREADIANO OBJECTS she is the intuitive part with the perfect feeling and eye for balanced compositions.

Stefan (\*1987, Germany) has been managing the family business KREADIANO for more than seven years. In this time he has been intensively involved in the development and refinement of wall coatings. With his background in manufacturing traditional wallcoverings with natural lime plaster, he always try to push our materials on a new higher level and create with it something new.

In KREADIANO OBJECTS the contrasts between various materials merge into a composition with a sculptural character. KREADIANO OBJECTS reinterprets traditional craftsmanship and puts it into a new context.

Our materials are individually handcrafted and selected for each of the KREADIANO OBJECTS. In this creation process artistry and tradition merge with the vision of creating objects that connect us with the design language of the present.

Each element is created individually from a special blend, which is carefully applied and structured with skilled craftsmanship. This process is more akin to art than science, with the material showing substantial unpredictability. High precision and trust based teamwork are necessary to create unique objects full of expression, clarity and elegance. All objects are handmade and unique.

Every object is made in different plaster layers. Each layer is applied by hand with different tools and tells its own story. While working on the next layer we never know how the one underneath will react and how the outcome will look like. Everything is always based on our own intuition, the right timing and harmony.

We mostly work with the „colour“ black. We choose it for its relentlessly honesty. Black reveals everything and forgives nothing. We had to learn to master the craftsmanship, our tools and the material to work with black. On the other hand, it leaves space for the viewer to immerse himself into the artwork and add his own story. In the contrast of light and shadow, the black gain momentum and play with the surroundings light and senses of the beholder. The varying perspective also changes their effect, colour perception and texture, making them appear alive and inexhaustible.



In the latest series from 2020 we try to focus only on our own intuition and let everything just flow — our thoughts, time and the material. As in nature, new unique textures are constantly being created. Intuitively we stop at a moment and „freeze“ a movement forever. This series is more emotional, focusing only on the material and on the inner intuition to find the perfect balance.

## PIERRE DE VALCK



Small sized cabinet with two hinged doors and four shelves. Mid-cabinet sits a fragment of Petrified Summeroak, estimated some 55 million years old and found in the forest of Trooz in Liège, Belgium.

Provenance:

Forest of Trooz, Liège, Belgium.  
Circa 55 million years old.

Pierre De Valck

Cabinet with stone  
Petrified oak (2020)

Oxidized and waxed aluminium

W 75 x D 46 x H 96 cm



Medium sized wall-mounted cabinet with two hinged doors and four compartments. Mid-butterfly hinged doors sits an unpolished Petrified Oak fragment

, estimated some 55 million years old and found in the forest of Trooz in Liège, Belgium.

Provenance:

Forest of Trooz, Liège, Belgium.  
Circa 55 million years old.

Pierre De Valck

Off Round cabinet with stone  
Petrified oak (2020)

Oxidized and waxed aluminium

Dia 96 x D 22 cm



Pierre De Valck (1991) born in Brussels, is a Ghent-based 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 an ancestral past.

Pierre De Valck manually encrusts each piece of furniture with unique minerals and stones of exceptional historical value linked to Belgium. Leaving the minerals untouched, the mere functional is transcended, rendering the pieces both unique and authentic testimonies of our collective memory.

Pierre De Valck creates authentic, handcrafted furniture marked by the unique signature of nature over time. Durable and spirited - it is furniture to fall in love with, cherish and eventually, pass down to the next generation.

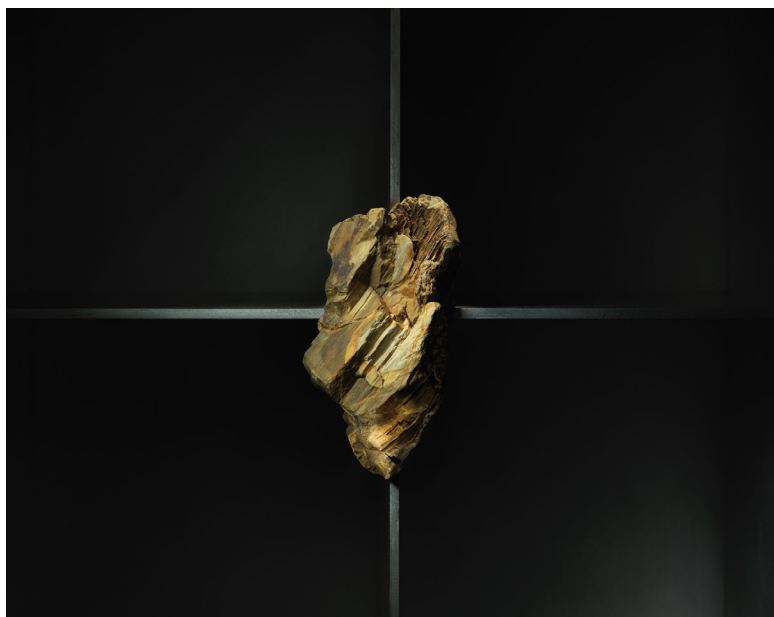
At Pierre De Valck, longevity and quality come first. The ultimate goal is to create pieces of furniture that last several lifetimes, because they are durable and because they are loved. We use durable, solid aluminum and hand-encrust it with unique minerals and stones, carefully selected for their exceptional historical value. The minerals are untouched, rendering them unique and authentic witnesses of our collective memory. These raw jewels bare an ancestral whisper that helps transcend the seemingly banal or mere functional of the piece.

The choice of materials is equally aesthetic as it is meaningful: it is a cross-time fusion of design-making, taking the best from what our Mother and forefathers have left us.

In reminiscence of times when design was steered by richness and symbolism - when pieces of furniture were significant showpieces, meant to showcase exquisite craftsmanship.

Pierre De Valck furniture can be described as both minimalist 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.



Other available work:



Pierre De Valck

*Cabinet with stone*

Oxidized and waxed aluminium

W 75 x D 46 x H 96 cm

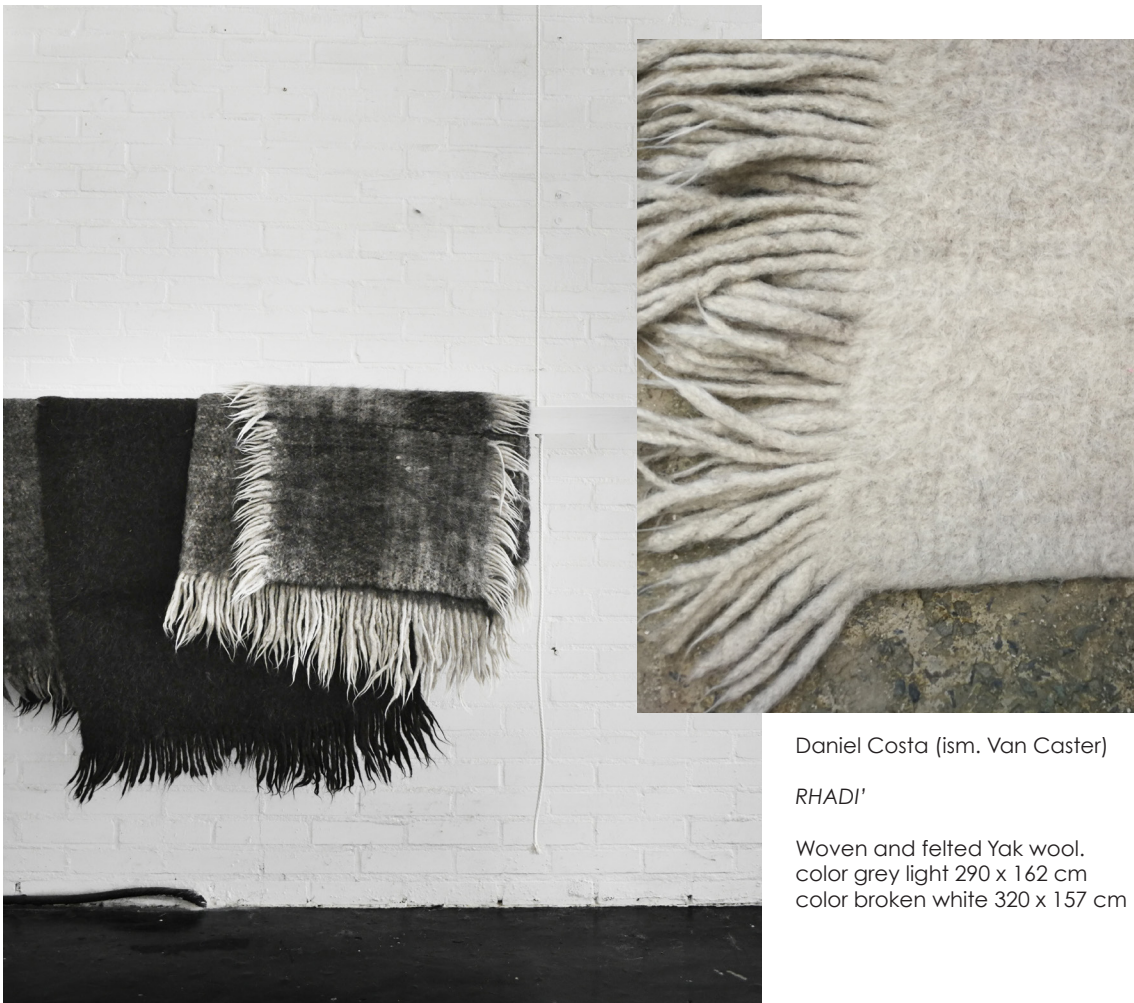
Provenance: Rhine-Meuse-Scheldt river delta, Flanders, Belgium. Circa 300 million years old.



Daniel Costa (ism. Van Caster)

'HENGE'

Tibetan sheep wool and nettle.  
296 x 286 cm



Daniel Costa (ism. Van Caster)

'RHADI'

Woven and felted Yak wool.  
color grey light 290 x 162 cm  
color broken white 320 x 157 cm

LUM is an archaic sound which connects us to the earth and our roots. It is the title of Studio Daniel Costa's first collection of rugs which is rooted in the mountains of Nepal, the ground where yak, sheep and goat graze and over thousands of years have adapted to whipping weathers. Where the mountains set the tone to life and survival, to mythology and craft. It is a collection of rugs to bring earthy tactility, analogue quality, lasting character and a primal emotion to our living spaces.

The collection is realized in collaboration with van Caster and is connected to the local spinners and weavers as well as it is interwoven with the yak farmers who live in very remote areas high up in the Himalayas. LUM is the beginning of a long-term research project into sometimes rare or forgotten, sometimes daily and astonishing basic, or in reverse very intricate techniques of fiber-processing and rug crafting. v

The fiber is the beginning and expression of textile quality, it defines the lifetime of a rug, the way it ages the way it lasts. Therefore, Studio Daniel Costa choses to work with selected fibers such as yak wool, which has been used by Himalayan nomads to make clothes, ropes, rugs and tends, it is remarkably strong, has a primordial tune, a reassuring hand and a gentle shine. Tibetan sheep wool is characterized by its long and durable nature. Nettle is a plant fiber with innate strength and silent beauty, lending firmness and tactility to textile. In folklore nettle is attributed to the powers of fertility and protection. The collection also includes goat hair, which is another mythological fiber, said to protect from evil, it is antibacterial, archaic, rough and lasting.

Studio Daniel Costa aims for the highest level of craftsmanship as well as for the highest possible quality in fiber, revaluing the maker, the hand and the hand-made, durability and the emotional value of textile. LUM is the humming of a love-song to hand and fiber, matter and people, animals, plants and the fertile soil. An ode to the hand and the hand-me-down.



Other available works:

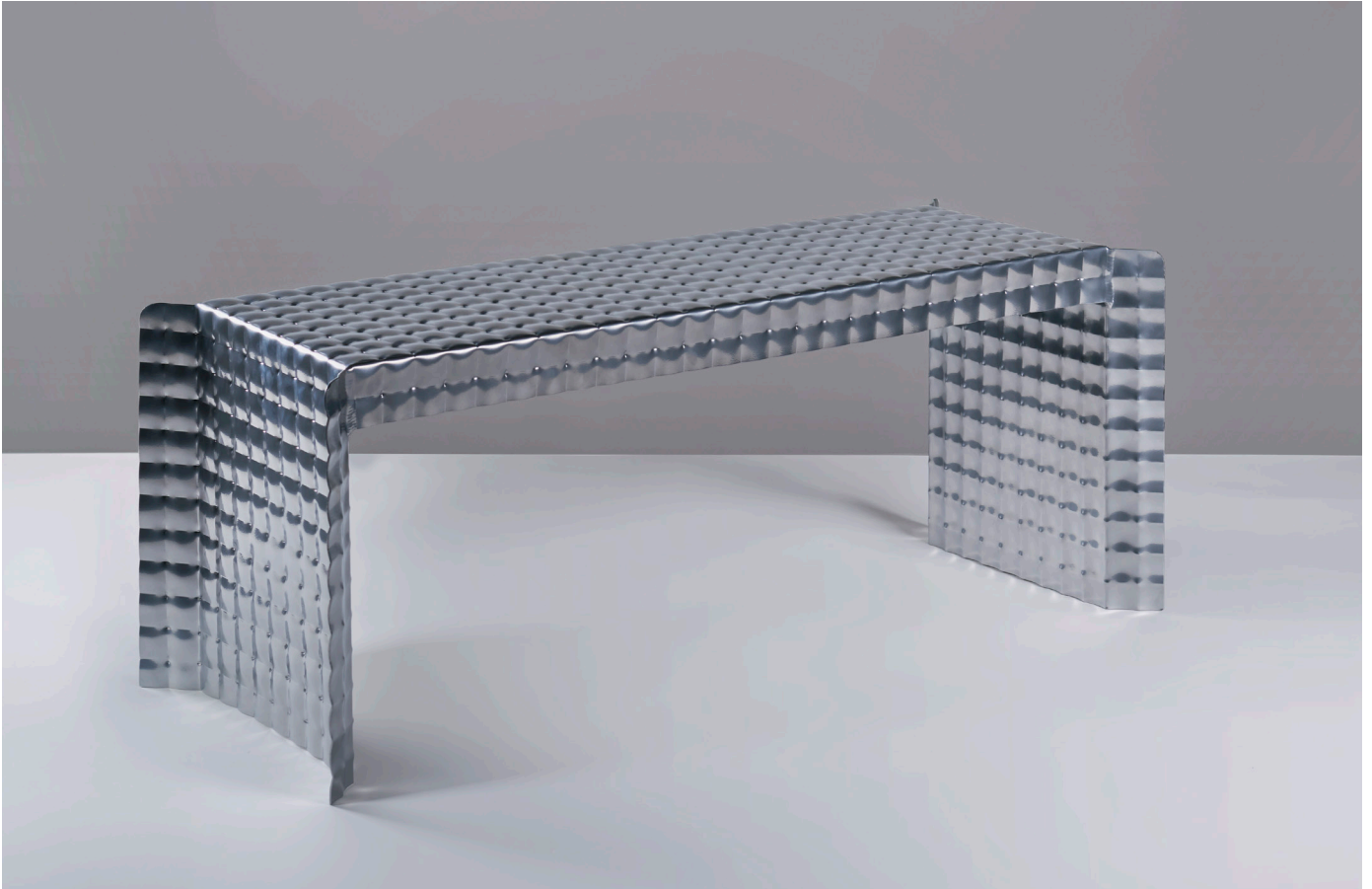


Daniel Costa (ism. Van Caster)

'EARTH'

Tibetan sheep wool and nettle.  
300 x 220 cm

TIM TEVEN

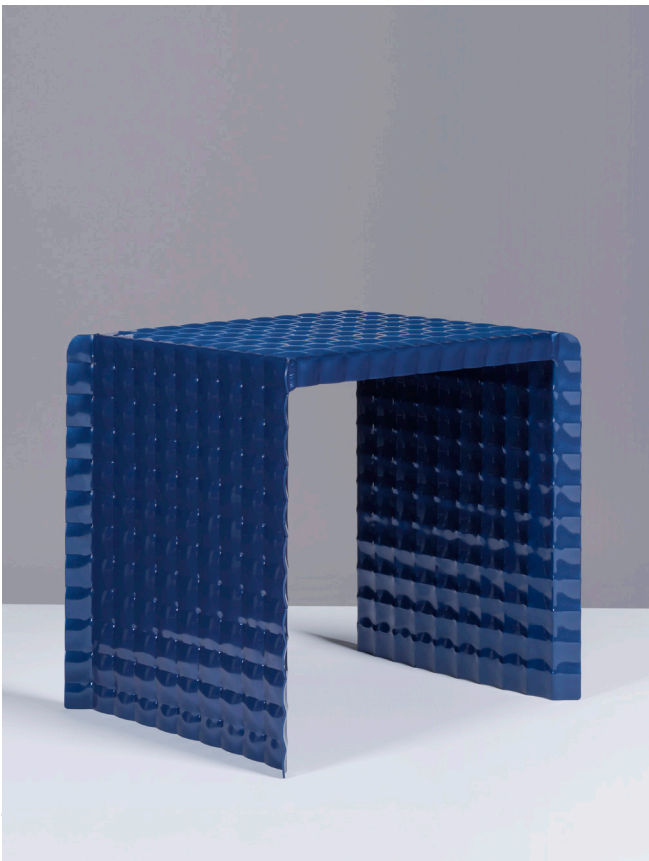


*Tim teven*

*Pressure Bench (2018)*

*Aluminium, Powder coating.*

*W 30 x L 90 x H 39 cm*



*Tim Teven*

*Pressure Stool (2018)*

*Aluminium, Powder coating*

*W 30 x L 37 x H 39 cm*

## Recycling Reject

A paper fibre can be recycled five to seven times. The fibres must then be sieved from the paper-cycle and disposed of as waste by the paper recycling factories. A single paper recycling plant has to utilise up to 75 tons of waste fibres every week. Which currently means; putting into landfill or burning it.

Recycling Reject demonstrates the possibility of using the non-recyclable fibres as a building material by pressing them into a hard solid. The end result is a strong, stone like material, in multiple colours and textures. This adds another product cycle to the raw cellulose fibre, as the material is then translated into a series of furniture pieces, made in separate parts to be assembled and disassembled. Making the pieces agile and customisable for different spaces and functions



*Tim Teven*

*Recycling Reject (2020)*

*Pressed Paperfibres*

*Side Table*

*W 34,5 x L 47 x H 43 cm*

*Cylinder Stool*

*Dia 34 x H 44,5 cm*

*Coffee Table*

*W 70 x L 101 x H 33,5 cm*



TIM VRANKEN



Tim Vranken

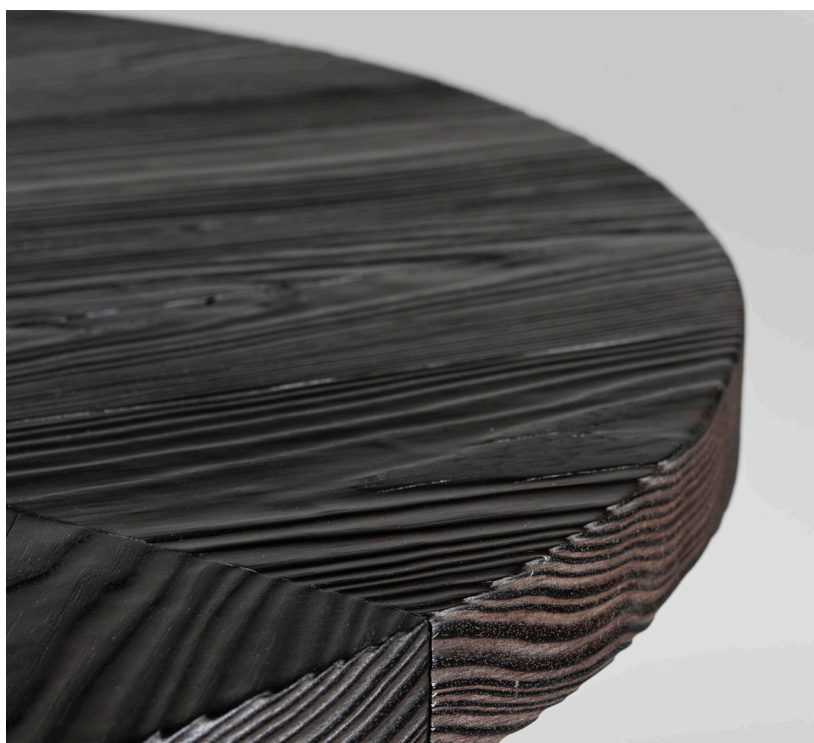
*'Norma' Sculpture (2020)*

Yellow Pine wood, burned  
H 183 x W 80



Tim Vranken is a Belgian furniture designer who focuses on solid, handmade furniture. Throughout his designs the use of pure materials and honest natural processes are paramount. The result is an unconcealed interplay of lines and shapes, without the slightest frills. Tim's collections are often characterized by pure, geometrical shapes in which junctions play a vital role or even become the most distinctive feature.

Tim Vranken has an endless love for wood in its pure form. Rather than to polish away inherent rough and uneven parts, he chooses to let the wood reveal this specific imperfect nature in his furniture. The structure of the wood grains ensures a beautiful design, which Tim will always put first. The bluish colour that is typical to many of Tim's projects, arises from a natural reaction between rust and tannic acid. Tim's aim as a designer is to create a refined piece of furniture so that it does not need anything other than itself to create harmony. To make sure the furniture meets up to all of his ideas, Tim builds every piece himself.



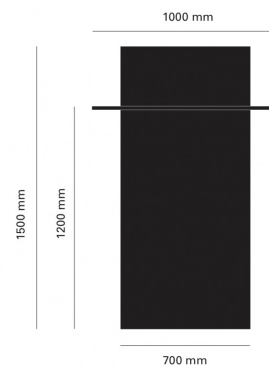
Tim Vranken

'Norma' Table Round (2020)

Yellow Pine wood, burned  
Saddle leather, Black

Dia 140 x H 75 cm

## VORMEN



'schouw' is the first object in the series of lost ornaments. Honouring the ornamental value of objects in a home that are no longer an obvious part of a house today.

With 'schouw', we tried to transform the functional (ornamental) value of a non-active chimney in a house: a sculptural presentation shelf

Vormen

'schouw' (2020)

Calacatta Arabescato

H 150 x W 100 cm



|vormen| is a young Belgian furniture makers collective with a passion for design and craftsmanship. Born from a deep reverence for dreams and the ritual of handiwork, their creations breathe authenticity and playfulness. In the workspace of |vormen|, designers and craftsmen stand together shoulder to shoulder. Design objects are formed at the intersection of idea and matter, with respect for their specific strengths and origins.



Other available works:



Vormen  
'schouw' (2020)  
Carrara Bianco  
H 150 x W 100 cm



Vormen  
'bronze project' 2020)  
Sand casted bronze tops (+/- 30 yrs.)  
H 150 x W 100 cm  
Edition #6



Yellow Nose Studio

'N04F002' Lounge Chair (Right Arm)

Plywood, beech wood, marble dust coating, plaster, natural pigments, ceramics

W 82 x L 84 x H 83 cm

Edition #9 + 1 AP



Yellow Nose Studio

'N04F003' Floor Lamp

Three types of ceramics, mahogany wood

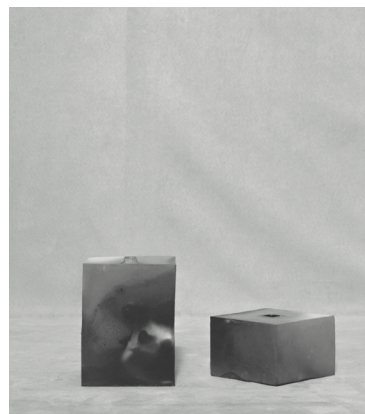
W 30 x L 30 x H 65cm

Edition #9 + 1 AP

Yellow Nose is a Berlin-based studio founded in 2017 by Hsin-Ying Ho and Kai-Ming Tung—a Taiwanese duo with backgrounds in architecture. The pair are constantly on a quest to find the perfect balance within space through handmade objects. Following a desire to create using raw materials in unforeseen ways, they craft with the organic to present items that are usually inorganic, display their logic through emotional processes, and ultimately propel their craft forward through waves of industrial design. Yellow Nose Studio endeavours to represent slow living through living tools for savouring the spaces we live in and walk through from day to day.



exhibition view - Atelier Ecu 2019: duo show Yellow Nose Studio - Nathalie Van der Massen



Other available works:



Yellow Nose Studio  
 'N04004' Vase  
 'N04006' Vase  
 Stoneware fired using the Kapselbrand technique, with charcoal, organic leftovers and papers  
 W 5 x L 5 x H 10 cm  
 (004 small vase)  
 W 12,5 x L 12,5 x H 24 cm  
 (006 big vase)  
 Edition #30 (Unique)



Yellow Nose Studio  
 'N02F006' Chair  
 Plywood finishing with sunlight yellow paint  
 W 39 x L 42 x H 90 cm  
 Edition #9 + 1 AP

All prices are VAT (BeNeLux) included.

Contact us for detailed photos of a certain work/  
design, more information about an artist or for  
a private viewing.