

# CAMP DESIGN GALLERY

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## ***Prestidigitorium: a selection of authors vases***

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*Zaven*

**Exhibition:** 15 September - 11 November 2016

**Opening:** 15 September 2016 from 6 to 9 pm

Camp Design Gallery is pleased to present *Prestidigitorium* - a group exhibition focused on the concept of vase as a portable location and sensory container. Through a selection of works by Italian and foreign artists, architects and designers we will investigate, from several points of view, this familiar object, instantly recognizable and inherently iconic.

The selection will be based on a vision of the experimental vessel that metamorphically changes from work to work - interesting contrasts also emerge in the proper sense of "vase" - from open container to virtually closed.

Traditional and experimental materials will alternate in the works of various artists; by reassuring and solid sculpture, the vase will arrive to turn into a "live" object that do through times of changes and transformations, from birth to the perishable nature of elements. The alchemy of life.

In the exhibition will be exhibited unique pieces and limited editions signed by both young and emerging designers, and masters with a life experience in continuous dialogue with the contemporary.

Rosanna Bianchi Piccoli///// Pandora Vases 1994



Forests of light  
Land arcane  
shell ground  
Böttger great alchemist  
And his white gold the magic formula  
**porcelain**  
For hope in the bottom of the pot  
Pandora ...  
Tied with silk blood ...  
Pandora curious girl  
Your open vessel ...  
All the evils of the world  
They killed the light !!

Levanto 28/08/2016

Rosanna Bianchi Piccoli



"Immemorial"

Nothing is so delicate and elusive as a start. Bearing in mind that runs out instantly in the bud. Most likely in a remote epoch of human thought the form of things appeared to man as the expansion of an unknown force that dominated throughout.

Immediately they tried to represent it.

The instinct of the unknown is evident in the artistic creations from the beginning.

Hence the difficulties.

They were the images of hand-cut stones that fascinated me first of plants and animals. Distinct worlds. The stones carry with them the primordial void of wonder.

Oblige the meditative stillness and no action.

In attending them I meet in a simple form the oblivion.

The meeting in my childhood with a vase of flowers photographed on a calendar hanging on the wall.

The reproduction of a famous Van Gogh painting.

A typical subject. The still life.

A cut flower and shown in the moment of its greatest splendor decaying moment by moment.

And now.

The tender feeling. In the simplest way possible. Using stone, pre-human matter supersensible that shapes a vase, container, built without framing obligations, di-symmetrical. Necessarily barbaric in heartbreaking finish grinding wheel shots.

The usual vision of the vase and floral supply regresses to the borders of history and proto-history, conducive to silence completion of the void.

Where time is frozen even before scrolling.

Tokyo 8 Settembre, 2014



“Ludmilla” has been developed by Dossofiorito at Schloss Hollenegg for Design along with the Design Residency launched in 2015 by Alice Stori Liechtenstein.

The inspiration for the project has been the figure of Princess Ludmilla (1908-1974), remembered as a passionate gardener and a proverbial green thumb. She was keen on cultivating flowers to cut and arrange in the many vases of Schloss Hollenegg. Ludmilla’s vases are born from the desire to bring back the scent and colourful presence of a continuous succession of flowers.

The shape of the glass vases recalls the antique ceramic vases in the Castle, but instead of cut flowers, they will host a variety of bulbous plants. This shift from cut flowers to bulbs allows to witness, not only the last two steps of a flower’s life (blooming and decay), but to slowly observe and enjoy the whole life cycle of a flower plant: from sprouting, to decaying.

The overlapping of an outer and inner vase, will create two separate water compartments. Using the natural magnifying properties of water, the outer vase, with its rounded walls, will become a magnifying vessel creating a strong focal point to observe the development of the bulb. Playing with the shape of the inner vase, various visual effects can be obtained.



The idea of reconnecting to the place I am from and the origins of my work have become quite apparent in the past few years. When the family history of over 100 years of flower growers in central Warsaw ended with my birth, I felt there was nothing of a grower in myself.

What I remember from growing up in my family home surrounded by abandoned glass houses is mostly their textured and rough industrial materiality and the presence of disappearance and decay at every step I took while constantly exploring their ghostly landscapes - glass, dry air, warmth, rust, zinc planters, pipes, machines, pumps, and multiple structures of unknown functionality. Filled with archeological like discoveries, they remained quiet and empty but almost opulent in their multiple traces of living elements from bacteria, to weeds and dry soil evident in every metal container. Glass houses, where the life and growth of nature is controlled, became synonymous with a personal history intertwined with the impermanent nature of the material world and memories alike.

Decaying and ageing materials have an important place in my practice. I develop them from organic ingredients in order to create objects that have an element of life on their own. Perishable Vases were created as a paradox to examine the way that we value things around us. We surround ourselves with objects of use, which become irrelevant to us at certain point, but we are stuck with their materiality. Creating something with an aesthetic and emotional value with the constant reality that it might not last forever creates this almost uncomfortable notion of wanting to preserve it no matter what. It creates a nonphysical relation which lasts while/if we consciously maintain it. It is the objects we value that will outgrow the everyday and become representatives of our times.



Unbroken is a design collection made up of a series of vases, lamps and other objects produced using 3M Scotchcast™ Plus technology – fiberglass material used in orthopaedics as an alternative to traditional plaster.

The project starts with pre-existing forms and provides a new version and vision of them. It blends, unites and covers available objects, which are then removed, leaving the visible traces.

Unbroken is a metaphor for the invisible man, a man without content and an object without structure is a light exoskeleton, a positive mould.