

PHANTASMS

“I hate reality, I want to be wholly artificial” - Lola Ferrai



Barking Up The Wrong Stool, Charlotte Kingsnorth

DATE: 14th – 20th September

OPENING TIMES:
 Mon/ Fri : 9:00 – 17:30
 Sat: 10:00 – 17:00
 Sun: 11:00 – 17:00

ADDRESS: The Study at LASSCO Brunswick House : 30 Wandsworth Rd, Vauxhall, London SW8 2LG

PRIVATE VIEW: Tuesday 17th September 18:00 - 21:00

In the new exhibition *Phantasms*, commissioned by LASSCO for the London Design Festival, not everything is at it seems. Multi-disciplinary designer Charlotte Kingsnorth has curated a show that is both bold and playful.

Exploring the realm of artifice, *Phantasms* showcases furniture and objects that offer a twist on the archetype; a Corinthian column is a table, a baroque candelabra is made from plastic, a bronze slab acts as a mirror.



Capital Console Table, James Rigler

“I want to dismantle the identity of an object, in order to understand the context behind its design,” explains Kingsnorth. “I am interested in deconstructing archetypes, as well as Jean Baudrillard’s concept of the hyperreal and the inability to distinguish reality from a simulation of reality, and question what is real anyway?”

The works are set within The Study at Brunswick House, a George II Palladian mansion in Vauxhall, home to LASSCO, London’s prime resource for architectural antiques and ornament. The untouched eighteenth-century interior provides a historical backdrop to the reimagined objects.

Kingsnorth will showcase a new furniture series, including six stools and a coffee table cloaked in a reimagined bark. The notched markings found on a birch tree have been borrowed to make a new coat for this collection, titled *Barking Up The Wrong*.

She will also show selected pieces from her lichen patina collection, in which sheets of bronze, shaped into rudimentary forms, act as landscapes for what appear to be wild growths of fungal lichen. Included will be a patinated mirror made from polished bronze, a method she borrowed from the ancient Egyptians.



Hard Round, Soft Baroque

Other highlights are monumental ceramic furniture by James Rigler, vessels inspired by Photoshop’s ‘hard round’ brush tool by Soft Baroque, objects from the Plastic Baroque series by James Shaw and playful knitted blankets by Paris Essex.

EDITOR’S NOTES

Charlotte Kingsnorth

Charlotte Kingsnorth’s sculptural furniture welds functionality with a personal exploration of materiality, form, and the subversive. She cuts through traditional craft techniques and hacks into industrial processes as a type of art form.

In 2019, she presented her first major show with The New Craftsmen, who commissioned her to produce a collection of bronze furniture based on her new studies into lichen-like patination techniques.

She is a graduate of the Royal College of Art’s Design Products programme and now runs her London based practise, working with clients, galleries and establishments including: Bill Gates, Fendi, SHOWstudio, Resolution Properties, Christies, The Crafts Council, The V&A, The New Craftsmen, Heals, Holon Design Museum in Israel, the Triennale Design Museum in Milan, and shown in design fairs at Design Miami, London, Paris and Milan, amongst others.

James Rigler

Rigler’s bold and vibrant ceramic sculptures are inspired by the language of architectural ornament, including its most monumental and grandiose schemes. Although he describes his work as being ‘led by thoughts of ruined places, romantic landscapes and stage sets’, his recent work has increasingly embraced ideas of function and domesticity.

Rigler studied at the Royal College of Art but honed his craft working in the architectural ceramic industry as a model-maker and mould-maker. His practice continues to be rooted in a strong sense of skill, technical knowledge and a dialogue with material.

Soft Baroque

Nicholas Gardner and Saša Štucin work simultaneously in object design and art. Their London based practice focuses on creating work with conflicting functions and imagery, without abandoning beauty or consumer logic. They are keen to blur the boundaries between acceptable furniture typologies and conceptual representative objects. They met at the Royal College of Art.

James Shaw

James Shaw is a designer and a maker exploring the material landscape in a hands on way. He is a graduate of the Royal College of Art’s Design Products programme and now runs a studio in London working on projects that 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, most notably his extruded plastic objects.

Paris Essex

Founded by Carolyn Clewer, the Essex girl and Parisienne, Tiphaine de Lussy, Paris Essex is the result of years of collaboration between the two knitwear and textiles specialists, which began over 20 years ago at the Royal College of Art.

Paris Essex revisit the craft and clichés of knitting and crochet, playing with combinations of hand and machine techniques. Their work is inspired by juxtaposition of playful fantasy with unhinged reality. They like to create an imaginary, multi-coloured world inhabited by characters derived from popular culture.