

ART & CULTURE

What to Not to Miss at This Year's Collectible Design Fair in Belgium

Among the highlights are surf-inspired tables, a modern interpretation of Memphis design, and colorful tapestries evoking Jardin Majorelle

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Damien Poulain's Childhood is the Beginning of a Poem installation with APARA at Collectible.

PHOTO: MELVIN ISRAEL

Launched in Brussels in 2018 and now in its sixth edition, Collectible started out as the only fair devoted exclusively to unique and limited-edition contemporary design. "It is most definitely a boutique fair," says co-founder Liv Vaisberg at the VIP opening on March 8. "There are plenty of places to look at historic work. We cherry pick from mostly young designers and galleries, with a mission to show collectors what is exciting at the more experimental end of the market."



This year Collectible has a new home in Brussels' Tour & Taxis buildings. It's a splendid campus of turn-of-last-century brick edifices that once contained customs houses and warehouses for goods from all over the world. Now



Collectible founders Clélie Debehault and Sam Van Belle
PHOTO: EVA DONCKERS

beautifully reconditioned for 21st-century purposes, they offer office space, retail, and cavernous exhibition halls for art and other luxuries.

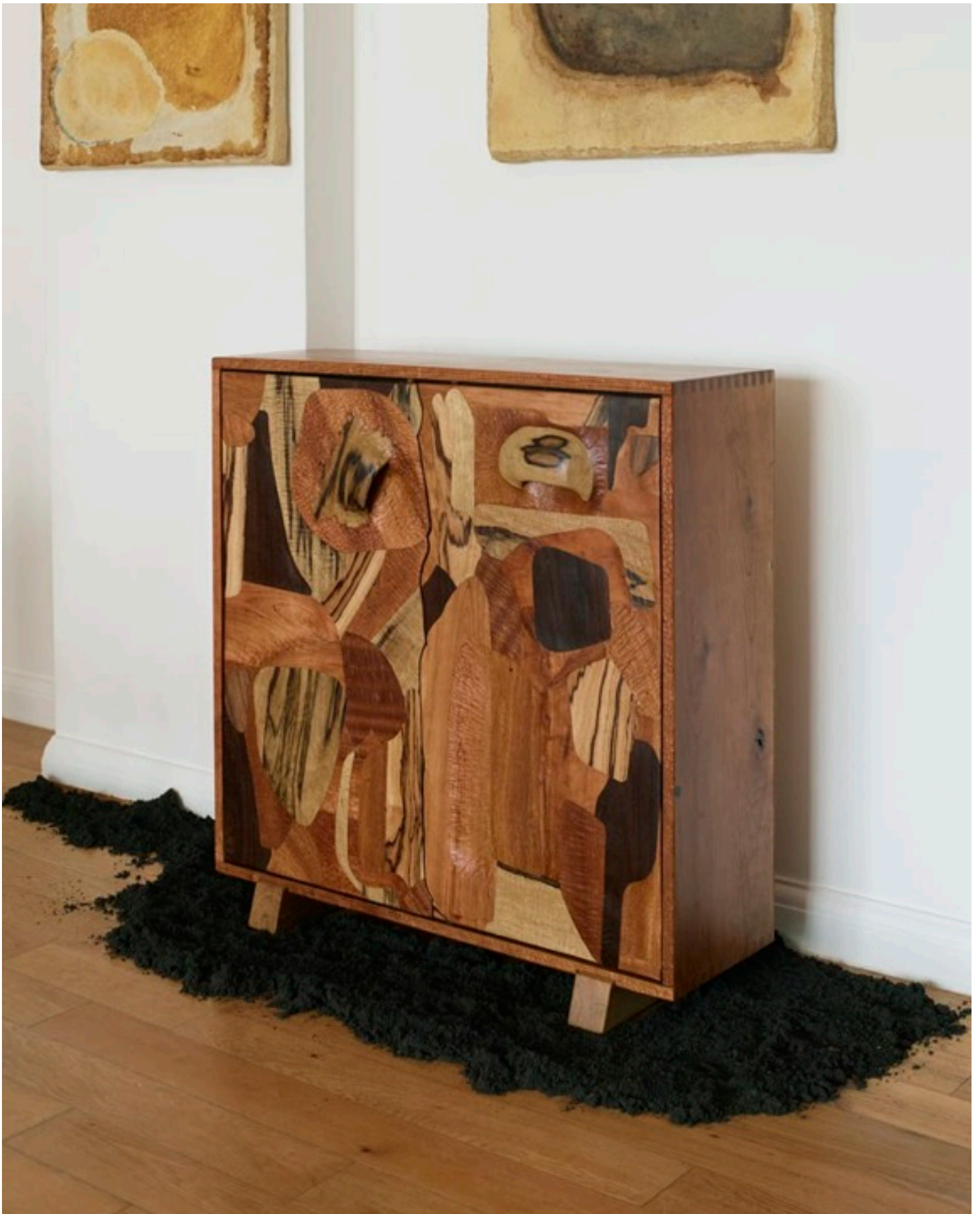
akes place, are rugged with concrete floors and overhead lighting, perfectly in
ous nature of the fair. It wouldn't be a bad venue for a rave. Though sections exist
more classical galleries, New Garde for emerging talent—the way they are

tumbled together means the more hectic and colorful works of the up-and-coming creatives emerge as the
Collectible founders Clélie Debehault and Sam Van Belle
dominant energy. Sustainability and upcycling are strong themes here; the Memphis movement a prevalent
source of inspiration.

Here, six not-to-be-missed standouts from this year's Collectible design fair, which runs through March 12.



Lewis Kemmenoe metal Patchwork cabinet.



Lewis Kemmenoe Patchwork cabinet.

The Radford Gallery

“[This is] the first time we’ve shown anything outside East London,” says Max Radford, 29, who launched his namesake gallery online in 2020. “Even a year ago, I wouldn’t have dreamt of doing something like this.” The stars of his booth are three works by Lewis Kemmenoe, 27, whose studio occupies the former BBC nightclub in the old Television Centre in West London. Kemmenoe’s aluminum Patchwork cabinet only received its finishing touches three days before the fair’s opening night. With its overlapping sheet metal parts—some structural, some decorative—it could be the lovechild of Paul Evans and Mattia Bonetti. The artist previously garnered interest with his Patchwork cabinet and screen crafted from intricately assembled pieces of leftover exotic wood scavenged from a timber merchant in London. His ability to extend the concept to metal, and his attention to details such as the luxuriously recessed handles, make him one to watch.



Galerie



Jongjin Park, Artistic Stratum Patch YOBWG, 2023.
PHOTO: COURTESY OF JONGJIN PARK AND FLORIAN CARTIER BRESSON



Stephen Creech, Nerifoami, 2022.

PHOTO: COURTESY OF STEPHEN CREECH AND FLORIAN CARTIER BRESSON

Florian Daguet-Bresson

“Extravagant—that’s my word for the mood of the moment,” says Florian Daguet-Bresson, who was working in his native Paris with antiques and Old Masters before turning his attention to contemporary ceramics. “You can do anything in ceramics and I have a passion for the strange and the truly surprising.” The exhibits at his booth bear this out: the extraordinary work of Korean talent Jongjin Park, who makes square pots out of silk paper soaked in liquid clay. (Peter Marino has already acquired a few.) Kentucky-born artisan Stephen Creech

developed a unique method of treating clay that results in a volcanic finish; he completes the matte and pitted forms in delicate pastel shades. Fearless in his tastes, Daguet-Bresson is set to be one of the major forces in collectible ceramics.



Lukas Cober, New Wave bench, 2021.

PHOTO: COURTESY OF THE ARTIST AND OBJECTS WITH NARRATIVES

Objects with Narratives

“He’s a keen surfer,” says Robbe Vandewyngaerde, co-founder of nomadic Belgian platform Objects with Narratives, as he strokes the translucent surface of a resin and fiberglass bench by Lukas Cober. The piece has all the sleek appeal of the surfboards on which the designer spends so much of his time. Vandewyngaerde set up the gallery with his brother and fellow architect Nik Vandewyngaerde when the pair started to edition their own furniture designs. With some modesty, however, they are only representing others at Collectible. Their preference is for designers for whom a mastery of craft is a true priority. These include Tim Vranken who works in gently burned yellow pine, and third-generation Austrian cabinetmaker Laurids Gallée, who constructs multi-part works in the tradition of painted furniture, though his are instead inlaid with birds and animals, rainbows and swirling landscapes. With a keen customer base already established among the interior designers of Los Angeles, Miami, and Texas, Objects with Narratives has seen its followers rise from 3,000 to 30,000 in a year.

Felipe Jardim, Jardin Majorelle.
PHOTO: AUDREY CORREGAN