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8-12 SEPT. 2022

**MAISON&OBJET**

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# PRESS RELEASE



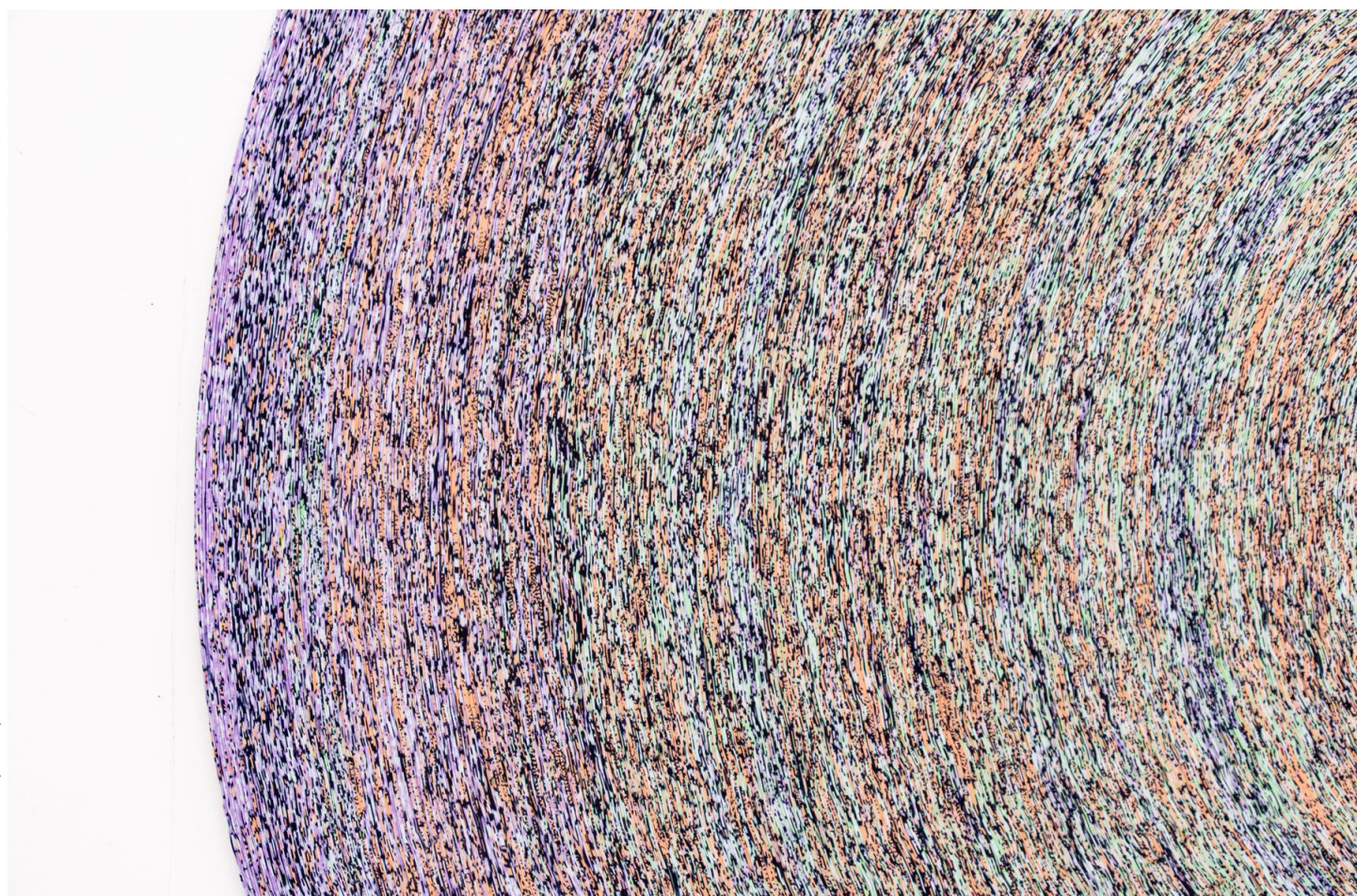
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# **RISEING TALENT AWARDS SEPTEMBER 2022 : THE NETHERLANDS**



Detail « Visco Recycled Carpets » - Simone Post



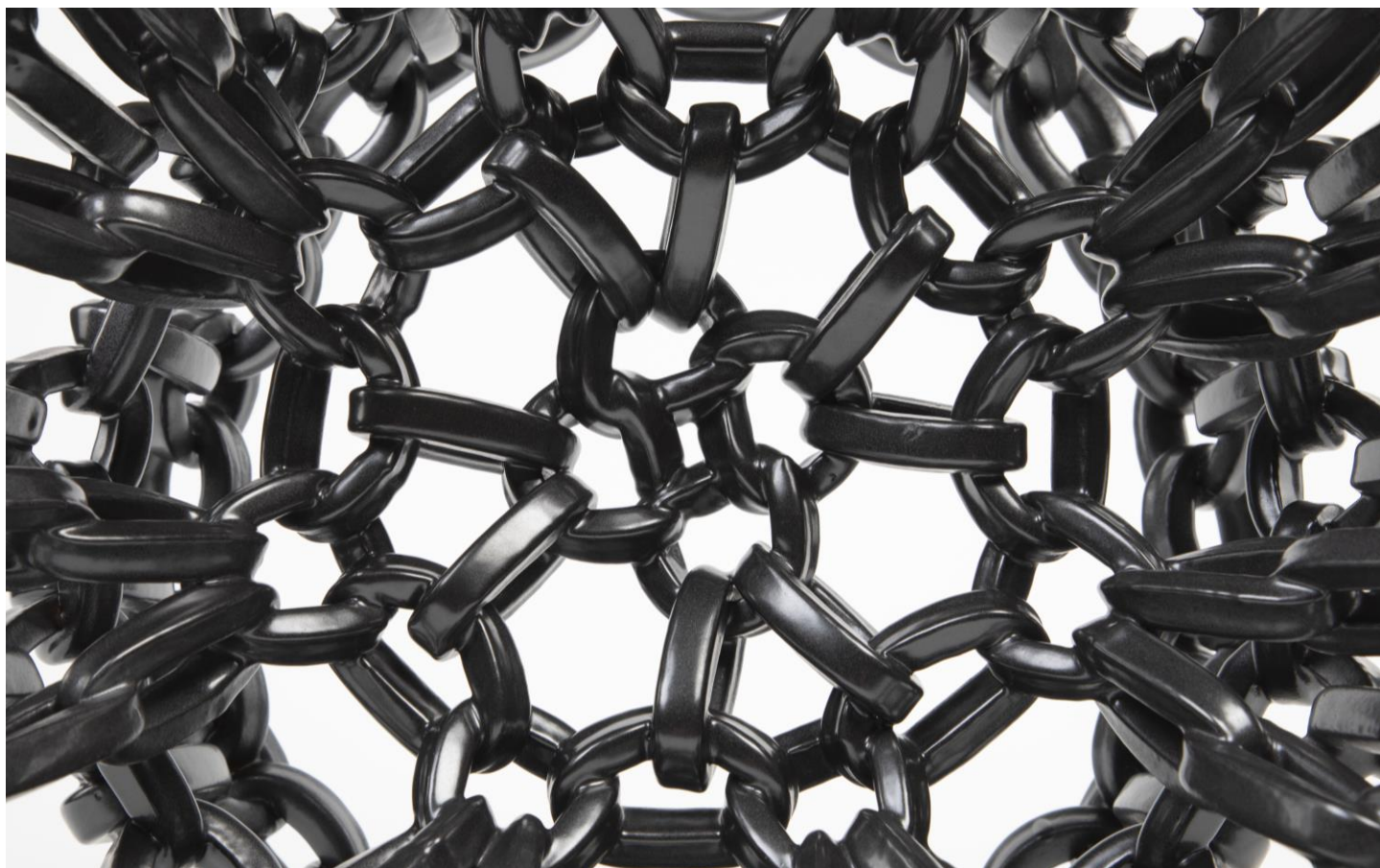
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Contemporary Dutch design first made a splash internationally in the early Nineties with the emergence of the Droog Design collective. Karl Lagerfeld declared that *"Droog is the spirit of modernity. It is non-design and unpretentious."* Its most preeminent stars included Jurgen Bey, Marcel Wanders and Hella Jongerius and its most iconic creations Tejo Remy's 'Chest of drawers' and Wanders 'Knotted Chair.' The works it promoted were conceptual, functional and un-decorative.

Three decades later, attention is directed once more towards the country of Rembrandt and Rietveld for September 2022's Rising Talent Awards. Each edition of MAISON&OBJET, the Paris-based international trade fair of design, decoration and lifestyle, offers a special focus on a new generation of talent and names from a specific country. After Japan in March, the spotlight turns The Netherlands, a country with one of the most vibrant design scenes in Europe.

With the complicity of Chantal Hamaide founder of Intramuros magazine, a jury composed solely of globally renowned female designers has brought its expert judgment to a selection composed of four individual talents and two duos. It is perhaps a testimony to the international nature of design in The Netherlands that two of the former are not actually Dutch.

Between September 8–12, they will be joined at the Parc des Expositions Paris Nord Villepinte by the second artisan chosen for the new category of Rising Talent Awards Craft, inaugurated in March by SAFI, the organiser of Maison&Objet, along with the Ateliers d'Art de France.



Bowl detail « Gravity Collection » – Atelier Fig

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# THE JURY



## WIEKI SOMERS

In association with Dylan van den Berg, Wieki Somers established her eponymous studio in 2003. One of her aims is to reveal the hidden beauty in everyday things. Her most iconic creations include the “Bathboat” (a bathtub shaped like a rowing boat) and the Bellflower Lamp. Her clients have included Alexander McQueen, Valerie Objects and Galerie Kreo, and her work can be found in the collections of several museums, including the Centre Pompidou in Paris and the Victoria & Albert Museum in Londres.



## KIKI VAN EIJK

Kiki Van Eijk graduated from the Design Academy Eindhoven in 2000 and set up her own studio the following year, which she continues to share with her partner, Joost van Bleiswijk. Her output has ranged from furniture design and textiles to experimental art installations and works on paper, all infused with her trademark whimsy and poetry. She often works on one-off and limited-edition pieces and has received commissions from the likes of Hermès and Google. Her design motto? *“Imagination is more important than knowledge!”*



## HELLA JONGERIUS

Hella Jongerius is a member of the first generation of Dutch designers to emerge on the international scene in the 1990s. The projects of her Jongeriuslab studio have included textile designs for Maharam, the interiors of the Delegates’ Lounge of the United Nations Headquarters in New York, and a business class cabin for KLM. She combines the traditional with the cutting-edge and considers that her research is never complete. All questions are open-ended and all answers provisional.



## INEKE HANS

Ineke Hans calls herself a “critical designer of furniture, products, exhibitions, and in- and outdoor spaces.” She set up her studio in 1998 and has since counted Cappellini, Iittala, Magis and the Dutch Ministry of Finance among her clients. She avows a focus on detail, function and clarity, and has extensively researched design strategy and product typologies for future living. She currently works between Arnhem and Berlin. In the latter, she serves as a professor in Design & Social Context at the city’s University of the Arts.



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# What is “Dutch design”?

For Hella Jongerius, “Dutch” has become synonymous with “*experimental, critical, conceptual*” in the design world. While its increasingly global outlook makes it perhaps more difficult to define than back in the Nineties, it remains remarkably free-spirited and less defined by commercial constraints. “*It’s very hands-on,*” says Kiki Van Eijk.

“*It’s taking the initiative yourself rather than waiting for some project to come along.*” A sense of innovation and experimentation is not only encouraged by a generous system of government grants, but also by the country’s education system.

“*You are more or less taught all the time to ask ‘Why? Why? Why?’*” says Ineke Hans. “*We learn not to take things for granted and to question the status quo.*” It is interesting to note that all the talents are graduates of the same two schools — the Design Academy Eindhoven and the ArtEZ University of the Arts in Arnhem.

And what sets the young generation apart from its predecessors? Among other things, a greater sense of collaboration and a more critical view of our systems of consumption.

As Wieki Somers says, “*There is more attention to the environmental aspect of the industry and the social aspect in design.*”



“Relaxing Configuration” - Seok-hyeon Yoon

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# THE TALENTS

This edition's seven Rising Talents come from quite diverse places — not only different regions of The Netherlands, but also France and South Korea. They also have wonderfully disparate inspirations, which range from old doors, parts of hosepipes, woven Gambian baskets and a 14th-century moon jar. Yet, they also have a number of common denominators, the most striking of which is a fascination for materials and a quest to develop new processes for them. There is also a real concern for the environmental and the social impact of their work.

The notion of sustainability is to the fore, which leads many of them to work with offcuts and waste material, whether it be heaps of sawdust, harvested plastic, shredded leather or good old-fashioned sports shoes. And many of their objects are either handmade or employ craft techniques. Sure, not all them may be practical. Porcelain soles and PVC coffins are unlikely to take off any time soon. But, that also reflects the fact that Dutch design is not just about making products. It's also very much about researching concepts. As Théophile Blandet says, *"The objects I'm making are reflecting on current topics. They're not about giving a clear solution. They're about opening up a discussion"*. And there are qualities that many examples of Dutch design definitely share — originality, cleverness and a sense of delight.



# HANNA KOOISTRA

For designer Hanna Kooistra, nothing is completely new. “Everything already exists,” she says. Her approach is to take objects from the past as a starting point for her own creations. She claims she makes copies of them. In actual fact, she adapts and transcribes them in intriguing and beautiful ways. *“I analyse what’s already there and see how I can take that further,”* she explains.

*“Hanna has a very free spirit,”* declares Kiki Van Eijk. *“What I like about her work is that it has this very imaginative character and yet at the same time is very iconographic.”*

Kooistra was born in De Westereen in the north of The Netherlands in 1995 and graduated in product design from Arnhem’s ArtEZ University of the Arts in 2020. Her ‘Plakkenpot’ coffee pots are an adaptation of one made from silver in the collection of the Rijksmuseum in Amsterdam. She redrew its shape using a paint roller, which gave her versions their wonderfully bulbous forms. Another object she has reworked is the traditional Dutch chair—the ‘knopstoel,’ which gets its name from the ‘knop’ (‘knob’) on the top of its spindles. *“Every region in The Netherlands had a different one,”* she says. Her interpretation can be folded up and hung on a wall.

Kooistra’s own designs don’t have to be particularly functional. She delights in the idea that things can be largely ornamental. The historic objects from which she takes her inspiration do, however, have to be Dutch. *“I really like that they say something about my culture,”* she says.

***“I really want to know what an object is about. I see something and think, ‘Why was it made? How was it made? And what does it say about the time it was made and its maker?’”***

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Coffee Pot « Plakkenpot H » – Studio Hanna Kooistra



« Stokkenstoel F » chair – Studio Hanna Kooistra



Workshop atmosphere – Studio Hanna Kooistra



« Stokkenstoel G » chair – Studio Hanna Kooistra



# ATELIER FIG

## RUBEN HOOGVLIET & GIJS WOUTERS

Ruben Hoogvliet and Gijs Wouters share a fascination with materials. *"We're attracted to those that change over time—something that freezes or melts or breaks into pieces,"* says Hoogvliet. It was he who initially developed the technique behind their Gravity collection of porcelain bowls and candleholders, made from fine strands of clay.

His starting point? How to make ceramics without moulds? The method he devised involves dipping structures made of foam several times into liquid clay and then hanging them up to dry. *"Their objects start to deform a little and become more organic,"* says Kiki Van Eijk. *"What they are doing is very innovative."* It's also quite tricky to master. *"The porcelain is extremely thin,"* notes Wouters. *"The technique is at the limit of what's possible. One wrong step and everything falls apart."* And the foam? It conveniently disintegrates in the firing process.

Wouters was born in 1994, Hoogvliet a year later. The couple met while students at the ArtEZ University of the Arts in Arnhem. Hoogvliet trained in glass blowing, ceramics, jewellery design, leather and footwear, while Wouters developed other projects involving porcelain. He made a removable shoe sole out of it and incorporated it into jackets and bags. *"It as a bit leather-like,"* he says of the resulting material.

Since, they have joined forces to push the Gravity collection further. *"It will develop into different forms and different types of objects,"* promises Hoogvliet. *"We could use the dipping technique with all kinds of other materials,"* adds Wouters.

***"In the material research we do, we try to find some excitement, a little experimental, where something unexpected happens."*** RUBEN HOOGVLIET

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Bowl detail « Collection Gravity » – Atelier Fig



« Gravity Collection » bowl - Atelier Fig

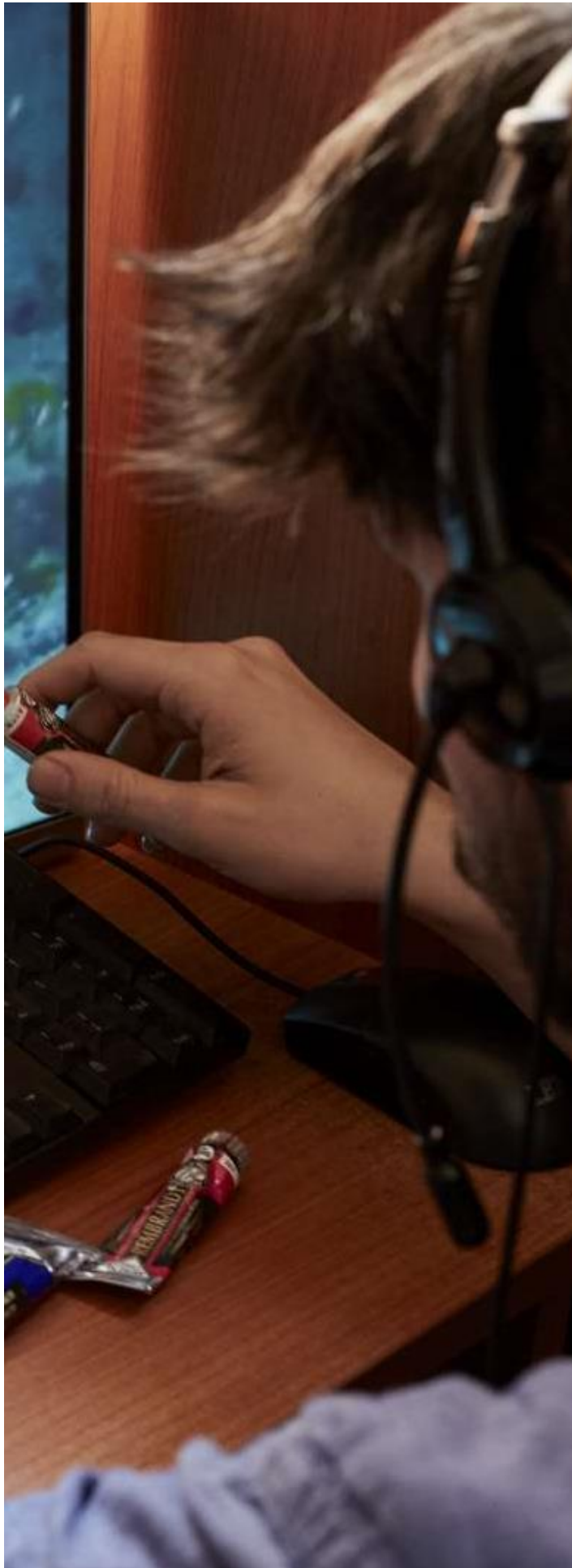


Candle holders « Gravity Collection » – Atelier Fig



Workshop atmosphere « Gravity Collection » – Atelier Fig





# THEOPHILE BLANDET

Born in Strasbourg in 1993, Théophile Blandet studied object and space design at the Ecole Supérieure d'Art et de Design in Reims before enrolling at the Design Academy Eindhoven. Since graduating from there in 2017, his creations have been exhibited at Frieze London, Art Basel and Fiac Paris, and in 2020 he was honoured with a solo show at the Galerie Fons Welters in Amsterdam.

Much of his work is a response to his interest in the future of materials. He made one collection from aluminum — the third most abundant resource on Earth, which can be remelted and recycled. But, he has gained most attention for the fantastically original pieces he makes from plastic offcuts, which he harvests at local factories and laboratories. For him, it's a material that will become rare, just like ivory that was widely used by 18th-century cabinetmakers. *"We should re-evaluate its worth due to the fact that it will one day no longer exist,"* he says.

The pieces he makes from it are all painstakingly hand-crafted by himself and walk a fine line between functional items and sculptures. Hella Jongerius praises *"the freedom, the cleverness, the beauty and the detailing of his objects,"* as well as *"the originality of his ideas and narratives, and his experimental attitude."*

Others have called him a "neo-futurist" designer — a term that is fine with him. *"I like to rethink objects that don't exist,"* he says, *"which look like they've come from another world."*

***"My objects refer to a whole host of different things that already exist. That's what sets them apart and accounts for their complexity."***

THÉOPHILE BLANDET  
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« Fountain of Money » - Theophile Blandet



« Dining Table » - Theophile Blandet



« Tea Fountain » - Theophile Blandet  
©Gert Jan van Rooij



« Papillon » desk - Theophile Blandet  
©Gert Jan van Rooij





# YOON SEOK-HYEON

*"I always want to be responsible for our society and environment. Every time I create something, I always think about its impact,"* says the Korean-born, Eindhoven-based designer, Seok-Hyeon Yoon. His graduation project "Ott/Another Paradigmatic Ceramic" certainly fits that philosophy.

It arose from the realisation that the normal glazing used in pottery is not recyclable. As Yoon says, *"it's a shame that clay, which is one of the most natural materials we can get, ends up in landfill."* So, he set out to find an alternative and found it in the culture of his homeland, where a national tree resin called "ott" has been used for 2,000 years as a lacquer for wood. When applied to ceramics, he discovered it doesn't even need to be fired. *"It simply dries out,"* he says, *"which saves energy too."*

Yoon was born in Cheongju in 1992 and initially studied industrial design at Kookmin University in Seoul before transferring to the Design Academy Eindhoven. Tellingly, he took his inspiration for the shapes of the bowls, cake stands and vases in the "Ott" collection from his own heritage, in particular a 14th-century moon jar.

He has also collaborated with Polina Baikina of Studio LaVina, on a light fixture called Söl that imitates the sun's cycle and is currently work on "Namu" ("tree" in Korean), a project whose aim is to develop an alternative to plastic by mixing sawdust with natural binders. *"I can shape it, I can cast it and I can make it in different colours and textures,"* he says. *"So, it has potential."*

***"Seok-Hyeon's work fits in the Dutch design tradition as it is both conceptual and aesthetic: clear in form and functionality, surprising in finding new sustainable techniques and materials."* WIEKI SOMERS**

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"Ott/ANOTHER PARADIGMATIC CERAMIC" - Seok-hyeon Yoon  
©Ronald Smits



"Namu" - Seok-hyeon Yoon



"Relaxing Configuration" - Seok-hyeon Yoon



"New Object Ott/APC" - Seok-hyeon Yoon



# VISSER & MEIJWAARD

Partners in both work and life, Vera Meijwaard and Steven Visser are the most experienced of this edition's Rising Talents. They founded their own studio in Arnhem in 2013 and both started out in the world of fashion. Their first collection together was a line of bags and accessories. However, they quickly switched their attention to product design and have since created a series of benches, stools and cabinets with brightly-hued PVC upholstery, lamps that bring together basketry and glassblowing, and even a coffin.

Their work is often described as “*distinct but minimal*,” though Ineke Hans begs to differ. “*Their forms may be sober, but the work is not minimal*,” she asserts. “*It's trying to play with the imagination*.” It is also characterized by the use of primary colours, clean lines and a predilection for drawing inspiration from common everyday objects.

Their 'Grey on Gray' cabinet references industrial plastic crates. It is made from the same material called HIMACS and its design incorporates the ribbing found on the crates' sides. The shapes of their FG vases for Pulpo, meanwhile, are derived from the connecting pieces of hosepipes. “*With hosepipes, the form is functional, for grip or whatever*,” explains Steven Visser. “*We like to take something that is designed for pure function and transform it into an aesthetic object*.”

Their work has also been picked up by brands such as Linteloo and Moooi Carpets, and they have also created a series of window displays for Hermès in Hong Kong and Qatar with fantastical themes such as “*Let's Fly Out For A Picnic*” and “*Tales of the Venturer*.” “*To avoid getting bored, we like to work on different types of projects*,” notes Vera Meijwaard. “*One gives inspiration to the other*.”

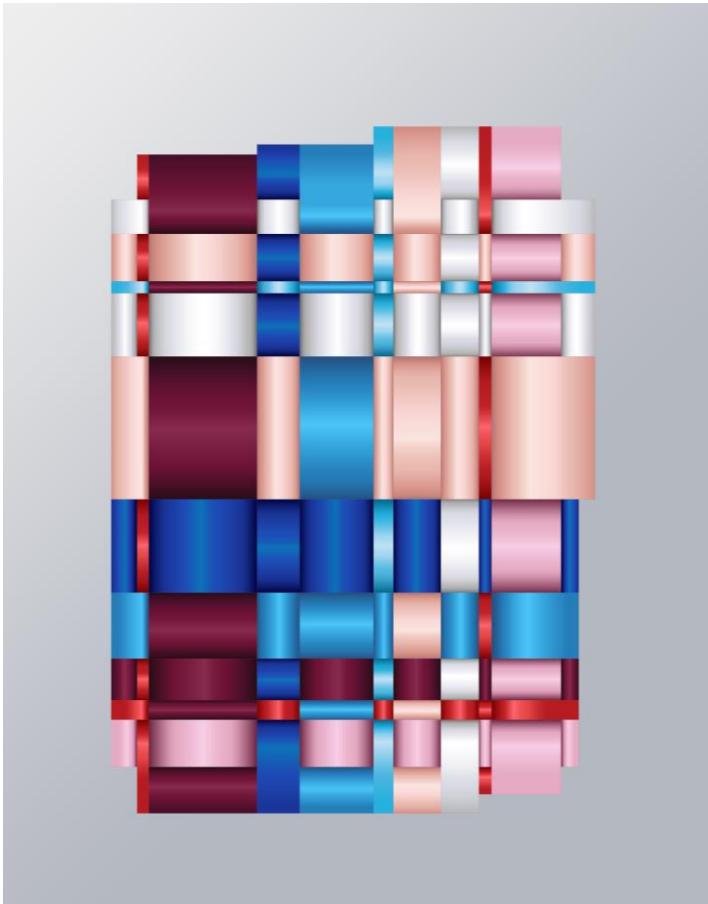
**“Visser and Meijwaard are some of the few people I've seen over the years who have a real mastery of product design.” INEKE HANS**

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« LYN » cabinet for Pulpo - Visser&Meijwaard



« Lint » carpet for Moooi - Visser&Meijwaard



« FG » for Pulpo - Visser&Meijwaard



« Phoenix » lamp for Linteloo - Visser&Meijwaard





# SIMONE POST

*"Simone has a lot of power," says Ineke Hans. "I think she'll be a person in design we'll see for a lot of years to come. She's not just talking, but also doing."* Among the things the Rotterdam-based designer has done to date is collaborate with companies such as Adidas, Kvadrat and Vlisco; seen her work acquired by institutions like the Cooper Hewitt Museum in New York and the Vitra Design Museum; and create what she believes to be the largest mural in The Netherlands. Called *"Fest of Movement,"* it consists of 2,400m<sup>2</sup> of paint decorating the exterior of Vlisco's headquarters in Helmond.

Post's greatest passion is textiles — something that was instilled in her from an early age. *"My mother gave sewing classes at home,"* she recalls. *"So, we had ten sewing machines in one of the rooms."* As a teenager, she was also a fan of the conceptual fashions of Hussein Chalayan, and Viktor & Rolf. She has a love of prints and pattern too, and has done extensive research on colour.

She prefers working with hues that are not solid. Her 'Sinuous' rug for Kvadrat/Maharam, for example, was made with yarns made from five different colours. *"It makes it vibrate,"* she says. And sustainability is also a key preoccupation. The line of rugs she created for Adidas were made from repurposed sports shoes, while the design of her Vlisco Recycled Carpets line was inspired by the side view of large rolls of fabrics.

***"My design always starts with the material, never with the end product in mind. I see the act of play as the most important aspect of the design process". SIMONE POST***

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Star portrait « Pica » - Simone Post



« Visco Recycled Carpets » - Simone Post



« Visco Recycled Carpets » - Simone Post



Star portrait « Mirach » - Simone Post

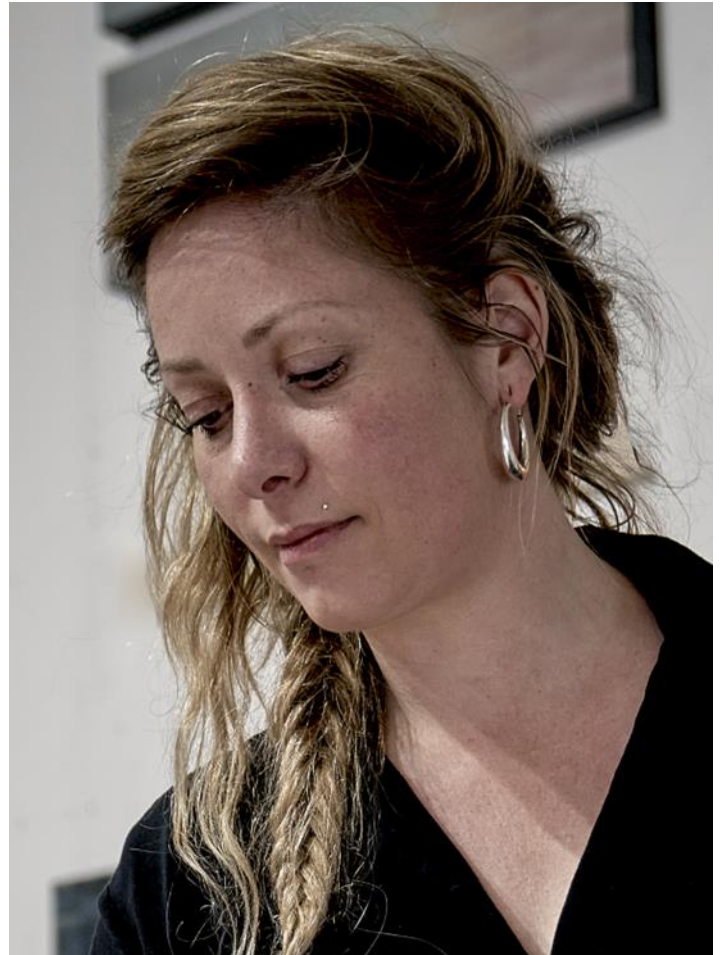


# RISEING TALENT AWARD CRAFT

Introduced at the March 2022 edition, this category was created at the same time as the new Craft section of Maison&Objet in response to the increasing interest in the values of unique pieces crafted in art studio in little series, in handmade products and savoir-faire — their quality, their uniqueness and their durability.

The choice of the nominee has been entrusted to Aude Tahon, President of the Ateliers d'Art de France, which started out as a trade association for ceramicists in 1868 and created a fair in 1949 that would go on to become Maison&Objet. Today, it defends the interests of the whole craft profession and helps to promote some 6,000 artisans and craft manufacturers. For this edition, the association teamed up with their counterparts at the Crafts Council Nederland to survey the Dutch scene and to invite Sanne Terweij to present her bewitching metallic wall sculptures.

*"Our aim is to unearth young talents and allow them to meet the market. It was important for us to offer the unique international visibility that Maison&Objet procures as Sanne starts to expand into global markets,"* says the President of the Ateliers d'Art de France, Aude Tahon.



## SANNE TERWEIJ

**Nominated by Les Ateliers d'Art de France and the Crafts Council Nederland**

On Sanne Terweij's phone is a large collection of photos of aged doors taken around the world. *"I like it when the paint flakes off and the sun really cracks it,"* she says. *"It creates great textures."* She uses them as inspiration for her work as an artisan, based on an exploration of colour and patina. In her studio in Zaandam to the north of Amsterdam, she creates mesmerising wall sculptures consisting of hundreds of small metal strips in graduated hues, each of which have been individually treated.

What particularly interests Sanne Terweij are the oxidative and corrosive qualities of different metals. She works with copper, brass, aluminium, lead and iron, to which she applies acids and salts to start a basic reaction. Sometimes she'll also give them a bath in certain solutions or add pigments. *"Then, I keep moving the strips around before I assemble them,"* she says. *"It's like a puzzle."*

Sanne Terweij has been a fan of colour from an early age. She was born in 1984 and recalls wearing bright clothes as a child, "preferable neon." Nowadays, her work is quickly gaining an international following with collectors in destinations such as Chicago and Portugal. She tells each one that what they are acquiring is a "living artwork." *"The metal will not change in a week unless you hang it in your bathroom,"* she says. *"But, over the years, it may continue to react."*

***"The way colour can alter your mood really fascinates me. It has so much influence on your mental state".***  
**SANNE TERWEIJ**

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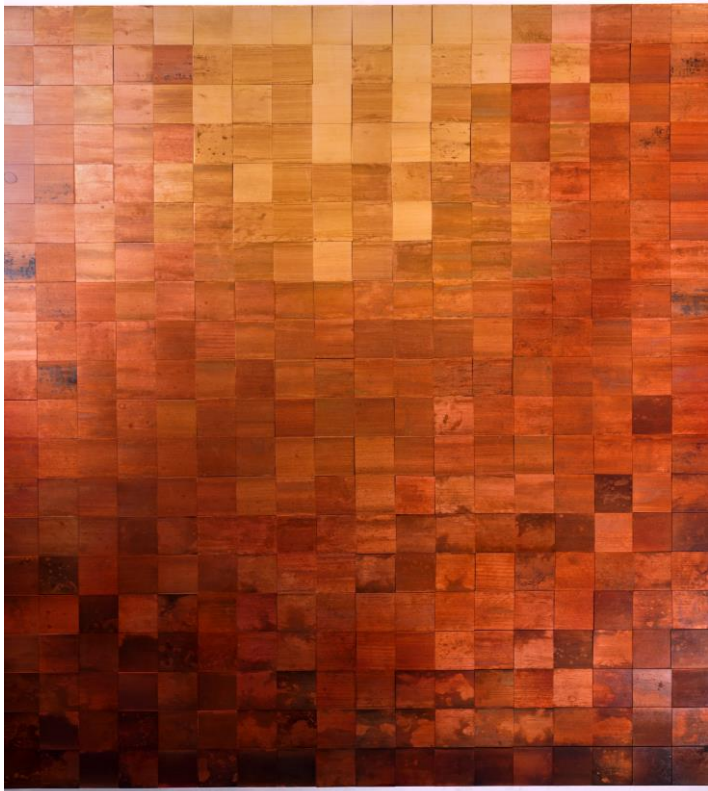
« Fire » - Sanne Terweij



« Storm in my heart » - Sanne Terweij



« New Morning » - Sanne Terweij



« Bright » - Sanne Terweij

# About Maison&Objet

For 25 years, Maison&Objet organised by SAFI (a subsidiary of Ateliers d'Art de France and RX France), has been engaging with and bringing together the international design, home decor and lifestyle communities. Maison&Objet's trademark? Its unique ability to generate connections and accelerate business, both during trade fairs and via its digital platform, but also through its unique talent for highlighting trends that will excite and inspire the home decor world. Maison&Objet's mission is to reveal talent, spark connections and provide inspiration, both on and offline, thereby helping businesses grow. Through two yearly trade fairs for industry professionals and Paris Design Week, a public event in September that brings the creative energy of designers and brands together in the City of Light, Maison&Objet is the go to platform for the entire interior design sector. Unveiled in 2016 Maison&Objet and more, or MOM, enables buyers and brands to continue their conversations all year round, launch collections and create connections beyond physical meetings. The weekly roundup of exciting new finds constantly stimulates business across the sector.

To take things even further, the Maison&Objet Academy now provides industry professionals with an exclusive web channel that broadcasts monthly content focusing on training and on deciphering market trends. Our social media platforms, meanwhile, keep all those design discoveries going by engaging daily with an active community of almost one million members on Facebook, Instagram, Twitter, LinkedIn, Xing, WeChat and TikTok. As the spearhead of Paris as the capital of creativity, Maison&Objet is a catalyst for positioning Paris as one of the world's leading design centres.



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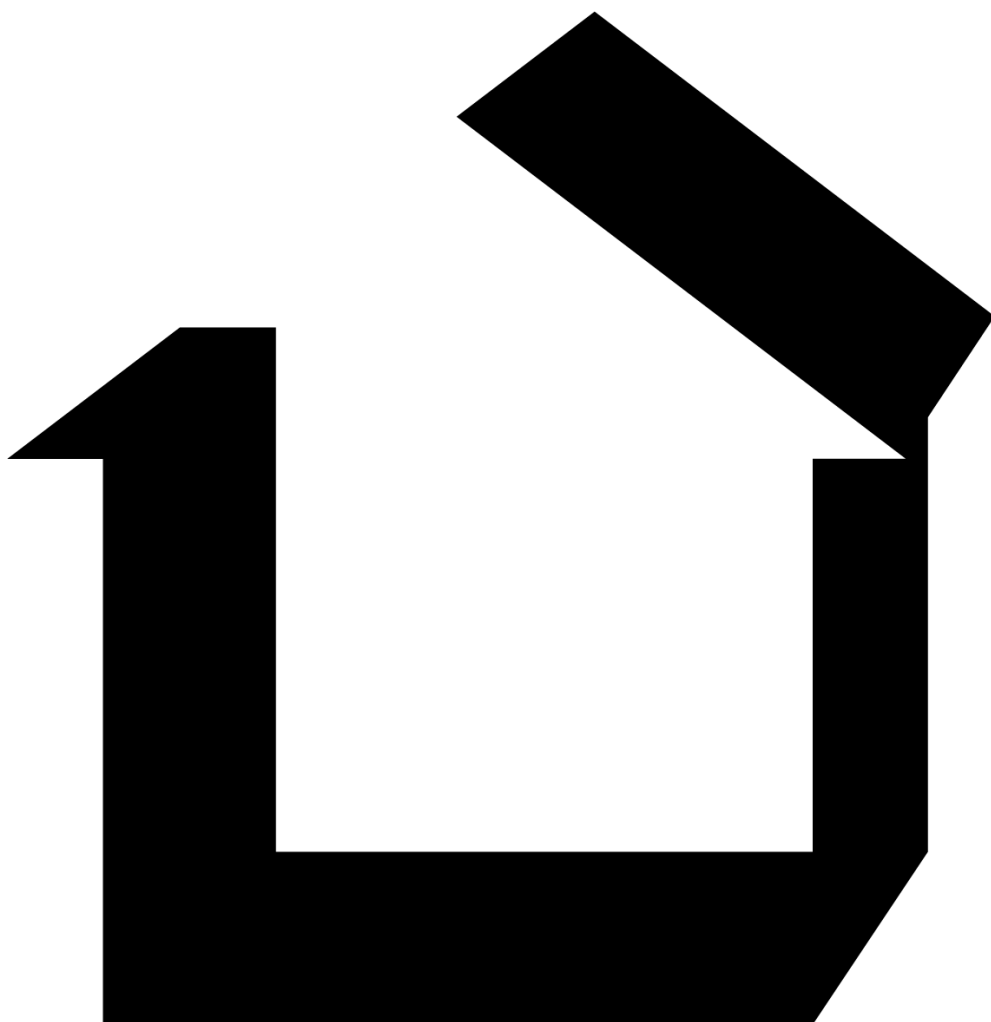
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