

COLAAb invites established contemporary artists
to craft collectible pieces of functional art



COLAAB
ART + FONCTION
PARIS



Angelika Markul

Morgane Tschiember

Vincent Lamouroux

mounir fatmi

Xiao Fan Ru

Sara Favriau

Nicolas Delprat

Nicolas Momein

Introducing ColAAb

ColAAb invites established artists from the contemporary art world to create unique collectible pieces of functional art: seats, shelves, lighting fixtures, mirrors, curtains, tables ...

ColAAb closely collaborates with artists throughout the creation of their functional artworks, producing and distributing them.

Each artwork comes out as a unique piece or limited editions of 8, produced in partnership with the finest craftsmen and artisans, carefully selected for each collaboration.

ColAAb offers contemporary visual artists an opportunity to push their boundaries beyond fine arts (painting, sculpture ...), with a clear focus on sustainability and functionality, and to convey their vision from another angle, using furniture design as a new medium.

Created by the internationally renowned artists, these **ColAAb** pieces will artfully balance any interior design and creatively engage with bespoke projects.

Founded in 2022 and now recognized as part of both the art world and the global design community, **ColAAb** has been invited to present at Unique Design x Paris, French Design, Art Genève, Labo Milano, École Nationale Supérieure des Beaux-Arts de Paris.

Aurelie Sarallier envisioned and created **ColAAb** based on her background and expertise in both contemporary art and high-end furniture design.

"ColAAb is carried by the work of all those who have undertaken to connect the art and design since the late of 19th century. By those of the Nabis, the Bauhaus, De Still and Atelier A by the creation of Dali and Picasso, the new realists, then Rougemont, Rancillac, Franchen or the Lalanne.

Contemporary and embracing all trends, from the most minimal to the most baroque, ColAAb supports today's artists in their deepest desires and perspective."

Pascale Le Thorel, director, Beaux-Arts de Paris publishing



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Angelika Markul

Angelika Markul

(1977, Szczecin, Pologne). Lives and works in Paris.



Angelika Markul studied cinema and interior design and architecture then completed her formation at Beaux-Arts Paris in Christian Boltanski's studio and graduated in 2003. She was the SAM Prize for contemporary art laureate in 2012 and for the Coal Art et Environnement Prize in 2016. She had solo exhibitions dedicated to her at Palais de Tokyo in 2014, at Musée de la Chasse et de la Nature, Paris, in 2018 and at Vassivière's Centre international d'art et de paysage in 2020. Her work is part of important public and private collections.

Angelika Markul does videos, installations, and sculptures. Her work unfolds around art and science, fiction and memory and questions our relation with nature, universe, time. She explores wild and ancestral territories and vanished civilisations' history but also takes a more political look at places where disasters happened (Fukushima, Tchernobyl...).

For ColAAb, Angelika Markul who is passionate about design, created a coffee table and two light fixtures, pieces of furniture very minimalist and poetic which echo her latest works.

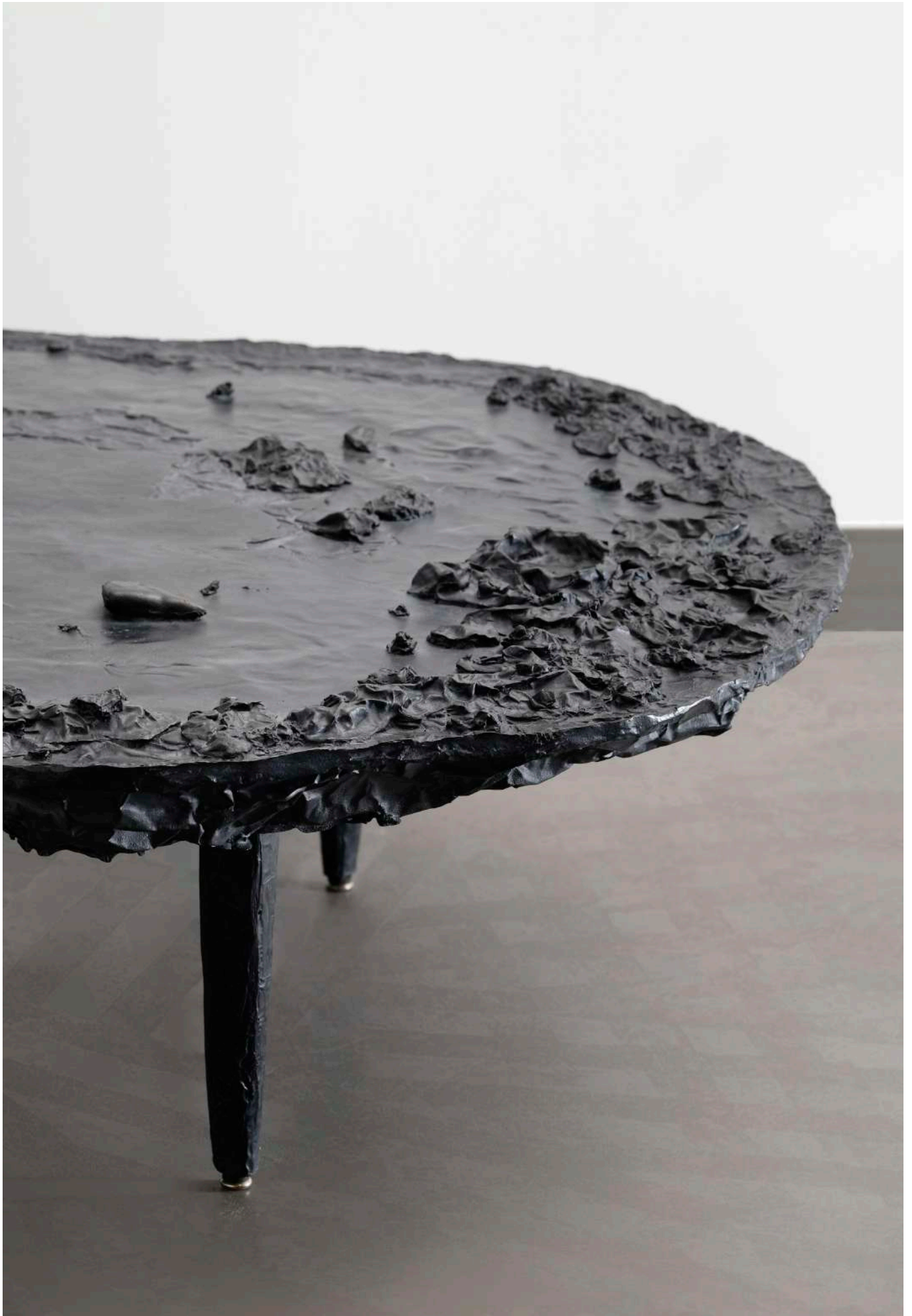
Tchouri (2022)

In her film *Mémoire des glaciers* (2019), Angelika Markul shows images from the planet Tchouryumov-Gerasimenko, known as Tchouri, an iced star, considered as a fossil from the solar system formation. Scientists think that its organic seeds could have been at the origin of life on earth. Fascinated by this story, Angelika Markul photographed part of the comet's 3D model, gifted by the French Centre national d'études spatiales researchers, resulting thereafter in the crystallization of the star's fragment in bronze. The coffee tabletop rests on three feet; its black satin patina is as if sculpted by the artist. The smooth surface but animated by small reliefs composes a poetic landscape, a call to journey through time.

The Confidants (2022)

For those two lights, one in a small format, thought like a nightlight, for a bedroom and the other, in a bigger format, for living areas, Angelika Markul genuinely linked sculpture and design. Two heads are sculpted in bronze and tinted with patine, white then black, specific to the artist, and repeats her hand's gesture. Each is fixed on a black pedestal receiving a bulb holder which lights up and shines above the sculpture.

Recently, and for the first time, Angelika Markul introduced autobiographic elements in her work. The two light fixtures, *Je voulais encore t'embrasser* and *Oui c'est encore moi*, with evocative titles, are very personal creations that are part of her latest sculpture series *7306 jours*, of which she says it is about "a very intimate reflection, of 7306 days of freedom spent with someone. It is about love, questioning, talks, spiritual exchange, cultural, philosophical."



Installation view, French Design, Paris, France, 2022. © Aurélien Mole



Installation view, LABÒ, Milano, Italy, 2023, © Lorenzo Palmieri

Projects ColAAb

Tchouri (coffee table), 2022

Bronze, black satin patina

H 40 x ø 132 cm

H 15.7 x ø 51.2 in

Numbered, signed and limited edition: 8 pieces + 4 A.P.

Price upon request.



Projects ColAAb

Cigar comet (wall sconce), 2024

Bronze, textured polished aluminum

L 45 x ø 10 cm

L 17.7 x ø 3.9 in

Numbered, signed and limited edition: 8 pieces + 4 A.P.
Price upon request.



Projects ColAAb

Tchouri - Guérasimenko (coat hook), 2017
Bronze, black satin patina.

H 8 x W 10 x D 8.5 cm

H 3.1 x W 3.9 x D 3.3 in

Numbered, signed and limited edition: 8 pieces + 4 A.P.
Price upon request.





Installation view, French Design, Paris, France, 2022, © Aurélien Mole



Installation view, French Design, Paris, France, 2022, © Aurélien Mole



Projects ColAAb

The Confidants series

Je voulais encore t'embrasser (light fixture), 2022

Bronze (patina made in collaboration with the artist and the foundry),
mat black baked metal.

H 40 x W 25 x D 22 cm (pedestal: H 55)

H 15.7 x W 9.8 x D 8.7 in (pedestal: H 21.7 in)

Numbered, signed and limited edition: 8 pieces + 4 A.P.

Price upon request.



Installation view, French Design, Paris, France, 2022, © Aurélien Mole

Projects ColAAb

The Confidants series

Oui c'est encore moi (light fixture), 2022

Bronze (patina made in collaboration with the artist and the foundry),
mat black baked metal.

H 65 x W 31 x D 25 cm (pedestal: H 100cm)

H 25.6 x W 12.2 x D 9.8 in (pedestal: H 39,4 in)

Numbered, signed and limited edition: 8 pieces + 4 A.P.

Price upon request.

Selection of **Angelika Markul's** personal artworks



1. Exhibition view, Gallery Kewenig, Berlin, Germany, 2022



Exhibition view, *Qui es-tu ?*, Centrum Gietdowe, Varsovie, Poland, 2022



2. Exhibition view, *La Formule du Temps*, International Center of Art and Landscape at Vassivière, Vassivière, France, 2020

1. *7306 jours avec Liberté* (Installation), 2021
35 wax sculptures, various dimension.

2. *La mémoire des glaciers* (video installation), 2017
Music Côme Aguiar.
Film, color, sound, 10'51", loop, 3D image.

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Morgane Tschiember

Morgane Tschiember

(1976, Brest). Lives and works in Paris.



Morgane Tschiember studied at Beaux-Arts Quimper and then at Beaux-Arts Paris where she graduated in 2022. She was a Fondation Ricard Prize laureate in 2001. Her work was presented in the context of solo exhibitions at Fondation Ricard (2010), Beaux-Arts de Dole museum (2015), MAC VAL (2017), at the Portique (regional centre for contemporary art) in Havre (2019) or at the Mamco, Genève (2022). Her pieces are part of many public and private collections (CNAP, Macval, Mamco, Société générale...).

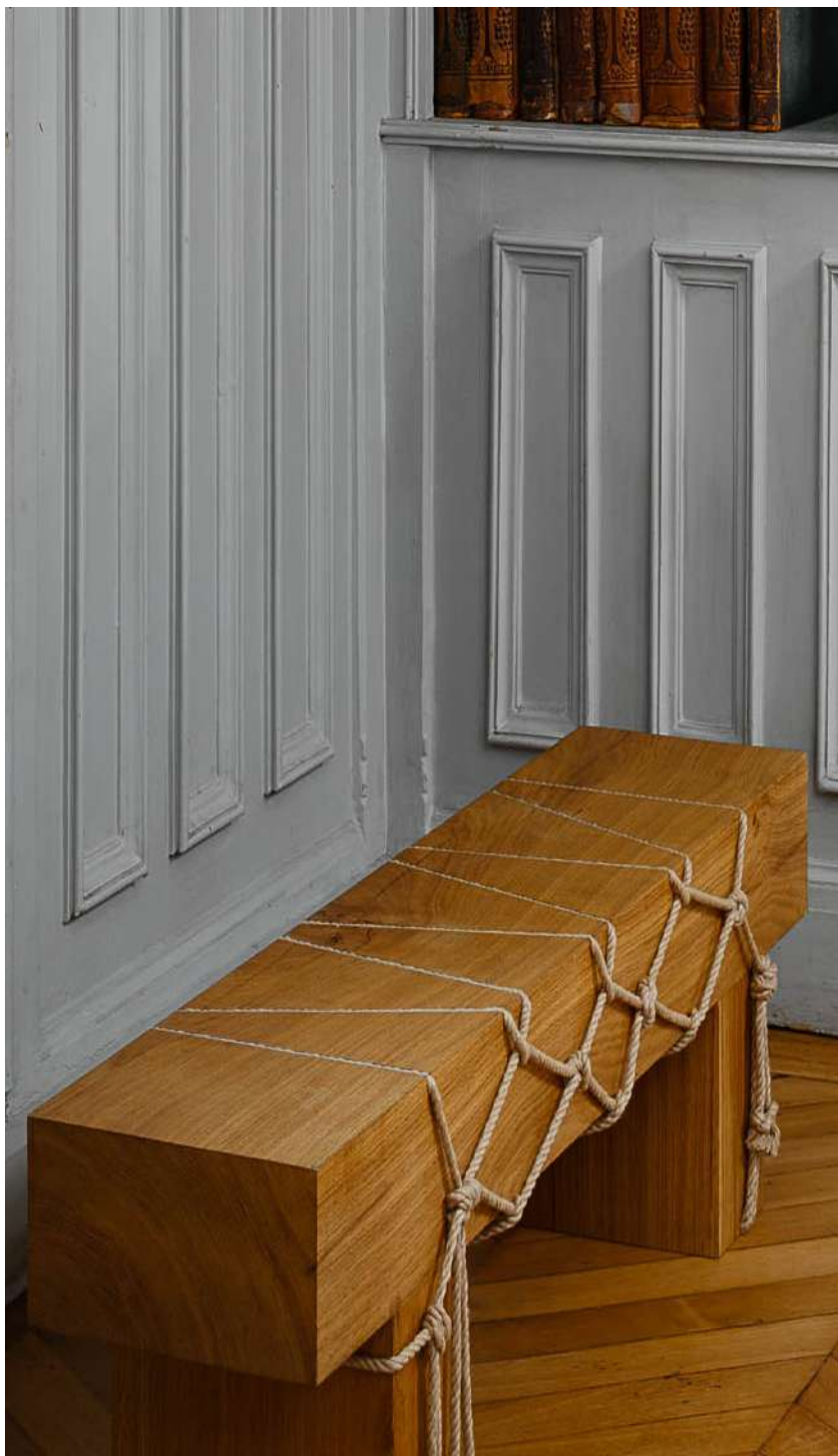
Morgane Tschiember's work is multifaceted: paintings, sculptures, installations, photos, performances, working all materials (concrete, wood, ceramics, rope, metal, expanding foam, sand, glass, ...) and experimenting with correspondences and "relationships of force between materials". Then in her series, she always let's appear the construction elements, the stages of transformation, the seams, «the manufacture's system of the parts".

Shibari bench and ***Shibari stool*** (2022)

For her sculptures, Morgane Tschiember sometimes hangs elements on ropes in reference to Japanese Shibari discovered during her stay at the Kujoyama Villa in Kyoto. In Japan, Shibari is an age-old art, that of tying. An art and technique coming from samurais, resumed in certain sexual practices, but also in the gardeners' art who shape trees by tying them up. She created for ColAAb, in a minimalist spirit, between art and design, benches and stools (***Shibari bench*** et ***Shibari stool***) inspired by the teaching of those Japanese gardeners. The beams - solid oak squares and rectangles - polished and oiled, are enclosed by linen rope skillfully tied; the wood, slashed on the surface "almost closes in on the rope". As always for the artists, it is about "achieving great simplicity in the shape without hiding the way things are done, how they stay together, to show how materials work together".

Everyone gets lighter (2022-2023)

The windows by Morgane Tschiember, created especially for ColAAb, are based on one of the history of painting's great themes, the window, the openness to the world, while referring, as always, to elements of her own story. By living in the highest building in Paris, she says she can't "stop looking at the sky all the time" and making photo series. Those photos gave birth to this new series of hybrid creations, half artwork, half "lightning source" object. Her windows invite us to meditate. These colour gradations lead us to the day's pink hour or other key moments. Indeed, it is easy to forget that each hour of the day or night is bathed in a different light and intensity. The windows are framed in a case where emanates a neutral light; they could open, with their handle shaped in the infinity symbol, on an unknown world, to follow the artist's quest who says: "All my work ranges from physics to metaphysics".



Installation view, *Private Choice*, Paris, France, 2023, © Theo Baulig



Installation view, *Hotel Hana*, Paris, France, 2024

Projects ColAAb

Shibari bench (bench), 2022

Solid Burgundy oak, linen rope.

H 35 x W 120 x D 28 cm

H 13.8 x W 47.2 x D 11 in (can be made to order).

Numbered, signed and limited edition: 8 pieces + 4 A.P.

Price upon request.



Installation view, Beaux-Arts de Paris, Paris, France, 2023, © Alice Randazzo

Projects ColAAb

Shibari stool (stool), 2022

Solid Burgundy oak, linen rope.

H 35 x W 28 x D 28 cm

H 13,8 x W 11 x D 11 in (can be made to order).

Numbered, signed and limited edition: 8 pieces + 4 A.P.

Price upon request.



Installation view, Art Paris, Paris, France, 2024



Projects ColAAb

Shibari dining (table), 2024

Solid Burgundy oak, linen rope.

H 31.8 x W 80.3 x D 37.2 in

H 81 x W 204 x D 94.5 cm (variable dimensions, custom-made).

Thickness of the table top: 13.5 cm (5.3 in)

Numbered, signed and limited edition: 8 pieces + 4 A.P.

Price upon request.



Projects ColAAb

Series of *Everybody gets lighter* (light fixture), 2022-2023
Windows (wood, glass, metal), paint, light.

H 78 x W 48 cm

H 31 x W 19 in

Unique piece.

Price upon request.



Projects ColAAb

Series of *Everybody gets lighter* (light fixture), 2022-2023
Windows (wood, glass, metal), paint, light.

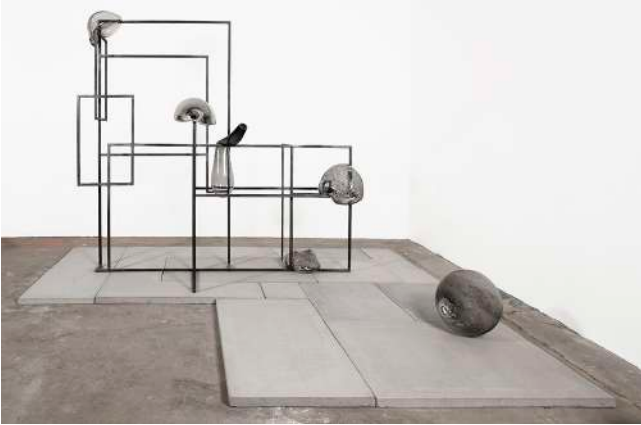
H 78 x W 48 cm

H 31 x W 19 in

Unique piece.

Price upon request.

Selection of **Morgane Tschiember's** personal artworks



1. Exhibition view, Tracy Williams gallery, New York, USA, 2016



2. Installation view, Museum of Fine Arts, Dole, France, 2015



3. Installation view, Loevenbruck gallery, Paris, France, 2009

1. *Dust devil* (installation), 2016
Concrete, iron, glass, dust.

2. *Shibari* (installation), 2015
String, ceramics, clay.

3. *Display* (polyptychs on shelves (10 sheets each)), 2009
Painted aluminum, lacquer, varnish.



Vincent Lamouroux

Vincent Lamouroux

(1974, Saint-Germain). Lives and works in Paris.



Vincent Lamouroux, graduated from the Beaux-Arts de Paris in 2002 with congratulations of the jury. In 2006, he was the recipient of the Ricard foundation's award. His work has been subject to numerous personal and collective exhibitions since then. In Europe, he presented his work at the Mamco in Geneva, at the Palais de Tokyo and the Pompidou Center in Paris, at the IAC (Institut d'art contemporain) in Villeurbanne and at the MacVal in Vitry. He also worked in the United States, particularly in Los Angeles at the end of the 2010s. His works are present in the collections of the National Center for Plastic Arts, the IAC, the FRAC Franche-Comté and Pays de la Loire.

Vincent Lamouroux's work is positioned between sculpture and architecture, in a relationship to space and movement, a relationship that he describes as "ascending" in the real and philosophical sense. Over time, his architectural installations become more and more monumental and sometimes fit within the public space. Thus, in 2015, he created *Projection*, on Sunset Boulevard in Los Angeles, he fully covers with whitewash a mythical and abandoned place, an old motel, its parking lot, and palm trees. The site becomes ghostly and appears as a point of rupture in the colorful universe of the city, in the Californian dream. In 2017, he again creates for the Martell corporate foundation a mineral and vegetal landscape covered with white lime, titled *Par Nature*. Between past, present and future, he dialogues with the utopias, the history of art and architecture and questions our time, the worrying virtualization of the world and the attention deficit that accompanies it.

Orbis (2023)

Vincent Lamouroux designed the *Orbis* library for ColAAb. It is made with the craftsmen of an exceptional French sawmill, from solid planks of Burgundy oak cut directly from selected logs (trunks cut and stored in the open air, with very low humidity levels). The library is circular. Its modular shelving is assembled like a rounded tower, which can be fully or partially extended. The artist has designed 8 specific modules that can be arranged (straight or trapezoidal) to create sculptural compositions of varying depths (from 20 to 30 cm), so the work aspires to evolve into an ever-larger circular library, or even a complete tower. But it is also possible to configure and arrange the library in a straight line or in a sinusoidal shape; certain modules can even form seats, benches, enfilades or display supports...

In this way, the artist invites the purchaser to interact with his or her work, to take part in its creation and make it their own, in their own way, in their own living or working space. The purchaser becomes the actor in the form they choose to generate.

The *Orbis* library is available in two models:

Orbis 2.1, with a diameter of 210 cm. The artist proposes a library-sculpture with a minimum of 6 modules, to which additional modules can be added even after its purchase. A complete tower requires 60 modules (maximum height 319 cm).



Orbis 2.1, 2023

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Orbis 2.1 (library), 2023

Solid Burgundy oak.

Diameter of the tower: **210 cm** (82,7 in)

Composed of a minimum of **6 modules** and a maximum of **72 modules**

Maximum height of the tower: 2.39 m (94 in) (6 modules in height superimposed)

Dimensions of a module : H 39.4 x W 54.8 x D 30 cm (H 15.5 x W 21.5 x D 11.8 in)

Modules : inside height 33 cm (13 in) / width 54.8 cm (21.5 in) : depth of the board 27 mm (1.1 in), or by superposition two modules: 21 mm (0.8 in)

Numbered, signed and limited edition: 8 pieces + 4 A.P.

Certificate and instructions of realization. The work is a set of modules that can be matched with each other depending on the number selected and the needs of the purchaser.

Price upon request.

Orbis 4.2, 420 cm in diameter. The artist is offering a sculpture library with a minimum of 12 modules, to which additional modules can be added even after the purchase. A complete tower requires 168 modules (maximum height 319 cm).



Orbis 4.2, 2023

Projects ColAAb

Orbis 4.2 (library), 2023
Solid Burgundy oak.

Diameter of the tower : **420 cm** (165.4 in)
Composed of a minimum of **12 modules** and a **maximum of 192 modules**
Maximum height of the tower: 2.39 m (125.5 in) (8 modules in height superimposed)

Dimensions of a module : H 39.4 x W 54.8 x D 30 cm (H 15.5 x W 21.5 x D 11.8 in)
Modules : inside height 33 cm (13 in) / width 54.8 cm (21.5 in) : depth of the board 27 mm (1.1 in), or by superposition two modules: 21 mm (0.8 in)

Numbered, signed and limited edition: 8 pieces + 4 A.P.
Certificate and instructions of realization. The work is a set of modules that can be matched with each other depending on the number selected and the needs of the purchaser.
Price upon request.



Orbis 4.2, 2023, 27 modules laid out.



Orbis 4.2, 2023, 37 modules laid out.

Finally, it is also possible to configure and arrange the library in a straight line or in a sinusoidal shape; certain modules can even form seats, benches, enfilades or presentation supports...

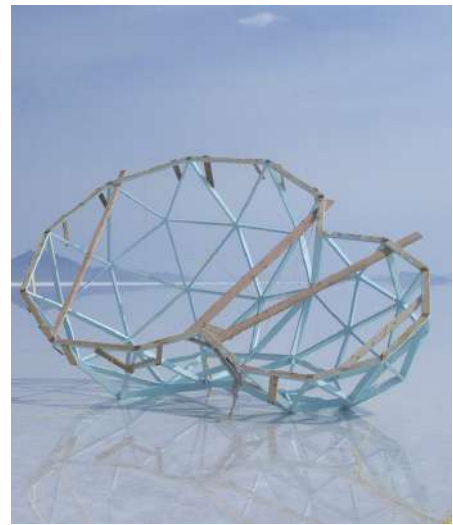


Orbis, 2023, layout suggestions.

Selection of **Vincent Lamouroux's** personal artworks



Projection (Sunset Pacific Motel), 2015. 4311 W Sunset Boulevard, Los Angeles.



So Far So Good, 2008. Bonneville Salt Flats, Utah.



AR.07, 2008. Institute of Contemporary Art, Villeurbanne.



Sol.07, 2009. Center Georges Pompidou, Paris.



Scape, 2006. MAMCO, Geneva.



Belvedere(s), 2012. The Royal Abbey of Fontevraud.



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mounir fatmi

mounir fatmi

(1970, Tanger), lives and works between Spain, France and Morocco.



mounir fatmi, who has been drawing for years, Studied at Beaux-Art Casablanca, at the Accademia di Belle Arti di Roma and at Amsterdam's State Academy of Fine Arts. His first solo show was in 1999 and was internationally recognized in the years 2000. Since then he has exhibited in major museums, biennials (Venice, Bamako, Dakar, etc.) and international events. He was the Grand Prix Léopold Sédar Senghor's laureate of the Dakar Biennale in 2006 and also of the Cairo Biennale Prize in 2010.

mounir fatmi uses all types of mediums - installations, videos, sound pieces, photos, sculptures, drawings, collages. His work focuses on deconstruction as a metaphor for the present and future world, deals with exile, displacement, identity, memory, religious and political issues, the relationship of art to architecture or space.

Before the storm (2022)

Since 1998, mounir fatmi uses the television antennas' white cables ; symbolizing the links and networks of the globalized media society. He presents them as installations, in the form of low reliefs. He runs them across walls or assembles them, braids them, intertwines them on wooden panels. He films them or places them based on art history, on sufi mysticism, etc. Cables are for him multiples roots which speak about tomorrow's society: "One interesting point about globalization, is to connect each other and to leave identity-based isolation."

For ColAAb, mounir fatmi imagined other variations on this matter of network by offering curtains or screen-printed or woven and embroidered hangings. For the artist, the curtain is at the same time linked to theater and to one of the major art history themes, the window, but also to the essence of his work, that of the link between writing and power, form and information. For mounir fatmi, the "visual only the information's residual". On those textiles thought like a painting, which can give light or hide it, he shows curves, overlaid, framed, intertwined, of various colours. He shows the ones, medical, of our beating hearts, the ones the media world was flooded with at the time of the Covid pandemic, those, financial, of the stock exchange, etc. He says that these patterns, these shapes that "nobody can decipher, it is like Arabic calligraphy that nobody can read". ***Before the storm***, beautifully composed of bright colours where blue dominates, is another way of thinking about tapestry, of giving meaning to interior spaces.



Installation view, *French Design*, Paris, France, 2022, © Aurélien Mole

Projects CoIAAb

Before the Storm (curtains/japanese panels), 2022
Silk-screen print on fabric, variable dimensions (made to measure).
Signed and numbered edition, limited to 50 pieces.

Before the Storm (curtains), 2022
Weaving, embroidery, limited, signed and numbered edition: 8 + 4 A.P.
Price upon request.



Installation view, *Unique design X Paris*, Paris, France, 2022, © Andrea Valienne

Selection of **mounir fatmi's** personal artworks



Calligraphy of the unknown-The Market (painting), 2020-2021
Acrylic on canvas, 50x35cm.



The White Matter (sculpture), 2019
Hard hat interiors, cables, pedestal and glass case, 25 x 22 x 20cm.

Between the lines (installation/sculpture), 2010
Saw blade in steel 150 cm.

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Xiao Fan Ru

Xiao Fan Ru

(1954, Nankin, Chine). Lives and works in Paris.



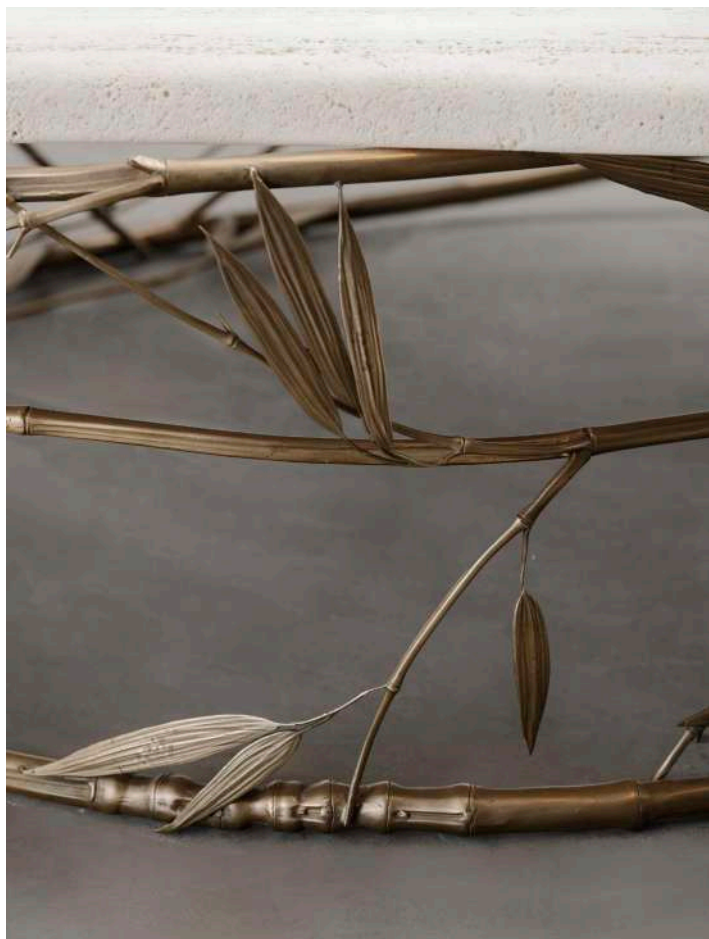
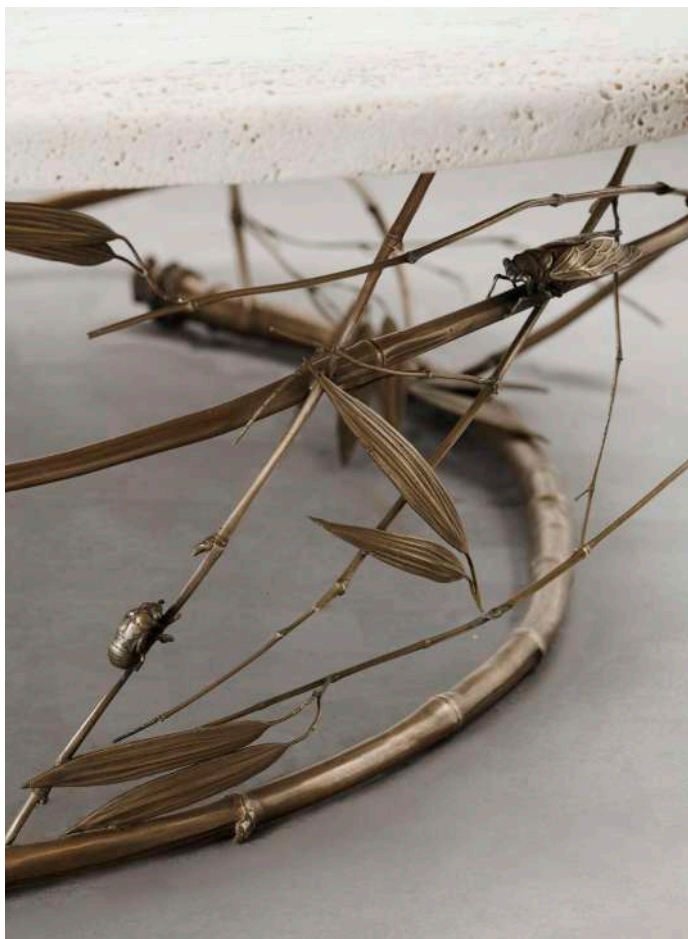
Born into a literary family, **Xiao Fan Ru** was initiated into calligraphy early on. After studies at the School of Fine Arts of Nanking (1977-1982), he moved to France and studied at the École nationale supérieure des Beaux-Arts de Paris, graduating in 1986.

Xiao Fan Ru was the laureate of the Casa Velazquez in Madrid (1988 and 1990). His works were exhibited in France at the Centre Pompidou (1989), at the MAC in Lyon (2005), at the Cernuschi Museum (Paris, 2011), at the Guimet Museum (Paris, 2020). In China, his works were exhibited at the Beaux-Arts Museum in Shanghai (2005), at the Rong Kun Fine Art Museum in Beijing (2014) and a retrospective of his works was held at the Suzhou Museum in 2017.

La voie d'or (2022)

In China, bamboo has always been the artists, poets and philosophers' favorite subject. In recent years, it has become one of the motifs of Xiao Fan Ru's paintings and sculptures. It shows its simplicity and the elegance of its lines, its resistance, its capacity to bend without breaking, to soar, straight, towards the light, to surround, to protect, by the strength of its eternal return. It also evokes its more hidden, metaphysical, spiritual meaning, according to the Confucian tradition of the search for the middle ground. The idea is to be inspired by the momentum of the bamboo and to progress in an infinite spiral movement, in harmony with nature and the world. According to these principles, the shape of the circle, open, represents a way (the tao) where the emptiness is offered to the inner resonance, to the circulation of the breath. The cicadas, whose moult is another metaphor in ancient Chinese culture, placed on the bamboo trees, symbolizing life, death and rebirth.

This middle ground is golden in our troubled times, and so it is on this philosophical foundation that Xiao Fan Ru has named this series of sculptures, in which our coffee table and our sofa-end are part of: ***La Voie d'or***. In the words of the artist: "***La Voie d'or*** is a bronze table combining the fragile and the resistant, grace and gravity. It is an invitation to shed the weight of the world through the regulation of ordinary use, the rightness.



Installation view, French Design, Paris, France, 2022, © Aurélien Mole

Projects ColAAb

La voie d'or (coffee table), 2022

Stand in bronze, aged gold patina, travertine top.

H 36 x ø 115 cm

H 14.1 x ø 45.2 in (variable dimensions).

Signed, numbered, limited edition: 8 + 4 A.P.

Top available in travertine, marble, glass or petrified wood.

Price upon request.



Installation view, LABÒ, Milano, Italy, 2023, © Lorenzo Palmieri

Projects ColAAb

La voie d'or (coffee table), 2022

Stand in bronze, aged gold patina, glass top.

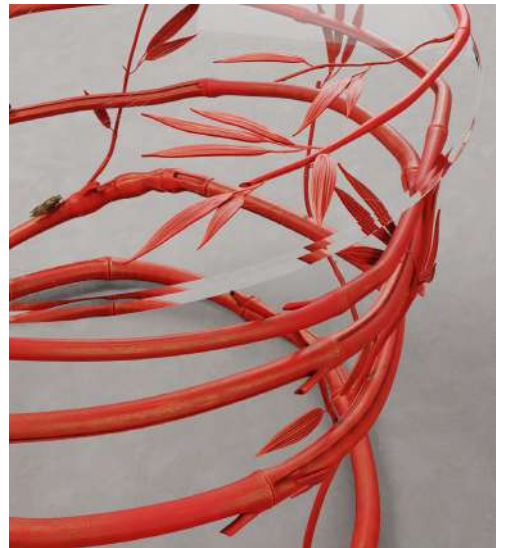
H 36 x ø 115 cm

H 14.1 x ø 45.2 in (variable dimensions).

Signed, numbered, limited edition: 8 + 4 A.P.

Top available in travertine, marble, glass or petrified wood.

Price upon request.



Projects ColAAb

La voie d'or (side table), 2022

Stand in bronze, aged gold, red or green patina, glass top.

H 55 x ø 40 cm

H 21.6 x ø 15.7 in (variable dimensions).

Signed, numbered, limited edition: 8 + 4 A.P.

Top available in travertine, marble, glass or petrified wood.

Price upon request.



Projects ColAAb

La voie d'or (mirror), 2024

Stand in bronze, aged gold patina, mirror.

ø around 55 cm / ø around 115 cm

ø around 21.6 in / ø around 45.2 in (9m winding / 1 circle).

Signed, numbered, limited edition: 8 + 4 A.P.

Price upon request.



Projects ColAAb

La voie d'or (mirror), 2024

Stand in bronze, aged gold patina, mirror.

ø around 55 cm / ø around 115 cm

ø around 21.6 in / ø around 45.2 in (9m winding / 1 circle).

Signed, numbered, limited edition: 8 + 4 A.P.

Price upon request.

Selection of **Xiao Fan Ru's** personal artworks



Voie d'or (sculpture), 2022
Golden bronze, 62 x 47,5 cm.
Edited in 8 examples.



Permanent installation view, Haute Borde Castle, Rilly-sur-Loire, France, 2020

Voie d'or (sculpture), 2020
Golden bronze, diameter 150 cm

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Sara Favriau

Sara Favriau

(1983, Paris). Lives and works in Paris



Sara Favriau studied at Beaux-Arts Paris, from which she graduated in 2007. She was the laureate of the Prix des Amis du Palais de Tokyo in 2015 which dedicated her a solo exhibition in 2016. In 2018 she was the guest of honour at the first Bangkok Biennial. She was in residency at Los Angeles (FLAX) and Af-Alula. She was invited to the Villa Noailles, in Hyères, and exhibited at the Fondation Carmignac.

Sara Favriau does sculptures, installations, and performances that result in videos. Films that are declined around sculptures which are then activated by performances. A work that renews itself, and thereby questions its status as a sanctuary (exhibition, acquisition), towards a possible status of living (evolving, transformed, altered work, ...). Her approach questions both the work and its eco-system; its circularity. She establishes a poetic link with nature and the cycle of life, often using natural materials.

***Et si jamais le ciel est un lieu-dit, je le revois près du front* (2022)**

Et si jamais le ciel est un lieu-dit, je le revois près du front is a poetic title, as for all of her pieces, given to her shelves, vases and a side table created for ColAAb in order to link design, art and life, to “enlarge the sculpture’s field” towards this renewal. Thus, she says to have imagined hybrid objects, at the same time sculptures and furniture, objects and containers, harvested wood and the plant that grows on it.

Shelves/Wall fixations

Two wooden shelves become a reserve for nature. Both raw and cut, the sculptures are pierced to accommodate small pots where green plants live. The dry wood, in the process of fossilization, which a layer of beeswax protects, symbolically blends with the living.

A mini earthenware vase, grafted onto an ebony stand, is a single flower’s receiver; another is placed in the hollow of a stone and can hold sprigs of flowers. Finally, a mural and horizontal pouch made of hollowed-out wood, can be a shelter for a plant.

All those sculptures-objects, hung in series, can create another installation, another singular micro-universe where, as Sara Favriau said, “the tiny generates its space, it is expanding due to its very miniaturisation.”

Side table

The side table is made up of a thick plane tree board resting on a central foot, a squared and carved padouk wood log. The two wooden structures, carved, sealed with bee wax, receiving a round earthen container (empty pouch or pot for flowers or plants). This creation is at the same time an artwork et a piece of furniture, an interior microcosm and its possible miniature garden.



Installation view, LABÒ, Milano, Italy, 2023, © Lorenzo Palmieri



Installation view, LABO, Milano, Italy, 2023, © Lorenzo Palmieri

Projects ColAAb

Et si jamais le ciel est un lieu-dit, je le revois près du front (side table), 2022

Wood (padouk and plane tree).

Pieces made entirely by the artist.

H 60 x W 30 x D 55 cm

H 24 x W 12 x D 22 in

Numbered, signed and limited edition: 8 pieces + 4 A.P.

Price upon request.



Projects ColAAb

Et si jamais le ciel est un lieu-dit, je le revois près du front (shelves, vases, pouch), 2022
Wood, soil, stone, variable dimensions.

Pieces made entirely by the artist.

Numbered, signed and limited edition: 25 "unique" pieces (Multiple/Variation).

Price upon request.

Selection of **Sara Favriau's** personal artworks



Installation view, *Festival Sculptures en île*, Andrésy, île Nancy, France, 2023, © Malo Legrand



Exhibition view, *The oasis reborn*, AlUla, Saudi Arabia, 2022, © Malo Legrand



Exhibition view, Palais de Tokyo, Paris, France, 2016

Ocean full, the storm and the woodpeckers, huge, far away, radiant with bulging sails. An enduring, persistent wind (work-catamaren and performance), 2023

The Moebius strip (installation), 2022

La redite en somme, ne s'amuse pas de sa répétition singulière (sculpture), 2016



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ART+FONCTION

Nicolas Delprat

Nicolas Delprat

(1972, Rennes). Lives and works in Brussels.

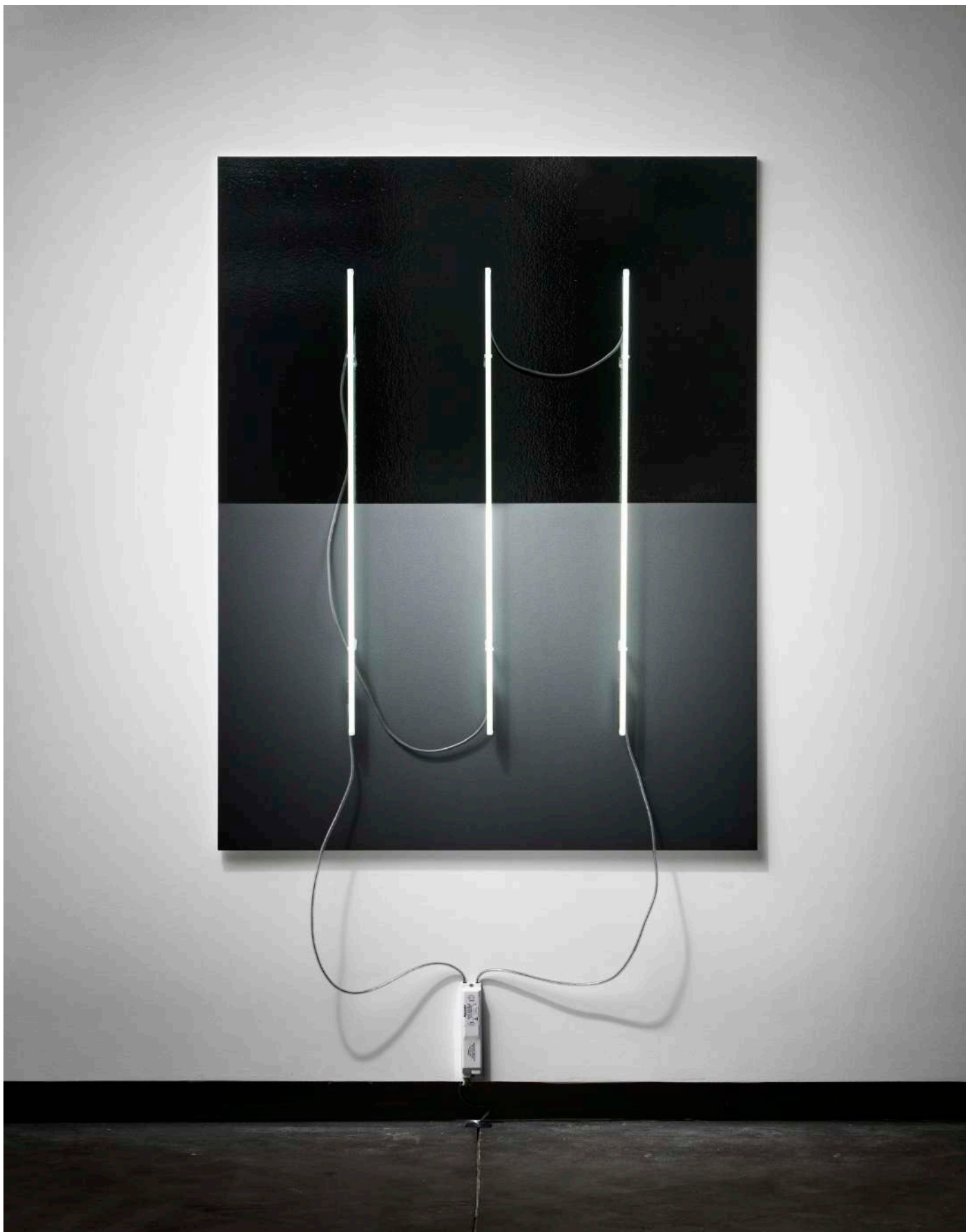


Nicolas Delprat graduated from the École Nationale Supérieure des Beaux-arts de Lyon in 1997, then did a postgraduate degree at Beaux-Arts de Nantes in 1998. He was in residency at Casa Velazquez in Madrid from 2017 to 2018. His first solo show was in 1998 at Mazagin (CNAC) in Grenoble, and since then, his work has been the subject of several solo and group exhibitions and is even part of the Centre national des arts plastiques in 2008.

Minimal Light (2022)

Nicolas Delprat's work is built in relation to cinema and art history in a minimalist approach. His paintings and installations' main theme is light. He aligns himself with a tradition that goes back to the very invention of painting by Callirhoe of Sycione (Pliny the Elder tells us in his Natural History that, in love with a young man who was leaving for a foreign country, "she surrounded with lines the shadow of his face projected on a wall by the light of a lantern.") to the paintings of Caravaggio or Georges de La Tour. In the 20th century, the representatives of op'art, minimal and conceptual art, in turn, entered into a dialogue with light and Nicolas Delprat's paintings of "memories of light" resonates with the works of Dan Flavin and James Turrel in particular.

Nicolas Delprat light fixture ***Minimal Light***, can be also realized in situ by the artist or the purchaser according to the instructions given with the certificate. ***Minimal Light*** is composed of three white neons placed vertically and at equidistance on a wall-painting, divided into two parts horizontally. At the top, the neons' reflection on the lacquered and shiny surface doubled the motif and creates a mirror effect that reflects the environment. Below, the matte surface absorbs the light. According to Nicolas Delprat, ***Minimal Light*** is a light installation that "can very much illuminate the space it is located in", to make it perceived, but also to give it a particular quality, that of the impalpable presence of art.



Installation view, *French Design, Paris, France, 2022*, © Aurélien Mole

Projects ColAAb

Minimal Light (light fixture), 2022

Acrylic paint, neons.

Wall-Painting H 150 x W 100 cm; neons H 1m ø 10 mm x 3

Wall-Painting H 59 x W 39.3 in; neons H 39.3 ø 0.4 in x 3

Numbered, signed and limited edition: 8 pieces + 4 A.P.

The work is a concept that can also be revised according to a protocol depending on the needs of the buyer.

Price upon request.



Projects ColAAb

Minimal Light (light fixture), 2023-2024

Acrylic paint, neons.

Wall-Painting H 150 x W 100 cm; neons H 1m ø 10 mm x 3

Wall-Painting H 59 x W 39.3 in; neons H 39.3 ø 0.4 in x 3.

Numbered, signed and limited edition: 8 pieces + 4 A.P.

The work is a concept that can also be revised according to a protocol depending on the needs of the buyer.

Price upon request.



Projects ColAAb

Minimal Light (light fixture), 2023-2024

Acrylic paint, neons.

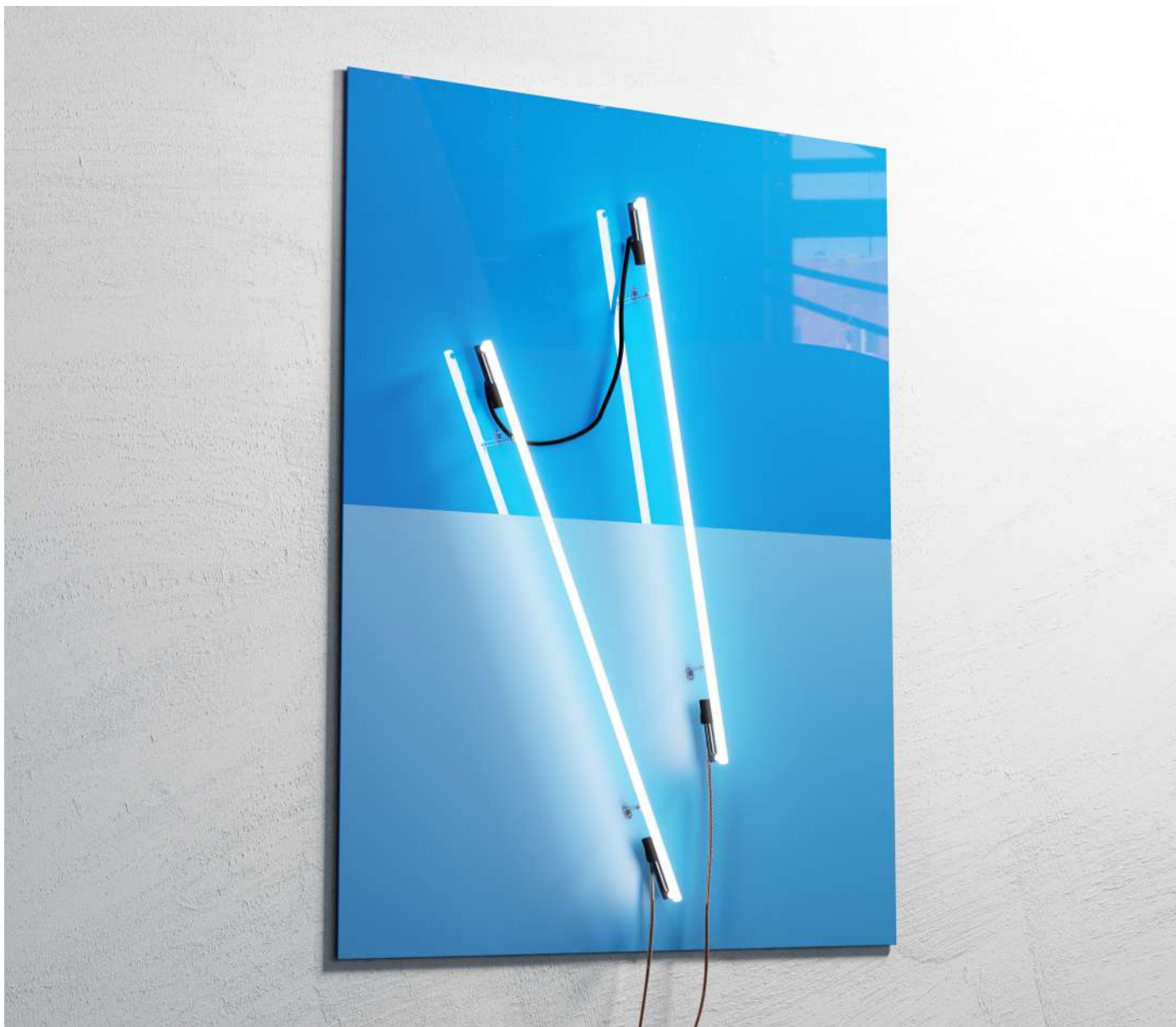
Wall-Painting H 150 x W 100 cm; neons H 1m ø 10 mm x 3

Wall-Painting H 59 x W 39.3 in; neons H 39.3 ø 0.4 in x 3.

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Projects ColAAb

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The work is a concept that can also be revised according to a protocol depending on the needs of the buyer.

Price upon request.

Selection of **Nicolas Delprat's** personal artworks



Put back, Dan 2 (painting), 2023
Acrylic on canvas, 80 x 100 cm



Dan évolution 7 (painting), 2023
Acrylic on canvas, 100 x 81 cm

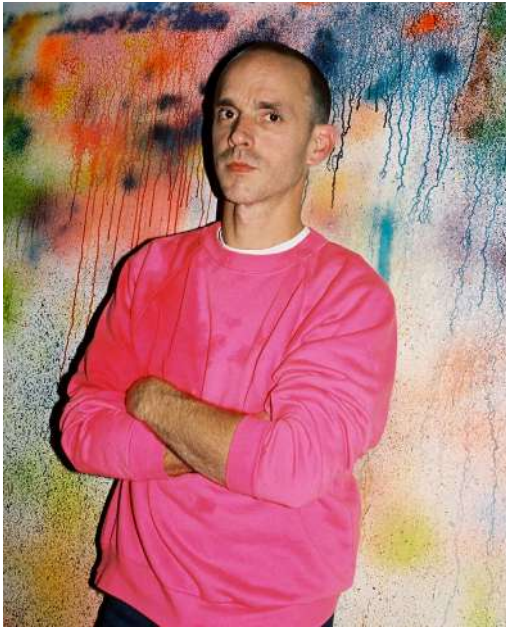
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Nicolas Momein

Nicolas Momein

(1980, Saint-Étienne). Lives and works in Paris.



Nicolas Momein, born in 1980 in Saint-Étienne, lives and works in Paris. As a first step, he trained as an upholsterer. Then, he resumed his studies and graduated from the École Supérieure d'art et de design de Saint Etienne in 2011 and from the Haute École d'Art et Design de Genève (HEAD) in 2012. His first solo exhibition took place in 2012 in Paris at the gallery White Project. His meeting with Bernard Ceysson, the historical curator of the modern art museum in Saint-Étienne, while he was still a student, made him integrate thereafter in 2015 the gallery that the curator founded and which represents him today, the gallery Ceysson et Bentière. His work has been subject to numerous personal and collective exhibitions and has entered the collections of the Institute of contemporary art in Villeurbanne, the Frac Champagne-Ardennes or the contemporary art funds of the cities in Paris and Geneva.

Bump the lamp (the Green, the Red and the Gold) (2023)

Nicolas Momein's work is built between sculpture and painting. He creates sculptures, objects or paintings with hybrid forms, sometimes realistic, sometimes organic, often diverted from their primary use or in metamorphosis. The materials he uses are also chosen for their particular properties (relation to the evocation of past memory of an artist, link to the artisans, to the nature etc.) and here too, taken away from their initial vocation: bulgomme, rubber, horsehair, rock wool, soap, salt, vintage towels, etc. these elements often enter before and after their first exhibition in a process of recycling and exchange. Thus, in the strange and poetic universe of Nicolas Momein, which Alphonse Allais would not have denied more than Marcel Duchamp, the surrealists than the conceptualists, protocols envisage that the salt stones are sculpted by the cows which come to lick them, a huge soap lagoon stretches across the floor of the Biennale de Lyon before being transformed into soaps by other artists.

The three luminaires ***Bump the Lamp (the Green, the Red and the Gold)*** of Nicolas Momein, one to be placed on the floor and the other on a piece of furniture, echo his tubular metal sculptures sewn by "Bulgomme". The "Bulgomme" fabric (evocation of his childhood), generally used as a tablecloth, stain-resistant, shock-resistant, form with its folds design in space. The bronze casting produced in close collaboration with the foundryman, finely reproduces these patterns of folds but also the octagon alveoli of the rubber fabric are almost psychedelic. The organic, curved forms of the sculptures welcome and seem to protect the radiation from the light source.



Installation view, LABÒ, Milano, Italy, 2023, © Lorenzo Palmieri



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Bump the lamp (the Green) (light fixture), 2023

Bronze, green patina.

H 70 x W 52 x D 50 cm

H 27.5 x W 20.4 x D 19.6 in

Numbered, signed and limited edition: 8 pieces + 4 A.P.

Bump the lamp (the Red) (Table lamp), 2023

Bronze, red patina.

H 53 x W 23 x D 21 cm

H 20.8 x W 9 x D 8.2 in

Numbered, signed and limited edition: 8 pieces + 4 A.P.

Price upon request.





Installation view, *Private Choice*, Paris, France, 2023, © Theo Baulig

Projects ColAAb

Bump the lamp (the Gold) (Table lamp), 2023

Bronze, gold patina.

H 53 x W 23 x D 21 cm

H 20.8 x W 9 x D 8.2 in

Numbered, signed and limited edition: 8 pieces + 4 A.P.

Price upon request.

Selection of **Nicolas Momein's** personal artworks



1. Exhibition view, *Rendez vous*, contemporary art institute at Villeurbanne, Villeurbanne, France, 2013, © Blaise Adilon



Exhibition view, *Terre-plein*, Ceysson et Bénétière gallery, Paris, France, 2021 © Aurélien Mole.



2. Exhibition view, *Top Knot*, La villa du parc art center, Annemasse, France, 2017, © Aurélien Mole.

1. *Édicules lainés*, 2013

2. *Mobile et coulissant*, 2017

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ART+FONCTION
PARIS



contact@colaab.fr
www.colaab-paris.com
@colaab_



Susan Tomlinson Head of sales
susan@colaab.fr
+33 (0)6 47 00 39 65



Aurélie Sarallier Founder / Director
aurelie@colaab.fr
+33 (0)6 14 03 93 85