



BassamFellows

Press Kit - Milan Design Week 2019

ELEMENTAL

For our latest collection of work, debuting at Milan Design Week this year, we have taken inspiration from the prosaic, elemental nature of some of our favourite materials. The resulting pieces are an expression of how sometimes the simplest yet most thoughtful manipulation of stone, wood, metal and leather can create something erudite and powerful. These pieces are about purity of shape and form, with nothing superfluous added. Subtlety is everything.

For our Milan presentation we have created a tranquil exhibition space within rough concrete gallery walls. Raw-effect oak wood screens and panels painted in a deep, dark Prussian Blue first formulated in the 18th century in Berlin, separate and highlight the different materials into distinct zones.

The debut of these pieces at Milan this year is apposite. For some time we have been fascinated by the history of stonemasonry in Italy, specifically in the region around Val Camonica, one of the largest valleys in the central Alps. For over 100 years this has been home to Moncini, the stonemasons that we collaborated with on a range of new benches and tables, rooted in traditions that go back generations, but executed in a totally contemporary way. The valley where Moncini are based is also the area with the largest collection of petroglyphs in the world. The simplicity of line of these prehistoric markings on stone intrigued us – they decorate the material's surface with such a light, but also permanent, touch.

The simplicity of one particularly powerful graphic also informed a new table series.

The cruciform is one of the most basic, natural and harmonious visual arrangements in the canon of design. Its roots are, of course, in theology and folklore, with cruciform structures in evidence in Neolithic monuments. But as a way to mark and to designate, it goes back further. It is elementary, strong and visually pleasing. When transformed into something three-dimensional, it can be uniquely elegant, retaining a lean mass, but offering something more expansive than just a simple line. Grouped together, it hints at something scientific and analytical, graph and grid-like. The unrealised plans for Corbusier's cruciform towers in Paris are radical and thrilling – when viewed from the sky they would have been truly magnificent. When presented as a group, three dimensional cruciforms are both rudimentary and analogue, but also erudite, like the most striking minimalist sculpture. The cross is the simplest sign, but also perhaps the ultimate – a motif stripped down to all that is essential.

As always, "craftsman modern" was our overriding philosophy for all of this new work. Most of these pieces appear simple, but they are the result of painstaking study and evaluation. Every effort was made to preserve the inherent beauty of the materials we used. In some cases, the shapes look more ancient than timeless, as if they may have been excavated from Val Camonica. At the same time, they are wholly contemporary.



CONTACTS

BassamFellows Inc.
36 Old Quarry Road
Ridgefield, CT
info@bassamfellows.com
Phone +1 212 941 5900

Corporate Office
Julie Stern
jstern@bassamfellows.com
Phone +1 212 941 5900

BassamFellows Lifestyle Gallery
Via Varese 14
Milan, Italy
Phone +39 02 36709465

European Sales Office
Hugo Kozlovsky
hkozlovsky@bassamfellows.com
Phone +39 391 3070507

bassamfellows.com

PRESS

Roberta Eusebio
info@robertaeusebio.it
Office +39 02 204 049 89