

DILMOS MILANO

in occasione del Fuori Salone 2016
presenta

Raw Nature

The power of the jungle, the strength of matter, the soul of design.

A rain forest recreated, surrounded by the sounds of nature and the smell of wet earth. The tropical natural wealth as a perfect ecosystem for the pureness, the materiality and the spirit of a worldwide contemporary design. A sensorial installation as backdrop for the new Exhibition in Dilmos: **15 Artists** transmitting the real essence of creativity. Its **RAW NATURE**.

Dilmos presents New Works by :

Samer Alameen
Alessandro Ciffo
Roberta Colombo
Julian Mayor
Roberto Mora
Mauro Mori
Gianni e Rocco Osgnach
Daniele Papuli
Ilia Potemine
Andrea Salvetti
Matteo Thun
Anna Maria Tulli

featuring
Bertozzi & Dal Monte Casoni

SAMER ALAMEEN
"All you can seat "stools
wood

cm 40x33x40h

2016

The "All You Can Seat" design is based on old Islamic geometry and patterns. Islamic patterns have been greatly used in architecture and design throughout time, with the concentration on Arabesque patterns. This Stool/Side Table has the shape of a forgotten pattern from the Alhambra Palace. It is a modular design that comes in 3 different materials and allows people to create their own shape and select their preferred material, thus creating a more personalised product that can be used as a single unit or as a more elaborate composition.

BERTOZZI & DAL MONTE CASONI

"Confessionale"

White semirefractory clay

cm 141x76x176h

A one-off piece

1992

This object is a kind of machine, a circuit that connects two seats in a single space, allowing two people to converse without touching each other, just as in a church confessional.

ALESSANDRO CIFFO

"COMOD-One" table

Pure acetic acid cure silicone and wood

layered and rollered fusion

cm 130x280x75h (table top: cm 90x210)

2016

The COMOD-One table was designed to meet the need to increase a table's usable surface area by adapting over-sized legs as shelves. It consists of a table top and four cubes. There are no screws or joints.

The silicone takes the edges off sharp corners and the new UVA-resistant pigmentation means it can be kept outside, an innovation that proves necessary when using wooden materials outdoors.

"Iperbolica Wood" armchair

Pure acetic acid cured silicone and memory foam

layered and rollered fusion

cm 110x100x80h

2016

Ciffo's Iperbolica armchair, a design presented at the 2012 Triennale exhibition in Milan, is now available in an outdoor Wood version thanks to the use of new UVA-resistant pigments, as well as the long-lasting durability of the injected moulded foam.

ROBERTA COLOMBO

"Intothejungle" stool

Terracotta

cm 33x33x43/53h

2016

Like blocks of earth extracted from an equatorial jungle, bearing the signs of man's fleeting presence and the exuberance of nature.

"Domesticjungle" stool

Ceramic

cm 33x33x43h

2016

A hymn to – and a revolt against – housework. The minimal style of the seats is disturbed by the traces of objects used on a daily basis in the home.

The fossilised temple of an iron, a mop and a carpet beater.

"Fossile" interlocking tables

Iron and ceramic

cm 80x80x73h – cm 80x30x73h – cm 30x40x73h – cm 120x50x73h

Different kinds of marks and impressions interact with each other, a patchwork of traces that tell stories of both life in the wild and life in a domestic environment.

JULIAN MAYOR

"Solaris" armchair

mild steel

cm 128 x 84 x 84h

2016

The Solaris chair was inspired by a visit to the Science Museum's exhibit 'Cosmonauts', which contains artefacts from the Soviet Space Program through the 60's, 70's and 80's. The name Solaris is taken from the 1972 Russian science fiction film by Andrei Tarkovsky, a "drama of grief and partial recovery" concentrated upon the thoughts and the consciences of the cosmonaut scientists studying Solaris' mysterious ocean. Looking like something between a satellite and the nose cone of a space rocket, I wanted the chair to capture this era of space exploration, and of the epic 'space race' between the USA and Soviet Russia.

ROBERTO MORA

"Burned Paper" cabinet

Hand-embossed, blowtorch-cut and powder-coated iron plate

cm 100x40x170h

"Burned Paper" console table

Hand-embossed, blowtorch-cut and powder-coated iron plate

cm

2016

Roberto Mora's burnt paper is the natural evolution of a creative process that began in 2008 with "Carte & cartocci".

Today, this designer doesn't stop at twisting iron plate in order to create effects that imitate crumpled paper; he also makes use of the destructive allure and power of fire!

Mora's experiment is both hyperrealistic and conceptual.

He observes and imitates what happens next – i.e. the colour changes caused by burning – whilst attempting to focus on what is lost in the process.

Fire destructs, distorts and shapes, offering us a new perception of matter, time and space.

MAURO MORI

"Movimento Basso Marmo" side tables

Carved marble

Ø cm. 56 x 32 h.

Limited edition

2015

“Movimento 4 Fondente”

Cast copper
Ø cm. 64 x 55 h.

2014

“Movimento Basso Fondente”

Cast copper
Ø 60 cm x 32h

2013

“Movimento 5”

Pink silk tree / *Albizia* wood
Ø cm.50 x 93 h.

A one-off piece

2003

With this series of pieces in the “Moving On” collection, spirals carved from a single block are freed by gouging into marble and pink silk tree wood, creating lines that twist around an axis, as if they were imitating DNA: the memory of living matter.

Instead, matter disintegrates into separate parts that are no longer single blocks; they are copper discs stacked on top of each other, where the natural oxidation process that occurs over time is accelerated.

GIANNI OSGNACH

"Crash" console table

Corten
cm 120x40x75

2016

The concept of matter in its primordial state, in evolution. The “crash” could convey a sense of the torment/rejection that matter undergoes when constrained into a rigid, geometric shape.

ROCCO OSGNACH

"Zolla (after Albrecht Dürer)" mirror

Etched mirror
cm 80x200h

2016

The outline of Albrecht Dürer's Great Piece of Turf is etched onto a sheet of industrial mirror, and, in so doing, the metallic layer that turns any piece of glass into a reflective surface is removed. The mirror therefore focuses on an emptiness that nevertheless portrays earth; the images reflected in the mirror “peer” from behind Dürer's “weeds”.

DANIELE PAPULI

"Rawdendro" throne chair

Paper
diam cm 50/65 x 125h

2016

"Rawdendro" container with two seats

Paper
diam cm 50/65 x 125h

2016

The RAWDENDRO collection makes use of paper and papers, featuring the creation of two practical, sculptural objects: a throne chair and a monolithic container that turns into two seats.

Both pieces are made up of thousands of thin sheets of paper. These bits of paper are strips taken from the pages of old books and documents, chosen on the basis of their weight and colour, which were then moulded and cut out by hand. Pressed together and structured to form paper composites, they reveal outlines, grafts, thicknesses and traces of printed words.

"Layer on layer, strip on strip, paper is transformed into a porous, limestone-like or wooden material, depending on its density. The throne's backrest and seat invite us to feel the material, to explore it with our fingers. The high monolith – with its two cylindrical shapes grafted onto its width, parts that can be detached and used – shows how we can transform and modify space to suit our existence, with a simple movement."

ILIA POTESINE

"Oggetti Dinamici" series

"Untitled" lamp

Aluminium, resin and brass

cm 6x6x40

2016

This collection features surprising objects made using a number of very different technologies. Pure craftsmanship and sophisticated 3D print technologies combine to create a dynamic whole, able to generate movement, thus giving these objects new meaning, turning them into toys, means of "transport" in the emotional sense of the term.

The first edition features a lamp with a cylindrical aluminium body that conceals within it a light that can be moved and adjusted as required.

This object can be adjusted using a series of geometrically differing levels made of marble and aluminium/brass, thus allowing us to interact with the object and to experiment with different solutions.

ANDREA SALVETTI

"Canneto"

Cast aluminium wall with door

cm 443x10x294h

A one-off piece

2016

"Canneto 2"

Sideboard in black cast aluminium

cm 142x47x92h

piece no. 8 of a numbered series

2016

"Palma"

Round table in black cast aluminium

diam cm 125x 73h

piece no. 8 of a numbered series

2015

"Totem Apuano"

Calacatta Cielo marble and chestnut wood table

cm 220x100x73h

(a one-off piece), each reproduction cannot be identical to the one pictured

2015

"Melo AT"

Speckled anodised aluminium poufs or side tables

Various sizes

2016

"Cactus"

Pole/hall stand/hat rack in natural and burnished cast aluminium, onyx.

cm 73x57x190h and cm55x55x190h

Two one-off pieces

2015

"Nido"

anodised aluminium chair

diam cm 100 cm x 65h

2006-2016

"Microcosmo" (egg)

Gold/chrome-plated aluminium piece with glycerine-preserved roses

diam cm 18 cm x 23h **"Trottola"**

Gold/chrome-plated brass piece with glycerine-preserved roses

diam cm 9 cm x 11h

2015

These creations stem from a feeling that Nature will take its revenge on Man, inspired by the conviction that the Earth will soon re-establish a balance. These are simple, useful, solid and durable objects that last beyond the temporary state of our passing existence here on Earth, beyond the length of a lunar cycle, above and beyond any rule of organic nature.

Perfect for the home of those who wish to gently love and nurture their environment, respecting the changes that occur in materials and relationships.

MATTEO THUN

"Totem da Colorare"

White bisque with wax coating

various heights

in partnership with Benedetto Fasciana

Matteo Thun Atelier catalogue

2016

A partnership with Tuscan ceramics experts, inspired by the archetypal forms of containers and vases, gave rise to MATTEO THUN ATELIER's Totem AC collections which, this year, become "da colorare" (colourable). In this way, traditional vase-making is combined with the fresh delicacy of colours inspired by the natural essences of spring.

ANNA MARIA TULLI

"Bidone Nero " (B-3624) CABINET

Panel decorated with photographs of sterile metal barrels, re-interpreted and printed on plaster-like material and hand-applied to a rigid MDF base.

cm 100x40x170h

2016

Anna Maria Tulli began delving into photography 17 years ago, at the dawn of the digital age. Her work is characterised by the use of new and continually evolving print materials that tend to distance themselves from the tradition of a pure and simple "impression" in order to become a technical, as well as aesthetic, invention.

Her photographs focus on a number of pivotal themes that become the subject of these images and the object of a more theoretical and personal in-depth analysis, in this particular case featuring the portrayal of sterile metal barrels, a surface that contains something that remains hidden from view.

Casa Vogue Brasil created a special sensorial installation for Dilmos based on the photographic project "**Coexistência**" by Brazilian artist **Ilana Bessler**, with the collaboration of a prestigious group of professionals, as follows:

Concept: Taissa Buescu and Adriana Frattini

Photographic work: Ilana Bessler

Exhibition project: Metro Arquitetos

Exhibition Production: Bianca Rizzi (RR)

Printed textiles: Donatelli Tecidos

Soundscape Composer: David Bessler

Executive production: Ana Montenegro

Art production: Denis Santos

Casa Vogue Brasil is the design, decor and architecture publication of the Condé Nast Group in Brazil, founded in 1975. It is the leader of the triple A editorial market, anticipating trends, covering the most important launches and fairs, and promoting high end show and events, with a wide and consistent audience.

Casa Vogue Brasil

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DILMOS - PIAZZA SAN MARCO 1 - 20121 MILAN
(ENTRANCE AT VIA SOLFERINO FRONTE 3)
APRIL 12 - 17, 2016, 10 am - 9 pm
OPENING : TUESDAY, APRIL 12, AT 6:00 PM
Info 02 29002437 info@dilmos.it www.dilmos.com

