
Crafting
Community

Crafting *Community*

Curated by Anna Carnick

***Exhibition on View**:*
September 6-14 at The Foundry

Address:
Wilhelm Studios,
K60 GmbH, Kopenhagener Str. 60-68, 13407 Berlin

Public Opening Days:
September 6-7 and 10-14

Public Opening Hours:
11 AM - 8 PM

Crafting Community *marks the launch of a new, annual platform to spotlight creativity through design and art, initiated by* ***Johannes Schön, Anna Carnick, and Tatjana Sprick.***

Exhibition Producer: *Tatjana Sprick*
Exhibition Architect: *Chris Leeuw*
Graphic Design: *Flavius-Augustin*

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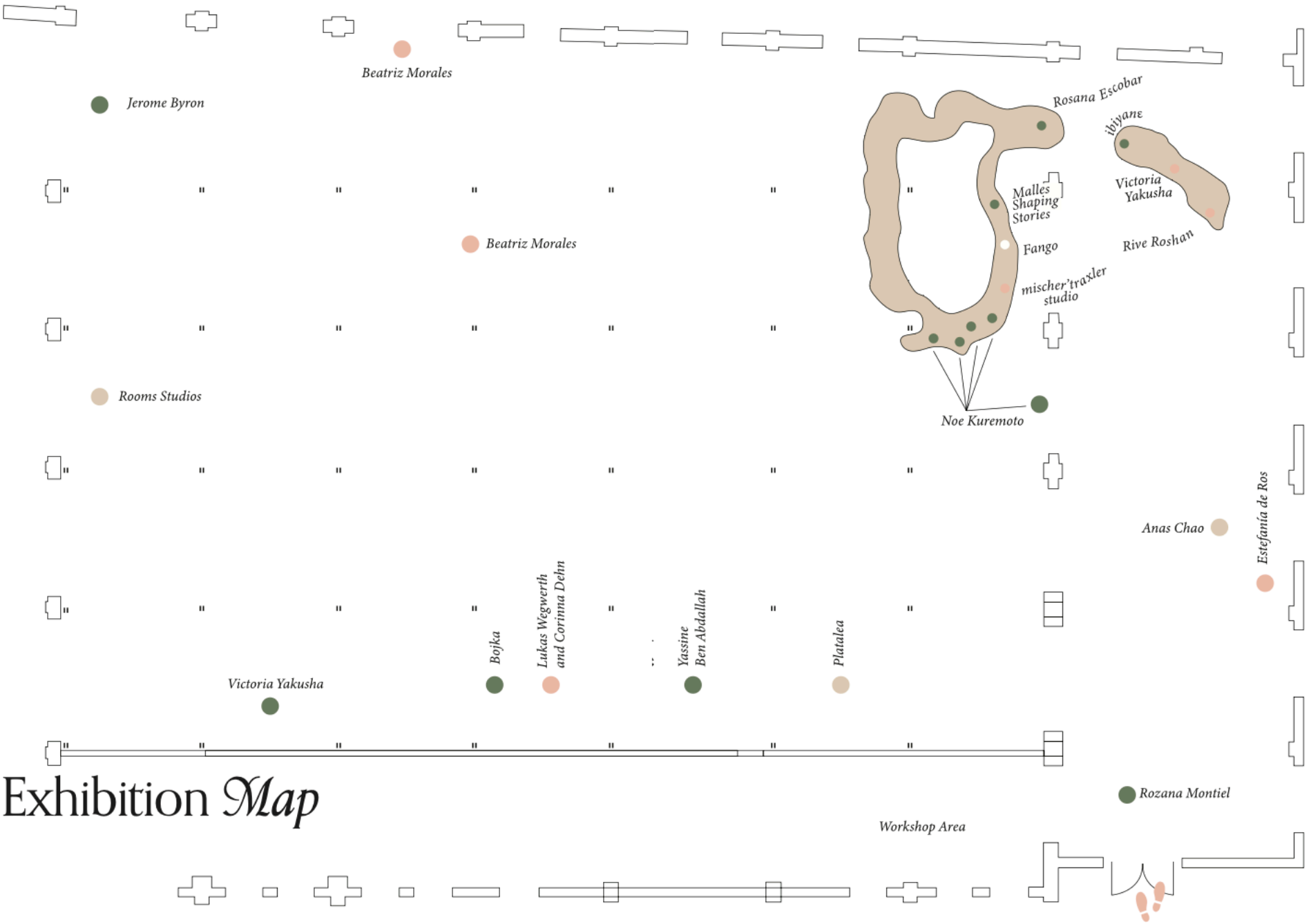
Crafting Community presents an international roster of designers and artists, all of whom honor community through exceptionally crafted objects. The exhibited works reflect on design and art as vehicles for celebration, preservation, repair, and activism. Composed against the backdrop of this fraught socio-political moment, each object is a potent, poetic offering from maker to community. Whether uplifting homages to the people who help shape us or critiques of attacks on vulnerable communities, these pieces serve as a broader call for care and a reminder of our individual and collective power.

The hand-wrought works spotlight a variety of perspectives, techniques, and materials—from sugar to kevlar, fiber, clay, and beyond. They are composed using craft traditions passed down over generations, gifted from one hand to the next, as well as innovative and experimental processes. Whether woven, poured, or sculpted, the resulting, narrative-driven pieces are meticulously crafted testaments to lived experience. At a moment when so many stories and histories are under threat of being silenced or rewritten, these objects speak to ancestral wisdom, pain and perseverance, resistance, revelry and hope. They point to our shared humanity, and exemplify the roles that creativity and making play in both holding up a mirror to the moment and in envisioning new realities.

Cumulatively, these works underscore the dual nature of community, an entity that both offers and requires steadfast protection and nurturing. In so doing, they invite all of us to consider: How might a single act, no matter the size, contribute to our collective future? And what might be possible when those acts come together?

Participating *Designers & Artists:*

Anas Chao (The Netherlands)
Beatriz Morales (Mexico and Germany)
Bokja (Lebanon)
Estefanía de Ros (Guatemala)
Fango (Colombia and Spain)
ibiyanɛ (Martinique)
Jerome Byron (USA and Germany)
Lukas Wegwerth and Corinna Dehn (Germany)
Malles Shaping Stories, in collaboration with Hanene Mechrgui, Farida Saidani, Marowa Saidani, Mufida Saidani, and Najed Saidani (Tunisia and Italy)
mischer'traxler studio (Austria)
Noe Kuremoto (United Kingdom)
Omer Arbel (Canada)
Platalea (Mexico)
Rive Roshan (The Netherlands)
Rooms Studio (Georgia)
Rosana Escobar (Colombia)
Rozana Montiel (Mexico)
Victoria Yakusha (Ukraine)
Yassine Ben Abdallah (Réunion)



Exhibition *Map*

Exhibited *Works*

The Land of Light
by Victoria Yakusha
2023-2025
Limited edition of 12
Materials: ZTISTA
(cellulose, clay, flax fibre, wood chips, and biopolymer)
over a frame composed of wood and recycled cellulose.

victoriayakusha.com

Ukrainian designer Victoria Yakusha's limited edition collection, The Land of Light, was conceived in direct response to the Russian invasion of Ukraine to encourage people to look inside themselves and their communities for strength. During one of the darkest moments of her life, Yakusha says, "I looked within, and these mythical animals appeared in my mind's eye like guides: Neboshyi, with his long neck that goes beyond the clouds to see our dreams, perhaps even the future. Shvydkonih has many legs, to help us move forward and rid us of fear. Sontsehryv's beautiful mane absorbs and reflects the sun, bringing us joy. And Dovhovukh, with his long ears, listens to the world around us and to our thoughts very well. Each was designed to offer comfort, to help you find yourself and be open to the light again, so that it can illuminate the path forward with clarity. So The Land of Light is not just about Ukraine; it is for anyone in the world facing challenges. It is meant as a symbol of strength and light."

The ongoing, handcrafted collection debuted at Design Miami/ 2023. The folkloric forms, Yakusha says, "can come across as perhaps childlike or naive animal depictions, and purposefully so, as they reflect the purity I wish to convey." They are as well inspired in part by the concept of animism, the belief that creatures, places, and even human handiwork can possess a distinct spiritual essence. The work is hand-sculpted in Kyiv in Yakusha's signature, sustainable material, Ztista—a blend of cellulose, clay, flax fibre, wood chips, and biopolymer conceived to one day return to nature. The material is applied using a technique similar to the traditional Ukrainian building method of valkuvannya. The pieces may be safely placed indoors or out.

"My hope is that the work will encourage the spread of light,"
Yakusha notes.

Bus Stop Benches, The Shapes Of Resistance Vessels, and Signature Paper
by Rooms Studio

Bus Stop Benches
Made in collaboration with artist Max Machaidze
2018
Limited Edition of 10
Materials: Dacite stone, spray paint

The Shapes Of Resistance Vessels
2025
Material: ceramic

Signature Paper
2025
Unique Work
Materials: paper and ink

roomsstudio.net

Tbilisi, Georgia-based Rooms Studio presents three works that speak to the enduring spirit of the Georgian people and to the country's ongoing resistance movement: Bus Stop Benches, a collaboration with Georgian artist Max Machaidze; Signature Paper, a work on paper bearing the repeated word human; and The Shapes of Resistance Vessels, produced by Bitossi Ceramiche. In the face of growing authoritarianism, these works explore the tension between public and private ownership of space, the persistence required for long-term resistance, and the idea of leaving one's personal mark as an act of peaceful protest.

Rooms Studio cofounders Nata Janberidze and Keti Toloraia were in fourth grade when the Soviet Union collapsed—an event that ushered back in the concept of personal belonging and collective ownership of the public space. Bus Stop Benches reimagine the vernacular forms of public rest and feature graffitied marks that reflect "the desire to perform an act of destruction [or to leave a mark as] a hidden protest against the system where nothing belonged to an individual." The Shapes of Resistance Vessels, produced in collaboration with Bitossi Ceramiche, draw on Georgia's ceramics legacy and ancient rituals to evoke the quiet power of resistance. Signature Paper is inspired by a New Year' Eve dinner the Tbilisi community spontaneously held at a long table before the Parliament building in an attempt to block a vote intended to further disenfranchise the citizenry by removing foreign NGOs providing vital services. Community members bravely signed their names on the tablecloth, leaving personal marks in a collective act of peaceful protest.

Everyday Altar
by Jerome Byron
2025
Unique Work
Materials: Kevlar cloth, epoxy resin, EPS foam,
Tmber (KVH), OSB, XPS underlayment

jeromebyron.com

In response to recent ICE raids and increasing police violence, American architect-designer Jerome Byron debuts his new work, Everyday Altar, a kitchen table made with kevlar. Designed as a reflection on the vulnerability of Black and brown communities in Los Angeles (Byron's longtime home) and around the world, the work prompts consideration of the idea of safe spaces, the inviolability of gathering spaces, and the ways material, surface, and form can reinforce power structures. The bright yellow kevlar—in moments appearing rough, even raw—and the work's generous form simultaneously evoke the stress that the current atmosphere imposes on individual bodies and communities, and the inalienable strength and solace we find when we come together.

As Byron explains, "In times of unrest, even the most ordinary objects can take on extraordinary roles. A chair becomes a barricade. A park bench, a shield. A kitchen table, once a place of nourishment and routine, becomes a site of defense, of grief, of solidarity.

"Everyday Altar begins here. This sculptural dining table, hand-formed from Kevlar and resin over a foam and wood core, repositions a material rooted in enforcement into a gesture of protection and care. The bright yellow weave, left raw and visible, holds the tension between utility and symbolism. Kevlar, first developed in the 1960s for the automotive industry, later became synonymous with body armor, riot shields, and militarized control. Its tensile strength—measured in resistance, not aggression—becomes a metaphor for collective endurance. Here, that legacy is neither erased nor glorified, but transformed. Its structure becomes support. Its surface, in moments worn, and a statement.

"The work draws from altar traditions found in Afro-diasporic, Indigenous, and spiritual practices, where domestic space becomes sacred and the sacred becomes a form of refuge. From wartime kitchens to diasporic homes, makeshift shrines have long protected what public systems fail to: memory, safety, presence.

"Created in response to recent ICE raids and increasing police violence in the US and around the globe—and in particular attacks on vulnerable communities in my own former hometown of LA—Everyday Altar speaks to the precarity of Black and brown lives and the tensions embedded in how space is made, used, and claimed. It calls into question the very notion of safe spaces, and the sanctity of our everyday gathering spaces, within inequitable

and violent systems. As a Black architect working at the scale of furniture, I'm interested in how brutality embeds itself not in the abstract, but in bedrooms, in kitchens, in the soft architecture of daily life—the spaces where people gather, rest, or hide.

"Domestic but not passive, monumental but not removed, Everyday Altar is not a solution. It's a holding ground: a site for gathering, for reflection, and for bearing the weight together. In a world where public systems fail to offer safety, the altar becomes an architecture of last resort."

Where the Wild Things Grow

by Beatriz Morales
2022, 2025
Unique Work
Materials: agave fiber, natural pigments, ink, and cotton embroidery on cotton and jute

beatrizmorales.squarespace.com

Dividing her time between Hidalgo and Berlin, Beatriz Morales combines an investigative, abstract-expressionist approach with fiber art and conceptual components, often realized in monumental installations. As part of her practice, the artist incorporates traditional, pre-hispanic dyeing techniques, both in her work with plant fibers as well as when painting on canvases. Morales draws on a wide range of media in her work, while at heart approaching her compositions from a painterly perspective.

Where the Wild Things Grow is an epic, multimedia installation work that combines canvas, natural dye, and agave fibers to reflect the formation of the artist's personal identity—and an attempt to honor the people and places who've helped shape her. Morales was born and raised in Mexico to a family with Lebanese heritage who worked with textiles. Within the work, the presence of textiles, which bewitchingly burst forth from the canvas, pay homage to her Lebanese roots, while the material—agave, colored with natural dyes from Mexico—is a direct reflection of her Mexican upbringing. And finally, Morales says, the organization of these disparate elements is informed by her German experience. The resulting work is a reflection of, and an homage to, all these different parts of her world. They are, in parallel, through their materiality and making, reminders of our connection and responsibility to Mother Earth and past, present, and future generations.

The larger scale elements were created in 2022, and are making their Berlin debut. As visitors meander through the work, they are enveloped, before emerging to find—almost as if discovering a hidden treasure—a new, handcrafted addition to Where the Wild Things Grow, made specially for the Berlin exhibition.

Owning Our Shadow

by Bokja

2024
Unique Work
Materials: fabric, feathers and threads on wooden frame

bokja.com

Beirut-based design collective Bokja presents Owning Our Shadow, a lyrical tapestry composed through an intricate assemblage technique. The work is a tribute to the resilience of the Lebanese people in the face of recent years of hardship, from the devastating Beirut port explosion of August 4, 2020, to the continuing instability that has followed, including the war.

The tapestry features a quote from Kahlil Gibran: "We are all like the bright moon; we still have our darker side." The words reference the idea that true strength lies in accepting all facets of one's experience. As cofounder Huda Baroudi explains, "It is a depiction of this period, the balancing act between hope and exhaustion. It is a testament to how we fix our broken hearts: we mend them with stitches, we put them into artwork, and in doing so, we tell our story and our community's story."

The tapestry was born out of Bokja's need to create during the war in Lebanon. It was produced in the studio's retail shop, after their atelier was temporarily closed and the machines were moved there. Every member of the 30 person-collective had a hand in its making.

The work is composed of two panels that meet at a window form, evocative of Lebanese architectural motifs, many of which have been destroyed in recent years. At its center, a woman recalls Botticelli's The Birth of Venus. Yet, unlike Venus who shields herself, Bokja's figure stands unapologetically, flaunting her body, illuminated, and claiming her place in the world. As cofounder Maria Hibri reflects, "This tapestry is a celebration of our ability to rise, to heal, and to persevere."

"Together, we shine forward."

Armadillo Hope Chest

by Lukas Wegwerth and Corinna Dehn

2025
Unique Work
Materials: wooden shingles
lukaswegwerth.com and instagram.com/corinna_dehn

German design duo Lukas Wegwerth and Corinna Dehn's latest work, Armadillo Hope Chest, is inspired by the partners' new roles as parents. The work is the latest addition to their ongoing

Armadillo series, which consists of sculptural forms wrapped in layers of hand-assembled, locally sourced wooden shingles that formally reference vernacular architecture and animal scales while evoking ideas of protection. Each shingle is individually shaped, sanded, and pigmented prior to placement.

Composed in the couple's Vogelsberg workshop with their new daughter always close by, Hope Chest symbolizes the designers' hopes both for their new child and the next generation—as well as their reverence for intergenerational knowledge and sustainable material solutions.

The Armadillo series' shingles are composed primarily of larch wood, which the pair source in the region and process in a small sawmill there. "To develop a better understanding of sourcing materials for our practice...together with locals, we engage ourselves in the harvesting and processing of wood from forests nearby," Wegwerth explains. "Vogelsberg is a dormant volcano—nowadays, the region is hilly and rich in forest coverage. The abundance of wood here fostered many applications of the material. Shingles are one application that I became [particularly] interested in," he says, as historically they were made from local beech wood pieces that were simply too small to be used for furniture making or other building. "They represent the convergence of many ideas in one object—responsible material systems, local resources and productions, and more. I hope the Armadillo series can be read as a playful and positive approach to [investigating] material futures. I'm very interested in exploring its potential."

The work is presented by Gallery FUMI.

The Bittersweet Memory of the Plantation

by Yassine Ben Abdallah

2022

Materials: mould food grade silicon (object mould), sugar

yassinebenabdallah.com

Dividing his time between La Reúnion and France, Yassine Ben Abdallah is an emerging designer whose research-based practice focuses on issues of heritage, cultural identity, and belonging. His work addresses the historical and contemporary afterlife of colonial wounds in postcolonial societies.

Reflecting on the fact that the history and culture of the oppressed are rarely embodied in material objects, Ben Abdhallah's ephemeral The Bittersweet Memory of the Plantation comprises a machete-form made of sugar, designed as a poetic artifact to honor the experiences of enslaved and indentured laborers of the sugar plantations of La Réunion, whose material culture has been either stolen or destroyed through the wear of colonial times.

Over the course of the exhibition, the dripping sugar machete begs the question:
Whose heritage and history are allowed to be preserved, narrated, and immortalized in a museum or exhibition setting?

God's Love Arch and Agalma Vessel

by Platalea Studio
2024
God's Love Arch: *Limited edition, 1 of 2*
Agalma Vessel: *Limited edition, 1 of 5*
Materials: 3D-printed PLA, FSC-certified beech wood, flowers

plataleastudio.com

Mexico City-based Platalea Studio—co-founded by Lilia Corona and Rodrigo Lobato—has designed this hopeful installation in response to our current reality, a period far-too-often marked by division. The work is conceived as an offering, symbolizing the duo's belief in the potential for peaceful, even happy coexistence of multiple and divergent belief systems. Formally referencing traditional wedding chairs, God's Loves Arch is composed of simple, handcrafted wooden chairs connected by an intricate, 3D printed bioplastic arch—juxtaposing the traditional and the contemporary, the austere and the ornate. The work evokes our capacity for mutual respect and connection—despite varying perspectives on the scientific and the spiritual, the traditional and the new, the instinctual and beyond. The accompanying, delicate Agalma Vessel, 3D-printed in silk PLA, is designed to encase an offering in the same spirit.

Homes Away From Home

by Anas Chao
2025
Unique Work
Materials: wool, velvet, clay, wood

anaschao.com

Netherlands-based, Taiwanese designer Anas Chao's Homes Away From Home installation is inspired by our universal search for belonging and the connections found in breaking bread. The designer was born and raised in Saudi Arabia to a Taiwanese family, and traveled back and forth between the two locales throughout his upbringing, before moving to the Netherlands to pursue his master's degree. This continuous relocation made his own sense of identity and belonging ambiguous. His work reflects on these experiences in an attempt to both understand his place in the world and further connect with those around him.

Homes Away from Home comprises a tabletop fabric bearing delicate, needle-felted patterns and ceramic, handpainted plates marked by stories of the restaurants and meals in Chao's adopted homes that have offered him a sense of kinship through different stages of his life. In this way, the work materializes these important, yet ephemeral moments. The installation, which took Chao over 500 hours to produce by hand, includes blank plates at one end that allude to the designer's faith that moments of connection and a sense of home will continue to present themselves wherever he goes, if only he remains open to them.

This work, which debuted in spring 2025 at BASE Milano's Making Kin exhibition, has been specially recreated for Crafting Community to include both German and English texts.

Visions of the Lake

by Estefanía de Ros

Crafted in collaboration with expert artisans Luisa Tacaxoy Ajtujal, Micaela Cali, Magdalena Tziná Tuch, Rosa Sosof. Magdalena Guoz, María Victoria García Hernandez, María Micaela Tacaxoy Cali, and Candelaria Tacaxoy Ajtujal
2025
Unique Work
Materials: cotton, linen, organza, and natural dyes

estefaniaderos.com

Guatemalan designer Estefanía de Ros has collaborated with artisans in the country's Lake Atitlán region to create Visions of the Lake, an intricate, large-scale woven work celebrating the local landscape, community, craft traditions, and lore. The handcrafted piece features motifs drawn from nature and Mayan cosmology. As de Ros explains: "Visions of the Lake is a quiet celebration of power—ancient, magical, and deeply rooted. It honors the cycles of growth, memory, and regeneration, and the sacred threads that connect people, animals, land, and spirit.

"This work is a tactile offering of continuity and care. Returning to Lake Atitlán, a magnetic landscape shaped by volcanic force, I found a portal of ancestral strength. At its core is the interwoven resilience of women's hands that carry knowledge, threads that preserve stories, and materials charged with cultural and spiritual meaning.

"Subtly present are the nahuales, sacred beings from Maya cosmology who protect and guide. Woven into the background, they remind us of the invisible forces that sustain life and harmony.

"The piece speaks of blooming and withering, grief and dreaming, protection and imagination. It is a call to look back and root forward: to learn from the land, to honor what is sacred, and to shape a future through care, memory, and connection."

Visions of the Lake was crafted by hand in Lake Atitlán and in Guatemala City in collaboration with expert artisans.

The work is presented by AGO Projects. It is on loan from the collection of Casa Palopo.

Collective Correspondence

by Rozana Montiel

2025

Materials: paper, pen, tape

rozanamontiel.com

Mexican architect Rozana Montiel is known for her socially conscious approach to design, and in Berlin, she presents Collective Correspondence, a new, participatory installation dedicated to imagining collective stories across borders.

Visitors are invited to intervene directly on printed literary fragments with spatial connotations by underlining, crossing out, or drawing, and then place their marked pages within the space as they see fit. Texts are drawn from works by authors with connections to both Germany and Mexico that explore issues of identity, memory, displacement, and beyond, and are printed in English, Spanish, and German. The intervened pages will be exhibited in both Mexico City and Berlin, inviting participants across the globe to collaborate not only on a shared environment but also on a multifaceted narrative of our collective present. Together, we'll consider how we might build on the past together, in order to envision new paths forward.

Texts include excerpts from Alexander von Humboldt's Political Essay on the Kingdom of New Spain,published in 1811; Anna Seghers' Transit, published in 1944; Fabio Morábito's También Berlin Se Olvida(Berlin Forgets Too), published in 2004; Juan Villoro's essay Iguanas y Dinosaurios, Berlín, Capital del Fin del Mundo (Iguanas and Dinosaurs, Berlin, Capital of the End of the World), published in 1999 and the play La Guerra Fría (The Cold War), published in 2023; as well as texts from emerging talent Alonso Burgos's forthcoming, 2026 debut novel Satellite, to be published by Alfaguara.

41.0

by Omer Arbel
2024
Unique Work
Materials: Hay bales, foam, wood, paint
omerarbel.com

Omer Arbel's 41.0 is a spatial intervention crafted using an experimental casting technique wherein hay bales are arranged haphazardly by hand, and then encased in foam. The hay bales are then removed, revealing the negative shape formed by the foam. Wood boxes are placed within the hay bales to create crisp, rectangular voids, contrasting with the irregular form of the surrounding foam. The resulting work feels both of this world and beyond it, at once fluid and grounded.

Within Crafting Community, the work becomes a gathering space for smaller objects from both Berlin and around the globe that champion collective care and a deep-rooted respect for ancestral knowledge.

The Vancouver-based multidisciplinary artist and designer's broad output spans material research, lighting design, architecture, and site specific installations. He is also cofounder of Bocci, a Canadian design and manufacturing company.

Haniwa Warriors and Jōmon Vessels

by Noe Kuremoto
Both 2025
Unique Works
***Haniwa Warriors Materials**: High fired black stoneware sculpture*
***Jōmon Vessels Materials:** High fired white stoneware sculpture*

noekuremoto.com

London-based Japanese ceramicist Noe Kuremoto grounds her practice in the complexities of modern life. Her hand-sculpted forms, with their childlike purity and quiet simplicity, offer a counterpoint: a return to something instinctual, ancient, and forgotten.
Here, she presents two contemporary interpretations of Japanese talismans, envisioned as quiet guardians. Her Haniwa Warriors draw from clay figures of the Kofun period (c. 300–538 AD), originally buried with the dead to protect their souls in the afterlife. Reimagined for today, Kuremoto's black stoneware warriors stand watch over the living, offering protection, solace, and encouragement.

Debuting alongside them, within 41.0, are her Jōmon Vessels, inspired by the world's earliest known pottery, dating back to the Jōmon period (14,000–300 BCE). Traditionally used in both daily life and ritual—fertility, childbirth, sustenance—these sculptural, white stoneware vessels are recast as celebrations of womanhood and motherhood in all their complexity, as the artist navigates and wrestles with her own motherhood. For Kuremoto, they carry intergenerational forgotten wisdom and a profound connection to both the spiritual and natural worlds.
As she reflects: ***"I see art and parenthood as vehicles to pass on infinity to the next generation."***

Access

by mischer'traxler studio
2022
Limited edition of 9 sets
Material: mouth blown glass, engraved
Produced by: Vetreria Simone Cenedese and Eugenio Panizzi

mischertraxler.com

Austrian design studio mischer'traxler has created Access, a set of six drinking glasses wherein each piece represents a different region of the world to collectively illustrate disparities in access to clean drinking water.

The United Nations identifies access to clean water as a basic human right. However, as of 2022, according to Unicef and the WHO, one in four people around the world lack safely managed drinking water.[1] The studio's design transforms data on water scarcity and global inequality into a powerful, tangible form, encouraging reflection on this critical issue. In doing so, the work offers a stark reminder of our interconnectedness and the responsibilities we have to one another as members of a global community.

Each glass translates the available percentage of clean water access in a specific region. In each glass, the base and the cup together represent a total of 100 percent. The transparent part depicts the percentage of safely accessible drinking water in the location. Whilst the colored base refers to a limited access to water, the engraved lines on the bottom represent the region's unimproved amount (meaning water sources that offer no protection from contamination, leading to potential health hazards).

The glasses represent Sub-Saharan Africa (30% access to clean drinking water), Europe and North America (96%), Western Asia and Northern Africa (79%), Latin America (75%), Central and Southern Asia (62%), and the global average (74%).

The designers observe: ***"We often take clean and fresh tap-water for granted—maybe we should see it more often in relation to other areas, to cherish it more and use it in a respectful way."***

This collection was originally commissioned by Punta Conterie for Forms of Drinking, curated by Elisa Testori. The mischer'traxler studio team who contributed to the Access project includes Katharina Mischer, Thomas Traxler, Sophia Stoewer, Florian Semlitsch, and Christoph Heidebrecht.

Emulate Nature Side Table 02

by Fango
2025
Unique Work
Material: yaré fiber

instagram.com/studio __ fango

Dividing his time between Medellin and Barcelona, Fango founder Francisco Jaramillo devotes his practice to crafting objects that respond to the pressing topics of our day. Working hand in hand with local artisans, he explores the potential of local materials and craft techniques to address social and environmental challenges.

His latest, unique work, debuting at Crafting Community, continues the studio's exploration of yaré, a renewable fiber derived from vines that grow in the Colombian Amazon. The fibers have historically been used by local indigenous communities for weaving. Concerned by indiscriminate logging and overuse of native woods from the jungle, and the social implications on local communities, Jaramillo's design explores yaré's versatility. Formally, the new work emulates the natural growth pattern of yaré, and its movement in the forest as the vines twist and turn.

"Only Indigenous Amazonian communities are invited to enter into the jungle to harvest these protected vines," Jaramillo notes. "They've passed down information over generations, and they know when the plant is ready to be cut, and the right way to cut it. Why would we blindly cut trees, or use a material like rattan, which we must transport from elsewhere to consume, when we can respectfully use a material that's already here?"

Untitled

by Malles Shaping Stories in collaboration with artisans Hanene Mechrgui, Farida Saidani, Marowa Saidani, Mufida Saidani, and Najed Saidani

2025
Unique Works
Material: Clay

instagram.com/malles_shapingstories

The women's community of Sejnane in northern Tunisia is at the heart of a craft tradition recognized in 2018 by UNESCO as Intangible Cultural Heritage of Humanity. A tradition passed down from mother to daughter over generations, the ceramics of Sejnane are shaped entirely by hand using clay sourced from the dry riverbeds of seasonal wadis. The pieces—whether functional, decorative, or playful—are deeply rooted in daily life and inspired by the natural world. After being processed and shaped, the clay is fired outdoors using a stack of wood and dried dung. Some pieces are left in their natural color, while others are fired again under straw to achieve a distinctive black tone with a metallic sheen.

The exhibited works on display are crafted by artisans Hanene Mechrgui, Farida Saidani, Marowa Saidani, Mufida Saidani, and Najed Saidani, for the recently launched nonprofit Malles Shaping Stories, which aims to create a fair and sustainable sales system for artisans, both to support them economically and to preserve the craft tradition.

Indigo Spine

by Rosana Escobar

2025
Unique Work
Material: agave fiber

instagram.com/escobaryrosas

Rosana Escobar's Spine series explores the sculptural and aesthetic qualities of the raw fique fiber, an agave plant native to Colombia, which has been widely used to produce the coffee bags exported from Colombia to the rest of the world. Reclaiming the richness and potential of this material through field-rooted research and craft investigations of the raw fiber, Escobar explores the potential for new applications.

In so doing, her work reimagines our contemporary relationship to materials while honoring the voices and expertise of rural and artisanal communities in Colombia—as well as ancestral

knowledge passed down over generations. Through boundary-pushing techniques and a deep respect for social and environmental heritage, Escobar's lyrical work invites observers to see fibers as both storyteller and collaborator. Indigo Spine's fiber hangs freely from 17 vertical yarns that form a central belt, allowing the piece to rotate and perform.

elombe 016: ikasa

by ibiyanɛ
2023
Unique Work
Material: wood (Spanish Lime)
instagram.com/ibiyane

Martinique-based duo ibiyanɛ has handcrafted a wooden headrest as a symbol of gratitude to all those who have not only supported the designers' dreams over the years, but who have also led by example, as dreamers themselves who continuously aim to regenerate our world.

The pair was inspired by African headrests first made in precolonial times, which were used as everyday and ritualistic pillows or stools, conceived as antennae to receive dreams and amplify messages from one's ancestors. The Batanga words elombe and ikasa translate, respectively, to conversations and bridge. As the designers observe: "You either build walls or bridges between people."

Informed by exchanges with family, friends, and community, ibiyanɛ's work elevates the role of storytelling in design, and in turn nurtures conversations that center the design canon on the heritage of the African diaspora.

Voices Vessel 03, Cloud White

by Rive Roshan
2023
Limited edition 1/20
Materials: 3D printed sand, resin, oil based pigment

www.riveroshan.com

Amsterdam-based Rive Roshan's Voices Vessels were conceived as a tribute to the brave voices of the Woman, Life, Freedom movement. 3D-printed in sand, these expressively shaped vessels formally call to mind the energy, grace, and fluid movements of spinning dancers dressed in pleated fabric. The dancing pieces, seemingly frozen in a moment of time, evoke the power of the human spirit.

For sales inquiries, please contact the artist and designer studios directly.