

Kleureyck

Van Eyck's Colours in Design

1 Intro

Where does colour come from? How do you make colour? What is the impact of colour?

Kleureyck. Van Eyck's Colours in Design reveals what colour means for contemporary designers. The exhibition was developed for the OMG! Van Eyck was here theme year and builds a bridge between past and present.

Kleureyck starts from the resplendent hues of the Adoration of the Mystic Lamb (the Ghent Altarpiece), which have been restored to their former glory. Jan van Eyck created this richness of colour thanks to his innovative technique: he used oil paint and layers of transparent, coloured glazes. That gave his paintings an extreme luminosity and colour saturation.

Almost six hundred years later, his knowledge and use of colour remains relevant for designers and artists.

In this exhibition, you will discover contemporary works that correspond with or are directly inspired by the colour research and craftsmanship of Van Eyck.

Curator Siegrid Demyttenaere - in collaboration with Sofie Lachaert for the Pigment Walk - selected work from more than 100 contemporary international designers and makers. They come from different design disciplines, but they all share an affinity with colour.

Kleureyck consists of three parts

In the **Pigment Walk** you will walk through colour. Based on 13 expressive details from the Adoration of the Mystic Lamb, some 100 contemporary design pieces were selected and collated by colour.

How can research help to reveal colour? This is the question that Van Eyck asked himself - and so do the designers in the **Research Projects**. Through their work, they explore how they can influence colour and what influence colour has on us.

In the **Experience Rooms** you encounter the power of colour. 11 designers have created a new work based on the theme of colour and senses. They got their inspiration from the restoration of the Adoration of the



Mystic Lamb. In the salons of the 18th-century Hotel de Coninck, you will, among other things, see, taste, and hear colour.

Kleureyck. Van Eyck's Colours in Design is a co-production with lille3000 as part of Lille Métropole 2020, World Design Capital.

The exhibition will travel from Ghent to Tripostal, Lille, where it will be on display - in expanded form - from 9 October 2020 until 3 January 2021.

2 Opening installation

Time Rock Stack, Dawn Bendick, 2019-2020

Dawn Bendick was inspired by the way in which Van Eyck painted the reflection of light, especially in gemstones. The lighting changes the colour of her sculptures - from warm orange or pink to dramatic neon green and -blue. The shape references cairns, stones stacked on top of each other that mark a path or a special place. Time Rock Stack shows how subtle changes in the angle of the light indicate time slipping away.

Time Rock Stack, 2019-2020 | Dawn Bendick | Dichroic glass | Producer: Max Jacquard Glass | Created for Kleureyck

3 Experience Rooms

In the 15th century, painters were considered craftsmen. There was one exception: Jan van Eyck was already viewed as a great artist in his own time.

Looking at Van Eyck's work is far more than a visual experience. You sense the mystical layer underneath, the emotion in the work, and you want to immerse yourself in it. Van Eyck also painted with great knowledge. He knew everything about light refraction and -reflection and was well-versed in physics, chemistry and the theory of perspective. His brilliant light effects and subtle colour palette ensure an extraordinary sensory experience and form an endless source of inspiration.

Curator Siegrid Demyttenaere invited 11 contemporary designers to observe the restoration of the Adoration of the Mystic Lamb (the Ghent Altarpiece) at close quarters and, based on their findings and experiences, to create a new work around the effect of colour on our senses. You can experience the result in these Experience Rooms: 11 installations in which you can see, hear, taste, and feel colour.

3.1 Anima III, Nick Verstand, 2020

Subtle, flowing colours and light patterns are projected onto the inside of this sphere. They reference the techniques used by Van Eyck when he painted, in particular the layers of oil paint with which he built up and gave depth to his colours. The soundtrack further enhances the hypnotic effect. The installation investigates the emotional relationship between humans and artificially intelligent machines. Light and sound



respond to the position of visitors in the space. This makes it appear as if the installation is behaving autonomously. Perhaps it even has a soul.

ANIMA III, 2020 | Nick Verstand | Installation with movement, sound and light | In collaboration with Salvador Breed, Naivi, NAP Framework, Pufferfish | Created for Kleureyck

3.2 Modern Animism, Patricia Domingues, 2019–2020

Patricia Domingues commissioned these blocks of synthetic gems based on Van Eyck's colour palette and the mineral pigments that he used. Feel free to choose a fragment, take a photograph of it with your smartphone and upload it to www.modernanimism.com. You can take the fragment home with you.

By contrasting the physical stone and the uploaded copy, Domingues wants us to think about the virtual, intangible world that is consuming an ever-larger part of our lives. She juxtaposes this with animism: the idea that objects have a soul, which you can make contact with through touch.

Modern Animism, 2019–2020 | Patricia Domingues | Installation | In collaboration with V-A Studio | Created for Kleureyck

3.3 Colours of Becoming, Judith Seng, 2020

During the restoration of the Adoration of the Mystic Lamb at the Museum of Fine Arts Ghent, newer layers of paint and varnish were removed so that original colours become visible again. For this installation, Judith Seng focuses on the act of painting as a kind of choreography. It is not so much the end result that is important, but rather the ritual and the many layers of production. This space is painted for one hour every week, on different days. Layers are added for 26 weeks, but you can still see parts of the previous layers – a reversal of the restoration process of the Adoration of the Mystic Lamb.

Colours of Becoming, 2020 | Judith Seng | Performative installation | In collaboration with the City of Ghent's Department of Social Economy, Polar Paints | Created for Kleureyck

3.4 Noisy Jelly, Marianne Cauvard & Raphaël Pluinage, 2012

Touchscreens such as those on your mobile phone have completely changed our idea of button controls. The Noisy Jelly installation wants to stimulate our imagination even further. It consists of soft, sticky shapes in gelatine that rest on metal contact points. If you press the shapes, you hear a sound. The installation was fitted with new blocks especially for Kleureyck. The shapes are inspired by geometric patterns, the shades on the colour palette of the Adoration of the Mystic Lamb. The makers are asking: what sound do you expect when you press on a particular shape and colour? What is the colour of sound?

Noisy Jelly, 2012 | Marianne Cauvard, Raphaël Pluinage | Adapted version for Kleureyck, 2020 | Pinaffo – Pluinage | Installation with sound | Sound and programming: Léo Baqué | Partner: Madd-Bordeaux

3.5 Changing Perception / OBJECTS, Studio RENS, 2020

As strange as it sounds, colours only exist in our head. Our brain creates them based on light and the physical properties of objects. You can see the proof in this installation: as the light changes, some colours change too. At the centre is Martin Visser's iconic chair. The fabrics reference



Van Eyck's use of colour. The makers were also inspired by Van Eyck's in-depth knowledge of the influence of light on colour.

Changing Perception / OBJECTS, 2020 | Studio RENS | Installation | In collaboration with Light & Lighting Laboratory KU Leuven, Kvadrat, Spectrum | Created for Kleureyck

3.6 Changing Perception / ONLINE, Studio RENS, 2020

We are increasingly viewing artworks via the internet. This has a big influence on the colours that we imagine when we think of a painting. But how do those online copies relate to the real works of art? This wallpaper installation shows the images that Google feeds you when you search for 'Portrait of a man in a red turban' by Jan van Eyck.

Changing Perception / ONLINE 2020 | Studio RENS | Wallpaper installation | In collaboration with NLXL | Created for Kleureyck

3.7 Colourful Kinaesthesia, mischer'traxler, 2020

In August 2019, the Austrian design studio mischer'traxler held a workshop in Domaine de Boisbuchet. Fifteen participants from all over the world were tasked to come up with a movement scenario for each of the six primary and secondary colours. This installation consists of images from the movement scenarios and objects that the participants made their performance. For mischer'traxler, the lush green of Domaine de Boisbuchet and the creative teamwork are a translation of the glorious nature and the harmonious community that you see in the Adoration of the Mystic Lamb.

Colourful Kinaesthesia, 2020 | mischer'traxler | Installation, based on a workshop in Domaine de Boisbuchet in 2019. Exhibited projects from workshop participants | Photographs: Martina Orska | Film: Holo Wang | Partner: Domaine de Boisbuchet | Created for Kleureyck

3.8 Un Jardin Miraculeux, Les Monseigneurs, 2020

Now that more and more people are having to make do without a garden, Les Monseigneurs want to bring nature inside with their tapestries. The inspiration for this work is the abundance of flowers on the central panel of the Adoration of the Mystic Lamb. Les Monseigneurs collected and dried flowers and then scanned them. They then processed the digital image into a pattern, which forms the background. The large daffodils in the middle are a reference to the wild narcissus in the Adoration of the Mystic Lamb – a symbol of both adoration and transience. Two phases that textiles also go through.

Un Jardin Miraculeux, 2020 | Les Monseigneurs | Installation | Partner: Verilin | Created for Kleureyck

3.9 The Color Biolab, Laboratorium (experimental lab for art/design and biotechnology at KASK / School of Arts Ghent), 2016-2020

KASK's Laboratory is investigating new applications for traditional pigment materials and experiments with new colour sources, such as microalgae and bacteria. That research process is on display in this room: from living and non-living colour materials to artworks whose colours change in response to specific stimuli. With this installation, Laboratory wants to show how research and knowledge culminate in creativity.



Just as with Van Eyck, who had a vast knowledge of pigments and their application.

The Color Biolab, 2016–2020 | Laboratory (experimental lab for art/design and biotechnology at KASK / School of Arts Ghent) | Installation | In collaboration with Pepa Ivanova ('Decay', 2019), Tim Theo Deceuninck ('Brushes' from the series 'On the action of the rays of the solar spectrum on vegetable colors, 2018–2019) | Created for Kleureyck

3.10 C S D H L A O P U E R, Joanna Reuse, 2020

C S D H L A O P U E R (= colour + shape) is a building game for children and young people. The colourful objects come from our daily lives, but are also linked to shapes from Jan van Eyck's oeuvre. You can use them to make blue mountains, fluorescent towers, lively cities... Anything that you can think of. After the exhibition, C S D H L A O P U E R will return to where it came from. The objects will go back to the sorting centre of Ateljee Recycling Shop, and the recycled foam play mat will be recycled again.

C S D H L A O P U E R, 2020 | Joanna Reuse | Installation for children | In collaboration with Vrijdaghs, Ateljee Recycling Shop | Created for Kleureyck

3.11 Vitrum, Studio Plastique, 2020

'Vitrum' is the Latin word for glass, but also for woad, a plant from which a blue dye used to be extracted. Blue was used in art as far back as the ancient Egyptians and the Celts. In Christian works such as the Adoration of the Mystic Lamb it is symbolic of heaven and purity. Studio Plastique researched the history of the colour blue. The result is an installation with glass panels – a reference to the panels of the Adoration of the Mystic Lamb. Each of them represents a historically important shade of blue. Its story is projected onto the panel.

Vitrum, 2020 | Studio Plastique | Installation | Partners: Schloss Hollenegg for Design, WonderGlass | Created for Kleureyck

3.12 Re-table(au), Marente van der Valk (Food Lab – Jan van Eyck Academy), The Forager, Céline Pelcé, 2020

This installation brings the edible plants of the Adoration of the Mystic Lamb into a contemporary perspective, thus examining our relationship with food. The first room displays plants as raw materials. You see them in various fermentation processes and as printing material. The second room displays some of the end processes. For example, plant parts are cooked in glazed ceramics and various plant extracts and preparations are shown on the table. The video diary on the back wall records the entire process. During the exhibition, activation moments will take place, giving visitors the chance to taste colours and flavours.

Re-table(au), 2020 | Marente van der Valk (Food Lab – Jan van Eyck Academy), The Forager, Céline Pelcé | Installation and activations | Partner: Jan van Eyck Academy | Created for Kleureyck

3.13 108 lines, atelier Haegeman Temmerman, 2020

108 lines

Form a grid

a grid that changes with time defines the structure

a structure to guide visitors

visitors participate by adding colour



each addition creates a new overlap
each overlap creates a new colour

Van Eyck was known for using grids to make his paintings. Curator Siegrid Demyttenaere invited the graphic designers from Haegeman Temmerman studio to create their own grid that allows the visitor to mix colours by applying HARU stuck-on design. Choose a colour and help construct this installation.

108 lines, 2020 | Haegeman Temmerman studio | Participative installation | In collaboration with Nitto, HARU stuck-on design | Created for Kleureyck

4 Pigment Walk

Van Eyck formulated virtuoso, ground-breaking solutions to all kinds of technical and design questions. How do you let the viewer feel what material things are made of? How do you give colours depth? Which pigments do you use for which shades? How do you direct the viewer's gaze?

Today, many designers and artists are still considering such issues. This is evident from the more than 100 contemporary works from different design disciplines that curators Siegrid Demyttenaere and Sofie Lachaert have brought together in this Pigment Walk. The selection also includes some 20 pieces from the Design Museum Gent's own collection.

This part of the Kleureyck exhibition is conceived as a walk through Van Eyck's colour universe. The starting point for the selection is 13 details from the Adoration of the Mystic Lamb (the Ghent Altarpiece). In each case the focus is on a particular colour. Every detail is accompanied by a group of contemporary works in which the same colour recurs. At the same time, these works intersect with other aspects of the Adoration of the Mystic Lamb, such as symbolism, craftsmanship, display of materials, and transparency.

4.1 Detail of Eve, top panel open altarpiece

Simply with the arch, the shadows, and the black and earthy tones, Van Eyck manages to guide your eye and create perspective. You sense the depth of the niche that Eve is standing in. Renato Nicolodi also uses architectural elements and the alternation between light and dark to draw the viewer into his work.

Almost all black pigments originate from burnt substances such as carbon powder – even now.

Black is a special colour because it absorbs rather than reflects light. It was already used in prehistoric rock paintings and remains very popular in fashion, art, and design. It is often associated with mourning and contemplations, such as in Embrace Melancholy – The Black Mirror by Nel Verbeke.



No title (vase), 1994

Magdalene Odundo makes earthenware sculptural vases. The surface appears glazed, but it is not. The colour comes from the clay itself and the way in which the pots are heated in the kiln. The smooth, shiny surface is achieved by polishing the vases before and after firing. The vases are often fired many times. This gives the black great depth and makes it subtly reflect the light. Magdalene Odundo is inspired by ceramics from all over the world. She has studied, among others, traditional techniques from Uganda, Kenya, and Nigeria.

No title (vase), 1994 | Magdalene Odundo | Ceramic | Design Museum Den Bosch Collection, 's-Hertogenbosch

Perma 01, 2018

Perma is a series of objects by Marcin Rusak. Leftover flowers from the florist are drenched in black resin. After the block of resin has solidified, it is cut open lengthways and processed. You can see petals, stems, and buds in the surface that has been created. With this resin material, Marcin Rusak then makes shapes that are reminiscent of functional furniture, but which are sculptures in their own right.

Perma 01, 2018 | Marcin Rusak Studio, designer: Marcin Rusak | Black resin, discarded flowers (matte finish)

Of Insects and Men #2, 2017

In the series Of Insects and Men, Marlène Huissoud combines industrial waste such as glass with comparable natural materials. In this object it is propolis, a sort of dark brown or black glue that bees make to seal the cracks in their hive. Propolis consists of natural substances and becomes hard and brittle at lower temperatures. Huissoud applies traditional techniques such as glass-blowing to the medium. She sees insect materials not as replacement products, but as a way to make new types of objects that contribute to a better future.

Of Insects and Men #2, 2017 | Marlène Huissoud | Organic resin from bees, surplus glass, oak legs

Embrace Melancholy – The Black Mirror, 2016

The black mirror seems to absorb rather than reflect light. Only when you stand close to it do you see a dark silhouette appear. Not a direct, accurate reflection of yourself, but a deliberately blurred, inexplicit image. The reflective surface is created by waxing the wood with ash from the residual material from the construction. What has disappeared therefore determines our view of what remains – just like in our own lives.

Embrace Melancholy – The Black Mirror, 2016 | Nel Verbeke | Wood, ash from ash wood, wax, copper

Perspective no.1, 2016

The Perspective Series by OS & OOS is made from glass that is covered in light filters. When you walk past Perspective no. 1 you will notice that your position determines the appearance of the work – because certain light waves are blocked by the filters and others are not. In this way, light acquires an almost tangible quality.

Perspective no.1, 2016 | OS & OOS | Glass, light-filtering foil, brass



Claustrum IV, 2016

Renato Nicolodi makes architectural models and designs. They are not intended to be built, but to make the viewer think. This work, *Claustrum IV*, references medieval monasteries. Your gaze is led through Romanesque arches, staircases, and corridors to the interior of the construction. But it is dark there. As a viewer, you are invited to continue your visual journey in your head and to reflect on concepts such as time and space.

Claustrum IV, 2016 | Renato Nicolodi | Concrete, brass | Courtesy of the artist and Axel Vervoordt gallery, Wijnegem

Blossom Black, 2007

Blossom Black has the shape of a twig. There are glass tubes inside the flower buds, which are intended for inserting flowers. The vase is glazed black during the second firing. The silver-coloured flowers and leaves are burnt on during the third firing.

Blossom Black, 2007 | Wieki Somers and Dylan van den Bergh for Cor Unum, | 's Hertogenbosch | Pottery | Design Museum Gent Collection

Vitrinekastje, 1994

From 1972 to 1994, the historic Powder House of 's-Hertogenbosch was the home of the Stedelijk Museum, today the Design Museum Den Bosch. In 1994, the municipal authority decided to extend the existing site with a new building. The Czech architect Bořek Šípek drew up the plans, played a key role in staging the exhibition, and designed the furnishings, including this black, wooden display case. Ultimately, objections halted the construction.

Vitrinekastje, 1994 | Borek Sipek | Wood | Design Museum Gent Collection

Potstructuur, 1992

Tjok Dessauvage does not consider his pots primarily as utensils, but as carriers of information. The colour is created by the originally Japanese raku firing technique: the objects are removed from the red-hot kiln (1000 °C) during the firing process and placed in a barrel with sawdust or hay. This immediately catches fire due to the heat of the pottery. The barrel is sealed, and non-glazed parts become blackened.

Potstructuur, 1992 | Tjok Dessauvage | Ceramic | Design Museum Gent Collection

Marbled Salts, 2017

Roxane Lahidji works with sea salt, a cheap and environmentally friendly material. She mixes it with natural resin into a malleable material and adds pigment – in this case, carbon powder (graphite). This makes the material look like marble. However, the malleable salt makes it possible to form shapes that are almost impossible to achieve in stone.

Marbled Salts, 2017 | Roxane Lahidji | Salt, graphite, resin | Design Museum Gent Collection

Untitled, 2014–2019

The series *Untitled, 2014–2019* emphasizes the material aspect of photographic paper. Tanya Long cuts, folds and staples it into a three-dimensional shape whose glossy black surface reflects the surroundings and the viewer. Photographic paper is normally used to display a realistic



image on a two-dimensional surface, but here it serves as an independent object - a sculpture. The work is part of Long's research into what more a photograph can be - apart from an image.

Untitled, 2014-2019 | Tanya Long | Analogue photographic paper, staples

Picobello Peeters, 2020

The objects in seventeenth-century Dutch and Flemish still lifes simultaneously reference both the pleasures of life and the passing of time. This is the inspiration behind Picobello Peeters. The flowers are made from spoons, goblets, vases, and plates - typical decorative pieces from still lifes, but placed in another time and dimension. The name of the work refers to the picobello, a variety of tulip that you can also see in the bouquet, and to Clara Peeters, a 17th-century Flemish painter.

Picobello Peeters, 2020 | Ann Carrington | Silver-plated and nickel-plated cutlery | Created for Kleureyck

4.2 Detail of music-making angels, top panel open altarpiece

The way that Van Eyck depicts materials is masterful: the shiny bronze of the chair, the matte floor, the soft ermine ... The motifs on the tiles are painted so meticulously that you literally have to use a magnifying glass if you want to see all the details. Contemporary designers such as Ward Wijnant, Sophie Rowley, and DWA Design Studio also have this special attention for patterns.



Van Eyck tells stories with his work, all objects contain symbolism, just as in the work of Klaas Rommelaere.

The oldest purple dye stems from classical Antiquity and originates from a sea snail. Hundreds of thousands of sea snails had to be 'milked' or crushed to produce 100 grams. The dye was very expensive due to the cumbersome production process.

Hacker Vase, 2019

Can you use surplus natural stone in a constructive way? That is the question that DWA Design Studio posed itself. As a result of complex processing, blocks with striped or checkerboard patterns were shaped from the remnants of Carrar marble. These were then used to create the Hacker objects series. This vase was made especially for Kleureyck. It consists of Carrar marble and lapis lazuli, a precious stone from which Jan van Eyck obtained his blue pigment.

Hacker Vase, 2019 | DWA Design Studio | Lapis lazuli, Carrar marble | Manufacturer: Manuel Coltri | Created for Kleureyck

Jungle Vase (Purple), 2007

This vase is made using the rotational moulding technique. Plastic is placed in a mould, heated and rotated quickly. The liquefied plastic is pressed against the walls and takes on the form of the mould. The hairs are available in lengths of 50 and 100 centimetres. You can hang up the



version with the long hair. It then looks like an air plant that is entwined around a tree branch in the jungle.

Jungle Vase (Purple), 2007 | Eelko Moorer | Polyurethane rubber, silicon rubber | Courtesy of the artist & Gallery FUMI, London

En Route III ('Les French' series), 2018

For the series 'Les French', design studio Glithero developed bamboo frames bound together with string. Solid bronze casts are then made from these fragile structures. The finishing is a combination of polished natural bronze and gun black patina. The collection consists of a coffee table, a hall table, stepped low shelves, a sideboard, and a tall shelving stack.

En Route III ('Les French' series), 2018 | Glithero | Patinated bronze | Courtesy of the artist & Gallery FUMI, London

Guise 3 Spray Console (Nilufar edition), 2018

The Guise series consists of three benches and a console table. They are carved from EPS foam and sprayed with either car lacquer, or painted with scagliola, a faux-marble technique. The two methods stem from very different historical periods, but have the same aim: to make the surface attractive and desirable, and to conceal the true nature of the object. It is literally about superficial beauty.

Guise 3 Spray Console (Nilufar edition), 2018 | Odd Matter | EPS foam, spray paint | Courtesy of the artist & Nilufar Gallery, Milan

BLEND-Closet, 2019

The BLEND project wants to show how sawing techniques change the appearance of wood. You get striped patterns when you split the trunk lengthways into four pieces and then turn it into planks – this is called quarter sawing. Plain sawing – sawing lengthways – produces flame patterns. In BLEND objects you can see them both together, which is very unusual. The blue colour emphasizes the woodgrain, and the designer also plays with inlay work and the grain directions of the wood.

BLEND-Closet, 2019, Ward Wijnant, wood

Blue Build, 2018

Johannes Nagel makes porcelain objects with a technique he developed himself: he digs cavities in sand and uses them as a mould. The shape is based on improvisation and coincidence. In this way, Nagel questions the underlying logic of pottery: producing an object of which you already know what it will look like.

Blue Build, 2018, Johannes Nagel, Porcelain

The Show, 2017

Klaas Rommelaere expresses himself through textiles and handcrafts: colourful flags, tapestries, masks, installations ... The Show is inspired by the Tibetan Wheel of Life. When Rommelaere made the piece, he had been working in a gift shop for a few years. He had the feeling that he was living in a cycle, from holiday season to holiday season. The border



is based on old motifs from Burda and the inside consists of nine separately embroidered pieces, connected with filet crochet.

The Show, 2017 | Klaas Rommelaere | Cotton, hand embroidery | Private collection Brasschaat

Bahia Denim Chair, 2014

This stool looks like marble, but it is actually made from production waste from the fashion industry. Discarded pieces of denim were layered, stitched, and cut to create complex patterns. Endless colour combinations are possible and each design is unique. Because the stool is made from remnants, it is also sustainable. 'Bahia Denim' refers to a type of granite with a largely navy-blue colour from the Brazilian state of Bahia.

Bahia Denim Chair, 2014 | Sophie Rowley | Reinforced textile | Collection Design Museum Gent

4.3 Detail of the Virgin Mary, top panel open altarpiece

Mary's deep-blue cloak almost comes to life: Van Eyck uses subtle colour differences to convince you that you are looking at fabric draped around a body. Designers such as Gizela Sabokova or atelier lachaert dhanis also make use of colour gradations and nuances. Just like Van Eyck, they create an ingenious play between light and shadow.

The dark surface of the blue is interrupted and accentuated by the multi-coloured, jewel-encrusted gold band. You can see the same principle in the work of atelier lachaert dhanis: bright colours on a dark background.

In Van Eyck's time, ultramarine was one of the most important blue pigments. It was extracted from the rock lapis lazuli. Painters used it in particular to depict the robes of Mary and Jesus – a reference to heaven. It was more expensive than gold and came all the way from Afghanistan. The name ultramarine literally means 'from across the sea'.



Yves Kiln 1010181035, 2018

This object references the French painter Yves Klein (1928-1962). He is best known for his monochrome works and the deep ultramarine blue that he developed – IKB or International Klein Blue. Yves Kiln consists of clay that is squeezed through the 'Extruder', a machine developed by Alvarez himself. He wanted to make it look like it was blue clay – squeezed straight from a tube of IKB, as it were. In reality, the paint was applied later. The name refers to both Yves Klein and the kiln in which the work is fired.

Yves Kiln 1010181035, 2018, Anton Alvarez, Ceramic

Orgues bleues, 1991

Gizela Sabokova achieved great fame in the 1980s with her monumental sculptures of moulded glass. The material of these 'blue organ pipes' appears rough, but the colour lends the piece a remarkable



expressiveness. Colour and light vary with the thickness of the moulded glass. Not only the material determines what the image looks like, but the light also plays an important role.

Orgues bleues, 1991 | Gizela Sabokova | Glass | Collection Design Museum Gent

Mutation, 2012

The shape of this armchair is reminiscent of the iconic Chesterfield, but the classic leather upholstery has been exchanged for hemispheres – it seems like a proliferation of cells. The spheres are made from foam and have a velvety finish. That makes the armchair very cuddly, and because the erect fibres hardly reflect light, they also ensure a very intense colour experience.

Mutation, 2012 | Studio Maarten De Ceulaer | Wood, foam, textile | Collection Design Museum Gent

Plastique Baroque Stool, 2019

The billions of tons of plastic that we have produced are an important but problematic legacy of our time. James Shaw has built a 'plastic extruding gun' with which he can make objects from recycled plastic. He named this piece Plastic Baroque Stool in reference to the exuberant, dynamic shapes of the Baroque, but also because that style of art embraced the beauty and fertility of nature.

Plastique Baroque Stool, 2019 | James Shaw | Recycled HDPE

Menhir Bench, 2017

Detritus decays into soil, soil is compressed into stone. This Menhir Bench has a comparable history. It is made from melted and compressed plastic: recycled fridge interiors, second-hand CDs, and 3D prints of prototypes from Studio Dirk Vander Kooij. The colour and the patterns bear witness to that production process. The plastic was mixed with chalk, which results in soft, soapy edges when fine-sanded. The Menhir Bench wants to bridge the gap between stone and plastic, thereby promoting sympathy for and trust in recycled plastic waste.

Menhir Bench, 2017 | Dirk Vander Kooij | Recycled plastic, second-hand CDs | Manufacturer: Studio Dirk Vander Kooij

Schilderspalet, 2010

Value is a highly relative term in art. A diamond in a piece of jewellery is perhaps intrinsically valuable, but a painting is ultimately only a collection of well-placed splashes and touches of paint. At the very bottom of the value scale is the painter's palette – but here, like a sign on the wall, it is bestowed with the status of an artwork. It is typical of the layered metaphors in the oeuvre of Belgian artist duo Sofie Lachaert and Luc Dhanis, in particular in the a splash of colour series, which this tapestry belongs to.

Schilderspalet, 2010 | atelier lachaert dhanis | Wool | Manufacturer: Vera Vermeersch | Collection Provinciebestuur Oost-Vlaanderen

Vertigo, 2019

This work was made on a potter's wheel and fired in an electric kiln. It is covered with an enamel based on copper, as a result of which the colour varies from blue to mauve. With nothing but shape and colour, Spoto



initiates a subtle dialogue between the external volume and the empty interior space, which holds the viewer's gaze.

Vertigo, 2019 | Antonino Spoto | Clay, enamel

Drop Time vol.9

Makoto makes art with flowers and plants. Around 2005, he started making botanical sculptures, a new form of floral art for which he is now renowned. He created sculptures with hundreds of thousands of flowers, which he set on fire, froze in massive blocks of ice... He even sent a bonsai tree into space. His work attests to *mono no aware*, a complex Japanese concept that can best be translated as the beauty of transience. You can experience it for yourself with his Drop Time video series, with speeded-up images of wilting flowers.

Drop Time vol.9 | Azuma Makoto | 02 min 00 s

Se King, 2009

In 1977, Polaroid launched its biggest camera on the market: a device of more than 100 kilos, with which you could take photographs of 51 x 61 cm. Forty years later, Thorsten Brinkmann had the opportunity to experiment with it at Studio Supersense in Vienna. He dressed up as a king and let employees photograph him in 50 poses on an improvised stage – each of which was a reconfiguration of earlier selfportraits. His face is always covered. With *Se King*, Brinkmann unmask the conventions of portrait photography.

Se King, 2009 | Thorsten Brinkmann | 07 min 20 s | Courtesy of the artist and Hopstreet Gallery, Brussels

Garlands, 2014

The Divina fabric, a product from textile manufacturer Kvadrat, made a big impression on the designer duo Studio MinaleMaeda. 'The smooth surface, the strong colours, the fact that the fabric is crisp and that it doesn't fray when you cut it: it reminded us more of paper. And yet the material has more quality and presence than paper,' they explain. They made these garlands to show how strong the fabric is, and how it is suited to making complex and large patterns.

Garlands, 2014 | Studio Minale-Maeda | Kvadrat Divina fabric: 100% wool

4.4 Detail of a brooch of a singing angel, top panel open altarpiece

Van Eyck had a profound knowledge of optics: he knew how light strikes an object, how it is reflected, and how he could represent this on a panel.

He started with a white layer of lime. On top of this, he applied several thin layers of paint, from light to dark. The reflection of the colours on the white base layer create a deep, glossy sheen – as with this magnificent brooch.

Contemporary designers are constantly seeking ways to achieve



the same deep shine with new techniques and materials. Take a look at the work of Alissa Volchkova, František Vízner, and Study O Portable.

Cumulus Cloud, 2017

Cumulus Cloud is a wall sculpture of stacked pot shapes. The rim of each pot draws the outline of a simple cloud. Together, the pieces literally form a stacking cloud – a cumulus. The light blue colour references heaven. It is made with cobalt oxide, a precious mineral that has a special historical value in ceramics. Clouds have a shape, but essentially they are elusive. The light colour inside the pots intensifies the experience of emptiness.

Cumulus Cloud, 2017 | Anne Marie Laureys Ceramics | Ceramics

Stained Glass Floor Light (No.59), 2019

You rarely see hand-blown glass panels in their original form – big glass surfaces. Mostly, they are cut into pieces to make stained glass windows or tiffany lamps. However, Maarten De Ceulaer wanted to pay homage to the material and show it at its best. He decided that a standing lamp with generous proportions would be most suited to this. The panels are mounted in sequence, in large colour blocks. That highlights the beautiful patterns, markings, and textures.

Stained Glass Floor Light (No.59), 2019 | Studio Maarten De Ceulaer | Handmade mouth-blown glass, steel, lead, marble | Glass manufacturer: Atelier Mestdagh

Table Lamp – Dark Green (Barbar Series), 2018

In 2014, architect Anne Holtrop began to study the Barbar temple ruins in Bahrain. They date back to 3000 BC and were dedicated to Enki, the Sumerian god of water and crafts. Holtrop made geometric shapes and cut-outs based on architectural elements of the temple. These inspired him to, among other things, make this table lamp. With the Barbar series, Holtrop seeks to point out the potential that ancient architecture has to create new forms.

Table Lamp – Dark Green (Barbar Series), 2018 | Studio Anne Holtrop | Cast glass, pigmented | Courtesy of the artist and MANIERA, Brussels

Stone Age, 2019–2020

These glasses are meant as a tribute to the Stone Age, when humans used primitive techniques to make the first utensils. They are made from crystal glass, a material that is often associated with luxury, beauty, and fragility. Alissa Volchkova has made sturdy, matte, irregular-shaped glasses from it. If you were to pick them up, you would almost certainly want to do that in a rough, nonchalant manner. The green and pink reference the different hues of natural crystal.

Stone Age, 2019–2020 | Alissa Volchkova | Crystal glass | Created for Kleureyck

Vase Découpage, 2019

The Vases Découpage are a series of cylindrical ceramic vases. Each vase is decorated with a unique combination of shapes and/or rods. The shapes are cut (hence 'Découpage') from a slab of clay. The rods are made with the extrusion technique: clay that is squeezed through a nozzle. The mix of orderly and whimsical contours, together with the use of colour, leads to a new, harmonious ensemble.

Vase Découpage, 2019 | Ronan & Erwan Bouroullec | Ceramics



Green Bowl with Peak, 2002

The work of the Czech glass artist František Vízner seems simple, but appearances are deceptive. For each piece, Vízner went in search of the perfect shape, texture, and colour. By varying the thickness of the glass and the satin finish, he achieved rich, even colours and a soft sheen. The compact shape proves his eye for proportion. Not a single detail breaches the harmony and rationality.

Green Bowl with Peak, 2002 | Frantisek Vizner | Glass | Collection Design Museum Gent

Reflection Table, 2018

As a child, Floris Wubben spent time in Zeeland, where there are still a lot of war bunkers. Since then, he's been in the grip of their robust, functional architecture, which also inspires his work as a designer. You can see this in this Reflection Table, in which he incorporates the typical geometric shapes of bunkers. Wubben spent years researching extrusion, a technique for squeezing clay through a nozzle, and even invented an extrusion machine. He used it to make this table, among other things.

Reflection Table, 2018 | Studio Floris Wubben | Ceramic | Manufacturer: Studio Floris Wubben | Made possible with The Future Perfect, NYC

PillowPillow Computer, 2019

An ordinary desktop computer embedded in green, fake fur cushions: that is PillowPillow Computer. Computers are often banished to a dark corner of our houses and apartments, but this work is meant to be located on the floor of the living room. A sly nod to the way computers are interwoven with our daily existence, and to the importance that some designers attach to the influence of the digital world in our lives.

PillowPillow Computer, 2019 | Schimmel & Schweikle | Wood, PU foam, faux fur, car paint, computer | Courtesy of the artist & Everyday Gallery, Antwerp

Slanted Tiles Screen (for Atelier Swarovski Home), 2018

Commissioned by Atelier Swarovski Home, the designers of Study O Portable designed this room divider. They were looking in particular for blurred, overflowing colours, such as those found in nature – think of a sunset, or how the leaves on a tree changes with the seasons. The screen consists of crystal glass tiles, cut using Swarovski technology. When the light hits at the right angle, the tiles function like prisms, and you see all the colours of the rainbow. Study O Portable sees technology as a tool for looking at everyday objects with different eyes. Slanted Tiles Screen is a good example.

Slanted Tiles Screen (for Atelier Swarovski Home), 2018 | Study O Portable | Swarovski crystal | Courtesy of the artist and Swarovski UK Limited, London

KAMER FILLE, 2017

Architects de vylder vinck taillieu designed the flagship store of the Antwerp lingerie brand la fille d'O, and also created this blue table for it. The challenge was to come up with a structure in which the shortest vertical slab supports the longest horizontal slab. They investigated shapes that looked like tables, racks, chaises longues, lamps... This is how the KAMER RENEE series first came about – a set of drawings without context. In order to refine the concept and to determine the correct dimensions, the



pieces were then produced, installed in a Parisian apartment to see if they 'worked', and adjusted if necessary.

KAMER FILLE, 2017 | architects de vyllder vinck taillieu | Chipboard, oil, zinc-plated screws | Designed for la fille d'O | Courtesy of the artists & MANIERA, Brussel

4.5 Detail of the Virgin Mary, top panel open altarpiece

Van Eyck makes abundant use of gold colours for some of the figures in the Adoration of the Mystic Lamb – for example, here, for the Virgin Mary. He does this to draw attention to these characters and to indicate how important they are. Contemporary designers also use gold or gold colour as a strategy: they know that it arouses the curiosity of the viewer and that it is associated with great value.

Among others, Barbara Nanning and Tinus Vermeersch play with these meanings in their work.

Yellow pigments are often derived from metal oxides – for example, lead-tin-yellow, that was used in oil paintings until the 18th century.



Medulla, 2018

Pitrus, or soft rush, is a grassy plant. Because it proliferates quickly, it can be detrimental to biodiversity. In the Netherlands alone, conservation organizations remove thousands of kilos of pitrus every year. With his Medulla project, Don Yaw Kwaning is researching high-quality applications for pitrus. By compressing the pith ('medulla') from the stems, without adding a binder, he obtained a light and ecological sheet material that can be used in furniture; this side table, for example.

Medulla, 2018 | Don Yaw Kwaning | The pith of the soft rush

Drag² vase, 2019

Drag² gives a new twist to a traditional production method: plaster dragging. This involves shaping wet plaster by sliding a profile over it. The technique is traditionally used for ornamental cornices. Julien Carretero produces series of vases by plaster dragging, based on a few simple combinations of shapes and colours.

Drag² vase, 2019 | Julien Carretero | Plaster | Courtesy of the artist and Victor Hunt Designart Dealer, Brussels

Sub-Antic Crackossian Slabs Furniture - Chair (Prototype), 2019

This prototype of an armchair looks like stone, but is actually cut from a block of polyether foam: a light and flexible material that is also often used as mattress filling. The piece is designed by Carolin Gieszner and Théo Demans, together known as touche-touche. In their work they create tactile illusions such as melting stones and soft rock formations, which often seem to defy gravity.

Sub-Antic Crackossian Slabs Furniture - Chair (Prototype), 2019 | touche-touche | Polyether foam, urethane, pigments | Courtesy of the artist and Everyday Gallery, Antwerp



Untitled, 2017

This plaster torso is completely covered in gold leaf. Consequently, it immediately attracts attention, almost in an intrusive way. At the same time, it is extremely introverted: there is no opening anywhere. This tension between open and closed is typical of Tinus Vermeersch's work. It makes this sculpture a curious paradox: as visible as it is faceless, as tangible as it is unfathomable.

Untitled, 2017 | Tinus Vermeersch | Plaster with gold leafs | Courtesy of the artist and Hopstreet Gallery, Brussels

Gold, 2018

The organic shapes of this circular wall sculpture lead the gaze inwards. At the same time, the gilding on the edges forces the eye out again. Light plays a key role in Robin Vermeersch's work. When do you see a shape or structure, and when not? And what remains hidden between the folds?

Gold, 2018 | Robin Vermeersch | Ceramic, pigment, epoxy, gold leaf

Verre Eglomisé, 2003

Since 2001, Barbara Nanning has been travelling every year to Nový Bor in the Czech Republic. There, together with specialized glassblowers, carvers, and gilders, she creates objects like this one. The glass is rotated during the blowing process, which is preserved during solidification. The inside is coated with gold leaf ('verre églomisé'), a complex and labour-intensive technique that Czech glassblowers master like no other.

Verre Eglomisé, 2003 | Barbara Nanning | Glass, gilt | Collection Design Museum Gent

Flower Vase, ca. 2010

Barbara Nanning sees it as a challenge to capture the vigour of nature in as detailed and refined a way as possible. Flowers are a recurring motif in her work. She decorated the surface of this flower vase using a forgotten technique, glass gilding. This ensures that the vase simultaneously reflects and absorbs the light. An innovative application of a traditional craft.

Flower Vase, c. 2010 | Barbara Nanning | Gilt glass | Collection Design Museum Gent

Vaas, years 1990

This vase is blown from transparent glass. Its intensity is not necessarily in its free form, but rather in the thick, crackled layer of glaze-sand mix. The brightly coloured concoction is applied in different layers and fired in several stages.

Vaas, 1990s | Mieke Groot | Enamelled glass | Collection Design Museum Gent

Fade In Fade Out, 2013

Michael Johansson wanders through flea markets and thrift shops collecting old televisions, transistor radios, video recorders, and other equipment and objects. He then arranges them according to colour and brings them together in one new object. Fade In Fade Out shows 2 cubes that seems to fade from yellow to orange to red.

Fade In Fade Out, 2013 | Michael Johansson | Yellow and orange ordinary items | Courtesy of Galerie Ramakers, The Hague



N°4, 2006

This vase was designed by Ettore Sottsass, a leading twentieth-century designer. It was commissioned by The Gallery Mourmans in Maastricht and blown by Gino Cenedese e Figlio. Colour is a fundamental element in Sottsass's work. Just like his furniture, his glass objects are colourful, exuberant, and groundbreaking.

N°4, 2006 | Ettore Sottsass for Gino Cenedese e Figlio, Murano | Transparent coloured glass | Collection Design Museum Gent

4.6 Detail of a flower meadow, bottom panel open altarpiece

Using a rich palette of green hues, Van Eyck depicted no fewer than 75 species of trees, flowers, and plants in *The Adoration of the Mystic Lamb*. Multiple shades and references to nature are also evident in the work of, among others, Bela Silva, mischer'traxler, and Studio Nucleo.

Van Eyck was one of the first painters to work with Spanish green or verdigris, a pigment with a bright, turquoise-like colour. It was made by bringing copper into contact with oxygen.

**Dame au Corset, 2019**

Dame au Corset is made from stoneware, a ceramic material that is fired at extremely high temperatures. Onto this are added layers of glaze and slip – a thin, pigmented clay slurry that ceramicists use to apply decorations. Jan van Eyck is a constant source of inspiration for Bela Silva. For example, this work is influenced by his rendering of damask fabric with leaf motifs.

Dame au Corset, 2019 | Bela Silva | Glazed stoneware with cast slips | Courtesy of the artist & Spazio Nobile, Brussel

Hammered Anodised Lamp Shade No.3, 2017

Sigve Knutson makes all his works by hand. He investigates how materials shape us, how we shape materials, and what you can do with materials. When you anodise aluminium, it creates a thin, hard layer on the surface. If you then work the metal with a hammer, cracks will appear. This allows you to create a transition between anodised and raw aluminium. The lamp is very light, and easy to move around.

Hammered Anodised Lamp Shade No.3, 2017 | Sigve Knutson | Green anodised aluminium | Courtesy of the artist & Everyday Gallery, Antwerp

JADE Stone Fossil 04, 2014

In Ancient China, but also in the pre-Columbian cultures of Central America, jade, quartz, obsidian, and onyx were used to make valuable jewellery and artworks. This gave Studio Nucleo the idea for this JADE Stone Fossil: a selfdeveloped rock. A block of wood from a 200-year-old Italian oak was immersed in liquid epoxy resin with green pigment.



The cracks, blisters, breaks, and other imperfections were created by the reactions in the synthetic resin.

JADE Stone Fossil 04, 2014 | Studio Nucleo | Epoxy resin, wood, pigment | Courtesy of the artist and ammann//gallery, Cologne

The Grass is Always Greener on the Other Side II, 2020

Koos Breen is fascinated by how humans try to tame and imitate nature. The patterns of crop circles reminded him of tribal hairstyles. As he immersed himself in this way of haircutting, he came across a green, oval hairdresser's apron. This in turn reminded him of the priests' robes with nature motifs designed by Henri Matisse. All these associations come together in this one work. The pattern is inscrutable. It looks symmetrical, but it isn't. And it is not real grass either.

The Grass is Always Greener on the Other Side II, 2020 | Koos Breen | Artificial grass

Gravity Stool I, 2013

Jólan van der Wiel makes designs with the help of natural phenomena. For his Gravity Collection, he works with gravity and magnetism. He mixed liquid plastic with iron filings and put it in the Gravity Tool, a machine he developed that is equipped with a large magnet. This, as it were, pulls the iron filings out of the liquid, until it has sufficiently solidified. This creates unique pieces with unpredictable shapes, which make invisible forces of nature tangible.

Gravity Stool I, 2013 | Jólan van der Wiel | Iron filings, plastic | Collection Province of Hainaut

The idea of a tree, 2008

This bench was created using solar energy. A solar panel provided the energy to pass cotton threads through a colour- and glue bath and then wrap them around a mould. The solar intensity determined the colour and thickness of the threads: the more intensely the sun shone, the thicker and paler the threads. The idea of a tree is a three-dimensional representation of one day of sunlight – just like a tree, you might say.

The idea of a tree, 2008 | mischer'traxler | Cotton, glass fibre, epoxy resin, oak wood | Collection Design Museum Gent

Stella Nuova, 2016

The British sculpture Sam Orlando Miller often works with silver mirrors. He made his first exemplar to reflect light into a dark corner of his house in Italy. The discovery that you can bring such a space to light inspired him. He understands well how silver reflects light, and this knowledge enables him to develop creative applications with it – mirrors, but also lamps, sculptures, and tables.

Stella Nuova, 2016 | Sam Orlando Miller | Mirror in shades of emerald green | Courtesy of the artist & Gallery FUMI, London

Layers Cloud Chair, 2013

Richard Hutten wanted to design a chair that was not just covered with textile, but was made entirely from textile. The result is this playful and innovative Layers Cloud Chair. Each layer was drawn individually on the computer, cut from Divina fabric by a computercontrolled machine from textile manufacturer Kvadrat, and then applied by hand.



The chair has 545 layers in more than 100 different colours, and weighs 250 kilograms.

Layers Cloud Chair, 2013 | Richard Hutten | Kvadrat Divina fabric: 100% wool | Manufacturer: Richard Hutten Studio BV

4.7 Detail of the Annunciation, top panel closed altarpiece

The wings of Archangel Gabriel look soft and strokeable. Van Eyck achieves this effect thanks to, among other things, his incredibly nuanced colour palette: he manages to blend colours in a subtle way. Alike van der Kruijs and Wonmin Park also do this, but they each use very different methods and materials.

Van Eyck first painted the white feathers, and then added other colours on top this in very thin layers. Contemporary designers, for example, Cécile Feilchenfeldt and Elena Gileva also use layers to create colour nuances.



WGL19, 2019

This bookcase was developed as an easy-to-assemble package. It can be placed both vertically and horizontally and is available in ten different colour combinations. In this design, architect Wim Goes is searching for tensions within the colours. Through the reflection, they flow into each other, creating an impression of openness. His approach references the painter Mark Rothko (1903-1970), who often worked with large areas of colour.

WGL19, 2019 | Wim Goes | Lacquered metal | Collection Design Museum Gent

Plopp, 2008

This stool looks like it is inflatable, but actually it is incredibly strong. It is made with an extremely innovative technique developed by Oskar Zieta. The metal parts are first welded together and then inflated, very carefully, under high pressure, via a small valve. This creates beautiful, round shapes. Finally, the stool is sprayed with lacquer paint and polished. Plopp is available in several colours.

Plopp, 2008 | Oscar Zieta | Lacquered metal | Collection Design Museum Gent

Scrying Table III, 2018

Scrying Table III is part of Alufoil, a series of objects that are made from industrial and waste materials. These are sculpted, clad in aluminium foil and sealed with resin. Many influences can be recognized in Chris Schanck's work, from art deco to science fiction, from the art of the Ancient Egyptians to brutalism. Schanck is based in Detroit and works with a collective of artists, students, and artisans.

Scrying Table III, 2018 | Chris Schanck | Wood, polystyrene, polyurea, aluminium foil, resin | Courtesy of the artist and Friedman Benda, NYC



Ode to the Wrong Angle No. 4, 2018

For his Ode to the Wrong Angle series, Gander started with found objects. First, he processes them in his studio. The result is sculpted, assembled, and cast in aluminium. Then, it is covered with a jewelcoloured coating and, finally, with a coating of glitter. Gander's starting points are chance, improvisation, and experiment, but he does create functional objects - vases, plant pots, even champagne buckets. In this way, he makes something sustainable from a disposable product.

Ode to the Wrong Angle No. 4, 2018 | Brecht Wright Gander | Powder coated aluminium | Courtesy of the artist & Todd Merrill Studio, NYC

On Colour, 2014

This work is part of a broader study about colour movement. Alike van der Kruijs created a Pantone colour chart, a tool often used by graphic designers and printers, on a piece of silk. Then, she sprinkled one part of it with water in a deliberate way. This caused the colours to bleed and mix with each other, creating new hues and unseen nuances. Typically, Van der Kruijs plans her work carefully, but always leaves room for uncontrollable, spontaneous occurrences.

On Colour, 2014 | Alike van der Kruijs | Textile

The Big Drip, 2016

The ceramic sculpture Big Drip is part of the Cultural Landscape series. It is handmade and has undergone multiple glaze firings to give the surface the correct depth and to get the colours just right. The objects in the Cultural Landscape series are reminiscent of menhirs or old sculpted pillars. But they are located in an imaginary landscape, which invites the viewer to discover his or her own cultural interpretation of objects and ornaments.

The Big Drip, 2016 | Elena Gileva | Earthenware clay, layered glaze

Volume Study, 2019

Textile designer Cécile Feilchenfeldt likes to combine colours and materials. In this Volume Study, she made the transparent layers of Monofil polyester yarns in shades of green and pink. They are fluorescent, but because the layers are transparent, they are much softer, and look like pastel colours. The opaque centrepiece is made from a very elastic, black and white lycra yarn. And she worked with Technohair for the downy, feathery part, in black, grey, and here and there some pink. A unique piece, whose shape is determined by the technical possibilities of the materials.

Volume Study, 2019 | Cécile Feilchenfeldt | Polyester Monofil, Technohair (fantasy yarn), lycra yarn

Haze Armchair (Red, Yellow and Green), 2013

A chair with sleek, geometric shapes and strong colours - simple, you might think. But appearances are deceptive. The objects from the Haze series are asymmetric, in a way that only becomes clear when you look closely at them. The colours emerge during the casting process. The extraordinary mix of shape, colour, and the matte, opaque material ensures that the Haze series balances between rationality and individuality, in a world where the rational all too often prevails.

Haze Armchair (Red, Yellow and Green), 2013 | Wonmin Park | Coloured resin | Courtesy of the artist and Carpenters Workshop Gallery, Paris



4.8 Detail of knight on horseback, bottom panel open altarpiece

The way Van Eyck portrays a knight on horseback here is masterly. The light shimmers on his armour and you can even distinguish the folds in the horse's coat: delicately painted with rapid and extremely confident brushstrokes. Modern designers also experiment with lighting, reflection, and the rendering of colour. Among others, the Big Round Mirror by Marcelis & Van Nerven and the Column V-lamp by Studio Truly Truly attest to this. You can also see an eye for



detail in the work of Lizan Freijssen. She observes fungi in all forms and colours and manages to depict them in great detail in her tapestries. In the 15th century, painters used various pigments for shades of brown and reddish brown: ochre, iron oxides and raw sienna, a transparent pigment based on a type of clay found in the vicinity of the Italian city Siena.

Sumatra Orangutan (lamp), 2019

The French–Danish design duo OrtaMiklos explores, among other things, how to push the physical limits of materials. Sumatra Orangutan is part of a series of objects that they made for the Bagnols Garden exhibition at the Functional Art Gallery in Berlin. They are inspired by animal species threatened by the sand extraction industry, and consist of sand-coloured pigmented cement that is poured into stockings and takes shape as it dries.

Sumatra Orangutan (lamp), 2019 | OrtaMiklos | Cement, pigments, steel, electrical wire, stockings, lightbulb | Courtesy of the artist and Functional Art Gallery, Berlin

Koningskleed in blauw (King's Robe), 2012–2017

Lizan Freijssen is fascinated by moulds and damp, and by our attempts to eliminate them from our lives as much as possible. We regard them as signs of decay, as ugly imperfections. But they inspire Freijssen to make valuable products such as rugs – a response to the over-regulated society that we live in.

Koningskleed in blauw (King's Robe), 2012–2017 | Lizan Freijssen | Wool | Manufacturer: Textielmuseum Tilburg– Hester Onijs

Spoon Chair / Earth (prototype), 2016

Faye Toogood's Spoon Chair is part of Assemblage 5, a series in which she reverts to the ancient animistic notion that water, earth, and moon have a spirit. In her material language, these are personified by lithium-barium crystal, cob composite, and silver nitrate on bronze. The form of the works was inspired by primitive objects such as cups, benches, spoons, and beads.

Spoon Chair / Earth (prototype), 2016 | Faye Toogood | Cob composite, steel | Courtesy of the artist and Friedman Benda, NYC



Column V (lamp), 2018

Anodizing is an industrial process that gives metals such as aluminium a hard, porous, and durable oxide layer. The Column V lamp makes use of coloured, anodized aluminium to explore the relationship between light, shadow, and shape.

Column V (lamp), 2018 | Studio Truly Truly | Anodized aluminium, LED lighting

Fireworks model #1, 2018

The Fireworks series by the designer duo Muller Van Severen consists of enamelled metal room dividers in different sizes, shapes, and colours. They are part of Muller Van Severen's research into the interaction between objects and the space in which they are located. The series explores the theme of verticality, because enamel works best in vertical shapes. Hence the choice for room dividers.

Fireworks model #1, 2018 | Muller Van Severen | Lacquered steel | Courtesy of the artist and valerie_traan gallery, Antwerp

Seeing Glass – Big Round Mirror, Aubergine, 2019

Sabine Marcelis and Brit van Nerven were given the opportunity to experiment and try things out in two glass factories. The result is the series Seeing Glass, a study of the colour effects that you can create with glass as the key material. The Big Round Mirrors are part of that series. They consist of different layers of glass with a colour foil in between. This creates a play of colour and depth in the reflective surface.

Seeing Glass – Big Round Mirror, Aubergine, 2019 | Sabine Marcelis & Brit van Nerven | Glass

4.9 Detail headgear of Jews and Gentiles, central panel opened altarpiece

Brocade, velvet, jute, fur... You can clearly see from which fabric this headgear is made. Even more striking is how many different colours and shades Van Eyck uses on this small surface. This imaginative wealth of colour is also evident in the work of, for example, Saar Scheerlings and Studio Minale-Maeda. In Wieki Somers' work, on the other hand, there are parallels with the draped headscarves. And just like Van Eyck, Daan Veerman and Thomas Trum have obviously been exploring textures.



Talisman, 2019

Saar Scheerlings' sculptures are inspired by ethnographic collections, craftwork, and traditional production methods. They can be viewed as objects that fit into a fictional culture – for example, as a talisman. The materials are second hand: foam rubber mattresses from a bankrupt holiday park, used fabrics from theatres and fashion houses, an old sari torn into strips ... How the object takes shape is unpredictable, because

Scheerlings prioritizes the creative process over a well-thought-out step-by-step plan.

Talisman, 2019 | Saar Scheerlings | Foam rubber, diverse fabric remnants, ropes, yarns, metal

Useful Column Painting 4, 2018

Thomas Trum's work revolves around a quest for paint and painting techniques. In his studio, he experiments with unconventional methods for painting paper, canvas, walls, or objects. For example, he used a gigantic felt-tip pen on this piece of furniture. The result is never determined in advance, there is room for experimentation and failure. Enthusiasm and speed of execution contribute to the end product.

Useful Column Painting 4, 2018 | Thomas Trum | Acrylic on wood | Courtesy of the artist and Galerie VIVID, Rotterdam

Tripod - Chinese Stools - Made in China Copied by the Dutch, 2007

In the hectic pace of metropolitan Beijing, things can seem obsolete and outdated very quickly. Studio Wieki Somers went in search of objects that last a long time, and came across the charming personal seats of security guards, street vendors, rickshaw drivers... They are often cherished for life and bear traces of both the user and the maker. Studio Wieki Somers cast them in aluminium - a tribute to the chairs, but also a response to the Chinese copy culture. In China, the colour red stands for fire, happiness, and joy.

Tripod - Chinese Stools - Made in China Copied by the Dutch, 2007 | Studio Wieki Somers | Coated aluminium | Manufacturer: Atelier 80

Digital Craft tapestry (red, orange), 2018

Digital Craft investigates the possibilities that arise when a human works directly with a 3D printer, without the use of a computer. 3D printing thus becomes a craft. All objects made using the Digital Craft method are unique and cannot be reproduced. That distinguishes them from regular 3D prints, which are focused on mass production. Another difference is that Digital Craft objects are very labourintensive and you can recognize traces of the maker in them.

Digital Craft tapestry (red, orange), 2018 | Daan Veerman | Plastic

Myto, 2008

Konstantin Grcic designed the cantilevered Myto chair to investigate the possibilities of Ultradur® High Speed plastic. The superstrong, 100% recyclable material was developed by chemical giant BASF and the Italian furniture manufacturer Plank. It is also energy efficient, because it can be injection moulded faster and at a lower temperature than other plastics. Ultradur plastic is white, but can be coloured very evenly with nanopigment particles.

Myto, 2008 | Konstantin Grcic for Plank (with BASF) | Plastic | Collection Design Museum Gent

Garlands, 2014

The Divina fabric, a product from textile manufacturer Kvadrat, made a big impression on the designer duo Studio MinaleMaeda. 'The smooth surface, the strong colours, the fact that the fabric is crisp and that it doesn't fray when you cut it: it reminded us more of paper. And yet the material has more quality and presence than paper,' they explain. They



made these garlands to show how strong the fabric is, and how it is suited to making complex and large patterns.

Garlands, 2014 | Studio Minale-Maeda | Kvadrat Divina fabric: 100% wool

4.10 Detail of the Annunciation, top panel closed altarpiece

Van Eyck has depicted this glimpse of medieval Ghent with a real sense of spaciousness. Among other things, the rhythmic play of the red roofs create depth. The same rhythm can be found in the work of Francesco Balzano or Lionel Jadot.

The roof tiles and the walls are life-like, even tangible. You could almost forget that they are brushstrokes. Designers such as Buro Bélen do exactly the same: faithfully rendering materials with the help of other materials.

In Van Eyck's time, kermes was the most expensive red pigment. It was extracted from the scale insect *Kermes vermilio*, which lives off the Mediterranean kermes oak. Only rich people could afford red garments. Kermes is also called crimson, scarlet red, or vermillion.



Hairy Chair Brick, 2018

In the Hairy Chairs series, the steel base always remains the same, but the different textile covers ensure a distinct character each time. From soft and longhaired polylactic plastic to short, shiny silk, or – in the case of this Brick version – mid-length looped wool. The colour use and the pattern create a trompe l'oeil – something that Van Eyck was a master at. You can re-upholster a chair after years of use or change the cover every season.

Hairy Chair Brick, 2018 | Buro BELÉN | Steel, wool | Commissioned by Looiersgracht 60, Amsterdam

Giorgio II_GII2_Stool, 2018

Designer Francesco Balzano strives for timeless beauty. Clean lines, refined functionality and superior materials are his trademark. This artisanal red lacquered wooden stool is part of his Giorgio II collection, executed by the prestigious Ateliers SaintJacques in France. The collection also consists of a dining table, a console, a side table, and a coffee table.

Giorgio II_GII2_Stool, 2018 | Francesco Balzano | Wood with lacquer | Manufacturer: Ateliers Saint-Jacques / Courtesy of the artist and Ateliers Saint-Jacques, Saint-Rémy-lès-Chevreuse

Jigsaw, 2017

This chair consists of sawed sheets of Richlite, an extremely durable and versatile material. It is made from high-quality FSC-certified paper, saturated in cured resin. The sheets are impact resistant, rock-hard, and waterproof. The combination of the paper and the deep amber of the resin provides the colour. Many materials fade over time, but Richlite is like



wood: the influence of light and air make the tints deeper and more beautiful.

Jigsaw, 2017 | Max Lamb | Richlite | Collection Design Museum Gent

Abrasive Study, 2016

This chair is simultaneously a constructivist sculpture and a bookshelf. It is covered with a veneer of used industrial sandpaper, which gives the whole thing a pink-red colour. Veneering is a technique that involves mounting thin layers of rare or expensive wood types on a substrate of less expensive wood. In this case, however, Jadot has applied them to a material that is meant to be thrown away. Due to its intensive use, the sandpaper is full of stripes and scratches, creating a graphic effect. The chair is finished with a layer of varnish.

Abrasive Study, 2016 | Lionel Jadot | Used sandpaper, MDF

4.11 Detail of Elisabeth Borluut, lower panel closed altarpiece

Van Eyck uses gradations of the same colour to depict the folds of this robe. The deeper the fold, the darker the shade. The result is incredibly realistic. Just as it is with Marie Filippa Janssen, who manages to represent the undulations of a cloth in ceramic, or with Ying Chang, who can create the illusion of draping with paper and glue. The tactility emanating from Borluut's robe is echoed in the subtle work of Andrés Reisinger.



Hortensia Chair, 2018–2019

Reisinger used CGI (computergenerated imagery) to make a digital image of a chair covered with pink flower petals. When he put it on Instagram, it quickly went viral – he was even getting orders for it. He then decided to find out if he could actually make the chair. With his team, he developed a series of laser-cut polyester modules. Each module has the shape of a hydrangea (sometimes called 'hortensia') petal. He then covered the upholstery with thousands of these modules. Thus, a digital object became a functional piece of furniture.

Hortensia Chair, 2018–2019 | Andrés Reisinger | Wood, foam, textile | Producer: Andrés Reisinger & textile designer Júlia Esqué

A Basic Instinct Chair, 2018

This chair is reserved for women. It is shaped in such a way that you automatically sit in a position that is usually regarded as being typically male: leaning back confidently, legs apart, not caring about what others might think of you. Designer Anne Aagaard Jensen sees the chair as a contribution to a world in which women are just as free as men, and do not have to behave in the way women are 'expected' to. The shape of the seat – coloured with the make-up that women are 'supposed' to wear – is deliberately provocative.

A Basic Instinct Chair, 2018 | Anna Aagaard Jensen | Polystyrene, fibreglass, make-up | Courtesy of the artist and Everyday Gallery, Antwerp



Malleable State, 2018

Designer Ying Chang makes objects based on volatile and perishable materials. For this work, she glued sheets of paper together with wallpaper paste. When she noticed that the result was malleable (hence the title), she decided to use it to create different shapes. With work such as this, Ying Chang seeks to expose our culture of consumption and waste.

Malleable State, 2018 | Ying Chang | Paper, glue

Shrouded Furnace 5, 2017

Marie Filippa Janssen comes from southern Germany, where traditional houses are heated with tiled stoves. People attached great value to their stove: they covered it with beautiful tiles and even connected stories and proverbs to it. Shrouded Furnace 5 is an homage to the tiled stoves of yesteryear. It is a working stove draped in a ceramic cloth. This makes it look like it is floating in space. The cloth suggests warmth, but at the same time also a secret that must remain hidden.

Shrouded Furnace 5, 2017 | Marie Filippa Janssen | Ceramic with traditional manganese glaze

Oro, 2019

Morten Klitgaard is primarily interested in shape and texture. He blows objects from glass, the surface of which he treats with all kinds of experimental techniques. For example, he applies glazelike layers consisting of bubbles that burst during the process. This gives the work a very porous surface and makes it more fragile. The specific colour of the patina is created by the reaction of oxides with the metal pigments in the glass.

Oro, 2019 | Morten Klitgaard | Glass

4.12 Detail of John the Evangelist, bottom panel closed altarpiece

This image of John the Evangelist is painted so realistically that you would swear it was genuinely sculpted. Modern designers still enjoy working with optical illusions: take a look at the Paper Chair by Jeroen Wand or at Soho, a vase made from nylon, by Michael Eden. Juliette Clovis' work also looks sculpted, but is actually made up of layers of porcelain.

White reflects all the light that falls on it. It was therefore not considered a colour in the past. Lead

white was generally used in Van Eyck's time: a pigment that is easily turned into paint, covers well, and dries quickly.

**DS 14XXL, 2020**

This work is part of a series of sculptures that are based on human hair. But what do you actually see underneath that hair? Something organic? A robot? A goddess – the DS ('déesse') from the title? Wouter Hoste has made this work specially for Kleureyck. It is partly inspired by the use of gold in the Adoration of the Mystic Lamb. The pearl grey is a reference to the classical sculptures and the architectural elements on the panel.



The name is also an allusion to 'deesis' – the way in which Christ, Mary, and John the Baptist are depicted in the Adoration of the Mystic Lamb.

DS 14XXL, 2020 | Wouter Hoste | Ceramics | Created for Kleureyck

Echo Chamber, 2019

This object is a closed communication loop. You can use it alone, or you can communicate with another visitor who cannot see you. Tubes connect the ear of one person with the mouth of another. All the tubes come out in the middle of the work, where the sound echoes and travels further. Nowadays, the term 'echo chamber' is primarily used in the context of social media, where many of us only come into contact with like-minded people. Echo Chamber invites visitors to listen to others without prejudice.

Echo Chamber, 2019 | Carlo Lorenzetti | Ceramic, stoneware

Manis Tetractyla, 2019

This work is named after the Manis tetractyla, a species of pangolin. The shape is somewhere between a gigantic knot and a hybrid, reptile-like creature without beginning or end. The sculpture gives an impression of power, while it is actually made from fragile porcelain. The nearly 7,000 scales are handmade. Some are made of biscuit porcelain, others are glazed. Consequently, you cannot really tell whether this is one creature, or several.

Manis Tetractyla, 2019 | Juliette Clovis | Porcelain on mixed media

Artefacts of a New History, 2016

Claire Warnier and Dries Verbruggen, together Unfold, have developed a technique for printing porcelain clay in 3D. The forms that they create in this way are then fired according to a traditional method. The clay contains kaolin, which preserves the white colour during the firing. Artefacts of a New History is a collection box with nine different, complex 3D prints in porcelain. They are reminiscent of the kinds of objects that you might find in a natural history museum, but on closer inspection you can see how technical they are.

Artefacts of a New History, 2016 | Unfold | Porcelain (3D print) | Collection Design Museum Gent

Crystallization No.156, 2020

Designer Lukas Wegwerth treats smashed ceramic vases with a chemical solution. This results in crystal formations on the nonglazed surfaces. They envelope the object in a different shape, transforming it into a new creation.

Crystallization No.156, 2020 | Lukas Wegwerth | Porcelain, crystals | Courtesy of the artist and Gallery FUMI, London

Soho, 2015

The Soho Manufactory, near Birmingham, was one of the very first factories. In the 18th century, the Lunar Society, a group of scientists and industrialists, met in the home of its owner Matthew Boulton to debate about technical innovations and social issues. The motifs in this work reference this. For example, the hammers, nuts and bolts symbolize



industrial activity. And the foxglove was used to distil a remedy for heart disease – a discovery by a member of the Lunar Society.

Soho, 2015 | Michael Eden | Nylon, mineral coating | Courtesy of the artist and Adrian Sassoan, London

Paper Chair, 2006

Jeroen Wand has always been curious about what he can do with everyday materials. This Paper Chair consists of compressed layers of paper. The white colour is created by bleaching the raw materials. The idea is that the chair gets a sort of 'patina' with use: the white surface will wear out, get dirty, and become dogeared.

Paper Chair, 2006 | Jeroen Wand | Paper | Collection Design Museum Gent

Splayed Tear Tube Chair, 2018

Furniture designer Andreas Voukenas and architect Steven Petrides make remarkable furniture for the home and office. Their Tubular series, which this chair is a part of, was created by trial and error. If they are not happy with a design, then they work on it with a hammer. As a result, every piece of furniture is unique and has its own history. All the works in the Tubular series are functional pieces of furniture. At the same time, they explore the boundaries of the material and of balance and stability.

Splayed Tear Tube Chair, 2018 | Voukenas Petrides | Gypsum, steel | Courtesy of the artist and Gallery FUMI, London

TPC 3, 2019

Blandet's work revolves around materials that will no longer exist in the future – such as plastic, which he believes will be banned due to its negative impact on the environment. He sees plastic as the new ivory, a material whose use has already been restricted. Blandet consciously uses primitive tools and techniques. For this chair, he broke, burnt, smashed, and melted industrial plastics.

TPC 3, 2019 | Théophile Blandet | Plastic | Courtesy of the artist and Functional Art Gallery, Berlin

Multirond 7, 1999

In his work, silversmith David Huycke goes in search of natural elegance, artisanal perfection, and intense simplicity. Traditionally forged silver is worked with hammers that leave visible traces. In Huycke's work, however, that so-called hammer-blow effect is almost invisible; you would only notice it if you touched the silver. The surface of these bowls is treated with acid. Consequently, they are almost white, and extremely sophisticated. The subtle colour nuances fit seamlessly with the austere shape.

Multirond 7, 1999 | David Huycke | Silver | Collection Design Museum Gent

Python, 2011

It is not that hard to make an object that looks like a lifesize python – except when that object must be an attractive, functional, and comfortable-to-wear necklace. Jewellery designer David Bielander asked himself only one question: how can I persuade modern men and women to



appear in public with a 2.5-metre-long python around the neck, making them look beautiful and not like freaks?

Python, 2011 | David Bielander | Titanium, silver

4.13 Detail of the Holy Spirit descending from heaven, central panel open altarpiece

The dove symbolizes the Holy Spirit in the Christian faith. In the Adoration of the Mystic Lamb, you see it descending to earth in an aureole. Van Eyck undoubtedly took his inspiration from a halo, a circle of light around the sun.

This type of halo is created by light refraction: ice crystals in the atmosphere split the light into different colours. Contemporary designers also make use of these kinds of effects. Refraction plays a central role in, among others, the work of Patricia Urquiola. The characteristic colour gradients, obtained by working with multiple layers of oil paint, recur in the designs of Germans Ermičs and nendo.



Operation Sandcastle, 2017

Tamara Van San predominantly works with clay. The interplay between the capricious shapes and the coloured glaze evokes an illusion of movement – as if she is sculpting with colour. In this way, she creates objects that are neither figurative, nor entirely abstract or geometric. They cannot be captured in language; nor can they be reduced to an artistic movement. They communicate without words, are open to various interpretations, and find a home in our imagination.

Operation Sandcastle, 2017 | Tamara Van San | Glazed ceramics

Low Horizon Screen, 2017

Low Horizon Screen is an unusual room divider: it offers privacy and filters the light in a unique way. It features Germans Ermičs' trademark colour gradients developed across planes of glass. 'I wanted to make my own interpretation of colour,' he says, 'a new three-dimensional experience that looks different from every angle.'

Low Horizon Screen, 2017 | Germans Ermičs | Frosted glass

Shimmer Glas Italia, 2014

Shimmer is a round coffee table made from laminated and glued glass, with a special multichromatic finish. The hues that you see vary according to the light source and your vantage point. The Shimmer collection also includes console tables and mirrors with the same multicoloured finish.

Shimmer Glas Italia, 2014 | Patricia Urquiola | Crystal glass | Manufacturer: Glas Italia

Peinture au chevalet, 2018

Peinture au chevalet ('Painting on the easel') is a metaphor for the history of painting. Designer Stéphane Mouflette has, as it were, diluted and



reordered the paint of all famous paintings, but then according to a colour scale. In this way, he reduces the creative process to the arranging and rearranging of colours. The work typifies the Mouflette oeuvre: poetic, multi-interpretable, and vividly beautiful.

Peinture au chevalet, 2018 | Stéphane Mouflette | Wood, plastic, inkjet print, brass, 24 volt-LED bulbs

IMPLICIT SURFACES – MetaBowl#6, 2019

For the objects from the IMPLICIT SURFACES series, Audrey Large starts with a 3D sketch on a tablet. This way she can view and adjust it from all sides, even inside, without having to take the size or weight into account. She then prints the design in 3D. The result is an object that is almost beyond description. Large creates tactile illusions with fluorescent colours and bizarre shapes, but you can't immediately see how the object is made, and from which materials.

IMPLICIT SURFACES – MetaBowl#6, 2019 | Audrey Large | 3D-printed PLA – FDM | FAR edition | Courtesy of the artist and Nilufar Gallery, Milan

Grande Partido, 2019

Romain Coppin and Alexis Bondoux, who together call themselves Messgewand, are fascinated by aesthetic ambiguity. Their work balances between the sacred and the banal, between chic and cheap. It gives rise to critical reflections on the familiar production processes of design and questions what concepts such as functionality and good taste actually mean. Grande Partido is a good example: a console table that combines several colours and textures, and manages to be glamorous and witty at the same time.

Grande Partido, 2019 | Messgewand | Collage of diverse materials | Courtesy of the artist and Everyday Gallery, Antwerp

Watercolour 07 (Prototype), 2018

Design studio nendo was founded by the Japanese designer Oki Sato. This work is part of the Watercolour Collection, an 18-piece furniture series inspired by the effect of watercolours on paper. The furniture is metal, but the designer wanted to make it seem as though the objects were cut and folded from paper by hand. Watercolour 07 consists of ellipses resting on slender legs. The lightness of touch and perfection of execution are characteristic of nendo's work.

Watercolour 07 (Prototype), 2018 | nendo | Hand-painted steel | Edition of 3, prototype | Courtesy of the artist & Friedman Benda, NYC

5 Research Projects

What is colour? What impact does it have? How do you make it? What role does light play in our perception of colour? How do you use colour to represent the subtle play between shadow and light?

These are the questions that Van Eyck studied in-depth. His beautiful, vibrant colour palette is a direct result of the knowledge he gained. He painted with light.



If you look at the work of some contemporary designers and artists, you see parallel strands of thinking and processes. In this part of the exhibition, we follow them in their examination of colour and light.

5.1 Colours of Van Gogh Village – Earth Paint, Nuenen, 2015

Atelier NL makes regional products that show how rich the earth is and how valuable local raw materials are. For example, they have created a palette of 270 colours, based on the different hues of the ground around Nuenen – the village in the Netherlands where Vincent van Gogh lived and worked for a while. He painted dozens of canvases here, including *The Potato Eaters*. Using an age-old method, Atelier NL made paint from rough clay and sand – a specific colour palette from Nuenen.

Colours of Van Gogh Village – Earth Paint, Nuenen, 2015 | Atelier NL | Paper, pigment, glass

5.2 Designs for Discomfort, 2015

How do you furnish a place where no one wants to be and where many people are going through the most difficult moments of their life? *Designs for Discomfort* shows photographs – with matching colour samples – of the interiors of crematoria, prisons, funeral homes, psychiatric facilities, police stations, and courts of justice. The series investigates how you can deploy colour to control the uncomfortable.

Designs for Discomfort, 2015 | Lynne Brouwer | C-prints, paper

5.3 EGGLIPSE – Egg shells as a skin, 2018

These fragments of eggshells are arranged by colour, from clear white to dark brown. Most of the eggs come from ordinary chickens. Cotto got them from everywhere, from both organic farms and the supermarket. Colour was her only criterion. If you look at the entire collection, there is a striking similarity with the many shades of human skin. Next to each dish is a wooden egg shape, painted with watercolours of the same hue – for Cotto, a way to comprehend the subtlety of colour differences.

EGGLIPSE – Egg shells as a skin, 2018 | Caroline Cotto | Eggshells, wood, paint

5.4 Grace of Glaze x Kleureyck, 2019

Ceramicists generally use either coloured porcelain, or coloured glaze. For *Grace of Glaze*, Simone Doesburg explored how you can combine the two to create new, more vivid hues. For this configuration, she used three colours of porcelain and 25 colours of glaze. Her way of working references Van Eyck. He created his deep, rich colours by building up layers of semi-translucent paint. In addition to the colour grid, you can see porcelain objects that were inspired by the vibrant red and green and the understated blue of the *Adoration of the Mystic Lamb*.

Grace of Glaze x Kleureyck, 2019 | Simone Doesburg | Porcelain | Created for Kleureyck

5.5 H.E.R.B.S. (Healthier Environment, Remedy for Body and Skin), 2019

Many chemicals are used in the production and dyeing of textiles. These can be absorbed into your skin through your clothes. Nienke Hoogvliet researched whether we can invert this negative impact: she developed natural dyes based on herbs that are actually beneficial for our body.



This video shows an interactive installation that aims to create awareness of the problem and to introduce people to natural dyes.

H.E.R.B.S. (Healthier Environment, Remedy for Body and Skin), 2019 | Studio Nienke Hoogvliet | Video: 1:52 min. | Regisseur/producer: Maarten Rutten

5.6 Colourful Black Installation, 2017–2020

A fascination for the colour black plays a crucial role in Hella Jongerius's oeuvre. Industrial colours are made darker by adding black pigment, but true depth is achieved by mixing complementary colours. The Colour Catchers and Facet Colour Wheels function as objects for the study of colour, shadow, and reflection. Their facets absorb and reflect a particular colour. They were painted in Colourful Blacks, a series of sixteen shades of black, developed by Jongerius without the commonly used carbon pigment. The Evening Textiles show how you can create a wide range of colours and hues using a limited selection of coloured yarns.

Colourful Black Installation, 2017–2020 | Colour Catchers, 2017 | Facet Colour Wheels, 2017 | Evening Textiles (Falling Vases, The Rock, Islands), 2017 | Hella Jongerius | Cardboard, handcrafted pigment paint, cotton, linen, polyester, wool

5.7 Polychromy Plays, 2018

Patients know better than anyone what it feels like to be in a hospital. They should therefore also have a say on any ideas to make their stay more pleasant. In 2018, the Pediatric Department of St Mary's Hospital in London held workshops with patients and the artist Navine G. Khan-Dossos. Together, they investigated the effect of colour on the walls, ceilings, and doors in the ward. The result was Polychromy Plays: a colour palette that the hospital will actually use.

Polychromy Plays, 2018 | Navine G. Khan-Dossos | Paper, paint | Courtesy of Navine G. Khan-Dossos, The Showroom London & Imperial Health Charity

5.8 FURNITURE FACTORY (3 chairs), 2011

Lucas Maassen let his three sons Thijme (9), Julian (7), and Maris (7) paint his handmade furniture. The boys signed a contract, which stated that they would receive one euro for every piece of furniture that they painted. But according to Dutch child labour laws, they were only allowed to work three hours per week. This made speed a crucial factor in

the production process of Lucas Maassen & Sons. The strict time limitations contributed to the distinctive aesthetic of LM&S furniture.

FURNITURE FACTORY (3 chairs), 2011 | Lucas Maassen | Pinewood, paint | Manufacturer: Lucas Maassen & Sons | Video and images by Mike Roelofs

5.9 RembrandtLAB – Constructing Colours, 2016

In collaboration with the Rijksmuseum, Kolk and Kusters researched how Rembrandt worked with colours. He applied (semi-) translucent paint layers to an earth-coloured base layer. The interaction between the primer and the layers on top determined how the viewer perceived the colours. Kolk and Kusters then investigated how they could use this technique with ceramics. They applied different layers of colour to coloured porcelain shapes – the equivalent of Rembrandt's base layer. Their choices were inspired by Rembrandt's colour palette.

RembrandtLAB – Constructing Colours, 2016 | Studio Maarten Kolk & Guus Kusters | Porcelain



5.10 Totomoxtle, 2018

Maize comes from Mexico, but the number of native varieties has declined sharply. Only the original population is still growing them. In the village of Tonahuixtla, where many Mixtecs live, Fernando Laposse is trying to preserve the often very colourful varieties. He is supported by CIMYIT, the world's largest seed bank for maize. After the harvest, the husks are processed by local women into a colourful biomaterial called Totomoxtle, which is suitable for, among other things, a veneer for wall cladding.

Totomoxtle, 2018 | Fernando Laposse | Totomoxtle (biomaterial made from Mexican heirloom corn husks)

5.11 Hammock, 2020

The cochineal bug is a small insect that the Aztecs processed into carmine red, the brightest natural dye in existence. Fernando Laposse used carmine to colour sisal, the fibres of the agave plant. The pinkish hue was created by adding lemon juice and baking powder. Together with the textile artist Angela Damman, he created, among other things, this hammock in a traditional Maya design. The fibres are made and woven by members of a traditional community from the Yucatán peninsula.

Hammock, 2020 | Fernando Laposse | Sisal, cochineal pigment (carmine dye) | In collaboration with Angela Damman

5.12 Fibre Market, 2016

The Fibre Sort machine sorts clothes based on the materials that they are made from. In 2016, Meindertma fed thousands of woollen sweaters through the machine. The sweaters were then shredded and the fibres were sorted by colour. Meindertma processed them into Irish Donegal tweed. The coloured speckles are characteristic of this fabric: a traditional way to use coloured wool – once a scarce raw material – as efficiently as possible.

Fibre Market, 2016 | Christien Meindertma | Paper, recycled wool | Commissioned by: The Design Museum, London | Special thanks to Donegal Yarns, Molloy and Sons, Wieland Textiles, Valvan Baling

5.13 Red Mud Table Set, 2019

Red Mud or bauxite residue is a by-product of the aluminium industry. 150 million tonnes of it is produced every year. The crimson sludge is dumped in reservoirs, some of which are so big that they are visible from space. Studio ThusThat makes ceramics from this Red Mud and uses oxides from the mud for the glaze. The contrast between the fragile and refined ceramics and the gargantuan scale of the metal industry is extreme. Studio ThusThat uses this contrast to challenge our perceptions about industrial waste.

Red Mud Table Set, 2019 | Studio ThusThat | Bauxite residue ceramic | Studio ThusThat / Joris Older Rikkert & Kevin Rouff | Special thanks to: Grymsdyke Farm, Yiannis | Pontikes and Leuven University's Material Science Department

5.14 Sparkly Black Chair, 2019

Copper is ubiquitous, but it is usually hidden in walls or electrical devices. It also plays a crucial role in the switch to green energy: one wind turbine can contain up to 5 tonnes of copper. The demand for copper is increasing, but at the same time the mountain of waste is growing. Studio ThusThat made, among other things, this chair from copper slag – a by-



product of the copper industry. They used geopolymerization, a technique that results in an end-product containing 80% less CO₂. The designers thus hope to breathe new life into copper slag.

Sparkly Black Chair, 2019 | Studio ThusThat | Copper slag geopolymer, cast directly into copper slag | Special thanks to: Lars Cuyvers from Metallo Belgium and Yiannis Pontikes from Leuven University's Material Science Department

5.15 Lucis Aeternae: The Reflection of Eternal Light and a Spotless Mirror, 2019

The title of this work refers to the Latin inscription that you see above the Virgin Mary in the Adoration of the Mystic Lamb. It describes her as 'the reflection of eternal light and a spotless mirror'. The work itself is inspired, literally and metaphorically, by the light in the Adoration of the Mystic Lamb: a bright source of illumination outside the frame, which throws the figures into sharp relief. The work uses two elements – a light source and a mirror – to allude to notions of divine light and reflection.

Lucis Aeternae: The Reflection of Eternal Light and a Spotless Mirror, 2019 | Jordan Söderberg | Optical glass | Created for Kleureyck

5.16 Fringes & Floats (sample), 2019

Jacquard looms have been used for more than 200 years to weave fabrics with complex patterns. Alissa+Nienke and EE Exclusives investigated whether you could also weave with it in 3D. They experimented with special techniques such as fringing and the 'floating' of warp yarns over weft yarns, as well as diverse forms of layering. The result was Fringes & Floats: a collection of three-dimensional fabrics for wall coverings, partition walls, acoustic panels, and other interior applications.

Fringes & Floats (sample), 2019 | Alissa+Nienke | Polyester | Manufacturer: EE Exclusives

5.17 Vantablack, 2019

Vantablack is the blackest black in existence: it absorbs 99.96 per cent of all light. With Vantablack, objects become so dark that you no longer recognize any shape or texture: you can't even see whether they are two- or three-dimensional. Anish Kapoor's studio acquired the exclusive right of use for a sprayable Vantablack paint. This provoked indignant responses from other artists. Kapoor addresses the controversy in this podcast.

Vantablack, 2019 | Anish Kapoor | The Art Angle Podcast: Anish Kapoor on 'Radical' Art, China, and the Magic Paint Wars (fragment 12:36 - 20:24) | Source: Artnet News. Interviewer: Andrew Goldstein. Producers: Tim Schneider, Caroline Goldstein. | Editor: Nick Long. Special thanks to Annie Wang.

5.18 Hyundai Pavilion, 2018

The darkest building on earth: that is how the pavilion designed by Asif Khan for the 2018 Winter Olympics in PyeongChang is described. The British architect sprayed the 10-metre high construction with Vantablack VBx2 – an aerosol version of Vantablack, the blackest pigment that exists. Rods tipped with tiny lights are attached to the curved exterior walls. As you get closer, the building seems to transform into a starry night sky. 'I wanted to create the impression of a window cut into space,' says Khan.

Hyundai Pavilion, 2018 | Asif Khan | Video: Jun Beum So



5.19 Colour & Computer-Generated Imagery

CGI or computer-generated imagery is a technique for creating visual animations with the computer. It is widely used in films and games, but young designers also like to work with it. They create their own world with the help of colours, textures, reflection, and transparency – just like Van Eyck, you could say, but digitally.

Colour & Computer-Generated Imagery | Films in loop

