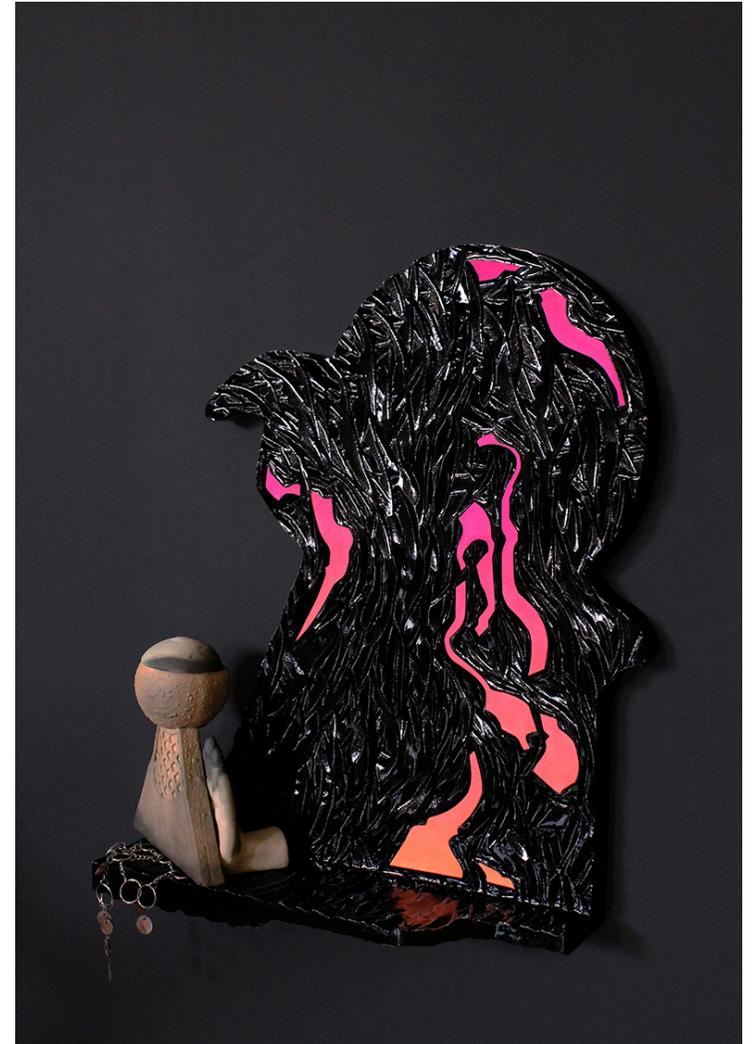


# Cédric Esturillo Cacciarella

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*Billie.* wood, steel, ceramics, jewellery, water, earth, plants, paint. 40 cm x 28 cm x 30 cm,  
Ateliers Vortex.



*Mathô II.* wood, offset printing, paint, lacquer, porcelain, metal.  
56 x 63 x 13 cm, salon de Montrouge.

« At first glance, Cédric Esturillo's installations are striking in their deliberately seductive visual generosity: lush environments with variegated colours, they support and even entice the eye. Games of resemblance emerge: don't we think we can detect certain motifs through the opulence of the forms, the abundance of materials and the superposition of techniques? Is it not...? »

Through a practice of sampling and capturing, he inscribes in his sculptures quotations that spontaneously call out and mobilise various imaginations. Whether it be soft Californian architecture (googie architecture) or science fiction themes, this indexical appropriation draws as much from the history of art, architecture and craftsmanship as from marginal and localized cultural objects. However, it is not a question here of appetizing through formal iteration or simple aesthetic fascination: the questioning of the original through its copy works on visual cultures and their historical conditions of appearance. Through trans-temporal and transcultural overlaps, Cédric Esturillo underlines the intersections of the trajectories of these systems of production and circulation of images. Their appearance in his work is a practice of 'drag': a disguise that claims its facticity, it informs on the way our gaze is formed by and for reception [...]. »

**Extract from a text by Thomas Conchou for *Delight on Enceladus*, 2019. La Belle Revue**

« Cédric Esturillo constantly shifts the object so that it no longer refers to its original form. It is therefore a question of getting away from single representations, of distorting forms to touch the fantasy. It is important to him to produce «subliminal images». The artist appropriates the codes of popular culture by adding a craft dimension. It is an important notion in his work to break down the residual hiatus between craft and art. By using wood or Larnage clay, which is rarely used, he ensures that the works are durable and, more importantly, that they are part of a tradition of ancestral know-how. Cédric Esturillo's derived figures could just as easily be exhibited in a museum of contemporary art, modern art or natural history. It is the viewer who makes the work of art, and Cédric Esturillo has understood this. As a creator, he brings to it a conscious ambiguity that makes this postulate even more difficult [...]. »

**Extract from a text by Léa Chauvel-Lévy for *Les jardins d'Hamilcar*, 2017. Salon de Montrouge**

« Cédric Esturillo gives us the opportunity to reflect on the idea that we have of the future and on the representations that this projection is made of. His ruins and relics are themselves representations, both dark and pop, and hybridise visual codes spanning several centuries. Rather than the future, we find ourselves in the setting that science fiction and fantasy imagined for it decades ago. It is dystopian but nothing collapses, except perhaps our grip on reality and the present time. So here we are, stuck in a reconstruction of futures that never happened, a contemporary graveyard [...]. »

**Extract from a text by Carin Klonowski for *Prospective Paresseuse*, 2021. Ateliers Vortex**

## Solo and Duo Shows

- 2023 -- *Eighties fo-ly II* (permanent sculpture) Vent des Forêts, Meuse
- 2022 -- *Thundercage 33* (with Célia Boulesteix) Thundercage, Aubervilliers
- 2021 -- *Prospective Paresseuse*, ateliers Vortex, Dijon
- *Eighties fo-ly* (permanent sculpture) Vent des Forêts, Meuse
- *Artefacts Googie*, FRAC Franche-Comté and Consortium Library
- 2020 -- *Remembrance of Vestiges*, East Bristol Contemporary
- 2019 -- *Arborescence*, Lyon Biennale resonance, place Guichard
- *Mutuus* (with Boryana Petkova) Fine arts of Mulhouse, Mulhouse
- 2018 -- *Galleries Nomades 2018*, Antichambre gallery and IAC, Chambéry
- *Duo, Duel, Dual* (with Charlotte Denamur) B+ gallery, Lyon
- 2017 -- *Jeu de reins/jeu de vilain*, Lyon

## Group Shows

- 2023 -- *Index2K23.24*, Kashagan gallery, Lyon
- *Soleil Vert*, Monopôle artist-run space, Lyon
- 2022 -- *Kunst Zürich 2022*, Zürich
- *Dijon Art Fair*, Dijon
- *Index*, Kashagan gallery, Lyon
- *Cassoni*, Anne Barrault gallery, Paris
- *Young Creation* Fiminco foundation, Romainville
- 2021 -- *Aimer le Basculeur* Art Center, Isère
- *I believe I can fly* Le port des Créateurs, Toulon
- *XOXO* axolotl gallery, Toulon
- *The Many-faced god.dess* Maison Populaire, Montreuil
- *Plein Air* Parc Thermal du Fayet, Saint-Gervais les Bains
- 2020 -- *Triflash* (trio show) Espace Larith, Chambéry
- 2019 -- *Lyon Biennale* IAC, Villeurbanne
- *Handle with care* Céline Moine gallery, Lyon
- *Sedona*, Villa du Parc, Annemasse
- 2018 -- *63ème salon de Montrouge*, le Beffroi, Montrouge
- 2017 -- *Biennale de Mulhouse 017*, young creation first prize, Mulhouse
- *Double trouble*, MLIS, Villeurbanne
- *Drawing Room 016*, Montpellier

## Formation

- 2014-2016 -- DNSEP, with jury congratulations, Lyon Fine-Arts School
- 2010-2014 -- DNAP, with jury congratulations, Lyon Fine-Arts School
- 2014-2015 -- Michael Mc Millen's assistant, Los Angeles
- 2006-2009 -- History of Art licence, with mention, Lyon II University

## Cédric Esturillo

leave and work in Lyon.

21 rue Saint-Victorien, 69003 Lyon, France.

## Residencies

- 2023- -- *Friche Lamartine*, Lyon
- 2023 -- research residency in California and Nevada, USA
- 2022 -- *Thundercage*, Paris
- 2020-2023 -- *Vent des Forêts*, Meuse
- 2021-2022 -- *Pôle Action* for interior architects, Lyon
- 2021 -- *Ateliers Vortex*, Dijon
- 2021-2022 -- *Le Grand Large*, Lyon
- 2016-2020 -- *ADERA*, Vaulx-en-Velin
- 2014 -- residence with Michael McMillen, Los Angeles

## Publications and press

- 2022 -- *NONFICTION 04, Then the charm is firm and good*, december 2022
- 2021 -- *Chronique Curiosité* Joël Riff, september 2021
- *O Fluxo*, Prospective Paresseuse, september 2021
- *Sparse*, Prospective Paresseuse, september 2021
- *Hétéroclite la presse*, The many faced god.dess, july 2021
- *Saliva.live*, Prospective Paresseuse, september 2021
- *Solo-Show*, Prospective Paresseuse, september 2021
- 2020 -- *Hétéroclite la presse*, From sight to hearing
- *ArtPress*, by Morgan Labar, n°479
- 2019 -- *Beaux-arts Magazine Taiwan*, n°356
- *La Belle Revue*, by Thomas Conchou, #9
- *Quotidien de l'art*, by Pedro Morais, march 2019
- 2018 -- *Montrouge 67*, exhibition catalogue
- *Beaux-Arts Magazine*, by Judicaël Lavrador, march 2018
- 2017 -- *Mulhouse 017*, exhibition catalogue
- *babillage, librarioli n°b*. by Lou Maria Le Brusq
- 2016 -- *Initiales, n°8*, Nathalie Du Pasquier

## Prizes and scholarships

- 2022 -- *Individual support for creation*, DRAC Rhône-Alpes
- 2021 -- *Production grant*, City of Lyon
- 2017 -- *Young Artistic Creation Prize*, Mulhouse Biennial Exhibition



*Laraire I: the flower. Corian, stained medium, rosewood veneer, pewter. 55 cm x 25 cm x 60 cm env.*

*Laraire I: the flower* is the first piece in a series of sculptures evoking utopian architectures as much as interior furniture with a sacred function. The noble materials of which it is composed contrast with the factitious degradation and artificial appearance that it reveals. This piece questions our relationship to semi-functional objects and the spatial dimension of sculpture. This series is currently in production.



*Laraire I: the flower, details. Corian, stained medium, rosewood veneer, pewter.*  
The Interior designers' action centre, Lyon. 2023

*Laraire I: the flower, details. Corian, stained medium, rosewood veneer, pewter.*  
The Interior designers' action centre, Lyon. 2023



*Prospective Paresseuse*, installation view. wood, paint, iron, ceramics, jewellery, shells, saline, latex, hair, soil, plants, snake slime, flies, spiders, tarpaulin. Vortex workshops. Variable dimensions.

*Prospective Paresseuse* is oriented towards a field of investigation, mixing science fiction and mysticism.

This research universe, dark and prospective, is guided by questions about our understanding of science in the near future; at a time when the functioning of our technologies and the devices that surround us are managed by complex software, science is destined to become mysterious, almost esoteric. At what point will the shift from science to magic take place? What form will the sacred take in the near future?



*Shai-Hulud.* wood, steel, snake shed, paint. 110 cm x 50 cm x 70 cm approx., Ateliers Vortex.



*Bloody Table.* wood, steel, croquettes. 70 cm x 50 cm x 60 cm approx., Ateliers Vortex.



*Relique.* wood, iron, flies. 25 cm x 13 cm x 15 cm approx., Ateliers Vortex.



« Something has happened that looks more like wear and tear than a blast. This is evidenced by the shreds of tarpaulin hanging from the deformed bars of the gates that we seem to have seen before at the entrance to the site. In this future, more or less close but definitely retro, cheap nineties jewellery is charged with spirituality. We throw a coin into Billie's receptacle - a ceramic stoup looking like an aquatic deity - and we hope with all our heart that the future is not too dark, the environment too hostile to life. Traces of it remain, habitation is possible. There is still someone in the ship: a table awaits us. »

Excerpt from a text by Carin Klonowski for *Prospective Paresseuse*, 2021.



*Billie and Grille #2*, exhibition view.  
wood, steel, stoneware, tarpaulin, paint, jewellery, saline, plants.  
Variable dimensions, Ateliers Vortex.



*Offrande*, details. wood, iron, shells, plants. Variable dimensions, Ateliers Vortex.



*Artefact #2*. wood, stoneware, jewellery, saline solution. 41 cm x 29 x 16 cm approx., Ateliers Vortex.



*Eighties fo-llly (part I)*. Glass, oak, Senonville stone. Vent des Forêts.



*Eighties fo-llly (part I)*, details. Glass, oak. Vent des Forêts.

« This first part of a larger-scale installation presents a kneeling figure in an offering position, presenting a glass alienoid head. Borrowing from popular culture as well as science fiction, this scene suggests a ritual in progress, without fixing the contours or the stakes. It unfolds with the appearance of various monuments evoking a sanctuary with multiple references, both Gallo-Roman and futuristic. *Eighties fo-llly* explores this ambiguity by proposing a set of chimeras within a diorama staging a recent mythology, that of the 1980s. »

Extract from a text by Marie-Céline Henry for *Eighties fo-llly*, 2021.



*The Goddess.* wood, paint, metal, paints, airbrush, plexiglass, collage. 70 x 105 x 21 cm, Maison Pop.



*The Goddess, details.* wood, paint, metal, paints, airbrush, plexiglass, collage. Maison Pop.

These wooden altarpieces depict fragments of bodies with a disturbing sensuality. Each image represents a divine creature of undefined gender immersed in a contemporary situation. A racy stiletto, an illicit physical exchange and a crystalline crying fit follow one another and incite fantasy and devotion. The altarpieces, worn and soiled, seem to have been taken from a city made of flesh. The whole evokes a modern universe that is both mystical and carnal.



*The Snake Pit.* wood, paint, metal, paints, airbrush, plexiglass, collage. 73 x 117 x 13 cm, Maison Pop.



*The Snake Pit, details.* wood, paint, metal, paints, airbrush, plexiglass, collage. Maison Pop.



*The Passion*. wood, paint, metal, paints, airbrush, plexiglass, collage. 70 x 100 x 12 cm, Maison Pop.



*The Passion*, details. wood, paint, metal, paints, airbrush, plexiglass, collage. Maison Pop.

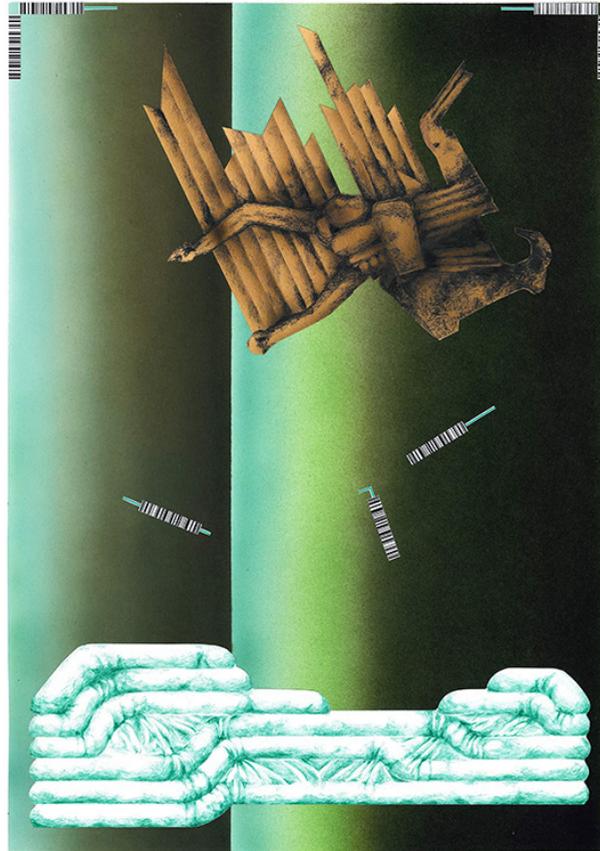


*The Beauty III, le cristal d'or et The Beauty II, la fuite.* airbrush, ink, ballpoint pen, collage. 30 x 40 cm. Axolotl Gallery.

*The Beauty and the Beast* is a series of airbrush paintings. It represents lifeless places, populated only by structures and metaphorical objects from the internet sphere. Through their recomposition, they are inspired by the tale of *La Belle et la Bête* and the sets of Jean Cocteau's film. *The Beauty and The Beast* no longer appear as characters but as places: the golden prison becomes a fantastic arch where symbolic forms seem to take the place left by the humans confined during the pandemic.



*The Beauty II*, Airbrush, ink, ballpoint pen, collage.  
30 x 40 cm. Axolotl Gallery.



*The Beast II*, Airbrush, ink, ballpoint pen, collage.  
30 x 40 cm. Axolotl Gallery.



*The Beast I*, Airbrush, ink, ballpoint pen, collage.  
30 x 40 cm. Axolotl Gallery.



*Caelestis Office*, exhibition view. In the foreground: *Chimera*. wood, stained medium, paint, ceramics, manufactured objects, matches. 140 x 60 x 120 cm approx. In the background: *Caelestis* and *Scopello*, neon, tinted medium, paint. 69.5 x 80 x 17 cm approx., Institute of Contemporary Art.

*Caelestis Office* functions as an antechamber caught between two eras. The rooms that make it up evoke ancient Mediterranean goddesses, venerated for thousands of years and now transformed into public sculptures eroded by time. The space has an atmosphere reminiscent of the nostalgic and obsolete waiting rooms of the 1960s, in full decay. A few discreet prayers on the walls evoke the massive bureaucratization that transformed the world from those years on.



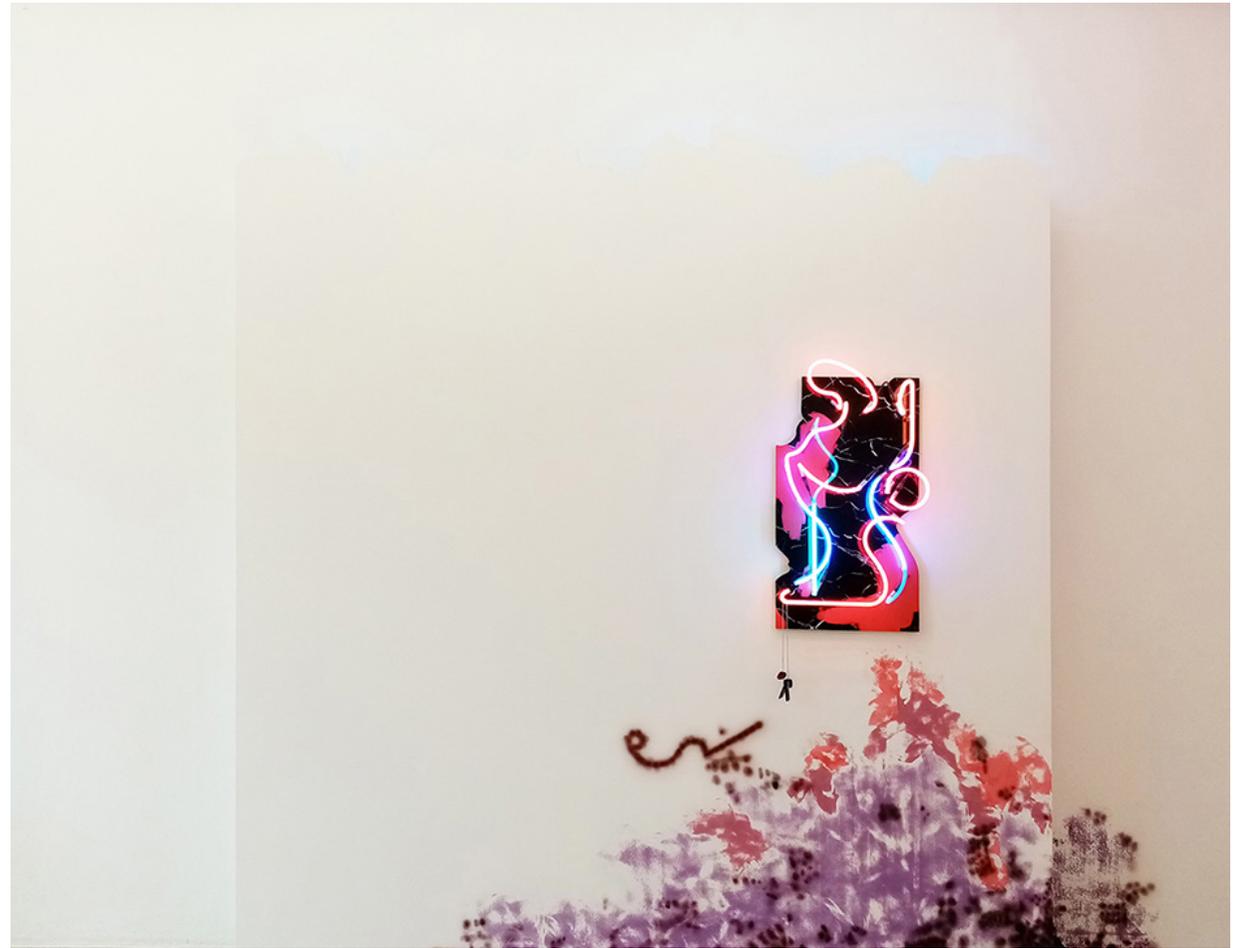
*Pussa.* wood, stained medium, ceramic, brass, fragment of public sculpture, paint, manufactured objects, matches. 70 x 70 x 120 cm approx., Institute of Contemporary Art.



*Palazzo Erosion.* wood, stained medium, airbrush, paper, manufactured objects. 180 x 10 x 180 cm approx., Institute of Contemporary Art.



*Devotion*. stained medium, porcelain, manufactured objects. 53.5 x 80 x 23 cm approx., Institute of Contemporary Art.



*Caelestis*. neon, tinted medium, paint. 69.5 x 80 x 17 cm approx., Institute of Contemporary Art.

« Cédric Esturillo practices the baroque alliance of the raw and the refined, the artisanal and the *camp* (that affected and overplayed kitsch to which Susan Sontag dedicated her *Notes in Camp* in 1964) in his slightly ramshackle and decadent installation-boudoirs. Fake marble and neon paintings, screens, and black and purple threadlike ashtrays are all ostensibly decorative objects, sometimes to the point of merging with the walls. One never ceases to wonder if they are not supposed to serve a purpose, while ultimately serving no purpose at all. A poetics of utilitarian anti-design in a way. »

Extract from Morgan Labar's text for *Caelestis Office*, 2020.



*New Age Items*. stained medium, ceramics, drawing, paintings, brass, variable dimensions, Villa du Parc.



*Sireuil*. Stained medium, brass. 7 cm x 7 cm x 10 cm, Villa du Parc.

This installation refers to Sedona, the city from which the *new-age* movement is said to have emerged. These artefacts are drawn from multiple sources of *new-age* inspiration, from the Venus de Sireuil to the alien from *area 51*. 22 Long Rifle bullets are embedded in each of the pieces in specific areas, symbolising both the chakra points and the vital impact points of American shooting targets. Within the exhibition, structures reminiscent of *mid-century modern* architecture and covered with growths serve as supports for other artists' pieces and for the exhibition documentation.



Red Rocks Furnitures, Exhibition views. Tinted medium, brass. variable dimensions, Villa du Parc.



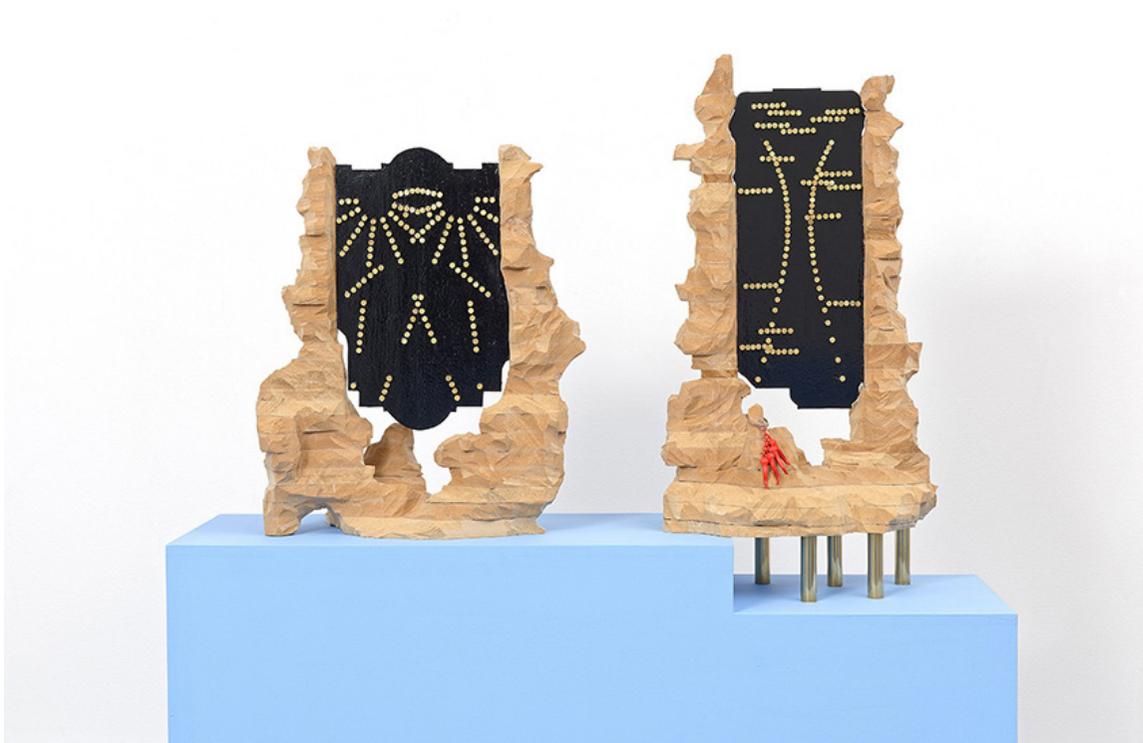
« Cédric Esturillo, invited by the *Syndicat Magnifique* collective to exhibit his ceramics, which proceed from an updated reading of archaeology (an extraterrestrial bust of Nefertiti), science fiction borrowed from the magazine *Métal hurlant* [...] can recall the baroque mix of styles of post-modern architecture. «*In the vaporwave music of the 2010s, there was an ambiguous temporality, at once retro and projected into a pre-apocalyptic world. What will an archaeologist say when he finds neon rave lights with esoteric names?*» The speculative dimension of archaeology joins the realm of conspiracy fictions in Internet culture. »

Text excerpt by Pedro Morais for Sedona, 2019.



*Delight on Enceladus*, exhibition view. wood, ceramics, lacquer, coral, paint, brass, offset, volcanic rock.  
Variable dimensions, Antichambre Gallery.

*Delight on Enceladus* is an installation on the notion of visual noise: a retinal disturbance, which can be found as much in the splendour of Sicilian baroque as in the swarming of *danmaku*, a style of Japanese video games. Enceladus plays the role of a tutelary figure through its double identity; that of the mythological giant locked up under Etna, and that of the icy satellite of Jupiter, a potential carrier of life.



*Delight on Enceladus: Danmaku I and II.* Wood, medium, brass, lacquer, recycled objects.  
34 x 21 x 59 cm approx, Antichambre Gallery.



*Delight on Enceladus, exhibition view.* In the foreground, *Bubble Decade II.* Stained medium, paint, varnish, coral. 160 cm x 32 cm x 6 cm, Antichambre Gallery.



*Delight on Enceladus*, Stained medium, wood, paint, varnish, coral, brass, stoneware, metal.  
Variable dimensions, Antichambre Gallery.



*Delight on Enceladus: Danmaku III*. wood, medium, brass, lacquer, recovered objects. 34 x 21 x 59 cm approx,  
Antichambre Gallery.

« *With Delight on Enceladus*, Cédric Esturillo takes ornament as a technique for superimposing motifs as his starting point. More precisely, it is the Sicilian baroque that infuses his recent productions and takes shape in carved wooden basins, enhanced by drapery and shimmering plants. The precision and mastery of engraving and sculpting techniques that he demonstrates do not erase the pop superimposition and snide mix of materials: sometimes raw wood, sometimes simple agglomerate medium. As a mockery of the supposed nobility of the material and the historical grandiloquence of the Baroque, he uses a contemporary digital technique, *glitch*, to keep the heaviness of reproduction in check. In his immense paintings, combining faux marble, fluorescent pink drips and imitation ceramics, he collapses textures and motifs to create effects of retinal persistence and flattening of perspective. This misuse of optical technologies brings ornament and visual noise into tension and seeks out the places where they collide, superimpose and slip from one to the other. The gaze, disoriented by the multiplication of layers of appreciation and reading of these objects, then functions by choice and reveals its reflexes: what do we see when there is too much to see? »

Extract from a text by Thomas Conchou for *Delight on Enceladus*, 2019.



*BlueLagoon*. wood, medium, fabric, paint. 49 x 27.5 x 125 cm. *SunBurn*. wood, medium, lacquer. 32 x 27 x 175 cm, B+ gallery.



*BlueLagoon* and *SunBurn*, details. B+ Gallery.

Like the layered cocktails from which they are inspired, these two sculptures are conceived in layers, each one necessary to maintain the next. It is less a question here of a crushing of materials, than of a formal composition reminiscent of the *Googie* style, the flagship of the American 1950s.



*Mathô II.* wood, offset printing, paint, lacquer, stoneware, metal.  
40 x 50 x 13 cm, Salon de Montrouge.



*Tucana.* wood, ink, paint, lacquer. 40 x 50 x 13 cm, Salon de Montrouge.

In Gustave Flaubert's *Salammbô*, Hamilcar's sumptuous and lush gardens are plundered and destroyed by an army of mercenaries. The description of these gardens informs us as much about their wealth as about the devastation to come. They appear ambivalent, and ruin is combined with grandeur. These pieces mix Gallo-Roman references with a *Dark Fantasy* aesthetic to try to imagine the opulence of a myth with multiple and mysterious forms.



*Mathô II.* wood, offset printing, paint, lacquer, porcelain, metal.  
56 x 63 x 13 cm, Salon de Montrouge.



*Paradise.* wood, paint, pastel. 75 x 60 x 190 cm, Salon de Montrouge.



*Last Night lo-fi*, stoneware, porcelain, brass, steel, offset prints, woodcuts, recycled objects. Variable dimensions, Mulhouse biennial.

*Last night lo-fi* is an installation linked to fantasy and nostalgia. It evokes two approaches to desire, different in time. This installation is inspired by the series of engravings *Ein Handschuh* by *Max Klinger*, completed in 1881. It depicts a quest for love through a young man's discovery of a glove. *Last night lo-fi* also reinterprets the codes of *vaporwave*, a musical genre that has its roots in 80s nostalgia.



*Le gant, details.* Stoneware, brass, steel. 50 cm x 15 cm x 27 cm, Mulhouse biennial.



*Main.* porcelain, stoneware, magic tree. 10 cm x 12 cm x 19 cm, Mulhouse biennial.



*Last Night lo-fi*, stoneware, porcelain, brass, steel, offset printing, woodcuts, recycled objects. Variable dimensions, Mulhouse biennial.



*Touchtone*, details. stoneware, steel. 40 cm x 18 cm x 48 cm, Mulhouse biennial.



*Wave*, exhibition view. stoneware, porcelain, magic tree, brass, steel. 100 cm x 42 cm x 70 cm approx, Mulhouse biennial.



*Le gant*, exhibition view. offset printing and woodcut. 100 cm x 60 cm, Mulhouse biennial.



*Hell and Heaven Bank Note*, exhibition view. Wood, paintings, stoneware, porcelain, pencils, recycled objects, sound.  
Variable dimensions, Villa du Parc.



*Vigne*, exhibition view. stoneware, earthenware, paint, recycled objects. 15 cm x 13 cm x 24 cm, Villa du Parc.

This installation is composed of various elements that correlate to propose a phantasmagorical journey between science fiction and *new-age* spirit, tinged with the unknown infectious fears common to all great expeditions. It also explores the formal relationship to the utilitarian and yet non-functional object through structures that are unidentifiable by industrial references but carved in wood.



*Hell and Heaven Bank Note*, exhibition view. Wood, paintings, stoneware, porcelain, pencils, recycled objects, sound. Variable dimensions, Villa du parc.



*Tarmac II*, porcelain, coloured pencils, ink. 30 cm x 40 cm, Villa du Parc.



*Brouillard*, porcelain, coloured pencils, ink. 30 cm x 40 cm, Villa du Parc.



*Hell and Heaven Bank Note*, exhibition view. Wood, paintings, stoneware, porcelain, pencils, recycled objects, sound. Variable dimensions, Villa du Parc.



*Tardigrade*, exhibition view. stoneware, earthenware, paint, recycled objects. 15 cm x 13 cm x 24 cm, Villa du Parc.



*Con-Apt* and *Prises*, exhibition view. wood, earthenware, paint, lacquer. Variable dimensions, Anne Barrault Gallery.

On the wall, the *prises* reproduce climbing holds while being their exact opposite; they are sculpted in natural material, in unique specimen and are not functional. The rocky, fake appearance of the real holds seems natural here on fake pieces. They are presented with *Con-Apt*, a soft, hollow sculpture inspired by the dynamic forms of the American 1950s.



Con-Apt, details. wood, paint, lacquer. 80 cm x 38 cm x 35 cm, Anne Barrault Gallery.



Prise. wood, paint, earthenware, metal. 40 cm x 45 cm x 10 cm.

« It's a painted box, half open, on the floor. Yellow on the outside, red on the inside. Its elliptical shape evokes the capsules of intergalactic spaceships or the corners of American diners of the 1950s. If *Googie*, *Doo-Woop* or *Space Age* soft architecture can be analogical references, it is from a lived experience of these futuristic spaces of the mid-fifties during a stay in California. [...] Cédric Esturillo thwarts the models to blur the hierarchies. Particularly between crafts and peripheral visual cultures, he is part of a post-medium thinking in the sense of what Rosalind Krauss states in *Under Blue Cup* (2011). That is to say, to ask again the question of the partition of the arts by categories and corporations. Why are there nine muses? The contrast between the smooth patina of the envelope and the shiny sheen of the lacquered inner walls creates a tension, which echoes the ambivalence of the object's purpose. »

Extract from a text by Marie de Brugerolle for *Cassoni*, 2021.



*The best lasers for the best raves*, stoneware, porcelain, plasterboard, drawings, salvaged objects, sound. Variable dimensions.



*Tarmac*. porcelain, coloured pencils, ink. 30 cm x 40 cm.



*The Best lasers II*. porcelain, stoneware, glass, paper, collected objects, 22 x 15 x 25 cm approx.

This installation pays homage to the first lasers used at *rave parties* in the late 1980s. The laser was then imagined as a technology of the future and became part of the codes of science fiction. The prospective universe it anticipated has since become obsolete imagery.



*The best lasers for the best raves*, stoneware, porcelain, plasterboard, drawings, salvaged objects, sound, variable dimensions.



*The Best lasers III*. porcelain, stoneware, glass, paper, collected objects, 22 x 15 x 25 cm approx.



*The Best lasers II*, details. porcelain, stoneware, glass, paper, collected objects, 22 x 15 x 25 cm approx.