

collection croisée



collection 02
01.02 – 31.07.21

apolo cacho (MX)
simone schiefer (FR)
antoine cossé (UK)
park pardon (BE)

apolo cacho (MX)

With restrained exuberance, Apolo Cacho's graphic art seeks freedom from the frame. His drawings are staggeringly meticulous; they take the viewer to the ends of the Earth where madness and chaos reign over the splendor of forgotten cities. At each level, the details blend and blur forming elusive shapes while the ruins of civilization accumulate. As evocative remnants of the Aztec Empire, these complex architectural structures echo the artist's Mexican heritage and bear witness to humanity's inexorable decline. They represent a post-apocalyptic world plagued by pollution and threatened with nuclear proliferation in a way that mirrors the disenchantment in Katsuhiro Otomo's science fiction, namely his cult classic, Akira. Indeed, dystopic and tortured worlds fascinate Apolo Cacho. Like morbid poetry, his drawings conjure up legions of extraordinary creatures.

Gaunt bodies morphing and decomposing emerge discretely while thick vegetation languidly conquers spaces. There is something resolutely punk and mutant oozing from this imaginary universe. A howling black magic is at work, serving a language that refuses reason.

Geoff Vallon
ÉLÉGIE EN BLEU

Based in Mexico City, Apolo Cacho has developed a language that incorporates painting, comic books and graphics. He has self-published his work through low cost printing systems and with alternative comic groups such as Decadence (UK), Joc-Doc (MX), 2d Cloud (US), AIA (ES) and Mega Press (US). In 2014, he was selected for a residency at La Maison des Auteurs in Angoulême (FR). His individual exhibitions include Taco Ché (JP), Llama Gallery, Institute of Graphic Arts and Chopo University Museum (MX). Group shows include Museum of Groningen University (NL), Salon Für Kunstbuch (AT), LA Convention Center, SCOPE Art Fair NY (US), Seoul National University (KR) and Mexican Cultural Institute (FR).

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All Simone Schiefer has to do is take one look at ostensibly incompatible forms, shapes and functions to bring the disparate pieces together. She channels her predilection for the playful into creating unique objects of design. Through her work, she strives to improve how we use everyday objects. In so doing, she transforms our relationship not only to each other, but to the sentient and practical world as well. Her methods breathe new life into both used and underused objects. Her Jug Enhancing project is part of the upcycling movement. Through it she revisits the pitcher, a classic household item. To find raw material for this project, Simone puts up ads in her neighbourhood asking for used decanters. Once the reclaimed carafes find their way to her workshop, she refits these ordinary objects with an additional handle and spout. Without these extra appendages, the jugs remain surprisingly ill-equipped to be handed from one person to the next. However, after she refurbishes them, they become more inclusive. Thanks to her efforts, users with weak or unsteady grips can hold the jugs with confidence. Her technique requires the merging of multiple jugs, creating a kind of chimera with all its incongruent parts on display. In this way, Simone Schiefer's futuristic and whimsical jugs revolutionise the modern dining table.

Chloé Thomas
collection croisée

Currently based in France, Simone Schiefer is an artist and designer of experiences working internationally across a variety of mediums and formats. Focused on the universality of the human experience, she looks for ways to shape an expansion of individual realities by upending the status quo. The outcomes of her practice possess a playful and humorous quality because she works at reshaping the existing to her sensibilities. Her past projects include scenography for short films, exhibitions and dance performances in New York, London, Paris and Berlin. Individual design pieces from repurposed materials have been featured in the V&A's Day of Design (UK) and in Villette Makerz (FR), among others.

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A prominent explorer of imaginary worlds, Antoine Cossé's work immerses the viewer in spaces that are both whimsical and elegant. His drawings unremittingly move from one graphic tonality to another where we find a certain proclivity for ideograms, a visual vocabulary cherished by Franco-Belgian comic book creators. His work's distinctive musical quality can be traced back to these intimations and clever accents that, in turn, stir up a plethora of emotions and contextual clatter. The range displayed serves the imagination and is magnified by the use of subtle watercolour shadings. The artist enjoys playing with perspective and, in so doing, sets structural dimensions free. This experimental approach gives rise to new expressive forms. His work is replete with references to many artistic genres, in particular cinema, that he succeeds in making his own through a rich palette of vibrant colours. Robust pencil strokes and the generous use of the hatching technique give depth to static scenes. From Wim Wenders to David Cronenberg to Leos Carax - an exhaustive list is unnecessary to prove that Antoine Cossé is a consummate cinephile.

Geoff Vallon
ÉLÉGIE EN BLEU

Antoine Cossé is an illustrator and comic book author. He studied at Camberwell College of Arts in London where he currently lives and works. His comics and drawings have been published by Breakdown Press, Fantagraphics Books, Colorama, L'employé du Moi and Les Requins Marteaux. As an illustrator, Antoine Cossé has worked with The Guardian, The New York Times, Unicef, Medium, Wetransfer, among others.

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Schijngelaten is a series of handmade, papier mâché masks created by the Belgian duo, Park Pardon. Masks have long been associated with the theatre where they are valued for their ability to conceal and disguise. They are also closely tied to commemorations and celebrations in various cultures all over the world. Masks of all sorts and from all kinds of civilisations inspire Park Pardon. They play an integral part in traditions linked to Belgian folklore as well. This legacy can be found in James Ensor's paintings whose art of the strange continues to haunt Ostend. Park Pardon's flamboyant painted faces revive the festive atmosphere characteristic of the carnival where reality is turned on its head and social relations are parodied.

With vibrant, colourful cheeks, the masks gaze benevolently at the viewer, conveying a peculiar serenity. Under every brush stroke lies a singular story that breathes life into each radiant visage. The artisanal craftsmanship endows these works of art with distinctive qualities, transforming them into jubilant characters as well as exquisite objects of contemplation.

Chloé Thomas
collection croisée

Bloeme Van Bon and Geran Knol are the artistic duo behind Park Pardon. Originally from the Netherlands, they currently live in Antwerp (BE). They began working together in 2012, while continuing their work as individual artists. Their collaborative work has resulted in many publications, a book as well as hybrid creations that are a cross between sculpture art and functional design.