



... « We're searching, but mostly we're lost. We put on a brave face. We want to do something but we don't know how. We're afraid of breaking. We don't know how to repair. So we go by instinct. Like the new primitives, we assemble what we find. We create with waste because we have plenty of it and because everything is too expensive. We look for solutions to go fast, because we've become too expensive. We do everything we can to create value, but we forget what really has value. »

... « The objects presented here are a statement of our reality. They don't lie, they're almost alchemical when it comes to turning shit into gold. They are multiple, unique, imperfect. They are like us, they exist. »

I must have been 17 when I saw the film 'The Trip', directed by Roger Corman in 1967. As I delved into his filmography, I realised that he worked mainly in the horror genre. This is interesting because the subject of this exhibition is, in a sense, terrifying.

The film is a journey of free love, demons, experimentation, abandonment and the search for meaning and self, set against the backdrop of the end of an era. It seems to me that at the end - because I haven't seen the film since - the protagonist, played by Dennis Hopper, doesn't find the answers to his questions, or if he does, doesn't express himself.

I can't stop thinking about this film. I've long been fascinated by the 60s. By the idea of appropriating the world and time. Living according to your own codes and values. Valuing instinct and a certain carefree attitude. Inventing a more egalitarian and conscious society. And then the dream turned into a nightmare. In the end, there weren't that many hippies and their ideal sank with them.

I grew up in the 80s, was a teenager in the 90s, privileged. The dream back then was America. The America of Bill Clinton, Sprite, Sea World and MTV. Money wasn't a problem, people consumed. For the most part, they were confident. The system worked and anything seemed possible. I was Grunge. Driven by an adolescent awareness - more a feeling than a certitude - that there was a fish in the soup. I became an artist.

30 years later people are scared. And so am I. We've broken the earth and we don't seem to want to fix it. My parents are still living in the 90s. The system doesn't seem to want to protect me any more. MTV has turned to shit and social networks make me feel like I'm wearing make-up.

This exhibition is about make-up. About wanting to be what you are not or what you are no longer. Being forced to accept who you are.

People around me are talking about improving your image on the internet. Micro doses of LSD to be more creative, to improve your performance, to be more. People talk about the things they can no longer say, about transcendental meditation, AI, wellness and personal development. We're talking about witchcraft, energy and reconnecting with nature. There's also talk of Botox and defying death. Colonising Mars is a hopeful prospect. Some people are highlighting the madmen who are thinking about it. We talk about money, Kanye West and we cure our hearts with ecstasy.

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# Pierre Coddens



Self-taught, PIERRE CODDENS experiments at the frontiers of design.

True to his guiding principles, the designer, whose roots lie in post-minimalism and the Anti-Form movement, continues his exploration of the theme of "Neo-Primitivism" begun in 2022 with the "Buphagus" project, for which he took up the game of collecting and assembling scrap wood to create unique sculptural objects whose raw character lends them considerable narrative power.

Today, he describes his work as "Ultra Realism". Pierre Coddens' aim is to place the human being at the center of the work. He seeks to introduce reality into his work, demystifying the creator by favoring an instinctive, ready-made approach.

The imperfections of urgent production give his work a very real texture. The pieces don't lie, they express a societal desire to get back to basics. That of a contemporary man aware of his humanity and its limits in a world essentially focused on performance. The artist is looking for simplicity and fun, going where his instincts take him, blurring the lines a little more and more.





**TOTEM (B)** lampe, 2023  
Wood shavings, Cardboard, Epoxy,  
Acrylic, natural rubber.  
H138 x W33 x D24 cm  
Unique  
8833€ TVA Inclus



**TOTEM (S)** Floor lamp, 2023  
Wood shavings, Cardboard, Epoxy,  
Acrylic, natural rubber.  
H85 x W33 x D24 cm  
Unique  
7067€ TVA Inclus



**TOTEM (M)** Floor lamp, 2023  
Wood shavings, Cardboard, Epoxy,  
Acrylic, natural rubber.  
H101 x W33 x D24 cm  
Unique  
7950€ TVA Inclus



**Sculpture Orange, 2023**

Wood shavings, Epoxy, Acrylic, PU glue.

H137 x 40 x 38cm

Unique

8833€ TVA Inclus



**Smile! Wall Piece, 2023**

Wood shavings, Cardboard, Epoxy, Acrylic,  
Plaster, Silicone, Fibreglass.

Diameter 120cm

Unique

8833€ TVA Inclus





**Grid #1, 2023**

Wood shavings, Cardboard,  
Epoxy, Acrylic, natural rubber,  
Silicone, Waste.

H135 x W111cm

Unique

7067€ TVA Inclus

**Grid #2, 2023**

Wood shavings, Cardboard,  
Epoxy, Acrylic, natural rubber,  
Silicone, Waste.

H137 x W114cm

Unique

7067€ TVA Inclus





**Floor lamp DMT (Prototype),**  
2023

Wood, Acrylic, pigments,  
Epoxy, natural rubber,  
« Willy Guhl » bowl, Granite.  
H158 x D57cm  
Unique  
10,600€ TVA Inclus





**Table Lamp DMT Pink 2023**

Plaster, Acrylic, Epoxy,  
natural rubber.

H70 x D59cm

Unique

5653€ TVA Inclus

**Table Lamp DMT Yellow, 2023**

Plaster, Acrylic, Epoxy,  
natural rubber.

H70 x D59cm

Unique

5653€ TVA Inclus



**Table Lamp DMT Green, 2023**

Plaster, Acrylic, Epoxy,  
natural rubber.

H70 x D59cm

Unique

5653€ TVA Inclus



**Table Lamp DMT Orange, 2023**

Plaster, Acrylic, Epoxy,  
natural rubber.

H70 x D59cm

Unique

5653€ TVA Inclus



**Table Lamp DMT Turquoise, 2023**

Plaster, Acrylic, Epoxy,  
natural rubber.

H70 x D59cm

Unique

5653€ TVA Inclus



**Table Lamp DMT Blue/Green 2023**

Plaster, Acrylic, Epoxy,  
natural rubber.

H70 x D59cm

Unique

5653€ TVA Inclus



**Bench SCRATCH OFF #1, 2023**

Steel, Sawdust, plaster, pigments, epoxy.

H35 x L134 x W34cm

Unique

8833€ TVA Inclus





**Bench SCRATCH OFF #2, 2023**

Steel, Sawdust, plaster, pigments, epoxy..

H30.5 x L 175 x W38cm

Unique

10,600€ TVA Inclus



# Lionel Jadot

Born and based in Brussels, LIONEL JADOT (1969) is an interior architect, artist, designer, filmmaker, adventurer. But preferably all at the same time. It makes all the fire. "I don't throw anything, I pick up. I don't have a green thumb, I try cuttings, unnatural marriages. I never forget a line." Jadot invites you into subtle, quirky worlds bordering on reality. His material is dilated time. The traveler spirit seeks a protective balance in a hostile world. This is his permanent questioning: what becomes of the place where we live? For Jadot, everything is an object, everything is history.

He draws on other places, other times, and seeks what binds them. He sews, seams, re-sews, combines materials, combines eras. He embeds wood in metal, mineral in vegetal, old in new. "I take care of the connection between two materials". At home, there is play, as in a piece of machinery. From one reign to another, it causes organic, viral, energy-generating growths. Linking past and future, he never forgets a line. "I accumulate them." Are we in 1930 or in 2030? Both, no doubt. The eye goes hand in hand with the ear. "When I walk into a place, I listen to the good (or bad) it does to me. Ineffable feeling." He recreates buildings and mutant objects. He flirts with retro-futurism. He finds echoes of gothic comics, Moebius, Jodorowski, Bilal, sets of the Hermetic Garage and Blade Runner, protective balance in a hostile world. "I fix everything. I collect pieces of wood. A trunk wrapped in copper matrix becomes a bench". He diverts lamps from a musician's desk, which have become a brass tree, and an orchestra lights you up...







**Work Table**, 2023

Found materials

H240 x W112cm

Unique

9,800€ TVA Inclus





**Volvo, 2023**  
Wrought Iron, leather, Wood,  
Glass and Paint  
H79 x D 145cm  
Unique  
12,600€ TVA Inclus



**Trees, 2023**  
Metal sheets and rods  
Installation made to measure  
Price based on size





**Lead, 2023**

Compressed metal

H104 x D58 x W53cm

Unique

7,000€ TVA Inclus



**Throne Chair, 2023**

Found material

H150 x W116 x D103cm

Unique

16,800€ TVA Inclus







# RIMRAM

Emiel Lierman

Rimram is my creative outlet and platform where I go to to create . What stands central in my work is the use of metal I aspire to explore this medium to the fullest and use it any way shape or form.

This idea has led me to experiment with furniture and artworks these pieces can range from something that is produced in larger quantities to something that is unique and more collectible .



**Square Chair**, 2023

Wrought Iron

H80 x 50 x 50cm

2083€ TVA Inclus



**Chair**, 2023

Wrought Iron

H80 x 50 x 50cm

Unlimited series

1500€ TVA Inclus



**Chair, 2023**  
Unique

Scrap metal  
H80 x 60 x 60cm  
2083€ TVA Inclus



**3pied table, 2023**  
Unique

Wrought Iron  
H75 x 60cm  
2083€ TVA Inclus



**Square bench, 2023**  
Wrought Iron

H80 x W80 x L130cm  
Limited edition  
3333€ TVA Inclus







**Plant + Table 2023**

Wrought Iron

H 130 x 90 x 90cm

Unique

3333€ TVA Inclus



**Ozzy Le BBQ, 2023**

Wrought Iron

H 85 x 45 x 45cm

Unique

4167€ TVA Inclus





**Chair, 2023**  
Limited series  
Wrought Iron  
H80 x 50 x 50 cm  
2250€ TVA Inclus



**Yellow Chair, 2023**  
Wrought Iron  
H80 x 50 x 50cm  
Unlimited edition  
1500€ TVA Inclus





**AA Table Brown, 2023**

Wrought Iron  
H75 x 70 x 70cm  
Unlimited edition  
1250€ TVA Inclus



**AA Table Black, 2023**

Wrought Iron  
H40 x 70 x 70cm  
Unlimited edition  
1250€ TVA Inclus



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