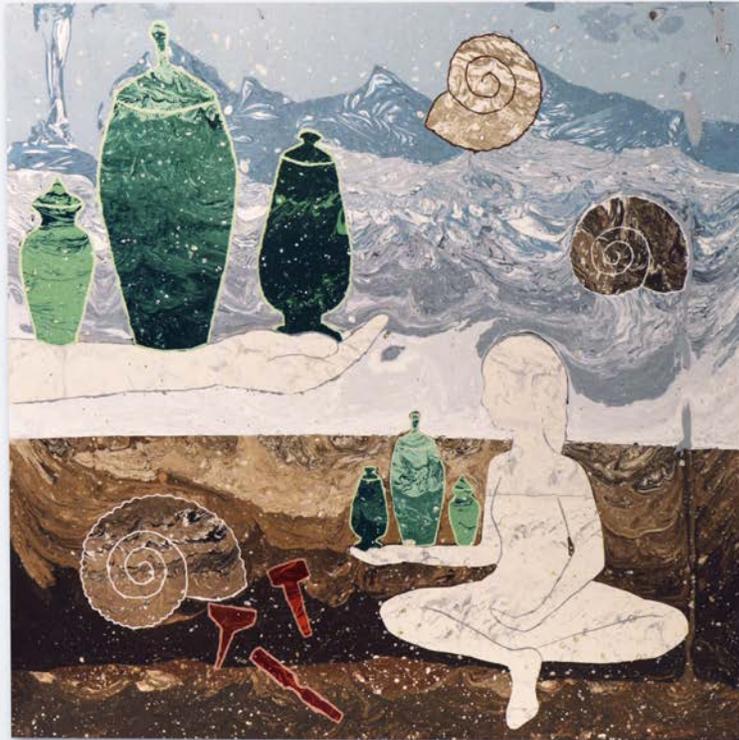


Chamber To Present *Room With Its Own Rules*,  
Part IV of Collection #3,  
Curated by Matylda Krzykowski

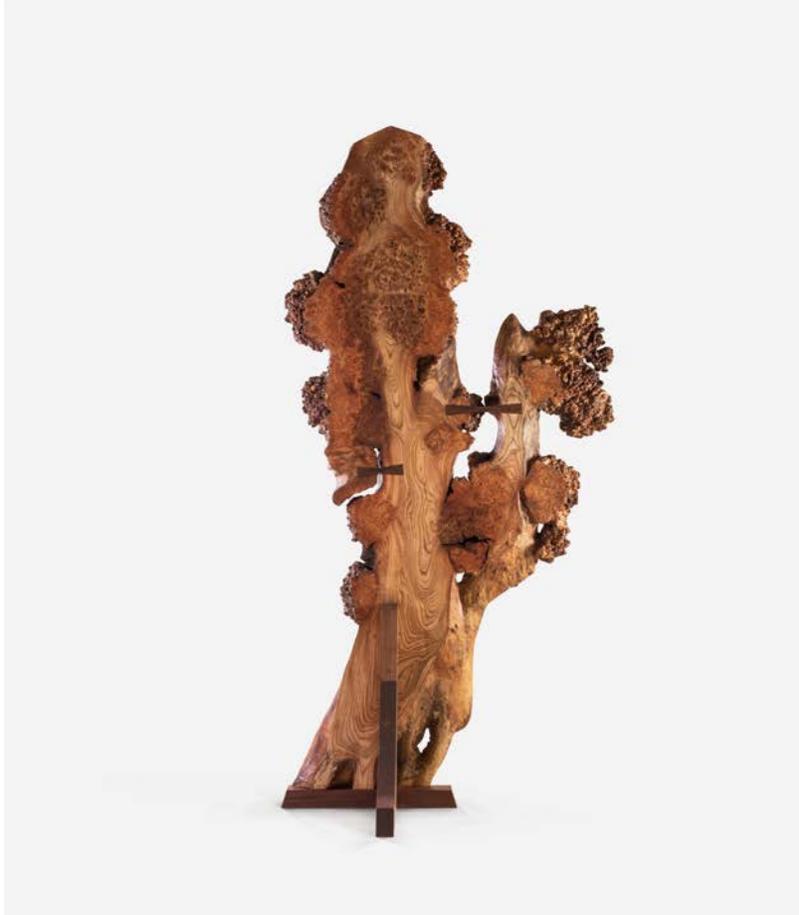
“Room With Its Own Rules” to debut on Thursday, May 4, with works by Ana Kraš, Ania Jaworska, Åsa Jungnelius, Buro Belén, Claudia Caviezel, Gun Gordillo, Hilda Hellström, Johanna Grawunder, Katie Stout, Kiki van Eijk, Lindsey Adelman, Liz Collins, Marlène Huissoud, Mimi Jung, Mira Nakashima, Pieke Bergmans, Sabine Marcelis, Sarah Zapata, Sigrid von Lintig, Studio Berg, and Zohra Opoku.



*Reflecting on the Contemplated* by Hilda Hellström

April 2017 — Chamber is pleased to announce that Collection #3, curated by Matylda Krzykowski of Depot Basel, will open with Part IV — *Room With Its Own Rules* — on May 3, 2017. Collection #3 is comprised of four parts that have opened periodically since October 2016. Part IV is the final show of Collection #3.

Krzykowski’s last show for the collection will feature newly commissioned, one-of-a-kind and limited-edition work made exclusively by women. The title of the show, *Room with Its Own Rules*, ties together the many studio visits and conversations Krzykowski conducted, at which she was able to encounter an encouraging range of strong women that define their own principles for life and work.

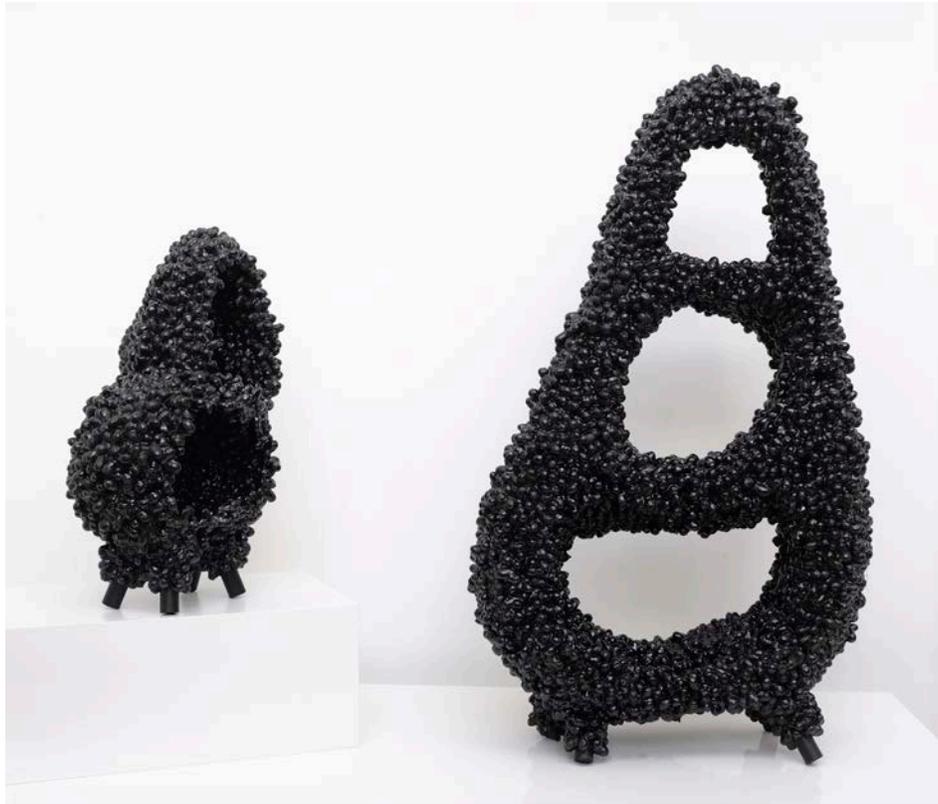


*Wych Elm Burl Tsuitate* by Mira Nakashima

Like the three previous shows within Collection #3, Part IV expands on the inspiration behind the iconic 1956 artwork by Richard Hamilton, *Just what is it that makes today's homes so different, so appealing?*, including the concept of collage, materialist fantasies, and the subsequent, pervasive temptation for household objects. In 1992, Richard Hamilton was asked by the Tate Modern to return to this iconic collage and create an edition of color facsimiles of his original 1956 piece. Titled *Just what is it that made yesterday's homes so different, so appealing?*, this updated version satirizes the world of his original, and includes the replacement of the male bodybuilder, a figure prominently featured in the 1956 version, with a female bodybuilder.

“After curating three shows at Chamber, I sought the fourth (and final) to focus on women,” says Krzykowski. “This show presents designers, architects and artists from different backgrounds, skills and age – all having established their own rules in a market that is still man-dominated.”

The selection of objects produced for Show IV is a combination of work by female designers, artists and architects who relate to ideas around living spaces and desired objects. Many of the works on view center around colliding ideas of functional object and sculpture.



Cocoon #1 and Cocoon #2 by Marlène Huissoud

For example, Sabine Marcelis' *Equals* lounge chair features a cast resin base and thin metal seat, which provides a functional surface for sitting and accompanying floor lamp. The wild shape and free-form texture of Mira Nakashima's sculpture is inspired by the burl of a Scottish Wych Elm tree. Hilda Hellström's cubic stool resembles a schematic diagram of the earth, and is intended for use when viewing the series' accompanying painting. Buro Belén's *Fallenig Rock* coffee table – comprised of a soft, pink textile base that supports a hard, rose quartz stone slab—elicits a striking sense of material contradiction.

Moreover, several pieces featured in Show IV were selected for their overriding political symbolism. The title of Johanna Grawunder's neon light, *Pussy Grabs Back*, is a reference to the unifying rallying cry against President Trump.

Åsa Jungnelius' *Lipstick* sculptures explore symbols of femininity and the power of lipstick as a tool and a weapon. And Katie Stout's desk chair is a figurative representation of a power desk, similar to the desk of Diane Von Furstenberg, iconic fashion designer, spokesperson and a purveyor of modern feminism.

“Many of the female designers, artists and architects I speak with today say that men are taking up a lot of space within the design-world, both literally and figuratively,” says Kryzkowski. “But I believe we exist in a transformative time where women should claim this space.”

To accompany each show, Kryzkowski has collaborated with a different visual artist to make a two-dimensional collage, so the compositions of the objects of the show can live on. The collage for Part IV is by Saša Štucin.



*Fallen Rock* by Buro Belén

Special Commissions and *Room With Its Own Rules* Items in by:

Ana Kraš

Ania Jaworska

Åsa Jungnelius

Buro Belén

Claudia Caviezel

Gun Gordillo

Hilda Hellström

Johanna Grawunder

Katie Stout

Kiki van Eijk

Lindsey Adelman

Liz Collins

Marlène Huissoud

Mimi Jung

Mira Nakashima

Pieke Bergmans

Sabine Marcelis

Sarah Zapata

Sigrid von Lintig

Studio Berg

Zohra Opoku

#### **About Matylda Krzykowski**

Matylda Krzykowski is a designer, curator and cultural advisor, focusing on collaborative and performative projects.

Krzykowski's work is introspective, as it explores and experiments with the inner mechanisms of design. As such, her projects dissect the design process to its different stages – from material and personal origins, to methodologies and education; from network and politics to social projections, and the spectrum in between. With a strong perspective on design as a discipline of communication, her work within these questions explores not only content but also form, for which interdisciplinary links are made. Among others, her tools of exploration have included Choreography, Reportage, TV game shows, and innovative exhibitions, panels and workshops.

Her work has been internationally presented and she has given numerous lectures and workshops worldwide, including 'About Formats' at MA Contemporary Curating at Kingston University, 'Places for contemporary design' at Dessau Department of Design, 'Design (r)evolution' at Museum of Modern Art Warsaw, and 'Design Date: What partner are you looking for?' at V&A Museum in London.

Krzykowski is frequently invited to chair juries in the cultural field, for example the Dutch Design Awards, Outstanding Design Awards, Graphic Design Anthem, and Interieur Awards Kortrijk. Krzykowski is founding member and artistic director of Depot Basel place for contemporary design, Switzerland, and is a former participant of the Jan van Eyck Academy. She lives in Basel and London.

Bio by Tal Erez, 2016

#### **About Chamber**

Chamber gallery is a 21st century cabinet of curiosities for one-of-a-kind, rare and limited edition objects of design and art. Founded in 2014 by Juan Garcia Mosqueda and located in New York City, the gallery aims to be a reliquary for unusual objects, as well as a platform for design experimentation. As a central part of its program, an artist or designer is chosen to curate an entire collection, bringing their unique viewpoint to Chamber through specially commissioned works and rare and vintage items.

On view:

May 4 - July 15, 2017

Opening hours:

Tuesday through Saturday, 10am – 6pm

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For sales inquiries, please contact Chamber: [info@chambernyc.com](mailto:info@chambernyc.com) / 212-206-0236