

SOFT REFLECTIONS

on display

MAY 1 – AUGUST 22

JAKUB KUBICA / GONZALEZ HAASE AAS /
DAHM LEE / MARTEN HERMA ANDERSON /
ANOE MELLIU / SANGHYEOK LEE /
ANALOG / HAP CERAMICS

MAJ
VAN DER
LINDEN

DEDAR
MILANO

UNIQUE
FACTORY
BERLIN

SOFT REFLECTIONS

May 1 – August 22, 2026

SOFT REFLECTIONS explores a dialogue between the distinctive textiles of **DEDAR** and a curated selection of contemporary collectible design. Rich materials, tactile surfaces, and nuanced form come together to create an immersive spatial experience that unfolds throughout the entire gallery.

From the main exhibition rooms to the green courtyard, the space will be fully open, offering multiple perspectives on how textile and object interact. Discover the unique character of DEDAR's fabrics alongside new collectible pieces, and experience how softness, structure, and reflection shape the atmosphere of the exhibition.

EXHIBITED ARTISTS

JAKUB KUBICA / GONZALEZ HAASE AAS / ANOE MELLIUO / DAHM LEE /
SANGHYEOK LEE / ANALOG / MARTEN HERMA ANDERSON / HAP CERAMICS

Realised in collaboration with Unique Factory, who developed the textile configurations and upholstery for the presentation.

GALLERY OPENING TIMES

Fridays and Saturdays 2 – 6 pm, or by appointment

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10119 Berlin

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BERLIN







Gonzalez Haase AAS: Tower Vase

raw aluminium
80 x 15 x 15 cm

€ 1.000,00 (incl. 19% VAT)

The **Tower Vase** features a square-shaped base with multiple circular cutouts on all four sides, and from bottom to top. The design allows to accommodate both tall flowers and very small ones within the same structure. The vase is also reversible, offering versatile display options.

Referencing city skyscrapers in small scale, the vase introduces the idea of bringing artificial urban gardens indoors and explores contradictions of urban living and the evolving role of architecture.

Raw aluminium vase with a square-shaped base, featuring several round cutouts from bottom to top. Handmade in Berlin.





Studio Philipp Weber / ANALOG: OMAM PENDANT LIGHT

mouthblown glass
finishes: Clear, Ember Black (pictured), Opaline White
canopy: White / Black Power Coated
fixture: Polished Aluminium, Black Polished Aluminium

Ø 15 – 18 cm each
H 20 – 25 cm each

€ 1.950,00 (incl. 19% VAT)
single

€ 9.300,00 (incl. 19% VAT)
cluster of five

The rhythmic movement of the glassmaker is evident in the **OMAM** collection. It is captured in each pendant light, side table or vase. The motion of the glassblowers body is reflected in the form and folds of the material. Each time the choreography of the maker creates unique, fascinating optical distortions. The pendant lights play with this effect as they bend and refract the light. The vases and side tables, on the other hand, absorb and reflect the surrounding space. Each object in the OMAM collection can be understood as the result of ,dancing' with the hot glass.





hap ceramics: ignite, 2023
side table, stool

ceramics, stainless steel
45 x 30 x 41 cm

€ 1.300,00 (incl. 19% VAT)





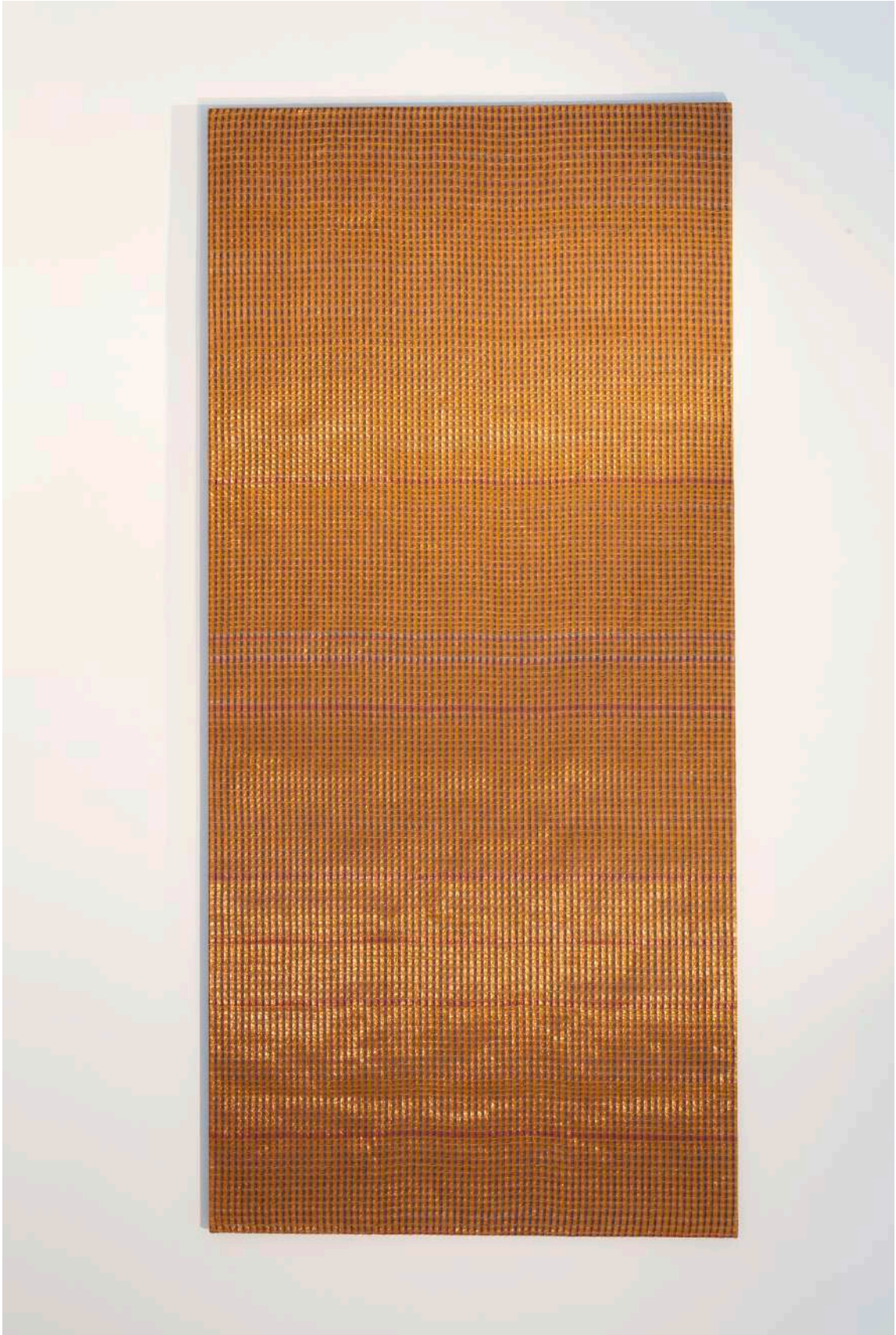
hap ceramics: capsule, 2024
table lamp

ceramics, stainless steel
36 x 22 cm

€ 1.070,00 (incl. 19% VAT)







Studio Jumi: MONOLITH, 2023
ceramics, stainless steel
36 x 22 cm

€ 1.070,00 (incl. 19% VAT)



Jakub Kubica: Drone Sofa, 2026
exclusive DEDAR edition

aluminium
velvet fabric by DEDAR

modular system

Configuration on display:
64 x 325 x 90 cm
€ 21.500,00

| | |
|-----------------------------|------------|
| square module | € 5.950,00 |
| square module with backrest | € 7.150,00 |
| corner module | € 7.750,00 |
| corner module with backrest | € 8.350,00 |

All prices incl. 19% VAT







Drone Sofa, 2026

Designed and produced by Jakub Kubica in his atelier near Berlin.

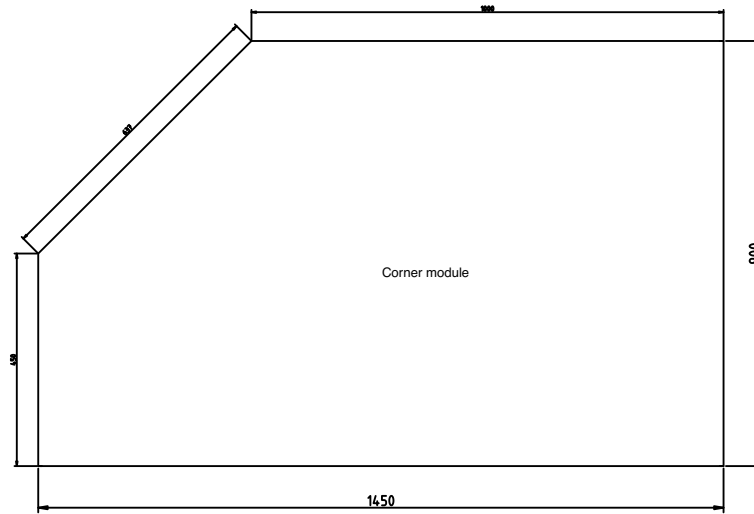
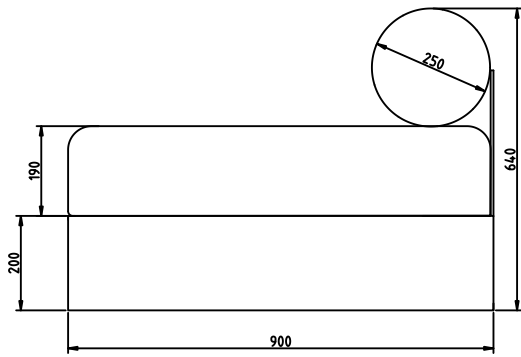
A modular seating system defined by a precise aluminium structure and low, grounded proportions. The composition can be arranged in multiple configurations, adapting to different spatial contexts while maintaining a consistent visual language.

Each element is hand-finished, sanded and treated with natural beeswax, giving the metal a soft, tactile surface while reducing visible marks from use.

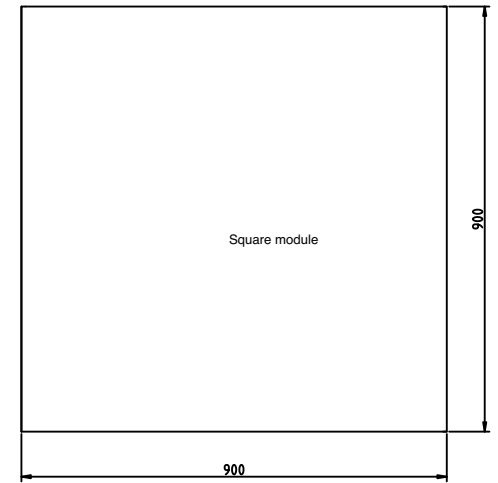
This limited edition is produced in collaboration with the gallery MAJ VAN DER LINDEN and upholstered in DEDAR fabrics by Unique Factory.

Lead time 8–12 weeks

Profile view:



Top view:

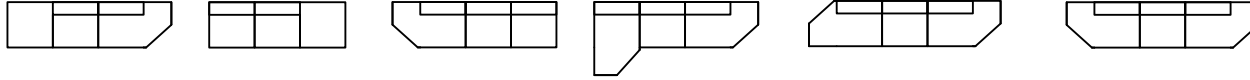


Sofa compositions

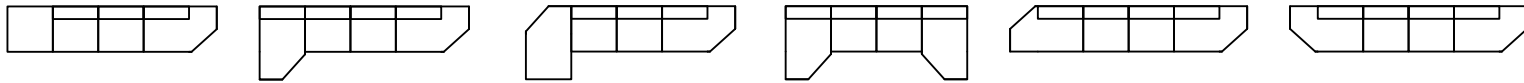
Double seater



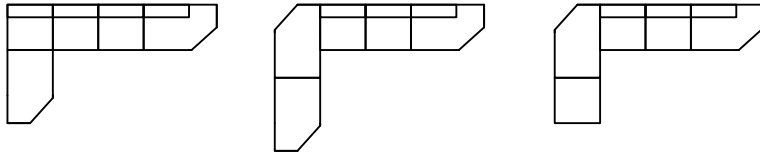
Tripple seater



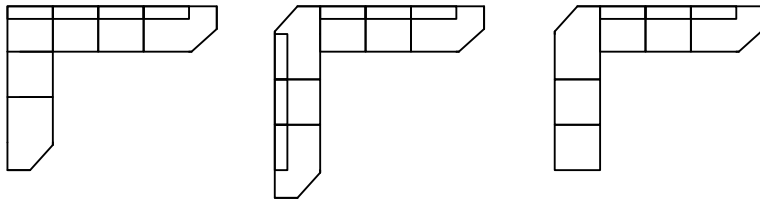
Four seater



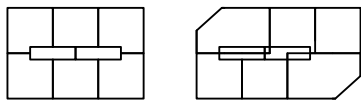
"L" Sofa



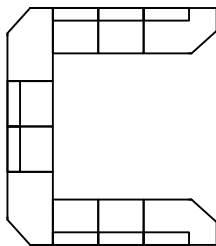
Corner sofa



Double row



Large sofa







Studio Homburger / ANALOG: INITI MIRROR – OBLIQUE PURPLE

mouthblown glass, silver plating
ca. 61,5 x 0,3 x 94 cm

€ 4.100,00 (incl. 19% VAT)





Studio Homburger / ANALOG: INITĪ MIRROR – SKYWARD BLUE

mouthblown glass, silver plating
ca. 61,5 x 0,3 x 94 cm

€ 3.000,00 (incl. 19% VAT)

INITI is a collection of mirrors made using a rare and complex glassmaking technique. Each mirror is made with a special type of hand-blown flat glass that is commonly used in church windows. In a complex process, the glass volume is transformed into flat panels. With partially graphic or completely mirrored surfaces, the collection plays with the unique colours of the material. The genuine glass colours of these mirrors are created by special oxides in the glass. The interaction between the reflections and the unique brilliance, transparency and luminosity of the glass colours gives the collection a playful dimension.







Anoe Melliou: ASYMPTOTE | SIDE-TABLE, 2025

brushed stainless steel, solid stainless steel, magnet spheres
74 x 45,5 x 17,5 cm, disc: Ø 24 x H 2 cm, spheres: Ø 12,7 mm

Edition of 8 | Limited Edition

€ 3.900,00 (incl. 19% VAT)

with

Anoe Melliou: PILLAR | VASE, 2025

brushed stainless steel, magnet detail
H 35 cm, Ø 3 cm

open Edition

€ 275,00 (incl. 19% VAT)













Studio Philipp Weber / ANALOG: OMAM PENDANT LIGHT

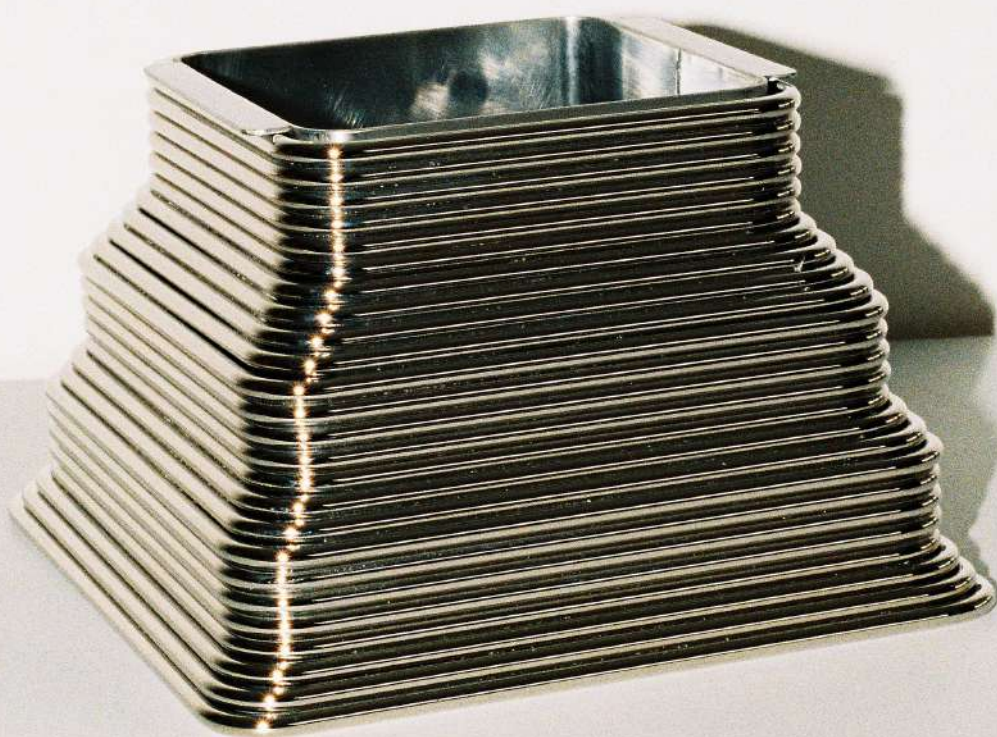
mouthblown glass
finishes: Clear, Ember Black, Opaline White (pictured)
canopy: White / Black Power Coated
fixture: Polished Aluminium, Black Polished Aluminium

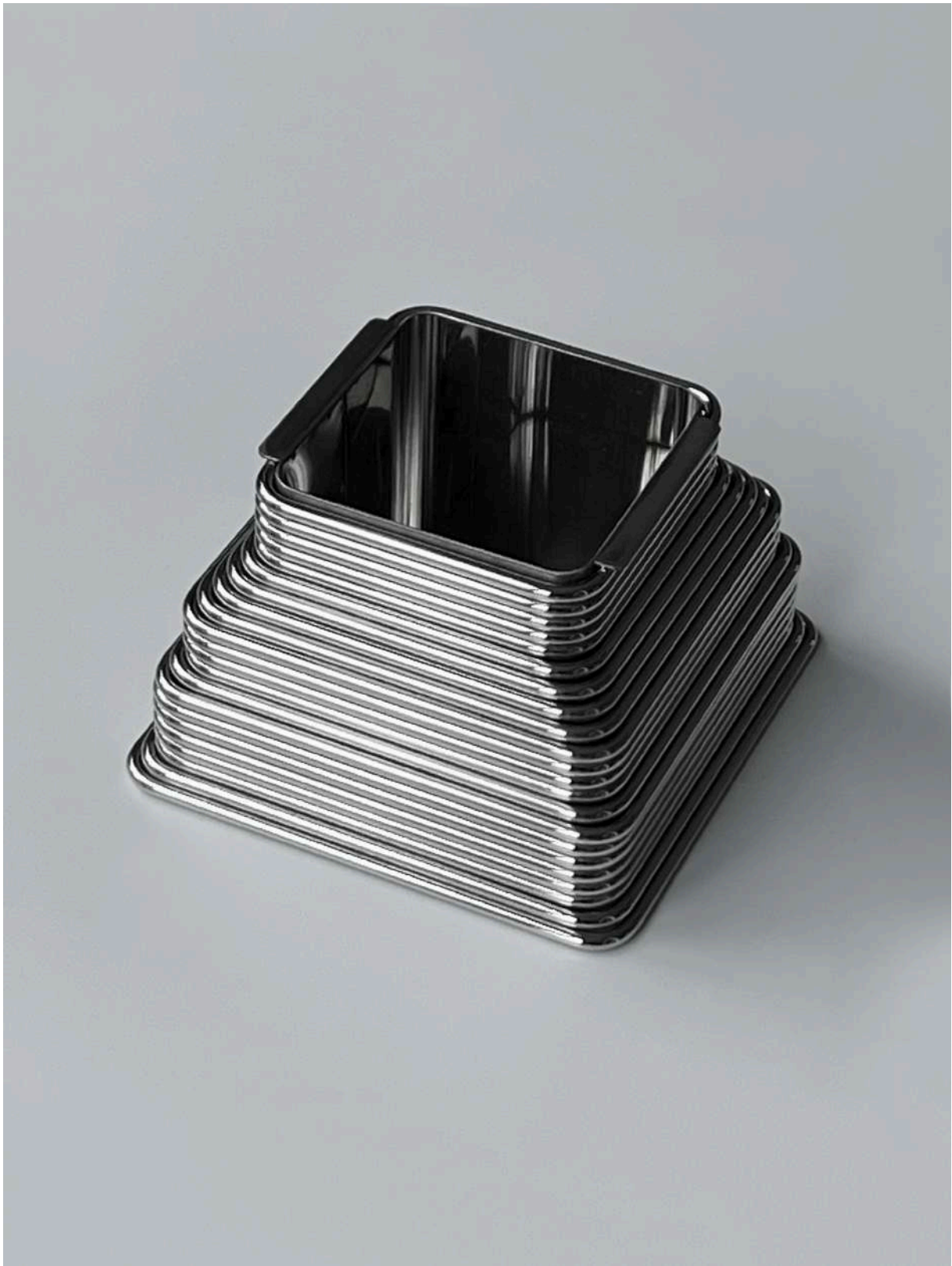
Ø 15 – 18 cm each
H 20 – 25 cm each

€ 1.950,00 (incl. 19% VAT)
single

€ 5.650,00 (incl. 19% VAT)
cluster of three







Dahm Lee: mmm chill No.1, 2024

nickel-plated steel
16,5 x 25,8 x 25,8 cm

€ 1.150,00 (incl. 19% VAT)



Dahm Lee: mmm stool(2), 2026

aluminium polished
36 x 41 x 32,4 cm

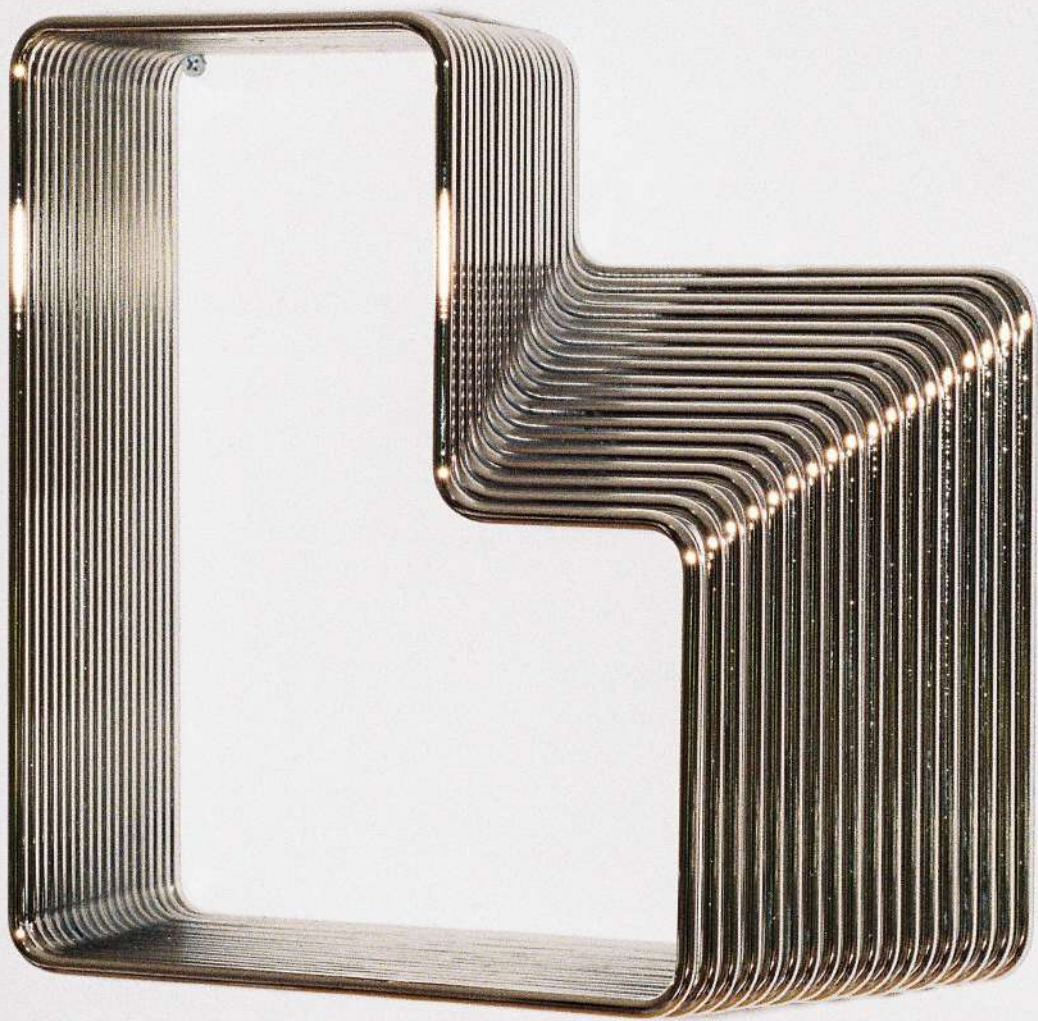
€ 1.600,00 (incl. 19% VAT)



Dahm Lee: mmm rectanlge folded No. 2, 2025

stainless steel
35, 5 x 19,5 x 10,2 cm

€ 1.05,00 (incl. 19% VAT)

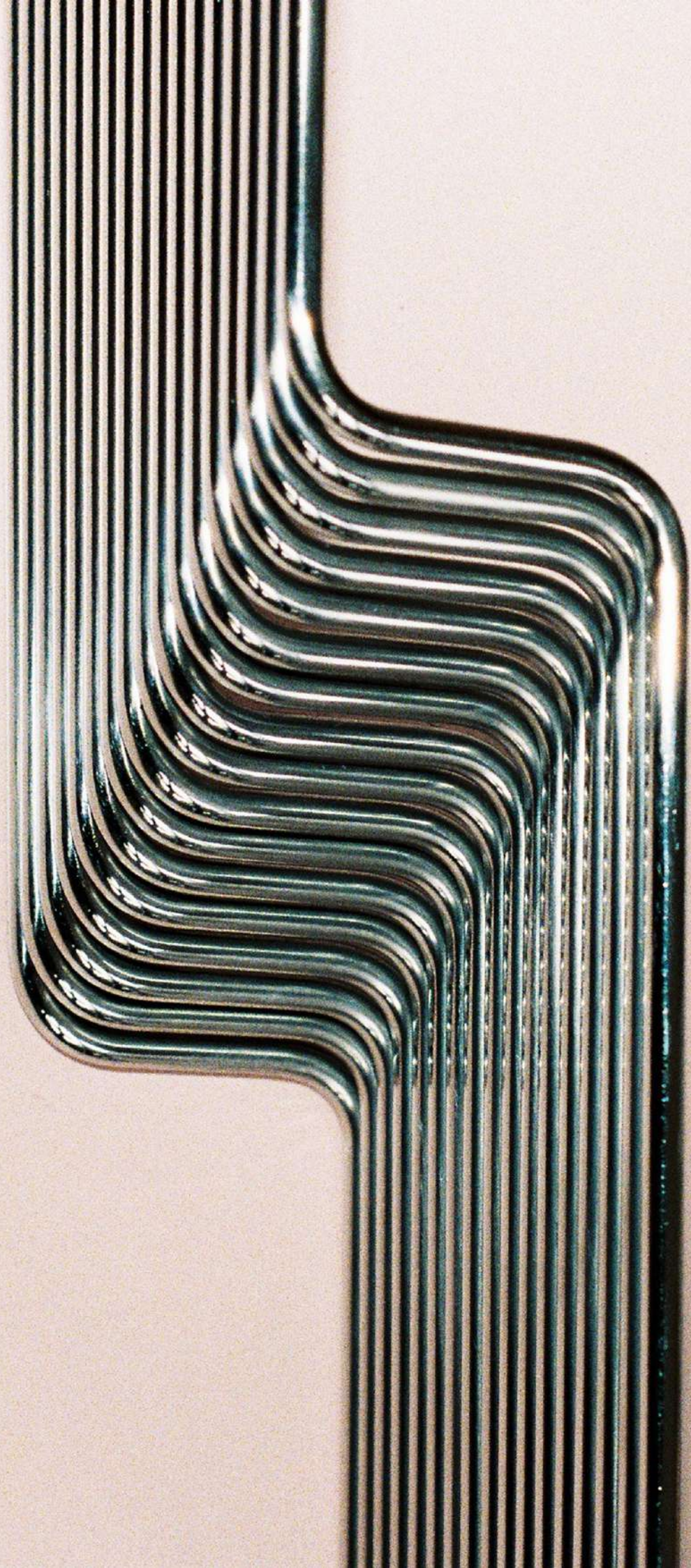




Dahm Lee: mmm rectanlge folded No. 1, 2025

nickel-plated steel
28 x 28,2 x 10,2 cm

€ 1.05,00 (incl. 19% VAT)



mmm rectangle folded is a twisted variation of the mmm rectangle series. By slightly twisting the rectangular form, the work introduces a quiet sense of tension and movement. Rather than resolving into a fixed function, the object remains open—inviting the viewer to read it through both visual presence and potential use.

The **mmm series**—short for massive metallic mass—began as an exploration of steel as a mass. Through bending and stacking steel round bars, the works combine physical weight with interpretive openness. Form emerges through a repetitive process of finely adjusting length, diameter, bending angles, and the arrangement of layers.

Defined by rhythmic repetition and a silver metallic surface, the series examines how subtle variation can shift volume, scale, and potential use. Blurring the boundaries between form and use, mmm rectangle folded continues the series' interest in how minimal formal shifts can expand perception.



Marten Herma Anderson: preserved garden, 2026

glazed stoneware
38 x 27 x 6 cm

€ 1.750,00 (incl. 7% VAT)

Patterns of Home – Wall Pieces

This series began the way many of Anderson's works do: with something small falling out of place. A pressed flower slipped from between the pages of a book, the kind his grandmother used to tuck in as bookmarks, and the gesture stayed with him.

The wall pieces that followed sit at the intersection of sweet memory and architectural constraint. Ceramic forms shaped by pressure, heat, and gravity, they carry the quiet logic of things that grow within systems not designed for them: a garden pressing up against a facade, or a child becoming himself within the rigid geometry of society. Botanical silhouettes emerge and dissolve within contained frames, never fully escaping the structure that holds them.

The glazes are where contradiction lives most openly. Their metallic, iridescent surface, the kind of shimmer you might find in car-tuning culture or in the silver-foiled prefab walls of the early 1990s, is simultaneously seductive and unsettling. Beautiful, synthetic, and somehow honest about both.

A third strand runs through the series: landscape as memory container. Fragments of a particular hill on Rügen, where a brick church stood watch over plum trees and wildflower meadows, and where the fields dissolved into the Baltic. Cold air, sheep, early light. The ceramic surface becomes a site for this kind of remembering, not nostalgic in a sentimental sense, but archaeological. Pressing something into matter so it doesn't disappear entirely. Like all of Anderson's work, these pieces resist easy categorization. They are wall-hung objects that behave like sculpture, glaze tests that became finished works, and small containers for things that remain vast inside memory.





Marten Herma Anderson: bumbum lamp, 2026

glass fiber, resin, glazed stoneware base
73 x 31 x 16 cm

€ 2.675,00 (incl. 7% VAT)



Marten Herma Anderson: bumbum lamp, 2026

glass fiber, resin, glazed stoneware base
53 x 27 x 12 cm

€ 1.600,00 (incl. 7% VAT)





Marten Herma Anderson: bumbum vessel, 2026

glass fiber, resin
27 x 19 x 8 cm

€ 750,00 (incl. 7% VAT)

The **BumBum Lamp** takes its name from a childhood ice cream, one whose translucent wrapper, printed with a square grid pattern, captivated Anderson as a child for the way light passed through it. Decades later, that same quality of glowing, structured translucency became the formal and emotional starting point for a series of hand-shaped glass fiber lampshades, made using boat-building techniques.

Each shade sits on a glazed ceramic base, bringing together two materials with very different registers: one industrial and luminous, one slow and tactile. The lamps function as both light source and autonomous object, merging an architectural sensibility with a nostalgic, intimate layer of childhood memory. Despite their delicate appearance they are structurally serious, a tension Anderson considers essential. Most things worth keeping are stronger than they appear.







Gonzalez Haase AAS: Tower Plant Rectangular, 2024

brushed aluminium with polished stainless steel stand
220 x 15 x 15 cm

5.120,00 € (incl. 19% VAT)





The **Tower Plant** belongs to a series of objects that highlight the contradictions of urban living, exploring the evolving role of architecture in contemporary society. The design shifts from the purely aesthetic to the performative, offering a critical commentary on present social conditions. Plants inhabit the tower, sprouting through differently shaped windows. The juxtaposition of these norm-core plants—commonly found in everyday households—resembles diverse inhabitants within a building. This contrast reveals a new vision, transforming the ordinary into something poetic.

The aluminium tower features a square-shaped base with multiple plant compartments of varying rectangular cutouts. It is constructed from hand-matted aluminium and supported by a four-legged polished stainless steel stand. Handmade in Berlin.









Gonzalez Haase AAS: Climate Chair, 2025

stainless steel frame
and high polished stainless steel plates
80 x 41,8 x 42,5 cm

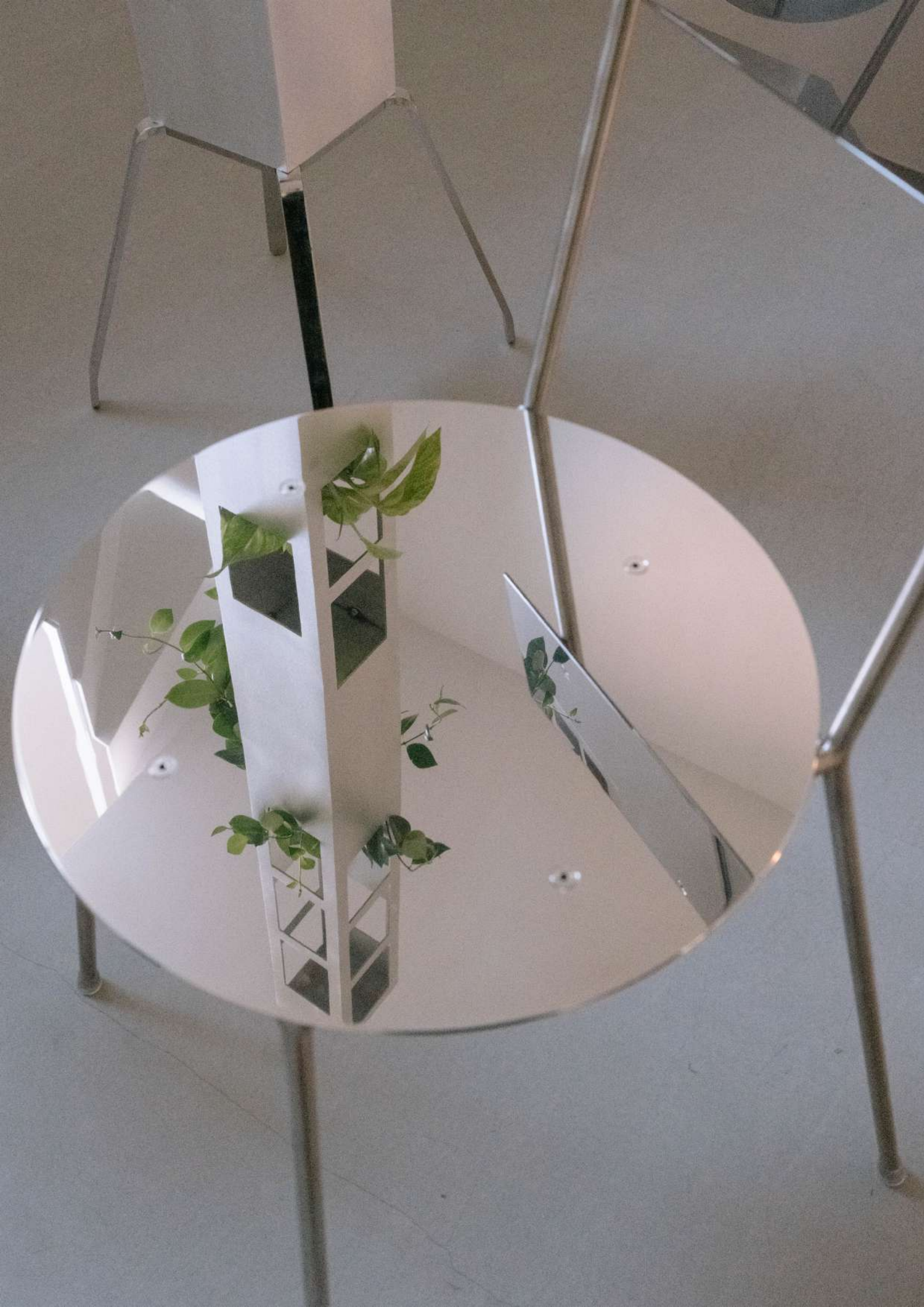
1.300,00 € (incl. 19% VAT)



Gonzalez Haase AAS: Climate Chair, 2025

stainless steel frame
and high polished stainless steel plates
80 x 41,8 x 42,5 cm

1.300,00 € (incl. 19% VAT)





The **Climate Chair** is designed for both outdoor and indoor use, with a single frame that supports various forms, creating a versatile family of chairs. Climate refers not to climate change, but rather to changing weather conditions and the diverse climates across different geographical regions.

Chair with stainless steel frame and high polished stainless steel plates with rounded edges. Available in eight different configurations, with backrest and seat plates in round or rectangular forms. Handmade in Berlin.



Gonzalez Haase AAS: Hot, 2023

marble, matte finish
26 x 26 x 2 cm

€ 870,00 (incl. 19% VAT)

(Nero Marquina € 190 / Ming Green
€ 240 / Calacatta Vaticano € 260)

Hot is made of three marble pieces in different colours joined at the corners, its triangular form highlights each stone's unique veins and colour. Beyond function, Hot becomes a heat-resistant sculptural object on the countertop, while multiples can be combined into larger clusters.

In collaboration with marbledworks, AAS transforms leftover marble fragments into a distinctive trivet. Hot explores modularity and composition. It works alone or in combination, forming adaptable arrangements. As part of Gonzalez Haase's spatial object series, it turns everyday material into an architectural element.

The trivet Hot consists of three identical parts, that are 26cm long and 2cm high. It is available in green, black or white marble and can also be composed of different colors. Handmade in Munich.





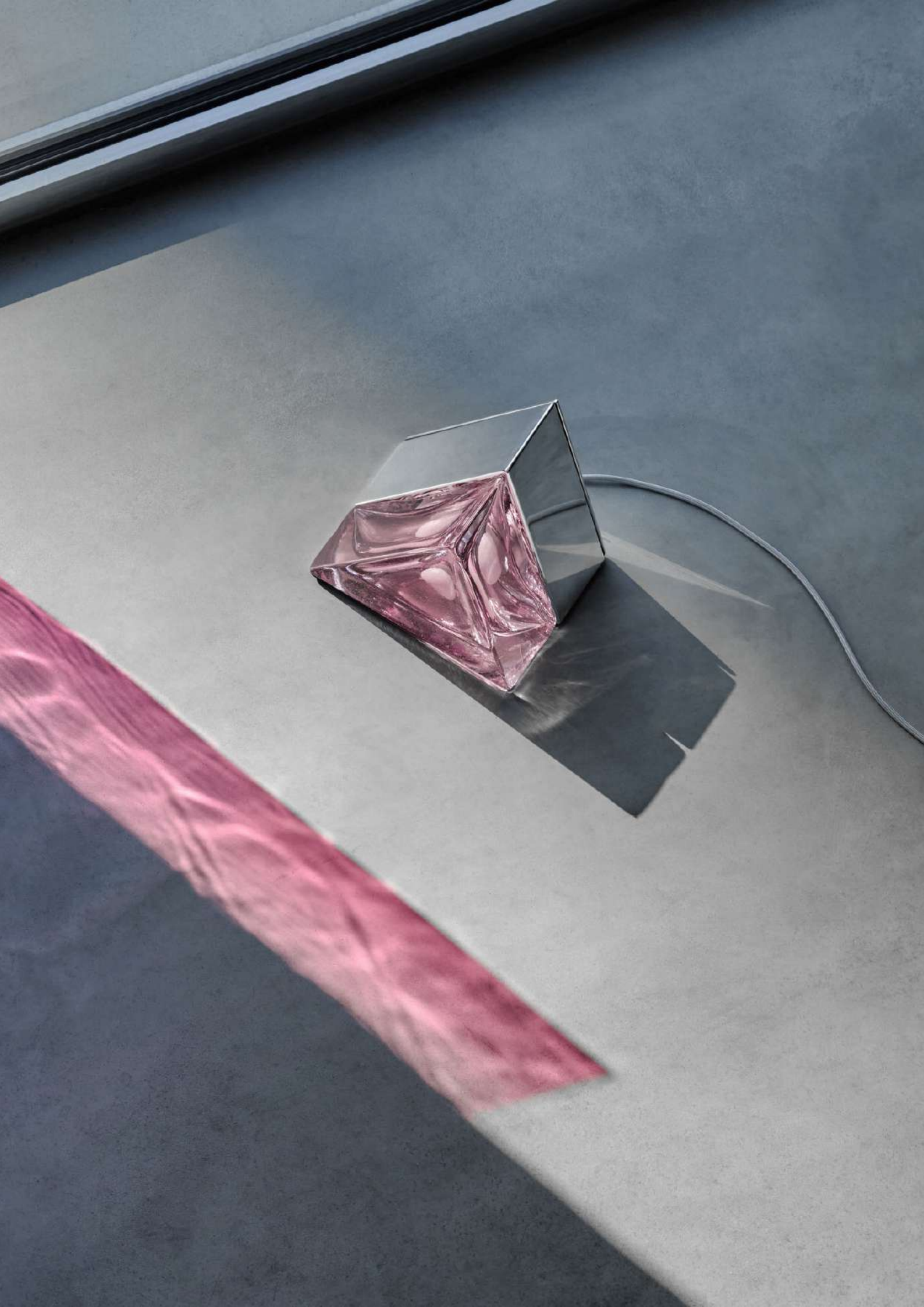
Gonzalez Haase AAS: Lola Floor Light, 2023

Producer: ANALOG
mouthblown glass, high polished aluminium
26 x 22,7 x 23,2 cm

3.930,00 € (incl. 19% VAT)







The **Lola Light** is a mouthblown glass body, which comes in clear, smokey grey, pink, red or bernstein colour and is available as both a floor and a wall piece. Both versions of the Lola lamp are equipped with a custom-made LED system and offer smooth dimming capabilities. With its modular design, the series allows to arrange and display it in any configurations.

The Lola Light is part of the series of expandable furniture designs, which are called "spatial objects". A fusion of architecture and furniture. The series embodies modern design, handcrafted from quality materials like polished aluminum and moth-blown glass. These versatile pieces can function as wall lighting or stand-alone tabletop lamps. Multiple pieces can be combined to create illuminated patterns.

Triangular floor lamp made from mouthblown glass, with a high-polished aluminum element at the back that functions as both stand and housing for illumination. Available in a wide range of colors.







Sanghyeok Lee: Chair Typ 03

oak
48 x 38 x 92 cm

€ 4.250,00 (incl. 19% VAT)







Sanghyeok Lee: Chair Typ 02

oak
36 x 44 x 83 cm

€ 4.250,00 (incl. 19% VAT)





Sanghyeok Lee: Chair Typ 01 (Director's Chair)

oak
67 x 55 x 77 cm

€ 4.250,00 (incl. 19% VAT)

The exhibited chairs are part of **Sanghyeok Lee's** ongoing series **ARC** in which Lee explores how objects can extend, frame, and subtly transform spatial experience.

Trained across design, art, and architecture, Lee deliberately steps away from rigid design methodologies in this series. Rather than beginning with a fixed concept, the works emerge through a process of observation, imagination, and play. Lines are drawn in the air; connections are envisioned between floor, wall, column, and ceiling. These invisible relationships gradually take physical form. Arches and curves appear not as decorative gestures, but as spatial links —

holding tension, framing absence, and guiding movement through space. Negative space becomes an active presence, shaping perception and encouraging slow, attentive engagement.

Spatial experience lies at the core of Lee's practice. He considers both the overall atmosphere of a room and the individual elements that compose it, observing how they influence one another. Within these settings, he imagines small, sometimes poetic or slightly absurd narratives unfolding, allowing intuition and curiosity to shape the work. Handcrafted in Berlin by Lee himself, each piece reflects a journey from prototype to finished object, where form, function, and expression remain fluid and open to reinterpretation.

ARC proposes a way of thinking spatially. The works are conceived as conceptual starting points, capable of extending into architectural contexts and interior environments. ARC reflects Lee's belief that design can remain rigorous while leaving room for imagination. The exhibited works are available for acquisition, while simultaneously serving as prompts for future spatial applications, collaborations, and evolving design narratives.



Maison Rhizomes: Rhizomes 3 (Black AND White), 2021

wool, silk and linen fibres
190 x 155 cm

€ 9.520,00 (incl. 19% VAT)









Gonzalez Haase AAS: Bench-To-Cut

raw aluminium, polished stainless steel
60 x 15 x 15 cm

€ 1.950,00 (incl. 19% VAT)











The **Bench-To-Cut** features a square-shaped base with one circular cutout for a plant. It is constructed from raw aluminium and supported by a four-legged polish stainless steel stand.

The Bench-To-Cut belongs to a series of objects that highlight the contradictions of urban living. Exploring the evolving role of architecture in contemporary society. The design shifts from the purely aesthetic to the performative, offering a critical commentary on present social conditions.

The Bench-To-Cut are originating from the same industrial semi-finished product – a 150 x 150 mm aluminium square tube, with, theoretically, an infinite length. The bench extend in modular sequences, with some holes placed randomly over the top to integrate plants. The bench can be then cut by any length, choosing with or without hole, hole in between 2 seating areas, or at both sides, etc.

Aluminium profile featuring one round cutout plant compartment. Constructed from raw aluminium and hand marked, the object can be cut in 600 mm steps. Available in different sizes. Handmade in Berlin.





Gonzalez Haase AAS: Park Tower Plant, 2024

brushed aluminium with polished aluminium stand
and garden fixations
231,4 x 15 x 15 cm

5.320,00 € (incl. 19% VAT)

The **Park Tower Plant** belongs to a series of objects that highlight the contradictions of urban living, exploring the evolving role of architecture in contemporary society. The design shifts from the purely aesthetic to the performative, offering a critical commentary on present social conditions. Plants inhabit the tower, sprouting through differently shaped windows. The juxtaposition of these norm-core plants—commonly found in everyday households—resembles diverse inhabitants within a building. This contrast reveals a new vision, transforming the ordinary into something poetic.

Tall aluminium tower with a square-shaped base, featuring four plant compartments with various square cutouts. Constructed from hand-matted aluminum, supported by a four-legged polished stainless steel stand and garden fixations. Available in different sizes. Handmade in Berlin.



Jakub Kubica

Jakub Kubica is a Berlin-based multidisciplinary artist, born in Slovakia, who specialises in using natural materials such as stone combined with sterile metals. One of the key intersections in Kubica's work is the blend between art and design, particularly evident in his furniture pieces. Kubica's artistic practice is marked by an overarching theme of rediscovery, which draws parallels with the fieldwork of an archaeologist and leads Kubica towards new perspectives on the ever-expansive present. Through his art, Kubica explores the fragility of our environment and the potential loss of it with a series called "Please do not hesitate to contact me", which was exhibited during Berlin Art Week at Wilhelm Halle as one of the 2021 Berlin Masters finalists.



Gonzalez Haase AAS

Founded by Pierre Jorge Gonzalez and Judith Haase in 1999, Gonzalez Haase AAS is a Berlin-based studio with principal practices in architecture, scenography and lighting. Early work with Richard Gluckman and Robert Wilson for the Watermill Center in New York became the first of many highly regarded projects with contemporary artists, curators and collectors. Keeping the interplay between light and architecture at the forefront of their designs, AAS have gained a noted reputation for their spatial concepts. Their work includes major artwork installations, luxury retail interiors, residential extensions, and conversions for industrial and art-related spaces.

Gonzalez Haase's practice extends beyond architecture into the conception of objects and spatial artifacts, operating at the intersection of design and scenographic construction. These works translate architectural thinking into a reduced scale, where questions of proportion, surface, and spatial perception are distilled into discrete, often autonomous pieces.



Anoe Melliou

Anoe Melliou is an architect with Greek heritage, based in Berlin. Exploring the relationship between subjectivity and possibility, she develops reconfigurable structures that invite shifting alignments and ongoing reinterpretation, attentive to notions of scale, system and syntax. Through spaces, objects, and curation, her practice engages with identity as a limit condition—situated, performative, and endlessly redefined.

Regarding Relations, founded by Anoe Melliou, is a practice exploring the personal and political through design and curation.



Dahm Lee

Dahm Lee (b.1986) is an object and furniture artist, working and living between Berlin and Korea.

The practice explores the potential of objects, moving beyond conventional ideas of aesthetics or function, and considers how materials and forms shape perception and interaction. Since 2022, Lee has focused on the mmm (massive metallic mass) series, featuring bent and layered steel forms with shimmering silver surfaces. The series highlights mass, volume, and the transformative qualities of metal, inviting open interpretation. It continues to expand into multiple variations, including objects, furniture, and sculptural pieces, some of which invite interaction with their surroundings and encourage tactile or physical engagement. Through this work, Lee explores the boundaries of form and material, creating pieces that blur the line between sculpture, object, and functional design.



Sanghyeok Lee

Sanghyeok Lee is a Berlin-based artist and designer who recontextualizes the relationship between objects and space, drawing inspiration from various spatial encounters. Through his work, he strives to reveal the true nature of human behaviors simultaneously redefining their meaning and fostering awareness.



ANALOG is a Berlin based brand for contemporary objects made of handmade glass. Founded in 2019, the young label operates out of the prototyping workshop San Gimignano Lichtenberg*, an industrial relic converted by the architects b+.

The three creative minds behind ANALOG are Birgitta Homburger, Philipp Weber and Julius Terlinden. With a wide network of specialists, they strive to give craftsmanship a contemporary meaning again in times of advancing digitalisation and virtualisation.



Marten Herma Anderson

Marten Herma Anderson works at the intersection of sculpture, design and architecture, moving fluidly between disciplines with a fascination for material, memory and form.

Born and raised on the Baltic island of Rügen, his sensibility is shaped by the stark beauty of coastal landscapes and the structured repetition of GDR-era architecture. Growing up in a Plattenbau on a beautiful island gave him two things that continue to drive his work: an intimacy with nature and an acute sensitivity to the tension between uniformity and intimacy, between the brutal and the tender. He now lives and works in Berlin, where his practice spans interior architecture, furniture design, ceramics and collectible objects.

His vessels, lamps and architectural studies often feel like intimate architectures, quiet structures that hold light, memory and meaning. Intrigued by contrast and contradiction, he explores the tension between structural forms and organic patterns, between fragility and structure, ornament and necessity, emotion and precision.

Whether building a lamp inspired by childhood ice cream wrappers or coating a vessel in iridescent plastic from car tuning culture, Anderson's pieces are acts of transformation, offering both function and feeling through a poetic, often nostalgic material language.



hap ceramics

Under the name hap ceramics, Berlin-based ceramicist Maxi Hoffmann creates tactile, sculptural objects that push the boundaries of glaze and form.

Born in 1988 in Karl-Marx-Stadt, Germany, she has lived, studied, and worked in New Zealand, Austria, the Netherlands, and Great Britain before settling in Berlin in 2024. Her deep connection to craftsmanship, design, and art was shaped early on — growing up with a ceramicist mother, an art teacher grandmother next door, and the lasting influence of her great uncle, the product designer Clauss Dietel.

Hoffmann's practice explores the boundaries of ceramic material by questioning the conventions that traditionally define the craft. Having grown up with a mother trained as a ceramicist in a tradition centered on technical precision and mastery, she became familiar with the discipline and expectations of the material from an early age. Rather than reinforcing these inherited conventions, her work investigates what happens when their rules begin to loosen.

A central aspect of her practice is a building technique in which clay slabs are joined through rough pinching instead of being carefully smoothed. The seams and fingerprints remain visible, allowing the gestures of making to become part of the object's structure and surface. What is traditionally corrected or concealed becomes a defining element of the work.

Alongside this construction method, Hoffmann developed an experimental surface treatment called Lunar Glaze. In conventional ceramics, glaze forms a thin decorative and protective layer that seals the clay body and makes it more durable. Lunar Glaze behaves differently: it expands across the ceramic surface like a second skin, sometimes growing several centimetres beyond the clay body and transforming the glaze into a material presence of its own.

Through these processes, Hoffmann's work moves between design, craft, and sculpture. The resulting objects often resist familiar typologies and challenge expectations of what ceramic objects should look like or how they should behave. By allowing traces of construction and material excess to remain visible, her work explores the tension between discipline and departure, control and material autonomy.



Studio Jumi

Studio Jumi is a Berlin-based duo working at the intersection of art, design, and craft. Artists Julia Buntzel and Miriam Rose Gronwald preserve handweaving traditions while redefining them through contemporary textile art. By incorporating unconventional materials into warp and weft, they create bold and innovative works. Inspired by the Bauhaus weaving workshops and Black Mountain College, Studio Jumi's approach reflects the legacy of textile pioneers like Anni Albers and Sheila Hicks. Their practice bridges tradition and innovation, celebrating craftsmanship in contemporary art.



Maison Rhizomes

Maison Rhizomes transforms artworks into the medium of hand-knotted rugs, offering exclusive limited editions of just 22 pieces per design. Whether as a stunning wall hanging or a luxurious floor covering, each rug represents the perfect fusion of art and craftsmanship. The current collection features works by renowned Belgian artist Charlotte Culot and pieces by French artist Ludovic Philippon. Every rug is hand-knotted in Nepal or India, ensuring unparalleled quality and attention to detail.

MAJ VAN DER LINDEN

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SOFT REFLECTIONS

May 1 – August 22, 2026

MAJ VAN DER LINDEN
Veteranenstraße 15
10119 Berlin

open Fridays & Saturdays, 2 – 6 pm
and by appointment