

EDUARD LOCOTA  
DESIGN & SCULPTURE STUDIO

# CATALOGUE

2022

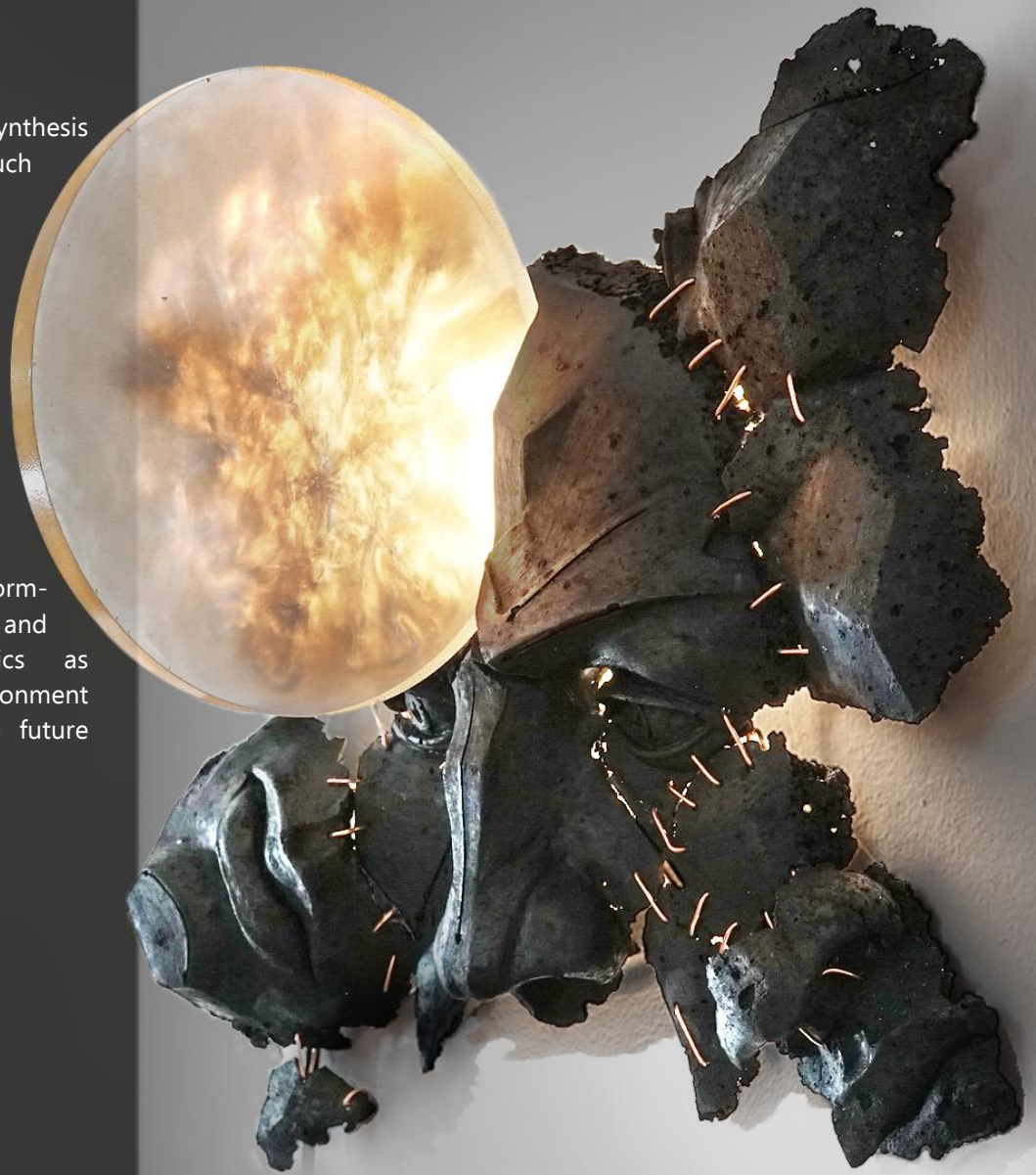


## ART TRANSFUSION INTO DESIGN

Sculptor and designer Eduard Locota established his eponymous studio with the aim to beautify modern living spaces. The studio's collections are inspired by nature in general. Using a special combination of materials like coal, acrylic glass, marble, jesmonite, brass, wood, etc. Eduard Locota makes every sculpture by hand together with his team of skilled artists. As a result, the objects are truly one of a kind. They captivate with their representation of the primordial relationship between the solidity of rock and the fluidity of water. The designer combine sculptural elements with strong artistic features, blurring the line between art and function. Internationally acclaimed, many of his creations infused with delicate lines, now belong to top private collections and royal families.

The artist's creations highlight the synthesis through alternative materials used, such as: synthetic marble, synthetic glass, synthetic stone, charcoal, wood, and so on. His works have a powerful conceptual plasticity but also physical plasticity, a concept that can be interpreted as modern design works of the 21st Century.

In the contemporary context focused on excessive and unsustainable consumerism, the 21st Century welcomes us with a Darwinian transformation, which leads to a synthetic man and a synthetic nature. Heavy topics as regeneration and sustainable environment are thrown into the arms of the future generations.





## ONCE UPON A TIME, I WAS A BUTTERFLY – WALL LAMP / SCULPTURE

COAL, RESIN, LED LIGHT, BRASS WIRE

LIMITED EDITION OF 35 + 2 AP

L 47 CM / W 45CM / H 28 CM (L 19 INCH / W 18 INCH / H 11 INCH)

EACH PIECE IS BUILT AND SIGNED BY THE ARTIST, ACCOMPANIED WITH A CERTIFICATE OF AUTHENTICITY.

IT TELLS THE METAMORPHOSIS STORY OF A YOUNG MAN, THAT IS FULL OF HOPE [THE BUTTERFLY] , TRANSFORMED BY THE PASSAGE OF TIME, INTO A SIMPLE PROLETARIAN, INTO A “MINER” WITH A LAMP AT HIS FOREHEAD. IT REMINDS ME OF MY GRANDFATHER, OF YOURS ... MAYBE OF OURSELVES.

RATHER THAN LOOK AT AN IMAGE OF THE ARTIST’S MAKING, VIEWERS ARE NOW CONFRONTED BY THEMSELVES, THEREBY QUESTIONING A LONG-HELD NOTION OF TRANSCENDING REALITY.





THE UNIQUE APPROACH OF EDUARD LOCOTA TOWARDS ART, EMBRACE THE PERMEABILITY BETWEEN ART AND FUNCTION. AN UNIQUE LAMP THAT IS AS MUCH SCULPTURE AS IT IS DESIGN. BY USING COAL AS A MANUFACTURING MATERIAL, EDUARD LOCOTA IS PREDICTING A FEASIBLE FUTURE FOR COAL, BUT NOT AS ONE OF THE WORLD'S LEADING COMBUSTIBLES.

IF WE ANALYZING THE PAST OF THE MATERIAL: IT'S TRANSFORMATION FROM A PLANT INTO A ROCK, AND CURRENTLY INTO THE FUEL; WE CAN TRY TO PREDICT THE NEW AND COMPLEX FUTURE OF COAL AND SIMILAR FOSSIL-FUEL. THE ARTIST IS REINTERPRETING THE PURPOSE OF FOSSIL FUEL, WE ACTUALLY GO BEYOND RECYCLING, TOWARDS AN ACTIVE TRANSFORMATION OF THE MATERIAL.

**DAWN – WALL LAMP / SCULPTURE**

COAL, RESIN, LED LIGHT  
LIMITED EDITION OF 19 + 2 AP

L 65 CM / W 35 CM / H 7 CM (L 26 INCH / W 14 INCH / H 3 INCH)

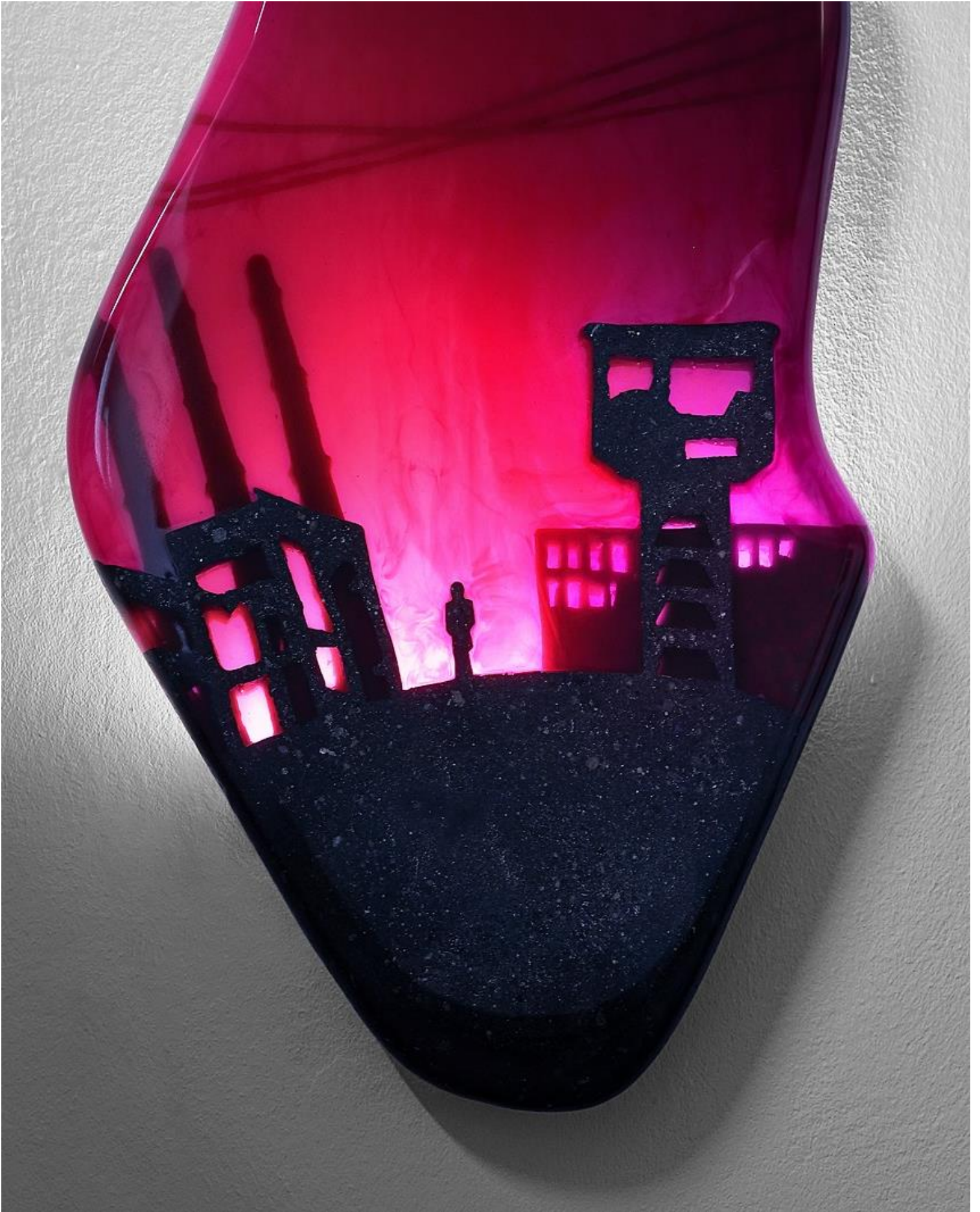
EACH PIECE IS BUILT AND SIGNED BY THE ARTIST, ACCOMPANIED WITH A CERTIFICATE OF AUTHENTICITY.

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IF WE ANALYZING THE PAST OF THE MATERIAL: IT'S TRANSFORMATION FROM A PLANT INTO A ROCK, AND CURRENTLY INTO THE FUEL; WE CAN TRY TO PREDICT THE NEW AND COMPLEX FUTURE OF COAL AND SIMILAR FOSSIL-FUEL. THE ARTIST IS REINTERPRETING THE PURPOSE OF FOSSIL FUEL, WE ACTUALLY GO BEYOND RECYCLING, TOWARDS AN ACTIVE TRANSFORMATION OF THE MATERIAL. AS ALWAYS, THE MEDIUM REMAIN IN FOCUS; A MIX OF COAL, RESIN AND LIGHT.











## ONCE UPON A TIME, I WAS THE FOREST – MIRROR / SCULPTURE

COAL, RESIN, BRASS, BRASS WIRE  
60+1 HAND POLISHED, UNLAQUERED BRASS MIRRORS  
LIMITED EDITION OF 19 + 2 AP

110 CM DIAMETER / H 20 CM (44 INCH DIAMETER / 8 INCH H)  
EACH PIECE IS BUILT AND SIGNED BY THE ARTIST, ACCOMPANIED WITH A CERTIFICATE OF AUTHENTICITY.

IT TELLS THE STORY OF OUR FORESTS, OF THE TREES AND ECOSYSTEM IN WHICH WE LIVE, SYNTHESIZED AND TRANSFORMED INTO A CURRENCY OF EXCHANGE [REFERENCE TO THE GOLDEN COLOR]. THE MIRRORED LAKE IN THE CENTER CAN BE VISUALLY INTERPRETED AS A MIRROR OF OUR EGO, WHICH WOULD SOMETIMES DO ANYTHING FOR A LITTLE... GOLD. RATHER THAN LOOK AT AN IMAGE OF THE ARTIST'S MAKING, VIEWERS ARE NOW CONFRONTED BY THEMSELVES, THEREBY QUESTIONING A LONG-HELD NOTION OF TRANSCENDING REALITY.



THE UNIQUE APPROACH OF EDUARD LOCOTA TOWARDS ART, EMBRACE THE PERMEABILITY BETWEEN ART AND FUNCTION.

A UNIQUE MIRROR THAT IS AS MUCH SCULPTURE AS IT IS DESIGN. BY USING COAL AS A MANUFACTURING MATERIAL, EDUARD LOCOTA IS PREDICTING A FEASIBLE FUTURE FOR COAL, BUT NOT AS ONE OF THE WORLD'S LEADING COMBUSTIBLES.

IF WE ANALYZING THE PAST OF THE MATERIAL: IT'S TRANSFORMATION FROM A PLANT INTO A ROCK, AND CURRENTLY INTO THE FUEL; WE CAN TRY TO PREDICT THE NEW AND COMPLEX FUTURE OF COAL AND SIMILAR FOSSIL-FUEL. THE ARTIST IS REINTERPRETING THE PURPOSE OF FOSSIL FUEL, WE ACTUALLY GO BEYOND RECYCLING, TOWARDS AN ACTIVE TRANSFORMATION OF THE MATERIAL.







## PURPLE GENERATION – WALL LAMP / SCULPTURE

COAL, RESIN, LED LIGHT  
LIMITED EDITION OF 19 + 2 AP

L 35 CM / W 65 CM / H 7 CM (L 14 INCH / W 26 INCH / H 3 INCH)

EACH PIECE IS BUILT AND SIGNED BY THE ARTIST, ACCOMPANIED WITH A CERTIFICATE OF AUTHENTICITY

A SCULPTURE, A PAINTING OR A WORK OF DESIGN? THE UNIQUE APPROACH OF EDUARD LOCOTA TOWARDS ART, EMBRACE THE FUSION BETWEEN ART AND FUNCTION.

THEY ARE EXQUISITE EXECUTIONS OF SIMPLICITY, SURFACE TEXTURE AND THE PLAY OF LIGHT. CAST INTO GEOMETRIC FORMS, THEIR MONOLITHIC APPEARANCE REACHES AN ANCIENT PART OF THE HUMAN SOUL, EVOKING EXISTENTIAL FEELINGS OF ANCESTRAL WORSHIP.





EDUARD LOCOTA : SHADOWS & LIGHT



## LA FALAISE – BENCH & SIDE TABLE

ACRYLIC GLASS, JESMONITE  
L 160 CM / W 65 CM / H 50 CM (L 63 INCH / W 26 INCH / H 20 INCH)  
LIMITED EDITION OF 19 + 2 AP

EACH PIECE IS BUILT AND SIGNED BY THE ARTIST, ACCOMPANIED WITH A CERTIFICATE OF AUTHENTICITY

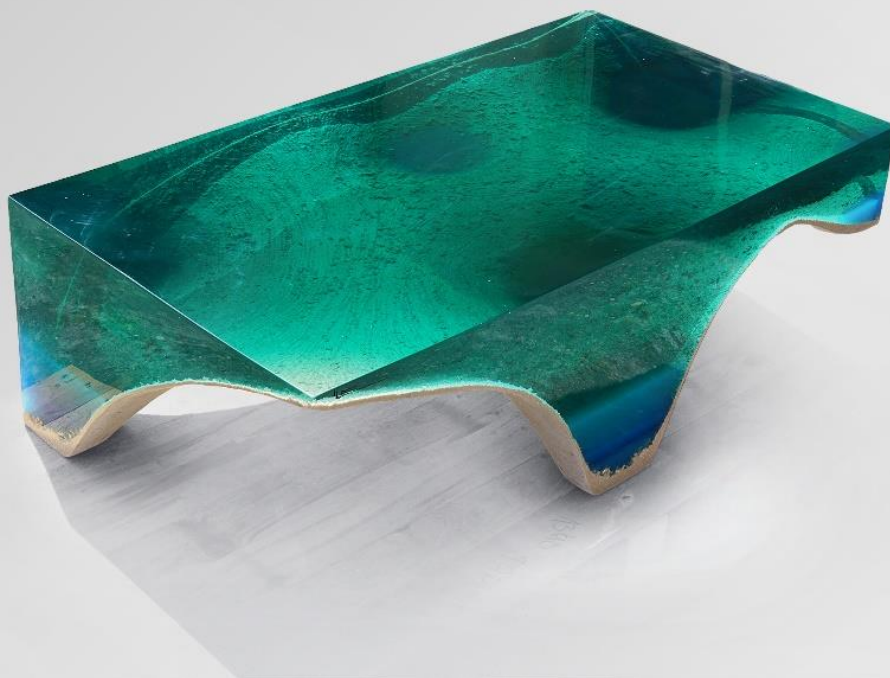
A VERTICAL WORK, IN STRONG CONTRAST WITH THE NEGATIVE SPACE. REPRESENTING A RADICAL EXPERIMENTATION OF MATERIALS AND FORMS, AND MOST COMPLEX EXPLORATION OF THE SHADES OF FERN GREEN COLOR. THE WORK WAS LARGELY FUELED BY A "PRIMITIVE" FORM, THE ROCK. A NATURAL INSPIRATION FORMED A UNIQUE CONTRAST TO THE HUMANLY FABRICATED ROMAN COLUMN, RESULTING IN A DISTINCTIVE BLEND OF MODERNITY AND TIMELESSNESS.

THE COLUMN STYLE PROVIDE SPACE TO A TOTALLY DIFFERENT INTERPRETATION: MAN'S LONGING AND YEARNING FOR THE SPIRITUAL AND DIVINE, THE MANIPULATION OF REALITY EMBARKING TO A DREAM PLACE. IN A STRAY AWAY FROM THE USUAL SYSTEM OF COLORS AND CHOOSE A MORE MONOCHROMATIC SCALE OF COLORS, SHOWS THE AUDIENCE HOW UNIQUE THIS PIECE OF ART IS AND HOW IT DIFFERS FROM ALL OTHER WORKS NOT ONLY IN SUBJECT OR THEME BUT ALSO IN COLOR.









## DELMARE –TABLE

ACRYLIC GLASS, MARBLE DUST  
LIMITED EDITION OF 35 + 2 AP

Medium: L 90 cm / W 60 cm / H 33 cm

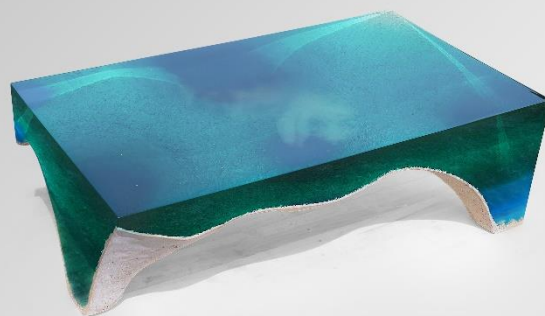
Large: L 120 cm / W 70 cm / H 36 cm

Extra Large: L 150 cm / W 100 cm / H 38 cm

THE UNIQUE DESIGN OF DELMARE TABLE OFFER A SPECIAL DESIGNED 3 FOOT BASE, OFFERING A SPECTACULAR STABLE TABLE WITH LOW CENTER OF GRAVITY.

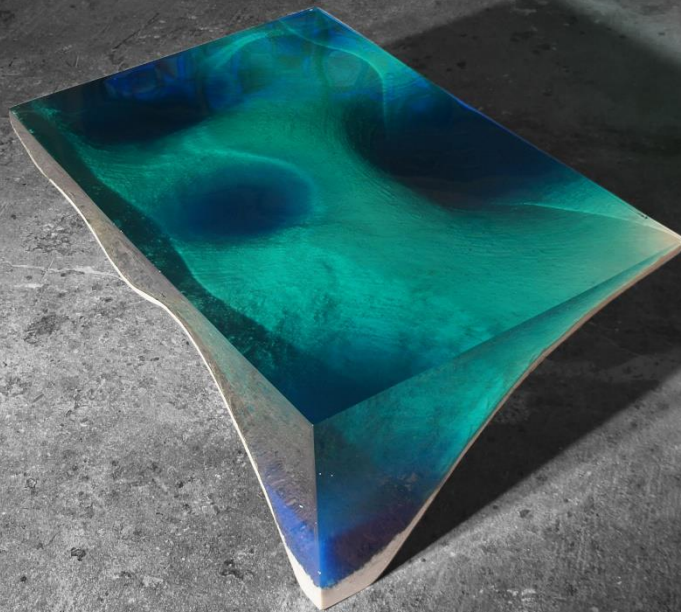
DELMARE TABLE, IS ONE OF THOSE PIECES THAT MESMERIZES PEOPLE. YOU WON'T EASILY UNDERSTAND IT'S SHAPE AND FORM, BUT YOU WILL BE DRAWN TO LOOK AT IT FOR HOURS, AS YOU WOULD GAZE INTO THE DEPTH OF THE OCEAN FLOOR.

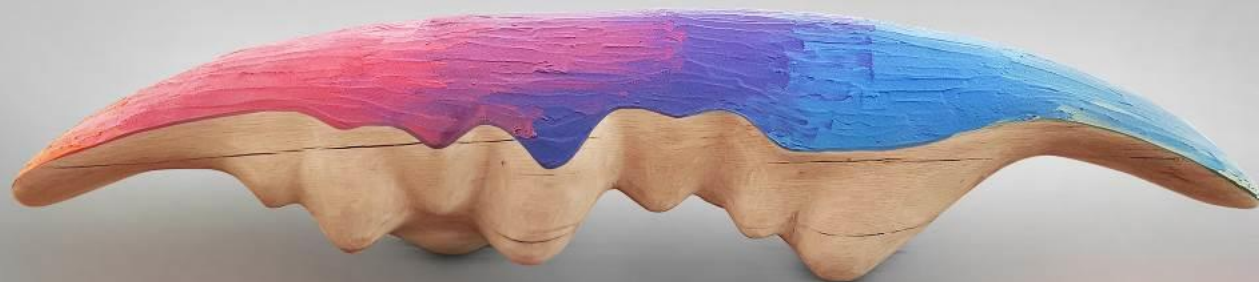
EACH DELMARE TABLE IS ENTIRELY MADE BY EDUARD LOCOTA HIMSELF (IMPORTANT: NOT FROM ARTISANS OR CRAFTSMENS), FROM ACRYLIC GLASS & MARBLE. EACH ARTWORK IS ACCOMPANIED WITH A CERTIFICATE OF AUTHENTICITY SIGNED AND DATED BY THE ARTIST.



DEL MARE

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REALM – BENCH

OAK WOOD, JESMONITE  
L 200 CM / W 55 CM / H 45 CM  
LIMITED EDITION



BECAUSE THE ARTWORK IS ENTIRELY HANDCRAFTED AND MADE TO ORDER; BUILD PROCESS TAKES APPROXIMATELY 4-6 WEEKS FOR EACH ARTWORK. MADE FROM ONE SINGLE LARGE PIECE OF OAK WOOD + 1 CM LAYER OF COLORED JESMONITE.

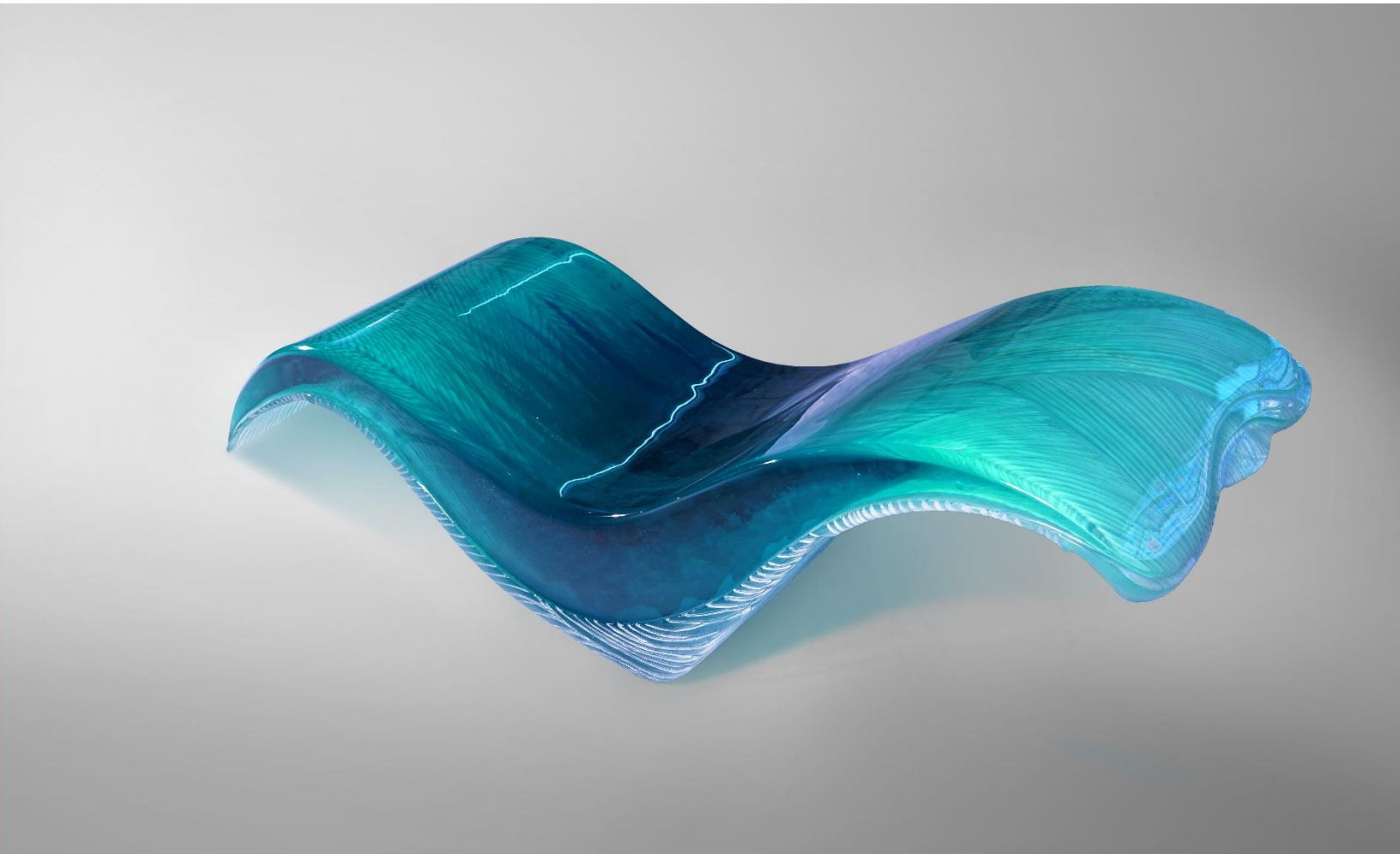
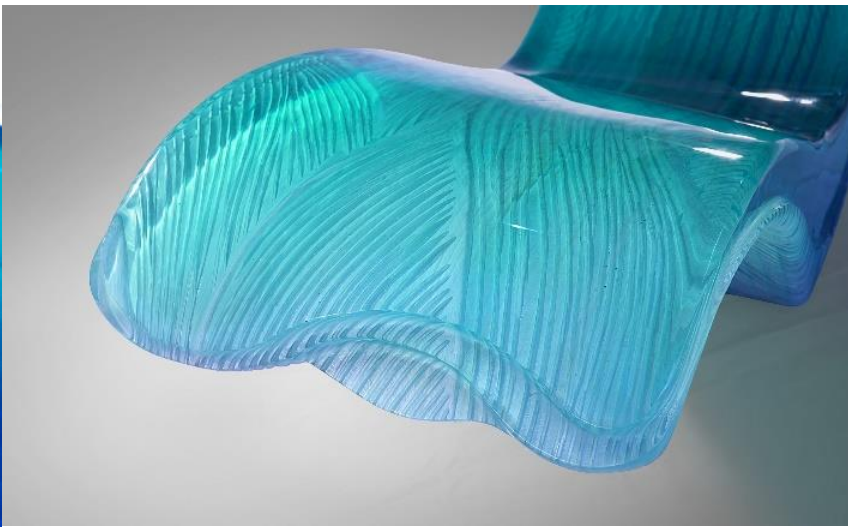
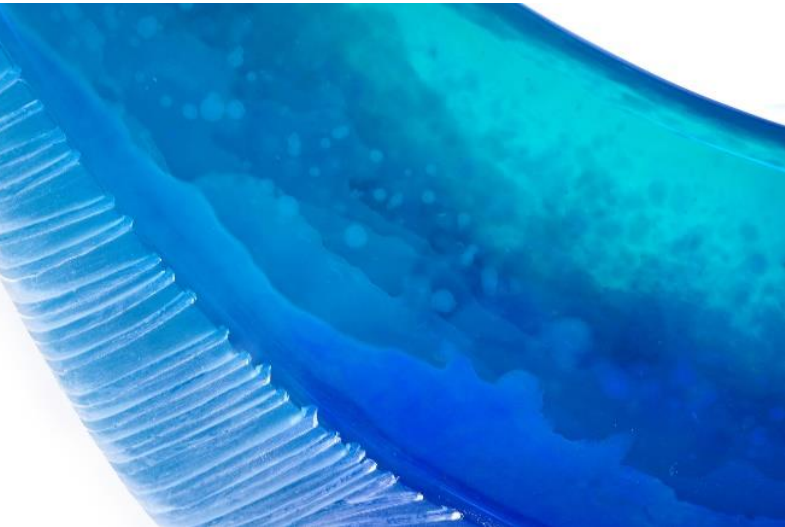


## WAVE – LOUNGE

ACRYLIC GLASS, PIGMENTS  
L 160 CM / W 55 CM / H 75 CM -190KG  
ULTRA LIMITED EDITION OF 5 + 2AP

WITH A TOTAL NEGLECT FOR TRADITIONAL DESIGN, YET THIS FULLY FUNCTIONAL DESIGN PIECE WILL UNDOUBTEDLY GENERATE EMOTIONS. BE PREPARED TO TAKE A LARGE SLICE OF WAVE RIGHT INTO YOUR HOME. THE WAVE LOUNGE IS A MONOLITHIC SCULPTURAL PIECE WITH A VIBRANT ENERGY AND COLOR. IT EXPLOITS THE RELATIONSHIP BETWEEN MAN AND WATER, BETWEEN SOLID AND FLUID. WE INVITE YOU TO LITERALLY SIT ON A WAVE.

AS A PIECE OF THE OCEAN, A STRONG PRESENCE OF MASS WAS NEEDED IN THE STYLE OF WAVE LOUNGE. THE TWIST OF A WAVE NEAR BRAKING POINT, ENCAPSULATED IN TIME, WHICH WILL COMPLETELY CHARM THE VIEWER'S EYES.





## CRETE – TABLE / SCULPTURE

ACRYLIC GLASS, MARBLE.  
L 185 CM / W 125 CM / H 65 CM  
ULTRA LIMITED EDITION OF 5 +2AP

REDEFINING UNIQUENESS, WITH THIS ONE-OF-A-KIND DESIGN PIECE. CUSTOMERS HAVE THE UNIQUE FREEDOM TO CHOOSE THE ISLAND OR THE PART OF AN ISLAND THAT THEY WISH TO BE SCULPTED AND INCORPORATED VIRTUOUSLY INTO THE TOP LAYER OF CRETE TABLE. INSPIRED FROM THE MONUMENTAL CATHEDRAL ARCH DESIGN. THE INGENUOUS FOOT DESIGN OF CRETE TABLE, OFFERS ALONGSIDE THE ASTONISHING SHAPE ALSO A STABILITY OUT OF THE ORDINARY.

\*NOTE: THE TOP ISLAND DESIGN AS SEEN IN THE PHOTOS IS UNIQUE, AND WILL NOT BE REPRODUCE TO ANOTHER PIECE. EACH NEW TABLE WILL HAVE A CUSTOM DESIGN, CREATED UNIQUELY FOR IT.

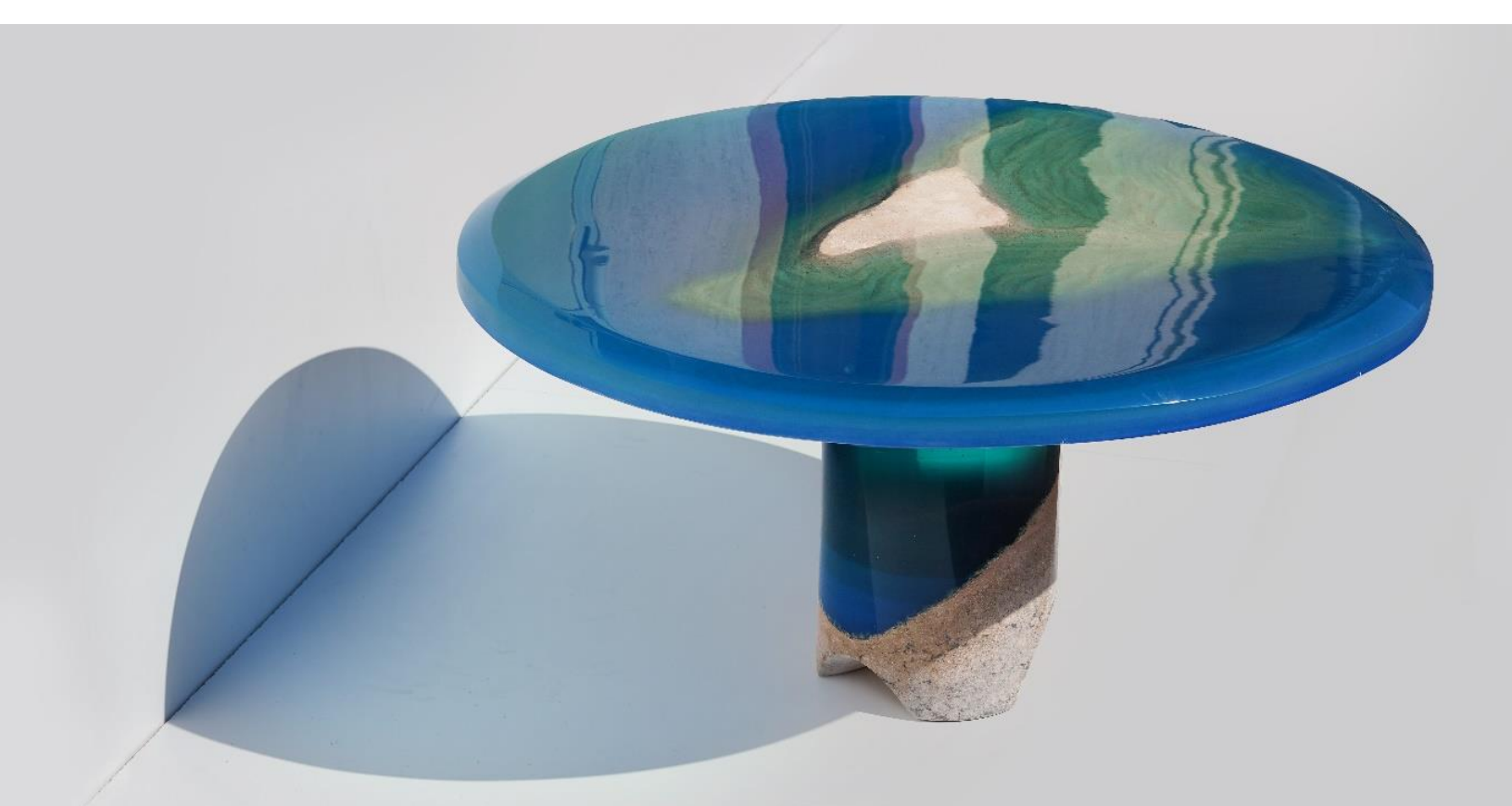
A SLICE OF LAND AND WATER BROUGHT TOGETHER AND ENCAPSULATED IN ONE MOMENT IN TIME. THE ENCAPSULATION OF LAND AND SEA WAS MADE POSSIBLE BY PORING OVER 60-100 LAYERS (DEPENDING OF THE TABLE DIMENSION) OF COLORED ACRYLIC GLASS ON-TOP OF A MARBLE BASE SCULPTURE. A TRULY UNIQUE PIECE TO BUILD.





(SCULPTED TOPOGRAPHY OF CRETE+ 3D PROJECTION MAPPING)





ACRYLIC GLASS, MARBLE

AZZURRO – TABLE

COFFEE TABLE: W 90 CM / H 42 CM

MEDIUM: W 100 CM / H 75 CM

LARGE: W 130 CM / H 75 CM

EXTRA LARGE: W 175 CM / H 75 CM



TEMPEST - SCULPTURE

ACRYLIC GLASS, ALUMINIUM, JESMONITE.

L 30 CM / W 30 CM / H 50 CM

ULTRA LIMITED EDITION OF 5 +2AP

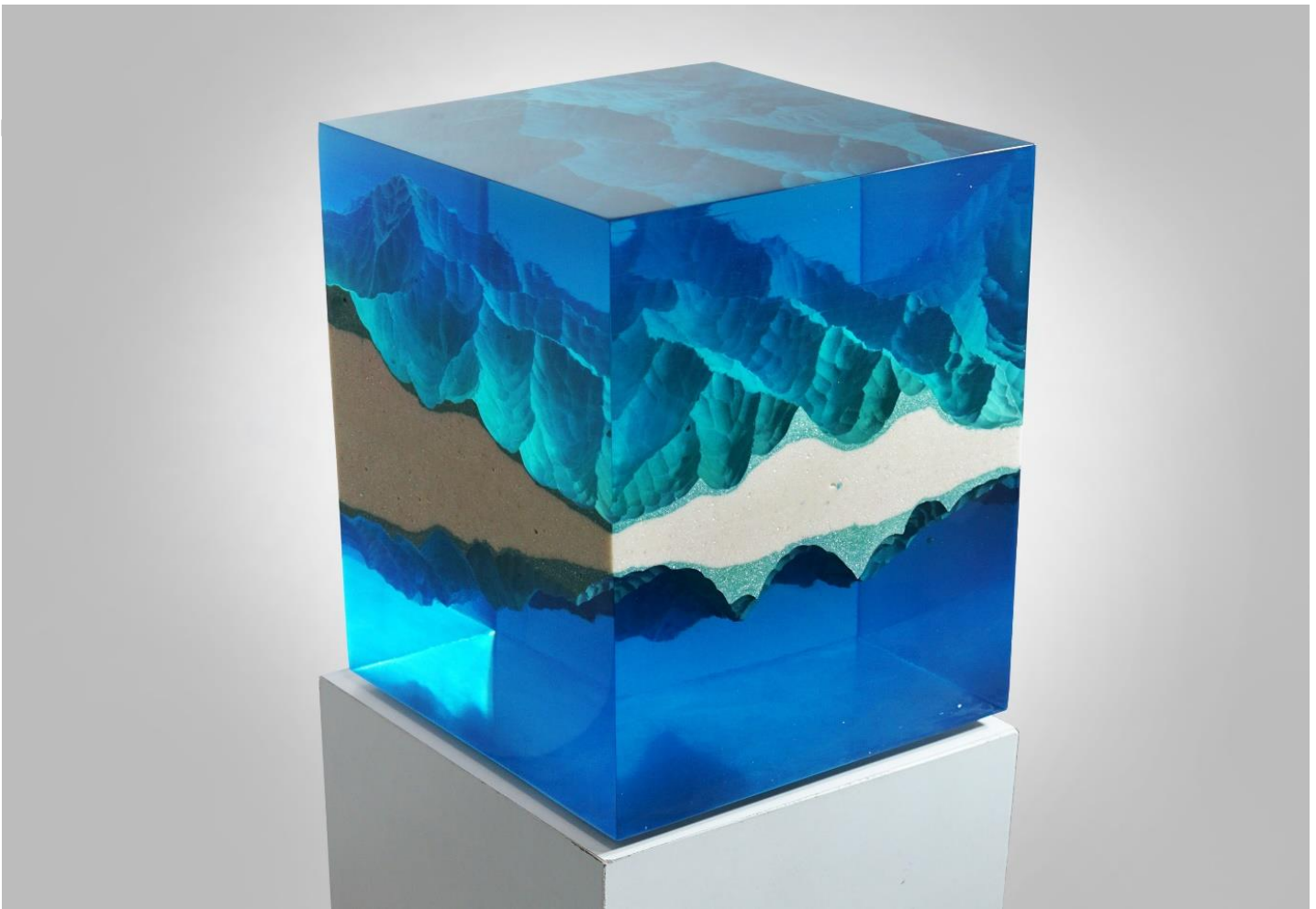


ACRYLIC GLASS, MARBLE DUST, PIGMENT  
DIAMETER: 25/30/45 CM & 45 CM H  
LIMITED EDITION OF 99 +2AP

IMMERSO – TABLE & CHAIR







## MOUNTAINS: MIRROR - SCULPTURE

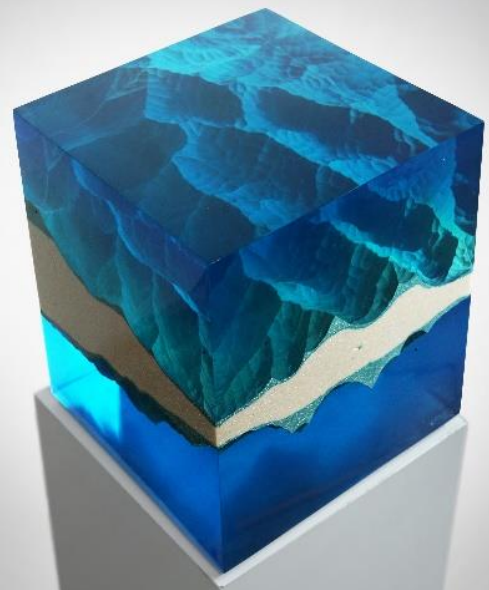
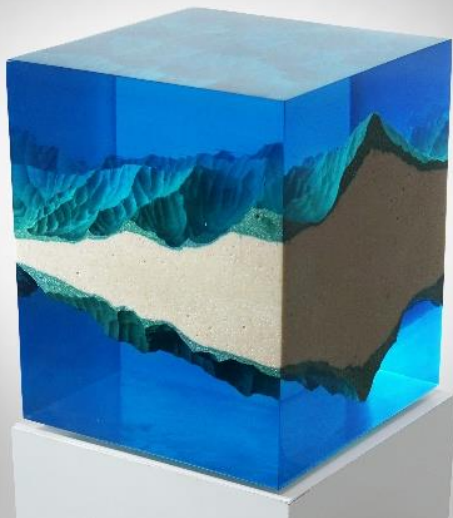
ACRYLIC GLASS, MARBLE, PIGMENTS

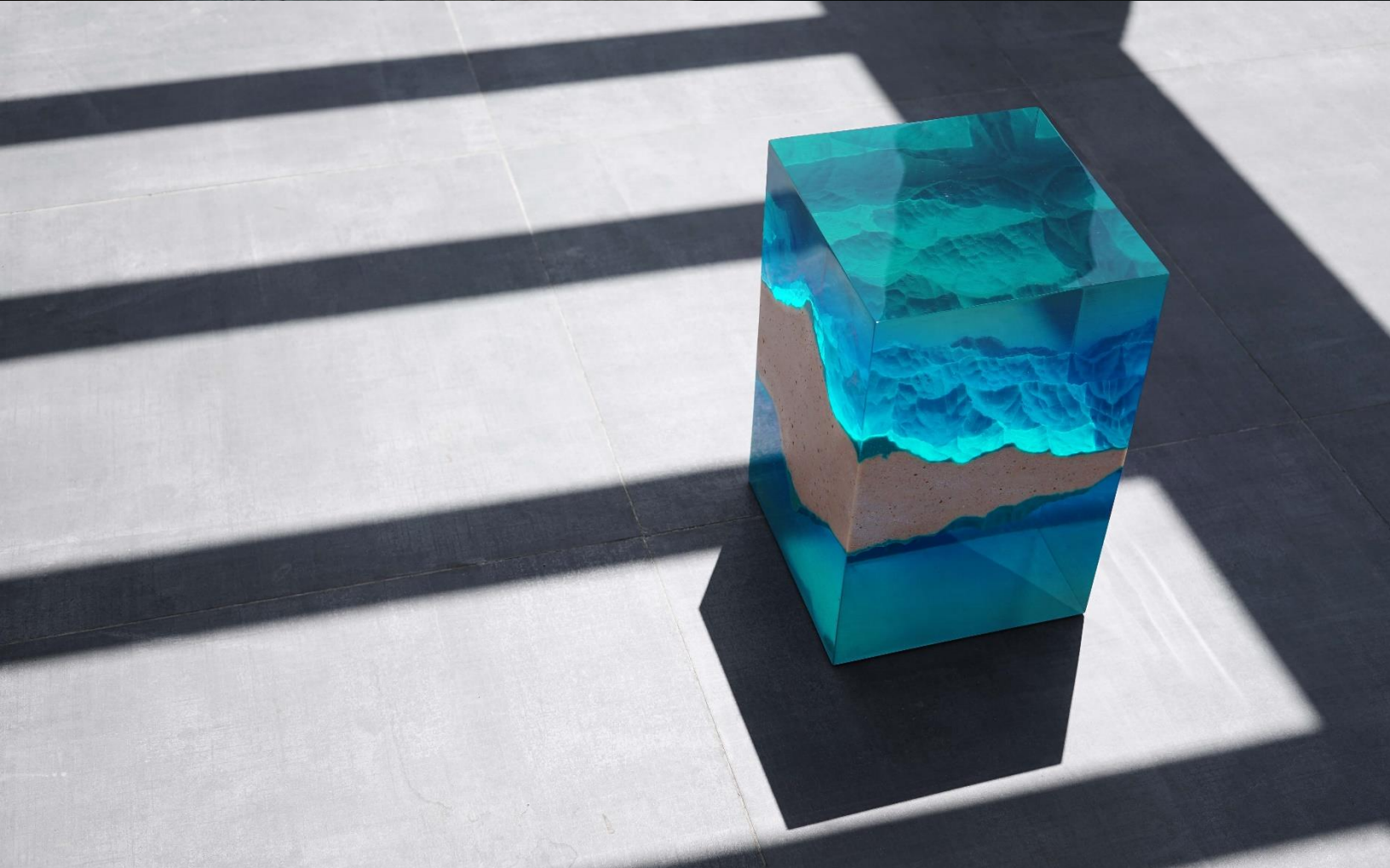
Medium: L 30 CM / W 30 CM / H 35 CM

Extra Large: L 80 CM / W 80 CM / H 95 CM

ULTRA LIMITED EDITION OF 10 +2AP

HOW TO SCULPT OXYGEN AND HOW TO SCULPT A MIRROR REFLECTION? THESE WERE JUST SOME OF THE QUESTIONS THE ARTIST HAS ASKED HIMSELF BEFORE CREATING THIS ARTWORK. THE PARALLEL IMAGE OF A MOUNTAIN RANGE, THE DOPPELGANGER, AND THE SUBSTRATE OF THE MOUNTAIN – ONLY THE IDEA TO SCULPT IT IS CHALLENGING. GREEN MOUNTAINS AND CERULEAN OXYGEN LAYER, ARE THE KEY ELEMENTS THAT DEFINE THIS SURREAL COMPOSITION. THIS ARTWORK IS AN AUGMENTED MIRROR REFLECTION OF THE MOUNTAIN, AS YOU WOULD SEE IN A LAKE, IN A DREAM.









## CAVERNA - SCULPTURE

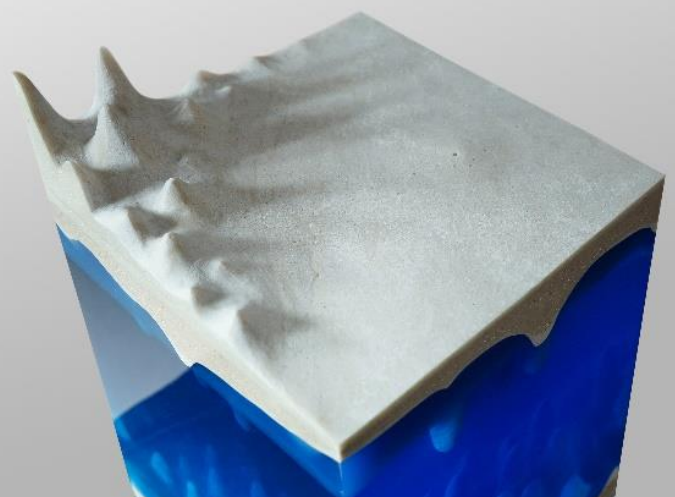
ACRYLIC GLASS, MARBLE, PIGMENTS

Medium: L 30 CM / W 30 CM / H 50 CM

Extra Large: L 80 CM / W 80 CM / H 120 CM

ULTRA LIMITED EDITION OF 10 +2AP

A SHAPE WITH TWO SHAPES. IS THIS CONTRADICTION POSSIBLE? A REMARKABLE CONTRAST BETWEEN FORMS, AN AFFAIR BETWEEN THE TRANSPARENT AND OPAQUE MATERIALS CREATE AN INCREDIBLE VISUAL VIBRATION BETWEEN THE RIGOROUS STRAIGHT LINES OF THE OUTER CONTOUR, AND THE ONDULATED INNER FORMS.









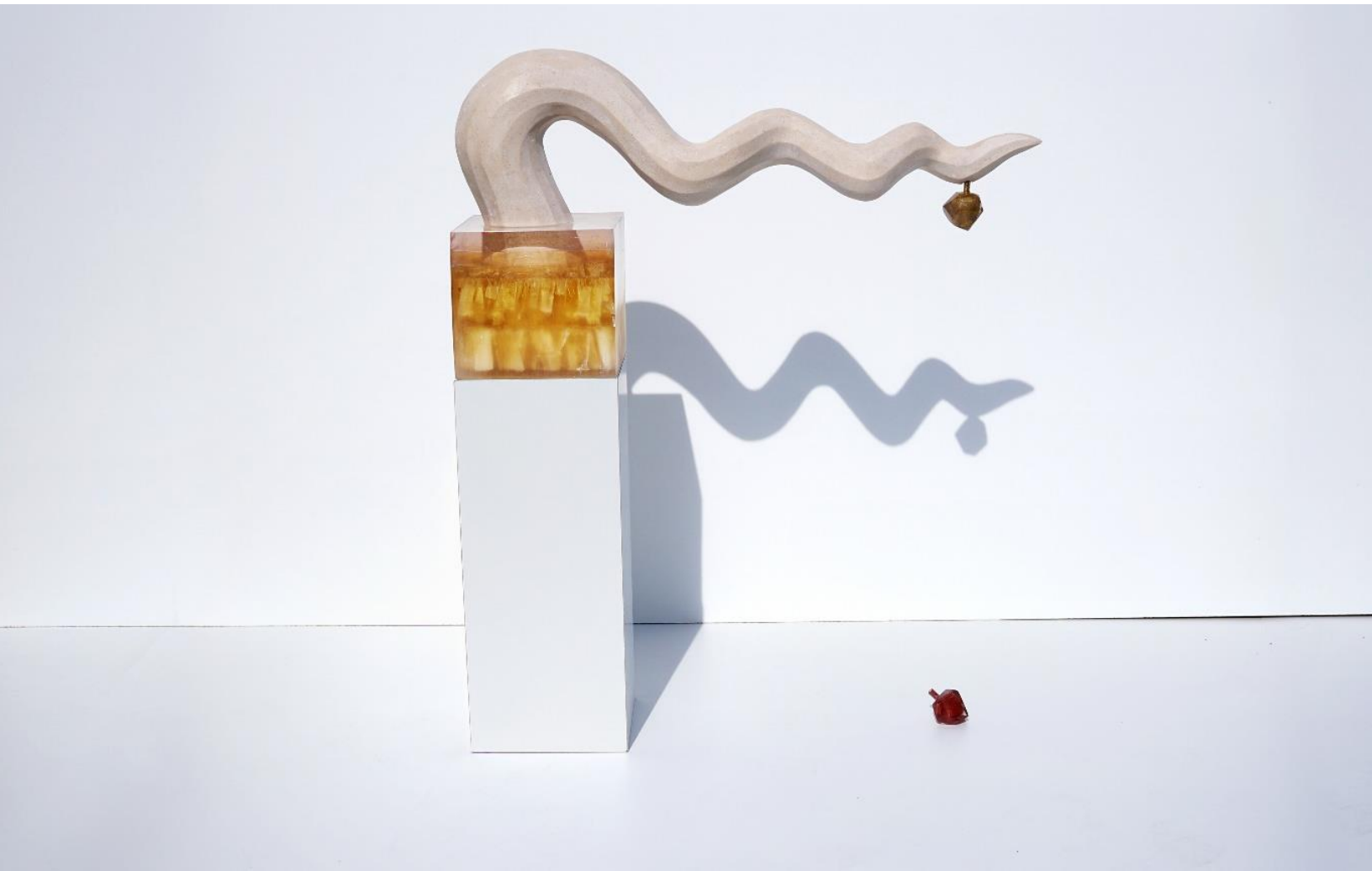
## DUNES: PIECE OF DESERT - SCULPTURE

ACRYLIC GLASS, MARBLE, COAL, PIGMENTS  
Medium: L 30 CM / W 30 CM / H 44 CM  
Extra Large: L 80 CM / W 80 CM / H 120 CM

ULTRA LIMITED EDITION OF 10 +2AP

THE REMARKABLE STORY OF THE EARTH, WHICH STARTS TODAY, AND FINISH SOMEWHERE IN THE FUTURE. THE ARTIST HAS MADE A VIRTUAL SECTION OF THE DESERT. A SINKING PIECE OF LAND, IN A STRONG OBLIQUE POSITION THAT EMPHASIS DISSOLUTION, LOSS. THE BEDROCK OF WATER, HOLDING LIKE AN ATLAS ON ITS SHOULDER – DRY SAND. THE ARTIST HAS AUGMENTED THIS COMPLEX PICTURE WITH THE FIGURATIVE SILHOUETTE LOCATED AT THE TOP OF THE DUNES; SURREAL FIGURE LEAVING A GHOSTLY TRAILS OF FOOTSTEPS BEHIND.



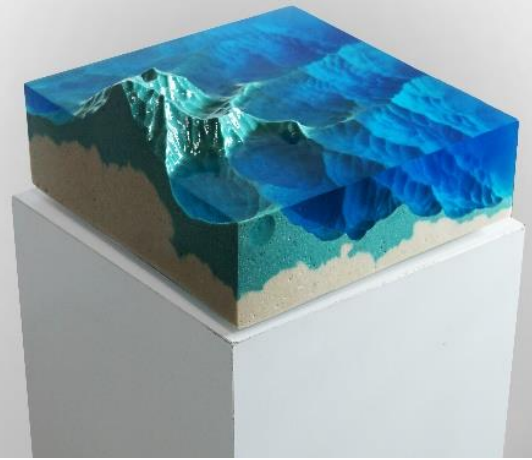


## GARDEN OF EDEN - SCULPTURE

ACRYLIC GLASS, MARBLE DUST, JESMONITE, PIGMENTS  
L 105 CM / W 30 CM / H 63CM  
ULTRA LIMITED EDITION OF 10 +2AP

THE BIBLICAL TREE OF KNOWLEDGE OF GOOD AND EVIL, WITH A SUCCULENT APPLE. THE GOLDEN CUBIC BASE (SIMILAR TO CITRINE CRYSTAL), REPRESENT THE PRECIOUS AND UNSPOILED LANDS OF THE EDEN. THE TREE IS ELONGATED INTO A HORIZONTAL VECTOR, IN A SNAKE LIKE SHAPE, CUNNING AND DECEIVING, FACILITATING THE TEMPTATION AND PROVIDING AN EASILY OBTAINED SINFUL GOLDEN APPLE. A FALLEN RED APPLE LAY ON THE GROUND. THE SIN OF CORRUPTION HAS LIFTED AND WAS RESTORED TO NORMALITY.

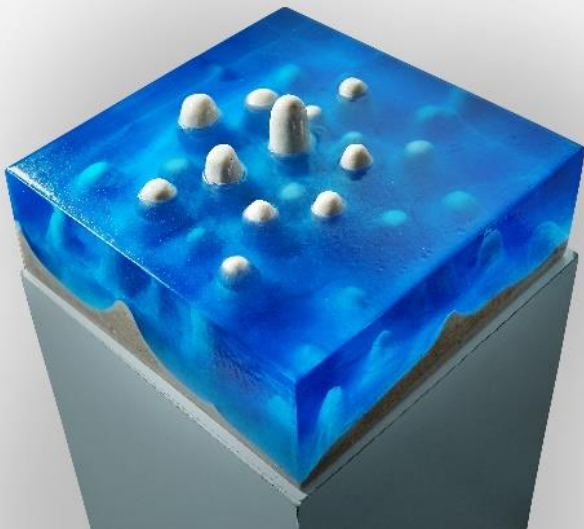




## MOUNTAINS: SLICE OF LAND - SCULPTURE

ACRYLIC GLASS, MARBLE, PIGMENT  
L 30 CM / W 30 CM / H 15 CM

THE UNIQUE AND BLISSFUL MOMENT: THE INTERSECTION OF A SOLITARY MOUNTAIN WITH THE SEA. THEY MEET, AND NEVER SEPARATE. A BEAUTIFUL RELATIONSHIP BETWEEN CONTRASTS; BETWEEN ROCK AND WATER, BETWEEN RIGID AND FLUID, BETWEEN OPAQUE AND TRANSPARENT.



## SPELEUM - SCULPTURE

ACRYLIC GLASS, MARBLE, PIGMENT  
L 30 CM / W 30 CM / H 16 CM

THE ARTWORK HAS EXPOSED A SLICE OF GEOLOGY, INTERTWINED WITH WATER. AN EXQUISITE BALANCE BETWEEN NARRATIVE AND EXECUTION. A SCULPTURE THAT LOOKS AS IN A CONSTANT MOTION, NOTABLY SUSTAINED BY THE CONTRAST BETWEEN THE CURVED LINES AND THE PLAY BETWEEN TRANSPARENT AND OPAQUE MATERIALS.



## DUNES: LOST IN DESERT - SCULPTURE

ACRYLIC GLASS, MARBLE, PIGMENTS

L 30 CM / W 30 CM / H 19 CM

A BEAUTIFUL RELATIONSHIP BETWEEN MOVEMENT AND INSTABILITY, BETWEEN FOREVER AN ÉPHÉMÈRE. THE ARTWORK HAS EXPOSED A SLICE OF GEOLOGY, UNSUSTAINABILITY BETWEEN THE BEDROCK OF WATER THAT SUPPORT THE FRAGILE LAND (DESERT), CANNOT BE PERMANENT.



## MOUNTAINS IRON – WALL SCULPTURE

IRON DUST, JESMONITE, PIGMENT

3 PCS: L 30 CM / W 30 CM / H 15 CM

“IRON” IS BRINGING TO YOU, THE VIEWER, AN EXQUISITE BALANCE BETWEEN THE METALLIC REFLECTIONS AND VOLUME. THE CURVED AND ABRUPT LINES OF THE SCULPTURE FIND ITSELF IN A COLLABORATION WITH THE SMOOTH PLAY BETWEEN COLOR AND LIGHT – PROVIDED BY THE MATERIAL.



STALAGMITES – WALL SCULPTURE

ACRYLIC GLASS, PIGMENT  
3 PCS: L 30 CM / W 30 CM / H 12 CM



GOLDEN DUNES – WALL SCULPTURE

ACRYLIC GLASS, PIGMENT  
3 PCS: L 30 CM / W 30 CM / H 13 CM



**MOUNTAINS: SIERRA – WALL SCULPTURE**

ACRYLIC GLASS, PIGMENT  
3 PCS: L 30 CM / W 30 CM / H 12 CM



**AQUA BLOCKS – WALL SCULPTURE**

ACRYLIC GLASS, MARBLE DUST, PIGMENT  
L 170 CM / W 85 CM / H 5 CM



OCEANUS BLOCKS – WALL SCULPTURE

ACRYLIC GLASS, MARBLE DUST, PIGMENT  
L 170 CM / W 85 CM / H 5 CM



ARBORE –SCULPTURE

ACRYLIC GLASS, MARBLE DUST, OAK WOOD, JESMONITE, METAL  
H 120 CM / L 40 CM / H 30 CM





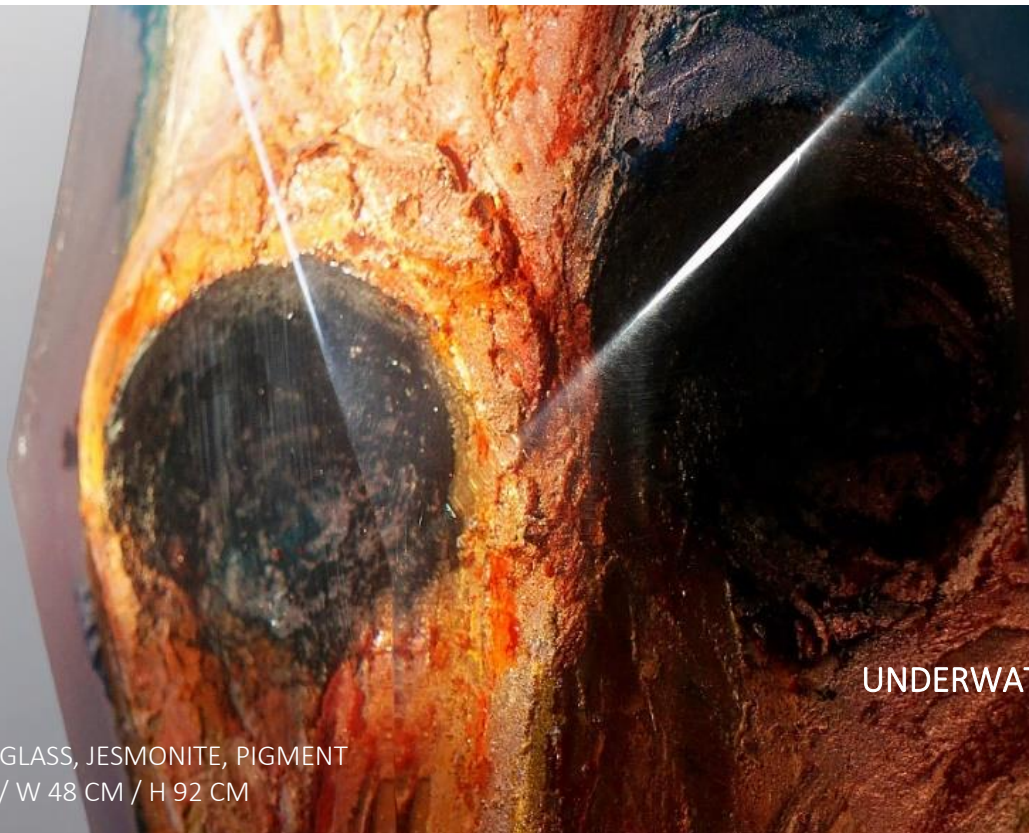
## TOTEMS – LAMP/SCULPTURE

ACRYLIC GLASS, OAK WOOD, LED LIGHT  
35/70/120 CM H \* L 9 CM / W 9 CM



PRISM – SCULPTURE

ACRYLIC GLASS, OAK WOOD  
L 30 CM / W 20 CM / H 50 CM



UNDERWATER DREAM – SCULPTURE

ACRYLIC GLASS, JESMONITE, PIGMENT  
L 19 CM / W 48 CM / H 92 CM



EDUARD LOCOTA  
SCULPTURE STUDIO

## ATLAS – FIGURATIVE SCULPTURE

ACRYLIC +BRASS/IRON POWDER,  
L 45 CM / W 34 CM / H 30 CM





## HYPNOSYS – TABLE/ SCULPTURE

ACRYLIC GLASS, THERMOFORMED PLEXIGLASS, PIGMENT, LED LIGHT  
L 107 CM / W 107 CM / H 42 CM







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# MATERIALITY



## INTRODUCTION

FROM THE OLDEST OF TIMES, OUR SPECIES HAS EXPERIENCED A STRONG SYMBIOSIS WITH MATTER. HUMANS HAVE LEARNED TO MODEL MATTER, TURNED IT INTO TOOLS, AND THEN USED IT TO CREATE OBJECTS. THE MAN OF THE 21ST CENTURY HAS SHAPED THE ANTHROPOCENE ERA TO HIS LIKING; AND PLASTICIZED IT TO HIS OWN MIRROR.

THE PROJECT CALLED *MATERIALITY*, IS CENTERED AROUND THE LAST GEOLOGICAL ERA, POPULARLY KNOWN AS THE PLASTIC AGE. AN ERA IN WHICH HUMAN IMPACT IS THE DOMINANT FORCE ON THE EARTH'S NATURAL MATERIALS.

## DESCRIPTION

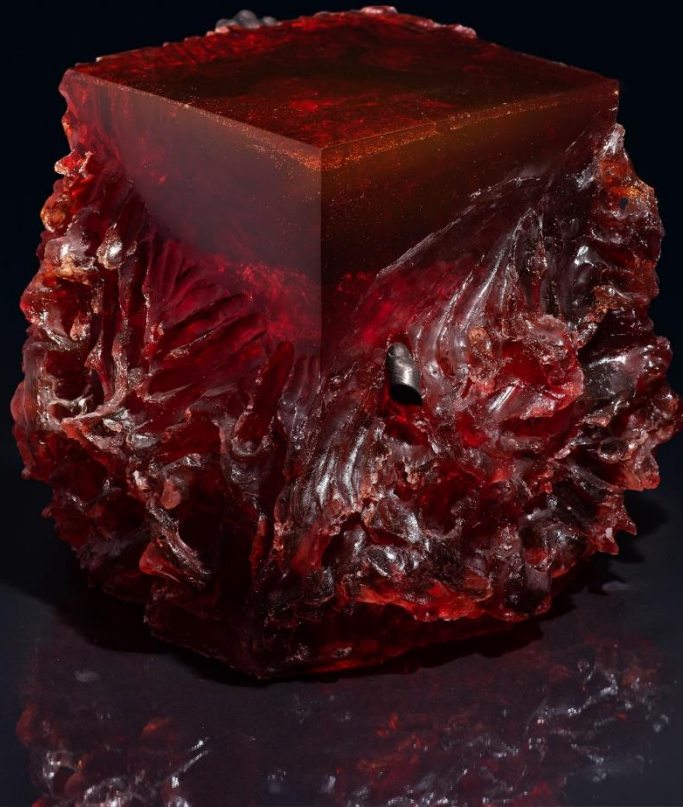
*"I LEFT ON THE SURFACE OF THE OBJECT THE IMPRINTS OF MY OWN FINGERS, OF MY HANDS, AS WELL AS THE STRIKES AND MARKS LEFT BY THE ACTUAL TOOLS USED TO SHAPE THE WORK. LATER ON, I TOOK MOLDS OF MY HANDS, FINGERS AND OF THE TOOLS THAT WERE ACTUALLY USED IN THE MAKING OF THIS UNIQUE PIECE, AND DUPLICATED THEM IN COLD CAST BRONZE TO COMPLETE THE ARTISTIC STATEMENT."*

FOR THIS SET OF WORKS, THE SYNTHETIC MATERIALS WERE CHOSEN RATIONALLY IN ORDER TO EXPLAIN BOTH THE PHYSICAL AND CONCEPTUAL MATERIALITY OF THE THEME. ALTHOUGH, THE EXACT OPPOSITE OF OUR CASE, THE COMMON PERCEPTION OF ANY SYNTHETIC MATERIAL IS USUALLY DISPOSABLE, MASS-PRODUCES AND LOW-GRADE. THIS GIVES BIRTH TO A DISCUSSION ABOUT THE ETHICAL VALUE OF SYNTHETIC MATERIALS AND MAN'S ABILITY TO PERCEIVE IT FORM A CULTURAL PERSPECTIVE.

WE DON'T THROW GOLD ON THE STREETS LIKE GARBAGE, BECAUSE WE TREASURE IT CULTURALLY. IN A BATTLE TO OVERPOWER OUR PRECONCEIVED IDEAS ABOUT THE VALUE OF MATERIALS, PRETENTIOUS MATERIALS DON'T MAKE OBJECTS MORE VALUABLE.

THE STORY OF THE TRANSFORMATION OF MATTER INTO AN OBJECT, ABOUT THE TRANSFORMATION OF THE OBJECT INTO A GOOD, ABOUT THE MONETIZATION OF THE GOOD.





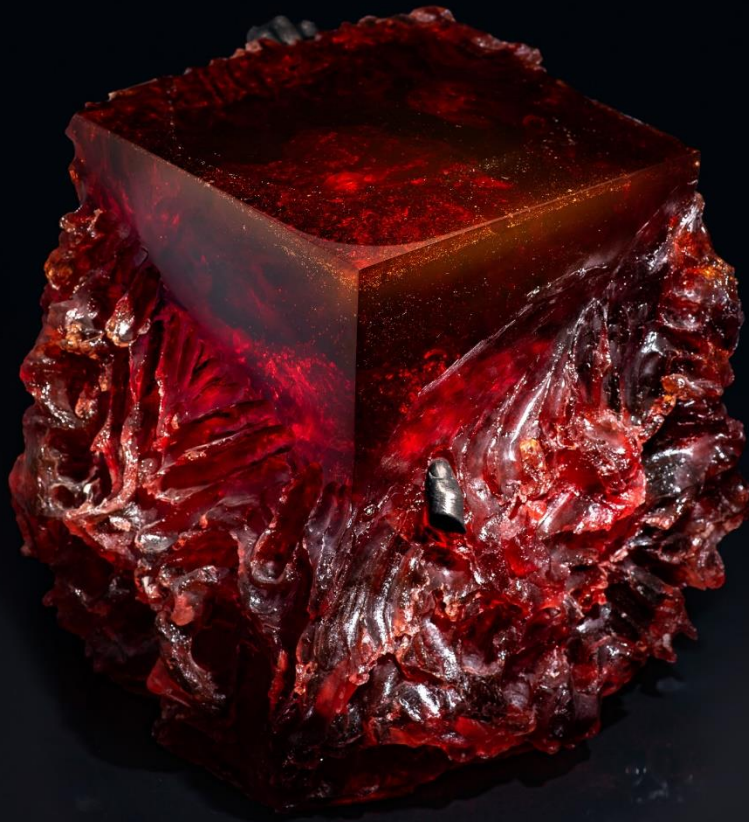
**MATERIALITY –SIDE TABLE & STOOL**

ACRYLIC GLASS, PIGMENTS, COLD CAST BRONZE  
LIMITED EDITION OF 12 + 4 AP

DIMENSIONS: L 47 CM / W 46 CM / H 42CM

*CUSTOMISABLE COLORS*

HAND MADE BY THE ARTIST, USING TRADITIONAL AND NOVEL TECHNIQUES USED FOR CASTING METAL.  
ACCOMPANIED BY A CERTIFICATE OF AUTHENTICITY SIGNED AND DATED BY THE ARTIST.







**MATERIALITY –SIDE TABLE & SCULPTURE**

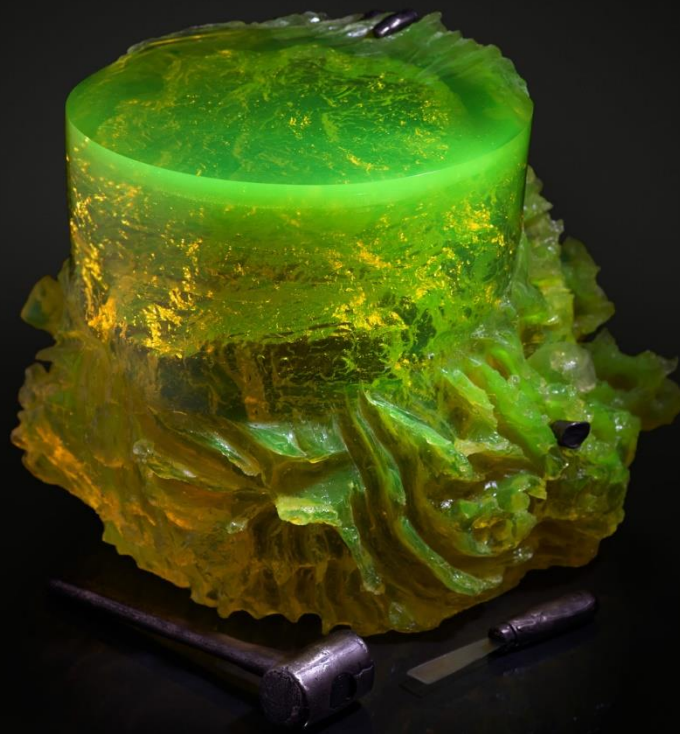
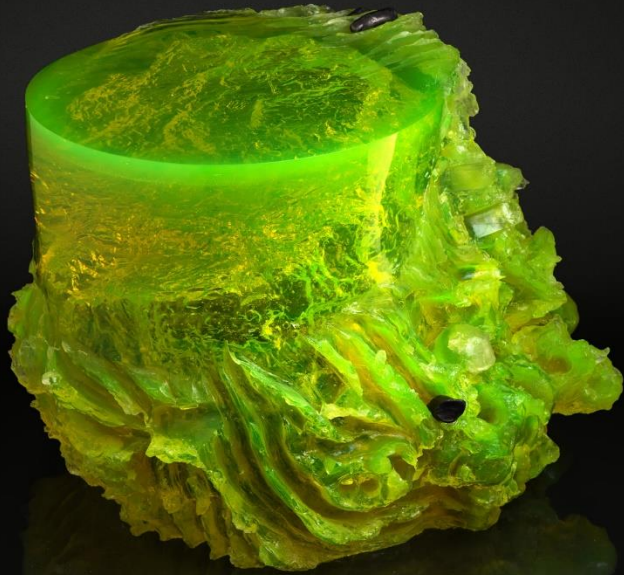
ACRYLIC GLASS, PIGMENTS, COLD CAST BRONZE  
LIMITED EDITION OF 12 + 4 AP

L 62 CM / W 55 CM / H 44CM

*CUSTOMISABLE COLORS*

HAND MADE BY THE ARTIST, USING TRADITIONAL AND NOVEL TECHNIQUES USED FOR CASTING METAL.  
ACCOMPANIED BY A CERTIFICATE OF AUTHENTICITY SIGNED AND DATED BY THE ARTIST.







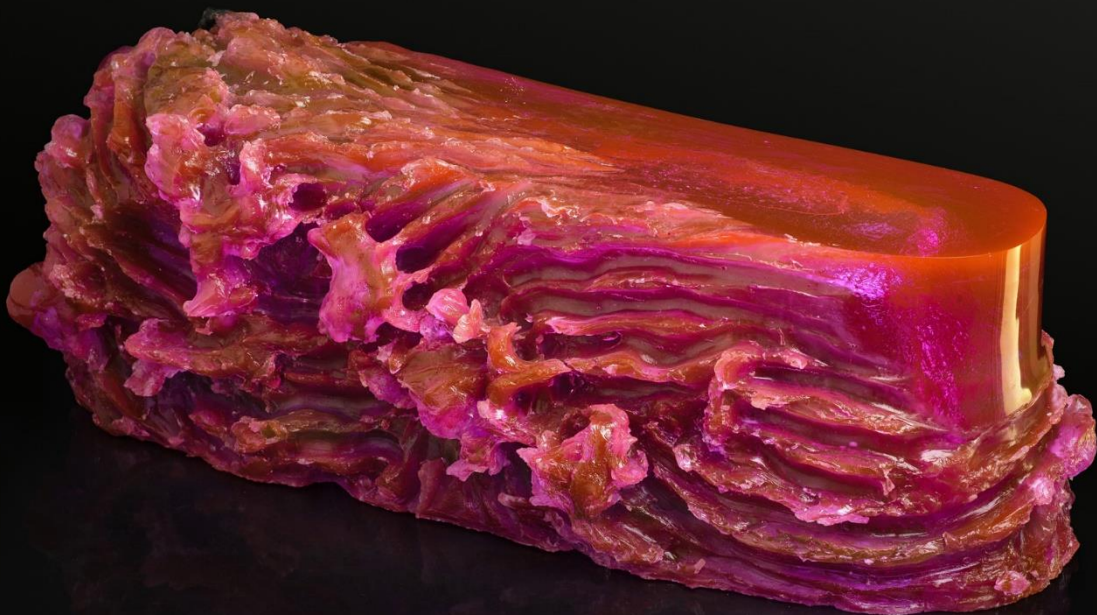
**MATERIALITY –BENCH & SCULPTURE**

ACRYLIC GLASS, PIGMENTS, COLD CAST BRONZE  
LIMITED EDITION OF 12 + 4 AP

SCULPTURE SIZE: L 82 CM / W 32 CM / H 29CM  
BENCH SIZE: L 164 CM / W 64 CM / H 38CM

*CUSTOMISABLE COLORS*

HAND MADE BY THE ARTIST, USING TRADITIONAL AND NOVEL TECHNIQUES USED FOR CASTING METAL.  
ACCOMPANIED BY A CERTIFICATE OF AUTHENTICITY SIGNED AND DATED BY THE ARTIST.









**MATERIALITY – LOW TABLE**

ACRYLIC GLASS, PIGMENTS  
LIMITED EDITION OF 12 + 4 AP

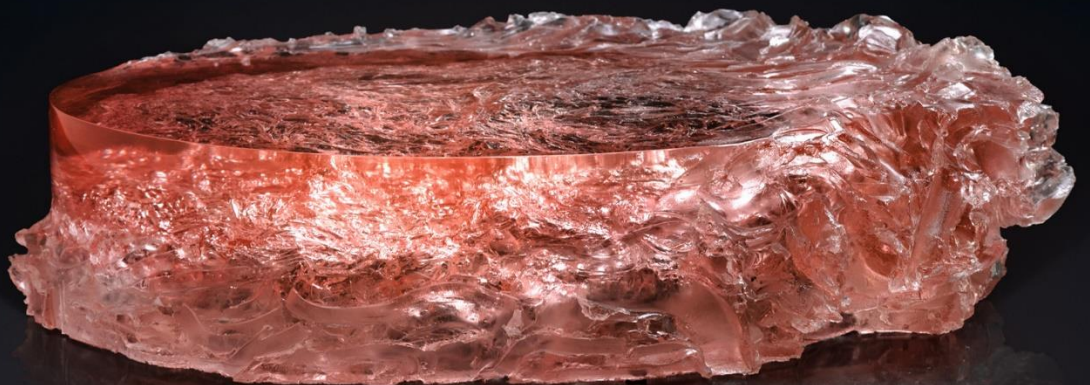
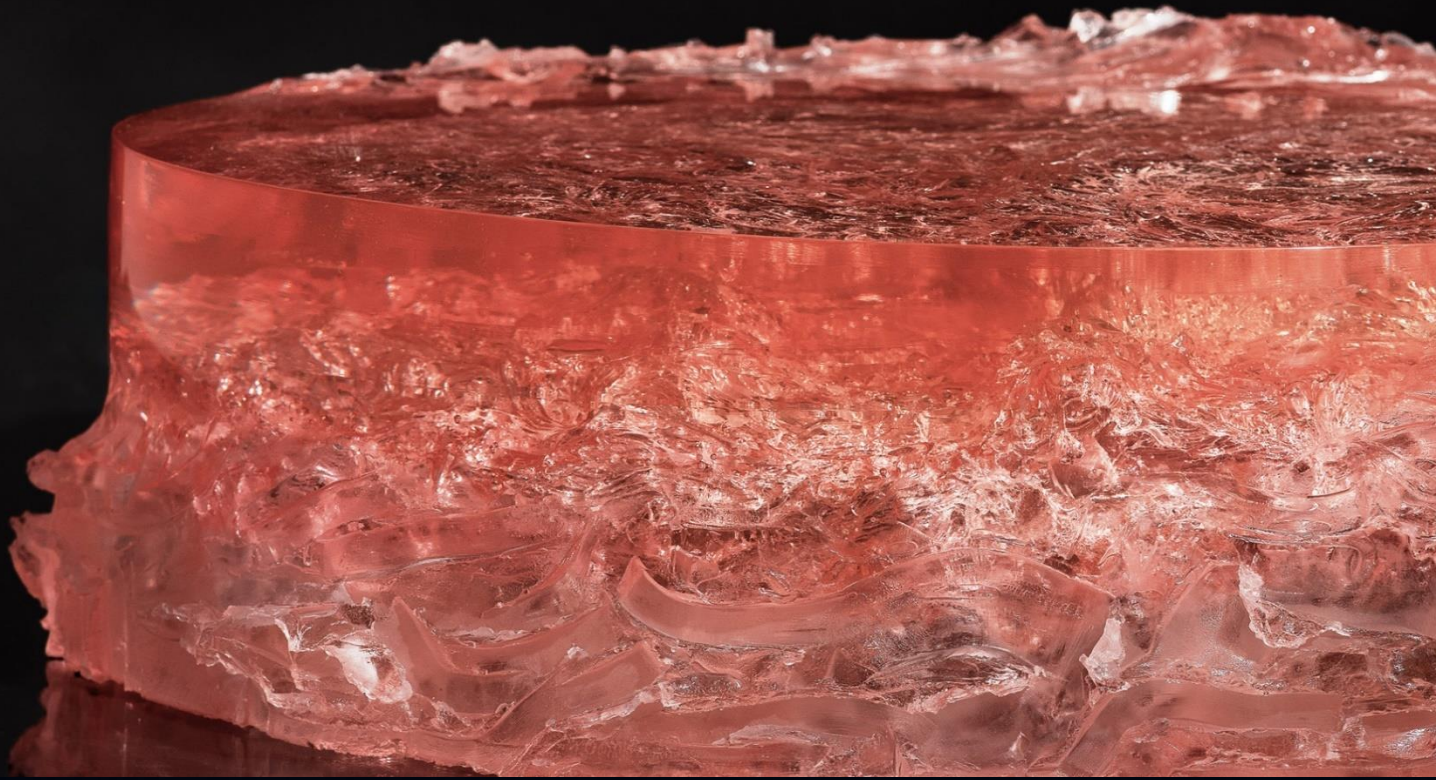
DIMENSIONS: L 156 CM / W 95 CM / H 39CM

*CUSTOMISABLE COLORS*

HAND MADE BY THE ARTIST, USING TRADITIONAL AND NOVEL TECHNIQUES USED FOR CASTING METAL.

ACCOMPANIED BY A CERTIFICATE OF AUTHENTICITY SIGNED AND DATED BY THE ARTIST.









[WWW.EDUARDLOCOTA.COM](http://WWW.EDUARDLOCOTA.COM)

OFFICE@EDUARDLOCOTA.COM

TIMISOARA, ROMANIA,

DESIGNER & SCULPTOR:  
EDUARD LOCOTA



EDUARD LOCOTA  
SCULPTURE & DESIGN

VERSION 2, 2022

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