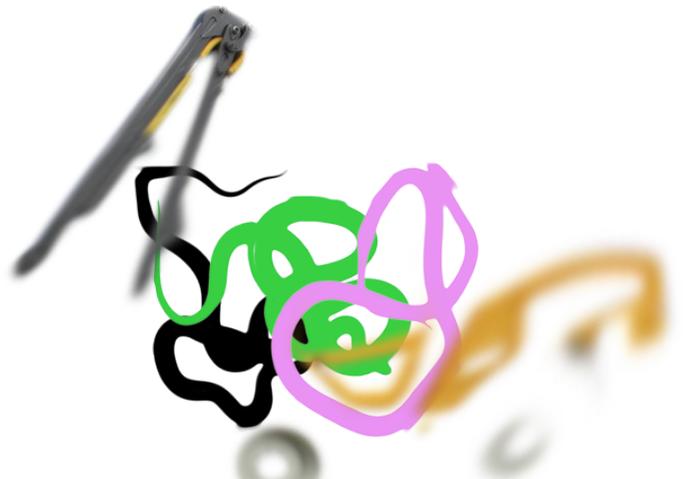


PORTFOLIO - Arthur Tramier
2016
arthur.tramier@gmail.com



MINAJERIE - a collection of deepdeep domestic layouts.

Tom et Arthur (Tom Schneider and Arthur Tramier)

June 2016

Naritaweg 48, Amsterdam (NL)

Tom et Arthur is a duo created by Tom Schneider and Arthur Tramier. As a trained cabinetmaker and furniture designer, Tom stresses the craftsmen’s position into a dirty practice; Happy sad instincts lead to slipstream non-functions.

Arthur is a *créateur-designer* whose skills encompass the field of fashion and design in the broadest sense. Lately, his magic-realist intuitions materialised into *sympa* objects. This chimes with his writings on *sympathy*, which he regards as a matter of shape and aesthetic responsibility. Together they create *counter-correct* objects and *deepdeep* domestic layouts. A crack into reality, in a bubble.



Waking up psycho-primitive potencies.

Sexy geoNRG.

Unleashing the repressed material underlying in the domesticity. In the tektonik life, domestic earthquakes create a sense of openness for the disturbing.

A snap of tremor.

Fighting against the sad life of living with correct objects, performing C-Sections in the belly of the home.

Pop-savage devoration.



LAYOUT 1 - ONIX

Tom et Arthur (Tom Schneider and Arthur Tramier)

Sand, liquid crystal «mood rings», polymer plastic film, resin, wood, metal, pigment.

February 2016

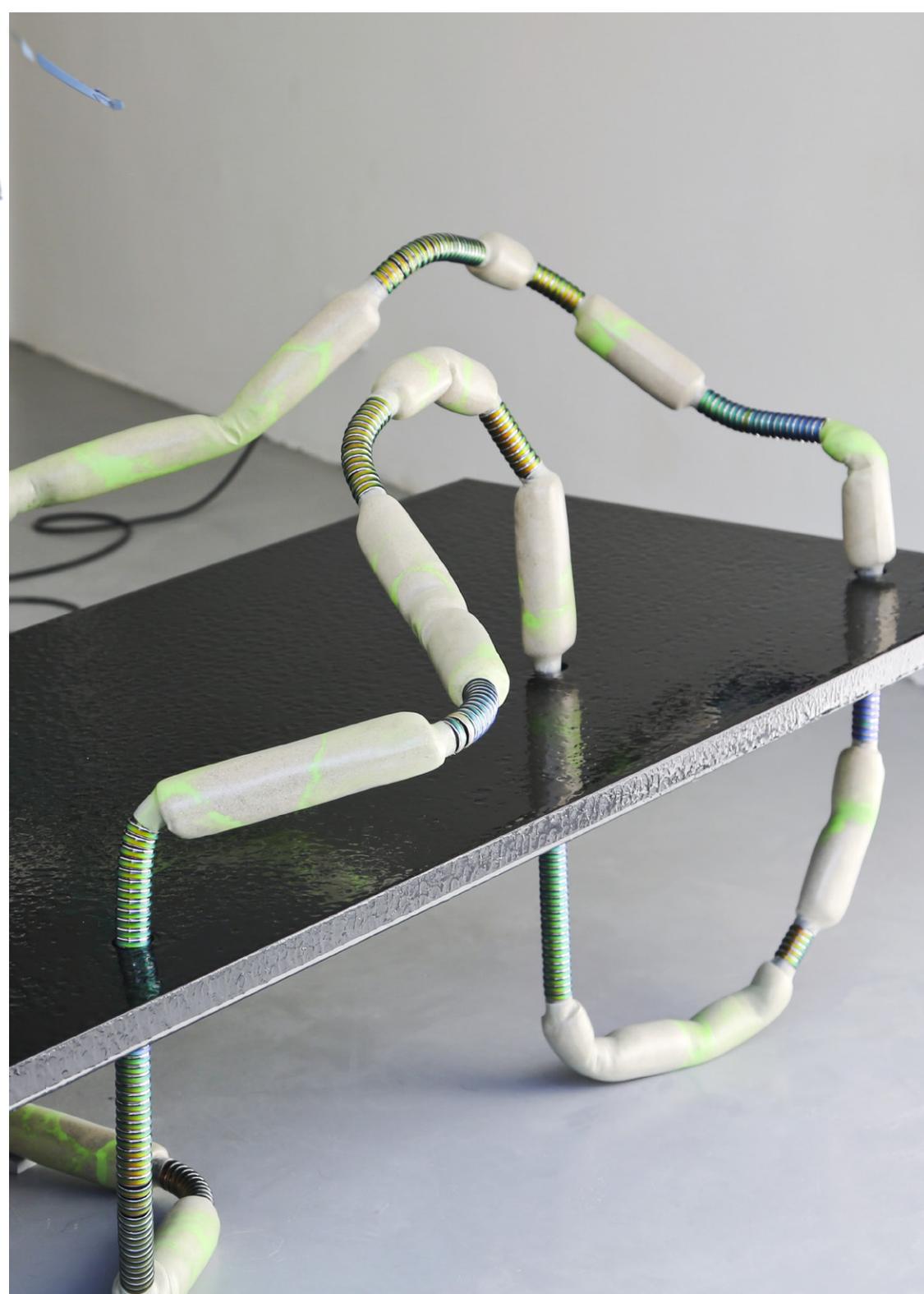
BoetzelaerNispen Gallery

De Clercqstraat 64IV, Amsterdam (NL)

In between an interior bench and a mystical objects invested with mythical powers, Onix produces a geo-sexy NRG metaphor: a slow energy grounded in earth, where erotic is a form of connectedness.

Built as closed circuits conveying sand, the structure of the bench offers itself as a powerful medium to enter into contact. The slowly moving sand in the duct is not yet transformed into micro technology but forming a bigger circuit, producing geo-tactile energy. The flux is not effective. It is rather a sensorial and sensual dimension that never stops circulating.

This process creates a synergetic system activaed by the human presence. Its entanglement with the immaterial world of networks crystallises into chromatic estatics at their fingertips. Onix unleashes neo-primitive sexual energies grounded in earth, creating *deepdeep* morphologies of domestic landscape.



LAYOUT 1 - ONIX

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February 2016

BoetzelaerNispen Gallery

De Clercqstraat 64IV, Amsterdam (NL)



LAYOUT 2

Tom et Arthur (Tom Schneider and Arthur Tramier)

Silicone, plexiglass, metal.

June 2016

Naritaweg 48, Amsterdam (NL)

Layout 2 is a manifesto against rigid structure that proclaims agitation and vibration as a way to disrupt reality. It creates the conditions for things to tremble and to soften.

The 3 shelves redefine the domestic landscape so that previously stable and solid structures turn unstable and fuzzy. In such a layout of suppleness and flexibility, the domestic is agitated through dragonflylike movements. It creates an environment for life to tremble, where furniture turns into delicate and shaky totems.

In a life in agitation, why would you need a shelf anyway?



LAYOUT 3

Tom et Arthur (Tom Schneider and Arthur Tramier)

Latex, Crocs, flowers, metal, wood.

June 2016

Naritaweg 48, Amsterdam (NL)

Planctons eat plastic. Planctons are at the bottom of the food chain. Humans eat plastic.

Layout 3 creates the conditions for a new cannibalism to happen. A situation where plastic, human, nature, food, merge into one single mayonnaise. This *plastic neo-cannibalism* is not when human eats human, but where there is no distinction and division, no mediation in between. To quote G. Bataille: “we are like water in water”. The dining situation becomes a moment of pop-savage devoration, of great absorption. It draws from the instinct that we cannot separate ourselves from the world around but are part of this brotherhood of things.

Layout 3 breaks with the correct way of having a meal. The Crocs are the soil for vegetation that invades the dining situation.



LAYOUT 3

Tom et Arthur (Tom Schneider and Arthur Tramier)

Latex, Crocs, flowers, metal, wood.

June 2016

Naritaweg 48, Amsterdam (NL)



SURFACE DE REPARATION

Arthur Tramier

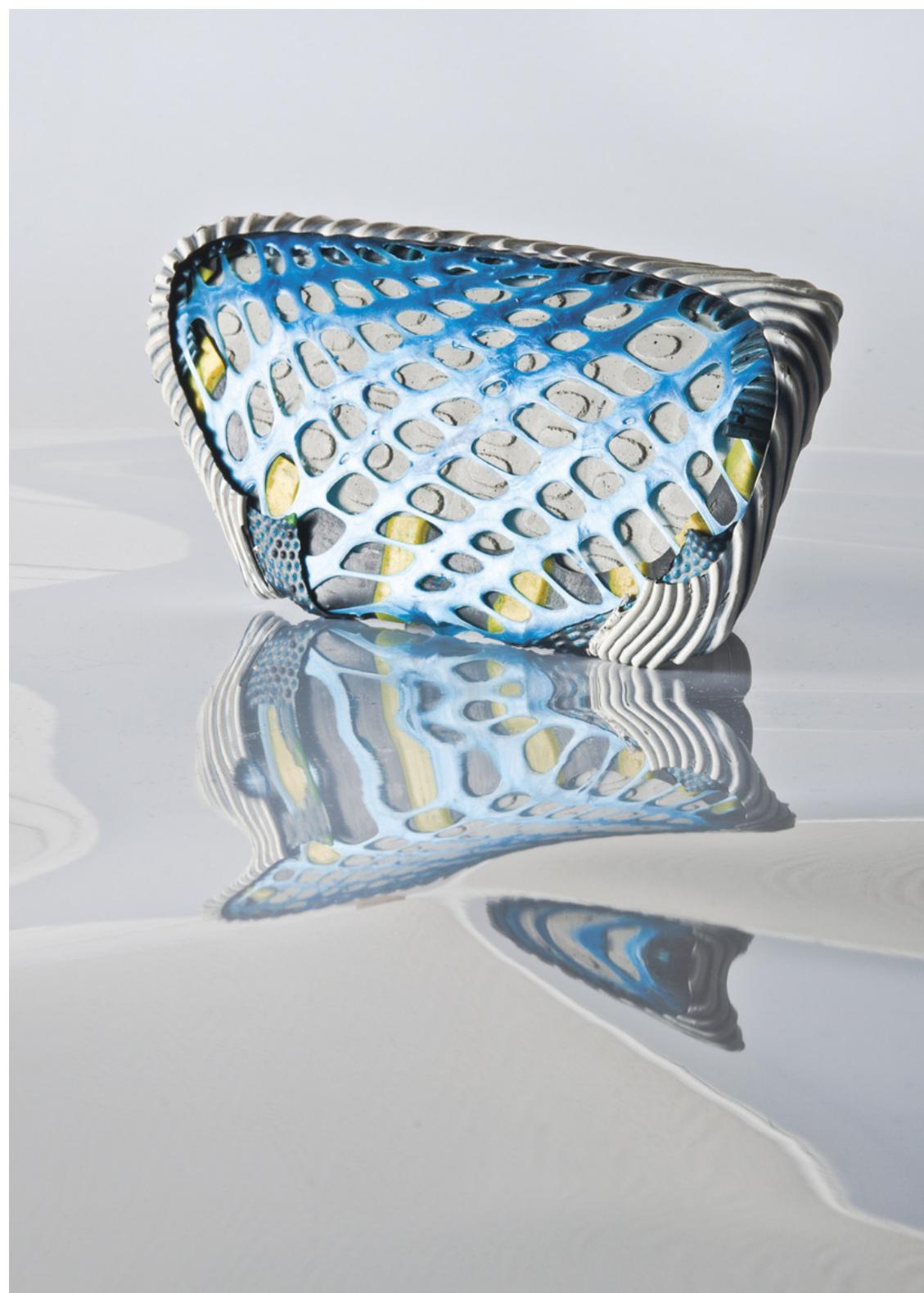
Latex, concrete.

2014

Carreau du Temple

4 Rue Eugène Spuller, Paris (FR)

Trend forecasting and material research. Graduation project for the high diploma of fashion design - major in fashion & environment at ESAA Duperré, Paris.



SURFACE DE REPARATION

Arthur Tramier

Latex, plaster, plastic.

2014

Carreau du Temple

4 Rue Eugène Spuller, Paris (FR)





SURFACE DE REPARATION

Arthur Tramier
Patch, earth, silicone.
2014

Carreau du Temple
4 Rue Eugène Spuller, Paris (FR)



SURFACE DE REPARATION

Arthur Tramier

Patch, needle, plastic.

2014

Carreau du Temple

4 Rue Eugène Spuller, Paris (FR)



SWIMMING IN THE TROUBLED WATERS OF FORTHCOMING
DAYS

Arthur Tramier

Goose-neck, wood, fabric, webcam, glass, water, iphone.

2015

Sandberg Insituut,

Fred. Roeskestraat 96, Amsterdam (NL)

Computerization has disrupted our beliefs. TV Prompters have fallen in love. iPhones have replaced Nostradamus.

The fortune teller is a vase to drown in. The prophecy lies in the water. Hydromancy becomes cybermancy. Magic becomes technomagic. In a disenchanted time, doing magic is nothing else but marrying the world.



CHICKEN OR THE EGG?

Majikanar, maison de design. (Victorien Soufflet and Arthur Tramier)

Fabric, metal, ice cubes, rosé, coins, jeu de boules, flowers, water.

2015

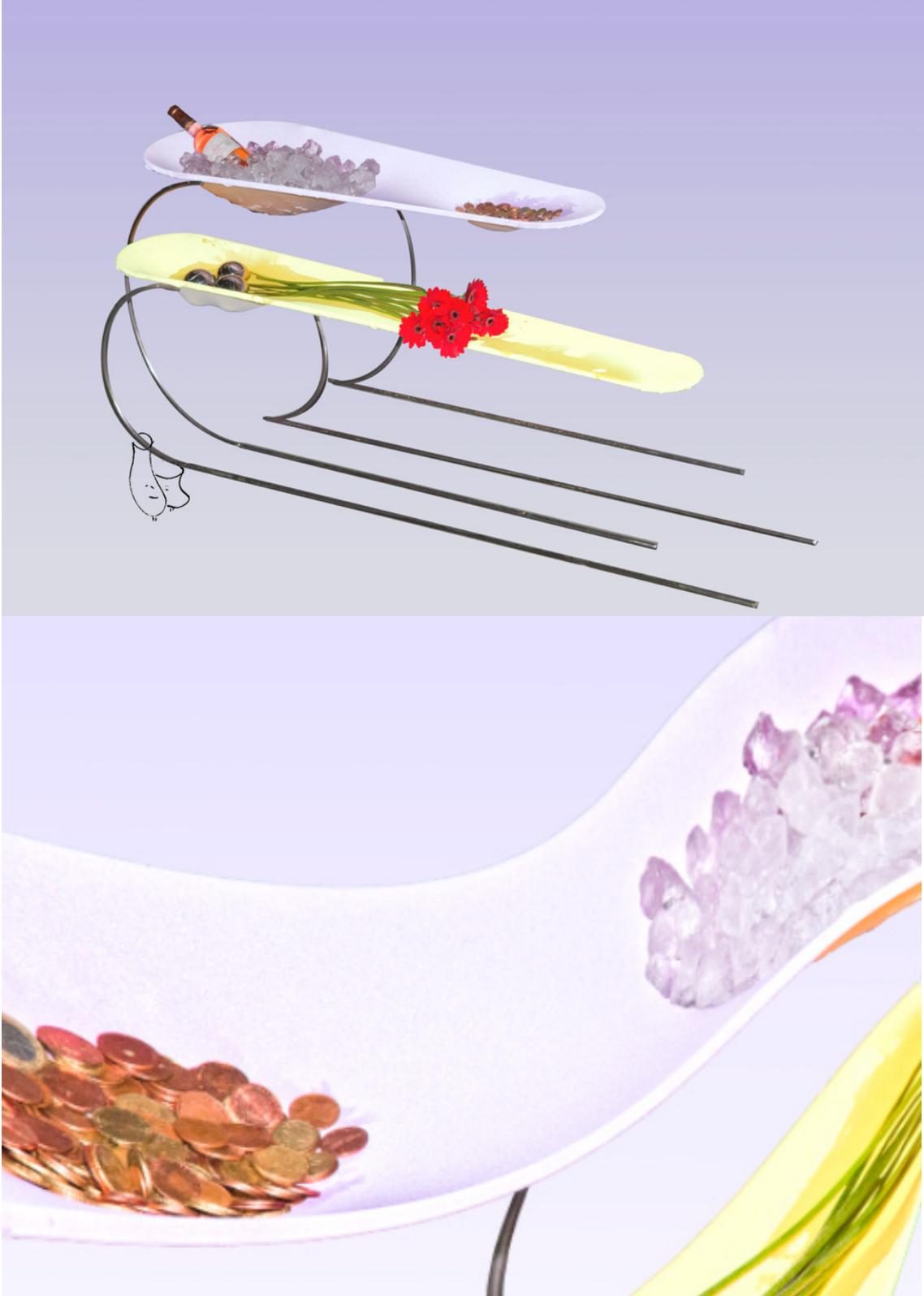
Sandberg Insituut,

Fred. Roeskestraat 96, Amsterdam (NL)

Which one came first? Does the container give birth to the content? Can water give shape to a vase? If you put water into a vase it becomes the vase. Water is in-formed by the vase.

“Did Charles de Gaulle buy a particularly beautiful pot and then try to pour France carefully into it? Or did he shape a pot himself and then hold it under the French fountain so as to catch France?”¹

Imagine a vase not designed to be filled but filled to be designed. If a hen is only an egg’s way of making another egg, content is only a container’s way of making containers. Water, flowers and wine are only a vase’s way of making vases. This vase-to-be copes with the fear of emptiness, non stop crying “I need content!” Fill the vase, please.



1- Flusser Vilem, *Shape of Things: A Philosophy of Design*, Reaktion Books, Limited, 1999. p.100.

LUDOTECA CLUB TONIC

Tom et Arthur (Tom Schneider and Arthur Tramier)

Silicone, bamboo, glass, plastic, lemon.

April 2016

Macao, Viale Molise 68, Milano (IT)

Ludoteca Club Tonic is a space for domestic-based earthquakes. In the LCT playroom things and dancers alike engage in a frenetic skeleton bal. Jungle bones and acid centershock tables tremble and tremor jointly. The Ludoteca Club Tonic creates the conditions for a tecktonik dance snap to happen.



LUDOTECA CLUB TONIC

Tom et Arthur (Tom Schneider and Arthur Tramier)

Silicone, bamboo, glass, plastic, lemon.

April 2016

Macao, Viale Molise 68, Milano (IT)



:3 CHATIÈRES

Tom et Arthur (Tom Schneider and Arthur Tramier)

String curtains, concrete, metal, silicon, varnish.

August 2016

As part of the residency program Live Transmission.

Le Genou Vrillé, Pouldergat, Finistère (FR)

:3 Chatière is a collection of 3 hatches that create the conditions for a *deep-deep* domesticity. The objects become the agent of pop-primitive NRG's. The chatière (cat flap) is a small portal in a human door. They embody the impossibility of a total domestication : in a continuous animal tempo, the cat is "like water in water"¹.

Chatières are C-sections in the belly of the house, existing as permeable and untameable cages :3 domestic traps.



1- George Bataille, *Theory of Religion*, (New York : Zone Book, 1989), 24.

OCULAR OCCULT

Tom et Arthur (Tom Schneider and Arthur Tramier)

Wood, mirror, goose-neck, crystal ball, iPad, iPhone, glass.

October 2015

Noord Kerk, Amsterdam (NL)

The age of reason and technology embarked the world on a path at the end of which there will be no more mysteries. Yet, techno-objects operate less and less pellucidly. Ocular Occult demystifies technology while re-enchanting its effects. Technology, seen through the lens of optical devices, is elucidated. The focal point of Ocular Occult is atmosphere rather than concrete perception. If you approach the goosenecks close enough, you might hear tweets. If you lie down on the ethereal trunk, you might reveal yourself in a vale.



XENIA

Tom et Arthur (Tom Schneider and Arthur Tramier) in collaboration with Alexander Sand.

Hologram of dandelion projected on acrylic glass, lcd-screen, reed, hdmi rubber cable, tripod.

November 2015

Assembly Hall, Overschiestraat 188, Amsterdam (NL)



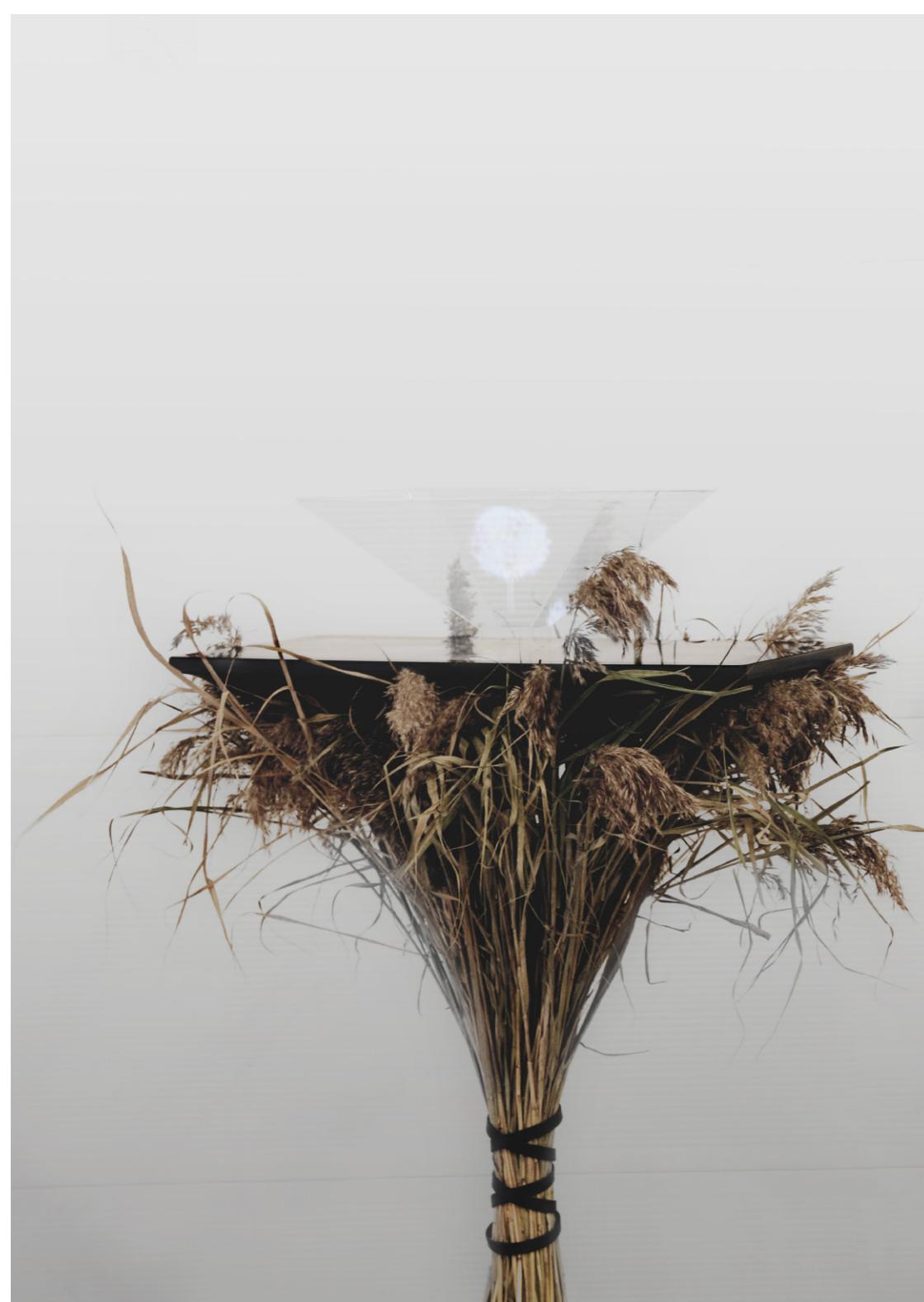
For in and out, above, about, below,
'Tis nothing but a Magic Shadow-show,
Play'd in a Box whose Candle is the Sun,
Round which we Phantom Figures come and go.¹

Xenia:

noun

1. (botany) The immediate influence of pollen from one strain of a plant upon the endosperm of another strain
2. (ancient greece) A custom of hospitality, a still life painting sent to the guests in the aftermath of a dinner depicting the shared dishes. Enclosed by the past and the prospect of future events fuses the image of a doubled memento.

1- Omar Khayyam (1048-1122)



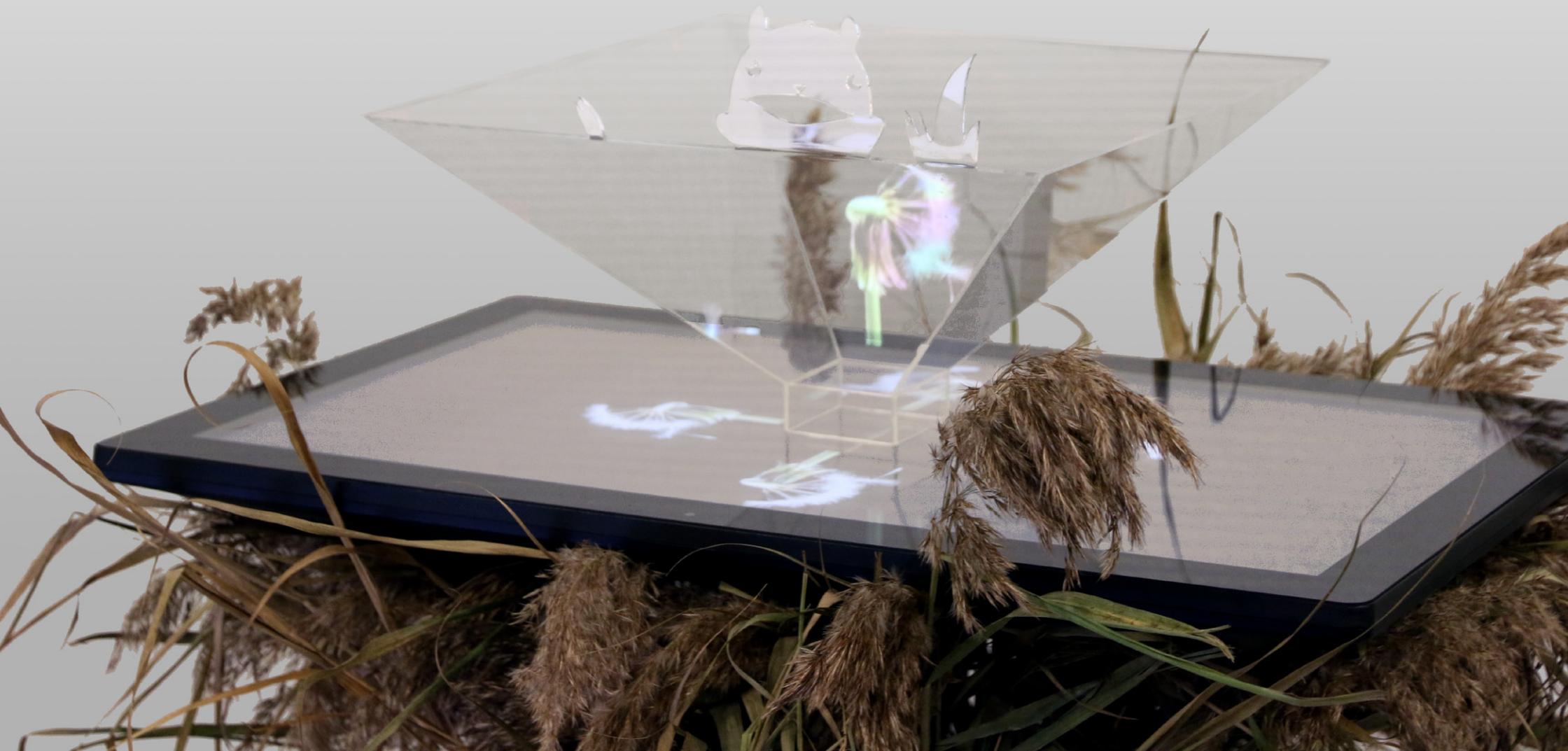
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*Hologram of dandelion projected on acrylic glass, lcd-screen, reed, hdmi
rubber cable, tripod.*

November 2015

Assembly Hall, Overschiestraat 188, Amsterdam (NL)



BUREAU HOTUNA

Tom et Arthur (Tom Schneider and Arthur Tramier)

Latex, steel, MDF, Crocs, roots, plant

November 2016

Deborah Bowmann, 24 avenue Jean Volders, Brussels (BE)



BUREAU HOTUNA

Tom et Arthur (Tom Schneider and Arthur Tramier)

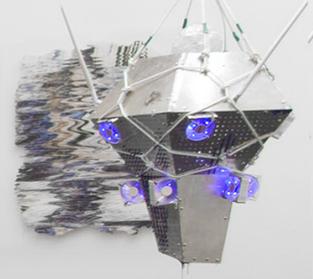
Latex, steel, MDF, Crocs, roots, plant

November 2016

Deborah Bowmann, 24 avenue Jean Volders, Brussels (BE)

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Ⓞ OPTIONS



SHAPING SYMPATHY

Arthur Tramier

Thesis submitted to the Sandberg Institute in Partial Fulfillment of the Requirements for the Degree of Master of Arts by Arthur Tramier. Supervision by Delphine Bedel, Catherine Geel, and Jerszy Seymour.

2016

Designed and published by Majikanar, maison de design (Victorien Soufflet and Arthur Tramier)

416 years ago, the astrologer Giordano Bruno died on the pyre of the Inquisition, leaving behind his magical studies on the forces that hold the world together. In a technological time ruled by the logic of permanent connection, the medieval question of the *glutinum mundi*, the glue of the world, is reignited.

This paper will reframe this question through the stoic notion of *sympathy*, which eighteen centuries ago was already outlining a connected world where everything existed only in mutual interaction with everything else. My research will draw on the meaning of *sympathy* at the end of the nineteenth century, when it was not yet 'humanized'. I will argue that *sympathy* exists between us and things rather than only playing out between people. My research seeks to establish *sympathy* as fundamental to aesthetics, an aesthetics between, and of, all things. Will we be able to weave a web of *sympathy* between ourselves with the help of things? The aim of this thesis is to make the concept of *sympathy* travel toward the field of design, to make *sympathy* a matter of shape.

