

FuoriSalone 2024

**GOLDEN YEARS
ACTA EST FABULA
STUDIOJOB**

Dilmos is proud to present *Golden Years / Acta Est Fabula*, a captivating solo exhibition by Studio Job, presented on the occasion of the FuoriSalone 2024. Renowned artist Job Smeets invites audiences to delve into an exploration of nostalgia, material, and existential angst through a mesmerizing collection of sculptures and works.

The exhibition unfolds in two compelling acts, offering a unique insight into both Job's illustrious career and his latest artistic inquiries. In the first act, *Golden Years*, visitors are transported to a shimmering realm of intricate opulence. Job's iconic creations contain both contemporary and surrealist themes and are all meticulously hand-crafted in polished bronze in the studio's atelier, with a level of craftsmanship from a time where extravagance reigned supreme. From the majestic 'Sword' and 'The Raging Bull' to the intricate brutal realism of 'Oyster' and the 'Worn' sofa, each piece resonates with the allure of decadence, yet beneath the surface, whispers of disquietude linger as a darker theme emanates.

Transitioning seamlessly into the second act, *Acta Est Fabula*, Job confronts the audience with a sobering reflection on the transient nature of the existence of design. Through a series of coffin shaped reinterpretations of his seminal furniture designs, Job contemplates the inevitable conclusion of every narrative. As he eloquently states, *Acta Est Fabula* means 'The Show is Over'. The question that lies at the core is, "is there anything left to tell?" The pieces are created as a conversation between his 'Curved Chair' (1998) and its new coffin form, carved out of one single fallen oak tree, in a stark vision of his realization that time is essential. "Every time I create a show or a new collection, I need to go deeper and deeper to surprise myself, and it takes so much from me, this time I nearly went too far."

With surreal symbolism woven into every sculpture, Job invites viewers to ponder the fragility of time and our relentless march towards the unknown. From the haunting 'Last Call' bell to the lifelike drapery of the 'Worn' sofa, and poignant 'Coffin Collection', each piece acts as a reminder of our mortality and the impermanence of all things.

Recurring elements in the exhibition are the eyes, which observe the public from every angle: through the light of the 'The Raging Bull', in the panicked 'Cuckoo', or hidden in the 'Dresden Baroque', and the presence of animals, always depicted in position of danger, reflecting the instinctive reactions observed in nature just moments before a calamitous event occurs.

Employing an incredible array of traditional and complex techniques, Job skillfully captures the essence of his existential musings, inviting audiences to embark on a journey of introspection and contemplation cloaked in gold. As visitors navigate the exhibition space, they are enveloped in an atmosphere of anticipation, poised on the precipice of a looming storm.

"The atmosphere I want to create is the moment before a storm, the alarm bell, the restless animals, the sword. The night before the fall of a nation they still have parties. I predict the story will be over, like every story ends. The exhibition lures you in with its shiny polished bronze beauty, hinting however towards a darker story behind the pieces".

Exhibited Works

Oyster, polished bronze and aluminium; faceted glass mirror top, cm 185 x 89 x 47 H, 2016

The oyster, symbolizes a primal connection to our prehistoric past and serves as a poignant reminder of the raw power of nature.

The Shark, hand-painted polished bronze, LED, cm 55 x 55 x 190 H, 2020

Part of an ongoing animal series beginning in 2015, inspired by iconic animals in art history such as Joseph Beuys' Wolf, Albrecht Dürer's Hare, and Picasso's Bull. However, these animals are portrayed in states of heightened emotion, ranging from fear to rage. 'The Shark' with its hand painted human eyes assumes a striking pose reminiscent of the iconic imagery from the film 'Jaws', later used by Hirst in the 1990s. This work captures the apex of tension in a shark's existence, juxtaposing it with the classical elegance of a mannerist lamp stand for total contrast. Each animal depicted in the exhibition is seen in a 'danger' stance, mirroring the instinctual reactions observed in nature moments before a calamitous event unfolds.

Worn, polished bronze, cm 192 x 100 x 80 H, 2024

The sofa shape is based on a design by Job's late friend designer Jan des Bouvrie's 'Qube Sofa' in 1969, yet now portrayed in its least presentable but most loved shape. The drapery and folds are reminiscent of a 17th century Baroque sculpture but the expression here is of a worn couch. This piece embodies the stark contrast often found in Job's oeuvre, juxtaposing the realms of high and low culture. It showcases the raw authenticity of spending countless weeks sculpting something inherently imperfect and real, a portrayal one might hesitate to display, let alone immortalize in bronze.

Sword, polished bronze, cm 176 x 40 x 13 H, 2003

An iconic work, the bronze sword, which idea was taken from antique armories, was made as part of the 2003 'Oxidized' collection. A strong and striking symbol of peace, power or aggression. In a gesture of significance, Job gifted this piece to Alessandro Mendini in 2003, who remarked upon receipt that "every house should have this sword."

Disharmony, patinated and polished bronze, cm 100 x 100 x 110 H, 2021

The umbrella, an emblem of surrealism and protest, emerges as a central motif within the exhibition's dreamlike cohesion. Reminiscent of scenes from 'Alice in Wonderland' or 'Narnia', the upside-down umbrella radiates an ethereal glow, inviting viewers into a world that blurs the lines between reality and imagination. Across various cultures, the umbrella symbolizes revolution, discord, or bad luck, adding layers of intrigue and complexity to its portrayal within the exhibition's surreal narrative.

Golden Years, polished bronze, cm 90 x 90 x 72 H, 2003/2024

'Rock' is a creation of Job, and used since 2000 (Rock Table, Groninger Museum) and can be seen as one of his raw sculptural forms, it's hand-created facet by facet to evolve into the almost naturally formed structure. Serving as one of Job's signature raw sculptural expressions, each facet of the rock is meticulously handcrafted, gradually evolving into a form that mimics natural structures. In celebration of its 20-year anniversary, the 'Rock Sofa' from 2003/24 has been reimagined in fully polished bronze for this special edition.

Fountain II, bronze, glass, water pump, cm 110 x 110 x 190 H, 2020

The essence of ancient fountains were usually prestigious bronze objects, standing in gardens like the one of Louis XIV, using the same material, Job aimed to create the 'most underwhelming, honest and down-to-earth fountain, an anti-hero fountain'. The piece seamlessly blends into its surroundings with the slow, steady drips evoking a sense of creeping alarm akin to the ambiance of a prison.

Weeping, polished bronze, LED, cm 240 x 48 x 190 H, 2019

This gravity-defying bronze lamp is not only a stunning sculpture but also holds a practical connection to design history, drawing inspiration in its measurements from the iconic 'Arco Lamp', renowned for its status as the perfect scale. Despite its avant-garde form, this lamp maintains a beautiful scale, ensuring its elegance. Within the surrealistic iconography featuring umbrellas and hats, this golden classical streetlamp made from polished bronze appears to convey a sense of vulnerability. Its dramatic lean and weeping posture suggest a departure from its conventional stature, adding depth and emotion to its aesthetic presence.

Robber Baron III, patinated and polished bronze, cm 250 x 55 x 90 H, 2018

The Robber Baron Buffet III created in 2006 for the 'Perished' exhibition, however this time fully finished in polished bronze. An incredible undertaking by the studio, with countless hours of detailed polishing can be seen in every facet.

Dresden Baroque, polished bronze, aluminium, paint, hand-blown glass, gilding, LED, cm 45 x 45 x 100 H, 2016

Originally crafted in 2016 from intricately painted bronze, this innovative rendition of the iconic cake sculpture merges two of Job's previous works: the 'Sex Cake' and the 'CCTV Eye.' The centerpiece features a hand-painted 'CCTV Eye' with a functioning camera and flickering candles, creating a compelling juxtaposition. Seductively inviting viewers to examine it closely, the cake subtly evokes a sense of unease as the watchful eye gazes back, reminiscent of a classic horror movie motif. Adorned with imagery of sex icons and scenes reminiscent of classic Attic pottery and on a tempting Eve's apple, this is the perfect cake for the last party.

Armonia, patinated and polished bronze, hand-painted details, LED, cm 54 x 70 x 177 H, 2019

A lamp created together with creative entrepreneur Sandra Vezza, based on a story of her childhood, a dream-like memory of walking in nature always with a hat and umbrella dreaming of the future. Job combined the two surrealist symbols in an impossible balance, only possible in imagination.

Promises, polished bronze, hand-painted details, mirror, cm 130 x 8 x 130 H, 2024

Circle of hands gripping each other in endless promises and their consequences.

Last Call, polished bronze, hand-painted details, cm 60 x 65 x 75 H, 2024

The alarm or the last call before the end, the bell of a sinking ship, or an old bar at the latest hour, you can ring the alarm but it simply makes noise and doesn't change anything.

The Raging Bull, polished bronze, hand-painted details, LED, cm 105 x 120 x 120 H, 2024

Illuminated eyes gives the viewer the opportunity to have a real moment face-to-face with a raging bull. Part of an ongoing animal series beginning in 2015, where animals are portrayed in states of heightened emotion, ranging from fear to rage.

The Snipper, polished bronze, hand-painted details, clock, cm 50 x 20 x 38 H, 2024

The hare seems calm in its rest or frozen in sense of danger, the mechanical clockwork within its side has scissors that 'snip' away the time hour-by-hour.

Jerrycan, plastic, polished bronze, cm 30 x 35 x 135 H, 2019

This piece captures the contrast between the beautiful bronze stand and the 'low-end' diesel can. The hand-crafted polished bronze stand presents the highly industrial utensil, transforming the so-called dirty jerrycan into a beautiful light object.

Cuckoo, polished bronze, cm 153 x 67 x 94 H, 2024

With a startled expression, the gigantic bird tries to escape its cage. With reference to Hitchcock the piece looks at a side of animals the points to something else at play.

Bin, polished bronze, cm 32 x 32 x 58 H, 2020

A contrary object, an everyday plastic bin executed in polished bronze. This piece is a follow-up of the ongoing 'Craft' series started in 2000 where ordinary objects are elevated to the highest form.

Sandbag, polished bronze, cm 65 x 43 x 19 H, 2019

A symbol of protection, the sandbag is used in times of need, yet it's form has a quiet beauty and elegance.

Coffin Collection, 2024

Through a series of coffin shaped reinterpretations of his seminal furniture designs, Job contemplates the inevitable conclusion of every narrative. The furniture is created as a 'conversation' between his 'Curved Chair' (1998) and its new coffin form, carved out of one single fallen oak tree, in a stark vision of his realization that time is essential. With the acquisition of a Dutch oak, salvaged from a garden where it had fallen, the entire collection is carved through a harmonious blend of craftsmanship and advanced 3D milling techniques. Each piece is traditionally hand-waxed with details crafted from polished bronze. Just as a chef utilizes locally-sourced ingredients, Job's choice of materials adds an authentic, rooted quality to his work. While initially influenced by a Rietveld aesthetic, evident in the 'Curved Chair' and collection, Job's artistic evolution now leans towards a more surrealist expression, with themes reminiscent of Magritte and Breugel.

Coffin Chairs, oak, polished bronze, cm 60 x 70 x 97,5 H, 2024

Coffin Chaise, oak, polished bronze, cm 169 x 80 x 82 H, 2024

Coffin Table, oak, polished bronze, cm 119 x 95 x 84 H, 2024

Basalt, wool, hemp, linen, bamboo silk, cm 320 x 190, 2024, in collaboration with Nodus Rug

A rug born from a unique collaboration between Studio Job and Nodus. Inspired by the mesmerizing flow of volcanic lava, this custom-made masterpiece captures the raw beauty of prehistoric basalt formations. Hand-tufted with precision and passion by Nodus artisans, each layer of the rug evokes the rugged textures and organic shapes of solidified lava, creating a dynamic visual journey through time and nature. Paired with the bronze 'Weeping' lantern in the exhibition, this rug invites you to immerse yourself in the elemental forces of the Earth harnessed in this piece.



Special thanks to our sponsors and suppliers: Ferrari Trento, Engine, Valverde Water, Nodus Rug

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