

PRESS RELEASE

Gilles Dewavrin – designer armchairs

After a career in prêt-à-porter and high-end interior décor accessories, Gilles Dewavrin has created a new collection of armchairs with intentionally disproportionate volumes. For his unique art of reconfiguring modernism, he takes his inspiration from the worlds of Lewis Carroll, David Herbert Lawrence, William Morris and late 19th century tapestries. His heart is in the country, but the London of the 60's, Carnaby street, the Flower Power movement also remind him of an area which makes him dream for its bohemian, elegant and creative spirit.

Background

Gilles is a Belgian aesthete as well as a sophisticated and passionate lover of the countryside and in his work we can see very clearly how the colours of flowers and gardens have drawn him under their spell. He grew up in Great Britain and applies a savvy and quirky take on interior design, a tribute to the beauty of the English countryside and weekends spent in Cornwall. He designs objects that transport us into poetically offbeat ambiances imbued with a sense of melancholy and the fairy-tale ambiance of cottages adorned by a riot of blooms.

Armchairs from Wonderland

His interior décor company offers a collection of unique one-off antique pieces of furniture that are produced by hand in collaboration with a Belgian company. He revisits these armchairs in haute couture fashion so that they become a canvas for his infinitely personal signature. His use of colour guarantees a different take on objects. He combines fabrics and composes bohemian patchworks with their own special narrative. He dresses his armchairs in floral or tartan fabrics, in an eloquent mix of velvet, wool and linen. Gilles enhances the work of craftsmen and the result sometimes puts us in mind of the imagery of the Middle Ages and the Renaissance.

Each armchair is covered in a patchwork of different fabrics, and no two items are alike. The arts and crafts and neo-Gothic styles that he loves so much are usually perceived as rather dark, but when brightened up with his particular interpretation they are given renewed youthfulness and a modern timelessness. Faux plains coexist happily with tartans and floral patterns to underpin the furniture with a new vivaciously romantic and sometimes eccentric base.

The collections are evolutionary and intrinsically impossible to reproduce, so when the last piece has been sold, the production process driven by inspiration is not reset in motion, thus leaving room for new creations.

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