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Dutch artist and designer Nynke Koster sees the passing of time through architectural elements — columns, arches, pilasters, friezes, stucco — and makes them a constant theme in her practice. Rid of any functional purpose, these distinct architectural motifs attest to notable periods Koster longs to keep current — and malleable. Whether it's the relief details of Ghiberti's 15th-century Gates of Paradise in Florence, the ceiling of the Empire-style banquet hall in Soestdijk Palace (a former summer residence of the Dutch royal family), or a coffered Neo-classical ceiling in Hilversum, Koster uses her training in interior and furniture design to give a new identity to these surfaces, casting them on site directly in rubber as her own "medium for storytelling" (with the help of master molder Oscar Paanen).



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GREAT RELIEF

Although she kicked off her career in a fine-art context, Koster's pieces are meant to be used and squished. She is an advocate for blurring the line between art and design, and counts American artist Joseph Kosuth as a major influence. In fact, it was Kosuth's 1965 *One and Three Chairs*, which puts the substance of the chair up for debate, that drove Koster to continuously ask herself what it means to design a good chair. Her intention, she says, is simple: to make the user feel at ease with her pieces, to "physically hold them close to your body and make them your own." — NATALIA TORIJA



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- 034 - 035 Architectural cast from a coffered ceiling in Hilversum, the Netherlands.
- 036 - 037 Variations of the Baroque stucco cast from a garden house along the Koningstraat canal in Amsterdam.
- 038 - 039 Koster used the symmetry that characterizes the Baroque. Inspired by the architectural relief on the "back" for an exhibition at the Museum of Modern Art, The Elements of Time series, partly in close part of the permanent collection at the Tokyo Metropolitan Teien Art Museum.