

# Resonance through Objects



SELECTED BY

## Oliver Gustav

Imbued with a distinct sense of presence, carefully selected objects are showcased at Studio Oliver Gustav – a space this curator and collector has diligently shaped and brought to life with his unique personality and aesthetic. Each item has been chosen with quiet deliberation and guided by serene intuition, resonating with personal reflection and meaning.

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Oliver Gustav [olivergustav.com](http://olivergustav.com)

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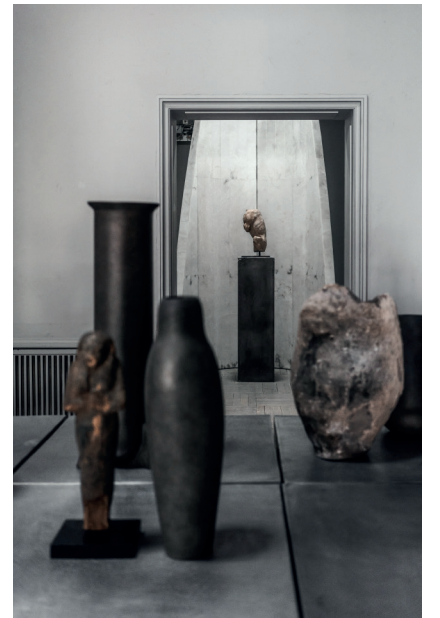
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Known for his sculptural minimalism and theatrical calm, Oliver Gustav's selection of items is judicious, spare and raw in its inner sensibility. It's not just about the materials, or about form or colour. For him, choosing an object involves a deeply personal connection with the piece in question. While the items are all aesthetically consistent, they are not traditional nor do they adhere to the traditional definition of value. Instead, their worth is determined by the relationship that evolves between the viewer and the object: "Objects can evoke a kind of resonance – a memory or a story. The object itself doesn't hold that value, but rather is something that I, as an individual, attribute to it, and it stems from my relationship with it. It's the viewer who gives it value." Consequently, his collection and most valuable pieces contain not only ancient items and a variety of materials – such as stone, salt crystal, plastic, ceramic and glass – but also personal gifts and works by renowned artists.

His studio is deeply personal, reflecting a clear representation of who he is, yet there is also a vulnerability and strength worthy of admiration. Here, stillness carries weight, materials breathe and time settles. "My strength has always guided me, and I have always stayed true to my intuition. My space and the objects within it offer a powerful insight into who I am. This place is best experienced with an open mind – just let go and take it all in. Here, you truly step into my innermost being. I have something on my mind, there's a story and meaning behind everything." Perhaps it is this vulnerability that best defines his selection. Each object is a fragment of an inner world – raw, poetic and always sincere.

Although he is profoundly drawn to the poetry of objects, Gustav keeps a deliberate distance. "I'm fascinated by objects; by the fact that they have passed through so many hands and become part of stories and narratives. Their actual history is incredibly compelling, but I would never let myself be beholden to one. It's merely a thing, and I refuse to be a slave to objects and possessions." This quiet resistance is part of what makes his work so forceful. The objects he surrounds himself with do not define him – they reflect him. And he firmly insists that it is we who give them value and create the connection.

Each piece is not just a visual composition but an emotional story. One that challenges us to consider our own connections to the material world. The result is a space that speaks softly but lingers with clarity. It does not shout. It listens. And in doing so, it reminds us: value lies not in the object but in us. Capturing Oliver Gustav's essence through his selected pieces means understanding his way of seeing – a way that requires patience, presence and an open heart. ○





#### UTILITY VESSEL No. 1

Jan Janssen has been implementing works which centre on his fascination for desolate industrial landscapes and humanity's subordinate position in relation to industrial functionality. For his sculptural cabinet, UTILITY VESSEL No. 1, Jan Janssen won the first Bellerose Prize at Collectible 2025. The cabinet, noted for its strong formal language and craftsmanship, is made from patinated sand-cast aluminum.

Designer JAN JANSSEN  
Year 2025

#### ANCIENT URN

This 14th-century stone urn, with its delicate cutouts and timeworn surface, holds deep personal significance for collector Oliver Gustav. More than a historical artifact, it represents an intimate and contemplative relationship with mortality.

Artist UNKNOWN  
Era 14TH CENTURY



#### MATTE OVAL VASE

The mouth-blown vases, defined by their soft white sanded finish, carry with them the quiet marks of the hand that shaped them. Each piece, with its subtle variations and imperfections, becomes a singular expression of craftsmanship—an object where refinement and raw individuality coexist. Far beyond mere vessels, they embody the poetry of process, offering a contemplative presence that enriches the atmosphere of any space.

Designer OLIVER GUSTAV  
Year 2024



#### LUCKY-CHARM

*A gift for Oliver's birthday*

Lucky-charm, a gift for Oliver's birthday from artist Kaare Golles: This lucky charm was given to Oliver Gustav on his birthday. Though modest in material value, the piece holds immense personal meaning. Reflecting Gustav's fascination with tribal cultures and ancient artifacts, the gift resonates with the aesthetic he is drawn to. While he remains skeptical of the spiritual symbolism often attached to such objects, it is the intention behind the gift, the care and understanding behind the gesture that make it profoundly significant to him.

Artist KAARE GOLLES  
Year 2019



#### SINK

Simultaneously strong and fragile, *Sink* by German artist Michael Sailstorfer is a poetic meditation on impermanence. Sculpted from salt crystal into the form of a wash basin, the work holds striking visual weight while remaining inherently delicate - vulnerable to the very element it's designed to hold: water. In its raw, minimal aesthetic, the piece becomes a metaphor for the fragile balance of our world - solid in appearance, yet easily undone by the forces that sustain it. As with much of Sailstorfer's work, *Sink* blurs the line between object and idea, inviting reflection on materiality, transience, and the quiet tension between creation and erosion.

Artist MICHAEL SAILSTORFER  
Year 2019



#### UNTITLED

Unconventional in both material and form, this work by American artist Michael E. Smith is emblematic of his haunting, minimalist aesthetic. Known for repurposing found objects - often discarded, industrial, or organic - Smith creates sculptures that speak to the environmental and psychological residue of contemporary life. Here, the fusion of synthetic and natural elements subtly points to the pervasive issue of plastic waste, transforming debris into something unsettlingly resilient. The result is a quiet yet powerful meditation on permanence, decay, and the uneasy entanglement between the human-made and the natural world.

Artist MICHAEL E. SMITH  
Year 2013



## GLASS COLLECTION

*The Glass Collection*, designed by Oliver Gustav himself, offers a breath of fresh air amidst the raw textures and timeworn beauty of his broader collection of ancient objects and artworks. Characterized by its light, subtle hues and refined sandblasted materiality, these pieces introduce a quiet elegance that balances the weight of history with contemporary sensitivity. Inspired by roman tear bottles, they become more than decorative, and reflect Gustav's vision for conscious collecting - inviting those who seek depth and meaning in the design of their living spaces.

Designer OLIVER GUSTAV  
Year 2023



## MON FOR INTÉRIEUR

Crafted from a used gasoline canister, *Mon for intérieur* exemplifies Romuald Hazoumè's powerful practice of transforming found materials into contemporary masks that echo traditional African forms. Repurposed plastic - stained by its past life transporting fuel and even food on local scooters - becomes both medium and message. The resulting mask is raw, evocative, and symbolic, weaving together themes of identity, post-colonialism, and environmental degradation. Hazoumè reclaims discarded objects with a critical eye, using them to comment on global consumption, the legacy of exploitation, and the resilience of cultural heritage in the face of modern pollution and commodification.

Artist ROMAULD HAZOUMÉ  
Year 1997



## BRAIN E

The *Brain E* sculpture by Michael Sailstorfer stands as a compact yet compelling reflection on the complexities of thought and cognition. The piece comprises a delicate tangle of rope secured onto a metal support, forming an abstracted form that hints at the contours of a brain. Sailstorfer's choice of interwoven rope - both organic and industrial - speaks to the layered nature of consciousness, while the taut, looping structure evokes the constant motion and entanglement of mental processes.

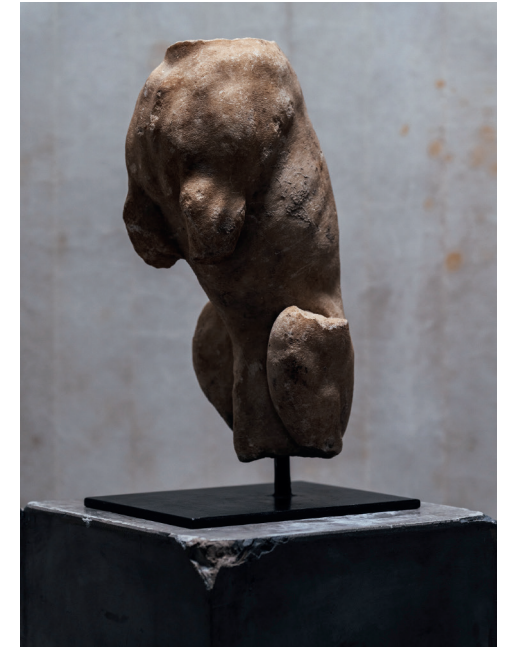
Artist MICHAEL SAILSTORFER  
Year 2018



## BRANCUSITREE

Paul McCarthy's *Brancusi Tree* (Silver), created in 2007, is a silvery, reflective piece with its bulbous, layered form. Inspired by Constantin Brancusi's exploration of form, McCarthy's sculpture playfully subverts expectations, fusing elements of pop culture and consumerism with an abstract form that can be interpreted in a variety of ways. Limited to an edition of 75 with 20 artist's proofs, this sculpture embodies McCarthy's challenge to artistic convention.

Artist PAUL MCCARTHY  
Year 2007



## SEATED MARBLE DOG

This prominently placed marble greyhound commands attention at the heart of the studio, its poised elegance and dignified presence echoing through centuries. Believed to be over 2,000 years old, the sculpture captivates with its fine detailing and quiet strength—qualities that have made it one of collector Oliver Gustav's most cherished pieces. Bridging antiquity and modernity, it stands as both a historical artifact and a source of inspiration, embodying timeless beauty and the enduring power of form in art across eras.

Artist UNKNOWN  
Year ROMAN 1ST TO 2ND CENTURY A.D.



## B.C.

Blending a passion for high-tech and metal with a deep appreciation for antique forms, *B.C.* serves as a compelling reflection of collector Oliver Gustav's distinctive aesthetic. This piece presents a frieze encased in a custom metal display structure, where integrated lighting casts dynamic shadows that shift with the viewer's position. The result is a captivating interplay of old and new — a sculptural tableau that bridges past and future through form, material, and illumination. Through Jon Kessler's vision, the work captures Gustav's unique sensibility - where modern industrial materials meet timeless, historical references in a carefully curated balance.

Artist JON KESSLER  
Year 1985

# Openhouse

Issue N°24

EU 24€ UK £20



## The Matter of the Eternal

In issue N°24, we discover matter not as substance, but as memory made visible. From *Chidy Wayne*'s resonant studio in Barcelona to *Luca Guadagnino*'s *Palazzo Talia* in Rome, from *Yoyo Balagué*'s performative gestures on the Catalan coast to *Oliver Gustav*'s intimate world in Copenhagen—each story speaks of what endures, of what is essential, and of the quiet beauty that time cannot erase.