

Curatorial Statement

The Millen House debuts at KunstRAI with a scenography of contrasts: bold yet quiet, refined yet raw. Designed as a living room, the space is not staged but inhabited — a place where art and design coalesce into a tactile, emotional experience. This is not a fair booth; it's a domestic dreamscape.

Inspired by the folly — the ornamental pleasure structures once tucked into 18th-century gardens — this interior is both a fantasy and a framework. A place to drift. To delight. To question purpose.

Vibrant reds, oranges, and yellows set the tone for a collection that resists classification. Gert Wessels' sculptural cabinet meets the organic volumes of Günter Beltzig's Floris chair. Rutger de Regt's Carbon Extraction Lamp playfully critiques material culture while illuminating it — literally and conceptually. Diana Bitar's artificial silk works and Marleen Kaptein's carbon-fibre light sculptures bridge precision and poetry.

Scattered throughout, lyrical collages from the 1950s by André van der Vossen and early abstract paintings by Yvonne Kracht ground the installation in a historical current — a quiet pulse of modernism reimagined for today.

Books are scattered. Objects whisper. The furniture dares to feel alive. This is a room of soft rebellion — a homage to the decorative, the narrative, the slow. More than a space to look, this is a space to linger.