

Selected works
Elissa Lacoste
2025



Biography

Elissa Lacoste (b. 1994, France) is an experimental designer based in Burgundy. She holds an MA from Design Academy Eindhoven (2018) and studied at École Supérieure d'Art et Design Saint-Étienne, as well as the Latvian Art Academy in Riga.

Hands-on and instinctive, her practice stems from a quest for the wild, the inexplicable, and the sensorial within contemporary boundaries. Her unconventionally textured and vibrant sculptural pieces linger between the real and the surreal, while maintaining a hint of functionality. In her work, she evokes a sense of otherness to reflect on our relationship to the physical world — whether anthropogenic or natural.

Refusing to be confined to any one material or traditional technique, she approaches making as a space of intuitive experimentation. Her process favors unpredictability and invention, often resulting in hybrid objects that provoke both tactile curiosity and cognitive dissonance. Fascinated by the physicality of matter and its transformative potential, she develops her own methods of shaping and composing, guided by direct manipulation and observation.

She is particularly interested in how objects, forms, and surfaces both reflect and shape our relationship to the environments we inhabit — natural, domestic, or constructed. Her recent work increasingly engages with vernacular forms and ancestral gestures, seeking to root her material investigations in deeper cultural narratives and spatial memory.



I dream of megalithic times, 2019

I dream of megalithic times embarks us into an interior environment composed of various speleothem-like shapes erected into silicone skins with earthly pigments kneaded into them.

Evocative fleshy consistency, indefinable colors and gnarly textures devise an alternative realm that provokes a cognitive dissonance. A realm where the presumed functions of the pieces seem to be undomesticated, morphing different affordances into one element.

Alien earthlings form an inverted troglodyte interior relating to a primal identity of the visitor, who curiously and sensuously uncovers the whimsical environment.

Like a karst topography adorned with horizontal lines of frothy puddles and bolt upright rubbery stone formations, this series relates to the natural on myriad scales, from mold growth to canyons.

I dream of megalithic times invites the viewer to ponder the borderlands between inside and outside, between their pre-conceived ideas of materiality and their imagination.

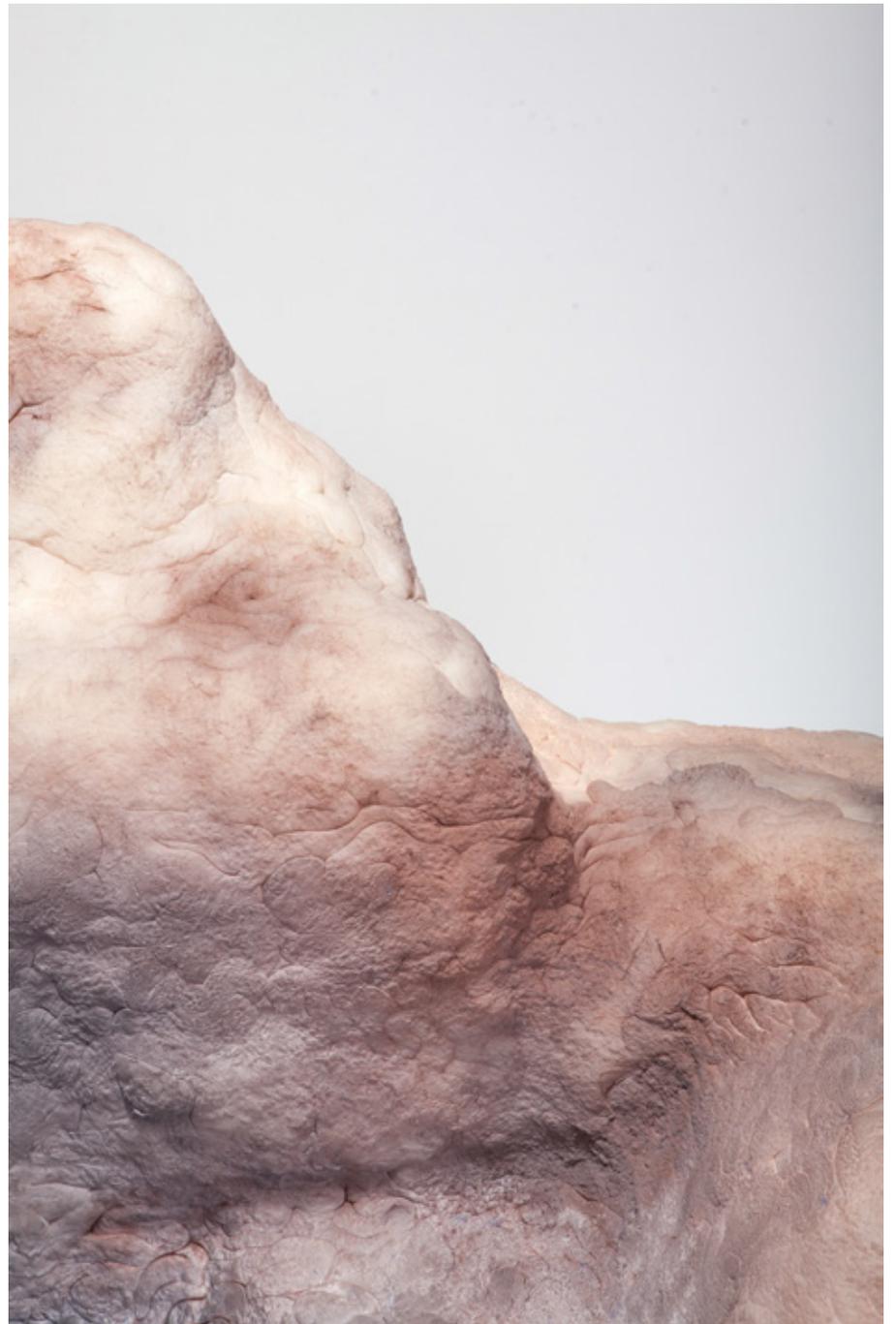
*Exhibition view at Everyday
Gallery, Antwerp.
Photo by Ties Bemelmans*

*I Dream of Megalithic Times, 2019
Gully coffee table
PU foam, silicone, pigment,
polycarbonate.
W 190 cm, D 163 cm, H 44,5 cm
Photo by Ties Bemelmans*





I dream of Megalithic times, 2019
Hoodoo arch
PU foam, silicone, pigment
H 155 W 50 D 130 cm
Photo by Ties Bemelmans



Pigmented silicone texture
Boulder Lounger



*Residency view, Alfa.brussels
by Everyday Gallery.*



*I Dream of Megalithic Times, 2019
Conversation bench
Steel, PU foam, silicone, pigment.
H 63 W 230 D 178
Photo by Ties Bemelmans*

Pisoliths, 2022

This collection was created in the context of the group show «Domesticated matter fictions» curated by Rui Ha at 20C Gallery in Shanghai, China.

The collection was born from a material experimentation inspired by the formation of sedimentary rocks. White at first glance, the stone-like furniture reveals a multitude of colors and a unique pattern on closer inspection.

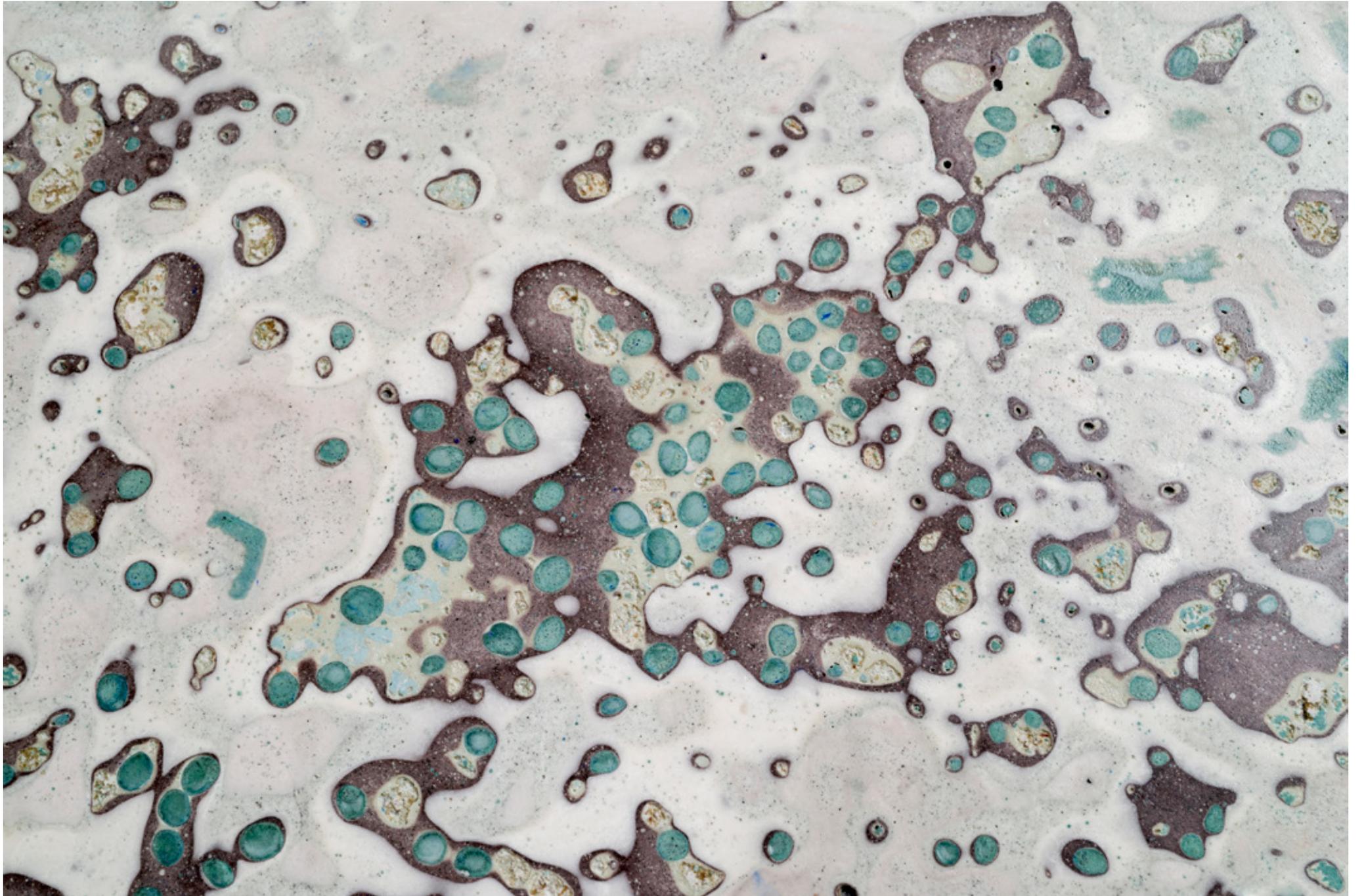
Stratums or layers of matter each composed of different minerals and pigments have accumulated before being eroded until a soft surface is obtained, testifying to the composition of the objects.

The sculptural yet functional volumes evoke boulders, gourds and resemble pisolitic minerals, composed of spherical grains concretionned in concentric layers in unusual colors.

*Pisoliths - armchair
Styrofoam, acrylic resin, fiberglass,
mineral fillers, pigment, mica.
100 x 80 x h90cm*

*Pisoliths - coffee table
Styrofoam, acrylic resin, fiberglass,
mineral fillers, pigment, mica.
160 x 110 x h43cm
Exhibition view at Design Miami
x Podium 2023, Shanghai, 20C
Gallery, Shanghai*





A desk with a view, 2023

*Detail from
A Desk With A View -
deskpap*



Crafted through an experimental fusion of materials, « A desk with a view » converges silicone, dyed leather, and acrylic resin into a tactile canvas mirroring terrain intricacies.

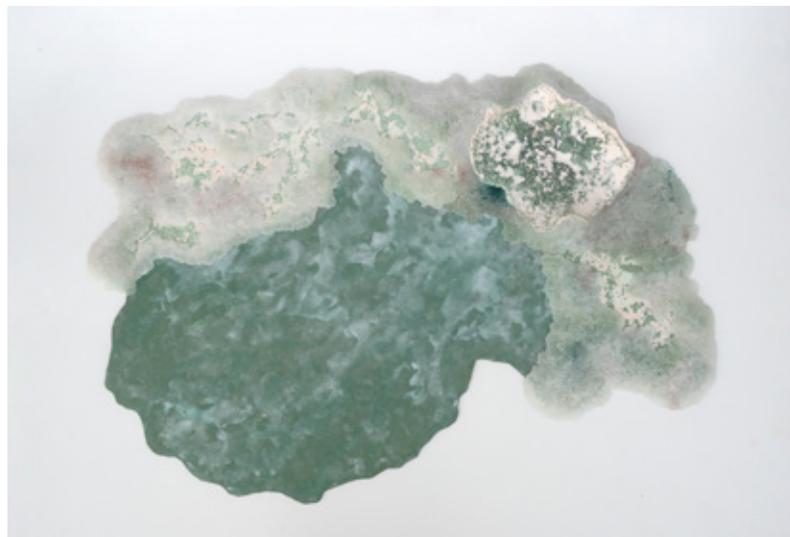
Hues of greenish pink and white weave an ethereal aura, inviting immersion in a world both natural and contrived.

While the materials are unmistakably synthetic, their arrangement embraces an element of unpredictability – blurring

the boundaries between the organic and the synthetic.

A slice of reimagined nature, this desk pad compels you to pause, observe, and momentarily escape to a synthetic yet untamed realm.

*A Desk With A View -
deskpap, 2023
Up-cycled dyed leather,
silicone, acrylic gypse,
pigment, mineral fillers
114x76x7 cm*



*Exhibition view
«The office» by Raw
Senses, Zürich.
Photo by Lorenz Cugini*





Foliaceus laminae, 2024

Exhibition, Galerie Karsten Greve, St. Moritz, Switzerland.

Booth, Second Nature Design Projects, NOMAD, St. Moritz, Switzerland.

At the center of the «Foliaceus Laminae» series is a large chandelier whose artistically arranged mineral leaves filter the light into the room. With the precisely crafted interaction of light and shadow, the immersive installation unfolds in the subtle textures that refer to the structures of minerals, lichen and moss, like a geological narrative. The dynamic interplay of organic forms, color pigments and surface structures blurs the boundaries and stages a dialogue between the inanimate and the living, and the temporality that connects them, whose presence is reminiscent of mineral deposits in the watercourses on rock faces.

The mineral leaf structures float in space as a constellation and radiate a spiritual quality that reflects the elegance of the sedimentary lamellae in the rock. Each leaf is transformed into a tableau that encourages reflection on the passage of time and the interplay of elements in our environment. The series also includes a group of smaller design objects such as bowls and a small table lamp.

*Detail from Foliaceus laminae
lamp prototype.
Visual for Galerie Karsten
Greve exhibition flyer.*

*Foliaceus laminae, trays, 2024
Acrylic resin, fiberglass, pigment,
mineral fillers.*





Foliaceus laminae, lamp, 2024

*h20x55x50 cm
Acrylic gypse, fiberglass,
mineral fillers, pigments,
electrical components.
Unique piece.*



*Foliaceus laminae, chandelier, 2024
155x155xh310 cm
Acrylic gypse, fiberglass, mineral fillers,
pigments, electrical components.
Installation at
Galerie Karsten Greve, St. Moritz*



Infinito Viviente, 2022

Solo exhibition, Side Gallery, Barcelona, Spain.

Text by Elissa Sophia Assaf

From within her countryside atelier in Burgundy, Elissa Lacoste encrypts her objects with her underlying impulse and thirst for the wild. She often pauses by natural sites she sees as theaters of materials that point to the potentiality of being otherly. A vital force is strongly present in her work as she continues blending in unexpected materials; an uncanny symbiosis between manmade and natural ones. In a seemingly alchemical process, these two pollinate to turn the unspectacular into vibrantly enticing pieces.

Over the past five years, Lacoste has been honing her own set of skills and techniques with the unravelling of an ever growing material library which has resulted in a signature artisanal craft. Her sculptural practice and making of objects is an ongoing conversation with improvisational assemblages of unruly potential, all while embracing her creative force by 'taking matters into her own hand' making the process and the final outcome as experiential as experimental. The new body of functional sculptures for her first solo show with Side Gallery in

Barcelona unfolds like an expanding never before seen seascape of floating, hovering and grounded elements in an inviting game of pareidolia.

By defamiliarizing the familiar and familiarizing the unfamiliar, she provokes a cognitive dissonance within the audience, most poignantly with her stone-like silicone pieces encoded and fossilized with traces of earthly materials and powders such as the elegant pierre de Bourgogne she has collected and sifted herself for this series. Her 'Shagreen' set of floating tables embody forms of living species appearing as natural curiosities that lure you in; and upon a closer look, their surface reveals the ungraspable nature of their texture that retains the familiarity of cells under a microscope and yet remain a wonder, ultimately conveying the results of a complex process of transformation. The collection of floor and table lamps emulate diagenetic processes of a wide range of sedimentary rocks in their different colorful and shimmering textures and appearances as a result of relentless layering and sanding of improbable materials.

*Floor lamp model "Black Poppy"
From the series "Epilith lamps"
Recycled cast aluminum, acrylic
resin, pigment,
mineral aggregates, silicone, electrical components
48x39x158 cm
Photo by Cecilia Diaz Betz*



*Corallium wall light, on view at
Casavells 2024 by Side Gallery.*

Photo by Cecilia Diaz Betz

These monolithic pieces merge into casted aluminum reef-like assemblages that seem to freeze a process of metamorphosis; a sudden open invitation into the making process; and are softened by the unexpected touch of translucent silicone wild flowers, showcasing yet another quality she holds of mix and matching surprising elements. The haptic ways of discovering these intricately unique pieces make for an overflow of experience that doesn't stop at pure contemplation but is comprised of charged material moments. As such, her objects linger on the margins of the interior and

invite us to reflect on our relationship to our physical environment be it anthropogenic or natural.

Lacoste's work considers the gathering of materials and their assemblage and interplay as a celebratory act of defying prediction and conjuring mutating synthetic topographies and rebellious biomes within contemporary boundaries.

The title of this collection 'Infinito Viviente' in reference to Jules Verne's *Twenty Thousand Leagues Under the Sea*, takes up the vibrant atmosphere of a speculative and immersive underwater landscape that characterizes this exhibition: just as the author describes the sea, 'you feel life stirring on all sides'.

By returning to the origins of the globe, these works allude to the diversity that was or could be, with materials flowing free from tyranny.



*Corallium wall light, 2022
Steel, acrylic resin, fiberglass,
mineral aggregates, pigment,
silicone, electrical components
132x45x46 cm*

Photo by Cecilia Diaz Betz



*Detail from silicone and burgundy
stone stool.*

Photo by Cecilia Diaz Betz



*Exhibition view at Side Gallery,
Barcelona.*

Shagreen coffee tables

116x97xh33 cm & 140x137xh37 cm

Photo by Cecilia Diaz Betz



*Elissa Lacoste in her Studio in
Etang-sur-Arroux.*

Photo by Elissa Sophia Assaf



*Hanging chandelier model "Verdigris"
From the series "Epimorph lamps", 2022
Recycled aluminum, acrylic resin,
pigment, marble and quartz powder,
silicone, electrical components
80 cm x 115 cm x 180 cm h
Photo by Cecilia Diaz Betz*



*Exhibition view in Casavells,
Side Gallery
Photo by Cecilia Diaz Betz*



Epilith, 2021-2025

Ongoing collection.

At the center of the «Foliaceus Laminae» series is a large chandelier whose artistically arranged mineral leaves filter the light into the room. With the precisely crafted interaction of light and shadow, the immersive installation unfolds in the subtle textures that refer to the structures of minerals, lichen and moss, like a geological narrative. The dynamic interplay of organic forms, color pigments and surface structures blurs

the boundaries and stages a dialogue between the inanimate and the living, and the temporality that connects them, whose presence is reminiscent of mineral deposits in the watercourses on rock faces.

*Exhibition view in Casavells,
Side Gallery
Photo by Cecilia Diaz Betz*

*Epilith lamp, Marigold, 2022
Recycled cast aluminum, acrylic
resin, pigment,
mineral aggregates, silicone,
electrical components
Led G4 220 volts
15x18xh39 cm
Side Gallery
Photo by Cecilia Diaz Betz*





*detail from Epilith lamp,
Marigold
Photo by Cecilia Diaz Betz*

*Epilith lamp, Amanite, 2022
Recycled cast aluminum, acrylic
resin, pigment,
mineral aggregates, silicone,
electrical components
Led G4 220 volts
38x35xh98 cm
Side Gallery
Photo by Cecilia Diaz Betz*





Epimorph, 2023-2025

Ongoing collection.

*Exhibition view «Global tools»,
Side Gallery, Barcelona.*

*Epimorph - mirror and chair
Up-cycled steel, mirror, upcycled
aluminum, acrylic gypse, vermi-
culite, fiberglass.*

mirror : 190 x 100 x 45 cm

chair : 95 x 45 x 55 cm



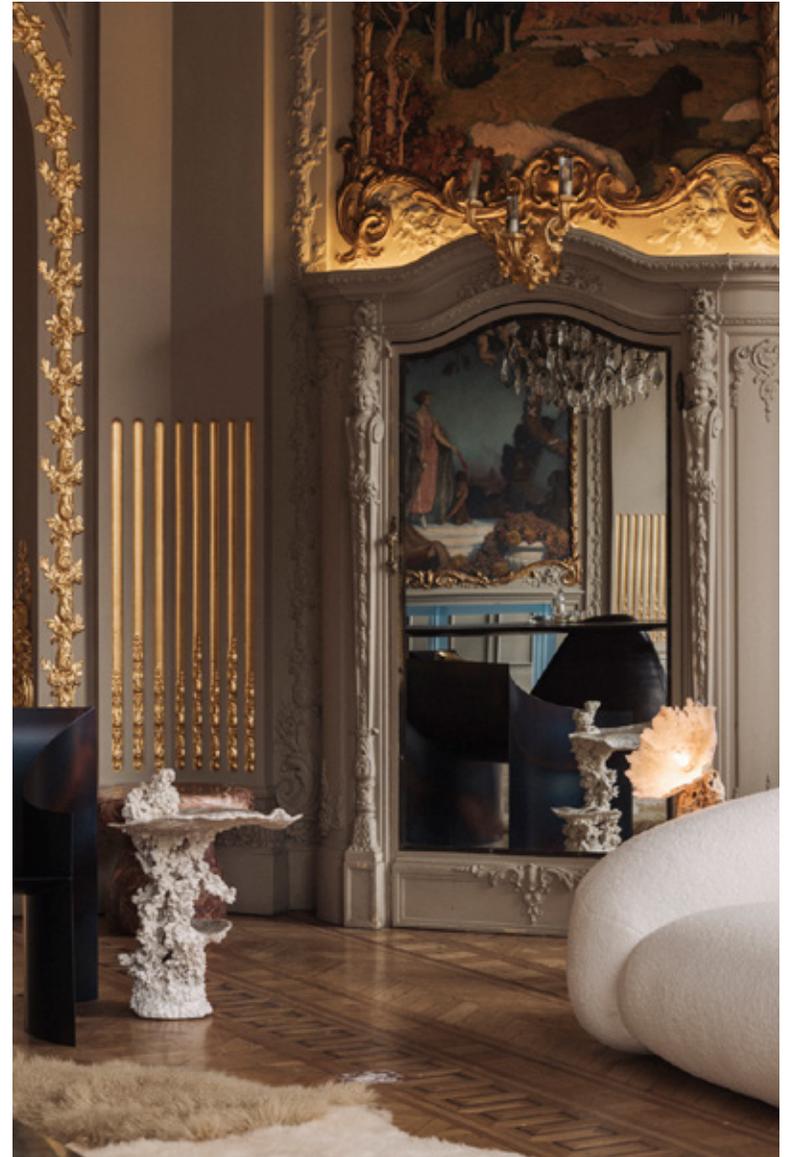
The series Epimorph are called after a geological phenomenon in which a mineral's shape has been formed by its environment, usually as a coating over an original mineral.

The original shapes here consists in cast aluminum and steel structures that are coated in numerous layers of acrylic gypsum and pigments to transform them into surreal yet domestic concretions.





*Exhibition view at
Objects With Narratives, 2025
Photo by Tijs Verweken*



*Epimorph - side table
for Objects With Narratives, 2024
Upcycled aluminum, acrylic
gypsum, fiberglass, vermiculite,
pigment.
65x65xh70 cm*

Vanities, 2023

Text by Ieva Gudelaityte

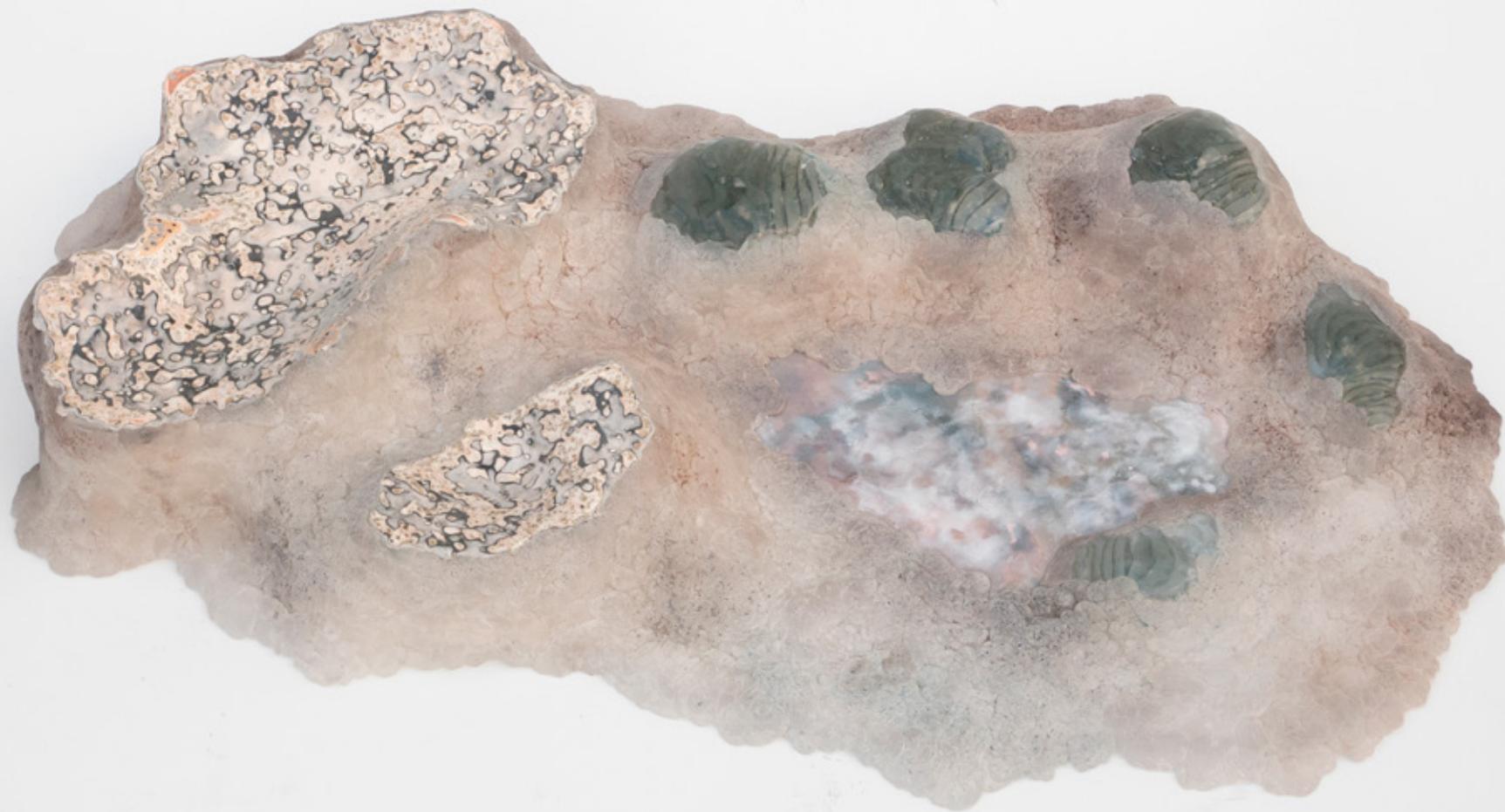
In the vast expanse of the Earth's history, humanity has always shared close relationship with the environment. Natural landscapes, in their vast expanse, offer a rich tapestry of colors, textures, and forms. When juxtaposed with the human body's contours, intricacies, and vulnerabilities, the result is a harmonious blend of the organic and the personal. Such designs speak to our primal connection to the Earth, reminding us of our origins and our inexorable link to nature.

In these designs, every line, curve, and texture becomes a dialogue between the vastness of landscapes and the intimate details of the human form. Pieces in the collections, more than being mere objects, become storytellers. They narrate tales of human journeys set against the backdrop of the natural world. They evoke emotions that range from awe at the grandeur of nature to introspection

about our place within it. Moreover, they challenge the observer to find parallels, to see their reflection in the landscapes, and to understand the human body as its own kind of terrain, marked by its own valleys, peaks, and rivers. In conclusion, the fusion of natural landscapes and the human body in the collection creates a symphony of art that is both grand and intimate. These objects stand as testaments to the beauty that emerges when two distinct worlds converge, revealing the intertwined tales of nature and humanity in every crafted detail.



Bronze mirror, 2023
Acrylic resin, mineral fillers, pigment,
silicone, bronze.
40x45xh60 cm



*Big tray, 2023
Upcycled leather, acrylic resin, mineral fillers, pigment, silicone, glass.
80x50xh13cm*



Jewelry tray, 2023
Upcycled leather, acrylic resin,
mineral fillers, pigment, silicone,
bronze.
45x35xh11cm



Candle holder, 2023
Acrylic resin, mineral fillers, pigment,
silicone, beeswax candles.
60x20xh17 cm



Opus Vermiculatum, 2025

This series draws on the aesthetic and symbolic language of ancient remains — particularly Roman mosaic floors, with their intricate tesserae known as opus vermiculatum. The pieces evoke unearthed floor fragments, long buried, now suspended freely in space. Their surfaces suggest figuration and pattern embedded deep within the material, smoothed by the invisible wear of time.

Organic, root-like bases anchor the coffee tables — as if the ground itself had risen and solidified to support them. These legs do not simply hold up the surfaces, they seem to belong to them — like remnants

of a buried structure reclaiming form. The same fossilized textures — reminiscent of coral, calcified sandstone, or mineral sediment — appear in the lamp pieces. These ochre-hued forms give light through soft, translucent silicone flowers, each containing a copper pistil at its core. The vegetal and the mineral blur, suggesting something between artifact and organism. One piece presents a patterned floor fragment elevated to table height by a branching root structure. A flower-lamp emerges from its surface, as if photosynthesizing memory. A key element of the material is a chamotte (grog) made from actual fragments of Gallo-Roman amphorae,

Exhibition view
'Savoir Matière', group show by
Objects With Narratives, Place du
Grand Sablon, Brussels

Sea creature coffee table, 2025

96x90xh30 cm

Cupid side-table, 2025

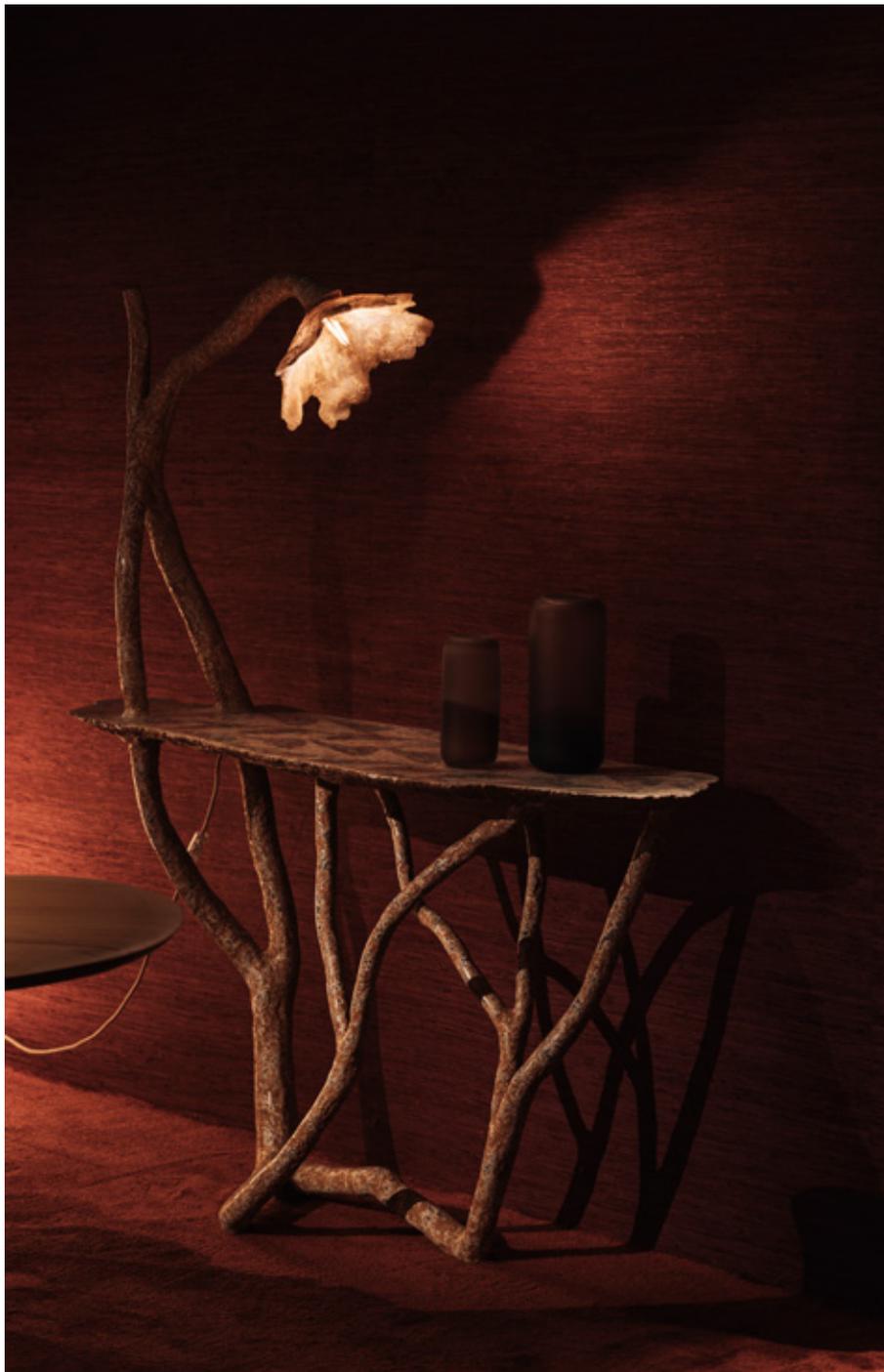
46x43xh50 cm

Reconstituted stone, up-cycled steel
and aluminum, fiberglass.

Photo by Tijs Verweken



Detail from Cupid side-table



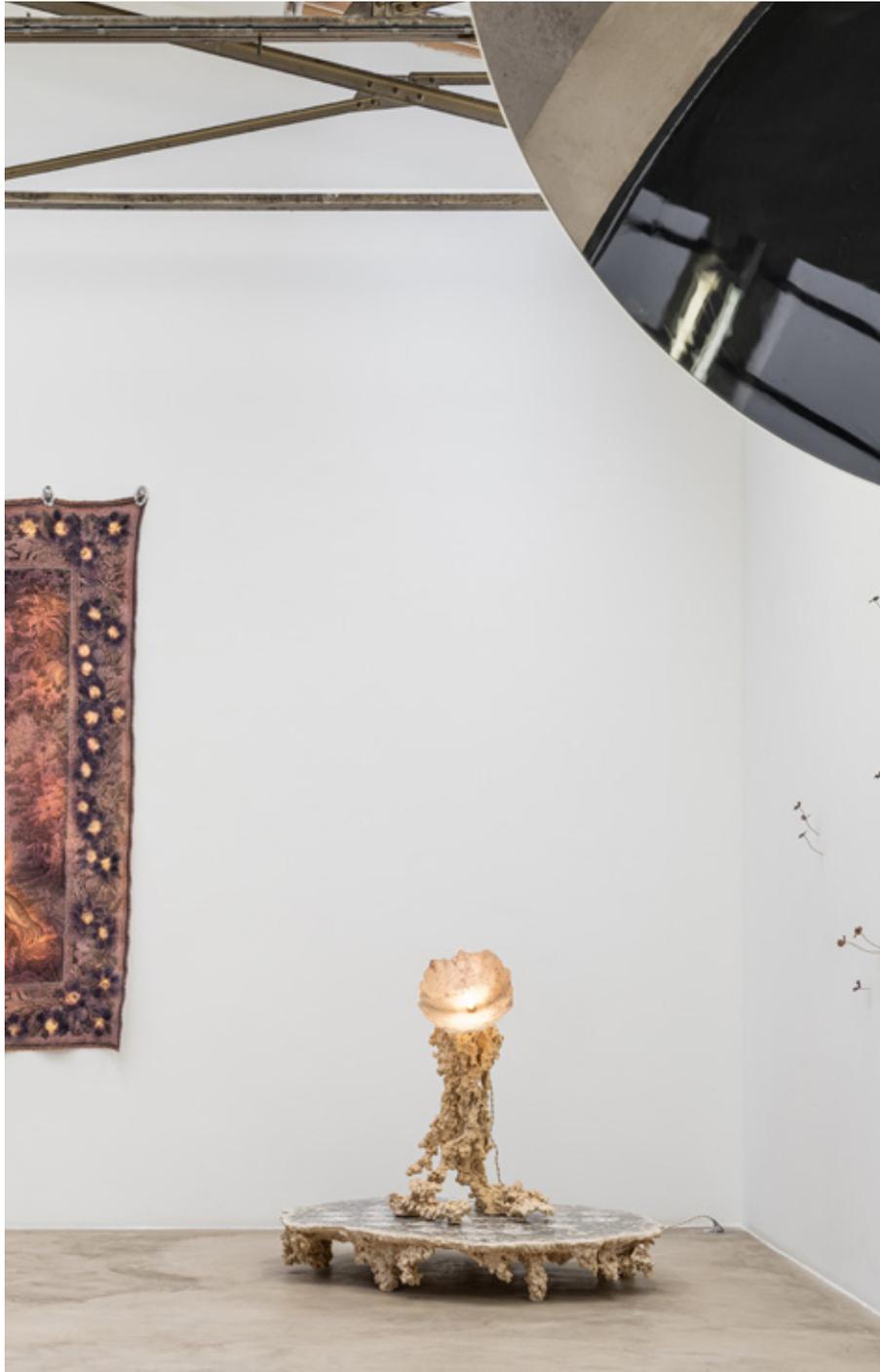
*Exhibition view at Pad Paris 2025,
booth by Objects with Narratives
Opus Vermiculatum-
Caracalla console, 2025
Photo by Tijjs Vervecken*

Detail from Caracalla console

recovered from excavation waste during archaeological digs. These amphorae — once used for single shipments of wine, oil, or garum — were routinely broken and repurposed as road fill. Their reuse here reactivates a material history of trade, burial, and displacement. The process mirrors the subject: an experimental agglomeration of mineral powders, sands, mica, chamottes, vermiculite, and pigments, combined

with contemporary binders and structural elements in molten aluminum or recycled steel. Opus Vermiculatum is a meditation on time's sedimentary nature — where layers of culture, decay, and invention converge into forms that feel simultaneously ancient and speculative.





*Exhibition view at Chapelle XIV,
Paris, 2024*

Photo by Grégory Copitet



*Opus Vermiculatum
coffee table, 2024
Upcycled steel and
aluminum, acrylic resin,
vermiculite, pigment
120x100xh17cm*