



STVINCENTS

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EMILY THURMAN

CATALOGUE

HELLO@
STVINCENTS.CO
+32 (0) 492314159

KLEINE MARKT 13
2000 ANTWERP
BELGIUM

PREFACE

Emily Thurman's work develops from a steady investigation into how material, memory, physical and human engagement shape one another. Trained through interior design and later drawn into a direct relationship with making, she approaches furniture and lighting as sites where intuition and technique meet. Her process moves between porcelain, bronze, glass, and wood, guided by the capacities of each material rather than by predetermined outcomes.

Two bodies of work anchor this catalogue. Hundō, her inaugural collection, examines the act of casting and the transformation of form through bronze, glass, and carved wood. The series began with a daybed inspired by a wrought iron piece from her grandparents' home, an object remembered not for its lineage but for the weight of its material presence. Through this work, Thurman began exploring how inherited forms can be reinterpreted through processes that demand both precision and surrender – pouring, welding, abrasion, the slow development of surface and structure.

The Bells, developed later, shifts the inquiry toward resonance and motion. Comprising a rocking chair and a rocking stool, the series studies how sound and movement can animate familiar typologies. The rocking chair draws from a bentwood heirloom designed by Thurman's grandmother, whose eye for material and form shaped the environments of Thurman's childhood. Rather than treating the reference as a template, she isolates the structural logic and introduces movement and a new acoustic dimension through suspended bells collected over years and her own cast bells.

Together, these series outline a practice rooted in process, collaboration, and close attention to material behavior. Thurman's objects invite interaction, not as a gesture toward play alone but as a means of understanding how an object responds. Through this approach, memory becomes less a subject than a condition: something that surfaces through the ways materials hold touch, movement, and time.

THE BELLS
REVERANCE THROUGH PLAY

Emily Thurman's new body of work transposes memory into material encounter. Evolving from the ritual and alchemic language of Hundō, this series opens a dialogue between sensory interaction and personal history. Thurman proposes play as a mode of preservation, challenging the reverent stillness often afforded to heirlooms by inviting tactile and auditory engagement.

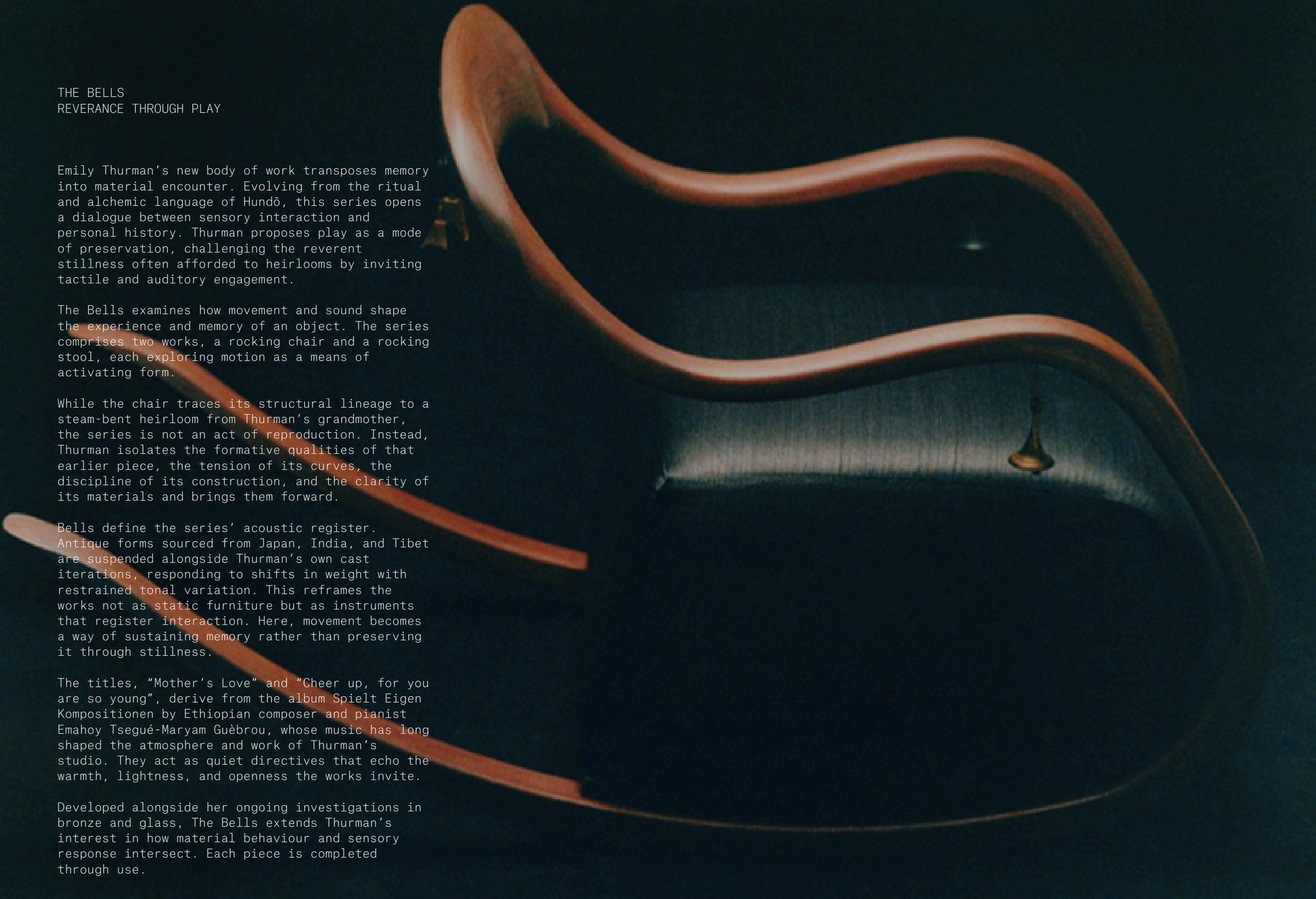
The Bells examines how movement and sound shape the experience and memory of an object. The series comprises two works, a rocking chair and a rocking stool, each exploring motion as a means of activating form.

While the chair traces its structural lineage to a steam-bent heirloom from Thurman's grandmother, the series is not an act of reproduction. Instead, Thurman isolates the formative qualities of that earlier piece, the tension of its curves, the discipline of its construction, and the clarity of its materials and brings them forward.

Bells define the series' acoustic register. Antique forms sourced from Japan, India, and Tibet are suspended alongside Thurman's own cast iterations, responding to shifts in weight with restrained tonal variation. This reframes the works not as static furniture but as instruments that register interaction. Here, movement becomes a way of sustaining memory rather than preserving it through stillness.

The titles, "Mother's Love" and "Cheer up, for you are so young", derive from the album *Spielt Eigen Kompositionen* by Ethiopian composer and pianist Emahoy Tsegué-Maryam Guèbrou, whose music has long shaped the atmosphere and work of Thurman's studio. They act as quiet directives that echo the warmth, lightness, and openness the works invite.

Developed alongside her ongoing investigations in bronze and glass, The Bells extends Thurman's interest in how material behaviour and sensory response intersect. Each piece is completed through use.





"MOTHERS LOVE"
BELL ROCKING CHAIR

The Mother's Love rocking chair draws from a cherished family heirloom: a steam-bent wood chair with a woven horsehair seat from Thurman's grandmother's home. Thurman carries forward the chair's essential cues and reinterprets them through a continuous bent-laminated walnut structure, shaped and refined with furniture maker Sam Dwyer to establish a measured, rhythmic rock.

Suspended along the frame is a constellation of bells: original hand-cast bronze bells by Thurman alongside antique examples from Japan, India, and Tibet. Linked by hand-formed silver chains by Paris-based jeweler Zoé Mohm, they register even slight movement with restrained tonal shifts. The chair becomes both seat and instrument, inviting a form of interaction in which play itself sustains memory.

- MATERIAL Solid walnut; antique bells (Japan, India, Tibet); cast bronze bells by Emily Thurman; silver chains by Zoé Mohm; John Boyd woven horsehair upholstery.
- VARIATIONS With or Without Bells, COM and Wood on request
- DIMENSIONS IN: 26 W × 42 D × 26 H
CM: 66 W × 107 D × 66 H
- EDITION Accompanied by a Certificate of Authenticity
- ORIGIN Utah, USA
- AVAILABILITY 1 (image)
- LEAD TIME Made-To-Order
Please allow 14 weeks for production



“CHEER UP, FOR YOU ARE SO YOUNG”,
ROCKING STOOL

The Cheer up, for you are so young rocking stool approaches motion with a lighter register than the companion chair.

Without a direct historical reference, Thurman developed the form free-handedly and intuitively, creating a piece that rocks both laterally and front-to-back with minimal effort. The title draws from a note Emahoy Tsegué-Maryam Guèbrou wrote to her nieces – a gentle reminder to remain cheerful – which mirrors the playfulness the piece invites.

Carved in solid walnut by Thurman and refined with furniture maker Sam Dwyer, the stool’s geometry was shaped to encourage free, responsive movement. Along the base, a series of cast bronze bells and antique examples from Japan, India, and Tibet are suspended from hand-formed silver chains by Paris-based jeweler artist Zoé Mohm. Their tones respond to shifts in posture, marking the stool as an object activated through use, where small variations in rhythm define its character.

MATERIAL Solid walnut, antique bells and bronze bell by Emily Thurman; silver chains by Zoé Mohm

VARIATIONS With or Without Bells, Wood on request

DIMENSIONS IN: 19 W × 19 D × 18 H
CM: 48 W × 48 D × 46 H

EDITION Accompanied by a Certificate of Authenticity

ORIGIN Utah, USA

AVAILABILITY 1 (image)

LEAD TIME Made-To-Order
Please allow 14 weeks for production



BRONZE BELL

Thurman's fascination with bells predates The Bells series. Over the years she collected Paolo Soleri wind bells from Arcosanti and placed bells discreetly throughout her interiors, a quiet signature that emerged long before she began sculpting in bronze.

The shift from interest to investigation occurred during the making of the Hundō daybed. When the casting was completed, the foundry remarked that she had inadvertently created a "massive bell." They suspended the piece and rang it—a pivotal moment that revealed the latent resonance inherent to bronze. The experience reframed her thinking, prompting an inquiry not into bells as decorative elements, but into how objects might be designed to register and project sound.

The Bell distills that inquiry into a single form. Cast in bronze and finished by hand, it retains the subtle irregularities of its sculpted origin. Suspended from a hand-formed silver chain by Paris-based jeweler Zoé Mohm, the piece underscores sound as a structural component in Thurman's practice — echoing early influences and continuing a personal lineage.

MATERIAL Bronze bell; silver chain by Zoé Mohm

VARIATIONS On request

DIMENSIONS IN: 2,2 W × 3.9 H / CHAIN 11.8 L
CM: 5,5 W × 10 H / CHAIN 30 L

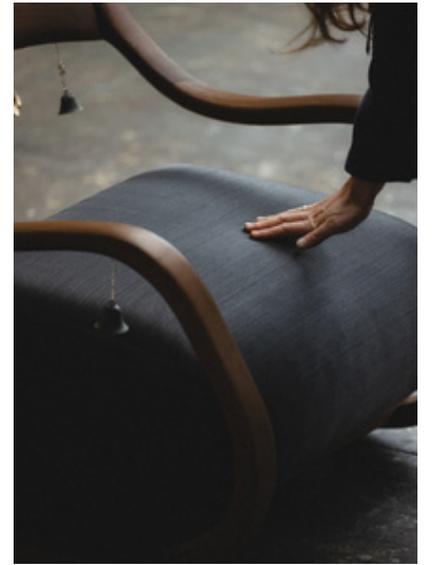
EDITION Unique

ORIGIN Utah, USA

AVAILABILITY 1 (image)

LEAD TIME Custom and Handmade-To-Order
Please allow 12 weeks for production





CONTRIBUTIONS, PARIS '25

Presentation of Thurman's work for Contributions Paris, installed in Atelier Alterio, the former live-work space of painter Ruben Alterio. The installation brought together the first works from The Bells alongside pieces from her inaugural collection Hundō., placing early studies, materials, and completed works within a single setting.





HUNDŌ

Hundō marks the beginning of Thurman's sculptural practice. Developed in 2022, the series grew from her shift toward working directly with materials, prompted in part by the inheritance of several family heirlooms. Starting with plaster and wax models, she explored how forms could be translated through casting, carving, and finishing, allowing each material to shape the final outcome.

Bronze, glass, and wood anchor the series. The daybed – the first work – introduced the technical and physical demands of lost-wax casting, establishing a framework for how gesture and structure could carry through metal.

The title derives from the proto-Italic root meaning “to pour out”, referring both to the casting process and to the shift in Thurman's practice toward a material-led method of working. Throughout the series, forms are shaped less by predetermined design than by the conditions of their fabrication. Surfaces retain traces of handwork, and each piece reflects the balance between intuition and technique that characterizes the collection.

Hundō establishes the vocabulary that continues through Thurman's later work: a direct, process-driven approach that treats material behaviour as central to the development of form.





HUNDO DAYBED

The Hundō Bronze Daybed marks the inaugural work from Emily Thurman's studio, establishing the formal and conceptual foundation of her sculptural practice. Its form is drawn from a revered iron daybed in her grandparents' home, a piece admired for its material presence and intricate detailing. Thurman translates this memory into permanence through bronze, a medium that reflects her alchemic approach: this piece is modeled by hand in plaster, lost-wax cast in Milan, and meticulously hand-polished. As the cornerstone of her evolving body of work, the Hundō Daybed anchors her exploration of memory, material, and sensory encounter.

MATERIAL Lost-wax cast bronze; welded and hand-polished; Upholstered prima alpaca by Sandra Jordan

VARIATIONS COM upholstery

DIMENSIONS IN: 80 L × 32.5 W × 35 H
CM: 203 L × 83 W × 89 H

EDITION Signed; Certificate of Authenticity included

ORIGIN Milan, Italy / Utah, USA

AVAILABILITY 1 (image)

LEAD TIME Made-To-Order
Please allow 20 weeks for production



HUNDO ARMCHAIR

The Hundō Lost Wax Bronze Chair expands the vocabulary set by the daybed, examining how a seating form can hold both mass and curvature while remaining grounded in the logic of casting. The chair reflects Thurman's interest in how sculpted gestures translate into metal—how a line carved in plaster becomes a structural contour once poured, welded, and polished.

MATERIAL Lost-wax cast bronze; welded and hand-polished; heavyweight cotton satin upholstery "Earth" (image)

VARIATIONS COM upholstery

DIMENSIONS IN: 34 W × 34.5 D × 30 H
CM: 86 W × 88 D × 76 H

EDITION Signed; Certificate of Authenticity included

ORIGIN Milan, Italy

AVAILABILITY 1 (image)

LEAD TIME Made-To-Order
Please allow 16 weeks for production



HUNDO GRANDE POUF

The Hundō Grande Pouf revisits the upholstered bronze typology from the daybed and chair, scaled to create a substantial, low-slung form. Modeled first in plaster, the pouf was translated into bronze through lost-wax casting in Milan. The form undergoes extensive hand-polishing, revealing tonal variations that emerge naturally during casting.

Its profile is defined by soft curvature set against the permanence of cast metal. The Grande pouf emphasizes grounding and mass, functioning as an anchor piece within a room.

MATERIAL Lost-wax cast bronze; welded and hand-polished; heavyweight cotton satin "mushroom" (image)

VARIATIONS COM upholstery

DIMENSIONS IN: 31.5 W × 31.5 D × 17 H
CM: 80 W × 80 D × 43 H

EDITION Signed; Certificate of Authenticity included

ORIGIN Milan, Italy

AVAILABILITY 1 (image)

LEAD TIME Made-To-Order
Please allow 16 weeks for production



HUNDO PETITE POUF

The Hundō Lost Wax Bronze Petite Pouf was developed as a counterbalance to the density and scale of the Hundō Daybed. Conceived as a portable companion piece, it considers how bronze, typically associated with weight and permanence, might be used to create an object that feels adaptable and approachable within a space. The pouf's rounded form reflects Thurman's early sketches, made en route to Paris, where she first imagined a small, sculpted seat that could shift easily between settings while maintaining a strong material presence.

MATERIAL Lost-wax cast bronze; welded and hand-polished; John Boyd "Willow Green" Jerry Pair hair on hide (image)

VARIATIONS COM upholstery

DIMENSIONS IN: 24 W × 24 D × 17 H
CM: 61 W × 61 D × 43 H

EDITION Signed; Certificate of Authenticity included

ORIGIN Milan, Italy

AVAILABILITY 1 (black woven horsehair)

LEAD TIME Made-To-Order
Please allow 16 weeks for production



JUDO SCULPTURAL TABLE

The Judo Sculptural Table considers how a horizontal surface can emerge from a carved, compact mass. Shaped by hand to avoid strict symmetry in favor of a more intuitive geometry, the work reflects Thurman's interest in grounding a functional form within a single material block, allowing proportion and volume to determine its presence.

Hand-carved and refined with woodworker Sam Dwyer, the table is made from ebonized cherry. Because each piece is carved directly by hand, no two are identical; each will resemble the original form while retaining its own subtle variations. The surface treatment deepens the grain and emphasizes the transitions within the form, reinforcing the table's sculptural character.

MATERIAL	Ebonized Cherry
VARIATION	Natural cherry or custom stains available
DIMENSIONS	IN: 40 W × 40 D × 17 H CM: 102 W × 102 D × 43 H
EDITION	Signed; Certificate of Authenticity included
ORIGIN	Utah, USA
AVAILABILITY	1
LEAD TIME	Made-To-Order Please allow 14 weeks for production



TORREY TRANSITIONAL
DESK

The Torrey Transitional Desk belongs to a series that studies how faceted geometry can shape the experience of a work surface. Designed in collaboration with fine woodworker Sam Dwyer, the desk balances angular structure with a restrained material palette, with a form that adapts easily across interior contexts.

MATERIAL	Stained Dark Walnut
VARIATIONS	Custom finishes on request
DIMENSIONS	IN: 72 L × 36 D × 31 H CM: 183 L × 91 D × 79 H
EDITION	Signed; Certificate of Authenticity included
ORIGIN	Utah, USA
AVAILABILITY	1 (image)
LEAD TIME	Made-To-Order Please allow 14 weeks for production



TORREY TRANSITIONAL
COFFEE TABLE

The Torrey Transitional Coffee Table adapts the structural language of the desk to a lower, more compact form. Its faceted planes and elongated proportions allow it to anchor a room without overwhelming adjacent pieces.

MATERIAL	Stained Dark Walnut
VARIATIONS	Custom finishes on request
DIMENSIONS	IN: 72 L × 36 D × 17 H CM: 183 L × 91 D × 43 H
EDITION	Signed; Certificate of Authenticity included
ORIGIN	Utah, USA
AVAILABILITY	—
LEAD TIME	Made-To-Order Please allow 14 weeks for production



TRANSLUCENT PORCELAIN SCONCES

The Porcelain Sconces examine how translucency directs the spread of light. Draped and molded from an original plaster form, each sconce introduces slight variations, reflecting the responsiveness of porcelain during casting and firing. When illuminated, the material reveals its internal structure with controlled, diffuse light.

Produced with Hero Ceramics, the sconces are formed in translucent porcelain and fitted with unlacquered brass hardware. UL certification is available upon request.

MATERIAL Porcelain; unlacquered brass hardware

DIMENSIONS SHAPE A – IN: 18.5 H × 12 W × 3-5 D
SHAPE A – CM: 47 H × 30 W × 8-13 D

SHAPE B – IN: 18.5 H × 14 W × 3-5 D
SHAPE B – CM: 47 H × 36 W × 8-13 D

EDITION Open edition

ORIGIN Utah, USA

AVAILABILITY In stock

LEAD TIME Made-To-Order
Please allow 4 weeks for production



STACKS SMOKING TABLE

The Stacks Smoking Table originated from Thurman's study of how discrete forms can interlock with precision. Composed of three cast-glass elements made through the vitrigraph process, each component nests into the next to form a compact vertical structure. The upper piece functions as a removable ashtray, while the central alcove can be illuminated by candlelight. When lit, the glass reveals its density reflecting the slow-pour method used in its making.

Each element is produced through a gradual pour of molten glass into a mold over several weeks. The extended heating and cooling cycle allows the material to settle without internal stress, and the surfaces are hand-polished to refine the form while retaining subtle irregularities inherent to the process.

MATERIAL Solid cast-glass; hand-polished

VARIATIONS On request

DIMENSIONS IN: 10 W × 10 D × 21 H
CM: 25 W × 25 D × 53 H

EDITION Certificate of Authenticity included

ORIGIN Brooklyn NY, USA

AVAILABILITY 1

LEAD TIME Made-To-Order
Please allow 16 weeks for production



QUAD FOLD SILK SCREEN DIVIDER

The Quad Fold Screen Divider is composed of four upholstered panels, each stretched in sage silk across a folding frame. Designed to operate as a simple, adaptable partition, the screen shifts between compact and extended configurations with a clean, continuous profile. Hand-upholstered surfaces emphasize the material's subtle variations in sheen.

MATERIAL Sage silk

VARIATIONS Custom sizes, COM upholstery

DIMENSIONS IN: 88 L × 1 D × 45 H
CM: 224 L × 2.5 D × 114 H

EDITION Unique

ORIGIN Brooklyn NY, USA

AVAILABILITY –

LEAD TIME Made-To-Order
Please allow 14 weeks for production



5 PIECE TOTEME STANDING LAMP

The Toteme Standing Lamp grew from a shared investigation into transformation—how discarded material can be reworked, reoriented, and given renewed structure. Developed in collaboration with Brussels-based designer Alexis Mazin, the lamp brings together cast glass, sculpted wood, and a bronze dimmer element. Its stacked configuration reflects the project's premise: distinct components aligning into a vertical form that reads as a totem.

Mazin repurposes discarded furniture from the flea markets near his atelier, dismantling each piece before carving, burning, and brushing the wood to expose its internal grain. The cast-glass components are produced through a slow vitrigraph process, allowing natural bubbles and tonal shifts to emerge during heating and cooling; each is then hand-polished with pumice stone to refine the surface. Thurman's dimmer—sculpted first in wax and cast in bronze—introduces a tactile point of interaction. The components interlock through weight and precise alignment.

MATERIAL Cast-glass & sculpted french oak

DIMENSIONS IN: 10 W × 10 D × 54.5 H
CM: 25 W × 25 D × 138 H

EDITION Unique, Certificate of Authenticity included

ORIGIN Brooklyn, USA & Brussels, Belgium

AVAILABILITY 1

LEAD TIME Handmade-To-Order
Please allow 16 weeks for production



3 PIECE TOTEME STANDING LAMP

The Toteme Standing Lamp grew from a shared investigation into transformation—how discarded material can be reworked, reoriented, and given renewed structure. Developed in collaboration with Brussels-based designer Alexis Mazin, the lamp brings together cast glass, sculpted wood, and a bronze dimmer element. Its stacked configuration reflects the project's premise: distinct components aligning into a vertical form that reads as a totem.

Mazin repurposes discarded furniture from the flea markets near his atelier, dismantling each piece before carving, burning, and brushing the wood to expose its internal grain. The cast-glass components are produced through a slow vitrigraph process, allowing natural bubbles and tonal shifts to emerge during heating and cooling; each is then hand-polished with pumice stone to refine the surface. Thurman's dimmer—sculpted first in wax and cast in bronze—introduces a tactile point of interaction. The components interlock through weight and precise alignment.

MATERIAL Cast-glass & sculpted pine

DIMENSIONS IN: 10 W × 10 D × 54.5 H
CM: 25 W × 25 D × 138 H

EDITION Unique, Certificate of Authenticity included

ORIGIN Brooklyn NY, USA & Brussels, Belgium

AVAILABILITY 1

LEAD TIME Handmade-To-Order
Please allow 16 weeks for production



THE ENGINEER (GONG) 2025
SUSPENSION #53

The Engineer (Gong) is a collaborative suspension piece developed by Emily Thurman with sculptor Camille Tan of Atelier Falaise. For this work, Thurman created a cast-bronze component that forms the structural anchor of the mobile. Tan integrated this element into his suspended framework, combining it with eroded iron rod, a plumb for fishing, a wooden pestle, copper, brass, iron, and wood sourced and assembled in his atelier in Brussels.

The composition reflects the meeting of both practices: Thurman's bronze introduces a defined surface and weight at the core, folding her material vocabulary into Tan's established language of found and reworked objects.

MATERIAL Eroded iron rod, plumb for fishing, wooden pestle, copper, brass, iron, wood, bronze

DIMENSIONS IN: 51 W × 108 H
CM: 130 W × 274 H

EDITION Unique

AVAILABILITY 1

ORIGIN NYC, USA & Brussels, Belgium



CONVIVIUM DINING TABLE
8 PERSON

The Convivium series reflects a collaboration between Emily Thurman and StudioDanielK, centered on how communal surfaces can be formed through a dialogue between wood and stone. Each table pairs an ebonized cherry top sculpted by Thurman with a faceted stone base assembled by hand in Milan. The combination sets the warmth of carved wood above the geological density of onyx, quartzite, and marble.

The bases are constructed from patchwork stone – White Onyx, Green Onyx, Patagonia Quartzite, and Noir Saint Laurent – cut, joined, and finished by hand. The wooden tops are shaped and ebonized to create a smooth, continuous surface. Each table is unique, defined by the specific selection and arrangement of its stone components.

MATERIAL Ebonized cherry top; mixed onyx, quartzite, and marble base

VARIATIONS On request

DIMENSIONS IN: 44 W × 102 L × 30 H
CM: 112 W × 259 L × 76 H

EDITION Unique; Certificate of Authenticity included

ORIGIN Utah, US & Napoli, Italy

LEAD TIME Made-To-Order
Please allow 16 weeks for production



CONVIVIUM DINING TABLE
6 PERSON

The Convivium series reflects a collaboration between Emily Thurman and StudioDanielK, centered on how communal surfaces can be formed through a dialogue between wood and stone. Each table pairs an ebonized cherry top sculpted by Thurman with a faceted stone base assembled by hand in Milan. The combination sets the warmth of carved wood above the geological density of onyx, quartzite, and marble.

The bases are constructed from patchwork stone – White Onyx, Green Onyx, Patagonia Quartzite, and Noir Saint Laurent – cut, joined, and finished by hand. The wooden tops are shaped and ebonized to create a smooth, continuous surface. Each table is unique, defined by the specific selection and arrangement of its stone components.

MATERIAL	Ebonized cherry top; mixed onyx, quartzite, and marble base
VARIATIONS	On request
DIMENSIONS	IN: 60 W × 60 D × 30 H CM: 152 W × 152 D × 76 H
EDITION	Unique; Certificate of Authenticity included
ORIGIN	Utah, US & Napoli, Italy
LEAD TIME	Made-To-Order Please allow 16 weeks for production



CONVIVIUM CENTER TABLE

The Convivium series reflects a collaboration between Emily Thurman and StudioDanielK, centered on how communal surfaces can be formed through a dialogue between wood and stone. Each table pairs an ebonized cherry top sculpted by Thurman with a faceted stone base assembled by hand in Milan. The combination sets the warmth of carved wood above the geological density of onyx, quartzite, and marble.

The bases are constructed from patchwork stone – White Onyx, Green Onyx, Patagonia Quartzite, and Noir Saint Laurent – cut, joined, and finished by hand. The wooden tops are shaped and ebonized to create a smooth, continuous surface. Each table is unique, defined by the specific selection and arrangement of its stone components.

MATERIAL	Ebonized cherry top; mixed onyx, quartzite, and marble base
VARIATIONS	On request
DIMENSIONS	IN: 44 W × 44 D × 30 H CM: 112 W × 112 D × 76 H
EDITION	Unique; Certificate of Authenticity included
ORIGIN	Utah, US & Napoli, Italy
AVAILABILITY	1
LEAD TIME	Made-To-Order Please allow 16 weeks for production



BRONZE SCONCES

The Small Bronze Sconces extend Thurman's bronze vocabulary through a compact, wall-mounted form. Each sconce is hand-sculpted in wax by Thurman in Milan and translated into bronze through the lost-wax process, preserving the subtle irregularities of the original gesture. The pieces are finished with a natural tumbled bronze surface.

Designed as focused lighting elements, the sconces cast a controlled glow while maintaining a sculptural presence. They are available as plug-in fixtures with a brown fabric cord.

MATERIAL Bronze

DIMENSIONS IN: 4 W × 2 L × 8 H
 CM: 8 W × 6 L × 21 H

EDITION Open

ORIGIN Milan, Italy

AVAILABILITY 2

LEAD TIME Made-To-Order
 Please allow 10 weeks for production

BIO
EMILY THURMAN

Emily Thurman is a designer working between Salt Lake City and New York, whose practice spans interior work and a growing body of sculptural furniture and lighting. After more than a decade conceptualizing bespoke interiors, she shifted in 2022 toward a hands-on approach, prompted in part by the inheritance of several family heirlooms. That transition opened a new phase of her work, defined by translating her own creative language into form through plaster, wax, bronze, glass, and wood.

Her practice privileges collaboration over authorship and intuition over predictability, marrying technical expertise with a material-led approach. Working closely with fabricators, Thurman maintains an active physical role in each piece's making. This combination fosters a dialogue between method and instinct, allowing forms to develop through the conditions of their fabrication.

Her grandmother's influence is an enduring thread. Beginning in the 1960s, she shaped her home by collecting and commissioning works from designers and craftspeople, creating an environment defined by considered materials—steam-bent wood, woven horsehair, and elemental metals. These interiors formed an early framework for how Thurman understood space and the expressive potential of craftsmanship and material choice.

While Thurman's interiors remain responsive to clients' needs and identities, her objects follow a more personal line of inquiry—one that examines how memory, material behaviour, and sensory response intersect. Across series, this collaborative, process-driven approach yields works that register touch, weight, and resonance, grounding each piece in the act of its making.



COLOPHON

WORKS BY EMILY THURMAN

PHOTOGRAPHY
@McCADE GORDON
@KATE DEVINE
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@CONNOR RANCAN

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ST VINCENTS
Kleine Markt 13
2000 Antwerp, Belgium

hello@stvincents.co
+32 (0) 492 314 159