

ALEX JONCAS



LAURENTIDES, QUEBEC, CANADA
2025
PRESS KIT

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SOMMAIRE

BIOGRAPHY

DESIGNER-ARTIST (ALEX JONCAS)

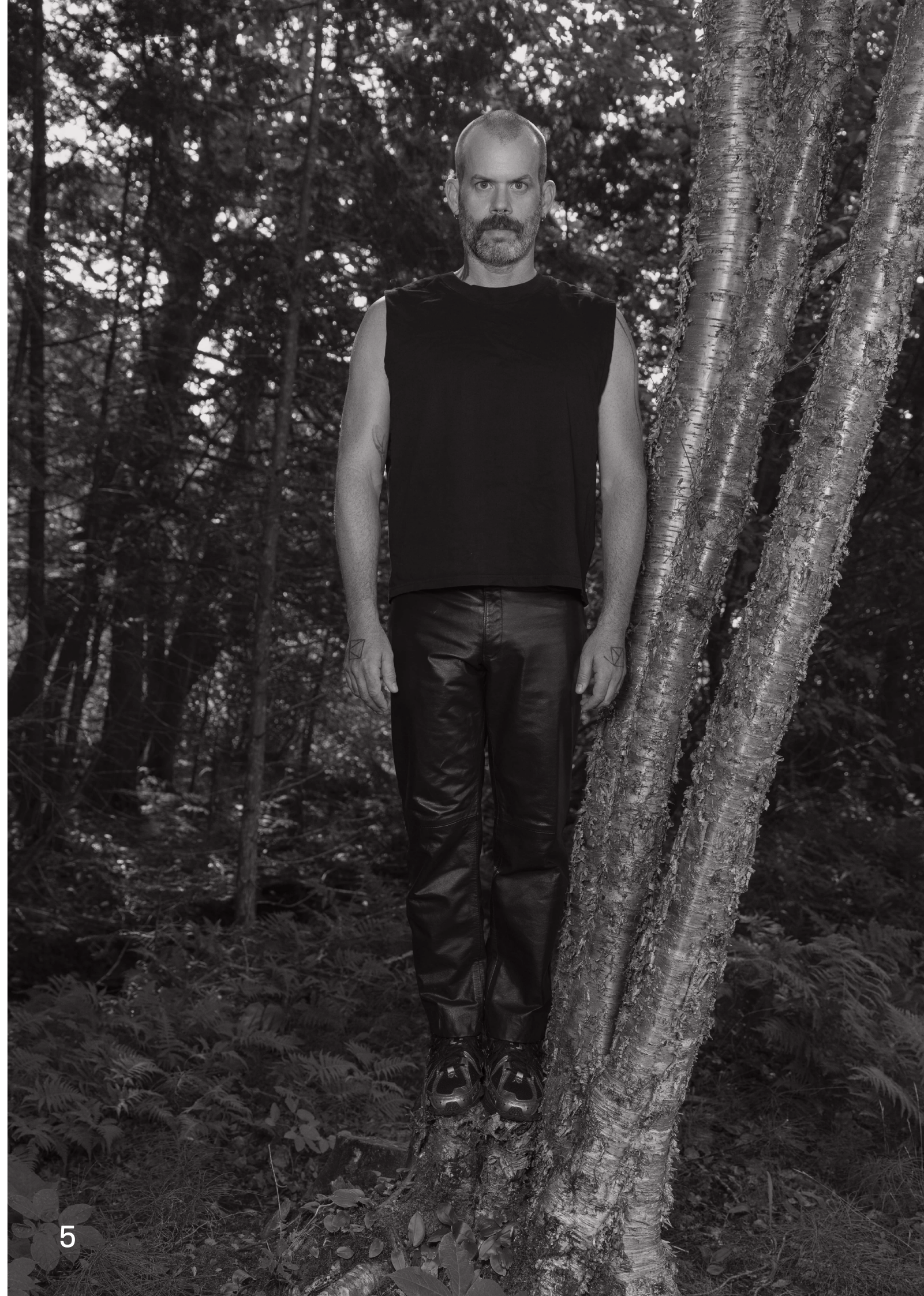
BORN IN MONTRÉAL, HE STUDIED VISUAL ART BEFORE TRAINING IN WELDING AND METALWORKING.

HE IS INTERESTED IN THE TRANSFORMATION OF MATERIALS, THE MOMENT WHEN HEAT SCULPTS FORM, BETWEEN CONTROL AND...

THE UNEXPECTED.

IN 2016, ALEX CO-FOUNDED THE DESIGN STUDIO DARMES, A LIGHTING MANUFACTURER AND DESIGNER, WITH GILDAS LE BARS, HIS LIFE PARTNER.

DISTRIBUTED AND SHOWCASED INTERNATIONALLY, THEIR PIECES ARE ROOTED IN QUEBEC, WHERE THEY ARE DESIGNED AND MANUFACTURED.



ARTISTIC APPROACH

Alex Joncas' practice is both instinctive and introspective. He is dedicated to creating unique design objects, including pieces such as vases, more experimental lighting fixtures, and sculptures. Through his work, he seeks to translate, through the transformation of materials, the stories rooted in the Canadian landscape.



Wood, metal, and glass become vehicles for an expression that is both intimate and collective, combining memory, material, and brilliance.

Alex Joncas develops an approach to design and sculpture in which each material carries a story: that of a landscape, a climate, a gesture, or a loss. His works are situated at the crossroads of functional objects and poetic installations, blurring the boundaries between use, sensory perception, and the transmission of meaning. The material is often marked, altered, burned, melted; always traversed by a dialogue between nature and humanity.

Fire, Alex's favorite element, acts as a revealer, transforming materials in depth and inscribing in their texture the memory of an irreversible passage.

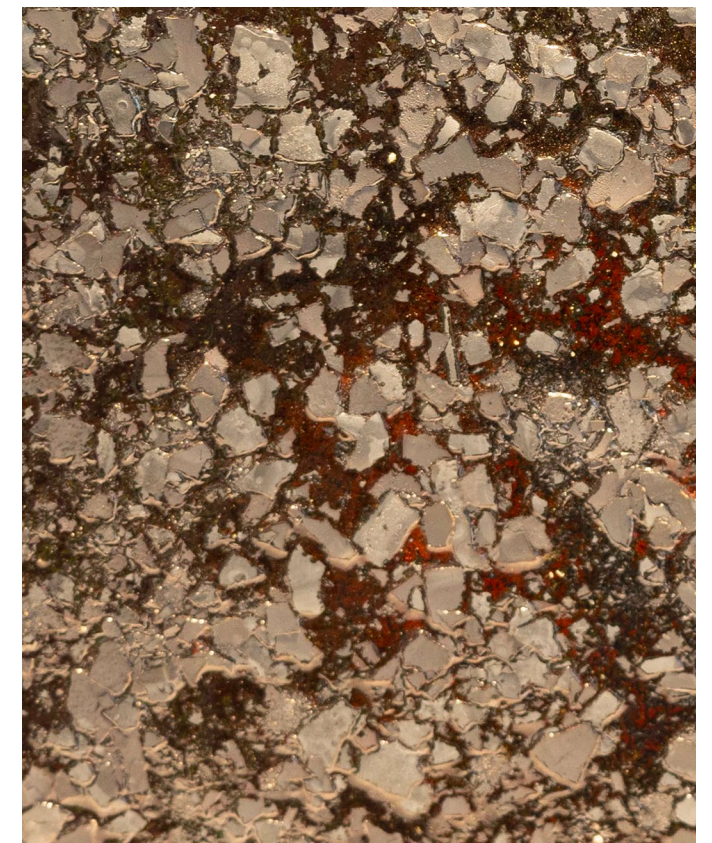
The Canadian forest, at once a resource, a founding myth, and a wounded territory, shapes her work. Through her materials, she reveals its traces: wood retains the marks of fire, glass retains the imprint of the mold, and metal, made malleable by heat, retains every gesture. What remains is never fixed, objects that oscillate between balance and fragility, between structure and erasure, witnesses to a moment.

Each creation invites us to reconsider our relationship with matter and the environment. It reveals a keen awareness of the changes in the world, of the tension between the raw beauty of the elements and their vulnerability. By valuing raw materials and making the traces of their transformation visible, Alex Joncas offers a sensitive interpretation of the territory.

ARTWORKS AND SERIES OF WORKS

Alex transforms fire-marked wood, recycled glass, enameled metal, and functional furniture into sensitive objects, where every gesture and every trace becomes language. Between utilitarian design and a poetic approach, he questions our relationship to the body, light, and territory.

HIS WORK EXPLORES
THE MEMORY OF MATERIALS AND THE STORIES THEY CARRY.



BOIS D'OEUVRE



BOIS D'OEUVRE (2025)



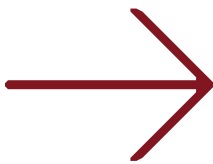
This series of seven vases blown in molds made from local lumber—2x4s, commonly used in Canadian home construction—is an artistic response to the devastating fires ravaging the country's forests and threatening its vernacular wooden architecture. Each piece, unique and unpredictable, is born from the fusion of glass in an ephemeral wooden mold, whose imprints become increasingly pronounced as the process progresses. The consumed wood leaves a deep mark, a silent witness to the brutal transformation of the material and the impact of fire.



The smoky effect and dark hues amplify this narrative charge, evoking both the fragile beauty of nature and the marks left by its destruction. At the crossroads of sculpture and utilitarian object, these vases embody a tangible memory of changing landscapes and call for reflection on our connection to the environment.



THE CHANDELIER
(2022)



This luminous piece, made from glass tubes salvaged from the production waste of a lighting workshop, reveals the fragile beauty of the material, between breakage and flickering flame. Both delicate and charged with latent tension, it embodies an intriguing duality: that of the violence of impact and the serenity of a dancing flame.



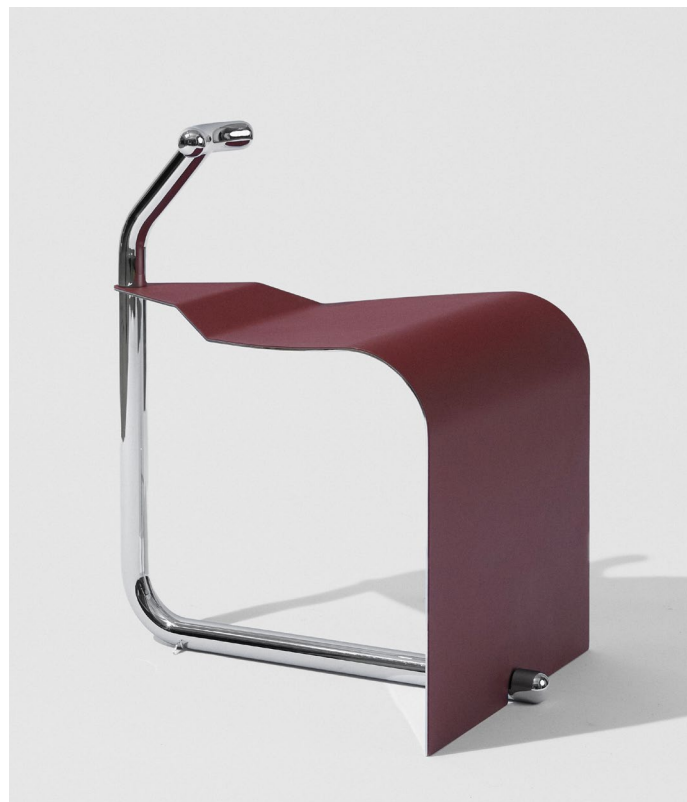
Created in 2024, it combines borosilicate glass, steel, oil, and cotton in a poetic alchemy, elevating everyday materials into a luminous work that is both vulnerable and powerful. Unlikely by nature and designed to be ephemeral, it affirms the fragility of all creation destined to transform or disappear, as much as it celebrates the moment when matter comes to life or is brought back to life.



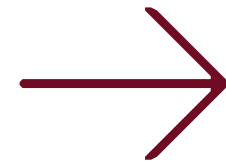
THE
CHANDELIER



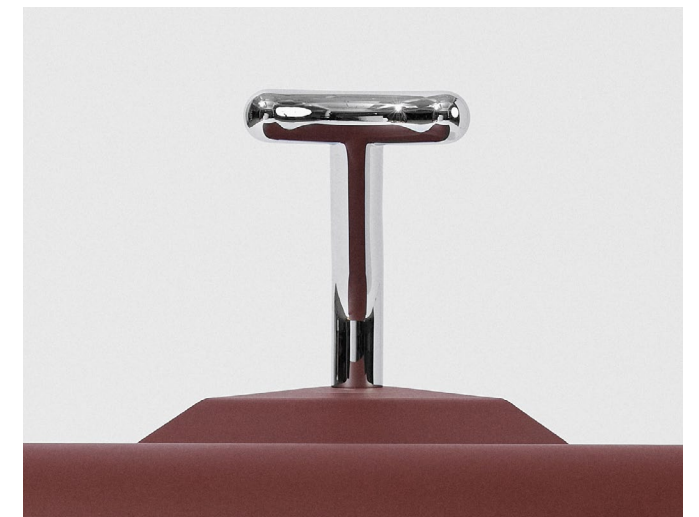
THE CHAIR



THE CHAIR (2020)



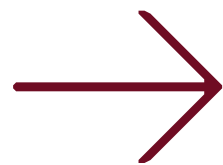
Developed as part of the Wet Metal series by Éditions 8888, this unique seat continues a poetic exploration of light. Here, light is not diffused but bounces off, captured and multiplied by the chrome-plated steel surfaces. The shifting reflections seem to lighten the structure, creating a subtle sensation of weightlessness. At the crossroads of typologies, this piece borrows from the armchair, the chair, and the stool. Its design, inspired by physiotherapy, combines elegance and ergonomics, with particular attention paid to the alignment of the spine. It encourages a straight, comfortable, and confident posture.



Designed with sustainability in mind, it combines durable materials: 100% recyclable steel and carbon-neutral vegetable-based linoleum, striking a balance between aesthetic standards and environmental awareness.



SERIE
OF TEN DISCS
(2022)



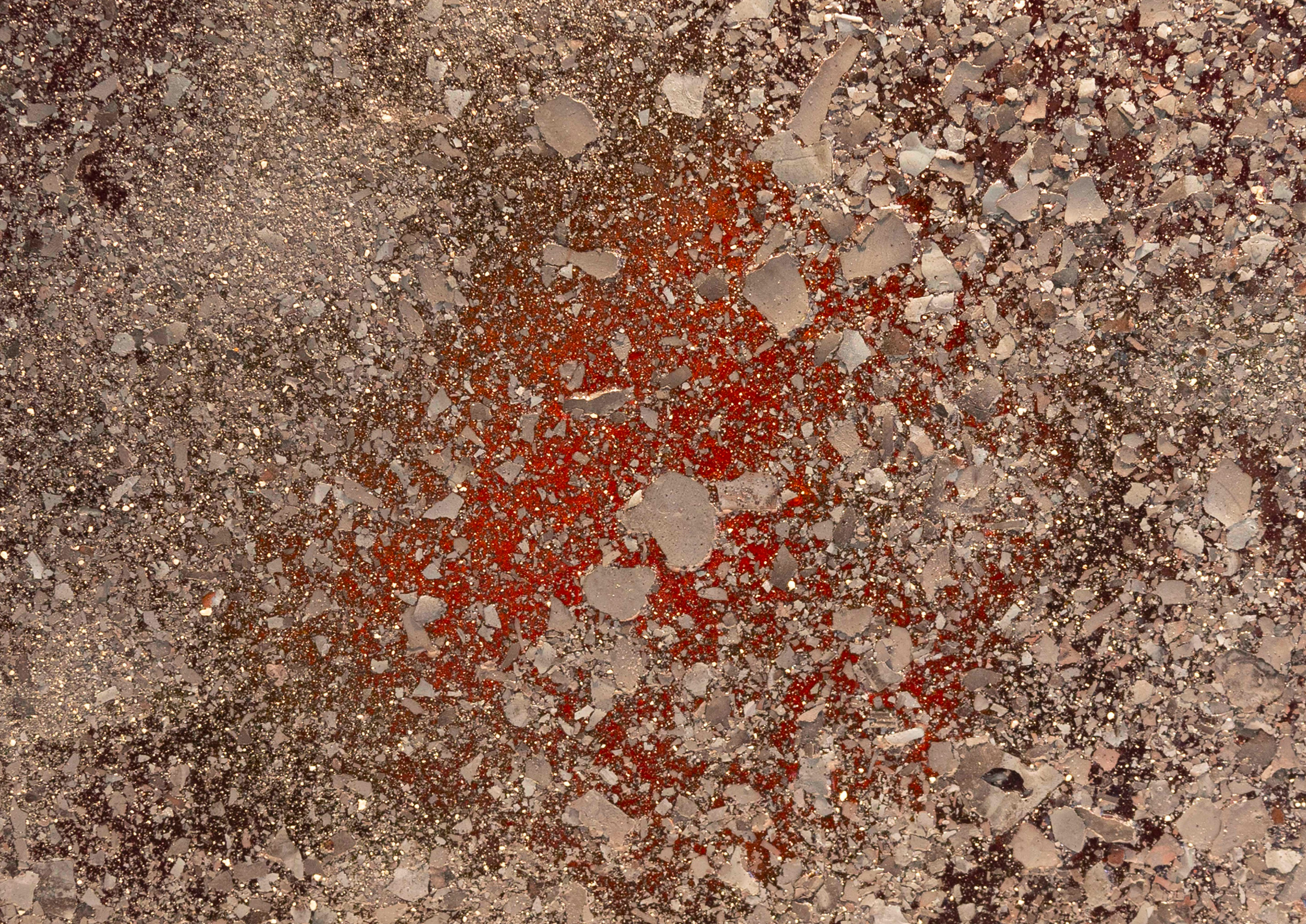
This exclusive series of ten enamelled copper discs, each measuring 25 cm in diameter, reinterprets DARMES' Ra wall lamp, infusing it with a vibrant, artisanal dimension. Each piece, unique in its hues and textures, becomes a surface where heat and material merge, revealing mineral and luminous compositions.



The discs capture and diffuse light with magnetic intensity, transforming the luminaire into a hybrid work of art, somewhere between functional design and contemporary art. Playing with the tradition of copper enameling, this limited edition embodies the very essence of the studio: pushing the boundaries of creation by enhancing timeless materials.

SERIE OF
TEN DISCS





FORMATIONS

EXHIBITIONS

COMING
SOON

2023	GUEST DESIGNER SCENOGRAPHY
2022	THE WORKSHOP « <i>LIVE STREAMS</i> » WITH SOFT BAROQUE, BOISBUCHET FRANCE
2020	CERAMIC THROWING WITH THE ARTIST GRÉTA JONCKHEERE, QUÉBEC
2019	ENAMELING ON COPPER WITH THE ARTIST CHRISTOPHE MIRANDE, PARIS
2018	EXHIBITOR PARTICIPATION
2016	NEON GLASS BENDER WITH GÉRALD COLLARD
2013	D.E.P. WELDING, ASSEMBLY MONTREAL SCHOOL OF CONSTRUCTION TRADES
2011	BACHELOR OF VISUAL AND MEDIA ARTS - INCOMPLETE

SEPTEMBER, 18-22, 2025	ART ATHINA, <i>BOIS D’OEUVRE</i>	→ EVENT
OCTOBER, 22-26, 2025	ART BASEL PARIS, <i>BOIS D’OEUVRE</i>	→ EVENT

JULY, 2025	JEUX D’ÉTÉ, ENSEMBLE DESIGNER BAND : <i>BOIS D’OEUVRE</i>	→ EVENT
APRIL 2025	ALCOVA, VILLA BAGATTI VALSECCHI, MOHD OFFICINA, MILANO, ITALIE : <i>BOIS D’OEUVRE, DOPPLER</i>	→ EVENT
JUNE 2022	TEMPLE PROJECT : THE <i>CHANDELIER</i> , <i>BOIS D’OEUVRE</i>	→ EVENT
MAY 2021	EXHIBITION FUTURE HABIT(AT), ARCHIPRODUCTS MILANO : <i>HYPHEN, ÉTAT-DES-LIEUX, GIGI</i>	→ EVENT
DECEMBER 2020	COLLECTION WET METAL, WIP GALLERY MONTRÉAL, ÉDITION 8888 : <i>THE CHAIR</i>	→ EVENT
NOVEMBER 2018	SOUK MONTREAL	→ EVENT
SEPTEMBER 2018	IN TOTO X MONTREAL AT MILANO	→ EVENT
APRIL 2017	DESIGN WEEK MILANO AT VIA SBODIO 32/2 MILANO 20134	→ EVENT

COLLABORATIONS



FLORIAN MARTIN

DESIGNER, DOPPLER



VERRE D'ONGE

GLASSBLOWER



GRÉTA JONCKHEERE

CERAMIST, HYPHEN PORCELAINES



CHRISTOPHE MIRANDE

VISUAL ARTIST,
ENAMELER

PRESS REVIEW

TEMPLE PROJECT

SECULAR



PHILIA

STUDIO D'ARMES
- ALEXANDRE
JONCAS



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DWMX : RICHESSE
CULTURELLE ET
CRÉATIVE



DESIGN MILK

HYPHEN MODULAR
LIGHTING
COLLECTION UNITES
TWO OPPOSING
MATERIALS



SURFACE

DESIGNER OF
THE DAY :
ALEXANDRE
JONCAS



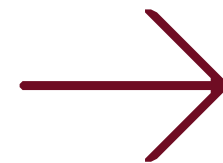
SIGHT UNSEEN

SATURDAY
SELECTSWEEK
OF JUNE 21,
2021 BY LAURA
MAY TODD



PRACTICAL INFORMATION

PRESS CONTACTS



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