# Humans since 1982
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# STUDIO SABINE MARCELIS





## Flow of materials and situations becomes a common denominator as Sabine Marcelis reinterprets Humans since 1982's timepieces.

In their first collaboration, Humans since 1982 and Studio Sabine Marcelis present three limited-edition timepieces that pair Humans since 1982's signature kinetic movements with Marcelis's iconic cast resin. The works debut at Design Miami 2026 with The Spaceless Gallery.

*"I feel that we have been circling the same questions but from opposite directions," Says Dutch designer and artist Sabine Marcelis. "What does transformation look like? And how do you make it visible? My resin work always begins as a liquid cast and then transforms from a flowing state to something more permanent, but it's never fully perceived as something static."*

At the centre of the collaboration is a shared fascination with transformation and different states of matter. Marcelis' signature cast resin moves from liquid to solid, with its colour and character shifting with daylight, the surrounding space, and the viewer's position.

*"We feel that there is a need for flow in this world. Something that brings you beyond the practicality of an object. It's more about an experience, discovering constant shapeshifts. For us, it's always been about that journey; using time as a material," says Swedish-based designer and co-founder of Human since 1982 Bastian Bischoff, and continues, "Today, when you come across something you cannot quite grasp, that is when an object starts becoming really valuable. Sabine's strengths lie in both colour and material, bringing a completely new dimension to our timepieces."*

The collaboration brings together two practices that have developed alongside one another for more than fifteen years. Humans since 1982 and Sabine Marcelis established their studios around the same time and have followed each other's work since their early days.

*"It's truly a meeting of two worlds. The materiality that I'm known for, activated by the continuous movement of time choreographed by Humans since 1982," says Marcelis and adds: "I wanted to rethink the composition and proportions of the clocks — not simply change their colour. By treating them more like canvases, and introducing space around the clock faces, the three editions have a very different presence. There is a new tension in the proportions that wasn't explored before."*

*"We tried to measure the exact colour of Sabine's resin with a digital colour reader. It simply couldn't read it," says Bischoff and continues, "the translucency and the way the material reacts to light made the colour impossible to pin down. We loved that. There's something similarly elusive about our choreographies, and ultimately about our cognitive presence. It doesn't want to be captured. And that's the beauty of it."*

Humans since 1982's approach engages transformation through time and movement. Their kinetic sculptures and timepieces continuously change compositions, treating time itself as a material.

*"In a way, this collaboration brings different states of matter. Marcelis's process transforms resin into a material that keeps changing depending on the light and the angle you look at it from. We find that ambiguity fascinating. Our timepieces begin with solid components, but technology, code and electrical signals introduce an invisible layer. Through choreography, the surface can suddenly appear almost liquid," concludes Per Emanuelsson, co-founder of Human since 1982.*

**About Studio Sabine Marcelis**

Sabine Marcelis is an artist and designer who runs her practice from the harbor of Rotterdam, the Netherlands. After graduating from the Design Academy of Eindhoven in 2011, Marcelis began working within the fields of product, installation and spatial design with a strong focus on materiality. Her work is characterized by pure forms which highlight material properties.

Marcelis applies a strong aesthetic point of view to her collaborations with industry specialists. This method of working allows her to intervene in the manufacturing process. Pushing production and material boundaries and using research and experimentation to achieve new surprising visual effects for projects both showcased in museums and commissioned by commercial clients and fashion houses. Sabine considers her designs to be true sensorial experiences: the experience becomes the function, with a refined and unique aesthetic.

Her work has been shown at leading institutions such as the V&A in London and the National Gallery of Victoria in Melbourne, and is held in permanent collections including those of MoMA in New York, the Stedelijk Museum in Amsterdam, and the Vitra Design Museum, among others.

sabinemarcelis.com

**About Humans since 1982**
Humans since 1982 is a Stockholm-based studio working at the intersection of art, design and technology. Its best-known works, *ClockClock 24* and *A million Times*, use grids of programmed analogue clock hands to create carefully choreographed movement. The works are both kinetic art objects and functioning timepieces.

Founded in 2009 by Bastian Bischoff and Per Emanuelsson, both born in 1982, the studio is guided by their philosophy “Form follows fascination.” Together with engineer and partner David Cox and a multidisciplinary team, they develop works that explore the human relationship with technology while remaining committed to elegance and longevity.

Humans since 1982’s work has been exhibited internationally, including at Saatchi Gallery, Somerset House and Cooper Hewitt, Smithsonian Design Museum, and is held in museums and institutional collections.

The studio is headquartered in Stockholm, where its works are developed, manufactured and shipped to collectors around the world.

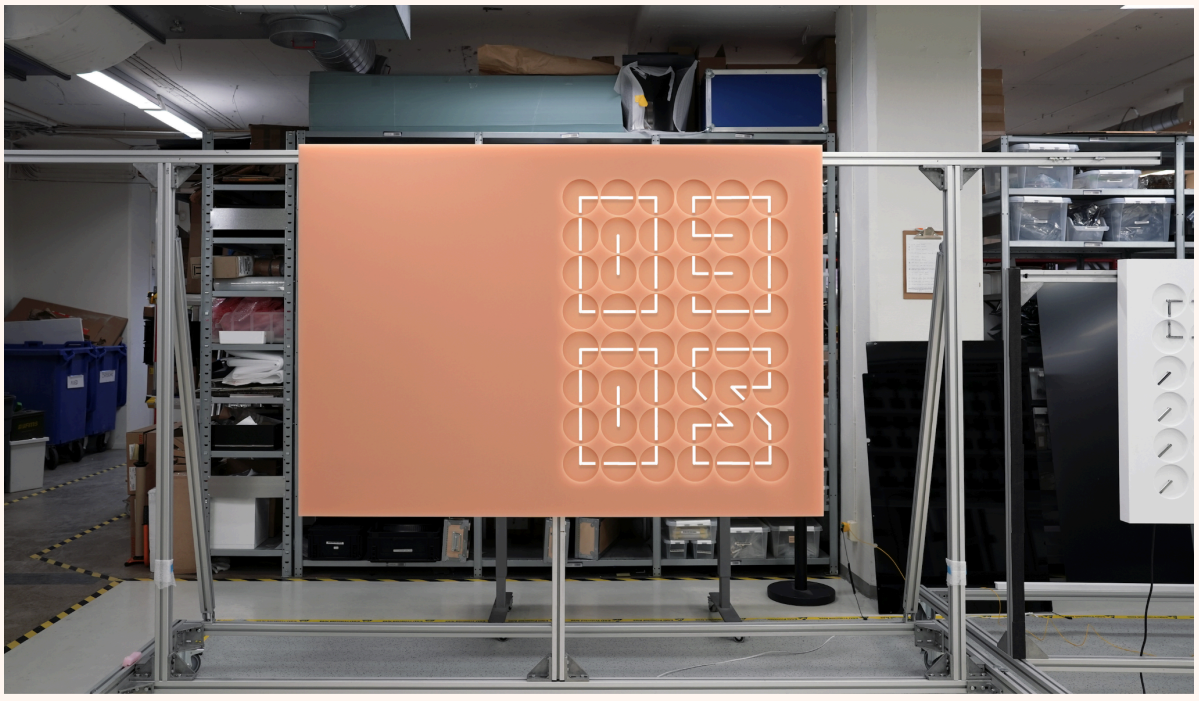
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**About The Spaceless Gallery**
Founded in Paris in 2019, The Spaceless Gallery is a contemporary art gallery operating between Europe and the United States. Representing an international roster of artists and designers working across a range of mediums, the gallery specializes in curating and contextualizing contemporary art within design-led environments.

Moving beyond traditional gallery walls, it creates immersive exhibitions and presentations in private residences, cultural venues and leading design destinations. By bringing artworks into dialogue with architecture, interiors and objects, The Spaceless Gallery explores new ways of experiencing and collecting contemporary art.

Guided by a nomadic philosophy, the gallery envisions art without borders, fostering encounters between art, design and the spaces we inhabit.

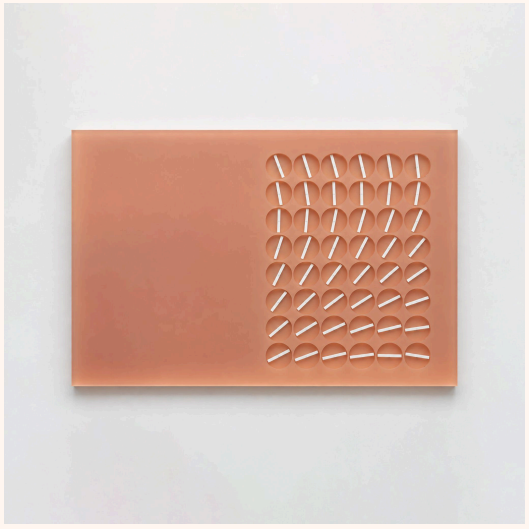
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**THREE EDITIONS**

The collaboration comprises three kinetic works, each combining cast resin with choreographed clock hands and bespoke technology.

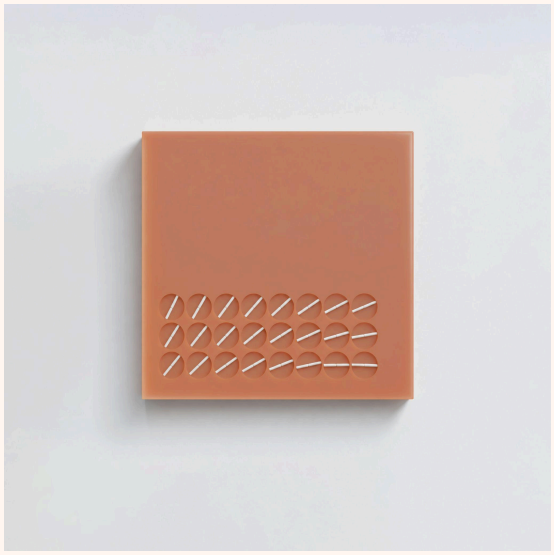
**A million Times 48 (Sabine Marcelis)**



The largest work in the collection, **A million Times 48** consists of a field of analogue clock faces whose hands move independently to create changing patterns, abstractions and representations of time.

**Materials:** Cantaloupe resin, electronic components, bespoke programming, white clock hands
**Dimensions:** 1800 × 1274 × 60 mm / 70.87 × 50.16 × 2.36 in.
**Edition:** 5 + 2 AP

**ClockClock 24Q (Sabine Marcelis)**



**ClockClock 24Q** introduces a square, one-metre format.

**Materials:** Cantaloupe resin, electronic components, bespoke programming, white clock hands
**Dimensions:** 1000 × 1000 × 35 mm / 39.37 × 39.37 × 1.4 in.
**Edition:** 10 + 2 AP

**ClockClock 24+ (Sabine Marcelis)**



**ClockClock 24+** extends the horizontal format of Humans since 1982's ClockClock 24 series, bringing its choreographed movement into a new resin body.

**Materials:** Cantaloupe resin, electronic components, bespoke programming, white clock hands
**Dimensions:** 1100 × 430 × 35 mm / 43.3 × 16.9 × 1.4 in.
**Edition:** 25 + 3 AP

**Humans since 1982 × Sabine Marcelis**
Presented by **The Spaceless Gallery**
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