



A LIGHT INTRODUCTION TO 2022

CARPENTERS WORKSHOP GALLERY

Carpenters Workshop Gallery is pleased to present the exhibition *A Light Introduction to 2022* in San Francisco, welcoming the New Year by looking towards a brighter future.

A Light Introduction to 2022 is a showcase of Carpenters' finest artists working with light, including DRIFT, whose triumphant solo show at The Shed, New York, has just come to an end, Nacho Carbonell, Vincenzo de Cotiis, Atelier van Lieshout, and Charles Trevelyan among others.

Demonstrating the transformative powers of light, the sculptural forms of each artwork are elevated by their respective illuminations. Marble, brass, glass and fabric all take turns in the spotlight, reflecting, refracting and diffusing light in unique ways as each artist grapples with shaping something inherently intangible.

Opening concurrently with San Francisco's FOG Design+Art fair, the exhibition is displayed in the vestry of Saint Joseph's Church in the city's SOMA district, home to Saint Joseph's Arts Foundation.

The exhibition runs parallel with another, *Transparency & Opacity*, curated by local artist Catherine Wagner, which contains works by other local artists, such as Rashaad Newsome, Sandra Ono, Davina Semo, and Gay Outlaw among others. Their material driven artworks encompass many abstractions and experimental forms, which balance the Carpenters' show with pieces that respond to light rather than generate it.

Light's purity is a symbol as potent as ever. As Poet Laureate Amanda Gorman assuredly declared at the inauguration of President Joe Biden:

When day comes, we step out of the shade, aflame and unafraid.

The new dawn blooms as we free it.

For there is always light,

if only we're brave enough to see it.

If only we're brave enough to be it.



NACHO CARBONELL | TABLE COCOON 17 (73/2017)

2017

METAL MESH WITH PAVERPOL AND PIGMENTS, METAL WELDED BRANCH AND FRAME,
CONCRETE BASE, SILICONE CABLE, LIGHT FITTINGS

H217 L147 W75 CM / H85.4 L57.9 W29.5 IN

UNIQUE

The signature light sculptures of Spanish artist Nacho Carbonell are defined by their nebulous canopies, inspired by the artist's memories of a Mediterranean childhood, and the trees that would offer him shade along the Spanish beaches. His creations, which now emit a warm light rather than protect from it, are all hand-crafted, infused with the personal spirit of the artist.





NACHO CARBONELL | TABLE COCOON 15 METAL (43/2016)

2016

METAL MESH, METAL FRAME, GLASS, SILICONE CABLE, LIGHT FITTINGS

H210 L158 W43 CM / H82.7 L62.2 W16.9 IN

UNIQUE

Nacho Carbonell's practice blends memory and fantasy, immersing us in an imagined nature. His artworks impact their surroundings in experimental ways, in this case growing directly from a table that may be considered the artwork's functional roots. The artist is fascinated by the power of plants to colonise their environment, channelling that force through his work to investigate how we interact with the world around us.





ATELIER VAN LIESHOUT | MOTHER LAMP (BRONZE)

2019

BRONZE, LIGHT FITTINGS

H77 L36 W30 CM / H30.3 L14.2 W11.8 IN

EDITION OF 8 + 4 AP

Atelier van Lieshout is the eponymous studio of Dutch sculptor Joep van Lieshout, who has gained international recognition for sculptures and installations centring on the human body. *Mother Lamp*, embodies a primordial and innate respect for the female body and its role in motherhood. It references the Venus figurines of the Paleolithic era, which were common fertility symbols and some of the earliest sculptures known to man. Through his bronze lamp sculptures Van Lieshout traces an evolution of feminine figuration, as well as questioning and reflecting upon the male gaze in art.

ATELIER VAN LIESHOUT | BAMBINO LAMP

2015

CASTED ELFENBEIN, STEEL, LIGHT FITTINGS

H182 L111 W84 CM / H71.6 L43.7 W33.1 IN

EDITION OF 3

Bambino Lamp continues a series of sculptural lamps that Atelier Van Lieshout has made of familial compositions. His fixation on family groups is explored in his series *New Tribal Labyrinth*, which predicts a future where globalised society as we know it has collapsed, and the world has returned to being inhabited by tribes. The family nucleus will once again take centre stage, along with farming, industry, craft and ritual. This lamp is more abstract than the others, but the protective positioning of the two higher, parental figures, over the smaller *bambino*, is unmistakable.





ATELIER VAN LIESHOUT | SCARLETT LAMP

2017

BRONZE, LIGHT FITTINGS

H32 L21 W18.5 CM / H12.6 L8.3 W7.3 IN

EDITION OF 8 + 4 AP



MATHIEU LEHANNEUR | S.M.O.K.E ONYX PINK

2015

PINK ONYX, GLASS AND LIGHT FITTINGS

H170 L26 W26 CM / H66.9 L10.2 W10.2 IN

EDITION OF 8 + 4 AP

Mathieu Lehanneur is a French artist whose sculptures focus on the point of sublimation between material states. The artist uses glass to shape light, drawing it from solid stone as a rising plume of smoke in the floor lamp *S.M.O.K.E. Onyx Pink*. The bulb's form recalls the breath needed to shape it, expanding upwards in random bubbles. Its ethereal nature is counterbalanced by the gravitas of the vivid pink onyx, tethering the gas to the ground.





KENDELL GEERS | WHITE DAHLIA VI

2014

BRONZE, STEEL, LIGHT FITTINGS

H175 L142 W40 CM / H68.9 L55.9 W15.7 IN

EDITION OF 8 + 4 AP

White Dahlia VI (2014) continues South African artist Kendell Geers activist and confrontational practice. The bulbs held by outstretched arms amalgamate religious references to the crucifixion and divine light, but the manacles on each wrist question the human realities of religious salvation. The lamp's name and composition are also a tribute to the gruesome 1957 Black Dahlia murder case, that remains one of the U.S.'s most infamous unsolved crimes.





CHARLES TREVELYAN | BETWEEN THE LINES GOLD

2013

PATINATED BRONZE, LIGHT FITTINGS

H230 L38 W38 CM / H90.5 L15 W15 IN

EDITION OF 8 + 4 AP

Through the twisting forms of his functional sculptures, Australian designer Charles Trevelyan asks a fundamental question: why is the natural world considered beautiful, when it is so irregular? He crafts his work with same deviations and random occurrences that proliferate in nature, resulting in complex organisms. The elongated, root-like legs of his lamps, such as *Between the Lines Gold*, diverge in unexpected ways. Simultaneously they reach upwards, giving height to each piece, yet provide a resolute structural grounding.





DRIFT | FRAGILE FUTURE FF 3.18

2021

DANDELION SEED, PHOSPHORUS BRONZE, LED, PERSPEX

H64.2 L22.2 W22.2 CM / H25.3 L8.7 W8.7 IN

EDITION OF 20 + 4 AP

DRIFT operate at the intersection of nature and technology. Their *Fragile Future* light sculptures are formed of dandelion heads fixed into intricate copper structures. Each dandelion is handpicked, and painstakingly glued seed by seed to LED lights, affectionately termed Light-Emitting-Dandelions by the artists. The final sculpture is a poetic means of reconnecting humans and nature, as well as a mediation on the potential of natural and technological combinations.





VINCENZO DE COTIIS | DC1915 DESK

2019

IRIDESCENT CAST ALUMINUM, RECYCLED FIBERGLASS PATINATED WITH COLORED STUCCO

H68 L165 W55 CM / H26.8 L65 W21.6 IN

EDITION OF 8 + 4 AP

From his *Éternel* series, the aluminium desk top of Vincenzo de Cotiis' *DC1915* radiates with an iridescent patina, inspired by the metallic glazes of Japanese *raku* pottery. Its constantly shifting surface allows the artist to explore the relationship between light and substance in unprecedented ways, contrasted against the inky stucco patina of the desk's frame and legs.

VINCENZO DE COTIIS | DC1911 TABLE LAMP

2019

IRIDESCENT BLOWN MURANO GLASS, CAST BRASS, POLISHED BRASS, LED

H82 L50 W50 CM / H32.3 L19.7 W19.7 IN

EDITION OF 20 + 4 AP

Vincenzo de Cotiis' *DC1911* table lamp takes its visual cues from Japanese *chochin* lanterns, however the traditional paper and bamboo lantern is here remade in iridescent Murano glass. In De Cotiis' art, Murano glass represents water, seamlessly flowing around the brass frame. The iridescent element is added while the glass is still hot, only made possible by the artist's symbiotic work with the Venetian glass artisans. The final pieces act as crystals: simultaneously organic, timeless, solid, soulful, and luminous.





GIACOMO RAVAGLI | BAROMETRO TABLE LAMP 2.10 GIALLO SIENA

2019

GIALLO SIENA MARBLE, BRASS, LIGHT FITTINGS

H60 L70 W30 CM / H23.6 L27.6 W11.8 IN

EDITION OF 8 + 4 AP

In his *Barometro* series, Italian sculptor Giacomo Ravagli delineates an artistic relationship between marble, brass and light. The bases of his luxurious floor and table lamps are cut from the highest calibre of Italian marble into radical angles, mirrored in the overhead lampshades. The contrast between the smooth, acute edges of the stone and the hand-welded brass seams creates a dramatic form, with the marble's outline accentuated under the spotlight. Natural colour variations within the carefully selected polychrome marble add further depth to Ravagli's work, such as in the golden yellow *giallo siena*, which lines the floor of the Duomo di Siena.

PIERRE JEANNERET | OFFICE CANE CHAIR - PJ-SI-28-A

1955

LIGHT TEAK, CANE, UPHOLSTERY

H78 L50 W52 CM / H30.7 L19.7 W20.5 IN

This cane-backed armchair was conceived by the Swiss architect Pierre Jeanneret (1896-1967), one of the founding fathers of modernism. Working alongside his cousin and mentor Le Corbusier, Jeanneret's furniture survives as an extension of his architectural principles, with an emphasis on function, no decoration, and a justification of each component. As a result, their finished forms exist in perfect clarity. The timeless and durable nature of Jeanneret's furniture has led to its incredible market renaissance in recent years.



LONDON 6 ALBEMARLE STREET / W1S 4BY
PARIS 54 RUE DE LA VERRERIE / 75004
NEW YORK 693 FIFTH AVENUE / NY 10022

CARPENTERSWORKSHOPGALLERY