

DESIGN MIAMI/ BOOTH G03

6 – 10 DECEMBER



CARPENTERSWORKSHOP GALLERY

Carpenters Workshop Gallery are pleased to return to Design Miami/ 2023 with an exhibition highlighting the global impact of Dutch design, seen primarily through the lens of two leading visual artists, Maarten Baas and Nacho Carbonell.

Historically, the Dutch have placed less emphasis on distinctions between creative disciplines than other nations, and their non-conformist mindset echoes through the country's singular artistic output. This holistic approach is instilled through the pioneering institution, Design Academy Eindhoven, of which both Baas and Carbonell are alumni. The two have learnt to work in a way that tempers their highly conceptual artworks with an eminent practicality.

The Design Miami/ presentation centres around major works from both artists, including Baas' latest addition to his *Real Time* series, *Grandfather Clock – The Son*. Baas assumes a Peter Pan like character within the functional timepiece, removing himself from the linear effects of time's passing in a continuation of his performative regression towards childhood. Baas' impulse to channel the unrepressed creativity he feels only children possess is also seen in his Childrens' Clocks, a collaborative collection made with school children from across the Netherlands.

Examining a different temporal perspective, Nacho Carbonell's artistic practice looks to the future. His sculptures mirror the inner vitality of Baas' personified clocks, but express themselves through a natural language, imbuing raw urban materials with an organic sensuality. The series of light sculptures throughout the booth, including *One – Seater Concrete Tree*, *Growing Glass 2* and *Stone Table Lamp* demonstrate Carbonell's unique approach to materiality, with each piece illuminated from within shades of metal mesh, recycled glass, and concrete rubble.

Carbonell's work centres around a sense of natural displacement. His time spent in Eindhoven was informed by an acute sense of being uprooted from his native Spain, which subsequently imbued his artworks with a tenacious vitality, channelling plants' ability to survive in even the most unlikely environments.

Booth G03 includes further work by Dutch or Dutch – influenced creators, as well as highlights from the gallery's historic programme and masterworks from core artists.

As series of figurative bronze lamps by Dutch artist Atelier van Lieshout populate the booth, each exploring bodily movement and interpersonal relationships, whereas DRIFT include *Flylight*, an interactive sculpture that mimics migratory bird murmurations in the flow of its lights. Kostas Lambridis, another Design Academy alum, details his multidisciplinary expertise in *Faux Baroque A*, ordering a cacophony of found, recycled, and bespoke components into a catalogue of material.

A collection of chairs from Brazilian mid – century designer Zanine Caldas bolsters the gallery's historical offering, complementing a unique table from Vincenzo de Cotiis rendered in a chocolate fibreglass finish.



NACHO CARBONELL

[→ VIEW ONLINE](#)

ONE-SEATER CONCRETE TREE
(216/2022)
2022

Metal Mesh, Cork, Steel, Concrete,
Light Fittings
355 x 190 x 285 cm
139 3/4 x 74 3/4 x 112 1/4 in
Unique

One-Seater Concrete Tree is an artwork born from the Nacho Carbonell's imagination as much as his hand, resulting in a dreamlike aesthetic while demonstrating craftsmanship that calls out to be explored. Carbonell's experimental approach, welding together the sculpture's metal branches and spray painting its canopies in mixed pigments, give the work a rich tactility. The artist wishes those who experience the work to be transported to a time and place in his own memory, using the artwork as a channel of shared understanding.





NACHO CARBONELL

[→](#) VIEW ONLINE

GROWING GLASS 2
(144/2019)
2019

Blown Glass Made with Hot Mould,
Metal Welded Branch, Concrete Base,
Silicone Cable, Light Fittings
79 x 34 x 34 cm
31 1/8 x 13 3/8 x 13 3/8 in
Unique

Spanish artist Nacho Carbonell builds natural compositions from often reclaimed industrial material. The *Growing Glass* light sculpture appears to have sprouted organically from a concrete block, its welded metal trunk supporting an overhead glass canopy, which emits a warm light. Carbonell is fascinated by the power of plants to colonise their environment, as explored in these arboreal sculptures, which are inspired by the sun-drenched vegetation that survives in the artist's hometown Valencia.



NACHO CARBONELL

[→](#) VIEW ONLINE

STONE TABLE LAMP
(222/2022)
2022

Metal Welded Branch and Base,
Stone Lamp Shade and Base,
Silicone Cable, Light Fittings
85 x 75 x 64 cm
33 1/2 x 29 1/2 x 25 1/4 in
Unique

Nacho Carbonell's artistic practice evokes landscapes full of texture and life, and captures these memories in a quasi-fossilisation of nature. The artist's light sculptures, inspired by gnarled trees on Spain's sun-baked coastline, exist in a permanent state of preservation. Roots become concrete, leaves become rock, and the artwork exists in a hybrid state between a natural and industrial aesthetic.

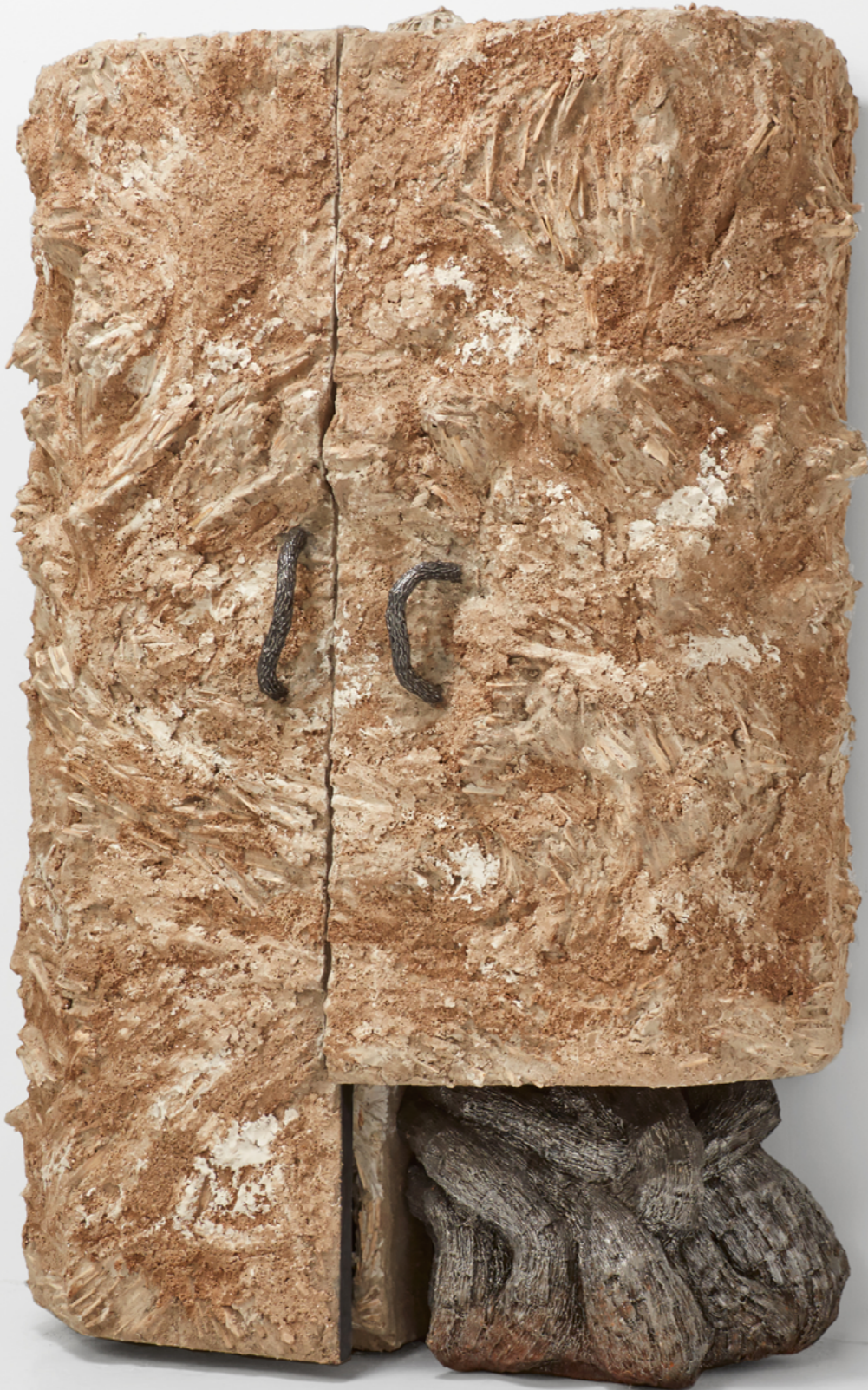


NACHO CARBONELL

[→ VIEW ONLINE](#)

CONTAIN NATURE CABINET
(TC 13/2022)
2022

Metal Body, Sand, Paverpol, Wooden
Sticks, Metal Mesh, Spray Varnish Finish
215 x 155 x 63 cm
84 5/8 x 61 1/8 x 24 3/4 in
Unique



Nacho Carbonell explores relational contexts through his unique artworks, and his latest series investigates the senses and their relation to memory.

Even though he moved away from his native Spain in 2005, to study industrial engineering at Design Academy Eindhoven, Carbonell's work has forever responded to the memories of his homeland he carries within him. He shares a personal story with the viewer through pieces that feel organically born from an arid, sun-drenched landscape, reminiscent of the ecology of Valencia where he grew up. The land is saturated with sunlight, not water, which has resulted in a very specific type of vegetation growing there, adapted to survive, seen through the rough textures of this artwork.





MAARTEN BAAS

[→ VIEW ONLINE](#)

GRANDFATHER CLOCK-THE SON
2022

Copper, Wood, Digital Equipment
(US-Plug)
170 x 76 x 65 cm
66 7/8 x 29 7/8 x 25 5/8 in
Edition of 8 plus 4 AP (#1/8)



Grandfather Clock-The Son continues Maarten Baas' performative regression towards childhood. In this work, as he assumes a Peter Pan-like character in an attempt to never grow up. Removing himself from its aging effects, Baas' character instead dictates time from within the functional timepiece, drawing and re-drawing the hands onto the inside of the clock face every minute. Unlike the traditional brass bodywork of previous Grandfather Clocks in his Real Time series, The Son's wooden planks are reminiscent of a treehouse, a further signifier of Baas' playful signature style.





MAARTEN BAAS

CHILDREN'S CLOCK 2022

Maarten Baas' *Children's Clocks* consolidate the artist's aptitude for childlike creativity. To create the clock face of these vibrant artworks, Baas asked 720 children to each contribute a drawing of the hands of a clock at a specific time. In total, 720 unique drawings edited together to indicate the time across 720 minutes (12 hours), maintaining each Children's Clock as a functioning timepiece.

The housing of these latest additions to Baas' Real Time series is made as a continuation of the artist's iconic Clay collection, in a limited edition of 100 pieces, each in a unique colour.



MAARTEN BAAS

[→ VIEW ONLINE](#)

CHILDREN'S CLOCK
2022

Signed and numbered
Handmade Stainless Steel Casing, Clay,
Digital Equipments, Silk Gloss
35 x 38 x 14 cm
13 3/4 x 15 x 5 1/2 in
Edition of 101

#3



#9



#13



#29



#43



#45



#59



#69



#89



#95





THE HAAS BROTHERS

[→](#) VIEW ONLINE

RALPH GADER
SMALL VESSEL | BURNER
2023

Patinated Cast Bronze
22.9 x 25.4 x 30.5 cm
9 x 10 x 12 in
Unique

This series consists of seven unique pieces that are handcrafted from wax and cast in bronze. The small vessels or “incense burners” capture moments from an Everglades boat tour during Art Basel Miami in 2022. Each character symbolizes aspects of the experience, *Cadillac Coupe Devil* representing the playful and devilish interactions among friends to the amphibian and reptile life forms encountered, as seen in *Ralph Gader* and *Sandra Bullfrog*.



THE HAAS BROTHERS

[→](#) VIEW ONLINE

ELI TOAD
SMALL VESSEL | BURNER
2023

Casing Material, Denim Upholstery
Patinated Cast Bronze
27.9 x 27.9 x 19.1 cm
11 x 11 x 7 1/2 in
Unique



THE HAAS BROTHERS

TOADAL RECALL
SMALL VESSEL | BURNER
2023

Patinated Cast Bronze
12.7 x 19.1 x 21.6 cm
5 x 7 1/2 x 8 1/2 in
Unique



[→](#) VIEW ONLINE

THE HAAS BROTHERS

MASON TADPOOLE
SMALL VESSEL | BURNER
2023

Patinated Cast Bronze
29.2 x 29.2 x 20.3 cm
11 1/2 x 11 1/2 x 8 in
Unique



[→](#) VIEW ONLINE

THE HAAS BROTHERS

CADILLAC COUPE DEVIL
SMALL VESSEL | BURNER
2023

Patinated Cast Bronze
62.2 x 25.4 x 16.5 cm
24 1/2 x 10 x 6 1/2 in
Unique



[→](#) VIEW ONLINE

THE HAAS BROTHERS

SANDRA BULLFROG
SMALL VESSEL | BURNER
2023

Patinated Cast Bronze
38.7 x 24.1 x 25.4 cm
15 1/4 x 9 1/2 x 10 in
Unique



[→](#) VIEW ONLINE

ATELIER VAN LIESHOUT

[→](#) VIEW ONLINE

TOGETHER LAMP
2017

AVL 003174
Bronze, Light Fittings
106 x 43 x 29 cm
41 3/4 x 16 7/8 x 11 3/8 in
Edition 2 of 8 with 4 APs (#2/8)

“This is the most essential way of drawing a figure related to the first human expressions.” Joep Van Lieshout



ATELIER VAN LIESHOUT

[→](#) VIEW ONLINE

BALLERINA LAMP
2019

AVL003608
Bronze, Light Fittings
85 x 71 x 26 cm
33 1/2 x 28 x 10 1/4 in
AP2, Edition of 8 with 4 APs (AP 2/4)

A love letter to the living sculptures that are ballerinas exploring the relationship between the human body and geometry through balance and dynamic movement. Her angular rendering can be weaponized and used as a “spike” bringing us to the Rotterdam maxim: “You lose an eye when you love a dancer.”



ATELIER VAN LIESHOUT

[→](#) VIEW ONLINE

DOMESTIKATOR LAMP
2018

Corten Steel, Light Fittings
47 x 36 x 20 cm
18 1/2 x 14 1/8 x 7 7/8 in

Domestikator Lamp reflects on the way humans cultivate and domesticate the world by applying their ingenuity and creativity, yet how at the same time they challenge ethical and real borders being crossed by new technologies. With the artwork, artist Joep van Lieshout wants to start a dialogue about these positive and negative forces, while playfully addressing one of the last few remaining hypocritical taboos. This work also exists as a 10 meter tall building that has exhibited at the Centre Pompidou, NDSM and was originally commissioned by the Ruhr Triennale in 2015.



ATELIER VAN LIESHOUT

[→](#) VIEW ONLINE

NEW FAMILY LAMP
2020

Cor-Ten Steel
61 x 30 x 30 cm
24 1/8 x 11 3/4 x 11 3/4 in

New Family Lamp is Atelier Van Lieshout'ss cubist portrait of a happy family dynamic. Parents and child are in unison, as close as humanly possible to one another under the protection of the overhead canopy, with themes of stability and institution reinforced through the use of Corten steel.



KOSTAS LAMBRIDIS

[→ VIEW ONLINE](#)

FAUX BAROQUE A (CIRCULAR)
2022

50 x 100 x 100 cm
19 3/4 x 39 3/8 x 39 3/8 in
Unique

Faux Baroque A is a unique and complex artwork, a coalescence of elements including various woods, terracotta, glass, marble, cast brass and a handmade ceramic mosaic. Kostas Lambridis plays with the form of his materials, often separating our expectations of them from the reality he creates. Some components are joined flawlessly, some have their metal or wooden supports on full display – material honesty is a key aspect to Lambridis' practice.



WONMIN PARK

[→ VIEW ONLINE](#)

PLAIN CUTS_REMEDIATED_LIGHT_SS2301
2022

Colored resin, Glass
118 x 79 x 77 cm
46 1/2 x 31 1/8 x 30 1/4 in
Edition Proto of 8 plus 4 AP (TP 1/1)

Plain Cuts_Remediated_Light_SS22301 is the first floor lamp that Wonmin has created, with its vertical form inspired by mountainous volcanic formations. The colored resin base operates as a negative of the volcanic rock see throughout the rest of the *Plain Cuts_Stone and Steel* series, intended to fill with a natural light that counterbalances the weight of the originals.

Wonmin develops *Plain Cuts_Remediated* past the binary proposition that nature is always contrasted against mankind. These sculptures take inspiration from the Earth, responding in equal part to the artist's creative vision and the alchemical creation of the universe itself.



WONMIN PARK

[→ VIEW ONLINE](#)

PLAIN CUTS_REMEDIATED_SS1904
2022

Coloured resin, Glass
105 x 50 x 60
17 3/4 x 52 3/4 x 47 1/4 in
Edition Proto of 8 plus 4 AP (TP 1/1)

Plain Cuts_Remediated continues Wonmin's technical achievements working with resin from his Haze series to explore the inverted nature of his Stone and Steel compositions.

This sculptural chair's absorption and distortion of light produces a surreal, dream-like quality, but it is here interrupted and grounded by the vertical glass sheet.





STEVEN HAULENBEEK

[→ VIEW ONLINE](#)

ICB BACCARA MIRROR
2023

Signed & Dated
Bronze
(Finish : Dark Antique Bronze)
91.4 x 61 cm
36 x 24 in
Unique

ICB Baccara Mirror draws inspiration from the Black Baccara rose, the flower's dark burgundy bloom is emulated by the ebony antiquated bronze finish, creating a harmonious juxtaposition of nature and craftsmanship. The mirror's form is the outcome of Haulenbeek's self-developed Ice-Cast Bronze technique. The artist executes lava-like effects by pouring liquid-casting wax onto site-specific frozen bodies of water, creating an immediate temperature shock, causing the wax to shrivel and contort resulting in the writhing surfaces, resembling an assembly of roses, frozen in time.



VINCENZO DE COTIIS

[→](#) VIEW ONLINE

DC1908B DINING TABLE CHOCOLATE
2021

Hand-Painted Fiberglass
74 x 357 x 108 cm
29 1/8 x 140 1/2 x 42 1/2 in
Unique

Vincenzo de Cotiis' approach to all his work is painterly, expressing hand-shaped processes on the surface of his artworks. This is seen in his fiberglass artworks, pure compositions of geometric forms and monochrome chromaticism, such as the unique chocolate colour of *DC1908B* from the artist's *Crossing Over* collection.

De Cotiis manifests *Crossing Over* as a mental journey in search of sceneries from both his memory and imagination, seeking symbols that overlap with his own cultural experience. The legs of this table are influenced by the slanting roofs of Japanese temples, as also seen in the artist's *Éternel* collection.





DRIFT

[→ WATCH VIDEO](#)

FLYLIGHT LIC
2018

Hand Blown Glass, Wire, Electronics,
Anodised Aluminium, Light Fittings
109 x 400 x 140 cm
42 7/8 x 157 1/2 x 55 1/8 in
Unique

DRIFT are known to operate at the intersection of nature and technology, suggesting revolutionary new combinations of the two. The lights of *Flylight*, a suspended light sculpture, are illuminated in a flowing effect that equates to the motions of a bird murmurations. Modelling the ability of birds to self-organise en masse, the sculpture investigates the relationship between the individual and the collective.



