

# TEFAF MAASTRICHT

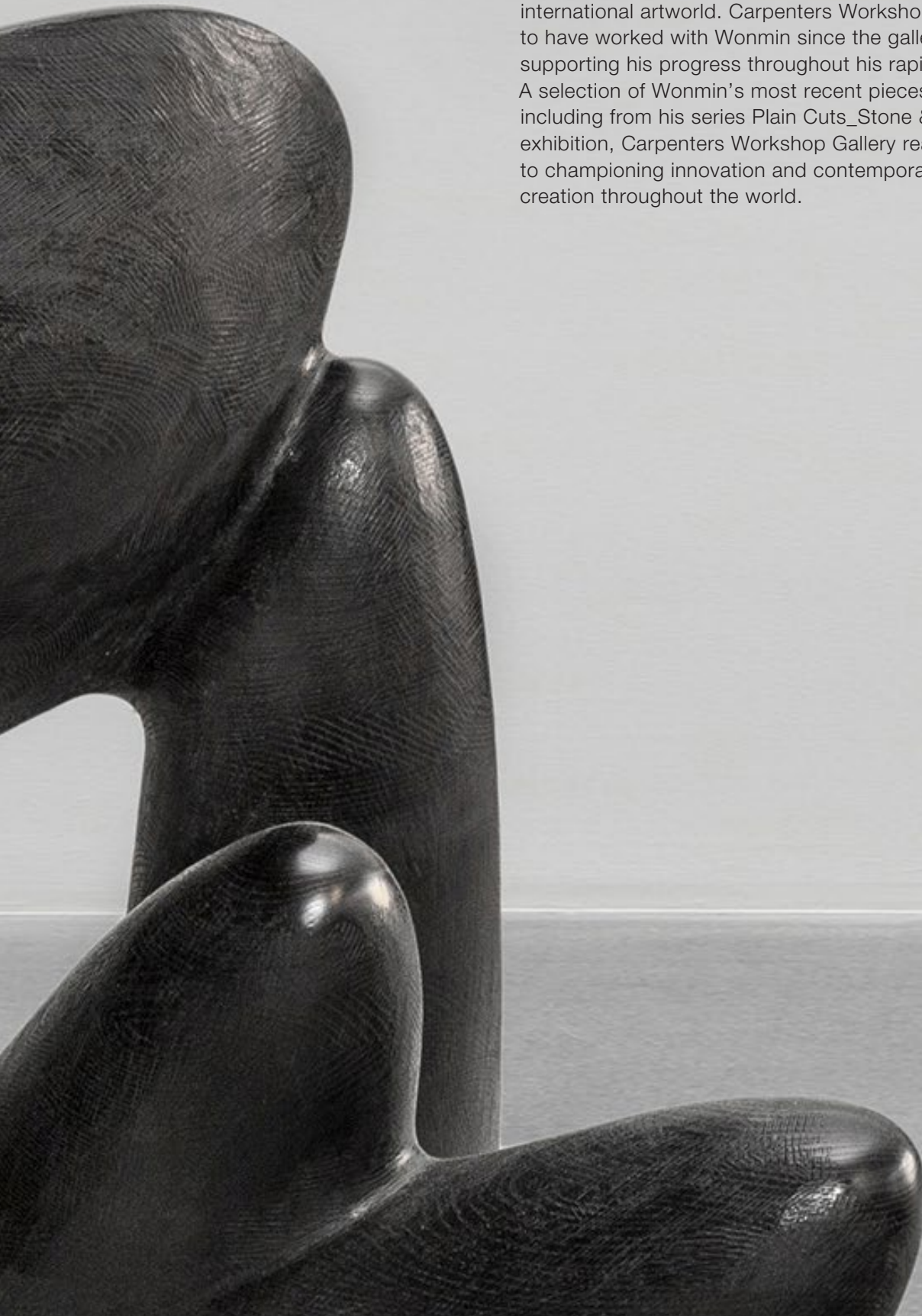
9 MARCH – 19 MARCH



CARPENTERSWORKSHOP GALLERY

Carpenters Workshop Gallery presents a deliberately eclectic selection of 26 pieces, bringing together practices, approaches, materials, periods and aesthetics, that are representative of the remarkable richness of today's design. The group exhibition includes some of the gallery's most established artists like Rick Owens, Wendell Castle, Roger Herman and Frederik Molenschot, but new figures such as Luke Fuller, Charles Trevelyan and Giacomo Ravagli also offer a glimpse of the voices that are currently redefining contemporary collectible design.

Particular focus is on South Korean artist Wonmin Park, whose recent exhibitions *Stone & Steel* in London 2021 and *On Earth* in Paris 2022 have secured his place as a key player in the international artworld. Carpenters Workshop Gallery is proud to have worked with Wonmin since the gallery's very beginning, supporting his progress throughout his rapidly rising career. A selection of Wonmin's most recent pieces will be presented, including from his series *Plain Cuts\_Stone & Steel*. With this new exhibition, Carpenters Workshop Gallery reaffirms its dedication to championing innovation and contemporary creation throughout the world.





## WONMIN PARK

### PLAIN CUTS | STONE & STEEL #8

2021

Stone, Dyed Steel

105 x 50 x 60 cm

41.3 x 19.7 x 23.6 in

Unique

At the heart of his Stone & Steel collection, is Wonmin's need to explore the full nature of his materials through their various changes of state as he works and processes them.

The stone base of these chairs is presented in three various states: its natural exterior, its cut and polished interior, and the elements that Wonmin has worked into its exterior crust, with carving techniques that add texture while retaining the stone's natural finish.

The natural beauty of each rock is augmented in the face of the human processes wrought against it by the artist.







WONMIN PARK

PLAIN CUTS | STONE & STEEL #9  
2022

Stone, Dyed Steel  
97 x 105 x 55 cm  
38.2 x 41.3 x 21.6 in  
Unique



The Plain Cuts\_Stone & Steel #9 bench exemplifies the complementary qualities of its two component materials. The smooth finish of the cut stone is highly polished, to achieve a jet-black marmoreal aesthetic. The high iron content of the volcanic stone is responsible for both its dark metallic interior, as well as its rust-like exterior. This natural patina is the result of air and moisture penetrating deep fissures in the Earth's crust and oxidising the iron.

Paired with the steel sheet, the metallic elements provide a smooth counterpart for the rough, textured surface of the stone.

## WONMIN PARK

### PLAIN CUTS | STONE & STEEL #1

2021

Stone, Dyed Steel

37 x 176 x 103 cm

14.6 x 69.3 x 40.5 in

Unique

Wonmin Park treats the volcanic stones that form the core of his Stone & Steel artworks as substitutes for the Earth itself. Each rock's textured surface equates to the Earth's crust, with minute cracks equivalent to vast crevasses and rough patches resembling miniature mountain ranges. With each chisel mark, Wonmin creates further microscopic geological formations.

Through a minimalist framework, Wonmin states that everything on Earth, even man-made creations, is in fact a product of nature, as we ourselves are. Harnessing the natural and technological forces at his disposal, Wonmin reconciles many dualities into materially succinct artworks, unique products of nature and man together.







## ERIC SCHMITT

### TABLE LASCAUX

2021

Red patinated bronze, Lava stone top

75 x 130 x 130 cm

29 1/2 x 51 1/8 x 51 1/8 in

Edition of 8 + 4 AP

The lava crust table top of Table Lascaux is one of the few textured parts of the entire Mytho collection, in contrast to the smooth patinated bronze that forms its core.

Incorporating the volcanic rock lends the collection a reference point beyond human history, and puts into perspective how short the archaeological timeframe is. Long before human development, the earth was creating objects that we now respond to as art.





VLADIMIR KAGAN

ANNECY SOFA WITH ARM LEFT NATURAL  
2016

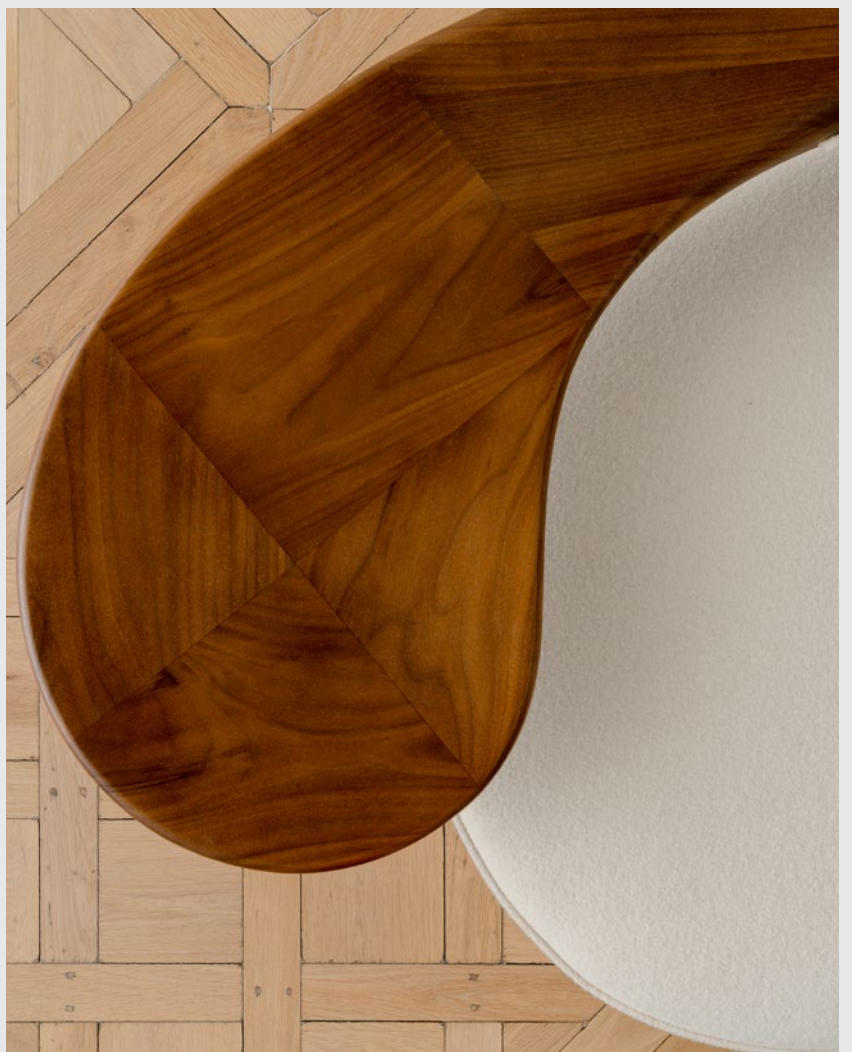
Wood, Upholstery  
Available in: Maple or Walnut – Finish: Natural  
101.6 x 243.8 x 109.2 cm  
40 x 96 x 43 in

Vladimir Kagan's Annecy Sofa was completed in 2016, the last year of the artist's life. Kagan himself considered the work his magnum opus, the summation of a lifetime's achievement in contemporary design.

Vladimir Kagan revolutionised American design from the 1950s onwards. As seen in the Annecy Sofa, his oeuvre was defined by broad sweeping curves that possessed an organic sensuality, in contrast to the stark creations of many industrial, mid-century, designers at that time.









## NACHO CARBONELL

### COMBI COCOON 2 )

2016

Metal Mesh with Paverpol and Pigments,  
Metal Welded Branch, Concrete Base,  
Silicone Cable, Light Fittings  
220 x 200 x 130 cm  
86 5/8 x 78 3/4 x 51 1/8 in  
Unique

Combi Cocoon 2 is a new light sculpture by Nacho Carbonell shaped as a sinuous tree, including a seat and side table growing organically from its welded metal roots. Carbonell's art is experiential and tactile; the artist experiments with industrial and often recycled materials while putting the viewer in contact with the elements of nature.

The artist is fascinated by the power of plants to colonise their environment, however inhospitable, therefore why this tree grows from roughly hewn concrete block, representing an urban environment. To be surrounded by Carbonell's large scale works is to be transported to a hybrid ecosystem.













## WENDELL CASTLE

### HOPE

2013

Stained Ash, Oil Finish

85 x 170 x 119 cm

33 1/2 x 66 7/8 x 46 7/8 in

Unique

The monumental Hope, one of Wendell Castle's masterpieces from his late career, shows two carved wooden seats, counterbalanced against amorphous spires that burst from the ground.

As seen in the exposed grain of the wood, Hope is made via Castle's self-invented lamination technique, involving stacking layers of wood on top of each other and carving directly into it. This gave the artist ultimate control over the unique shapes of his artworks and allowed him to expand the parameters of how it is possible to shape wood.













WENDELL CASTLE

DARK WISH  
2012

Stained Ash, Oil Finish  
80 x 160 x 90.2 cm  
31 1/2 x 63 x 35 1/2 in  
Unique

Wendell Castle was among the first in the U.S. to merge the disciplines of sculpture and design, and he is credited with pioneering the American crafts movement.

Dark Wish is a voluminous seat, supported on abstract spires that appear to burst from the ground.

The work stands as testament to the artist's deep understanding of craftsmanship. The spires are not simply artistic augmentations to the chair; rather, they counterbalance the entire piece and allow for its dramatically elongated composition.





**INGRID DONAT**

**COMMODE TRIBAL**

2016

Bronze

95 x 108 x 41.5 cm

37 3/8 x 42 1/2 x 16 3/8 in

Edition of 8 + 4 AP









## INGRID DONAT

### CONSOLE KOUMBA PM

2018

Bronze

88 x 180 x 40 cm

33.46 x 70.87 x 15.75 inches

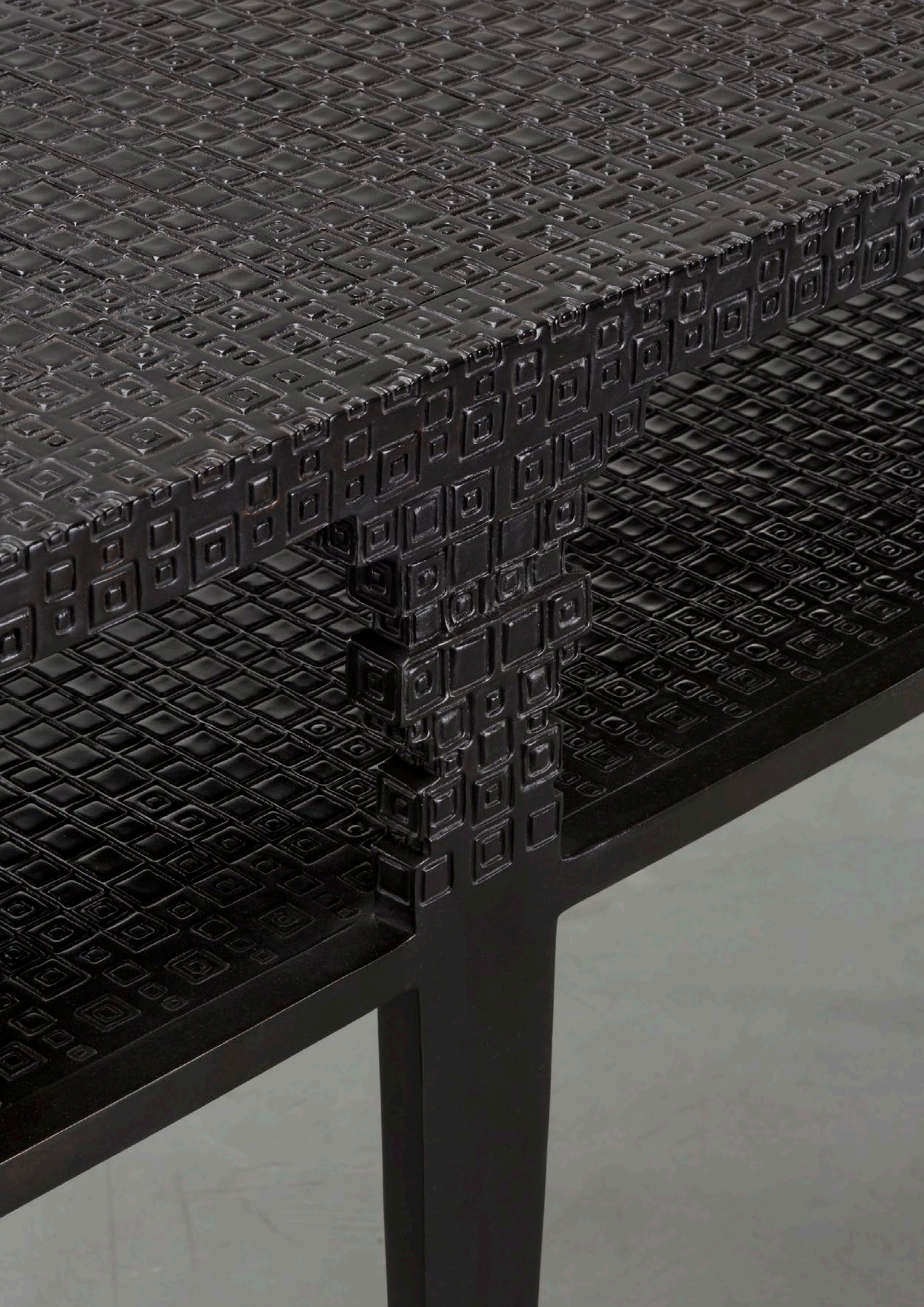
Edition of 8 + 4 AP

Ingrid Donat's Console Koumba beautifully demonstrates the power and elegance of her bronze artworks.

The repeating square pattern that covers the twin table tops is achieved using the lost wax casting method which gives Donat total control over her handshaped designs. Extending upwards from the console's legs, the pattern and structure become one as the artist imbues it with a life of its own.









# FREDERIK MOLENSCHOT

## CL BREDA

2021

Polished Bronze,  
120 x 210 x 100 cm  
47 1/4 x 82 5/8 x 39 3/8 in  
Edition of 8 + 4 AP

The CL Breda light sculpture by Dutch designer Frederik Molenschot, is a large-scale light sculpture which aims to take ownership of its environment and, in the artist's words, "overwhelm" the viewer.

Molenschot hand-shapes his artworks to achieve the level of detail he demands and to take ownership of the creation. In a confrontation with the metal, he bends it to his will and imbues it with his own larger-than-life vitality. The City Light series envisions an abstract futuristic city as seen at night, with networks of light layered on top of one another.









# GIACOMO RAVAGLI

## HEADSTAND

2022

Basalt, Metal, Mica, Light Fittings

198 x 36.5 x 37.5 cm

78 x 14 3/8 x 14 3/4 in

Edition of 8 + 4 AP

The Headstand light sculpture stands almost two metres tall, balanced between the gravitas of its stone base and the dramatic verticality of its accompanying lampshade.

Its lampshade is constructed from microscopically thin layers of an Indian stone, mica, arranged within a metal frame. Chipped flakes of mica, of varied dimensions and colours, are combined on a heat press to form a flexible sheet which can be cut and shaped.

The natural grain and chromaticism of the mica is illuminated as the light passes through it, revealing random crystalline patterns.





## RICK OWENS

### **CURIAL ALUMINUM** 2022

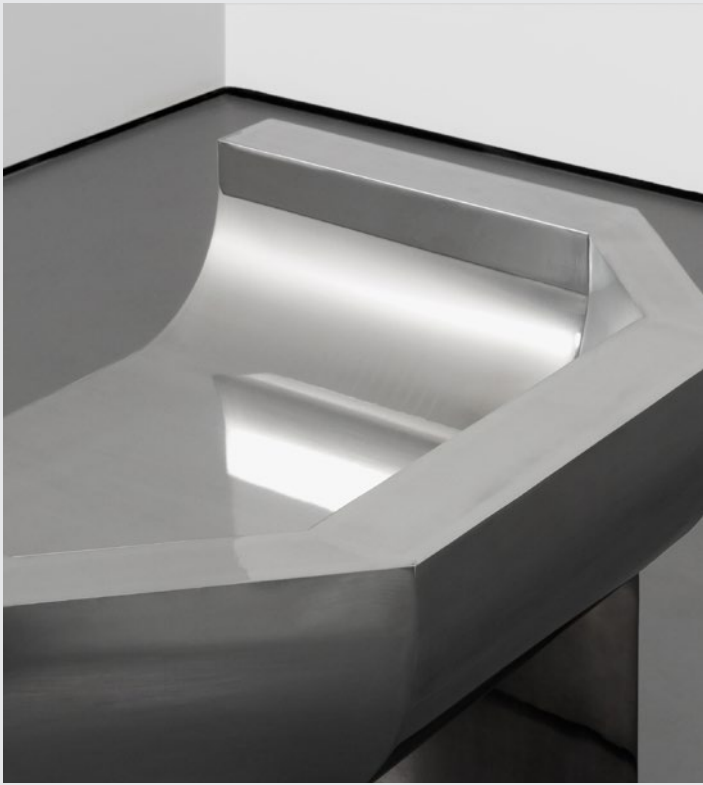
Aluminum (Polished)  
66 x 83 x 60 cm  
26 x 32 5/8 x 23 5/8 in  
Edition of 8 + 4 AP

Rick Owens has long held the grandeur and clear logic of brutalist architecture as one of his greatest influences, attracted to the work of architects such as Le Corbusier and Marcel Breuer.

Both artists condensed the principles of their large scale construction into smaller functional artworks, concepts that Owens has instinctively responded to. Owens' Curial chair, newly rendered in polished aluminium, exemplifies how a resolute structure is built through the use of geometric shapes and considered lines.









## JEAN PROUVÉ

**DINING CHAIR (SET OF 6),  
MOD. 305 BLACK**  
1950

Enameled Steel, Beech Plywood,  
Aluminum

81 x 42 x 45 cm

31 7/8 x 16 1/2 x 17 3/4 in

The Mod. 305 chair is based on human anatomy. At the back, the tension is stronger since it is the part that supports the weight of the torso. The back feet then carry most of the person's weight, hence their thickening. Their shape avoids the deformation caused by swinging. The chair gives an impression of stability and solidity, while relying on simple shapes and materials. The structure is made of folded and lacquered sheet metal. The seat and the back are made of plywood.





“In my mind, a chair had to be light.  
A chair always breaks at the rear joint  
between the legs and the seat. This is  
the reason why all my pieces of furniture  
have forms of equal resistance.”

– Jean Prouvé



# VINCENZO DE COTIIS

## DC2206 CONSOLE

2022

Hand-Painted Recycled Fiberglass,  
Stromatolite

94 x 150 x 35 cm

37 1/8 x 59 1/8 x 13 3/4 in

Unique

Interlude, the latest series from Vincenzo de Cotiis, explores design forms with a calm introspection.

The DC2206 console is formed of Stromatolite and recycled fibreglass, which is processed so finely it becomes impossible to see where the man-made material joins the ancient stone.

This technique is emblematic of De Cotiis' ability to suture materials together, rationalising dualities and generating new qualities from materials that are polar opposites.







## VINCENZO DE COTIIS

### DC2108 BENCH

2021

Hand-Painted Fiberglass, Stromatolite

45 x 185 x 95 cm

17 3/4 x 72 7/8 x 37 3/8 in

Unique Edition of 8 + 4 AP

The stromatolite legs that support the bench are made up of some of the oldest living organisms in the world. Built up layer by layer over billions of years, the sedimentary rock is used by artist Vincenzo De Cotiis to explain his approach to temporality; the ancient stone is positioned alongside recycled fibreglass to mutually question each material's supposed time of creation.

The vertical columns are highly polished to emphasise the natural variations of the rock's horizontal bands, that demarcate its age similar to rings on a tree trunk.







## RICK OWENS

### PETITE DOUBLE BUBBLE TIGRÉ

2022

Plywood, 2022

Tigré Plywood, Orso Leather Upholstery

76 x 260 x 84.5 cm

29 7/8 x 102 3/8 x 33 1/4 in

Edition of 8 plus 4 AP (#1/8)

Rick Owens has long held architecture as one of his greatest influences, looking to the logic of architects such as Le Corbusier and the grandeur of brutalist buildings for inspiration. His Petite Double Bubble sofa demonstrates minimal detail on a large scale through geometric shapes, clean lines and materials presented in their natural state, such as this edition's Tigré plywood.







# MAARTEN BAAS

## MANTEL CLOCK COPPER SWEEPERS

2021

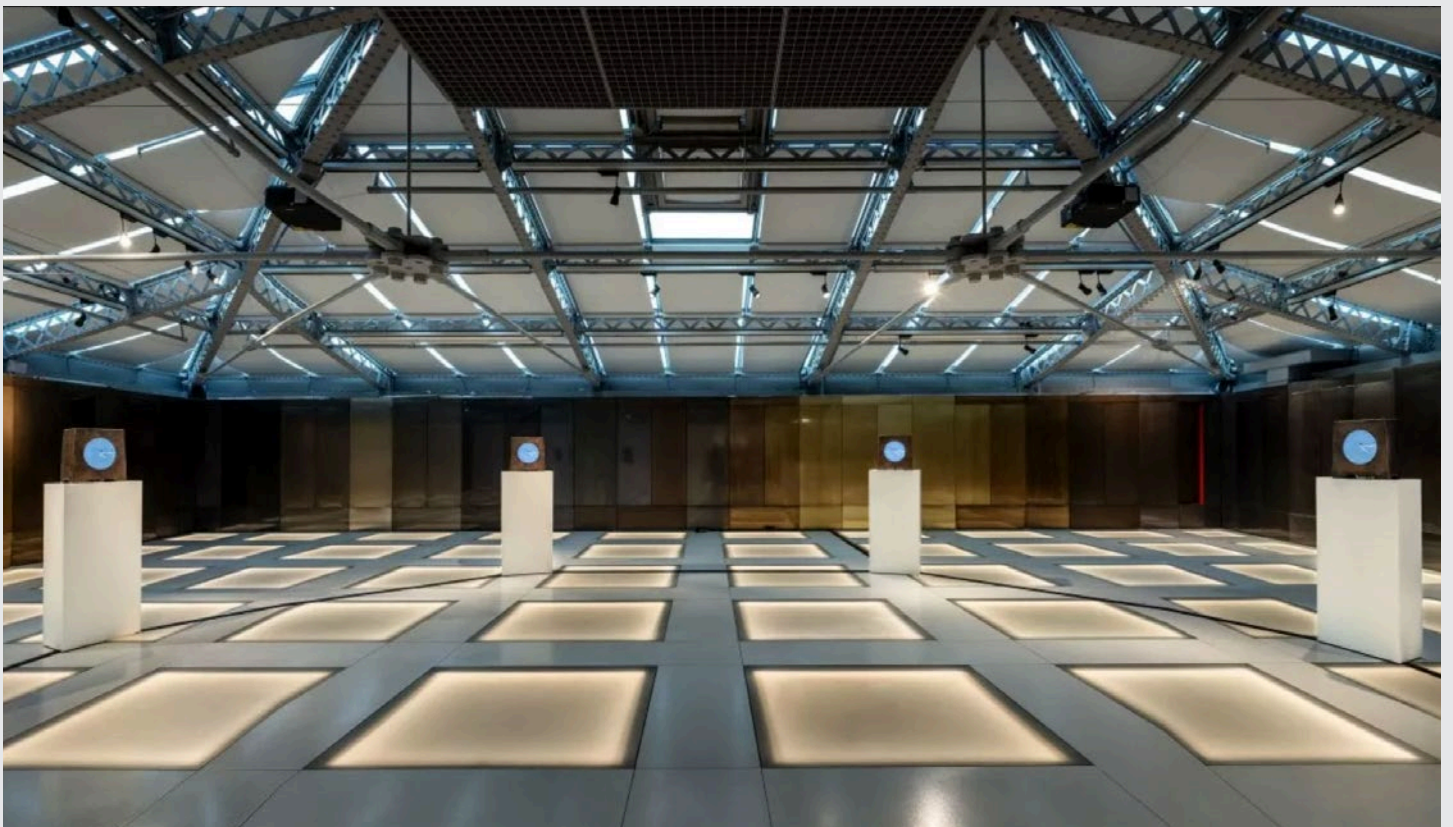
Copper, Epoxy Composite With Aluminium Filling, Stainless Steel, Digital Equipment  
38 x 37 x 25 cm

15 x 14 5/8 x 9 7/8 in

Edition of 10 + 2 AP

Maarten Baas has grown to become one of the most influential artists of the 21st century, through a considered use of playful exploration and conceptual innovation.

His Real Time series, of which his Mantel Clocks are a part of, presents an utterly novel means of experiencing the passing of time. The audience watch a digital performance seen from above in which the characters brush the hands of a clock around a circle, keeping pace with real time in order to maintain the artwork as a functional timepiece. The 'Mantel Clock Copper Sweepers' was firstly exhibited at Fondaco dei Tedeschi, as part of the 'Second Act' installation by Maarten Baas during the Venice Biennale in 2021.





## ROGER HERMAN

### UNTITLED 103

2018

Ceramic (Multicolored Vase, 2 Handles)

48.3 x 33 x 33 cm

19 1/8 x 13 x 13 in

Unique

Previous artists have made well documented transitions from painting to sculpture, Picasso and Willem De Kooning among them, but Roger Herman's work is as much inspired by avant-garde ceramicists like Peter Voulkos or Ron Nagle.



**ROGER HERMAN**

**UNTITLED 15**

2016

Ceramic Plate

48.3 x 48.3 x 2.5 cm

19 1/8 x 19 1/8 x 1 in

Unique





## ROGER HERMAN

### UNTITLED 27

2018

Ceramic (Plate Skull, Yellow)

53.3 x 53.3 x 5 cm

21 x 21 x 2 in

Unique

The skull is a repeated motif in Roger Herman's ceramic artworks, as the artist continues to explore the many facets of the *momento mori* symbol. In Herman's expressive style, the morbid skull becomes a pop icon full of colour and gesture.

Herman paints his ceramic artworks relying more on intuition than accuracy, often using unlabelled glazes so as never to know what colour the finish will be after firing. This rapid, instinctive method of working is integral to the success of each ceramic artwork; when Herman overthinks his practice, the spontaneous effect is lost.



## ROGER HERMAN

### UNTITLED 68

2019

Ceramic (Large Yellow Vessel, Snake,  
Wolf)

54 x 34 x 28 cm

21 1/4 x 13 3/8 x 11 1/8 in

Unique

In 1981, Roger Herman moved from Germany to Los Angeles and began painting with the loose approach of German expressionism, almost single-handedly giving rise to the Neo-Expressionist movement on the US west coast.





## LUKE FULLER

### SCREE

2022

Stoneware, Porcelain

28 x 43 x 38 cm

11 1/8 x 16 7/8 x 15 in

Unique

Fuller's latest works are a result of his investigations into the former coal mining industry in South Wales.

The work produced uses a layering technique informed by sedimentary rock formations to create a combustible mould. The surface of the works resemble geological strata, yet they are fictional and constructed masses, made real by his imagination. The combination of human labour and manipulation of material is a reflection of human intervention on earth.

The choice of materials and processes used creates tension in the work, reflective of landscape, industry, geology and human experience.



## ERIC SCHMITT

### CANDLE HOLDER BYBLOS BLACK 2021

Patinated Aluminium  
31 x 14.5 x 10 cm  
12 1/4 x 5 3/4 x 4 in  
Edition of 50

Eric Schmitt imagines his Mytho collection as relics from the future, as objects that move against our linear timeline and are archaeological evidence of civilisations still not yet founded.

The rich colour and unblemished patina of the Byblos candle holder is incongruous with our association of objects reclaimed from the ground, which we expect to be poorly preserved. Schmitt pokes fun at this disparity, intending the artworks provenance to be impossible to discern.





**CANDLE HOLDER PAROS BLACK**

2021

Patinated Aluminium

31 x 12.5 x 8.5 cm

12 1/4 x 4 7/8 x 3 3/8 in

Edition of 50



**CANDLE HOLDER PAROS RED**

2021

Patinated Aluminium

31 x 12.5 x 8.5 cm

12 1/4 x 4 7/8 x 3 3/8 in

Edition of 50



## AKI+ARNAUD COOREN

### ISHIGAKI LAMP #10

2021

Linen, Carbon, Resin, Steel,  
Bamboo, Pigment, Light fittings  
57 x 26 x 26 cm  
22 1/2 x 10 1/4 x 10 1/4 in  
Unique

The Tiss-Tiss series also includes Ishigaki table lamps, inspired by Arnaud's freediving experiences off the coast of Ishigaki island, south of Japan.

A metal and epoxy-carbon base supports a bamboo stem and a fixed linen lampshade dyed in subtle shades of blue. The lamp's light is projected upwards from a bulb in the base, through the lampshade, producing a mesmerising shadow on the ceiling, representative of the small circle of sunlight on the ocean's surface as viewed from many meters underwater.

The lamps are visually distinct from the rest of the series but continue its material themes, in this instance dealing separately with the metal and fabric elements, rather than unifying them as in the aluminium furniture.













## AKI+ARNAUD COOREN

### ISHIGAKI LAMP #12

2021

Linen, Carbon, Resin, Steel,  
Bamboo, Pigment, Light fittings  
height 68 cm  
height 26 3/4 in  
Unique



# ATELIER VAN LIESHOUT

## THE CLEVER LAMP

2019

Bronze, Light Fittings

170 x 50 x 50 cm

66 7/8 x 19 3/4 x 19 3/4 in

Edition of 8 + 4 AP





## ATELIER VAN LIESHOUT

### MAMMAL TABLE LAMP

2021

Bronze, Light Fittings

80 x 55 x 55 cm

31 1/2 x 21 5/8 x 21 5/8 in

Edition of 8 + 4 AP

Mammal Lamp is part of Atelier van Lieshout's latest body of work: RENEGADE. Instead of performing the act of either artist or designer, Van Lieshout turns any object that he gets his hands on – even his own pre-existing sculptures – into lamps, making every work as valuable or invaluable as the other. In doing so, he elevates objects and contorts the market to his own will, rather than bending to it.



# CHARLES TREVELYAN

## CIRCUMSPECT BRONZE

2015

Bronze, Light Fittings  
182 x 53 x 51 cm  
71 5/8 x 20 7/8 x 20 1/8 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?

The elongated, root-like legs of *Between the Lines* diverge in unexpected ways, celebrating their unintuitive beauty, and are spotlighted by the lamp's own illumination.

Trevelyan crafts his work with same deviations and random occurrences that proliferate in nature, resulting in complex organisms.





**CARPENTERSWORKSHOP** GALLERY

**LONDON** 6 Albemarle Street / W1S 4BY

**PARIS** 54 rue de la Verrerie / 75004

**NEW YORK** 693 Fifth Avenue / NY 10022

**LOS ANGELES** 7070 Santa Monica Boulevard / CA 90038