

# TEFAF NEW YORK

BOOTH 303

12 – 16 MAY 2023





Carpenters Workshop Gallery is proud to return to TEFAF New York with a presentation of the work of two ground-breaking women artists, Ingrid Donat and Line Vautrin, who have been brought into dialogue within the space of the booth. Their collective commitment to exquisite materiality and the artist's hand in their practice underlines a cohesive union of two distinct creative perspectives.

Ingrid Donat, who has curated this display, has brought together a considered selection of artistic voices in which to imagine a space of collaborative creative conversation.

Donat presents a unique insight into the breadth of her own work in bronze, displaying pieces from monumental cabinets to mirrors and *objets d'art*. Donat's bronzes are immediately recognizable by the intricate patterns that cover their surfaces, but her artworks express a totality that is evidence of her original development as a sculptor in the company of Sylva Bernt and Diego Giacometti. Only since 2005 has Donat concentrated on abstract iconographies, expressing a universal language on the skin of her artworks as a fundamental link between language, geometry, and material. Her artworks now bear witness to a limitless gesture, spread across her rich and complex oeuvre.

Shown in discourse with the work of Donat, is a rare collection of vintage circular mirrors by Line Vautrin, focusing on variations on her favorite sun motif. Framed in explosive compositions of colored glass and hand-made resin, the convex mirrors revisit the style of 15th century *miroirs de sorcière*, or witch mirrors, the results of the artist's research into mythology and alchemy. Similarly, Donat's distinctive designs seek to express a universal language through her abstract iconographies. Their shared approach is united by a desire to push the boundaries of traditional artistry and explore the expressive potential of materials.

Donat has invited a careful grouping of creative collaborators to add to the presentation by choosing pieces from Vincenzo de Cotiis' *En Plein Air* series emphasizing a playful use of light and shadow through his use of materials like semiprecious stones, Murano glass, recycled resin, and cast brass. In contrast, Roger Herman's ceramic artworks highlight the German artist's mastery of color and texture, with bold and expressive pieces that challenge traditional forms. Nacho Carbonell and Frederik Molenschot's captivating light sculptures, which dynamically explore the interplay between light and material. Finally, Najla El Zein's seminal work *Hay* invites the viewer to engage with the immersive experience of an otherworldly landscape. Together, these diverse artists offer a unique exploration of the creative potential of materiality and craftsmanship in contemporary art.





INGRID DONAT

COMMODE SKARABÉE  
2020

Bronze  
90 x 250 x 50 cm  
35 3/8 x 98 3/8 x 19 3/4 in  
Edition of 8 plus 4 AP

*Commode Skarabée* is one of Ingrid Donat's most intricate artworks, covered in geometric designs achieved by the lost wax casting method.

The artist developed a custom patina for this grand masterpiece to debut at TEFAF. The artist's signature anneux designs, which cover the artwork, express a universal language, derived from nature, linguistics, and philosophy, sophisticatedly blending the Art Deco and Art Nouveau styles.









INGRID DONAT

CONSOLE TRIBAL PM  
2020

Bronze  
85 x 125 x 35 cm  
33 1/2 x 49 1/4 x 13 3/4 in  
Edition of 8 plus 4 AP

Ingrid Donat's geometric designs express a universal language, derived from nature, linguistics, and philosophy.

Her bronze artworks such as *Console Tribal* are deeply inspired by primitive art, celebrating an original artistic instinct without the weight of expectation or preconceived aesthetic ideas. The patterns with which she covers her artworks are made by hand, intuitively, shaping the bronze as a painter would load colors on a canvas.





## INGRID DONAT

FAUTEUIL OHIO  
2017

Aluminium, Upholstery  
77 x 87 x 78 cm  
30 1/4 x 34 1/4 x 30 3/4 in  
Edition of 20 plus 4 AP

Metal and fabric are contrasted in Ingrid Donat's *Fauteuil Ohio*, as the artist uses juxtaposed materials to each enhance the patterns and textures of the other. In a similar manner to how Ingrid plays with the designs of her patterns in metal, all accentuated by light, the artist creates the same effect for her combination of upholstery. Likewise, the linear designs in the fabric mimic those in the metals.



## INGRID DONAT

BANC BIBLIOTHÈQUE  
FEMMES AUX COLLIERS 02,  
2019

Bronze, Upholstery  
44 x 160 x 45 cm  
17 3/8 x 63 x 17 3/4 in  
Edition of 8 plus 4 AP

Ingrid Donat's *Banc Bibliothèque Femmes aux Colliers* is an example of the Caryatides motif that Donat developed in her early sculptural work. The legs of the bench are shaped into female figures, supporting its weight on their heads. Caryatides such as these can be seen in classical architecture such as the Erechtheion, on the Acropolis in Athens, with its columns replaced by sculpted women. Considering the architectural role of these figures gave Donat an early avenue into functional sculpture.

Donat stretches and dyes her own fabric, inspired by traditional African fabrics, playing with removing and dying specific threads to create her own stylized patterns within the material.









INGRID DONAT

CABINET KLIMT  
2015

Bronze, Patina Rouge Klimt  
117.5 x 76 x 35 cm  
46 1/4 x 29 7/8 x 13 3/4 in  
Edition 8 plus 4 AP

Ingrid Donat has created several works as direct homages to previous artistic masters, seen in the interlinked floral patterns of this bronze cabinet based on the paintings of Austrian painter Gustav Klimt. Klimt is known for his towering walls of geometry and color, and Donat lifts his 2-dimensional compositions right off the canvas, transfiguring a field of blood-red poppies into the walls and shelves of her *Cabinet Klimt*. This cabinet marks a transition in Donat's work, away from her early figurative sculpture and towards the bold repeating patterns that paved her way into abstraction.





INGRID DONAT

CANAPÉ KAPON VERT BRONZE  
2018

Bronze, Upholstery  
76 x 226 x 96 cm  
29 7/8 x 89 x 37 3/4 in  
Edition of 8 plus 4 AP

Ingrid Donat's rigor in designing specific artworks or whole interiors is manifested through a deep consideration of space, form and function. Her large *Canapé Kapon Vert Bronze* is proportioned so as to fill, but not dominate, a space, and the rich fabric seat is well supported on a bronze base, expressed with a singular beauty.





INGRID DONAT

TABLE BASSE KOUMBA 2 PAN27 WITH PARCHMENT SHELF  
2019

Bronze, Parchment  
44.5 x 150 x 95 cm  
17.52 x 58.86 x 37.4 inches  
Edition of 8 plus 4 AP

The Swedish–French artist Ingrid Donat has developed several visual motifs of lines, squares, rings and circles that cover the surfaces of her bronze pieces.

*Table Basse Koumba* acts as a broad bronze canvas for Donat to cover in her geometric designs. Carefully placed circles over a lattice of lines, combined with the table's mottled patina, reference the abstractions of German artist Paul Klee.





INGRID DONAT

LAMPADAIRE TOTEM  
2005

Bronze, Light Fittings  
198 x 42.5 x 28.5 cm  
78 x 16 3/4 x 11 1/4 in  
Edition of 8 plus 4 AP



Ingrid Donat's formative artistic process was shaped within the spheres of influence of other great bronze sculptors, such as Sylva Bernt and André Arbus, as well as the eminent Diego Giacometti. Works such as *Lampadair Totem* display a conceptual alignment with the work of the modernist master, a tall and slim form exuding strength and grace in its exceptional craftsmanship.

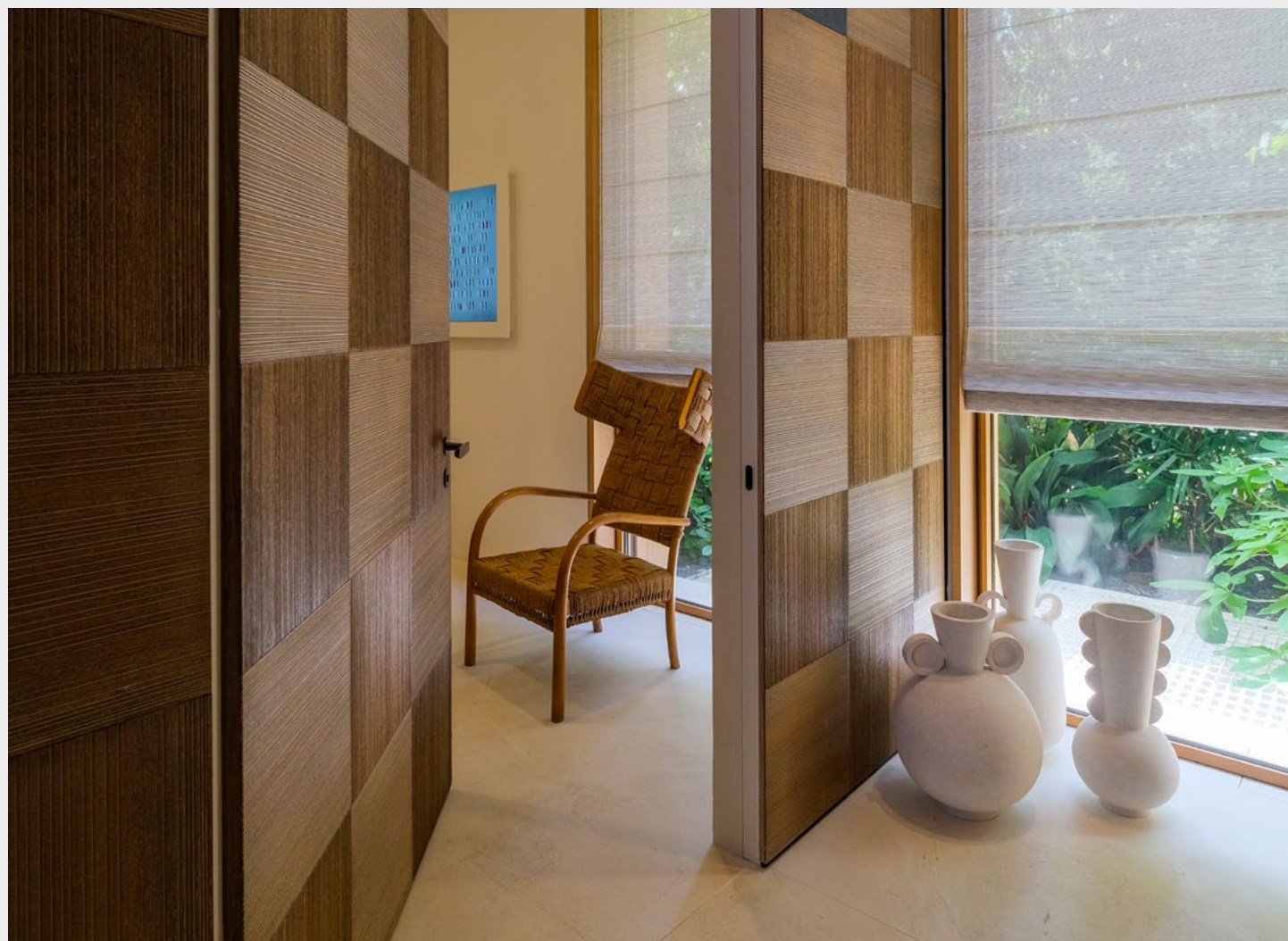




## INGRID DONAT

PANNEAUX EN BOIS ÉRODÉS  
TABAK 2002

Wooden sculpted panels,  
Tabak color  
40 x 40 cm  
15 3/4 x 15 3/4 in





LINE VAUTRIN

MIRROR, FOLIE OU LE SOLEIL A  
RENDEZ-VOUS AVEC LA LUNE  
CIRCA 1958-1960

Black Talosel Resin,  
Convex reflective surface  
83 x 65 x 5 cm  
32 5/8 x 25 5/8 x 2 in



Line Vautrin created this mirror in black Talosel, a resin that she developed herself and later patented. Working with resin allowed her to create more fluid and free shapes that recall natural motifs, such as imitations of plants or creatures from the underwater world.

This model, *Folie or Le Soleil à Rendez-Vous avec la Lune*, combines universal symbols representative of the moon and the sun. The larger, central mirror is the sun, set within its star-like Talosel frame, whilst orbiting it is a much smaller mirror, the moon.





LINE VAUTRIN

MIRROR, SOLEIL À POINTES  
N°1, GOLD  
1960

Talosel Resin, Colored Mirrored  
Glass, Convex Mirror  
24 x 24 x 4 cm  
9 1/2 x 9 1/2 x 1 5/8 in

From Line Vautrin's series of Soleil mirrors, *Soleil à Pointes n°1* is rendered as a compact sun burst, rendered in a singular golden color.

The artist also presents this mirror as a floral image, equating the visual representation of the sun with life on Earth. Light, captured and reflected in the gleaming glass frame and central mirror, formed a primary part of the alchemical research that interested Vautrin. Originally sourced from the sun, she investigated light as a link between all life and materials.





LINE VAUTRIN

MIRROR, MONACO  
CIRCA 1965-1970

Talosel Resin, Colored Mirrored  
Glass, Convex reflective surface  
57 x 57 x 10.5 cm  
22 1/2 x 22 1/2 x 4 1/8 in



Line Vautrin worked impulsively, shaping metal by hand to retain delicacy within her artworks. Her careful compositions use naturally vibrant materials to play with the notion of reflection, and therefore function, in a mirror.

Vautrin's *Monaco* creates a sense of volume between the outlines of rhythmically curved metal wires that radiate outwards from a central convex mirror. Triangular flakes of tinted glass are fixed around the wires, forming an overlapping pattern of color that shimmers like the scales of an insect.

The artwork demonstrates Vautrin's imaginative character that she poured into her illusive mirrors.





LINE VAUTRIN

MIRROR, SOLEIL À POINTES  
N°1, ORANGE  
1960

Talosel Resin, Colored Mirrored  
Glass, Convex Mirror  
23 x 23 x 5 cm  
9 x 9 x 2 in

From Line Vautrin's series of Soleil mirrors, *Soleil à Pointes n°1 Orange* is rendered in a unique orange color.

This form of Soleil symbolizes heat, dryness, and embodies Vautrin's preferred figure – the sun – while at the same time presents a contrastingly cold silver glass surface of the central mirror. The frame of the mirror presents a very rare color palette in Vautrin's work.



LINE VAUTRIN

MIRROR, SOLEIL À POINTES  
N°4  
1955

Talosel Resin, Colored Mirrored  
Glass, Convex Mirror  
59 x 7 cm  
23 1/4 x 2 3/4 in

Line Vautrin designed sculptural mirrors that defined Parisian Neo-Romantic chic in the 1950s and 60s, including her series of Soleil mirrors drawing on the traditional representation of the sun.

*Soleil à Pointes n°4* presents a repetitive pattern resembling Egyptian symbols and pictographs. Vautrin was deeply engaged with mythology and alchemic science, hence why her creations demonstrate the meeting and mixing of various substances, making them interact and compete with each other in search of something other and something new.





## NACHO CARBONELL

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 colonize their environment, as explored in these arboreal sculptures, which are inspired by the sun-drenched vegetation that survives in the artist's hometown Valencia.





## FREDERIK MOLENSCHOT

CL ARCTIC II  
2017

Bronze, Light Fittings (Patina: Silver)  
120 x 120 x 120 cm  
47 1/4 x 47 1/4 x 47 1/4 in  
Edition of 8 plus 4 AP

*The CL-Arctic II* light sculpture by Dutch artist Frederik Molenschot, is a large-scale bronze work which aims to take ownership of its environment and, in the artist's words, "overwhelm" the viewer. The scale of this work was inspired by a month Molenschot spent in Shanghai. *The City Light* series was inspired by the innumerable lines of street lights the artist saw layered on top of each other throughout Shanghai, which he envisaged physically seizing and bending to his will. The layers and convolutions of this light sculpture serve as an abstract map of the city.





## VINCENZO DE COTIIS

DC1909A CHANDELIER  
2019

Blown Murano Glass,  
Polished Brass, Cast Brass,  
Light Fittings  
190 x 80 x 80 cm  
74 3/4 x 31 1/2 x 31 1/2 in  
Edition of 20 plus 4 AP



The *DC1909A chandelier* takes its visual cues from chochin lanterns, which illuminate homes and festivals all over Japan. The paper and bamboo frames of chochin lanterns are here replaced by iridescent Murano glass and brass metal, continuing Vincenzo De Cotiis' exploration into the relationship between material and light. Every glass globe is different in shape and size due to the fluid nature of the blowing process. Murano glass represents water and fluidity in his work, in contrast to the solid metals and fibreglass, with the iridescent element added while the glass is still hot.





## VINCENZO DE COTIIS

DC1703 COFFEE TABLE  
2017

Marble, Black Fiberglass  
57 x 110 x 110 cm  
22 1/2 x 43 1/4 x 43 1/4 in  
Unique

Through a considered use of tenebrism, Vincenzo de Cotiis uses layered black marble and fibreglass to build an almost silhouetted composition in *DC1703*. He explores the passage of time and its physical effects, referencing archaeological rediscoveries of ancient artefacts, objects immediately both prehistoric and ultra-contemporary. The corrosion of time leads to natural imperfections, qualities that De Cotiis actively seeks out.





## VINCENZO DE COTIIS

DC1808 CONSOLE  
2018

Recycled Fiberglass, Jasper,  
Resin, Cast Brass  
80 x 195 x 50 cm  
31 1/2 x 76 3/4 x 19 3/4 in  
Edition of 8 plus 4 AP

Italian architect and artist Vincenzo de Cotiis took the name of his *En Plein Air* series from the dramatic shift in artistic production that evolved at the start of the 19th century. Liberated from their studios by a cutting edge technological development – portable tubes of oil paint – artists took their canvases outside and painted nature from life. De Cotiis' series is a three-dimensional tribute to this revolution, the free standing form and verdant green chromaticism of *DC1808* capturing a natural atmosphere.





## VINCENZO DE COTIIS

DC1817 VASE  
2018

Recycled Fiberglass, Jasper,  
Murano Glass  
65 x 50 x 40 cm  
25 5/8 x 19 3/4 x 15 3/4 in  
Edition of 4

The *DC1817* vase is a result of searching for form via a process of reduction, rather than addition. The recycled fiberglass, Jasper and Murano glass components are joined together seamlessly, as if one unified material, but the varying light refractions off each material form subtle changes of perception as the viewer moves around the vessel.





ROGER HERMAN

UNTITLED 70  
2016

Ceramic  
(Plate with Skull, Yellow Eyes)  
46 x 46 x 5 cm  
18 1/8 x 18 1/8 x 2 in  
Unique

Roger Herman believes he has maintained a beginner's freedom since his transition to working with ceramics. He operates with a controlled naivety, relying more on intuition than discipline.

His ceramics shift between abstraction and figuration, combining imagery that undiscerningly draws from many aspects of art history. Herman is not self-conscious about where he finds inspiration; his archives include everything from pictures of medieval pageantry to pop art.



ROGER HERMAN

UNTITLED 72  
2016

Ceramic  
(Plate with Skull, Brown, Orange, Yellow Eyes)  
56 x 56 x 5 cm  
22 1/8 x 22 1/8 x 2 in  
Unique

Color has formed a core part of Roger Herman's artistic practice, and his experiments with ceramic glazes have given him room to relearn much of how he manipulates color. The lack of correlation between a glaze's color before and after it has been fired inhibits any ability to pre-empt its affect on a composition, and removes any prescribed 'color theory' from the process.





ROGER HERMAN

UNTITLED 75  
2016

Ceramic (Plate with Skull,  
Brown, Purple, Black)  
41.9 x 41.9 x 5 cm  
16 1/2 x 16 1/2 x 2 in  
Unique

Herman has stated that he never focuses on subject matter or narrative in his painting. His only subject is painting itself, hence the repetition in his work. Likening himself to Italian painter Giorgio Morandi, Herman continues to draw novelty out of familiar subjects.

The skull is a regularly repeated motif in Herman's work, as seen on this plate. Repetition has often helped the artist explore the nuance of a subject, and the skull's message of transience, a modern day memento mori, is fitting to return to time and time again.



NAJLA EL ZEIN

HAY  
2014

Pentelic Marble, Hay  
25 x 22 x 35 cm  
9 7/8 x 8 5/8 x 13 3/4 in  
Edition of 20 plus 2 AP

Najla El Zein chose a varied selection of materials for her five Sensorial Brushes, of which Hay is one. Described as “marble-sculpted pleasure tools”, these multi-textured brushes juxtapose materials to subvert the traditional format of these tools. Hay combines a marble handle with painstakingly attached hay stems to form a tool intended for delight, not simple utility. Function is rarely a consideration in El Zein's practice, but interaction is at the heart of her designs.





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