

CHIAROSCURO

DUBAI | 27 FEBRUARY – 15 MARCH



CARPENTERS WORKSHOP GALLERY

ICD BROOKFIELD PLACE



ARTISTS

➔ RICK OWENS

➔ WENDELL CASTLE

➔ NACHO CARBONELL

➔ VINCENZO DE COTIIS

➔ MARTIN LAFORÊT

➔ DRIFT

➔ DAVID/NICOLAS

➔ ALDO BAKKER

➔ VERHOEVEN TWINS

➔ CAMPANA BROTHERS

➔ STUDIO JOB

➔ ROGER HERMAN

➔ KENDELL GEERS

➔ ATELIER VAN LIESHOUT

➔ MAARTEN BAAS

➔ KHALED ZAKI

➔ LATIFA SAEED

➔ OMAR AL GURG

➔ ZEINAB ALHASHEMI

➔ ISAAC SULLIVAN

➔ TALAL AL NAJJAR

Reflective of Dubai’s starkly contrasting landscape as it moves from day to night, curator Michèle Lamy divides *Chiaroscuro* into a dichotomy of light and dark, highlighting the importance of both in moulding our understanding of the world. Without one the other cannot be experienced or appreciated.

“The Light” evokes fire, nature’s sculptor, and how the landscape is formed through the warmth of the sun. The heat has been harnessed to bend metals and glass to create the vast city of Dubai, as well as the objects of astounding beauty by the true masters of their materials.

Ca’d’Oro #3 from the Verhoeven Twins informs us of the space around us, creating valleys and voids that allow us to explore shape and light through their delicate intricacy. The coruscating surface of the floating bubbles compliments Rick Owen’s *Curial Aluminium*, formulated with newly rendered aluminium, and exemplifying how a resolute structure is built through geometric shapes and considered lines.

As we move into “The Darkness”, Lamy invites the viewer to a refined and mysterious space, where beguiling forms take shape in the depths, rooted primarily in the works of Wendell Castle and Nacho Carbonell.

The imposing forms of writhing bronze catch the subdued light in *The Light and Darkness* by Wendell Castle, bringing a new life to metal with the exploration of surface at the centre of the work while the brooding glow of the lights that punctuate the voluminous black shades of *Inside a Forest Cloud* represent constellations in a pitch-black sky.

Chiaroscuro strives to redefine materiality through the various objects on display, as seen in Khaled Zaki’s marble sculpture *Serene*, an expansion of his recent work representing human and animal subjects in abstract, geometric forms. Zeinab Alhashemi, a conceptual artist creating site-specific installations and public art, draws inspiration from the theory of natural selection proposed by Charles Darwin. Using a variety of materials, Alhashemi’s artworks aim to deconstruct the viewer’s perception of their surroundings, positioning them between the natural and the artificial. Additionally, Latifa Saeed presents an edition of her *Braided* series, inspired by the traditional hair braiding practices of women in the United Arab Emirates, created in collaboration with studio MĒRU. Omar Al Gurg’s customisable Spike sculptures showcase his interactive and playful style, contributing to the exhibition’s exploration of light and dark.

27.02.2024 10AM - 8PM
ICD Brookfield Place, Level 1



Curated by Michèle Lamy

Omar Al Gurg, Zeinab Al Hashemi, Talal Al Najjar, Maarten Baas, Aldo Bakker, Campana Brothers, Nacho Carbonell, Wendell Castle, Jose Davila, Vincenzo De Cotiis, Studio Drift, Kendell Geers, Roger Herman, Studio Job, Martin Laforêt, David/Nicolas, Rick Owens, Latifa Saeed, Isaac Sullivan, Verhoeven Twins, Atelier Van Lieshout, Khalid Zaki

ICD BROOKFIELD PLACE CARPENTERS/WORKSHOP GALLERY





CHIAROSCURO | **DAY**

CURIAL WHITE MARBLE
2009

White Marble
66 x 83 x 60 cm
26 x 32 5/8 x 23 5/8 in
Edition 7 of 8 with 4 AP (#7/8)

Rick Owens, known for his bold and unconventional approach to fashion and design, transforms materials like resin, bones, concrete, plywood, cashmere and fibreglass into striking pieces of furniture. The *Curial White Marble*, with its boxy form and curved back, stands at thirty-two inches and presents a stark monochrome finish that resonates with Owens' design aesthetic, where a raw, lumber chair metamorphoses into soft, matte-white marble.





PEDALÒ
2023
Concrete, Cushion
77.4 x 100 x 100 cm
30 1/2 x 39 3/8 x 39 3/8 in
Edition 7 of 20 plus 4 AP (#7/20)

In a collision of form and function, Rick Owens' *PEDALÒ* exemplifies the designer's avant-garde prowess and eye for materiality. Featuring a bold and innovative approach, a solid concrete base forms the spine to a curvy, welcoming seat composed of an iridescent, textural cushion.



NACHO CARBONELL

COMBI COCOON 2 (46/2016)
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



[→ MORE OF THIS WORK](#)

Combi Cocoon 2 is a 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 explorative and tactile; the artist experiments with industrial and often recycled materials while putting the viewer in contact with the elements of nature.



VINCENZO DE COTIIS

[→ MORE OF THIS WORK](#)

UNTITLED 43
2022
Hand-Painted Recycled Fiberglass,
Rhodonite
60 x 120 x 50 cm
23 5/8 x 47 1/4 x 19 3/4 in
Unique

Vincenzo de Cotiis' latest collection *Archaeology of Consciousness* reimagines the Renaissance sculptural ideal of the arch. Each artwork within the collection deconstructs and deforms the venerated notion of an arch as a perfectly conceived structure, prioritising a strong sculptural presence above symmetry and balance.



VERHOEVEN TWINS

CA' D'ORO #3
2019

Borosilicate Glass, Iridescent Oil,
24 Karat Gold Fixing Part
55 x 41 x 65 cm
21 5/8 x 16 1/8 x 25 5/8 in
Edition PROTO of 3 with 2 APs (TP 1/1)



VERHOEVEN TWINS

[→ MORE OF THIS WORK](#)

CA' D'ORO #6
2019

Borosilicate Glass, Iridescent Oil,
24 Karat Gold Fixing Part
54 x 46 x 73 cm
21 1/4 x 18 1/8 x 28 3/4 in
Edition PROTO of 3 with 2 APs (TP 1/1)



Verhoeven Twins' *Ca' d'Oro* series, beckons with enchantment, embodying their ethos of challenging tradition and producing fantastical yet functional art. The piece, intricately crafted from borosilicate glass, invites viewers to lose themselves in a dreamscape where art and storytelling converge.



VERHOEVEN TWINS

CA' D'ORO #8
2019

Borosilicate Glass, Iridescent Oil,
24 Karat Gold Fixing Part
55 x 41 x 65 cm
21 5/8 x 16 1/8 x 25 5/8 in
Edition PROTO of 3 with 2 APs (TP 1/1)



WEIGHT/WAIT AZUL
SUMMER SKY MARBLE
2016-2019

Marble Summer Sky Azul
48 x 52 x 50 cm
18 7/8 x 20 1/2 x 19 3/4 in
Edition 1 of 8 with 4 APs (#1/8)

Carved from the celestial beauty of Azul Marble, Aldo Bakker’s *Weight/Wait Azul Summer Sky Marble* invites contemplation on the intersection of form and materiality. The sculpture’s rhythmic curves and timeless allure transform the cold, unyielding marble into a fluid and inviting piece akin to a warm summer’s day, echoing Bakker’s mastery in sculpting materials into visually arresting and thought-provoking artworks.



CAMPANA BROTHERS

[→ MORE OF THIS WORK](#)

DOLPHINS AND SHARKS BANQUETE CHAIR 2002

Stuffed Toy Animals, Canvas, Stainless Steel
97 x 130 x 101 cm
33 1/2 x 39 3/8 x 55 1/8 in
Edition of 35 plus 3 APs (#33/35)

In a fusion of marine life and design, the *Dolphins and Sharks Banquete Chair* by the Campana Brothers transcends functionality, creating a hypnagogic reimagining of the underwater dreamscape. Through a composition of stuffed toys, canvas and stainless steel, the piece is crafted with meticulous detail, weaving together playful and the surreal, embodying the brothers' signature approach of investigating new possibilities with design.



MARTIN LAFORÊT

V1LC20YELLOW
2022
Coloured Concrete
92 x 30 x 70 cm
29 1/2 x 22 1/2 x 23 1/4 in
Unique

[→ MORE OF THIS WORK](#)

Martin Laforêt's work is in line with the aesthetics of Arte Povera, conferring nobility onto industrial building materials through hand-crafted processes. Also inspired by architecture, including Brutalism, his functional sculptures are conceived in original arrangements of raw materials.



V1LC25WHITE
2022
Coloured concrete
70.5 x 58 x 48 cm
27 3/4 x 22 7/8 x 18 7/8 in
Unique

Martin Laforêt combines elements of Arte Povera with brutalism in his artistic practice, conferring nobility onto industrial building materials through hand-crafted processes. Inspired by architecture, the *V1LC25WHITE* echoes this sentiment. Crafted from a standardised concrete core, the piece evolves spontaneously, embracing casting imperfections with asymmetrical forms and a textural, monochromatic palette.



STUDIO JOB

[→ MORE OF THIS WORK](#)

MONKEY BUSINESS
2013

Polished And Gilded Bronze,
Swarovski Crystals, Leds
80 x 42 x 32 cm
31 1/2 x 16 1/2 x 12 5/8 in
Edition Proto of 8 plus 3 AP (TP 1/1)

In 2021, *Monkey Business*, underwent a transformative restoration process under the skilled hands of Hervé Obligi. With a deep understanding of Studio Job’s unique aesthetic and an unwavering commitment to preserving the essence of the artwork, Obligi breathed new life into the piece. The restoration not only revitalised the original charm of the monkey-inspired creation but also ensured its longevity, allowing future audiences to revel in the whimsy and charm envisioned by Studio Job.



STUDIO JOB

[→ MORE OF THIS WORK](#)

BANANA LAMP MODEL D
2015

Polished Bronze, Etched Mouth Blown
Glass, Hand Paintings, Light Fittings
30 x 25 x 20 cm
11 3/4 x 9 7/8 x 7 7/8 in
AP2, Edition of 6 with 2 APs (AP 2/2)

Studio Job’s *Banana Lamp Model D* is a playful ode to unconventional luxury, where a sculptural banana takes centre stage. With a nod to the unexpected, this lamp transcends its functional purpose, becoming a luminary conversation starter that marries humour and artistry.



STUDIO JOB

[→ MORE OF THIS WORK](#)

BANANA LAMP MODEL F
2015

Polished Bronze, Etched Mouth Blown
Glass, Hand Paintings and Light Fittings
20 x 30 x 25 cm
7 7/8 x 11 3/4 x 9 7/8 in
Edition 5 of 6 with 2 APs (#5/6)

Studio Job's *Banana Lamp Model F* is a playful ode to unconventional luxury, where a sculptural banana takes centre stage. With a nod to the unexpected, this lamp transcends its functional purpose, becoming a luminary conversation starter that marries humour and artistry.



STUDIO JOB

[→ MORE OF THIS WORK](#)

BANANA LAMP MODEL C
2015

Polished Bronze, Etched Mouth Blown
Glass, Hand Paintings, Led Fittings
16 x 34 x 25 cm
6 1/4 x 13 3/8 x 9 7/8 in
AP1, Edition of 6 with 2 APs (AP 1/2)

Studio Job's *Banana Lamp Model C* is a playful ode to unconventional luxury, where a sculptural banana takes centre stage. With a nod to the unexpected, this lamp transcends its functional purpose, becoming a luminary conversation starter that marries humour and artistry.



DAVID/NICOLAS

[→ MORE OF THIS WORK](#)

CONSTELLATION C020
2018

Travertino Navona, Glass, Bronze
38 x 171.5 x 130 cm
15 x 67 1/2 x 51 1/8 in
Edition 1 of 8 with 4 AP (#1/8)

Crafted from Travertino Navona marble, glass and bronze, david/nicolas' *Constellation C020* features sumptuous stone blocks juxtaposed with pristine metallic details. With a focus on materials and craftsmanship, the artwork boasts a solid table structure, its monumental silhouettes exuding a primordial sensibility.





Film Stills (Left)

ISAAC SULLIVAN / CYBERNETIC LISTENING

ANGELUS NOVUS 1
2024

Medium: Single-channel video
Duration: 1 min 43 sec

Angelus Novus 1 is a contemplation of image repetition, ritual, and the body's mediation within digital networks. Featuring visuals by Ruby Bailey and sound by Zaid Sajdi, this work is adapted from Isaac Sullivan's 2023 lecture performance, *Echo Holdings x Angelus Novus*, which appeared at Reference Point, London. This artwork's sound was included on the 2023 vinyl EP, *CAST: Music for No Country*, curated by the Singaporean collective, ToNewEntities.

Vocals and lyrics | Isaac Sullivan
Visuals | Ruby Bailey
Sound production | Zaid Sajdi

Film Stills (below)

LATIFA SAEED

DUST DEVIL III (AIR)
2023

Mix-Media
Property of the author



DRIFT

[→ MORE OF THIS WORK](#)

FRAGILE FUTURE FF 3.12
2014

Dandelion Seed, Phosphorus Bronze, Led, Perspex
159.5 x 54.5 x 54.5 cm
62 3/4 x 21 1/2 x 21 1/2 in
Edition 3 of 20 with 4 AP (#3/20)

An ethereal convergence of art and innovation, DRIFT's *Fragile Future FF 3.12* (2021) mesmerises with its delicate interplay of organic forms and futuristic elements. As luminous tendrils delicately intertwine, the piece provokes contemplation on the fragility and resilience inherent in our technological age. In this creation, DRIFT transforms the ordinary into the extraordinary, questioning the essence of beauty and the coexistence of nature and technology.



JOSE DÁVILA

➔ MORE OF THIS WORK

OHHH... ALRIGHT...
2016

Archival Pigment Print
70 x 67.6 cm
27 1/2 x 26 5/8 in
Edition 3 of 4 plus 1 AP

Dávila's *Ohhh...Alright...* reimagines a pop art painting by Roy Lichtenstein, originally created in 1964 as part of a collection depicting women in tragic situations with their ideas projected through thought bubbles. This version removes the woman from the image entirely, leaving a faceless subject and a fragment of her phone conversation: 'Ohhh...Alright'. With a background in architecture, Dávila's reconfiguration of objects from the past speaks to a profound dialogue between history and contemporary existence, evoking emotions of despair and reflection.



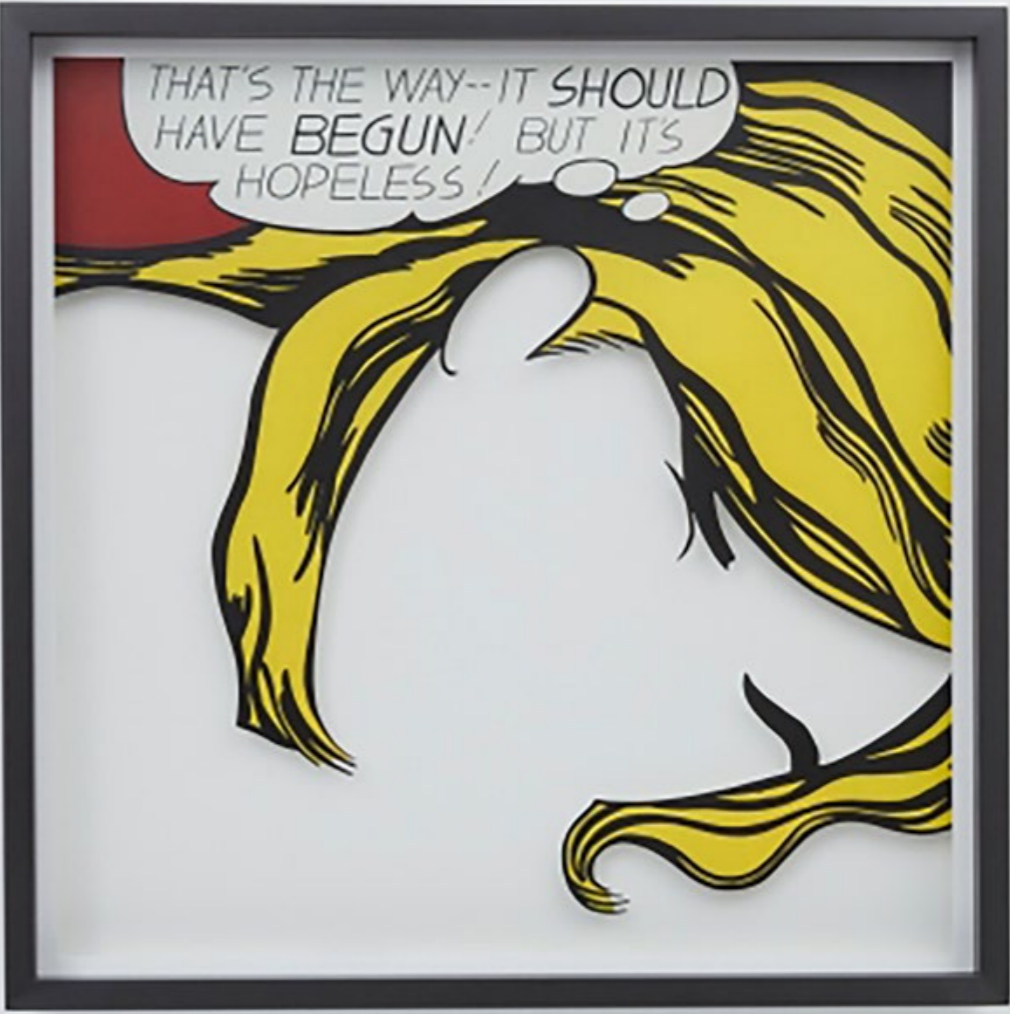
JOSE DÁVILA

➔ MORE OF THIS WORK

HOPELESS
2016

Archival Pigment Print
70 x 70.3 cm
27 1/2 x 27 5/8 in
Edition 2 of 4 plus 1 AP

Jose Dávila's *Hopeless* captures the essence of desolation, transforming archival pigment print into a poignant commentary on the human experience. With a background in architecture, Dávila's reconfiguration of objects from the past speaks to a profound dialogue between history and contemporary existence, evoking emotions of despair and reflection.



ROGER HERMAN

[→ MORE OF THIS WORK](#)

UNTITLED 51
2009

Ceramic
(Orange, Cat Face)
33 x 20.3 x 20.3 cm
13 x 8 x 8 in
Unique

Roger Herman's ceramic vases represent a renewal of his artistic practice, giving him means to approach his neo-expressionist painting from a fresh perspective. *Untitled 51* showcases Herman's mastery in blending abstraction with a profound sense of gestural energy. With an eye for balancing chaos and control, Herman's artistic prowess shines through in this object; the bold strokes and vibrant palette become a reflection of the fragile line between spontaneity and intention, resulting in a harmonious yet visually arresting composition and one-of-a-kind creation.



ROGER HERMAN

[→ MORE OF THIS WORK](#)

UNTITLED 53
2018

Ceramic (Black, Brown, Orange, Green)
(Dark Chalice, Skull, one Hole)
38.1 x 20.3 x 20.3 cm
15 x 8 x 8 in
Unique

Roger Herman’s ceramic vases represent a renewal of his artistic practice, giving him means to approach his neo-expressionist painting from a fresh perspective. *Untitled 53* showcases Herman’s mastery in blending abstraction with a profound sense of gestural energy. With an eye for balancing chaos and control, Herman’s artistic prowess shines through in this object; the bold strokes and vibrant palette become a reflection of the fragile line between spontaneity and intention, resulting in a harmonious yet visually arresting composition and one-of-a-kind creation.



ROGER HERMAN

[→ MORE OF THIS WORK](#)

UNTITLED 57 (BLACK SKULL)
2019

Ceramic
38.1 x 22.9 x 22.9 cm
15 x 9 1/8 x 9 1/8 in
Unique

Roger Herman’s ceramic vases represent a renewal of his artistic practice, giving him means to approach his neo-expressionist painting from a fresh perspective. *Untitled 57* showcases Herman’s mastery in blending abstraction with a profound sense of gestural energy. With an eye for balancing chaos and control, Herman’s artistic prowess shines through in this object; the bold strokes and vibrant palette become a reflection of the fragile line between spontaneity and intention, resulting in a harmonious yet visually arresting composition and one-of-a-kind creation.



ROGER HERMAN

[→ MORE OF THIS WORK](#)

UNTITLED 61
2018

Ceramic
(Blue Vessel, Skull)
43.2 x 27.9 x 27.9 cm
17 1/8 x 11 x 11 in
Unique

Each of Roger Herman's ceramic artworks is unique. Its existence is the result of a carefree throwing process, then covered in glazes by rapid, intuitive brushstrokes. The moment Herman tried to pre-plan, or replicate any of his ceramics, the effect was broken and he considered them failed works. Each plate, vessel and vase is a celebration of spontaneity and risk.



ROGER HERMAN

UNTITLED 140
2022

Ceramic
44.5 x 29.2 cm
17 1/2 x 11 1/2 in
Unique

Each of Roger Herman's ceramic artworks is unique. Its existence is the result of a carefree throwing process, then covered in glazes by rapid, intuitive brushstrokes. The moment Herman tried to pre-plan, or replicate any of his ceramics, the effect was broken and he considered them failed works. Each plate, vessel and vase is a celebration of spontaneity and risk.



ROGER HERMAN

UNTITLED 52
2012-2019

Ceramic
(Tall Vase, Closed Top)
81.3 x 35.6 x 35.6 cm
32 1/8 x 14 1/8 x 14 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.

[→ MORE OF THIS WORK](#)



MAARTEN BAAS

CHILDREN'S CLOCK
2022

Signed and numbered
Handmade Stainless Steel Casing, Clay,
Digital Equipments, Silk Gloss (Finish :
S2075-G20Y)
35 x 38 x 14 cm
13 3/4 x 15 x 5 1/2 in
Edition of 101 (#19/101)

Maarten Baas' *Children's Clock* consolidates 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 were 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 101 pieces, each in a unique colour.

[→](#) MORE OF THIS WORK



LATIFA SAEED

BRAIDED
2024

Alchemically dyed cotton, using
Henna Leaves, Oak Galls, Saffron,
Turmeric, Pomegranate Skins and Rust.
Created with Studio MĒRU braided on
teak wood.
120 cm x 200 cm
Property of the author

BRAIDED X MĒRU, a hand-crafted sofa designed by Latifa Saeed
draws its inspiration from the traditional hair braiding practices of
the women in the United Arab Emirates. This series pays homage
to the cultural significance of intricate braiding techniques that have
been passed down through generations. The influence of these
time-honored traditions is reflected in the meticulous design of the
sofa, showcasing a thoughtful blend of heritage and contemporary
aesthetics transforming the piece into a living testament to the
intersection of art, design and cultural identity.

In this special edition, Latifa Saeed collaborated with studio MĒRU to
elevate the narrative of the braided series. Notably, the fabric used in
the sofa underwent a unique hand-dyeing process, adding an extra
layer of cultural richness to the piece. The dyes employed in this
process include henna, saffron, and other herbs traditionally used
in the UAE for hair adornment. This infusion of natural elements not
only imparts a distinctive and earthy color palette to the fabric but
also serves as a nod to the historical use of these materials in the
beautification rituals of the past.



KHALED ZAKI

SERENE, DANCE OF LIFE,
SOLITUDE, DREAMER
2023

White Carrera Marble
44 x 46 x 54 cm

Sitting with legs on left side
White Carrara Marble
64 x 40 x 41 cm

Lying lady White Carrara Marble
45 x 58 x 43 cm

These marble works explore the relationship between form and material in the context of geopolitical unrest in the Middle Eastern region and reflect Khaled's aspirations for a brighter, more hopeful future.

The artist seeks to capture the essence of his subjects with minimal formal elements, while retaining the integrity of pure white marble. This ethereal colouring suggests a blank canvas from which we may rebuild and start afresh. Each of the sculptures consists of separate marble components arranged in varying compositions to represent figures in states of fear, defensiveness or repose. The resulting works seem simultaneously modern and ancient, seeking to elicit a diverse emotional response born from the artist's investigation of the infinite possibilities of the natural form.

Inspired by the fragments of buildings and shrapnel littering the streets in the aftermath of the Egyptian Revolution of 2011 and the Egyptian protests of 2013 as well as the ongoing unsettlement across the region, the artist attempts to symbolically rebuild crumbled societies; to restore order and shape a better future. This is encompassed by the titular concept of rebirth.





CHIAROSCURO | **NIGHT**

NACHO CARBONELL

INSIDE A FOREST CLOUD (113/2019)
2019

Metal Mesh with Paverpol and Pigments, Metal Welded
Branch, Silicone Cable, Light Fittings
300 x 600 x 400 cm
118 1/8 x 236 1/4 x 157 1/2 in
Unique

Nacho Carbonell's *Inside a Forest Cloud* concaves into tree-like forms as it spawns into a luminescent forest hanging from above, its welded branches forging a series of webbed light fixtures reminiscent of delicate honeycomb. Carbonell views objects as living organisms, infusing natural materials, textures and techniques into each creation. Reflecting Carbonell's mastery in transforming materials into captivating, living forms, this artwork serves as a portal into a realm where the boundary between art and life blurs.

[→ MORE OF THIS WORK](#)



WENDELL CASTLE

[→ MORE OF THIS WORK](#)

THE LIGHT OF DARKNESS
2012

Castle 12
Stained Ash, Oil Finish
185 x 185 x 191 cm
72 7/8 x 72 7/8 x 75 1/4 in
Unique

The Light of Darkness captures Wendell Castle's mastery in transforming materials into an interplay of light and shadow, the monochrome palette appearing stark and allusive. Curved spikes appear to be growing from the underworld, forming unexpected shapes and compositions crafted from stained ash. The piece, like much of Castle's oeuvre, defies expectations of what can be achieved through the medium of sculpture.



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 plus 4 AP (AP 2/4)

Rick Owens, known for his bold and unconventional approach to fashion and design, transforms materials like resin, bones, concrete, plywood, cashmere and fibreglass into striking pieces of furniture. The *Curial Aluminum*, with its boxy form and curved back, stands at thirty-two inches and presents a metallic finish that resonates with Owens' design aesthetic, where a raw, lumber chair metamorphoses into reflective, polished aluminium.

[→](#) MORE OF THIS WORK



GALLIC CHAIR TIGRE PLYWOOD
2007

Tigre Plywood
88 x 66.5 x 61 cm
34 5/8 x 26 1/8 x 24 1/8 in
Edition of 20 plus 4 AP

In the lexicon of Rick Owens, the *Gallic Chair Tigre Plywood* (2007) embodies a language of sophistication and rebellion. Fashioned from tiger-striped plywood, the chair stands as a bold declaration of Owens' penchant for unconventional luxury – a meeting point for brutalist structures, unexpected forms and intriguing details. The choice of material, marked by its unique, tiger-like pattern, infuses the everyday with an extraordinary aesthetic, while the unexpected composition sees a half-curved seat gloriously placed atop pointed legs that effortlessly become the focal point.



RICK OWENS

[→ MORE OF THIS WORK](#)

TOTEM WHITE MARBLE AND CONCRETE LAMP 2013

White Marble Sivec, Concrete, Light Fittings
159 x 26 x 26 cm
62 5/8 x 10 1/4 x 10 1/4 in
Edition of 8 plus 4 AP

In a collision of form and function, Rick Owens' *Totem White Marble and Concrete Lamp* exemplifies the designer's avant-garde prowess and eye for materiality. Crafted from marble and concrete, the piece is realised in a juxtaposing palette of white and black. Brutalist, oversized and bold; the solid, smooth and unbreakable form seamlessly merges his high-fashion approach with design and functionality.



RICK OWENS

[➔ MORE OF THIS WORK](#)

LAMP BRONZE
2013

Bronze, Light Fittings
60 x 15 x 15 cm
23 5/8 x 5 7/8 x 5 7/8 in

Meticulously crafted, the *Lamp Bronze* blends functionality with Rick Owens' bold and unconventional approach to design. The bronze construction, a hallmark of Owens' material choices, reflects warm, ambient light, creating an immersive atmosphere. The lamp's sleek and minimalist silhouette transforms a functional object into a captivating work of art that stands as an enduring marker of Owens' design legacy.



RICK OWENS

[➔ MORE OF THIS WORK](#)

LAMP CONCRETE
2007

Concrete, Light Fittings
63 x 15 x 15 cm
24 3/4 x 5 7/8 x 5 7/8 in

In a collision of form and function, Rick Owens' *Lamp Concrete* exemplifies the designer's avant-garde prowess and eye for materiality. Crafted from grey concrete, the piece is brutalist, oversized and bold; the solid, unbreakable form seamlessly merges his high-fashion approach with design and functionality.



Film Stills

TALAL AL NAJJAR

EDEN

2019

4K video, color, sound; 01:06 minutes



PETITE DOUBLE BUBBLE BLACK PLYWOOD
2019

Black Plywood, Orso Leather Upholstery
76 x 260 x 84.5 cm
29 7/8 x 102 3/8 x 33 1/4 in
AP2, Edition of 8 with 4 APs (AP 2/4)

Rick Owens *Petite Double Black Plywood* is the compact counterpart to his *Double Bubble*, which was conceptualised by Owens and brought to life through collaboration with Michèle Lamy. The piece, shaped like a capsule on feet with its middle cut out, was initially crafted in plywood and later in concrete, showcasing its versatile evolution in materials. This petite yet powerful version is designed with black plywood and leather upholstery, infusing simplicity with bold design.



PLUG TABLE BLACK PLYWOOD
2012

Black Plywood
77 x 360 x 115 cm
30 1/4 x 141 3/4 x 45 1/4 in
AP3, Edition of 8 with 4 APs (AP 3/4)

Rick Owens' *Plug Table Black Plywood* is avant-garde with a minimalist edge. Crafted with precision from sleek black plywood, the piece is a testament to the beauty found in simplicity. *The Plug Table's* unassuming form belies its profound impact, embracing the quiet power of understated sophistication in contemporary living.



KENDELL GEERS

[→ MORE OF THIS WORK](#)

FLESH OF THE SPIRIT 292
2016

Bronze
25 x 14 x 9 cm
9 7/8 x 5 1/2 x 3 1/2 in
Edition of 3 plus 2 AP

Kendell Geers' *Flesh of the Spirit 92*, explores topics of cultural duality and identity. Influenced by both African and European aesthetics, the mask embodies the intersection of diverse influences. The title, a clever play on Robert Farris Thompson's *Flash of the Spirit*, adds depth to Geers' politically charged approach. Sculpted from bronze in a dark monotone palette, Geers weaves cultural identities into the material to create a powerful visual dialogue laden with history.



KENDELL GEERS

[→ MORE OF THIS WORK](#)

FLESH OF THE SPIRIT 92
2017

Bronze
25 x 14 x 9 cm
9 7/8 x 5 1/2 x 3 1/2 in
Edition of 3 plus 2 AP



KENDELL GEERS

[→ MORE OF THIS WORK](#)

FLESH OF THE SPIRIT 2154
2021

Polished, Patinated Bronze
40 x 19 x 9.5 cm
15 3/4 x 7 1/2 x 3 3/4 in
Edition of 3 plus 2 AP

The word fetish was invented by Portuguese sailors, who encountered African visual and sculptural tradition for the first time sailing down the West coast in the 15th century. It derives from the Portuguese feito, or made. These never-before-seen objects were items of value but not as the Portuguese knew it, and as such were linguistically categorised as things that had been made, but which were not art.



KENDELL GEERS

[→ MORE OF THIS WORK](#)

FLESH OF THE SPIRIT 2820
2019

Polished, Patinated Bronze
30.5 x 17.6 x 9.3 cm
12 1/8 x 6 7/8 x 3 5/8 in
Edition of 3 plus 2 AP

The mouth becomes a key battleground in Kendell Geers' visual dissection of speech and power. He questions who has the right to speech, while acknowledging the right to speak is not the same as the ability. In his masks the mouth is often clawed or pushed away, denying the persona of the mask the power of speech. African Art as we know it today has been forged on the struggle to speak and to be heard.



MAMMAL LAMP
2019

Bronze, Light Fittings
172 x 54 x 54 cm
67 3/4 x 21 1/4 x 21 1/4 in
Edition of 8 plus 4 AP (#8/8)

Born from the avant-garde imagination of Joep van Lieshout, Atelier Van Lieshout's *Mammal Lamp* (2019) transcends the ordinary, casting a luminous glow through bronze that obscures the boundary between sculpture and lighting. Joep van Lieshout's distinctive vision breathes life into this piece, transforming it into a creature of light – it exudes a captivating charm, its form reminiscent of an otherworldly being that's both playful and sophisticated.



ATELIER VAN LIESHOUT

BLAST FURNACE CABINET
2019

Bronze
98 x 174 x 35 cm
38 5/8 x 68 1/2 x 13 3/4 in
Edition of 8 plus 4 AP

Atelier Van Lieshout's *Blast Furnace Cabinet* shows a domestically scaled version of his *Blast Furnace* (2013), a 40-foot tall factory-like structure of pipes, chimneys and industrial chambers alongside sleeping quarters, a kitchen and toilets. From Van Lieshout's *New Tribal Labyrinth* series, the works investigate the confluence of industry and domesticity, attempting to find utopian ideals within a hybrid capitalist-tribal environment.

The result is a synthesis of man and machine, as the artist's imagined tribe of metalworkers consciously choose to become one with the furnace, and to live amidst the noise, dirt and dust. Instead of wanting to return to Nature, this tribe wants to return to Industry, to raw materials, to simple products, to social cohesion.

[→](#) MORE OF THIS WORK



ZEINAB AL HASHEMI

CAMOUFLAGE 2.0
2022

Aluminium, Camel Hides, Screw Bolts
150 x 150 x 250 cm

Camouflage 2.0 is a portmanteau, a combination of camel and camouflage, inspired by the way camels blend with the desert dunes. The scenic shades of the natural camel hair come from different carefully selected camel breeds. The camel hair on the rock-like sculptures symbolises the magnificent creature that is synonymous with the desert.



OMAR AL GURG

SPIKE
2021

3x pieces
Ash, Black Ash, Walnut
30 cm to 30 cm

Solid, strong, reliable and playful, *Spike* is made of solid wood and is highly versatile and personal. It can be customised and interacted with, meaning the pegs are never in the same place for too long.



CHIAROSCURO | **ARTISTS**

RICK OWENS

Rick Owens launched his eponymous fashion line in 1994, and in 2003, he moved to Paris with his wife and partner, Michèle Lamy, setting up his home and atelier. Alongside his fashion business, Owens also launched a furniture line creating brutalist pieces in his signature glamour-meets-grunge aesthetic.



WENDELL CASTLE

An important figure in the late-20th century, Wendell Castle has created unique handmade sculptures and furniture for over four decades. Often credited as the founding father of the American crafts movement, Castle has redefined sculpture and design by seamlessly merging the two into one discipline.



NACHO CARBONELL

Nacho Carbonell is known for his tactile approach to sculpture which plays with texture, experimental techniques and natural materials. Synonymous for working with organic forms, he views objects as 'living organisms' that come alive and surprise you with their behaviour.



VINCENZO DE COTIIS

Considered a pioneer of the contemporary collectible design scene, Vincenzo De Cotiis creates one-of-a-kind and limited-edition projects by hand in his atelier. Through an assembly of recovered materials and reflective, futuristic surfaces that appear evocative in their final form, De Cotiis creates sculptural spaces on the cusp of art and architecture.



MARTIN LAFORÊT

French designer Martin Laforêt was born in July 1991. Raised in Paris but now living in Eindhoven, the Netherlands, Laforêt creates objects and furniture. His work does not follow any specific course of conduct, yet one can easily discover his overall use of techniques and interest in materials. The objects created by Laforêt are inspired by precast concrete blocks.



DRIFT

Founded by Ralph Nauta and Lonneke
Gordijn in 2007, Studio DRIFT specialises
in choreographed sculptures and kinetic
installations, with the focus to re-establish
the connection between humans and earth.



DAVID/NICOLAS

At the core of david/nicolas' practice is an essential duality. The creative spark between designers David Raffoul and Nicolas Moussallem is derived from a delicate balance: between imagination and stoic logic; unbounded creativity and practical research; a curiosity about the future and a deep respect for the past.

The pair met while studying architecture at the Lebanese Academy of Fine Arts in 2006 and founded their studio in 2011. Over the past decade, they have gained global recognition working across interiors, furniture, and product design, leading them to open a second office in Milan in 2021.



ALDO BAKKER

From early on in his career Aldo Bakker has produced works in which his exquisite use of shape, material and colour is balanced with an almost disturbing tenacity in the way these pitchers, bowls, spoons, stools and tables defy everyday perceptions about the relationship between man and object. Or more precisely: the relationship between object and man. Many of Aldo Bakker’s works are unique pieces. Several are produced in small editions.



VERHOEVEN TWINS

Joep and Jeroen Verhoeven of Verhoeven Twins create work that combines the fantastic with the practical. Function and form are turned into mystical narratives, where the supple feather-light impressions of dreams become objects that we can see, touch and most importantly use in our everyday lives.



CAMPANA BROTHERS

Co-founded in 1984 by brothers Fernando and Humberto Campana, the studio Campana has achieved international recognition for its furniture design and intriguing pieces. Deeply rooted in Brazilian culture and traditions, their work carries universal values at its core, such as freedom and human dignity, creating their identity through life experiences. Brazilian characteristics – such as the abundance of colours, mixtures, and creative chaos – bring the triumph of simple solutions, poetically.



STUDIO JOB

Studio Job is a ground-breaking art and design studio based in the Netherlands and Milan. Led by Job Smeets (b.1969), a pioneer of contemporary conceptual and sculptural art and design, he founded Studio Job in 1998 in the renaissance spirit, combining traditional and modern techniques to produce once-in-a-lifetime objects.



© ZERO4

ROGER HERMAN

Roger Herman began his career creating paintings of phenomenal proportion and was christened as the West Coast parallel of the eighties neo-Expressionist movement, before he began working in clay. His painterly beginnings remain apparent in his approach, as he treats each pot as a blank canvas on which he layers brush strokes, texture and colour.



KENDELL GEERS

Kendell Geers was born in South Africa in 1968 and now lives and works in Brussels. His artistic practice covers a wide range of media, including installations, sculpture, drawing, video, performance, and photography.

Since the 1990s, his work has been firmly anchored in activism. Geers uses emblematic figures from art history, religious icons, and pornographic images to explore social limits. He is known for his vocabulary of barbed wire, barrels, truncheons, broken glass, and police tape—elements that convey a feeling of urgency.



BIOGRAPHY



AWARDS



LITERATURE



MUSEUM REFERENCES

ATELIER VAN LIESHOUT

In 1995, Van Lieshout founded his studio, Atelier Van Lieshout. Working solely under the studio's name ever since, he produces projects that travel between the world of easy-clean design and the non-functional area of art: sculpture and installations, buildings and furniture, utopias and dystopias.



MAARTEN BAAS

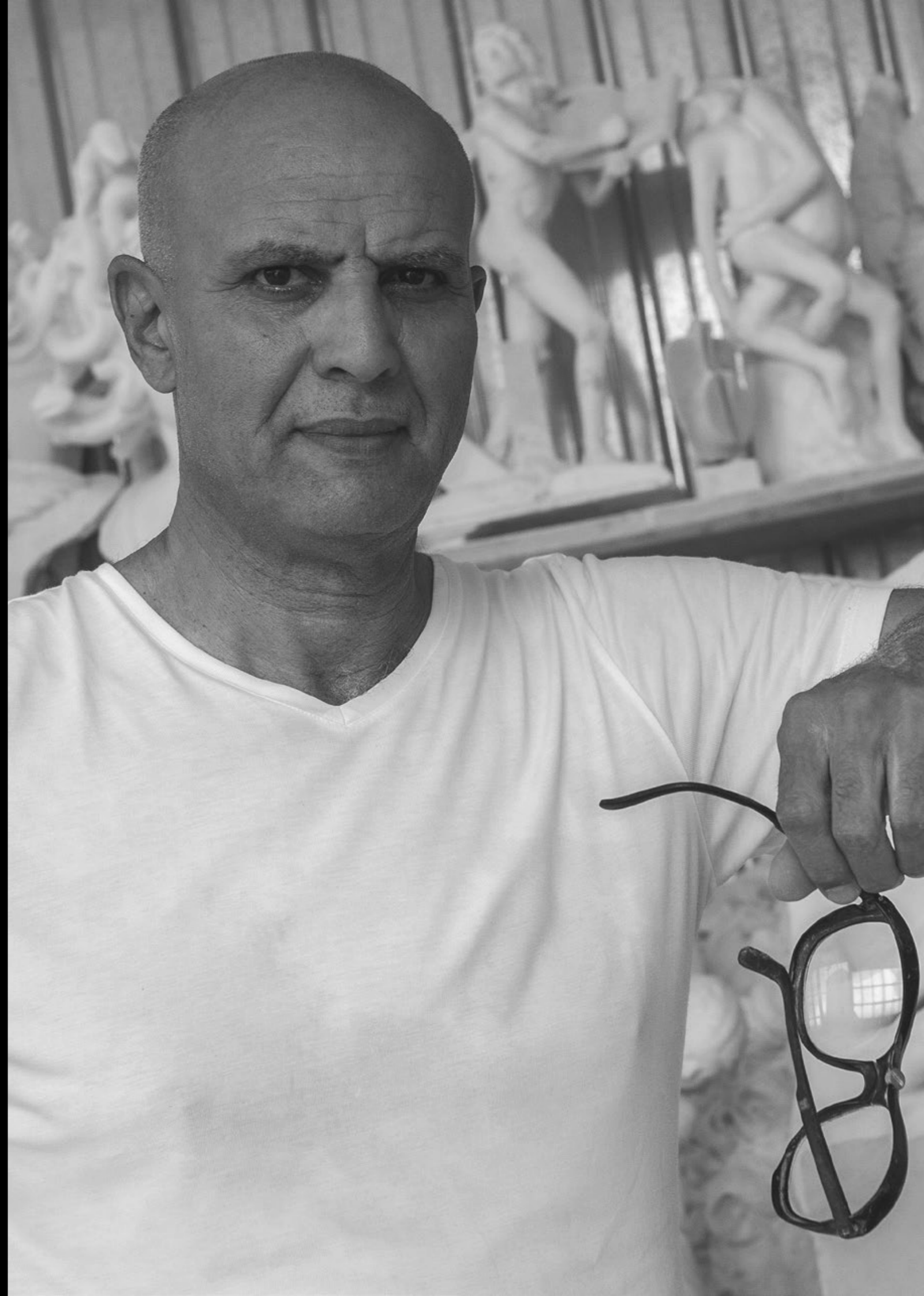
Maarten Baas is considered one of the most influential artist designers of the early 21st century. His works straddle the boundary between art and design, occupying a unique position in the field which embodies conceptual art, craftsmanship, installation, public space and performance into his oeuvre.



KHALED ZAKI

Sculptor Khaled Zaki is known for his pivotal role in shaping modernist sculpture in the Middle East. His works, typically in bronze and stone, glide between abstract and figurative forms.

Zaki's early career saw the artist produce classically informed and representational figures. More recently, his works have become more abstract and geometric in form, but still feature human and animal subjects, sometimes fused with plant-like or fantastical forms.



LATIFA SAEED

Latifa Saeed is a Dubai-based multidisciplinary artist who graduated from Zayed University with a Bachelor's degree in Arts and Sciences in 2007. Latifa was recently the first Emirati artist to showcase her work in Almaty, Kazakhstan with a solo exhibition "Black Silhouette" curated by the renowned art historian, critic, and author, Valeria Ibraeva.

FOR MORE INFORMATION PLEASE CONTACT DALIA.BAYAZID@CARPENTERSWORKSHOPGALLERY.COM



OMAR AL GURG

Omar Al Gurg is an Emirati photographer and designer based in Dubai, who graduated with a Part 1 Degree in Architecture from Queen's University in Belfast. He currently holds the position of Head of Design in the Real Estate Division at Easa Saleh Al Gurg Group. Omar is the founder of the furniture brand MODU Method.



FOR MORE INFORMATION PLEASE CONTACT DALIA.BAYAZID@CARPENTERSWORKSHOPGALLERY.COM

ZEINAB ALHASHEMI

Zeinab Alhashemi is a prominent Emirati conceptual artist specializing in site-specific installation and Public Art. Alhashemi uses a variety of materials to position the viewer between the natural and artificial, suddenly reminding of human interference. She has participated in numerous art fairs and festivals, and her works have been featured in group exhibitions at prominent galleries around the world.



FOR MORE INFORMATION PLEASE CONTACT DALIA.BAYAZID@CARPENTERSWORKSHOPGALLERY.COM

ISAAC SULLIVAN / CYBERNETIC LISTENING

Cybernetic Listening is an art collective, founded in 2023 by Isaac Sullivan and Zaid Sajdi, which contemplates the digitally mediated body while tracing and configuring new lines of interspecies communication through installation, performance, and video. Now joined by Neda Salmanpour and Ruby Bailey, the group is working with biofeedback, parametric geometries, and large-language-model-generated text; and is based in Dubai, Johannesburg, Amman, and New York. Their recent MMAG Foundation installation included a live textual dialogue between a lemon tree and the AI, Chyron, which was generated using a custom-coded app, GPT-3, and the tree's electromagnetic radiation.



FOR MORE INFORMATION PLEASE CONTACT DALIA.BAYAZID@CARPENTERSWORKSHOPGALLERY.COM

TALAL AL NAJJAR

Talal Al Najjar is an artist from the Emirates, based between Los Angeles and Dubai. Driven by collecting, archiving, and distorting, his interdisciplinary practice recontextualizes transhistorical material culture and imagery with an absurdist lens. Defamiliarization and the uncanny prompt new anthropological and material questions in his work. He produces sculpture, video, sound, CGI animation, painting, installation, and other media. Primary concerns include ideas around simulation, poor images, artifacts, counter-futurisms, and the contention of postmodern conditions.

FOR MORE INFORMATION PLEASE CONTACT DALIA.BAYAZID@CARPENTERSWORKSHOPGALLERY.COM



