

MATERIAL ALCHEMY PART 1

Aspen | June 30 – July 23 2022



Material Alchemy: Part I brings together pieces that explore the continued impact of the 17th century European Baroque on contemporary art and design. The featured artworks showcase many formal elements of Baroque art and architecture, including dramatic compositions, mastery of hand-crafted techniques, lavish materials, organic forms, asymmetry, and illusionism, among others.

Carpenters Workshop Gallery leads Material Alchemy: Part I with Ingrid Donat's intricate lost wax cast *Commode Skarabee*, a prime example of Baroque grandeur and the artist's commitment to the finest craftsmanship. The artwork's burnished bronze interior against the black patinated frame creates a chiaroscuro effect-maximizing its visual presence, all while drawing upon canonical art historical references. Donat's ornate work is complemented by Maarten Baas' bronze *Carapace Armchair*, which takes inspiration from prized tortoise shells – a manifestation of the divine beauty that 17th century artisans saw in the natural world.

VIRGIL ABLOH

ALASKA CHAIR

2018

Polished Bronze

73.5 × 48 × 47 CM

29 × 18 7/8 × 18 1/2 IN

Edition 8 with 4 AP

The Alaska series, from artist Virgil Abloh, was first exhibited in Venice. Appearing as if reclaimed by the sea, the collection is a prophetic nod to Venice's seasonal tides, which actually did submerge parts of the installation during the 2019 Biennale.

Being from the Mid-West, Abloh based the Alaska Chair heavily on classic Americana Shaker style. The seat of the reimagined Windsor Chair is slanted, which not captures the tensions felt within the often-flooded city of Venice, but also its meandering, ancient streets. The sinking object offers a renewed message of warning against climate change and glacial melting in the United States and beyond.







MAARTEN BAAS

CARAPACE ARMCHAIR BRONZE

2016

Golden Welded Patinated Bronze,
Upholstery

72 x 94 x 104 CM

28 3/8 x 37 1/8 x 41 IN

Edition 8 with 4 AP

Maarten Baas draws inspiration from the natural world for his Carapace series. Taking the concept of highly decorative tortoise shells, which historically were prized for their intricate formations and luxurious sheen, Baas dot-welds hundreds of bronze plates together to form a lustrous exterior.

Baas plays with the duality of an impenetrable armour protecting a soft, fine interior, which in this case are cushions upholstered in Mohair fabric.

"I like the contrast between a very hard outside and a soft inside, something fragile, something that needs to develop, like an oyster. Everyone has it, one's heart is protected by one's chest, but also more psychologically, everyone tends to protect parts of themselves that are sensitive. Carapace explores the feeling of vulnerability against the desire for development in the environment."

– Maarten Baas





SEBASTIAN BRAJKOVIC

FIBONACCI

2015

Patinated Bronze, Metal Embroidery,
Linen Fabric

88.5 × 98 × 45 cm

34 7/8 × 38 5/8 × 17 3/4 in

Edition 8 plus 4 AP

In Fibonacci, artist Sebastian Brajkovic warps a 17th century chair through space, following the mathematic principles of proportion that underpin the golden ratio, or Fibonacci sequence.

Humans have applied the Fibonacci sequence to music, architecture, and most recently coding theory. Examples of this sequence are seen in the arrangement of leaves on a stem, lengths of connecting human bones, DaVinci's Mona Lisa, and even Frank Lloyd Wright's Falling Water. By appropriating the spiral to the design of the chair, Brajkovic achieves a playful, yet elegant visually balanced work.

The intricate embroidery work of the chair's upholstery was done by the hand of Jean-Francois Lesage, who is known for his work with Parisian fashion brands Chanel and Dior.

The result is hypnotic, as the eye is drawn from the chair's traditional form into a whirlpool of abstraction, and back again.







CAMPANA BROTHERS

NOAH WALL SHELF

2017

Aluminium, Bronze

85 × 190 × 45 cm

33 1/2 × 74 3/4 × 17 3/4 in

Edition of 8 with 4 AP

The Noah Wall Shelf continues one of the Campana Brothers' signature motifs: compositions of tightly packed animals.

The Brazilian pair often use animal forms in their work as reference to their home country's exotic yet threatened wildlife. This table also builds a Noah's ark scenography, a popular Baroque motif.

The menagerie supports a long bronze table top, rendered in the texture of pirarucu skin, a large rare fish native to the Amazon river.





NACHO CARBONELL

BUNCH CHANDELIER 13

2021

Metal Mesh with Paverpol and Pigments,
Metal Welded Branch, Silicone Cable,
Light Fittings

195 x 120 x 120

76 3/4 x 47 1/4 x 47 1/4

Unique

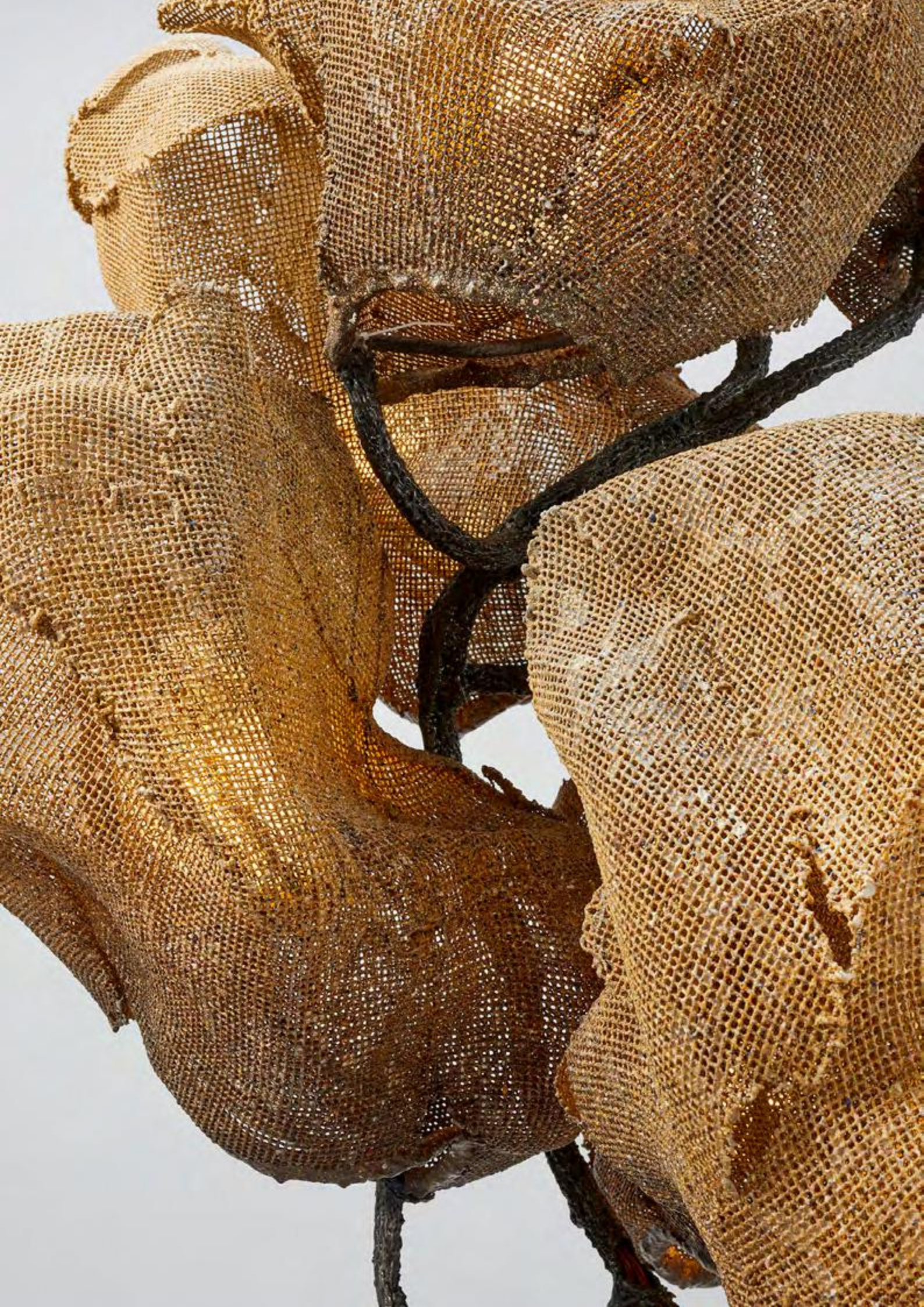
Nacho Carbonell's artistic vision is an emotional reaction to his own past, explored through experimental forms and materials.

Shaped through environmental conditioning, each artwork becomes a self-portrait of Carbonell himself. His organic light sculptures adapt to survive in their urban environments, mirroring Carbonell's move from Spain to the Netherlands which led to his own adaptations as an artist.

Created entirely by hand, the metal, branch-like frame is welded into form inch by inch. Each nebulous mesh shade took months to shape and texture. As a result of his tactile creation process, Carbonell views the sculpture as an extension of himself as an artist, imbued with his soul.







NACHO CARBONELL

BROKEN GLASS MUSHROOM
2022

Broken Blown Glass Bubbles,
Metal Welded Branch, Stone Base,
Silicone Cable, Light Fittings

73 x 63 x 32 cm

28 3/4 x 24 3/4 x 12 5/8 in

Unique

Modelled on plants, roots, branches and other organic structures, Nacho Carbonell's practice focuses on connection and vitality, creating artworks that form a deep relationship between object and viewer.

Featuring locally found and recycled materials, Broken Glass Mushroom is a plant-like sculpture that appears to have grown organically from its urban surroundings.





NACHO CARBONELL

TRACES OF THREAD

2022

Wood, Yute, Paverpol, Brecker Sand, Pita Nope, Red Sand, Black Sand, Wool Hand-mixed Net dipped in Black Paverpol, Spray Varnish Finish
79 x 147 x 69 cm

31 1/8 x 57 7/8 x 27 1/8 in

Unique

Traces of Thread is from Nacho Carbonell's latest body of work. Carbonell moved from Valencia to Eindhoven in 2004, and his memories of Spain's natural environment have shaped this new collection.

Materials such as red and black sand reference his childhood growing up surrounded on the beach, and the net table leg cemented by paverpol references elements of both land and sea.

Carbonell's art puts the viewer in contact with the elements of nature, and each tactile artwork demands to be closely explored.







VINCENZO DE COTIIS

DC1715 COFFEE TABLE

2017

Murano Glass, Silvered Cast Brass,
Silvered Brass

30 x 170 x 130 CM

11 3/4 x 66 7/8 x 51 1/8 IN

Edition of 8 with 4 AP

With his Baroquisme series, De Cotiis emphasizes decoration vis-à-vis architecture, creating a contemporary twist of shapes and functions. The DC1715 coffee tables features precious noble materials, silvered cast bronze, German silver, and Murano glass – all steeped in rich artistic heritage.

To push the illusion of the Baroque, De Cotiis worked with perceptions related to weighted materials, colours, and the contrast of light and shade, created by internal shadows and refractions within its glass and polished components. The result is a sensory experience, freed in space and unbound by geometry.







VINCENZO DE COTIIS

DC1724 WALL LAMP

2017

Murano Glass, Silvered Cast Brass, LED

67 × 40 × 16 CM

26 3/8 × 15 3/4 × 6 1/4 IN

Edition of 20 with AP

Vincenzo de Cotiis' Baroquisme series translates the levity and spatial experimentation of the Italian Baroque into contemporary sculpture.

The Italian artist shapes and directs light, silhouetting the silvered brass shade of DC1724 against the Murano glass. The asymmetry of the design is typical of Baroque sculpture, inducing inherent movement into the design.







INGRID DONAT

COMMODE SKARABÉE

2020

Bronze

90 × 250 × 50 cm

35 3/8 × 98 3/8 × 19 3/4 in

Edition of 8 with 4 AP

Commode Skarabee is one of Ingrid Donat's most ornate artworks, covered in geometric designs achieved by the old-world technique of lost wax casting.

The intricate, rhythmic patterns of her work take inspiration from the Viennese Secession, Art Deco, and African tribal art. The black bronze exterior is contrasted against the polished interior in a chiaroscuro manner, to maximise the grand commode's visual impact.









INGRID DONAT

CABINET KLIMT

2015

Bronze, Patina "Doré Brut"

117.5 × 75.5 × 35.5 CM

46 1/4 × 29 3/4 × 14 IN

Edition of 8 plus 4 AP

Cabinet Klimt is one of Ingrid Donat's few direct homages to artistic masters. Austrian painter, Gustav Klimt is known for his towering walls of geometry and color and has been a great source of inspiration to Donat. Here, she transforms his 2-dimensional patterned compositions into the walls and shelves of her Cabinet Klimt. Its dramatic gold patina also calls to mind the sensational gold leaf that Klimt is famed for.





INGRID DONAT

BOUGEOIR EKORCE CARRÉS 02
2018
Bronze
43 × 20 × 20 cm
16.93 × 7.87 × 7.87 in
Edition of 500 plus 4 AP

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

Formed via the lost wax cast technique, Donat brings a long history to her timeless Bougeoir Ekorce. The artist's fascination with marking the surface of her work is born from African scarification traditions, which she first encountered on her childhood home of Réunion island. Donat channels the ritual nature of the tribal skin-scarring process, finding harmony within the graphic repetitive designs.





INGRID DONAT

BOUGEOIR EKORCE LAM 01
2018
Bronze
48.5 × 20 × 20 cm
19.09 × 7.87 × 7.87 in
Edition of 500 plus 4 AP

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

Her bronze artworks sophisticatedly blend the Art Deco and Art Nouveau styles, finished in Donat's unique geometric designs, formed via the lost wax casting method. Lost wax casting is a very traditional means of casting complex bronze forms, and Donat brings that long history to her timeless designs.





STEVEN HAULENBEEK

ICB LACE VESSEL #1
2018
Bronze (Patina: Silver Nitrate)
40 × 25 × 25 cm
15 3/4 × 9 7/8 × 9 7/8 in
Edition of 8 with 4 AP

Chicago-based artist Steven Haulenbeek forms the moulds of his Ice-Cast Bronze series by pouring molten wax directly onto freezing ice.

The immediate temperature shock causes the wax to shrivel and contort, resulting in the writhing surfaces seen preserved in his bronze vessels. The artist traps an instant of movement in bronze, balancing the fluidity of the molten wax against the metal's inertia.





STUDIO JOB

TIME BOMB

2013

Polished, Gilded And Patinated Bronze,
Hand Painted Aluminium, Mechanical
Clock Work, Hand Blown Glass, Candles

42 1/8 x 19 3/4 x 10 1/4 IN

107 x 50 x 26 CM

Edition of 5 with 3 AP

Time Bomb is typical of Studio Job's irreverent visual humour, displaying all the hallmarks of their stylised designs. A dark twist on the 18th-century mantel clock, Part of Job's "Landmark" series, the piece is a dark twist on the 18th century mantel clock in which a V-2 rocket blasts off from an architectural base, destroying its surroundings.

The piece sums up the extravagance Studio Job have become synonymous with, thematically comparing various ages of human technological capabilities.



RICK OWENS

PLUG TABLE WHITE MARBLE SIVEC (CUSTOM)
2013
White Marble Sivec
77 × 270 × 122 CM
30 1/4 × 106 1/4 × 48 1/8 IN
Edition of 8 with 4 AP

Rick Owens' Plug table, made of luxurious white marble, is a definitive example of his monolithic furniture designs.

Well versed in art history, Owens has long held architecture as one of his greatest influences, looking to the logic and brutalism of architects such as Le Corbusier and the grandeur of religious buildings. This work channels Owens's minimalist aesthetic with the use of geometric shapes, clean lines and monochrome palette.



GIACOMO RAVAGLI

BAROMETRO TABLE LAMP 2.10 BLACK PORTORO
2015

Portoro Marble, Brass, Light Fittings

60 × 70 × 30 cm

23 5/8 × 27 1/2 × 11 3/4 in

Edition of 8 with 4 AP

In his Barometro series, Italian sculptor Giacomo Ravagli delineates an artistic relationship between marble, brass and light.

The infinitely black portoro nero marble has long been used to add intense contrast to classical façades, and its three-dimensional use here lends the work an incredible gravitas. In Roman times, it was widely used in the construction of imperial villas and also was used for the temple dedicated to Venus on the Gulf of La Spezia, above which the church of San Pietro was later built.

The contrast between the smooth, acute edges of the stone and the hand-welded brass seams of the lampshade creates a dramatic form, with the marble's outline accentuated under the spotlight.





ATELIER VAN LIESHOUT

EMBRACE

2015

AVL000610

Bronze, Light Fittings

218 x 78 x 75 cm

85 7/8 x 30 3/4 x 29 1/2 in

Edition of 5 with 2 AP

An element of Atelier Van Lieshout's New Tribal Labyrinth series, Embrace is an organically shaped sculpture that doubles as a lamp. Its molten form is composed of three abstract figures – embracing, enveloping, merging and becoming one form, envisioned as a singular tribal totem for worship.

The bronze sculpture directs its light from within, as seen through its highly polished golden orifices. The contrasting dark exterior further amplifies the internal light. Van Lieshout plays with the theme of divine light coming from within the human body, representative of the soul.







VERHOEVEN TWINS

CA' D'ORO #5

2019

Borosilicate Glass, Iridescent Oil,

24 Karat Gold Fixing Part

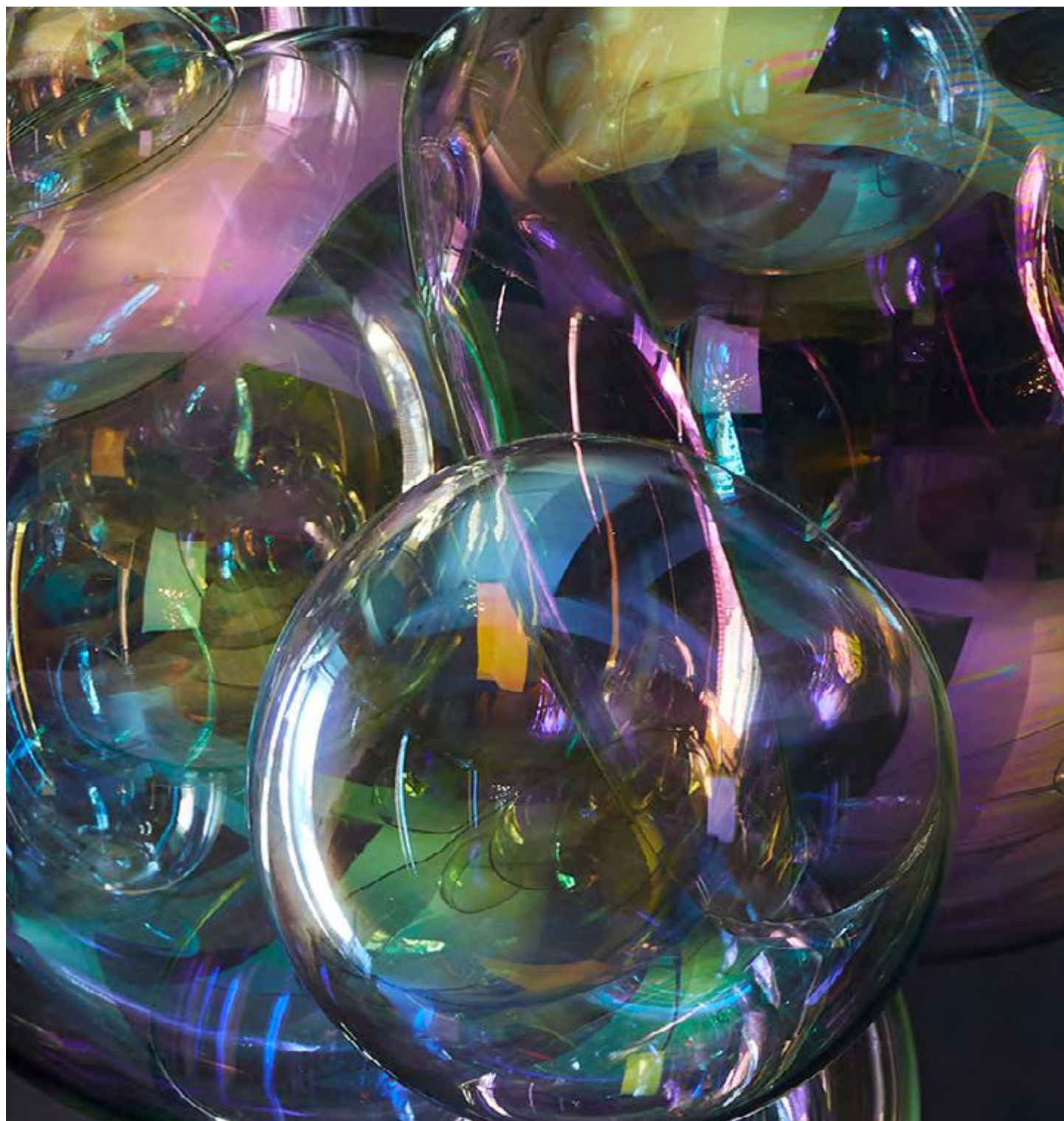
68 × 67 × 88 cm

26 3/4 × 26 3/8 × 34 5/8 in

Edition of 3 with 2 AP

The Verhoeven Twin's borosilicate glass bubbles fuse time-honored symbolism and cutting edge technology to create a sculpture of startling beauty. Bubbles appear throughout art history as an image of transience, most famously in Chardin's *Soap Bubbles* (c. 1733-34), which depicts a boy blowing a bubble while another watches. The artists transform this symbol of brevity and youthful innocence into an enduring object that represents the beauty of life, sharing joy and playfulness.

The method to make the bubbles emerged only after years of research by the twins. Borosilicate glass is the most stable and transparent glass made by man. Craftsmen in Italy who are accustomed to working on jewelry precision cut the glass into a complex structure that results in an exceptionally strong creation.



VERHOEVEN TWINS

CA' D'ORO #9

2019

Borosilicate Glass, Iridescent Oil,

24 Karat Gold Fixing Part

53 x 79 x 55 cm

20 7/8 x 31 1/8 x 21 5/8 in

Edition of 3 with 2 AP

In their Vanitas of Life collection, the Verhoeven Twins push modern technological limits to combine the fantastical with the practical.

The borosilicate glass bubbles look as though they might pop any second, but in actual fact are made with the help of robotics to result in a complex, and therefore much stronger, structure.

The work is intended to bring moments of happiness and recapture the inertia of childhood wonder.



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