

CARPENTERS WORKSHOP GALLERY

GSTAAD | CARPENTERS WORKSHOP GALLERY WINTER 2022



Carpenters Workshop Gallery is delighted to present a temporary exhibition at the new gallery space of Patricia Low Contemporary, in Gstaad, Switzerland.

In collaboration with Low, Carpenters Workshop Gallery presents a show of the gallery's most established artists, to introduce the pinnacle of contemporary collectible design to the Gstaad community. A common aesthetic and shared interest in exquisite craftsmanship unite the visions of the two galleries, as the exhibition integrates a new collecting dimension to the local art scene.

Carpenters Workshop Gallery is dedicated to blurring the divisions between art and design and invites visitors to discover leading artist designers, including Ingrid Donat, Nacho Carbonell, Wendell Castle, DRIFT, Andrea Branzi, Vincent Dubourg, Roger Herman, Vladimir Kagan, Atelier Van Lieshout, Frederik Molenschot, Rick Owens, Giacomo Ravagli and Charles Trevelyan.

Selected works are sympathetic to Gstaad's unruly natural environment. The spires of Wendell Castle's *Long Afternoon* mirror the surrounding Alpine peaks, with their slopes reflected in the brilliance of Charles Trevelyan's *Fuse II* marble table. Rick Owens' *Stag Chair*, as well as Andrea Branzi's subtle *Tree 6B* recall the region's natural flora and fauna in their material choices. The severity of the Alps is balanced, however, by the warmth of breakout artist Nacho Carbonell's signature *Cocoon Lamps* and the effervescence of DRIFT's *Fragile Future* light sculptures, which incorporate delicate dandelion seeds. The exhibition is presented alongside artists from Patricia Low Contemporary.



ANDREA BRANZI | TREE 6B

2011

PATINATED ALUMINIUM, BIRCH WOOD

H135 L300 W40 CM / H53.1 L118.1 W15.7 IN

EDITION OF 12

Andrea Branzi is one of Italy's most accomplished architects, designers and artists of the modern era. His position as a founding member of the Italian collectives Memphis, Archizoom and Studio Alchimia, as well as a lead proponent of the 1960's Radical Architecture Movement, mean his influence over contemporary design is unparalleled.

Branzi's recent work with unprocessed tree trunks, as in the bookcase *Tree 6B*, contrasts the raw wood with industrial metals, in this case aluminium. The resulting combination is a poetic material mediation, as Branzi emphasises the power of nature, which he describes as, "mysterious, always diverse, unrepeatable, and somewhat sacred."





NACHO CARBONELL | MUSHROOM TREE (156/2019)

2019

METAL MESH WITH PAPERPOL AND PIGMENTS, METAL WELDED BRANCH, CONCRETE BASE, SILICONE CABLE, LIGHT FITTINGS

H202 L155 W150 CM / H79.5 L61 W59.1 IN

UNIQUE

The signature light sculptures of Spanish artist Nacho Carbonell are defined by their nebulous canopies, organically sprouting from concrete bases. Their arboreal aesthetic is inspired by the artist's memories of a Mediterranean childhood, and the trees that would offer him shade along the Spanish beaches. The artist has since moved to Eindhoven, Netherlands, initially to study at the Design Academy and where he now maintains his fantastical workshop.





WENDELL CASTLE | FACING THE UNFAMILIAR

2017

ALUMINUM, MIRROR

H175 L163 W22 CM / H68.9 L64.2 W8.7 IN

EDITION OF 8 + 4 AP

American artist Wendell Castle (1932-2018) is credited with pioneering the American Crafts Movement, as he was among the first in the U.S. to merge the disciplines of sculpture and design. In a career spanning over 60 years, Castle continually embraced new technologies to stay at the forefront of contemporary art. Some of these he innovated himself, such as the technique of carving into stacked laminated wood, now known as lamination, and some he adopted in later life, like digital modelling.



WENDELL CASTLE | IS IT YESTERDAY RIGHT

2011

STAINED ASH, OIL FINISH

H99 L140 W117 CM / H39 L55.1 W46.1 IN

EDITION OF 8 + 4 AP

The voluminous seats of *Is It Yesterday Right* and *Left*, are supported by three solid legs carved from ash and stained a monochrome black. Bordering on the anthropomorphic, the seats speak to Wendell Castle's talent for transforming and elevating humble materials into elegant, beguiling works.



WENDELL CASTLE | IS IT YESTERDAY LEFT

2011

STAINED ASH, OIL FINISH

H99 L140 W117 CM / H39 L55.1 W46.1 IN

EDITION OF 8 + 4 AP





VINCENT DUBOURG | MATSYENDRA ALU ROUND POLI

2018

ALUMINIUM

H37 L109 W109 CM / H14.6 L42.9 W42.9 IN

EDITION OF 8 + 4 AP

The densely detailed aluminium *Matsyendra* coffee table is an experimentation in casting and patination techniques. The metal is formed into a rippling pattern across the surface of the table top, with other circular motifs formed throughout. Inspired by Buddhist and Hindu visual tradition, Vincent Dubourg expertly blends elements of both East and West in his work.



INGRID DONAT | BUFFET CISCO

2015

BRONZE, PATINA BRUN EBÈNE

H87 L139 W28 CM / H34.2 L54.7 W11 IN

EDITION OF 8 + 4 AP

Ingrid Donat is one of the most important artists working today, continuing a long tradition of French avant-garde design. She learned how to work bronze from the designers Sylva Bernt and André Arbus, as well as the eminent Diego Giacometti, which laid the foundations for her now exceptional craftsmanship. The patterns of lines squares and circles that cover all her designs reference Art Deco and Art Nouveau geometries.





INGRID DONAT | CABINET KLIMT

2015

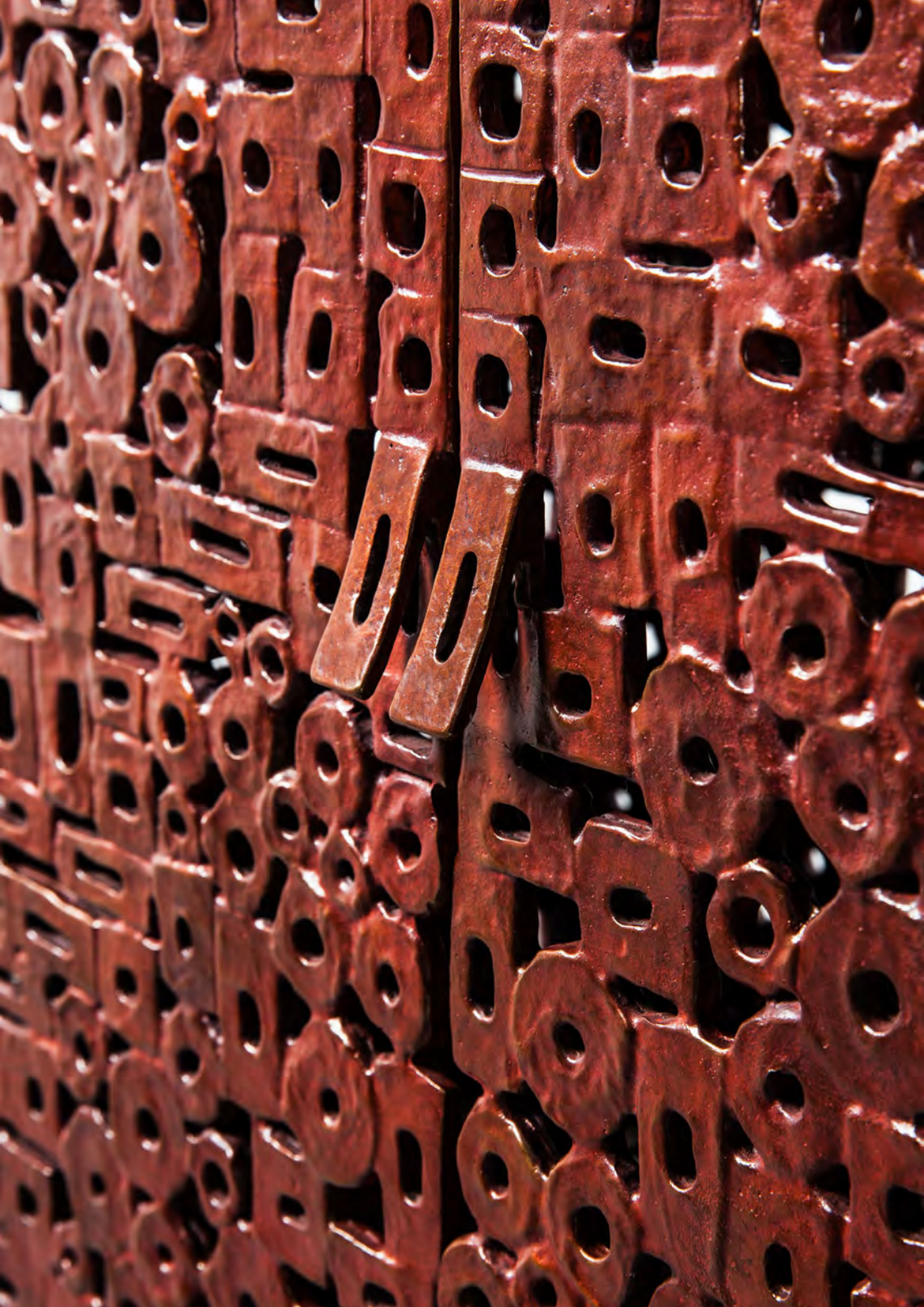
BRONZE (AVAILABLE IN: RED OR GOLD PATINA)

H117 L76 W33 CM / H46.1 L29.9 W13 IN

EDITION OF 8 + 4 AP

French artist 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 colour, 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.







ROGER HERMAN | UNTITLED 52

2012-2019

CERAMIC (TALL VASE, CLOSED TOP)

H81.3 L35.6 W35.6 CM / H32 L14 W14 IN

UNIQUE

In 1981, Roger Herman moved from Germany to Los Angeles and began painting with the loose, gestural approach of German expressionism, almost single-handedly giving rise to the Neo-Expressionist movement on the US west coast. His gestural work enjoys a sensory relationship with colour, and he has won global acclaim for his marriage of European and American artistic movements.





ROGER HERMAN | UNTITLED 55

2015

CERAMIC (CHALICE, GREY, WHITE, WHITE, BROWN, ORANGE)

H35.6 L30.5 W30.5 CM / H14 L12 W12 IN

UNIQUE

Roger Herman's ceramic vases represent a renewal of his artistic practice, giving him a means to approach his neo-expressionist painting from a new perspective. Ever since one of his students at UCLA introduced him to pottery throwing, he has used clay as a secondary canvas, rendered in 3-dimensions. Herman remains uninterested in throwing the perfect pot, but rather uses the unpredictable firing process to experiment with paint and colour, never knowing how his work will exit the kiln.

ROGER HERMAN | RH 2014

2014

GLAZED STONEWARE

H26.6 L25 W22 CM / H10.5 L9.8 W8.7 IN

UNIQUE



DRIFT | FRAGILE FUTURE FFC 3.1

2011

DANDELION SEED, PHOSPHORUS BRONZE, LED

H157.5 L115 W147 CM / H62 L45.3 W57.8 IN

EDITION OF 8 + 4 AP



DRIFT operate at the intersection of nature and technology. Their *Fragile Future* light sculptures are formed of dandelion heads fixed into intricate copper structures. Each dandelion is handpicked, and painstakingly glued seed by seed to LED lights. The final sculpture is a poetic means of reconnecting humans and nature, as well as a mediation on the potential of natural and technological combinations.





PIERRE JEANNERET | DESK 'STENO'S' - PJ-TA-12-A

1960

TECK, ALUMINIUM

H72 L115 W73 CM / H28.3 L45.3 W28.7 IN

Pierre Jeanneret (1896-1967) was a Swiss furniture designer and architect. He mostly worked alongside his cousin and mentor Le Corbusier, always with domestically focussed designs. Notably, in 1956 Jeanneret became the Chief Architect and Urban Planning Designer of Chandigarh, a post-war urban development project in north India known for its modernist architecture, which is where this desk was made. Teak was used as it is incredibly durable and impervious to the humid Indian climate.





PIERRE JEANNERET | EASY ARMCHAIR PJ-SI-29-A

1955-1956

DARK TEAK, CANE

H72 L71 W51 CM / H28.3 L28 W20.1 IN

This cane-backed armchair was conceived by the Swiss architect Pierre Jeanneret, one of the founding fathers of modernism. Jeanneret's furniture survives as an extension of his architectural principles, with an emphasis on function, no decoration, and a justification of each component. As a result, their finished forms exist in perfect clarity. The timeless and durable nature of Jeanneret's furniture has led to its incredible market renaissance in recent years.

VLADIMIR KAGAN | SERPENTINE SOFA WITH ARM RIGHT FACING POUF 150BSA-R

1950

WOOD, UPHOLSTERY (FABRIC: LORO PIANA INCAS TAUPE – BASE: MAPLE EBONY)

H76.2 L340.4 W154.9 CM / H30 L134 W61 IN

EDITION OF 9



Born in Germany, Vladimir Kagan (1927-2016) was mid-century furniture designer, who revolutionised American design from the 1950s onwards. His oeuvre was defined by broad sweeping curves that possessed an organic sensuality, in contrast to the stark creations of many industrial designers at that time. As in his *Serpentine Sofa*, the freedom of Kagan's line expands his designs through space, and realise an inviting, open piece.

CHARLES TREVELYAN | STANCE GOLD

2012

PATINATED BRONZE

H44 L41 W37.5 CM / H17.3 L16.1 W14.8 IN

EDITION OF 20 + 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? He crafts his work with same deviations and random occurrences that proliferate in nature, resulting in complex organisms. The elongated, root-like legs of his tables, such as *Stance Gold*, diverge in unexpected ways.





DRIFT | FRAGILE FUTURE FF 3.11

2012

DANDELION SEED, PHOSPHORUS BRONZE, LED, PERSPEX

H44 L23 W23 CM / H17.3 L9.1 W9.1 IN

EDITION OF 20 + 4 AP

The *Fragile Future* series poses a deep question behind its dreamlike aesthetic: Are our technological developments really more advanced than those of nature? It is with great self-awareness that DRIFT use the dandelion as a symbol of the world's delicate ecosystem, one which also visually reinforces life's dependency on light.

CHARLES TREVELYAN | FUSE II ARABESCATO OROBICO

2020

ARABESCATO OROBICO MARBLE

H48 L176 W74 CM / H18.9 L69.3 W29.1 IN

EDITION OF 8 + 4 AP

Walking along the beaches of his native Australia, Charles Trevelyan envisioned picking up the many surf-rounded pebbles on the shore, and crushing them together in his hands to fuse them into a singular sculptural form. His *Fuse II* has accomplished exactly that, but with fine Italian *arabescato orobico* marble rather than pebbles. The smoothed curvilinear planes of stone are constructed as to provide harmonious balance to the composition.



WENDELL CASTLE | LONG AFTERNOON

2015

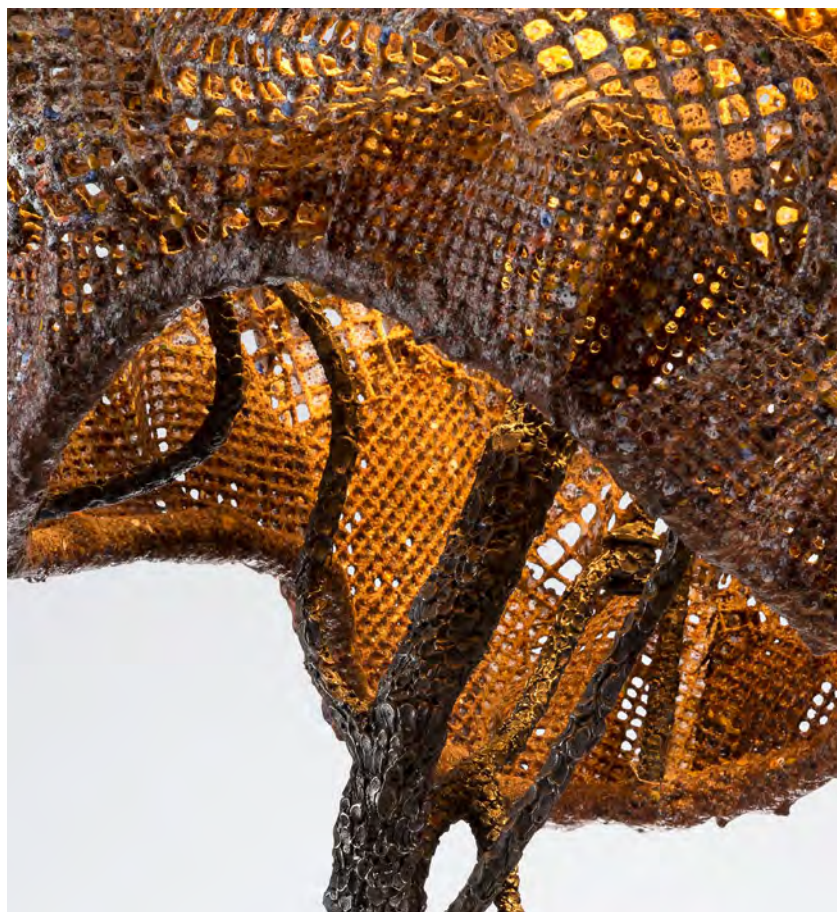
STAINED ASH, OIL FINISH

H114.5 L196 W118 CM / H45.1 L77.2 W46.5 IN

UNIQUE

The monumental *Long Afternoon* is exemplary of the two qualities Wendell Castle most cherished in his work: volume and scale. A functional seat and accompanying side table are combined with abstract spires that burst from the ground with whimsical grace. 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.





NACHO CARBONELL | PINK COCOON CONCRETE BASE 6 (96/2018)

2018

METAL MESH WITH PAPERPOL AND PIGMENTS, METAL WELDED BRANCH, CONCRETE BASE, SILICONE CABLE, LIGHT FITTINGS

H118 L60 W60 CM / H46.5 L23.6 W23.6 IN

UNIQUE

Nacho Carbonell's practice blends memory and fantasy, immersing us in an imagined nature. His artworks are not intended to be experienced individually, but each commune with the others and impact on their surroundings. The artist is fascinated by the power of plants to colonise their environment, channelling that force through his work to investigate how we interact with the world around us.



VINCENT DUBOURG | NAPOLÉON À TROTINETTE

2007

BRONZE, STEEL

H250 L150 W60 CM / H98.4 L59.1 W23.6 IN

EDITION OF 8 + 4 AP

The artworks of French artist Vincent Dubourg cross the boundaries between sculpture and furniture. Taking traditional furniture forms and warping them into something often entirely unexpected, Dubourg adheres to the principle that to create something original you must first break the mould. It is the artist's deep knowledge of traditional craft techniques that allows Dubourg to experiment so freely with cabinet-making, metal-casting, wood-bending and other construction methods. He pays homage to the furniture of the past, while making something completely contemporary.

ATELIER VAN LIESHOUT | MOTHER LAMP (BRONZE)

2019

BRONZE, LIGHT FITTINGS

H77 L36 W30 CM / H30.3 L14.2 W11.8 IN

EDITION OF 8 + 4 AP

Atelier van Lieshout is the eponymous studio of Dutch sculptor Joep van Lieshout, who has gained international recognition for sculptures and installations centring on the human body. *Mother Lamp*, embodies a primordial and innate respect for the female body and its role in motherhood. It references the Venus figurines of the Paleolithic era, which were common fertility symbols and some of the earliest sculptures known to man. Through his bronze lamp sculptures Van Lieshout traces an evolution of feminine figuration, as well as questioning and reflecting upon the male gaze in art.





FREDERIK MOLENSCHOT | CL ARCTIC III

2017
BRONZE, LIGHT FITTINGS (PATINA : SILVER)
H80 L185 W100 CM / H31.5 L72.8 W39.4 IN
EDITION OF 8 + 4 AP

The *CL-Arctic III* light sculpture by Dutch designer 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. Much of Molenschot's ethos is inspired by a single, incredibly formative, month 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.





NACHO CARBONELL | TIN COMPACT GREEN BUBBLE LAMP 2
(169/2020)

2020

RECYCLED BEER BOTTLE GLASS, METAL WELDED BRANCH, CONCRETE BASE, SILICONE CABLE, LIGHT FITTINGS

H61 L38 W31 CM / H24 L15 W12.2 IN

UNIQUE

Each of Nacho Carbonell's unique light sculptures can take over 1,000 hours to complete, due to the complexity of sourcing, shaping and assembling the many metal, glass, stone, and electric components. The detailed texture of their metal branches is achieved through welding together individual drops of metal, growing their elongated forms inch by inch. Carbonell's hand-crafted process is tactile and experiential, which he believes imbues his own spirit in all his work.

RICK OWENS | STAG CHAIR BLACK PLYWOOD RIGHT

2007

BLACK PLYWOOD, MOOSE ANTLER

H127 L87 W69 CM / H50 L34.2 W27.2 IN

EDITION OF 20 + 4 AP

Rick Owens is known for his glamour-meets-grunge aesthetic, always playing his wit and wickedness against each other. A Southern California native, the acclaimed fashion designer generates a demanding and singular aesthetic. A self-professed 'control freak', he has meticulously shaped his environment in all areas of fashion and interior design, resulting in striking artworks. His *Stag* chair contrasts a dramatic moose antler against the stark angles of the black plywood frame, and as with all his work maintains a strict monochrome palette.



RICK OWENS | PLUG TABLE WHITE MARBLE 300 CM (UNIQUE)

2013

WHITE MARBLE, SIVEC

H77 L270 W90 CM / H30.3 L106.3 W35.4 IN

EDITION OF 8 + 4 AP

Rick Owens' *Plug* table, made of white marble, is a definitive example of his monolithic furniture designs. Even though Owens now lives and works in Paris, his signature aesthetic was born in Los Angeles when he began to make bespoke furniture for his bunker style loft, amalgamating many modernist influences with his own provocative tastes. Well-versed in art history, Owens' practice is a considered summation of those masters of art and design that came before him. His influences range from Brutalism to Arte Povera, also covering conceptual minimalists like Carl Andre and the experiential art of Joseph Beuys.





GIO PONTI | SET OF 6 CHAIRS ISA GREY

1940S

MAHOGANY, STEEL, UPHOLSTERY (FABRIC: PIERRE FREY - LORD ANTHRACITE)

H89.3 L42.3 W58 CM / H35.2 L16.6 W22.8 IN

EDITION OF 54

Gio Ponti (1891-1979) was a prolific Italian architect and artist, who spent his whole life formulating a unique concept of 'Italian-ness'. As a publisher he founded the magazine *Domus*, which is still in print to this day, and most famously designed the Pirelli tower in Milan. The steel-tipped mahogany frames of his ISA chairs exhibit a formal purity that Ponti, along with other Italian modernist designers, was crucial in defining. Their durable nature is born from industrial design, that prioritised practicality over any extraneous detail.

GIACOMO RAVAGLI | BAROMETRO TABLE LAMP 2.1 BLACK PORTORO

2016

PORTORO MARBLE, BRASS, LIGHT FITTINGS

H79 L35 W31 CM / H31.1 L13.8 W12.2 IN

EDITION OF 8 + 4 AP

In his *Barometro* series, Italian sculptor Giacomo Ravagli delineates an artistic relationship between marble, brass and light. The bases of his luxurious floor and table lamps are cut from the highest calibre of Italian marble into radical angles, mirrored in the overhead lampshades. The contrast between the smooth, acute edges of the stone and the hand-welded brass seams creates a dramatic form, with the marble's outline accentuated under the spotlight. The infinitely black *portoro nero* marble base of this lamp is webbed with constellations of white and gold quartz, and it is considered the most expensive black marble in the world.





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