

CARPENTERS WORKSHOP GALLERY

# INSIDE LE PURISME











VINCENZO DE COTIIS | DC1206E

2021

ANTIQUED SILVER-PLATED BRASS

H120 L180 W130 CM / H47.2 L70.9 W51.2 IN

EDITION OF 20 + 4 AP

Extending in all directions, the *DC1206E* light sculpture generates volume through the tight angles and planes of each light. The concept is abstract yet refined, generating clarity through a reduction of components into a sharply linear composition.



## WENDELL CASTLE | BLACK WIDOW

2007


POLYCHROMED FIBREGLASS

H79 L142 W94 CM / H31.1 L55.9 W37 IN

EDITION OF 8 + 2 AP

Often credited as the founding father of the American crafts movement, Wendell Castle redefined sculpture and design by seamlessly merging the two into one discipline. The smooth fibreglass form of *Black Widow* is exemplary of his legacy, omitting extraneous detail to result in an ergonomic and comfortable seat.



The image shows two large, white Carrara marble sculptures on a polished, reflective floor. In the foreground, 'Lake Table' is a rectangular block with a smooth top surface and a rough, broken edge on one side. In the background, 'Mountain Chair' is a rectangular block with a smooth, curved, bowl-like shape cut into its top surface. The floor reflects the sculptures and the surrounding environment.

## MARC QUINN | LAKE TABLE

2008

PURE WHITE CARRARA MARBLE

H35 L80 W60 CM / H13.8 L31.5 W23.6 IN

EDITION OF 20 + 4 AP

*Lake Table* and *Mountain Chair* by British artist Marc Quinn, are made from single blocks of pure white Carrara marble, the same stone that Michelangelo used for his Renaissance-era sculptures. The stone references a further history, evoking the columns of ancient classical architecture. One side is left rough, as though it has been snapped from a larger whole. Quinn demonstrates that it is human nature to want to smooth and perfect what we see as raw potential.



**MARC QUINN | MOUNTAIN CHAIR**

2008

PURE WHITE CARRARA MARBLE

H68 L56 W60 CM / H26.8 L22.1 W23.6 IN

EDITION OF 20 + 4 AP

**VINCENZO DE COTIIS | DC2109**

2021

CAST BRASS, ALUMINIUM, GERMAN SILVER

H40 L168 W127 CM / H15.7 L66.1 W50 IN

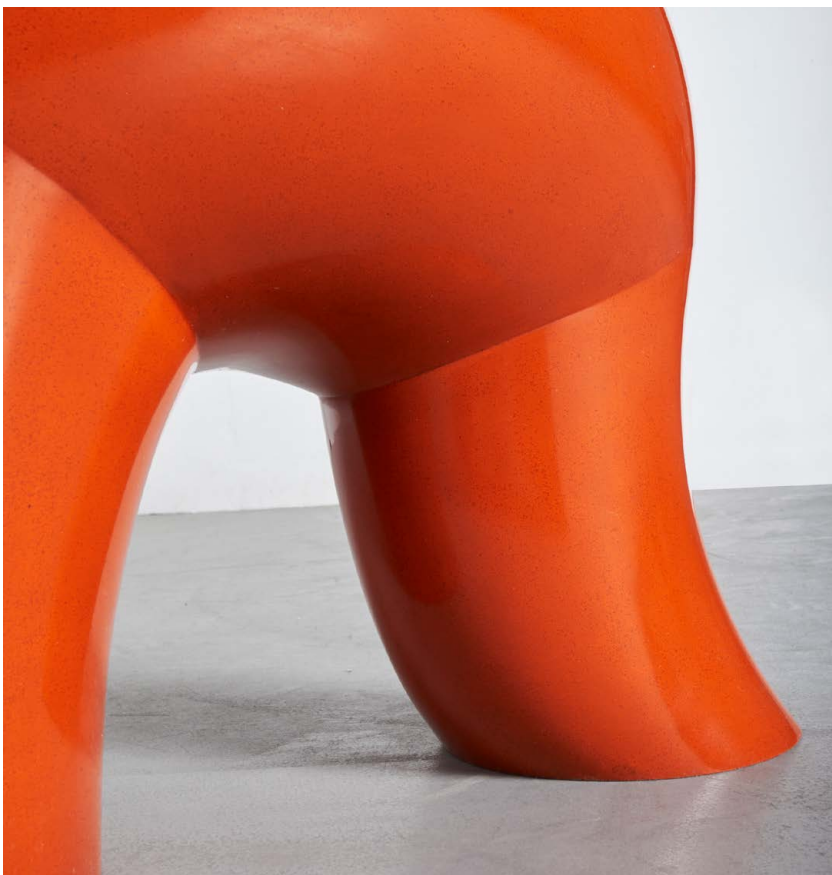
EDITION OF 8 + 4 AP

Vincenzo de Cotiis employs simple geometry and a material clarity to give the *DC2109* coffee table a Purist aesthetic. Regularity and balance were key features of the 1920s Purism movement, as defined by its founders Le Corbusier and Amédée Ozenfant, and both qualities are seen in the reflected symmetry of the table.









## ALDO BAKKER | B RED URUSHI

2016 – 2019

ISHIMEJI URUSHI, PIR FOAM

H40 L50 W33.5 CM / H15.7 L19.7 W13.2 IN

EDITION OF 8 + 4 AP

Urushi is a Japanese natural lacquer, which Aldo Bakker combines with pigments to produce a lustrous glaze. Many lacquers and varnishes grow yellow as they age, but urushi instead grows more vivid over time as its translucency is consolidated. The many layers in which it is applied to the foam surface of the stool combines a vast range and depth of tones, and when Bakker sands down the final piece he enjoys rediscovering past layers that bring different hues to the surface.





**VINCENZO DE COTIIS | DC2114**

2021

WHITE BRONZE, GERMAN SILVER, RECYCLED FIBERGLASS

H130 L97 W10 / H51.2 L38.2 W3.9 IN

EDITION OF 8 + 4 AP

Purism understands ornamentation to be superfluous to the internal beauty of an object, and seeks the true form of an object beneath any decorative qualities. Vincenzo de Cotiis channels such material honesty in *DC2114*, linking the German silver mirror to the Purism movement through the distinctive shape of an inverted triangle.





**ALDO BAKKER | THREE PAIR BLACK URUSHI ISHIMEJI**

2013

URUSHI ISHIMEJI, PIR FOAM

H38 L50 W47.4 CM / H15 L20 W18.7 IN

EDITION OF 8 + 4 AP

Dutch artist Aldo Bakker celebrates unintuitive forms in his compact and stylised furniture. The inherent ambiguity of *Three Pair* is not intended to over complicate its function, but provides a simple alternative to classic design forms. It is coated in urushi lacquer for a uniform, monotone finish.





**VINCENZO DE COTIIS | DC2111**

2021

WHITE FIBERGLASS

H74 L373 W115 CM / H29.1 L146.8 W45.3 IN

EDITION OF 8 + 4 AP

The *DC2111A* dining table consists of one uninterrupted sheet of white fibreglass, supported by legs that intersect the table top. Its white colour references the three colours associated with Purism: Blue, White and Red, on account of the movement's French origins.







**ALDO BAKKER | LONG LASTING GREY QUARTZITE**

2017

LONDON GREY QUARTZITE

H38 L200 W30 CM / H15 L78.7 W11.8 IN

EDITION OF 8 + 4 AP

The uncomplicated presence of *Long Lasting* provides a place for quiet contemplation. The smooth stone bench acts as a balm against the unnecessary complexities of life, and offers a return to original thoughts.





## ATELIER VAN LIESHOUT | STRONG CHAIR

2013

VARNISHED STEEL, BLACK VELVET

H63.5 L87 W92 CM / H25 L34.2 W36.2 IN

EDITION OF 20 + 4 AP

The powerful lines and geometry of Atelier van Lieshout's *Strong Chair* express the same physicality as the steel of which they're made. Contrasted against the soft velvet seat, its elementary form is timeless and exudes a sense of self-confident permanence, braced against all exterior forces.







**VINCENZO DE COTIIS | DC2110A**

2021

WHITE FIBERGLASS

H45 L60 W40 CM / H17.7 L23.6 W15.7 IN

EDITION OF 20 + 4 AP

The *DC2110A* stool is a result of searching for forms via a process of reduction, rather than addition. It fulfils its function as succinctly as possible, while retaining a clear form rendered in white fibreglass.





**RICK OWENS | CURIAL WHITE MARBLE**

2009

WHITE MARBLE

H66 L83 W60 CM / H26 L 32.7 W23.6 IN

EDITION OF 8 + 4 AP

The clean cut form of Rick Owen's *Curial White Marble* chair eschews any decorative qualities, and exists purely within its own geometric boundaries. Through his choice of subtle and rare materials, Owens suggests the beauty of nature. He has developed a contrasting palette of black and white that confirms his taste for the monochrome.





**MATHIEU LEHANNEUR | OCEAN MEMORIES SIDE TABLE WHITE**

2017

WHITE VOLAKAS MARBLE

H50 L35 W35 CM / H19.7 L13.8 W13.8 IN

EDITION OF 8 + 4 AP

Mathieu Lehanneur is a French artist whose sculptures focus on the point of sublimation between material states. He balances intellect with instinct to create objects that do not provoke linguistic responses but which trigger self-contemplation. His Ocean Memories series provides an experience of the sea at a time with no need for talking or discussion, but a pure appreciation of the miracle of life.





**VINCENZO DE COTIIS | DC2112**

2021

WHITE FIBERGLASS

H82 L238 W63 CM / H32.3 L93.7 W24.8 IN

EDITION OF 8 + 4 AP

The Purism movement, born at the turn of the 20th century, embraced technological developments and the modernist principles that accompanied them. Vincenzo de Cotiis works at the avant-garde of technology, shaping materials such as the white fibreglass of *DC2112*, continuing the progressive motivations of Purism.







In his series *Haze*, South Korean artist Wonmin Park explores the insubstantiality of colour. The minimal, rectangular forms of his *Haze Stools* are moulded from resin, a material Park has chosen for its translucent and chromatic qualities. The resin's texture adds levity to each piece, giving Park the sensation of "painting enveloped air". Its translucence is key, and allows to each sculptural work to fill with natural light

**WONMIN PARK | HAZE STOOL COLORLESS**

2019

COLOURED RESIN

H45 L48 W40 CM / H17.7 L18.9 W15.7 IN

EDITION OF 20 + 4 AP



**VINCENZO DE COTIIS | DC2110B**

2021

RED FIBERGLASS

H45 L60 W40 CM / H17.7 L23.6 W15.7 IN

EDITION OF 20 + 4 AP

Fibreglass is Vincenzo de Cotiis' premier material, as he draws a unique versatility out of recycled parts. The seat of the *DC2110B* stool is thermoformed smoothly into each leg, ensuring the distinctive red surface flows uninterrupted from one component to the next.



**ANTON HENDRIK DENYS | SELFREFLECT 66**

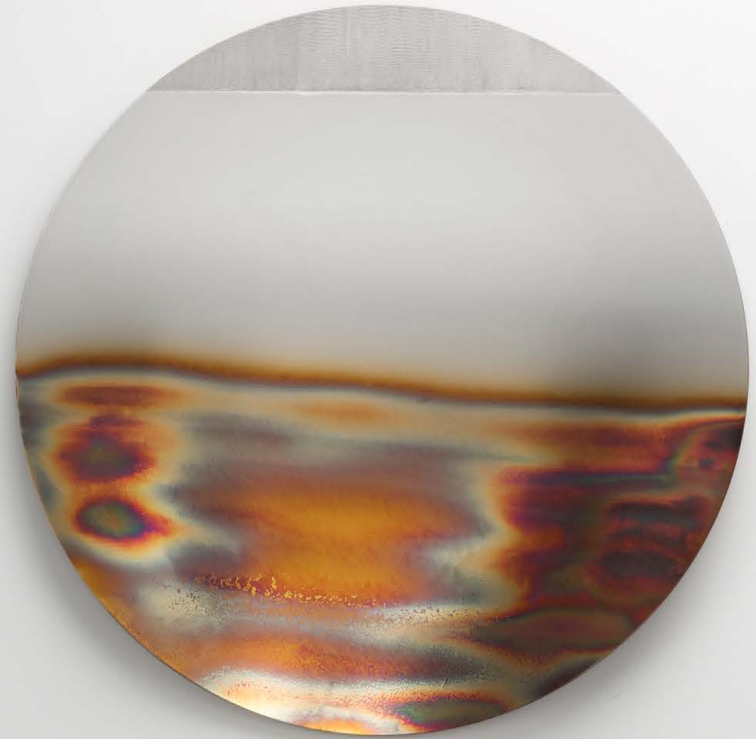
2018

POLISHED STAINLESS STEEL

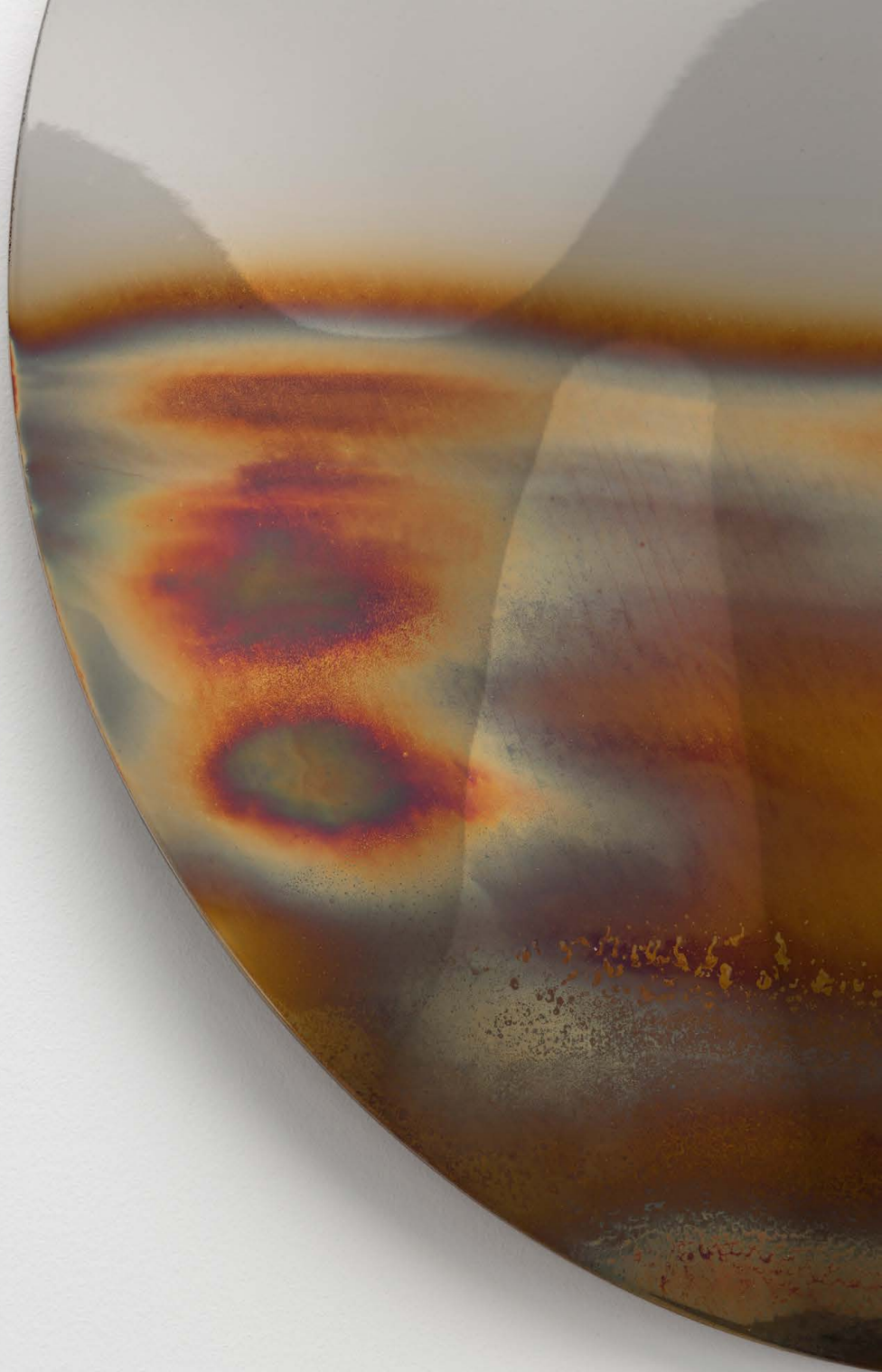
H66 L66 W5 CM / H26 L26 W2 IN

EDITION OF 8 + 4 AP

The *Self Reflect* series by Belgian artist Anton Hendrik Denys allows space for contemplation of ourselves in everyday life. Originally inspired by Caravaggio's painting of Narcissus, the nymph who fell in love with his own reflection in a pond, Denys' tempering and warping of the steel distorts our reflections whilst capturing a similar colour palette to Caravaggio's composition. The piece transforms a mundane material into a visual spectacle.







**MARTIN LAFORET | PALABRE CHAIR**

2021

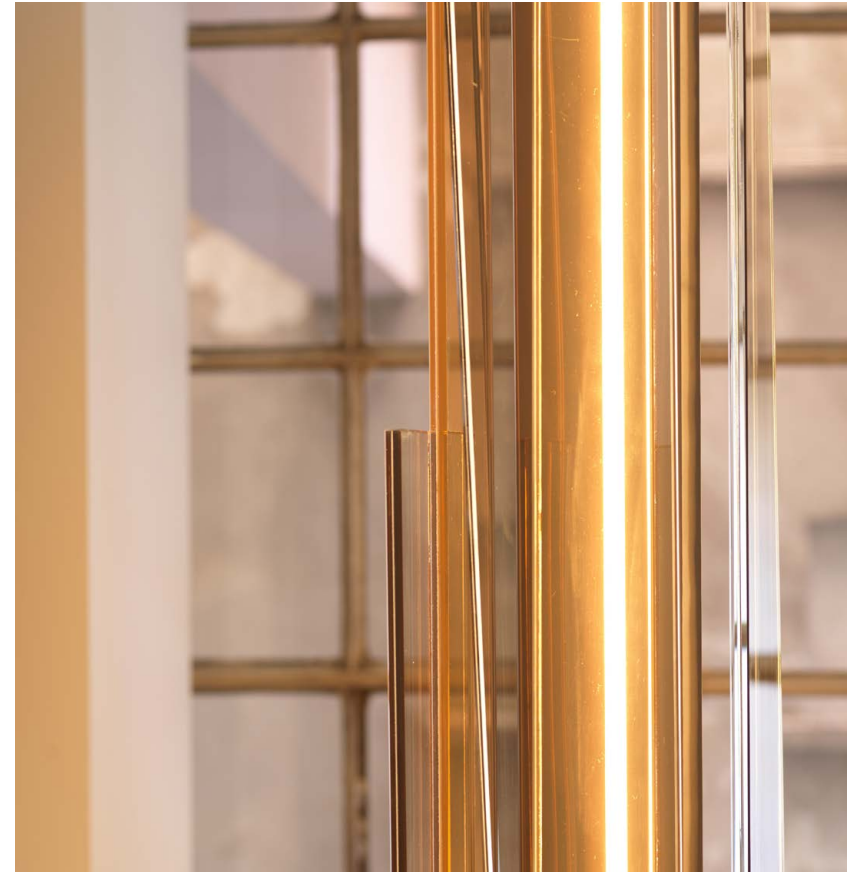
CONCRETE

H184 L36 W112 CM / H72.4 L14.2 W44.1 IN

EDITION OF 20 + 4 AP

The extended concrete form of Martin Laforet's *Palabre Chair* is inspired by industrial architecture. Formed of two mutually-supportive components, its linearity and angular surface emphasises the precision of its construction.





**VINCENZO DE COTIIS | DC1507C**

2015

GERMAN SILVER, COLOURED GLASS, WHITE BRONZE

H200 L60 W45 CM / H78.7 L23.6 W17.7 IN

EDITION OF 8 + 4 AP

A study in a single dimension, the upright line of light that is *DC1507C* incorporates the natural reflective qualities of its materials - silver, glass and bronze - to maximise its own luminosity. Vincenzo de Cotiis has long been interested in the physicality of light, and how to capture its non-essence in form.





**AKI+ARNAUD COOREN | TISS-TISS ROCKING CHAIR BLACK**

2019

PATINATED ALUMINIUM

H84.5 L58 W90 CM / H33.3 L22.8 W35.4 IN

EDITION OF 8 + 4 AP

The distinctive linen patina that defines the *Tiss-Tiss* collection was conceived not just as a technical challenge, but as a means of capturing a moment in time. The Buddhist philosophy of Impermanence is an important influence on the collection, as the usual loose weave of the linen fabric is fixed in uncharacteristically rigid formations as a means of preservation.



The *Slump Mirror Console*, by British artist Paul Cockshedge, transforms an industrial sheet of glass into a flowing, liquid form. The unbroken line of the glass over the highly-polished metal legs is achieved by destressing the glass at extreme temperatures, resulting in an elegant simplicity.

**PAUL COCKSHEDGE | SLUMP MIRROR CONSOLE**

2019

GLASS, STAINLESS STEEL

H90 L160 W50 CM / H35.4 L63 W19.7 IN

EDITION OF 8 + 4 AP





**VINCENT DUBOURG | DOORS I**

2010

ALUMINIUM

H52 L322 W25 CM / H20.5 L126.8 W9.8 IN

EDITION OF 8 + 4 AP

Vincent Dubourg is a French artist whose work blurs the lines between art, design and furniture making. His designs often draw on nature for inspiration, but most recently capture an industrial energy and deconstructivist spirit. The simple lines of the aluminium sheets of the *Doors 1* shelf are blow apart in the centre, representing the necessary break from tradition to construct a new world order.







## VINCENZO DE COTIIS | DC2113

2015

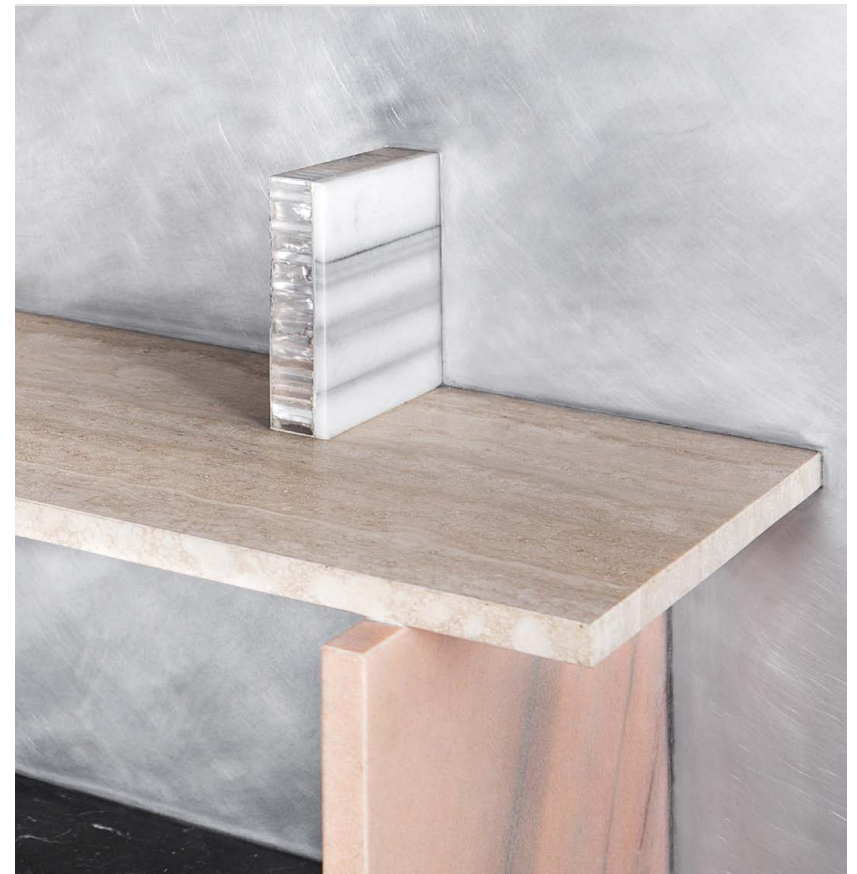
BLUE FIBERGLASS

H80 L213 W64 CM / H31.5 L83.9 W25.2 IN

EDITION OF 8 + 4 AP

The signature blue fibreglass *DC2113* table is a summary of every quality Purism entails. Its stretched form uses bold monotone colour to augment the surface of its single material, and the inverted legs echo those of *DC2109*. It needs no further ornamentation to showcase its internal beauty.





## ROBERT STADLER | CUT\_PASTE #5

2013

MARBLE (OLIMPO STRIATO, ROSA PORTOGALLO, TRAVERTINO CHIARO, NERO MARGUINA), ALUMINIUM

H200 L110 W40 CM / H78.7 L43.3 W15.7 IN

EDITION OF 8 + 4 AP

In his *Cut\_Paste* series, Robert Stadler reflects on the art of building and explores construction and contemporary architectural practices. It is based on the utopian idea of reusing the materials left over in architecture. The minimal beauty of the pieces originates from the clean-cut vertical and horizontal lines, yet it is contradicted by the graphic motifs of the marble and onyx.



**AKI+ARNAUD COOREN | TISS-TISS PETIT TABOURET BAS AAA BLUE**

2019

PATINATED ALUMINIUM

H30 L39 W32 CM / H11.8 L15.3 W12.6 IN

EDITION OF 20 + 4 AP

The sand-cast relief of linen fabric on aluminium sheets defines Aki+Arnaud Cooren's *Tiss-Tiss* series. Each piece is a homage to the domestic purity of the Japanese Mingei movement, which celebrated the beauty of everyday objects. The artists are led by their materials, ensuring that their personal egos are removed from the final form of each standalone piece.





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