

SELECTION OF IMPORTANT WORKS

CARPENTERS WORKSHOP GALLERY | NEW YORK

Carpenters Workshop Gallery New York is pleased to present *A Selection of Important Works*. The exhibition showcases pieces from the gallery's most accomplished artists, and will run from 10 February – 2 April 2022.

Leading the show is the Verhoeven Twins' *Lectori Salutem* desk, never-before-seen in a unique gold finish. Each leg of the sweeping desk displays the profile of a woman, a tribute to a shared lover of the Dutch duo. Her features, captured in detailed contours, are pulled from end to end of the desk as if the twins still compete over her affections.

Also included is Wonmin Park's *Haze Table Long*, which is shown for the first time in New York. The South Korean artist's resin *Haze* series renders abstract and minimal art in three dimensions. The table's colourful clean-line form looks Memphis-esque, but viewed from above pays homage to the colour-field canvases of Mark Rothko.

Vladimir Kagan, Ingrid Donat and Paul Cocksedge also contribute significant pieces. Kagan's self-proclaimed magnum opus, the *Annecy Sofa*, adds a modernist touch to the otherwise ultra-contemporary show, and Donat references the golden paintings of Gustav Klimt in her bronze *Cabinet Klimt*. Paul Cocksedge combines glass heated to the point of liquidation with stone pillars in his *Slump Console Concrete*.

The exhibition also includes seminal works by Vincenzo de Cotiis, DRIFT, Aldo Bakker, Karl Lagerfeld, Roger Herman, Frederik Molenschot, Najla El Zein, Nacho Carbonell, Aki+Arnaud Cooren, Johanna Grawunder, Robert Stadler and Charles Trevelyan.





ALDO BAKKER | CONSOLE / TABLE GREEN URUSHI

2017

URUSHI, PIR FOAM

H76 L190 W43 CM / H29.9 L74.8 W16.9 IN

EDITION OF 8 + 4 AP

Time is a vital aspect of Aldo Bakker's designs. The pigmented urushi lacquer that covers *Console/Table* is applied in many layers, resulting in a vast range and depth of tones. Over time the lacquer's translucency is consolidated and becomes increasingly vivid, continuing to shape the artwork long after its application.



ALDO BAKKER | WEIGHT / WAIT DARK GREEN URUSHI

2016-2019

URUSHI ISHIMEJI, PIR FOAM

H48.5 L52 W50 CM / H19.1 L20.5 W19.7 IN

EDITION OF 8 + 4 AP

The unintuitive forms of Aldo Bakker's furniture defy everyday perceptions about the relationship between man and object through their use of shape, material and colour. Bakker's affectionately termed 'creatures' invite their audience to engage with and question their individual characters, such as the playful *Weight/Wait*, that proposes an alternative to what a stool can be.



NACHO CARBONELL | FUSING BUBBLE TABLE LAMP (160/2019)

2019

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

H72 L58 W52 CM / H28.3 L22.8 W20.5 IN

UNIQUE

The *Fusing Bubble* table lamp, from award-winning artist Nacho Carbonell, showcases the Spaniard's experimental techniques. Carbonell fuses together locally sourced glass from recycled beer bottles, as if the tree-like sculpture has grown organically from an urban environment. The dark glass is activated by the inner light, diffusing a warm luminosity throughout its variously textured and coloured lampshade.







INGRID DONAT | CABINET KLIMT

2015

BRONZE, PATINA GOLD

H117.5 L75.5 W35.5 CM / H46.2 L29.7 W14 IN

EDITION OF 8 + 4 AP

This transitional work by French artist Ingrid Donat marks a point of departure from her early figurative sculpture towards the bold repeating designs that paved her way into abstraction. The interlinked floral patterns of *Cabinet Klimt* are based on the paintings of Austrian painter Gustav Klimt, known for his towering walls of geometry and colour. Donat lifts his two dimensional compositions off the canvas, transfiguring a field of poppies into the walls and shelves of her cabinet.



WONMIN PARK | HAZE TABLE LONG LOW (BLUE, PINK, NAVY)

2013

COLOURED RESIN

H43.18 L137.16 W81.28 CM / H17 L54 W32 IN

EDITION OF 8 + 4 AP

In his series *Haze*, South Korean artist Wonmin Park explores the insubstantiality of colour. Park chose to work with resin for its translucent and chromatic qualities. Its translucence is key, and allows his *Haze Table Long* to fill with natural light, emphasising the table's delicate blend of blue, pink and navy pigments.



AKI+ARNAUD COOREN | ISHIGAKI LAMP #4

2021

LINEN, CARBON, RESIN, STEEL, BAMBOO, PIGMENT, LIGHT FITTINGS

H73 L26 W26 CM / H28.7 L10.2 W10.2 IN

UNIQUE

AKI+ARNAUD COOREN | ISHIGAKI LAMP #6

2021

LINEN, CARBON, RESIN, STEEL, BAMBOO, PIGMENT, LIGHT FITTINGS

H72 L26 W26 CM / H28.3 L10.2 W10.2 IN

UNIQUE

The *Ishigaki* lamps, from Aki+Arnaud Cooren's *Tiss-Tiss* series, were inspired by Arnaud's freediving experiences of the coast of Ishigaki island, south of Japan. The lamp's light is projected upwards from a bulb in the base through the fixed linen lampshade, producing a dappled shadow on the ceiling, representative of the small circle of sunlight on the ocean's surface as if viewed from underwater. The combination of colour and material creates an abstract intersection of fabric, liquid, and light.

The *Ishigaki* lamp's vertical spectrum of materials replicates the increased pressures found in the ocean's depths. In contrast to the ethereal 'surface level' linen lampshade supported on a bamboo stem, the lamp becomes increasingly solid towards its metal, coral inspired, base. From Aki+Arnaud's *Tiss-Tiss* series, the lamp captures a serene moment in time.





VINCENZO DE COTIIS | DC1901 COFFEE TABLE

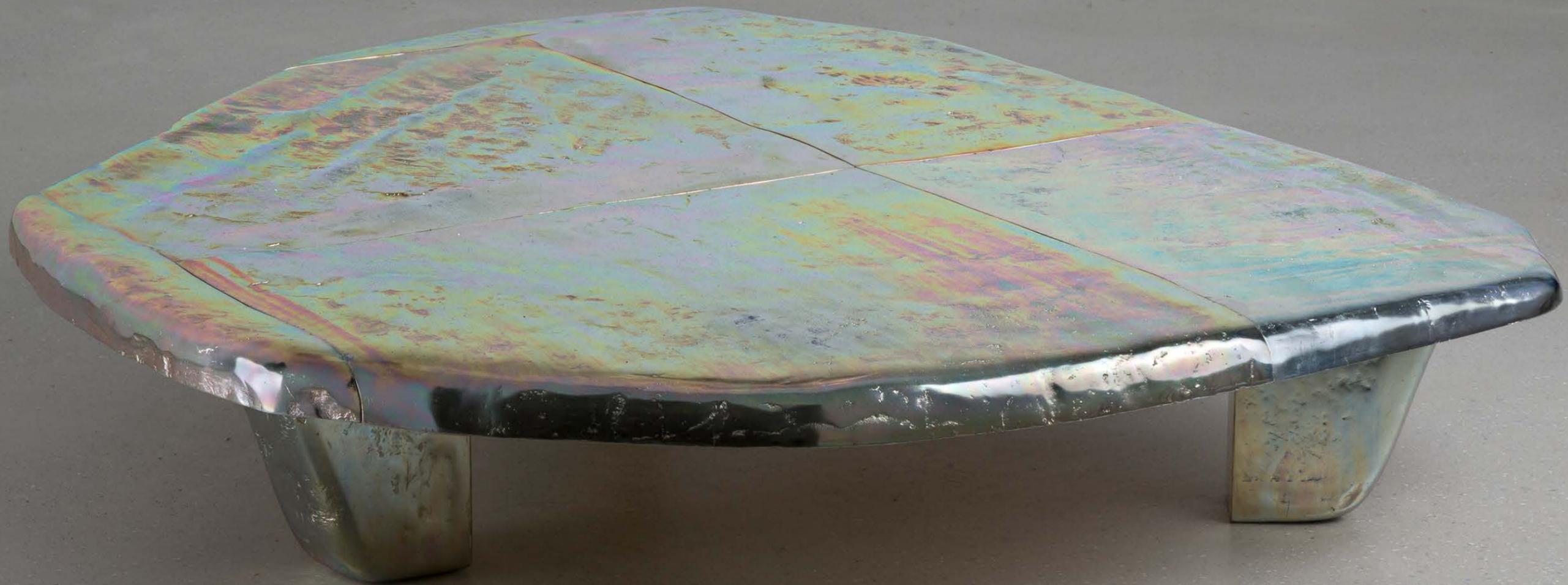
2019

IRIDESCENT CAST ALUMINUM, BRASS

H41 L160 W156 CM / H16.1 L63 W61.4 IN

EDITION OF 8 + 4 AP

The *DC1901* coffee table radiates with an iridescent patina, inspired by the metallic glazes of Japanese *raku* pottery. Vincenzo de Cotiis updates the ancient *raku* tradition through a complex casting process, endeavouring to capture the vibrant pink of Japanese cherry blossom in the colours rippling across the aluminium's surface. *Raku* pots tend to be unique as they are hand-thrown and the glazing process is unpredictable - this level of artisanal craft resonates with De Cotiis.





DRIFT | FRAGILE FUTURE 3.17

2021

DANDELION SEED, PHOSPHORUS BRONZE, LED, PERSPEX

H32.7 L22.2 W22.2 CM / H12.9 L8.7 W8.7 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? DRIFT use the dandelion as a symbol of the world's delicate ecosystem. If human technology cannot find a symbiosis with nature, then are we advancing or regressing our position within that ecosystem?





ROGER HERMAN | UNTITLED 67

2019

CERAMIC (BIG POT, OCHER)

H38.1 L45.7 W45.7 CM / H15 L18 W18 IN

UNIQUE

Roger Herman's ceramic vases represent a renewal of his artistic practice, giving him a means to approach his neo-expressionist painting, for which he rose to prominence in the 1980s, from a new perspective. Clay has become his secondary canvas, on which he experiments with paint and colour.



ROBERT STADLER | CUT_PASTE #3

1966

MARBLE (BIANCO CARRARA, TRAVERTINO CHIARO, ROSA PORTOGALLO), ALUMINIUM

H31.5 L120 W32 CM / H12.4 L12.4 W12.6 IN

EDITION OF 8 + 4 AP

Cut_Paste is a series that 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. Robert Stadler creates these pieces by cutting, sticking, juxtaposing and shifting elements reminiscent of discarded shapes found on building sites, to create new angular forms.

CHARLES TREVELYAN | FUSE II HOTAVLJE

2018

HOTAVLJE STONE

H49 L170 W72 CM / H19.3 L66.9 W28.3 IN

EDITION OF 8 + 4 AP

Charles Trevelyan's functional sculptures evoke the beauty of a natural world full of irregularity. The composition of his *Fuse* tables is finely balanced, comprising stones of veined Hotavlje stone, mined in Slovenia. The stone, having been cut apart, reworked and polished, is now fused back together in a distinctly new sculptural form. The idea first came to Trevelyan on the beach in his native Australia, as he envisioned crushing pebbles together in his hand. In *Fuse II*, the concept has been realised on a much larger, grander scale.



JOHANNA GRAWUNDER | M2

2019

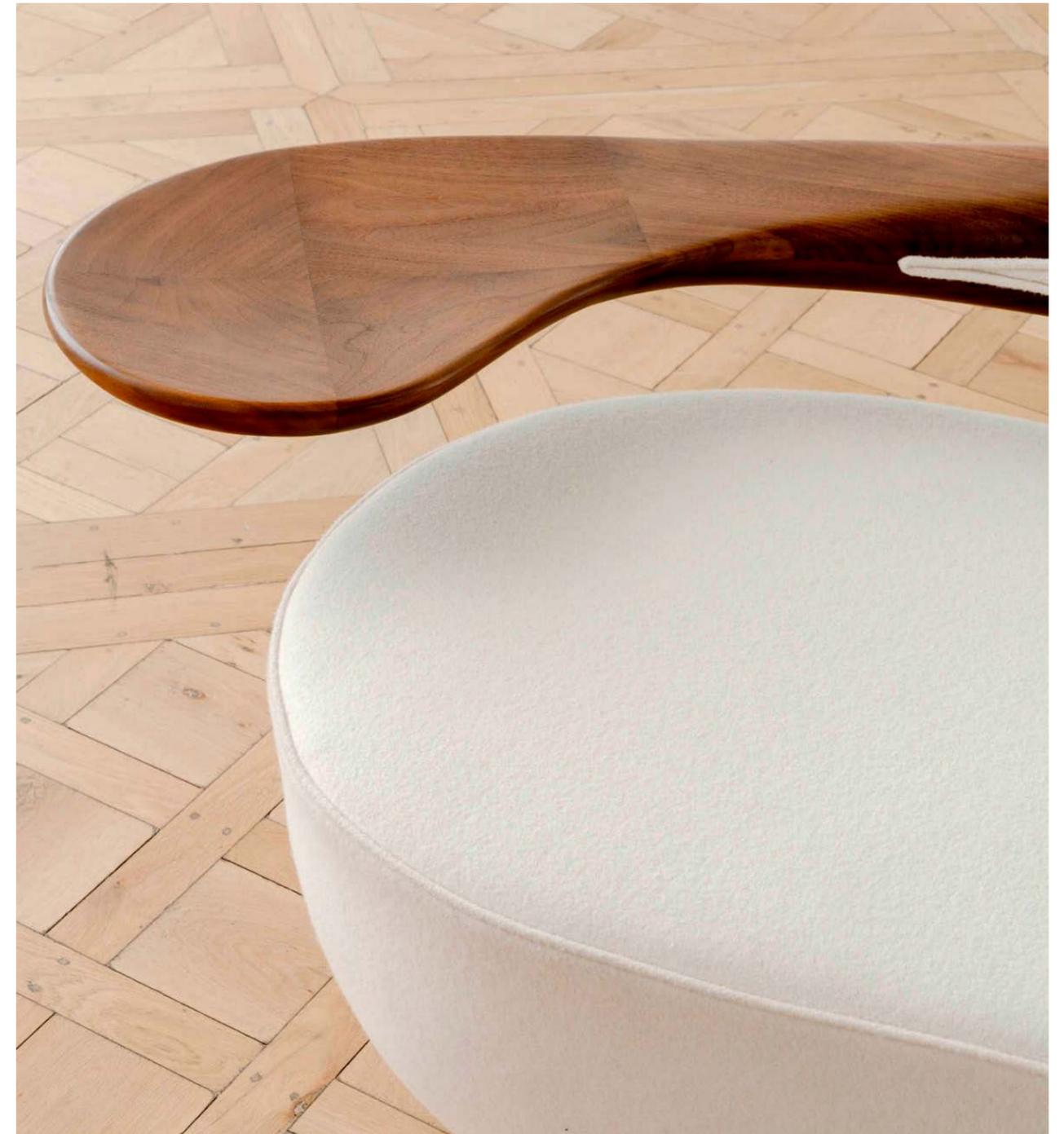
POLISHED STAINLESS STEEL, ACRYLIC PANELS, MAGIC MIRROR FILM, LIGHT FITTINGS

H90 L127.5 W104.5 CM / H35.4 L50.2 W41.1 IN

UNIQUE

Johanna Grawunder creates modernist light installations with longevity in mind, contrary to our current disposable era. To this end, she employs thoughtful and skilled craftsmanship methods, redefining luxury with a core of sustainability. Grawunder uses energy efficient techniques and materials, such as polished stainless steel, steel cables, and her signature painted metal. Through light, shape, and colour she reveals the beauty of these basic materials.





VLADIMIR KAGAN | ANNECY SOFA WITH ARM LEFT NATURAL

2016

WALNUT, UPHOLSTERY (FABRIC: HOLLAND & SHERRY BOILED WOOL - GREY WHITE)

H101.6 L243.8 W109.2 CM / H40 L96 W43 IN

EDITION OF 8 + 4 AP

Made in the last year of his life, the *Annecky Sofa* stands as a testament to Vladimir Kagan's enduring legacy. The sofa's curves are typical of Kagan's aesthetic oeuvre, synonymous with the ergonomic comfort his works are famed for.



PAUL COCKSEGE | SLUMP CONSOLE CONCRETE

2019

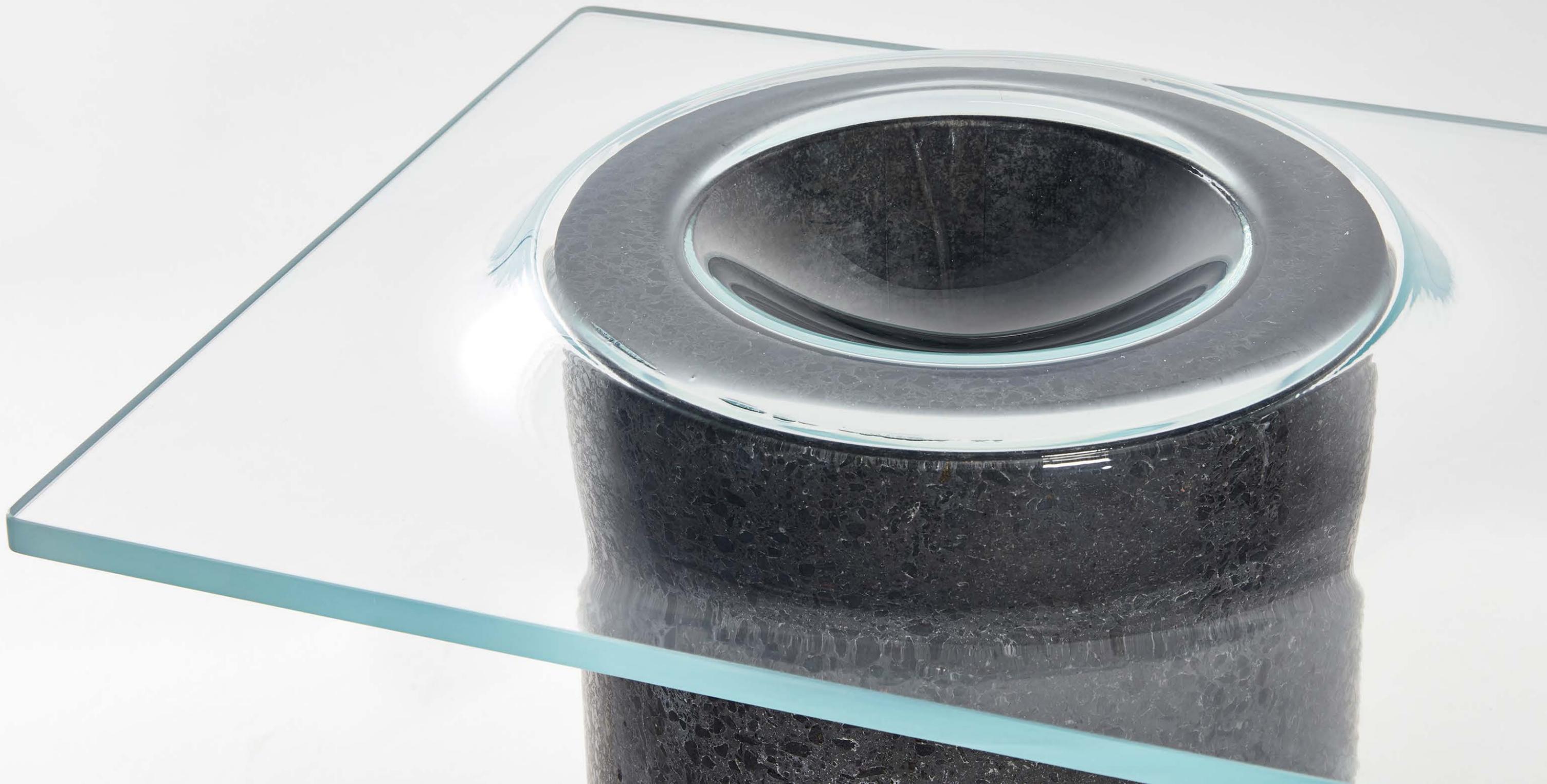
GLASS, CONCRETE

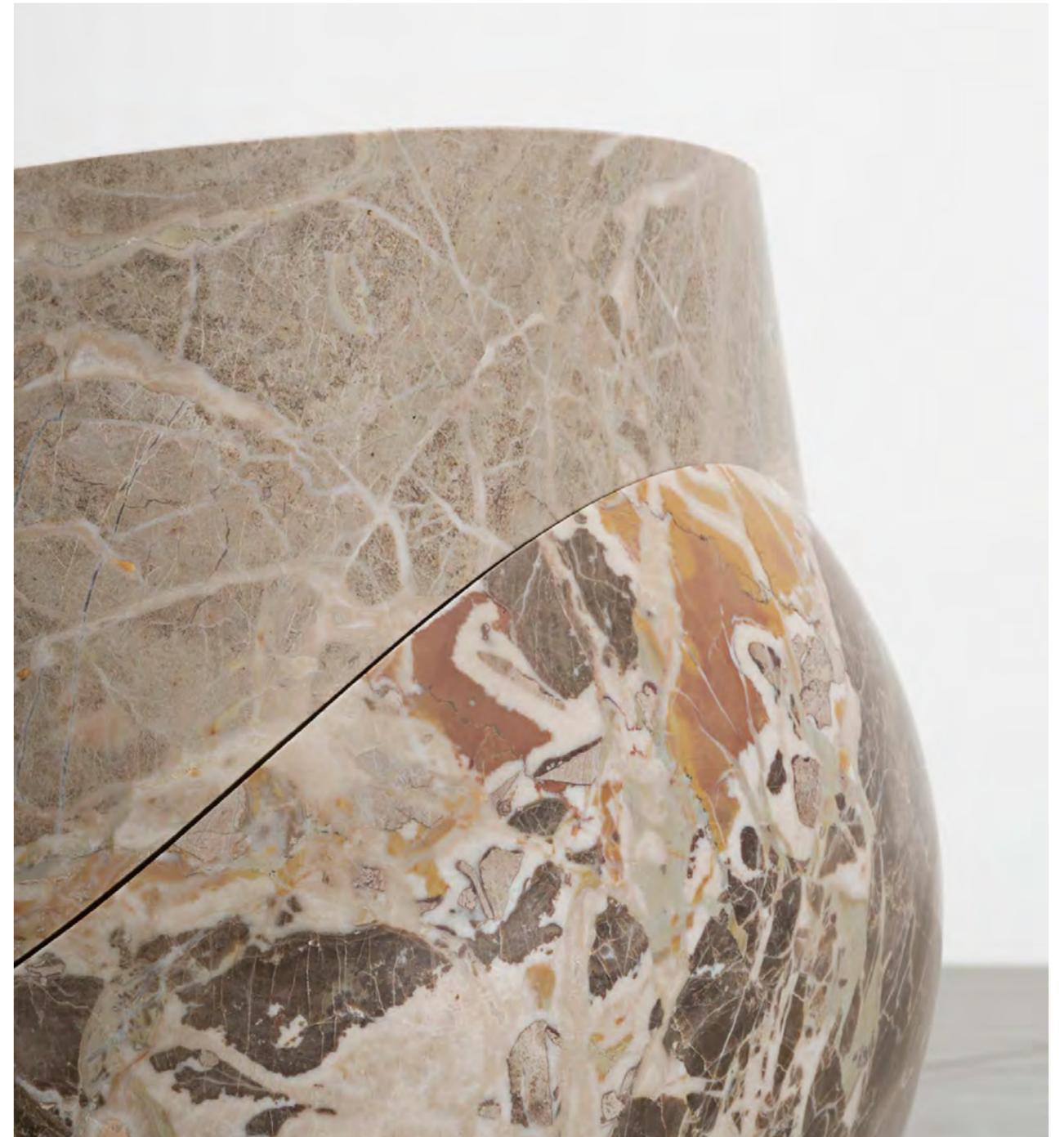
H90 L205 W62 CM / H35.4 L80.7 W24.4 IN

EDITION OF 8 + 4 AP

Slump Console Concrete, by British artist Paul Cockledge, transforms an industrial sheet of glass into a flowing, liquid form. The unbroken line of glass over the three concrete pillars is achieved by destressing the glass at extreme temperatures, resulting in an elegant simplicity.







ALDO BAKKER | THREE PAIR MACCHIA VECCHIA MARBLE

2013

MARBLE MACCHIA VECCHIA

H38 50 W47.4 CM / H15 L19.7 W18.7 IN

EDITION OF 8 + 4 AP

The work of Dutch artist Aldo Bakker centres around a deep exploration of form and colour. The inherent ambiguity of each piece is designed as a conscious challenge to traditional concepts of functionality that prevail in modern life.

ALDO BAKKER | B AZUL

2016-2019

MARBLE AZUL SUMMER SKY

H40 L50 W33.4 CM / H15.7 L19.7 W13.2 IN

EDITION OF 8 + 4 AP

Aldo Bakker needs to spend much time with his artworks before considering them finished. When they leave his studio – often after years of careful deliberation – the objects no longer bear witness to their maker, but exclusively to their own existence.





VERHOEVEN TWINS | LECTORI SALUTEM DESK BRONZE

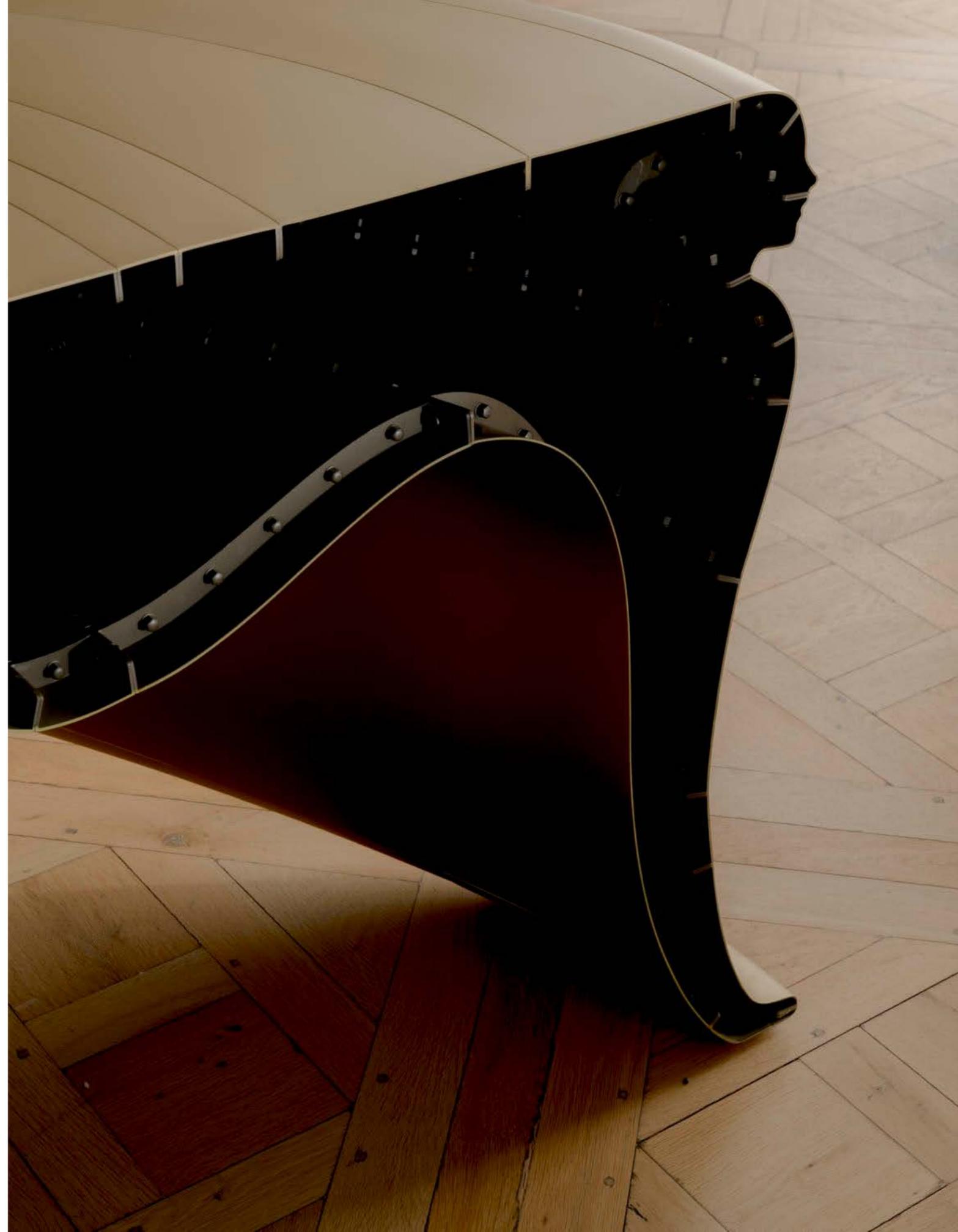
2018

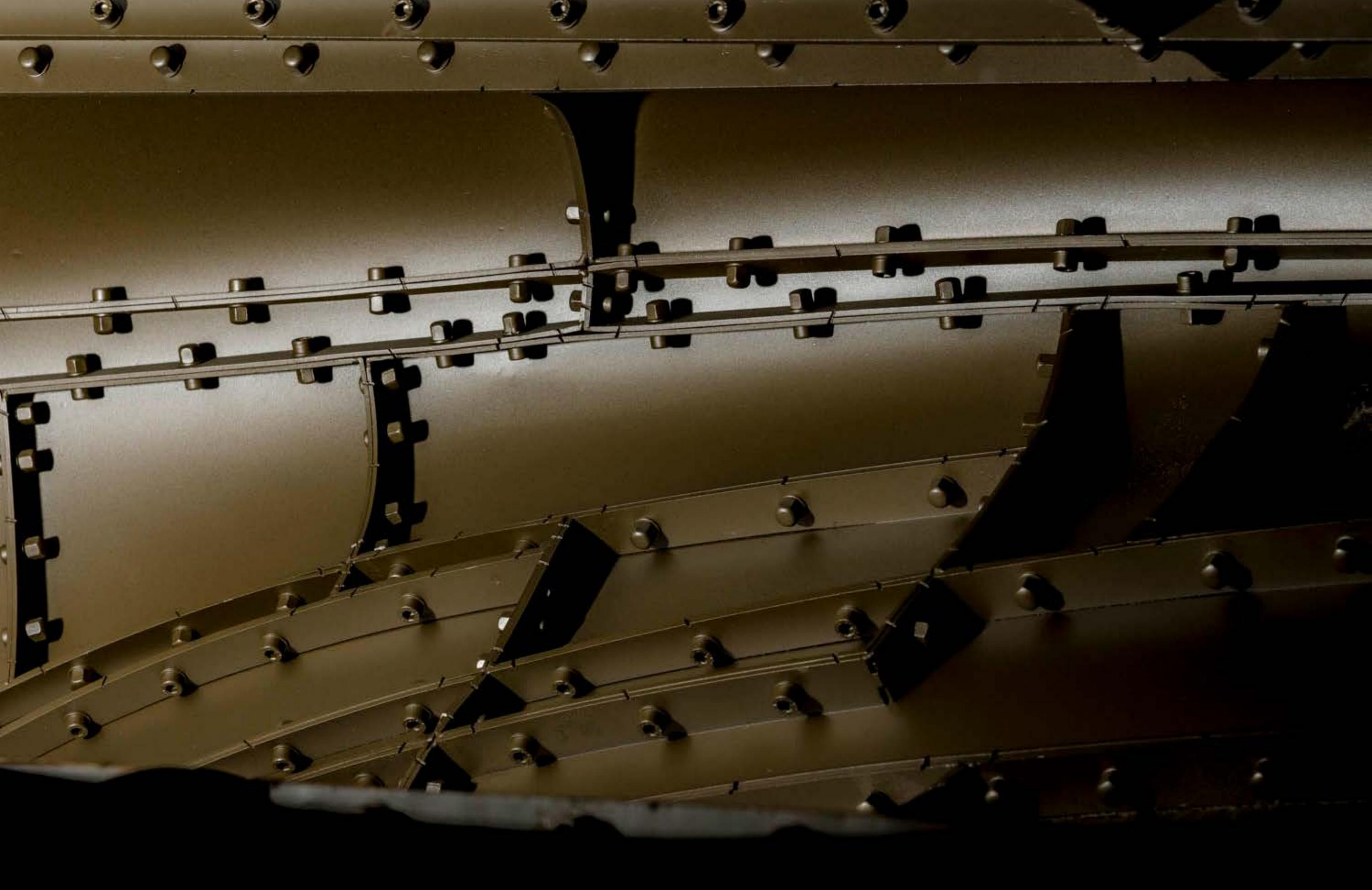
BRONZE COATING, POLISHED STAINLESS STEEL 316 (YACHT QUALITY)

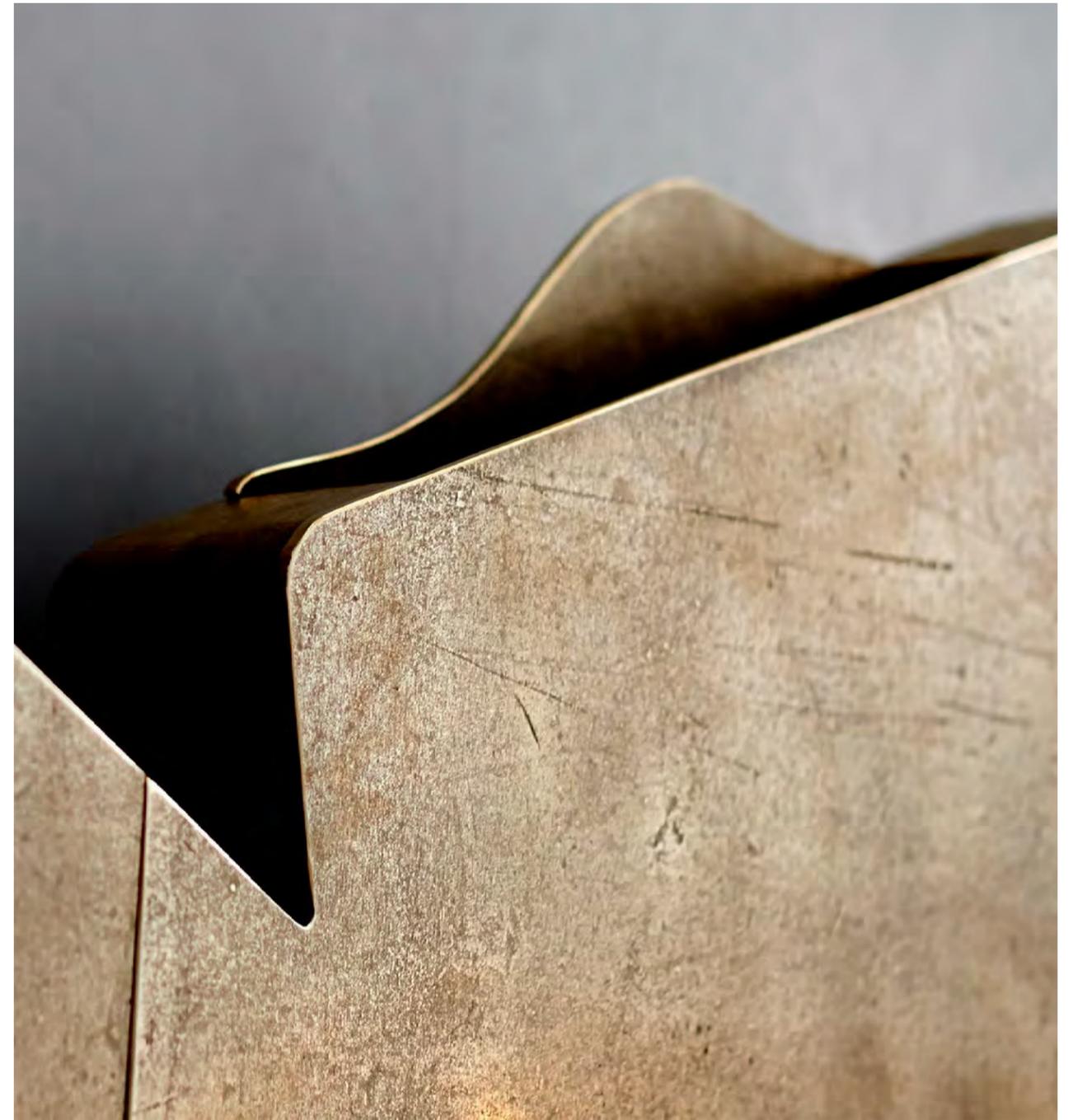
H377 L243 2111 CM / H30.3 L95.7 W95.6 IN

UNIQUE

The Verhoeven Twin's *Lectori Salutem* desk has never been seen before in its unique gold finish. The stainless steel frame comprises over 150 panels, intricately fitted together. The process can be seen through the open ended side of the desk, leaving the complex scaffolding on full display, contrasted against the smooth polished exterior.







VINCENZO DE COTIIS | DC1602 COFFEE TABLE

2016

CAST BRASS, LACQUERED WOOD

H34 L195 W140 CM / H13.4 L76.8 W55.1 IN

EDITION OF 8 + 4 AP

The *DC1602* coffee table, from Vincenzo de Cotiis' *Baroquisme* series, invokes a sensory experience through illusionism, layering cast brass and lacquered wood together. A Baroque style is one freed in space and unbound by geometry. 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 the shadows within its form.

VINCENZO DE COTIIS | DC1606B CHANDELIER

2016

POLISHED BRASS, NEON LIGHT

H90 L80 W80 CM / H35.4 L31.5 W31.5 IN

EDITION OF 8 + 4 AP

Cascading downwards, the brass *DC1606B* is built in a 360 degree composition of light and line. The concept is abstract yet refined, generating clarity through a reduction of components. From Vincenzo de Cotiis' *Baroquisme* series, the light sculpture captures the torsion and drama of Italian Baroque sculpture.





VINCENZO DE COTIIS | DC1724 WALL LAMP

2017

MURANO GLASS, SILVERED CAST BRASS, LED

H67 L40 W16 CM / H26.4 L15.7 W6.3 IN

EDITION OF 20 + 4 AP

Vincenzo de Cotiis uses state-of-the-art technology to combine his materials in a way that best captures the interplay of light across their highly polished surfaces, constantly searching to embody its non-essence.



VINCENZO DE COTIIS | DC1912A CABINET

2019

IRIDESCENT CAST ALUMINUM, RECYCLED FIBERGLASS PATINATED WITH COLORED STUCCO,
SILVERED BRASS

H127 L184 W60 CM / H50 L72.4 W23.6 IN

EDITION OF 8 + 4 AP

The fibreglass body of *DC1912A* is rendered in a coloured patina, which Vincenzo de Cotiis works onto its surface like a painter on a canvas. The dark exterior of the cabinet is contrasted against the silvered brass that lines each compartment, using the artistic *chiaroscuro* technique to create a luminous narrative throughout the work.





VINCENZO DE COTIIS | DC1730 SCREEN

2017

RECYCLED FIBERGLASS, SILVERED BRASS, MARBLE

H200 L125 W45 CM / H78.7 L49.2 W17.7 IN

UNIQUE

DC1730 is a monumental example of Vincenzo De Cotiis' work. The two metre long screen, made of recycled fibreglass, silver-plated brass and marble forms a striking wall of reflections and textured surfaces. The screen forms an interplay of light and opacity, as the fibreglass contrasts tone and shadow against the highly reflective brass and marble elements.



DRIFT | FRAGILE FUTURE FFCC 3.2

2019

DANDELION SEED, CONCRETE, PHOSPHORUS BRONZE, LED

H94.5 L63 W147 CM / H37.2 L24.8 W57.9 IN

EDITION OF 8 + 4 AP

The *Fragile Future* light sculpture is a poetic means of reconnecting humans and nature, as well as a meditation on the potential of natural and technological combinations. Incorporating dandelion flowers in light sculptures specifically reinforces life's dependency on light.

DRIFT | FRAGILE FUTURE FFC 3.6 DIAMOND

2012

DANDELION SEED, PHOSPHORUS BRONZE, LED

H105 L94.5 W94.5 CM / H41.3 L37.2 W37.2 IN

EDITION OF 8 + 4 AP

DRIFT operate at the intersection of nature and technology. Their *Fragile Future* light sculptures are formed of hundreds of dandelion heads fixed into an intricate copper lattice. Each dandelion is handpicked, and glued seed by seed to LED lights.







DRIFT | FRAGILE FUTURE FFCC

2010

DANDELION SEED, CONCRETE, PHOSPHORUS BRONZE, LED

H94 L74 W74 CM / H37 L29.1 W29.1 IN

EDITION OF 8 + 4 AP

The contrast of DRIFT's *Fragile Future* dandelions against their supporting block of concrete, reinforces the increasing disparity between urban life and the natural world. Both elements serve as stark symbols of the polarity of our planet's potential futures.



ROGER HERMAN | UNTITLED 69

2016
CERAMIC (TALL COLOURFUL VASE, YELLOW, RASTAMAN)
H40.6 L40.6 W40.6 CM / H16 L16 W16 IN
UNIQUE

Ceding control while painting is important to the Roger Herman. Often the glazes he paints onto his plates, bowls and jars are discarded, unlabelled, and found at the back of a store cupboard - Herman embraces not knowing how his work will exit the kiln. His vases and vessels warp his work throughout 360 degrees, distorting his painting so that it cannot be viewed and digested as a whole.



KARL LAGERFELD | UNTITLED I DINING TABLE ARABESCATO

2018

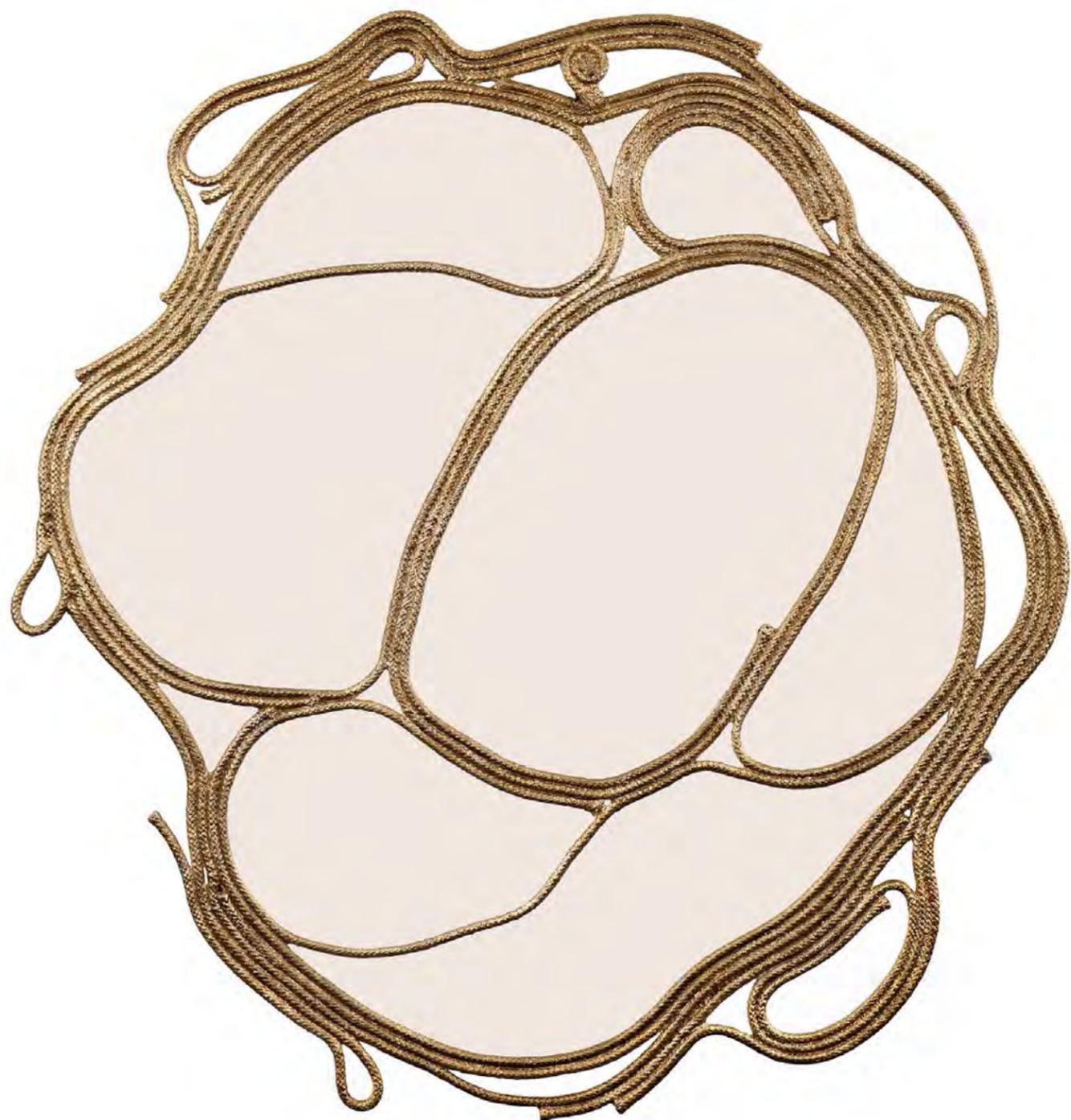
ARABESCATO FANTASTICO MARBLE

H75 L260 W130 CM / H29.5 L102.4 W51.2 IN

EDITION OF 8 + 4 AP

Karl Lagerfeld translated his eye for beauty across many disciplines. Inspired by antiquity, his artworks combine precise canonical proportions, born from the golden ratio, with *arabescato fantastico* marble, a rare vibrant white marble with dark grey veins.





CAMPANA BROTHERS | OFIDIA MIRROR BRONZE

2015

PENTELIC MARBLE, HAY

H112 L112 W5 CM / H44 L44 W2 IN

EDITION OF 25 + 4 AP

The *Ofidia Mirror*, from The Campana Brothers, shows loose coils of bronze ropes framing pools of mirrors. The Brazilian design pair often incorporate everyday, or discarded, materials in their eco-aware practice, subverting the recognisable materials away from their traditional uses. The globally renowned Brothers see cross-discipline design as the essence of creativity, and look towards a more integrated, hybrid future.

FREDERIK MOLENSCHOT | CL THE WALL 3

2012

BRONZE, LIGHT FITTINGS (PATINA : DARK BROWN)

H180 L60 W50 CM / H70.9 L23.6 W19.7 IN

EDITION OF 8 + 4 AP

CL The Wall 3, by Dutch designer Frederik Molenschot, is a continuation of his City Lights series of light sculptures. 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.





NAJLA EL ZEIN | HAY

2014

PENTELIC MARBLE, HAY

H25 L22 W35 CM / H9.8 L8.7 W13.8 IN

EDITION OF 20 + 2 AP

Najla El Zein chose a varied selection of materials that would cause different sensations when moved over the skin to create the bristles 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.



VINCENT DUBOURG | RUPTURE

2010

ALUMINIUM

H74L 300 W30 CM / H29.1 L118.1 W11.8 IN

EDITION OF 8 + 4 AP

French artist Vincent Dubourg deconstructs traditional furniture forms via an intimate knowledge of decorative arts and contemporary sculpture. His *Rupture* console is blown apart in the middle, as Dubourg intends the console's jarring aesthetic to question whether its functionality is still possible.



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