

ERIC SCHMITT MYTHO

PARIS | 8 SEPTEMBER – 8 OCTOBER



CARPENTERSWORKSHOP GALLERY

Carpenters Workshop Gallery proudly presents Mytho, Eric Schmitt's debut solo exhibition with the gallery. This new collection centres on the artist's 'mythomaniac' heart, fuelled by his fascination for archaeology and ancient civilisations.

Schmitt draws influence from a cultural melting pot of overlapping biblical, classical and mythological traditions, pitting preconceptions of antiquity against each other. Qualities that at first seem rudimentary are repositioned as refined; Lost symbols appear suddenly familiar. The artist intentionally disorients the viewer, creating objects that defy easy categorisation of how or when they were made.

A search for simplicity motivates Schmitt. Despite the technological capabilities at his disposal, he is drawn to the formal purity of prehistoric artworks, objects shaped with basic tools. Avoiding contamination with art historical concepts or precedents, Schmitt removes complexity from his work. The artist describes his artworks as silent, which denotes their calming presence and understated serenity, but also gives a sense of each artwork existing beyond language.

Lava, alabaster, bronze; the materials Schmitt uses in Mytho inherently allude to a timeline of material development throughout history. Boldly coloured patinas give the bronze an aesthetic of impossibly well preserved ceramics, as Schmitt superimposes the modern over the ancient. Carved and coloured lava table tops is a technically difficult achievement, yet the result appears natural. This is the balance that Schmitt strikes in all his work, enabling an artistic practice that draws from the past while pushing forward at the cutting edge of design.

ERIC SCHMITT

TABLE LASCAUX

2021

Patinated Bronze & Lava Crust Top

75 × 130 × 130 CM

29 1/2 × 51 1/8 × 51 1/8 IN

Edition of 8 + 4 AP

The lava crust table top of Table Lascaux is one of the few textured parts of the entire Mytho collection, in contrast to the smooth patinated bronze that forms its core.

Incorporating the volcanic rock lends the collection a reference point beyond human history, and puts into perspective how short the archaeological timeframe is. Long before human development, the earth was creating objects that we now respond to as art.





ERIC SCHMITT

BOUT DE CANAPE ILION – SIDE TABLE
2021
Patinated Bronze
55 × 46 × 46 CM
21 5/8 × 18 1/8 × 18 1/8 IN
Edition of 8 + 4 AP

From his studio in Fontainebleau, Eric Schmitt draws inspiration from his ancient surroundings. Interested in longevity and classicism, the artist considers the artefacts that have survived to us from antiquity, condensing factors such as charismatic styles and material resilience into his own artworks, that they might live on for millennia too.

Bout de Canape Ilion demonstrates the rounded shapes that now form the core of the artist's refined practice, its strong geometries demonstrating the cyclical nature of life and fashion, as well as expressing an atomic permanence.





ERIC SCHMITT

CANDLE HOLDER BYBLOS
2021
Patinated Aluminium
30 × 14.5 × 14.5 cm
11 3/4 × 5 3/4 × 5 3/4 in
Edition of 50

Eric Schmitt imagines his Mytho collection as relics from the future, as objects that move against our linear timeline and are archaeological evidence of civilisations still not yet founded.

The rich colour and unblemished patina of the Byblos candle holder is incongruous with our association of objects reclaimed from the ground, which we expect to be poorly preserved. Schmitt pokes fun at this disparity, intending the artworks provenance to be impossible to discern.





ERIC SCHMITT

CANDLE HOLDER PAROS
2021
Patinated Aluminium
30 × 14.5 × 14.5 cm
11 3/4 × 5 3/4 × 5 3/4 in
Edition of 50

Much of Eric Schmitt's formative influences came from the artist's childhood interest in literature, including the Odyssey, Iliad and Biblical texts. Language and literature have shaped the hybrid mythologies of the artist's imagination, which are here realised in sculptural forms.

The bold silhouette of the Paros candle holder resembles a letter from a lost alphabet, or a symbol carved onto a temple wall. Schmitt has arrived at a form so simple it appears universally understood, yet with just enough detail to hint at a deeper meaning.



ERIC SCHMITT

CONSOLE POMPEI

2021

Patinated Bronze

75 × 110 × 40 cm

29 1/2 × 43 1/4 × 15 3/4 in

Edition of 8 + 4 AP

Eric Schmitt develops all his sculptural objects from initial sketches, reducing them further and further until he arrives at a final form of naïve purity.

His process is one of erasure, removing references to art history, ergonomics or fashion, until he arrives at an object that speaks only its own language. While the conception of each piece remains entirely original, its execution is where Schmitt can express modernity and design techniques, such as in the lustrous patina of each bronze object.





ERIC SCHMITT

CONSOLE SPARTE

2021

Patinated Bronze

75 × 130 × 140 CM

29 1/2 × 51 1/8 × 55 1/8 IN

Edition of 8 + 4 AP

The only creative parameters Eric Schmitt sets himself to work within is the final functionality of his artworks. Function is paramount, and leaves Schmitt a limit at which he draws the line in his reductive creative process.

Function does not evolve in the same way objects do, and Schmitt plays with the continuity that an Ancient Greek table serves the same purpose as modern tables today, finding commonality between vastly different civilisations.





ERIC SCHMITT

GUERIDON JERICO – SIDE TABLE
2021
Patinated Bronze
65 × 60 × 60 cm
25 5/8 × 23 5/8 × 23 5/8 in
Edition of 8 + 4 AP

Eric Schmitt requires a final independence from his artworks. Their existence is detached from even their creator, who operates from a separate realm to these objects. Schmitt creates them to be silent, meaning they do not need further explanation of their existence than that of their own forms.





ERIC SCHMITT

TABLE THESSALY

2021

Patinated Bronze & Lava Crust Top

75 x 145 x 145 cm

29 1/2 x 57 1/8 x 57 1/8 in

Edition of 8 + 4 AP

The economy of form that Eric Schmitt achieves across the Mytho collections seems effortless, yet this is his greatest enigma. To carve and colour the lava crust table top of Table Thessaly necessitated the use of the most advanced technologies available to the artist, only to result in the most uncomplicated of forms.

The artist continues to draw influence from the unpretentiousness of ancient art, while simultaneously developing contemporary design as far forward as he can.





ERIC SCHMITT

BIG MOONEGG

2021

Alabaster, Light Fitting

70 x 50 x 50 cm

27 1/2 x 19 3/4 x 19 3/4 in

Edition of 8 + 4 AP

The alabaster Big Moonegg is a deceptively large work of art that combines its size and organic shape with a soft internal luminosity, that represents the life inside all eggs.

Big Moonegg is a development upon a smaller prototype, and Schmitt has played around with the connotations that its increased scale brings to the work, imagining it belonged to chimerical creatures of pre-history, larger than even the dinosaurs.





ERIC SCHMITT

TABLE BABYLONE

2021

Patinated Bronze

75 x 360 x 110 cm

29 1/2 x 141 3/4 x 43 1/4 in

Edition of 8 + 4 AP

Eric Schmitt is used to working on large scale artworks which leave a monumental impact on their viewer. His Table Babylone, supported on three immense columns, achieves such an effect, referencing the lost city which was once the largest and most splendid in the ancient world.

Abandoning ornamentation, Table Babylone references the cultural magnitude of the Babylonian empire, rather than the decorative spectacle of its hanging gardens.





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