

LOS ANGELES | 14 FEBRUARY – MAY 26

**MAARTEN
BAAS
PLAY
TIME**



CARPENTERSWORKSHOP GALLERY

Maarten Baas' Play Time is Maarten's first solo exhibition on the U.S. West Coast. Play Time will be held at Carpenters Workshop Gallery's Los Angeles location, opening during Frieze LA on February 14th, 2023.

In the manner of a retrospective, Play Time combines artworks from several of Maarten Baas' acclaimed collections, including Real Time, Clay, and Close Parity. Across these many series, Baas has consistently sought to reverse the natural flow of time and rekindle the wonder of childhood within an adult environment. This magical element is expressed through artworks centred around playfulness and purposely naïve shapes, resulting in a childlike signature style that has made his art instantly recognizable and iconic.

It is clear, however, that the childlike innocence and honesty that his artworks express does not hide their technical complexities. Baas displays a masterful use of metal, ceramic, and videography throughout his work, and is able to convey concepts with singular clarity.

Maarten Baas is considered to be one of the most influential Dutch designers of the beginning of the 21st century. He is often described as an "author designer", as his works lie on the boundary between art and design. His work is known as rebellious, playful, intellectual, theatrical and artistic. He has gained an autonomous position in the design field, and his work varies from conceptual designs, limited editions, production design, installations, architecture, interior design, theatre design and performance.

Each artwork in Baas' Real Time series includes an element of performance, as the artist positions himself within his clocks as a personification of Time. This exhibition sees him take on many roles, firstly as a child in Grandfather Clock The Son, who then grows up into the stereotypical artist in his studio we see in Real Time XL. Baas' instinct for childlike play is taken one step further in a new series, his Children's Clocks. To create the clock face of these vibrant artworks, Baas asked 720 children to each contribute a drawing of the hands of a clock at a specific time. In total, 720 unique drawings edited together to indicate the time across 720 minutes (12 hours), maintaining each Children's Clock as a functioning timepiece.

Large brass artworks from Baas' Close Parity collection also feature in the exhibition, sculptural realisations of the artist's oversimplified sketches. Working with pencil and paper, Baas is able to rapidly conjure up designs in basic shapes that do not adhere to the laws of physics nor adult considerations of what constitutes design. Translating these sketches into three dimensional artworks involves intense innovation from the artist as he attempts to materialise these impossible shapes.



CHILDREN'S CLOCK

2022

Handmade Stainless Steel Casing,
Clay, Digital Equipments, Silk Gloss
35 × 38 × 14 cm
13 3/4 × 15 × 5 1/2 in
Edition 81 of 101

Maarten Baas' Children's Clocks consolidates the artist's aptitude for childlike creativity. To create the clock face of these vibrant artworks, Baas asked 720 children to each contribute a drawing of the hands of a clock at a specific time. In total, 720 unique drawings edited together to indicate the time across 720 minutes (12 hours), maintaining each Children's Clock as a functioning timepiece.

The housing of these latest additions to Baas' Real Time series is made as a continuation of the artist's iconic Clay collection, in a Limited Edition of 101 pieces, each in a unique colour.



WATCH THE VIDEO







“My work is often a self-portrait of my inner journey, finding a balance between the wisdom you gain and the open-mindedness you lose along the way.”

– Maarten Baas



GRANDFATHER CLOCK THE SON

2022

Copper, Wood, Digital Equipment (US-plug)

170 × 76 × 65 cm

66 7/8 × 29 7/8 × 25 5/8 in

Edition of 8 + 4 AP

Grandfather Clock – The Son, continues Maarten Baas' performative regression towards childhood. His Grandfather Clocks, part of his Real Time series, were first made with traditional brass bodywork, and the artist performing as the titular grandfather behind the digital clock face. In Grandfather Clock – The Son, the artist is instead performing as a child, with the clock itself made from planks of wood in the manner of a tree house. As part of the Play Time exhibition, Baas assumes a Peter Pan-like character, representing his life-long balancing act between growing up and remaining a child.





REAL TIME XL THE ARTIST

2018

Brass, Concrete, Bronze, Digital Equipment

250 × 250 × 240 cm

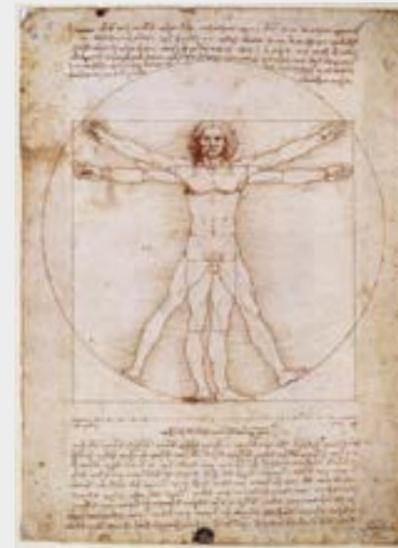
98 3/8 × 98 3/8 × 94 1/2 in

Edition of 3 + 2 AP



Real Time XL the Artist by Maarten Baas, is a series of 12-hour films indicating time by erasing and re-drawing the hands minute by minute.

The newest self-portrait in this series, Real Time XL the Artist, shows Maarten Baas as an artist in his atelier. Created specifically for the Venice Biennale exhibition in Leonardo da Vinci's homeland, exactly 500 years after he passed away, this work celebrates the anniversary with a clear reference to the Vitruvian Man. Simultaneously, by exhibiting a work that unites artistic history and design in Venice during the Biennale, Baas and Carpenters Workshop Gallery both challenge the arbitrary boundaries of these two creative hemispheres. In doing so, Baas crafts a narrative that questions different aspects of passing time: getting older, moving forward and looking back.



Leonardo de Vinci, Vitruvian Man.
Pen and ink on paper, ca. 1490.
Venice, Galleria dell'Accademia.





CLOSE PARITY SMALL CABINET

2019

Brass, European Walnut

75 × 177 × 36 cm

29 1/2 × 69 3/4 × 14 1/8 in

Edition of 8 + 4 AP

“...every child makes the best drawings time and time again. Their purity and originality is often better than any respected artist.”

– Maarten Baas



Maarten Baas' Close Parity collection comprises several large bronze pieces, which are a monumental ode to childlike illogical shapes.

According to Baas, nothing is more fun than drawing the impossible, especially as in a 2-dimensional world he can operate without constraints such as gravity.

The artist used spontaneous sketches to inform the final shape of the Close Parity artworks; top-heavy, asymmetrical, cabinets that do not tip over but instead seem to effortlessly defy gravity. The apparently uncomplicated pieces of furniture are in reality a kind of balancing act of different extremes, executed with humorous simplicity and characteristic flatness.

First shown during the 2016 Dutch Design Week, Close Parity is one of several collections that Baas presented as part of his first major solo exhibition, Hide & Seek, at the Groninger Museum in the Netherlands in 2017.

Throughout his career, Maarten Baas has often worked with deliberate naivety and a focus on playful experimentation: "As an adult you develop a lot of qualities. But hardly anyone can make a nice drawing. Yet, every child makes the best drawings time and time again. Their purity and originality is often better than any respected artist. That's why I've always been interested in artworks of Dadaism and Art-Brut."

At its core, the five unusually shaped Close Parity cabinets are executed in brass plates and kept in balance by counterweights that offer a strange new version of reality. Some cabinets stand on just two legs and custom-made, hidden hinges and drawer systems provide the structural stability needed to function while maintaining its illusory balance.

CLOSE PARITY CABINET WITH LIGHT

2016

Brass, Light Fittings

136 × 177 × 36 cm

53 1/2 × 69 3/4 × 14 1/8 in

Edition of 8 + 4 AP





CLOSE PARITY BIG WIDE CABINET

2016

Brass

75 x 282 x 42 cm

29 1/2 x 111 1/8 x 16 1/2 in

Edition of 8 + 4 AP



CLOSE PARITY ASYMMETRIC CABINET

2016

Brass, European Walnut
177 × 180 × 37 cm
69 3/4 × 70 7/8 × 14 5/8 in
Edition of 8 + 4 AP



CLOSE PARITY BEDSIDE CABINET

2016

Brass

77 x 49 x 30 cm

30 1/4 x 19 1/4 x 11 3/4 in

Edition of 8 plus 4 AP



CLOSE PARITY OPEN CABINET

2016

Brass

260 x 91 x 34 cm

102 3/8 x 35 7/8 x 13 3/8 in

Edition of 8 plus 4 AP



Maarten Baas (1978) is a Dutch designer, who graduated from the Design Academy Eindhoven in 2002. His studio is based in 's-Hertogenbosch (NL).

Baas is considered one of the most influential artist designers of the early twenty-first century. His works straddle boundaries between art and design. He occupies a unique position in the field, embodying conceptual art, craftsmanship, installation, public space and performance into his oeuvre. He's known for his rebellious, intellectual, theatrical and artistic style. Baas' most renowned works are Smoke, Clay and Real Time, that gave him instant worldwide recognition. In 2009, he was named 'Designer of the Year' at Design Basel/ Miami. In 2012, the New York Times listed both Smoke and Clay in its 'Top 25 Design Classics of the Future'. In 2016, Baas won the Artprize for his Real Time Sweeper's clock.

His work is found in numerous private and major museum collections, such as MOMA New York, Victoria & Albert Museum London, Les Arts Décoratifs Paris, San Francisco MOMA and Rijksmuseum Amsterdam. Furthermore, he has worked for exclusive brands like Louis Vuitton, Swarovski, Dior, Dom Ruinart and Berluti.

In 2017, his first major museum show was opened at the Groninger Museum (NL), coinciding with the publication of his monograph, both titled 'Hide & Seek'.





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