

EXPO CHICAGO

13 – 16 APRIL



Carpenters Workshop Gallery is proud to present an ambitious exhibition of contemporary collectible design at EXPO Chicago. Visionary works from the gallery's most established artists are included, such as Vincenzo de Cotiis, Atelier Van Lieshout, and Rick Owens.

Bronze artworks take centre stage. Virgil Abloh's cautionary Alaska series warns against the existential threat of rising sea levels, as the solid metal seats quietly disappear into the ground. These are complemented by Ingrid Donat's Commode Galuchat and Table Basse Anneaux, two examples of her pioneering work in bronze, monumental in scale yet intricately detailed.

Light sculptures by DRIFT and Nacho Carbonell are displayed, following their successful exhibitions respectively in New York and Los Angeles last year. DRIFT's Fragile Future continues Abloh's environmental concerns, mediating on the potential symbiosis of technology and nature. The delicate dandelion sculpture is materially contrasted against Carbonell's Stone Lamp, a hybrid concrete organism.



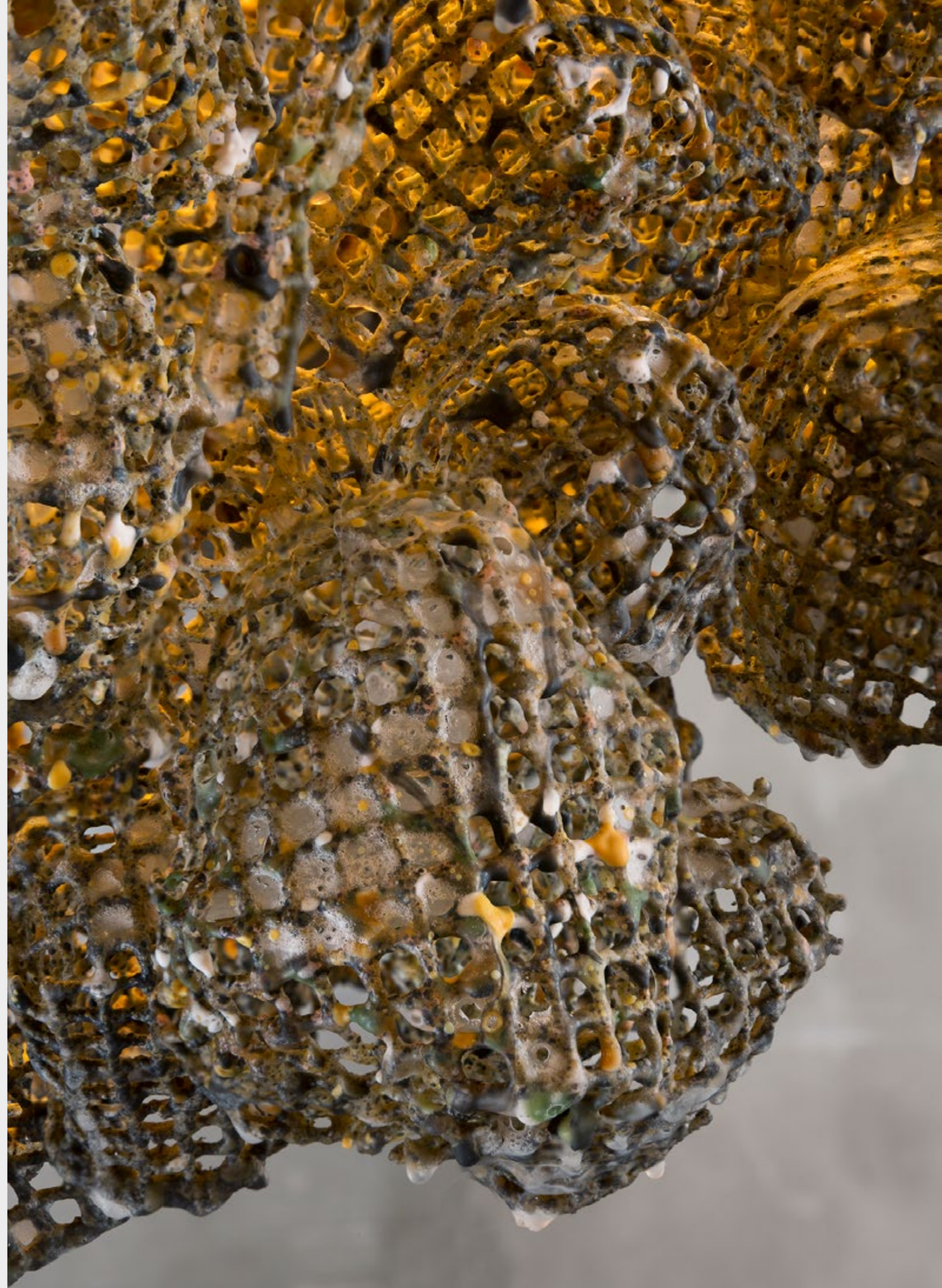
NACHO CARBONELL

MUSHROOM TREE (156/2019) 2019

Metal Mesh with Paverpol and Pigments,
Metal Welded Branch, Concrete Base,
Silicone Cable, Light Fittings
202 x 155 x 150 cm
79 1/2 x 61 1/8 x 59 1/8 in
Edition Unique

The signature light sculptures of Spanish artist Nacho Carbonell are defined by their nebulous canopies, organically sprouting from concrete bases. Carbonell's art explores senses and their relation to memory. Having moved from Valencia to Eindhoven in 2004, the artist's childhood memories of Spain's natural environment have shaped his subsequent practice.

The sinuous metal trunk and voluminous shade of his Mushroom Tree is heavily influenced by the shape of the trees that he remembers lining the Spanish beaches, adapted to survive in the sun-baked Mediterranean earth. Carbonell's work puts the viewer in contact with the elements of nature, and each tactile artwork demands to be closely explored.





STEVEN HAULENBEEK

ICB KUDZU SIDE TABLE

2021

Bronze, Oxblood patina

50.8 x 40.6 x 38.1 cm

20 x 16 x 15 in

Edition Unique

Steven Haulenbeek is an American artist and designer who lives and works in Chicago, Illinois, a hotbed of American design and furniture manufacturing, which has a profound influence on Haulenbeek. He fell in love with designers such as Charles Eames, George Nelson, Eero Saarinen, and Harry Bertoia during the time he was discovering his own path as a sculptor.

In 2010 he began his own practice into material investigation, and late one night chanced upon the seething contortions molten wax would form into when poured into freezing ice. Developing this technique has led him to create 3-dimensional sculptures, such as the Kudzu side table, an intricate bronze artwork finished in an oxblood patina.



STEVEN HAULENBEEK

ICB LACE VESSEL #1

2018

Bronze

Available in : Silver Nitrate, Ancient Bronze

40 x 25 x 25 cm

15 3/4 x 9 7/8 x 9 7/8 in

Edition of 8 + 4 AP

Steven Haulenbeek forms the moulds of his Ice-Cast Bronze series by pouring molten wax directly onto freezing ice. The in-stant temperature shock causes the wax to shrivel and contort, resulting in the writhing surfaces seen preserved in his bronze vessels.

Haulenbeek chanced upon this technique simply by pouring hot wax onto a frozen puddle, fooling around late one night in his Chicago studio. He has since learnt how to control elements of the process through different temperature gradients between the wax and ice.



STEVEN HAULENBEEK

ICB KUDZU FIREPLACE SCREEN

2023

Satin Bronze

91.4 x 101.6 x 27.9 cm

36 x 40 x 11 in

Edition Unique

By chipping into ice blocks, Steven Haulenbeek makes moulds, into which he pours in molten hot wax. The instant temperature shock creates a complex texture, which the artist then uses to transform into bronze via the ancient process of lost-wax casting. Pouring molten bronze into the mould burns out the wax, and allows the metal to assume its unique shape.



VINCENZO DE COTIIS

DC1901 COFFEE TABLE

2019

Iridescent Cast Aluminum, Brass

30 x 160 x 156 cm

11 3/4 x 63 x 61 3/8 in

Edition of 8 + 4 AP

Vincenzo De Cotiis's contemporary practice is highly influenced by classical artistic tradition, confronting how to express depth on a material surface. De Cotiis hand painted the patinated fibreglass surface of DC1920 in gestural marks. The sometimes brutalist associations that often accompany working with industrial materials are here negated by the artist's dedication to hand-crafted processes.

His Crossing Over collection resembles the work of an ethnologist, documenting a formal timeline of mankind through the excavation of cultural traces. Reinterpreting this history, De Cotiis' artworks become visionary symbols, summarising both contemporaneity and eternity.



INGRID DONAT

TABLE BASSE ANNEAUX 2 PAN15 WITH PARCHMENT SHELF

2013

Bronze, Parchment
41 x 137 x 67.5 cm
16 1/8 x 54 x 26 5/8 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 to work bronze from designers Sylva Bernt and André Arbus, as well as the eminent Diego Giacometti, experiences that laid the foundations for her now exceptional craftsmanship.

Her Table Basse Anneaux is finished in a deep red patina, a vibrant use of colour in her often metallic artworks.



INGRID DONAT

COMMODE GALUCHAT

2013

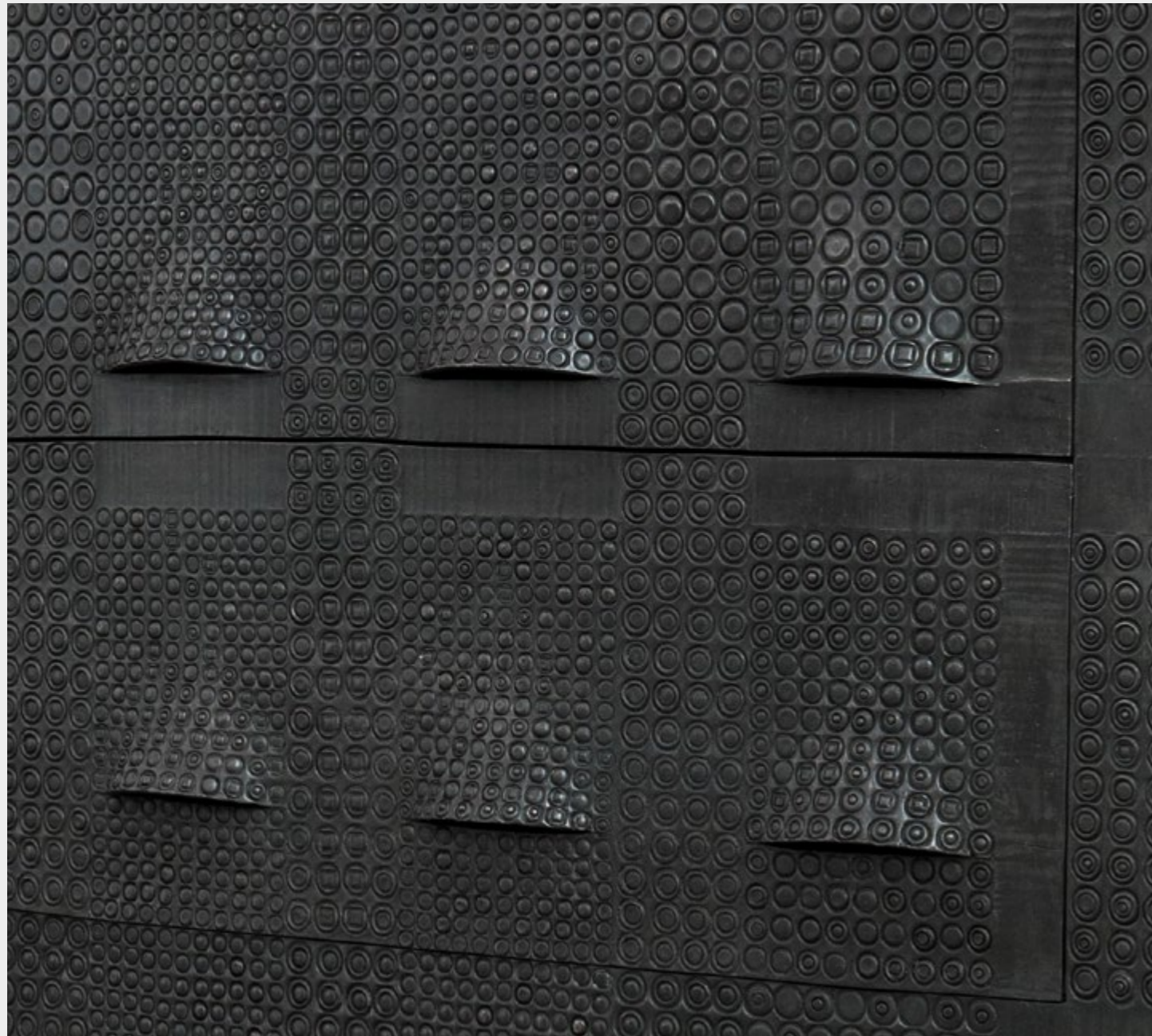
95 x 108 x 41.5 cm

37.4 x 42.5 x 16.3 in

Edition of 8 + 4 AP

The Swedish-French artist Ingrid Donat has evolved several visual motifs of lines, squares, rings and circles that cover the surfaces of her bronze designs. Commode Galuchat is inspired by the smooth yet textured surface of shark skin (also known as shagreen or galuchat), incorporating a complex, overlapping design, that draws the viewer's gaze in competing directions.

Donat takes a painterly approach to the weighty medium of bronze, expressing an abstract narrative on the surface of her creations. Her geometric designs hint at a universal language, derived from nature, linguistics, and philosophy, sophisticatedly blending the Art Deco and Art Nouveau styles.



VIRGIL ABLOH

ALASKA BENCH

2018

Polished Bronze

76 x 120 x 44 cm

29 7/8 x 47 1/4 x 17 3/8 in

Edition of 8 + 4 AP

The Alaska Bench, by artist Virgil Abloh, appears to be sinking into the ground. The cast bronze bench, along with a further series of chairs and lights, was first conceived to be exhibited in Venice, drawing visual attention to the tensions felt due to increased flooding. Acutely aware of rising sea levels threatening not only the lagoon-based city but also coastal populations everywhere, Abloh contextualises the concept of flooding wherever this series is exhibited.



VIRGIL ABLOH

ALASKA CHAIR

2018

Polished Bronze
73.5 x 48 x 47 cm
29 x 18 7/8 x 18 1/2 in
Edition of 8 + 4 AP

Before becoming Artistic Director at Louis Vuitton, artist Virgil Abloh originally trained as an architect and engineer. In his Alaska series, Abloh was influenced by the meandering streets of Venice, incorporating its non-linear methodology into the off balance chairs.



PALOMA GARRIDO

TABLE LAMP, TORSION

1996

24K Yellow Gold, Metal
(Finish: Anthracite Nickel), Light Fittings

40.6 x 20.3 x 25.4 cm

16 x 8 x 10 in

Edition of 8

Paloma Garrido, alongside her brother Juan, have continued as the second generation of Garrido silversmiths and metalworkers after their father Damian founded the company in 1940. The Garrido practice is rooted in the history and practice of traditional Spanish silversmithing, preserving ancient knowledge and endangered techniques of metalworking.

However, since 1990 Paloma has developed the Garrido style into a new contemporary direction, appealing to sensory experiences and inspired by natural crystalline structures and modern architecture. The Torsion lamp is crafted from 24-carat yellow gold, and is a complex composition of geometric segments twisting back on themselves, maximising its own reflections off the lustrous metal surfaces.



ATELIER VAN LIESHOUT

NEW FAMILY LAMP

2020

Cor-Ten Steel

61 x 30 x 30 cm

24 1/8 x 11 3/4 x 11 3/4 in

Edition of 8 + 4 AP

New Family Lamp is a part of Atelier van Lieshout's series New Tribal Labyrinth, exploring a future where globalised society as we know it has collapsed and the world has returned to being inhabited by tribes.

The lamp depicts a nucleic family, reduced to its core components in a brutalist style, rendered in Corten steel. The three family members are arranged as close as possible to each other under the protection of the overhead canopy, eschewing decoration and frivolity in favour of stability and protection.



ATELIER VAN LIESHOUT

THE MOLECULE THAT CHANGES ALL THE PROBLEMS IN THE WORLD

2018

Bronze, Light Fittings

75 x 27 x 24 cm

29 1/2 x 10 5/8 x 9 1/2 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 and its relationship to other materials and matter.

With typically playful subversion, The Molecule that Changes All the Problems in the World represents ethanol, which has both a destructive and redeeming effect on human life in the form of alcohol. It is the source of a host of social issues, and yet is also often the perfect escape from them.



ROGER HERMAN

UNTITLED 59

2018

Ceramic (Yellow, Green, Blue, Red, Purple)
(Face, Running Glaze)

40.6 x 25.4 x 25.4 cm

16 x 10 x 10 in

Edition Unique

Each of Roger Herman's ceramic artworks is unique. Its existence is the result of a carefree throwing process, then covered in glazes with rapid, intuitive brushstrokes. Each vessel is a celebration of spontaneity and risk.

After a conscious move away from the very traditional manner of painting he learnt at art school in Germany, Roger Herman's blend of conceptual expressionism has now translated onto his ceramic pieces. The artist believes he has maintained a beginner's freedom since his transition to working with ceramics. He operates with a controlled naivety, relying more on intuition than discipline.



ATELIER VAN LIESHOUT

DEER LAMP

2017

Bronze, Light Fittings

62 x 45 x 24 cm

24 3/8 x 17 3/4 x 9 1/2 in

Edition of 8 + 4 AP

Atelier Van Lieshout considers natural bodies and forms to be divine architectures, which are often corrupted when they come into contact with human nature. Superficially, Deer Lamp is a stylish, clean-line rendering of a deer. However, the lamp can also be seen as an unnatural appendage of the animal, protruding upwards from its back, creating something part animal part tool. Van Lieshout causes the viewer to consider man's relationship with nature, one that is often exploitative and self-centred.



PIERRE JEANNERET

LOUNGE SET (2 ARMLESS EASY CHAIRS + 1 BENCH)

1955

Teak, Upholstery (Green Cowhide)

71 x 54 x 79 cm

28 x 21 1/4 x 31 1/8 in

Historical Design

Swiss architect Pierre Jeanneret (1896-1967) was one of the founding fathers of modernism. Working closely with other artists like Charlotte Perriand and his cousin and mentor Le Corbusier, Jeanneret's furniture survives as an extension of his architectural principles, with an emphasis on the justifiable function of each component. As a result their finished forms exist in perfect clarity, such as this lounge set of armless chairs and a bench upholstered in green cowhide. The timeless and durable nature of Jeanneret's furniture has led to its incredible market renaissance in recent years.



RICK OWENS

HALF BOX ALABASTER

2011

Alabaster

77 x 50 x 50 cm

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

Edition of 8 + 4 AP

Rick Owens' minimal designs evoke archetypal furniture, seen in the striking angularity of his Half Box chairs.

His use of alabaster channels the beauty of nature. The stone radiates a material purity, in keeping with Owens' tendencies towards monochromatic designs, but its varied veins and tones demonstrate a depth beneath the surface.



RICK OWENS

SOFT STOOL WHITE MARBLE SIVEC

2014

White Marble Sivec

58 x 73 x 54 cm

22 7/8 x 28 3/4 x 21 1/4 in

Edition of 8 + 4 AP

Rick Owens lives and works in Paris, but his minimalist designs were conceived in the United States when he started making bespoke furniture for his bunker-style loft in Los Angeles, amalgamating many modernist influences with his own provocative tastes.

Owens' influences range from Brutalism to Arte Povera, also covering minimalists like Carl Andre or the experiential art of Joseph Beuys. His singular artworks bridge sculpture and design, always with a confrontational edge.



DRIFT

FRAGILE FUTURE FFC 3.17

2021

Dandelion Seed, Phosphorus Bronze, Led
84 x 94.5 x 94.5 cm
33 1/8 x 37 1/4 x 37 1/4 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, affectionately termed Light-Emitting-Dandelions by the artists. 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.



NACHO CARBONELL

STONE TABLE LAMP

2022

Metal Welded Branch and Base, Stone Lamp
Shade and Base, Silicone Cable, Light Fittings
85 x 75 x 64 cm
33 1/2 x 29 1/2 x 25 1/4 in
Edition Unique

Nacho Carbonell's practice immerses us in an imagined nature. The artist is intrigued by the power of plants to colonise their environment, and develops this concept into his Stone Table Lamp, a sculpture resembling a tree grown organically from rubble. Fragments of concrete are held in place by a rigid metal structure that substitutes for the branches, roots and the trunk of the tree-like sculpture, depicting a quasi-fossilisation of nature. Carbonell's work is experiential, investigating how we interact with the world around us.



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