

THE DINING ROOM

ONLINE | 5 – 31 MAY 2023



CARPENTERS WORKSHOP GALLERY

COLLECTIBLE NOW

Thoughtfully curated, Collectible Now: The Dining Room showcases a selection of exceptional works of art that have been created with the purpose of transforming the act of gathering around a table to enjoy, share and connect. Each work offers a unique perspective on the intersection of form and function, pushing the boundaries of what a dining experience can be.

Featuring works by iconic historical designers including Charlotte Perriand, Gio Ponti, and Studio BBPR, as well as contemporary artists Vincenzo De Cotiis, DRIFT, Niko Koronis, and Rick Owens, this collection celebrates the art of dining and the power of design to transcend the limitations of utility into high art.

Join us online through May 31st to discover these timeless artworks, all unique or last editions.



DINING TABLE

CHARLOTTE PERRIAND Table à Gorges, 1953

DINING CHAIRS

GIO PONTI (Set of 6), ISA, 1940s

BRONZE BOUGEOIR

INGRID DONAT Bougeoir Ekorce Rondelles 03, 2018

JEAN PROUVÉ

DINING CHAIR (SET OF 12),
MOD. 305 BLAC, 1950

Enameled Steel, Beech Plywood,
Aluminum
81 x 42 x 48 cm
31 7/8 x 16 1/2 x 18 7/8 in

The Mod. 305 chair is based on human anatomy. At the back, the tension is stronger since it is the part that supports the weight of the torso. The back feet then carry most of the person's weight, hence their thickening. Their shape avoids the deformation caused by swinging. The chair gives an impression of stability and solidity while relying on simple shapes and materials. The structure is made of folded and lacquered sheet metal. The seat and the back are made of plywood.

LITERATURE

P. Sulzer, Jean Prouvé: Oeuvre Complète/Complete Works,
Volume 2: 1933-1944, Basel 2005, pp. 34-35, 211-212.

“In my mind, a chair had to be light. A chair always breaks at the rear joint between the legs and the seat. This is the reason why all my pieces of furniture have forms of equal resistance.”

– JEAN PROUVÉ

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STUDIO BBPR

CHANDELIER, CASA RAVELLI MILANO
1959

Brass, Opaline Glass, Lacquered Metal,
Covered Lead, Light Fittings
99 x 177 cm
39 x 69 3/4 in

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This rare ceiling light was custom-made for Casa Ravelli, Milan, Italy, in 1959. With two lights, each in opaline glass suspended from a brass structure asymmetrically balanced by a circular painted shape at the opposite end. This ceiling lamp reflects the principles of Studio BBPR's practice through simple and harmonious forms and the use of new materials resulting from recent industrial innovations.

Studio BBPR was an architectural and design studio established in Milan in 1932 by Gian Luigi Banfi, Lodovico Barbiano di Belgiojoso, Enrico Peressutti, and Ernesto Nathan Rogers, whose first letter of their last name makes 'BBPR.' The studio became an influential artistic and intellectual entity of Italian rationalism, embracing the philosophical concept of 'ideal' proportions.

LITERATURE

"Un arredamento a Milano", Domus, n. 355, juin 1959, p. 23.
M. Martignoni, "A BBPR masterpiece of elegance," Casa Vogue, n. 39, April 2013, n.p.



CHARLOTTE PERRIAND

DINING TABLE, TABLE À GORGES
1953

Wood
70 x 230 x 85 cm
27 1/2 x 90 1/2 x 33 1/2 in
Historical Design

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In the 1950s, Charlotte Perriand left Le Corbusier's studio and developed her own design with a singular taste for nature and greater formal freedom. This was led by her travels to Japan, where she became an official advisor for industrial design to the Ministry for Trade and Industry. While in Japan, she advised the government to raise design standards in Japanese industry to develop products for the West. The Book of Tea she read at this time also significantly impacted her work, and she referenced it throughout the rest of her career. This dining table embodies her principles and focuses on materials, functionality, and well-being. She closely aligned her belief in the power of design for social changes and became a leading figure in Industrial design during the post-war years.

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LITERATURE

J. Barsac, Charlotte Perriand: Complete Works Volume 2, 1940-1955, Paris 2015, p.459.





GIO PONTI

DINING CHAIR (SET OF 6), ISA,
1940S

Mahogany Wood, Steel, Upholstery
(Fabric: Pierre Frey Lord Anthracite)
89.3 x 42.3 x 58 cm
35 1/8 x 16 5/8 x 22 7/8 in

Gio Ponti is an Italian architect, designer, writer, and founder of the Domus magazine. He is widely considered one of the benchmarks for the renewal of Italian design after the Second World War. Known for his interdisciplinary creativity, he embraced new and modern materials while referring to tradition in original and unconventional ways. Throughout the 1950s, he worked closely with ISA (Industria Salotti e Arredamenti) in Bergamo, Italy, to produce furniture for cruise ships and restaurants. This set of dining chairs is sourced from a restaurant in Bergamo.

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VINCENZO DE COTIIS

DC1908B DINING TABLE CHOCOLATE
2021

Hand-Painted Fiberglass
74 x 357 x 108 cm
29 1/8 x 140 1/2 x 42 1/2 in
Unique

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Vincenzo de Cotiis' approach to all his work is painterly, expressing hand-shaped processes on the surface of his artworks. This is seen in his fiberglass artworks, pure compositions of geometric forms, and monochrome chromaticism, such as in the DC1908B dining table, in a unique chocolate color, from his Crossing Over collection.

De Cotiis manifests Crossing Over as a mental journey in search of sceneries from both his memory and imagination, seeking symbols that overlap with his own cultural experience. The legs of this table are influenced by the slanting roofs of Japanese temples, as also seen in the artist's Éternel collection.





NACHO CARBONELL

BUNCH CHANDELIER V BRANCH
(207/2021) 2021

Metal Mesh with Paverpol and Pigments,
Metal Welded Branch, Silicone Cable,
Light Fittings
75 x 130 x 90 cm
Unique

In the Light Mesh Collection, a sculptural series by Spanish artist Nacho Carbonell, the artist carefully researched materials and shapes that play with differences and similarities to manifest as nebulous canopies of light and color. Bunch Chandelier V Branch (207/2021) is created entirely by hand, the metal, branch-like frame is welded into form inch by inch, and each mesh shade can take months to shape and texture. Due to the tactile process of creation, Carbonell views the sculpture as an extension of himself as an artist, imbued with his soul. Modeled on plants, roots, branches, and other organic structures, Carbonell's practice focuses on connection and vitality, creating artworks that form a deep relationship between object and viewer.

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NIKO KORONIS

PIT
2022

Noir de Mazy Marble
73 x 270 x 105 cm
28 3/4 x 106 1/4 x 41 3/8 in
Edition of 8 plus 4 A

Across his broad artistic output, Greek artist Niko Koronis continues to elicit the maximum expression from the most minimal designs. The purity of each artwork, such as the PIT dining table, masks the technical proficiency necessary to achieve its flawless surface.

The Greek artist condenses the principles of classical architecture into futuristic objects, deeply considering proportion, exploring positive and negative space, and striking a fine balance between the strong curves of his designs contrasted against their rigid linearity.

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STUDIO BBPR

DINING CHAIR (SET OF 7), ELETTRA,
1954

Lacquered Metal, Upholstery
78 x 50 x 58 cm
30 3/4 x 19 3/4 x 22 7/8 in

Mario Gottardi is a Venetian designer and architect whose work ranges from restoration, public and private buildings to naval, hotel, private, and theatrical furniture. From the beginning, his style has been characterized by constant research and experimentation. This set of dining chairs features a subtle play around volumes, angles, and lines. This set has been reupholstered with the Bangor Verde Militare by Loro Piana.

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RICK OWENS

PLUG TABLE ALABASTER 320 CM
2017

Alabaster
77 x 320 x 120 cm
30 1/4 x 126 x 47 1/4 in
Edition of 8 plus 4 AP

Rick Owens' Plug table, made of alabaster, is a definitive example of his monolithic furniture designs.

Owens has long held architecture as one of his greatest influences, looking to the logic and brutalism of architects such as Le Corbusier and the grandeur of religious buildings. This work channels Owens's minimalist aesthetic with the use of geometric shapes, clean lines, and a monochrome palette.

Well-versed in art history, Owens' practice is considered a summation of these masters of art and design that came before him. His influences range from Brutalism to Arte Povera, also covering conceptual minimalists like Carl Andre and the experiential art of Joseph Beuys.

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DRIFT

FRAGILE FUTURE FFC 3.1
2011

Dandelion Seed, Phosphorus Bronze,
Led

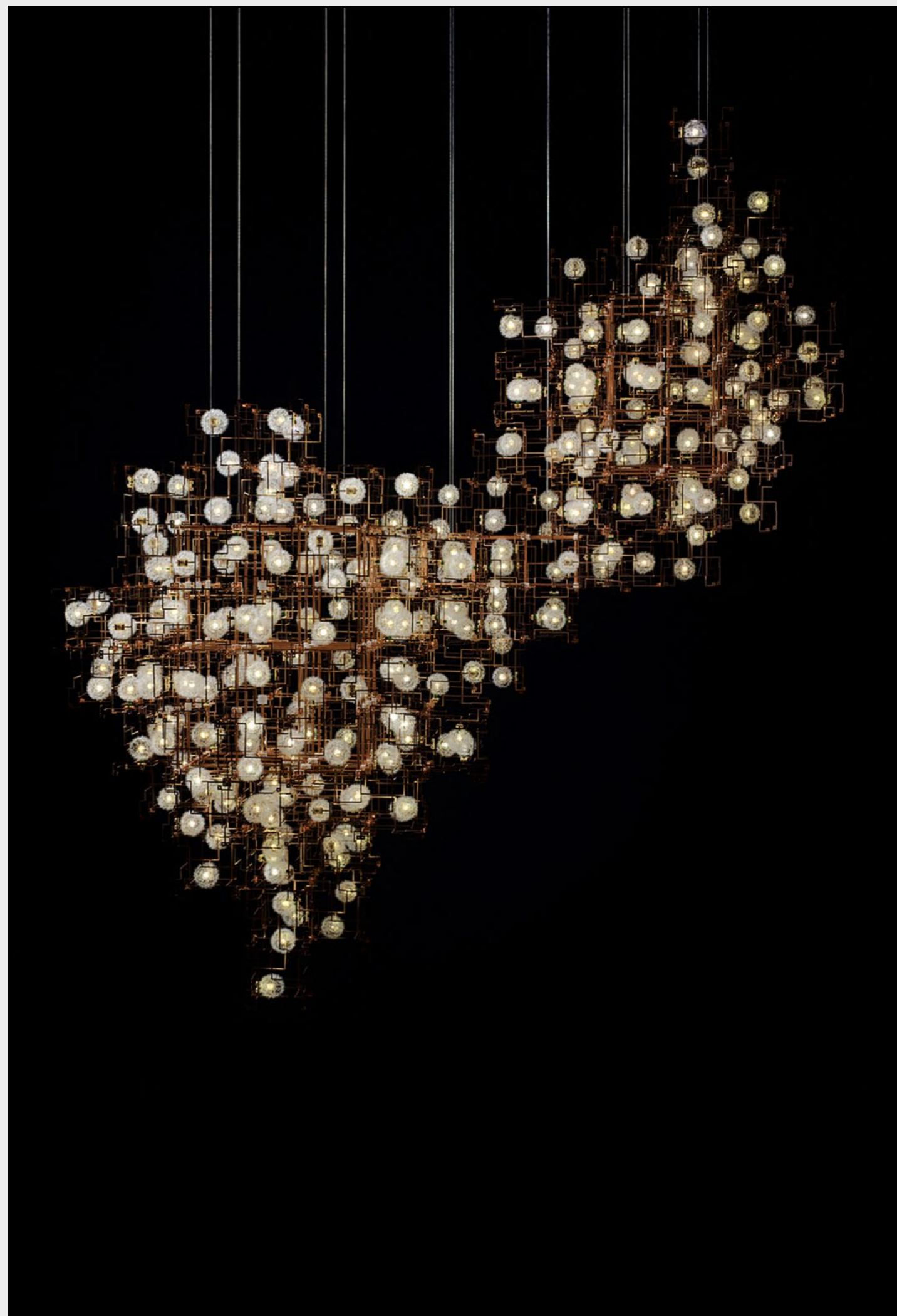
157.5 x 115 x 147 cm

62 1/8 x 45 1/4 x 57 7/8 in

Edition of 8 plus 4 AP

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The Fragile Future series, by Dutch design studio DRIFT, poses a profound question behind its dreamlike aesthetic: Are our technological developments more advanced than nature? DRIFT operates 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. The final sculpture is a poetic means of reconnecting humans and nature and meditating on the potential of natural and technological combinations. Incorporating the dandelions in light sculptures specifically reinforces life's dependency on light, and DRIFT uses the flower as a symbol of the world's delicate ecosystem.



GEORGE NAKASHIMA

DINING CHAIR (SET OF 8), MIRA
1960

Walnut Wood
67 x 51 x 42 cm
26 3/8 x 20 1/8 x 16 1/2 in
Historical Design

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The "Mira" chair embodies Nakashima's belief that furniture should be lived with, carrying the wears of everyday interaction. The design is based on a model he made in the late 1940s as an elevated seat so his baby daughter, Mira, could sit at the table. Later, he transformed the chair into a convenient dining chair. Japanese American architect and father of the American craft movement, George Nakashima, is among the first generation of studio furniture makers and is cited as highly influential in the field of contemporary woodworking. He mainly worked with wood waste and offcuts. Nakashima created asymmetrical forms with fluid contours preserving all the imperfections of the tree he used and turning the defects into stylistic peculiarities. His inspirations include the Japanese tea ceremony, American Shaker furniture, and the Zen Buddhist beauty ideals.



GINO SARFATTI

CHANDELIER, MOD. 2003
1939

Lacquered Metal Structure,
Light Fittings
40 x 90 x 90 cm
15 3/4 x 35 3/8 x 35 3/8 in

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Gino Sarfatti was an Italian designer renowned for his work on lamps. Founder of Arteluce in Milan, he sought to use new materials and develop new shapes to create innovative lighting technologies. The chandelier model 2003 was designed for Arteluce in 1939. According to the firm numbering, the suspended lamps were designated from number 2000. Hence, this model was one of Sarfatti's earliest designs. It produces a diffused and dim atmosphere.

LITERATURE

C. & D. Krzentowski, JRP Ringier (ed.), *The Complete Designer's Lights II*, Zürich 2014, for a related example p. 23.
M. Romanelli & S. Severi, Silvana Editoriale (ed.), *Gino Sarfatti: 1938-1973, selected works*, Milan 2012, p. 126, 461.



FREDERIK MOLENSCHOT

CL ARCTIC III
2017

Bronze, Light Fittings

Available in

Dark Brown, Gold, Brown, Polished Silver

80 x 185 x 100 cm

31 1/2 x 72 7/8 x 39 3/8 in

Edition of 8 plus 4 AP

By Dutch designer Frederik Molenschot, CL-Arctic III is a large-scale light sculpture that aims to take ownership of its environment and, in the artist's words, "overwhelm" the viewer. Much of Molenschot's ethos is inspired by a single, incredibly formative month in Shanghai. The City Light series was inspired by the innumerable lines of streetlights 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.

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STUDIO BBPR

DINING CHAIR (SET OF 7), ELETTRA,
1954

Lacquered Metal, Upholstery
78 x 50 x 58 cm
30 3/4 x 19 3/4 x 22 7/8 in

Studio BBPR originally designed the Elettra chair for Arflex, an Italian company that integrates modern materials and vivid performance. This set is among the early designs created by Studio BBPR for Arflex in 1954. Elettra remains a celebrated mid-century dining chair that Arflex continues to manufacture today. Studio BBPR designed the geometric frame of the chair's structure in black-painted metal. The upholstery is simple, which confirms BBPR's attraction to functional and slick furniture design.

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LITERATURE

C. Greenberg, Random House Inc (ed.), *Mid-Century Modern Furniture of the 1950s*, New York 1989, p. 120.

I. de Guttry & M.P. Maino, Laterza (ed.), *Il Mobile Italiano Degli Anni 40 e 50*, Rome 2006, p. 96.

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DAVID/NICOLAS

CONSTELLATION C080
2018

Travertino Bronzo, Silvered Brass
75 x 302 x 111 cm
29 1/2 x 118 7/8 x 43 3/4 in
Edition of 8 plus 4 AP

The Supernova series, from award-winning Lebanese design studio david/nicolas, explores themes of life, death, and rebirth. The duo's unique talents lie in their innovative contrasting of materials and a "retro-futuristic" aesthetic built on an amalgamation of influences from the Middle East to Europe, including Oriental geometry, antique furniture, and space exploration. Constellation C080 (2018) is a long dining table with three travertine slabs connected by silvered brass zig-zag joints. The hemispherical shapes cut out of the table's legs are rotated leg by leg, mirroring the lunar cycle.

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DAVID/NICOLAS

CONSTELLATION C080 RED
PERSIAN TRAVERTINO
2018

Red Persian Travertino, Silvered Brass
75 x 302 x 111 cm
29 1/2 x 118 7/8 x 43 3/4 in
Edition of 8 plus 4 AP

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Beirut-based duo david/nicolas continue their retro-futuristic designs with their new CO80 table.

From their Constellation series, CO80 is a long dining table with three travertine slabs connected by silvered brass zig-zag joints. The hemispherical shapes cut out of the table's legs are rotated leg by leg, mirroring the lunar cycle.

david/nicolas' design aesthetic is built on an amalgamation of influences from the Middle East to Europe, including Oriental geometry, antique furniture, robotics, and space exploration. The quality of their designs is founded on the precision and detail with which the pair work, each holding the other to the highest possible standards.



INGRID DONAT

BOUGEOIR EKORCE RONDELLES 03
2018

Bronze
37,5 x 20 x 20 cm
Edition of 500 plus 4 AP

The geometric designs seen on Ingrid Donat's bronze Bougeoir Ekorce reference the precision of Art Deco and organic flowing lines of Art Nouveau.

However, the artist's fascination with marking the surface of her work is born from African scarification traditions, which she first encountered on her childhood home of Réunion island. Donat channels the ritual nature of the tribal skin-scarring process, finding harmony within the graphic repetitive designs.

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