

TEFAF NY | 2024

BOOTH 303



CARPENTERSWORKSHOP GALLERY

MAARTEN BAAS

GRANDFATHER CLOCK – THE SON
2022

Copper, Wood, Digital Equipment
170 x 76 x 65 cm
66 7/8 x 29 7/8 x 25 5/8 in
Edition of 8 plus 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.

➔ MORE OF THIS WORK





NACHO CARBONELL

CERAMIC STANDING LAMP
2023

Ceramic, Light Fittings, Silicon Cable
170 x 70 x 66 cm
66 7/8 x 27 1/2 x 26 in
Unique

➔ MORE OF THIS WORK

Carbonell's *Ceramic Standing Lamp* applies the visual language of his *Light Mesh Cocoon* pieces to a ceramic standing light sculpture, borrowing from previous forms while altering material details. Embracing a bricolage aesthetic, Carbonell constructs patches of ceramic latticework, which are then intertwined in a quilt-like pattern to serve as the lightshade of the piece. The result speaks to Carbonell's iterative practice; the piece serves both as a familiar token of his previous work and a meaningful advance towards a new mode of expression.



NACHO CARBONELL

LONG COCOON CHANDELIER
2022

Metal Mesh with Paverpol and
Pigments, Metal Welded Branch,
Silicone Cable, Light Fittings
50 x 250 x 60 cm
19 3/4 x 98 3/8 x 23 5/8 in
Unique

[➔ MORE OF THIS WORK](#)

Long Cocoon Chandelier (2022) features tree-like forms that spawn into a luminescent forest hanging from above. Swathed in metal mesh with Paverpol and Pigments, the metal welded branch cradles the soft, angelic glow of the light fittings and the decorative entanglement of the silicone cables wrapped within. The artist views objects as living organisms, where natural materials, textures and techniques come to life and spark imagination in the viewer.



“Nature is in all of us. We are all part of nature and somehow it is unavoidable. When I express myself, it is being part of nature, this [my work] is what happens.”

NACHO CARBONELL



MARCIN RUSAK

VAS FLORUM 14
(HORTUS CONTRADICTIONUM)
2024

Bio-Resin, Flowers
46 x 41 x 31 cm
18 1/8 x 16 1/8 x 12 1/4 in
Unique

[➔ MORE OF THIS WORK](#)

Vas Florum 14 (Hortus Contradictionum) (2024) contrasts plants that were cultivated (bred), such as anthuriums and orchids, with plants that are native to different regions—for instance, brunia from South Africa or mullein and *Astrantias* which are endemic to Europe and western parts of Asia. This “composition of contradictions” is something that flower growers and florists ‘naturalized’ in their practice over centuries, and the division between what is natural and vernacular and what is “cultured” has become blurred. Instead, what is highlighted is the variety of forms, colors, and textures, and a particular dialogue between the different species that is only possible under human guidance.



ROGER HERMAN

UNTITLED 20
2009

Ceramic
48.3 x 20.3 x 20.3 cm
19 1/8 x 8 x 8 in
Unique

Sculpted from wheel-thrown clay and by hand, *Untitled 20* transcends traditional ceramic design techniques with its irregular shapes, spontaneous voids and protrusions which are ignited by Roger Herman's fascination with the transformative power of color during the glazing process.

➔ MORE OF THIS WORK



ROGER HERMAN

UNTITLED 75
2016

Ceramic
41.9 x 41.9 x 5 cm
16 1/2 x 16 1/2 x 2 in
Unique

Roger Herman's works explore the innate qualities of the artist's medium of paint. The forms in *Untitled 75* document the process of creation; lines and airy shapes vary in translucency, creating a work with depth. No mark appears overly precious or thought out—instead it evokes the sweep of a hand. Herman relinquishes control over the final image, allowing the medium to take the lead.

➔ MORE OF THIS WORK



VINCENZO DE COTIIS

DC1626B SOFA
2016

Black Mohair, Cast Brass
70 x 330 x 100 cm
27 1/2 x 129 7/8 x 39 3/8 in
Edition of 8 plus 4 AP

In the *DC1626B Sofa*, De Cotiis embraces the inherent texture of the rich black mohair, allowing it to interact with the surrounding light and casting subtle shadows that dance across its surface. Featuring sleek lines, cast white bronze elements, and intricate detailing, the *DC1626B* seamlessly fuses classic craftsmanship with modern aesthetics. Its simple yet elegant linear structure renders the sofa timeless in its aesthetic, a hallmark of De Cotiis's work.

[→](#) MORE OF THIS WORK



NACHO CARBONELL

Escaping Legs Table Lamp
2023

Metal Mesh with Paverpol and Pigments,
Metal Welded Branch, Concrete Base,
Silicone Cable, Light Fittings
105 x 52 x 47 cm
41 3/8 x 20 1/2 x 18 1/2 in
Unique

A table-top iteration of Carbonell's *Light Mesh* work, *Escaping Legs Table Lamp* repurposes the artist's bronze lattice technique, imagining the netted cocoon as a body part and introducing a figurative element into his work. A unique departure from his previous *Cocoon* works, the piece speaks to the possibilities inherent in Carbonell's chosen material: branch-like forms that in other works twist into brushy canopies now star as the neck and headpiece of a two-legged creature, whose body is formed from a concrete composite. Playful and unconventional, *Escaping Legs* stands as a tribute to the inventive nature of the artist and his continually experimental practice.

➔ MORE OF THIS WORK



ATELIER VAN LIESHOUT

OLD MAN LAMP
2018

Bronze, Light Fittings
65 x 26 x 32 cm
25 5/8 x 10 1/4 x 12 5/8 in
Edition of 8 plus 4 AP

Old Man Lamp, as well as its life-size counterpart *Old Man*, is a self-portrait of artist Joep van Lieshout, a creator who refuses to surrender. In a show of stamina, he drags himself from one artwork to the next, morphing into his gnarled walking stick, reflecting upon the cycle of life from love to reproduction, growth and death.

[➔ MORE OF THIS WORK](#)



ATELIER VAN LIESHOUT

DICKHEAD BABY
2008

Bronze
15 x 37 x 21 cm
5 7/8 x 14 5/8 x 8 1/4 in
Edition of 8 plus 4 AP

Atelier Van Lieshout is well-versed in creating emotionally charged sculptures investigating human relationships, taboos, and their associations to the human body. He applies this methodology to sculptural figures of all ages, in this case investigating the juxtaposition of sexuality with immaturity.

[➔ MORE OF THIS WORK](#)



VINCENZO DE COTIIS

DC1920 COFFEE TABLE
2021

Recycled Fiberglass, Hand-Painted
Fiberglass, Cast Brass
30 x 180 x 140
11 3/4 x 70 7/8 x 55 1/8
Edition of 8 plus 4 AP

Vincenzo De Cotiis follows classical artistic tradition by expressing depth on the surface of his artworks as made evident in *DC1920*. The surface of the sculpture displays a contrast created from using both recycled and hand-painted fiberglass, showing the artist's dedication to hand-crafted processes. De Cotiis' artworks become visionary symbols, summarizing both contemporaneity and eternity.

[➔](#) MORE OF THIS WORK





“My philosophy has always been to go slightly against function. I’ve always followed my own path, going towards art more than design.”

VINCENZO DE COTIIS



DAVID/NICOLAS

CONSTELLATION C080
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

Beirut-based duo david/nicolas continue their retro-futuristic designs with the 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, which are 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.

[➔](#) MORE OF THIS WORK





STEVEN HAULENBEEK

ICB BACCARA MIRROR
2023

Bronze
91.4 x 61 cm
36 x 24 in
Unique

American artist Steven Haulenbeek forms the molds of his Ice-Cast Bronze series by pouring molten wax directly onto freezing ice. The immediate temperature shock causes the wax to shrivel and contort, resulting in the writhing surfaces that appear preserved in his bronze casts, such as the frame of his *ICB Baccara Mirror*.

➔ MORE OF THIS WORK



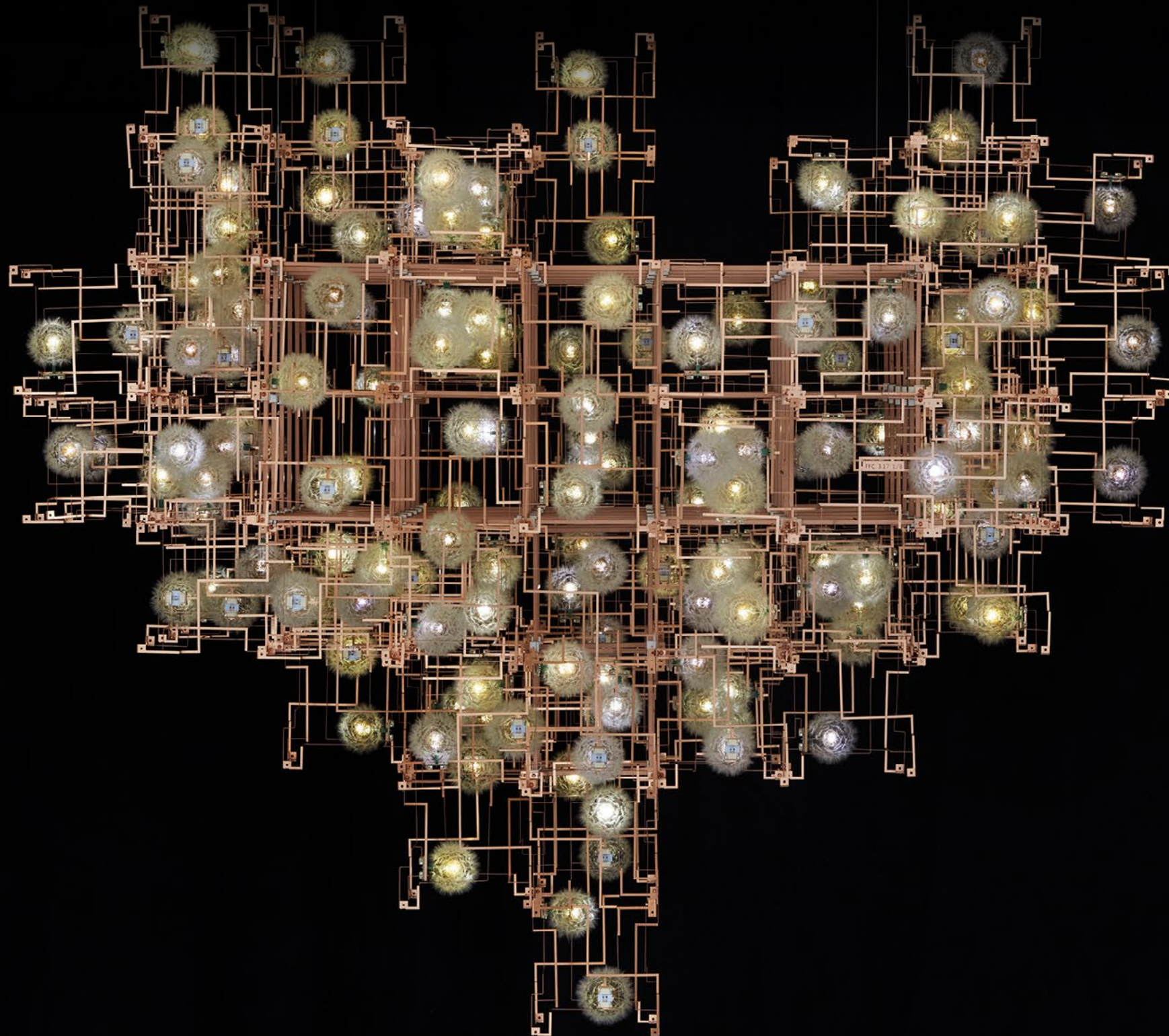
DRIFT

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 plus 4 AP

DRIFT operates at the intersection of nature and technology. The *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 poetically reconnects humans with nature and is a meditation on the potential of natural and technological combinations.

[→ MORE OF THIS WORK](#)



INGRID DONAT

CONSOLE KOUMBA
2018

Bronze, Patina Brun Ebène
88 x 180 x 40 cm
34 5/8 x 70 7/8 x 15 3/4 in
Edition of 8 plus 4 AP

Ingrid Donat's *Console Koumba* beautifully demonstrates the power and elegance of her bronze artworks. The repeating square pattern that covers the twin tabletops is achieved using the lost wax casting method which gives Ingrid Donat total control over her hand-shaped designs. Extending upwards from the console's legs, the pattern and structure become one as the artist imbues it with a life of its own.

[→](#) MORE OF THIS WORK



“I envision my work as a ritual, a structured repetition in time and space from which an energy emanates.”

INGRID DONAT



INGRID DONAT

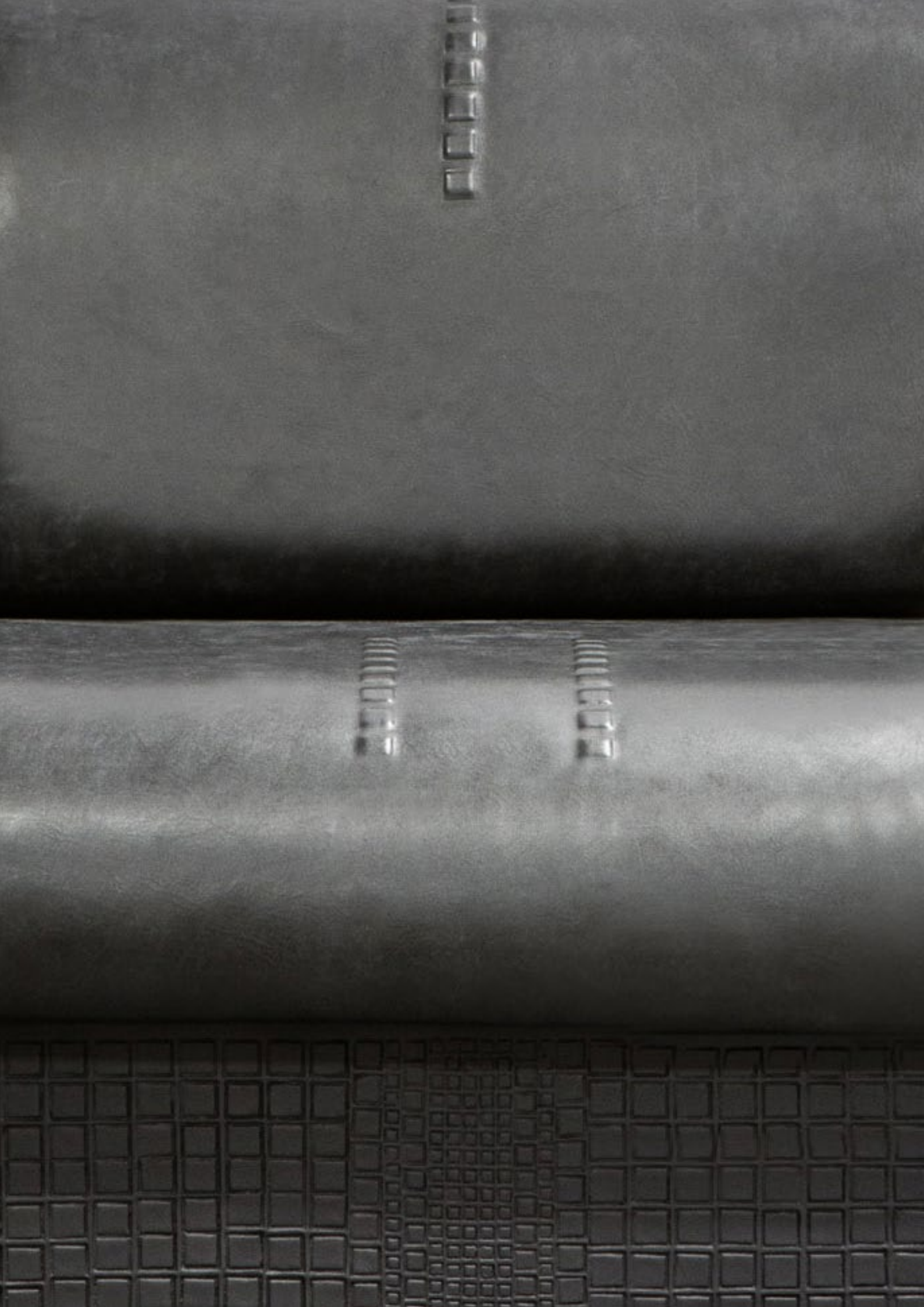
FAUTEUIL PLAQUE AUX CARREAUX –
ANTHRACITE
2011

Aluminium
60 x 70 x 70 cm
23 5/8 x 27 1/2 x 27 1/2 in
Edition of 20 plus 4 AP

In Ingrid Donat's *Fauteuil Plaque aux Carreaux – Anthracite*, the artist uses juxtaposed metal and aluminium to enhance the patterns and textures of the other. The leather seats are sleek and smooth, while the aluminium has been etched with geometric imprints inspired by ancient Nigerian tribal masks and the intricate details of scarification, which is inspired by her relationship to Réunion Island, where her father is from.

➔ MORE OF THIS WORK





ROGER HERMAN

UNTITLED 81
2015

Ceramic
44.5 x 44.5 x 5 cm
17 1/2 x 17 1/2 x 2 in

Roger Herman's pieces are driven by an innate sensitivity to the interactions of color and line. Guided by paint's natural performativity, the artist allows compositions to emerge organically; painted lines of differing hues and levels of opacity are entangled in woven compositions, simultaneously loose and dense. Herman's dynamized surfaces weave into the figurative, exploring the relationship between reference and painterly technique.

[➔ MORE OF THIS WORK](#)



AKI+ARNAUD COOREN

ISHIGAKI LAMP #15
2021

Copper, Linen, Carbon, Resin, Steel,
Bamboo, Pigment, Light fittings
H 74 cm
H 29 1/8 in
Unique

The *Ishigaki Lamp* is inspired by Arnaud's freediving experiences off the coast of Ishigaki island, south of Japan. The lamp's light is projected upwards, producing a mesmerizing shadow on the ceiling, representative of the small circle of sunlight on the ocean's surface as viewed from many meters underwater. The dappled combination of color and material creates an abstract intersection of fabric, liquid and light.

➔ MORE OF THIS WORK



JOAQUIM TENREIRO

LARGE CREDENZA
1950

Imbuia Wood
75 x 400 x 48 cm
29 1/2 x 157 1/2 x 18 7/8 in

The *Large Credenza*, by Brazilian modernist Joaquim Tenreiro, is a rare item. Reflective of the artist's design philosophy, even at four meters long its design remains light and sleek. Six doors are seamlessly integrated along the face of the piece.

➔ MORE OF THIS WORK





“Lightness, has nothing to do with the weight
itself, but with grace and functionality”

JOAQUIM TENREIRO



LINE VAUTRIN

REFLECTIVE SCULPTURE
SOLEIL À POINTES N°3
1955

Talosel Resin, Colored Mirrored Glass,
Convex Reflective Surface
49 x 49 x 4 cm
19 1/4 x 19 1/4 x 1 5/8 in

Line Vautrin created a series of *Soleil* mirrors in different versions, that primarily vary in size. *Mirror Soleil à Pointes n°3* presents a large crown formed by two different sized sunrays which arranged alternately and inlaid with orange and gold mirrors. This form of *Soleil* symbolises heat, dryness and embodies Vautrin's preferred figure – the sun, and at the same time presents silver and cold glass surface. The frame of the mirror presents a very rare color palette.

➔ MORE OF THIS WORK



ZANINE CALDAS

BOOKSHELF
1975

Pequi Wood
28 x 299 x 23 cm
11 x 117 3/4 x 9 in

This bookshelf is part of *Denúncia* collection and was carved from Brazilian raw wood. It's solid and handmade, in which Caldas plays with the formal balance of the piece, creating fills, voids and overhangs. Most of the production took place at Caldas' shop in Nova Viçosa and was inspired by local craftsmanship. Each piece of the collection varies slightly depending on the natural materials that were used, which defines their unique and refined character. These peculiarities allowed the *Denúncia* pieces to blend into the local scenery.

[➔](#) MORE OF THIS WORK





ZANINE CALDAS

DENÚNCIA SCULPTURAL BENCH
1982

Pequi Wood
71 x 176 x 81 cm
28 x 69 1/4 x 31 7/8 in

This bench is part of *Denúncia* collection and was carved from Brazilian raw wood. Its sculptural aspect presents the original wooden texture, and simple and crude form. Most of the production took place at Caldas' shop in Nova Viçosa and was inspired by local craftsmanship. Each piece of the collection varies slightly depending on the natural materials that were used, which defines their unique and refined character. These peculiarities allowed the *Denúncia* pieces to blend into the local scenery.

➔ MORE OF THIS WORK





MARIO GOTTARDI

DINING CHAIRS (SET OF 8)
1952

Cherry Wood, Upholstery
93 x 42 x 47 cm
36 5/8 x 16 1/2 x 18 1/2 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, and has been reupholstered with the Bangor Verde Militare by Loro Piana.

➔ MORE OF THIS WORK



STUDIO BBPR

FLOOR LAMPS (PAIR)
1959

Wood, Brass, Venini Glass Shade,
Light Fittings
227 x 30 x 30 cm
89 3/8 x 11 3/4 x 11 3/4 in

An original design from 1959, the *Floor Lamp (Pair)* boasts simple and solid lines, and combines natural materials like walnut wood with brass and Venini glass. Studio BBPR was an architectural and design studio established in Milan in 1932 by Gianluigi 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.

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CARPENTERSWORKSHOP GALLERY

LONDON LADBROKE HALL | 79 BARLBY ROAD | NOTTING HILL

PARIS 54 RUE DE LA VERRIERE | MARAIS

NEW YORK 693 FIFTH AVENUE | MIDTOWN

LOS ANGELES 7070 SANTA MONICA BLVD | WEST HOLLYWOOD