

DESIGN MIAMI.PARIS 2024

16 – 20 OCTOBER



CARPENTERSWORKSHOP GALLERY

Carpenters Workshop Gallery is pleased to present a collection of works for the second edition of Design Miami.Paris at L'hôtel de Maisons. Combining the finest craftsmanship with innovative approaches to materials, form and aesthetic, the booth celebrates contemporary masterpieces of functional art and collectible design.

Among the highlights is *DC1824 Floor Lamp* by Vincenzo De Cotiis, a sculpture made of hematite and cast brass – one of the artist's signature materials. Complete with a neon light fitting, the work's unconventional, angular composition encourages a dialogue between recovered elements and futuristic surfaces through its framework.

Also on display is De Cotiis' *DC2002 Coffee Table*, a sculptural piece carved from a single block of cosmic black granite. This artwork rejects high polish in favour of the stone's natural texture, allowing its mineral variations to disrupt conventional perspectives and foreground the urban semiotics of cities in a monochromatic, alluring form.

Marc Newson's *Pod of Drawers* – a prototype work – draws inspiration from early 20th century French cabinetmaker André Groult. This piece is Newson's second riveted aluminium creation after the *LC1 chaise longue* – first designed in 1986 – and utilises a similar technique of applying hand-beaten, cut aluminium pieces over a fluid fibreglass form.

Marcin Rusak's *Vas Florum 13 (Flos Monstruosus)* explores the cut flower industry's genetic manipulations through 3D-printed flowers cast in bio-resin. This sculpture critically examines our desire to manipulate and commodify floral beauty, juxtaposing manmade hybrids with wild plants to question the essence of natural fertility.

In parallel to Design Miami.Paris, Carpenters Workshop Gallery Paris hosts concurrent solo exhibitions of three artists: Wendell Castle, revered as the founding father of the American Art Furniture Movement; Roger Herman, who intertwines ceramics and painting to unveil an assemblage of colour and texture; and Paul Cockledge, a designer known for his fascination with light and reflectivity. Their respective exhibitions – *Cantilever*, *From California With Love* and *Squeeze* – are open until 20 December and explore each artist's distinctive contribution to contemporary art and design.



VINCENZO DE COTIIS

DC2322
2023

White Bronze, Black Onyx,
Hand-Painted Recycled Fibreglass
75 x 360 x 107 cm
29 1/2 x 141 3/4 x 42 1/8 in
Edition of 8 + 4 AP

Vincenzo De Cotiis' *DC2322* is part of his collection *Archaeology of Consciousness*, in which the artist has reimagined over twelve contemporary archways made from rare marble, recycled fibreglass and Murano glass. While focusing on the archway as an architectural object, the sculpture has been crafted through a process of reclamation, appearing to have undergone deliberate distortion and transformation. Its fragmented and ancestral roots are revealed through its bronze, black onyx and hand-painted recycled fibreglass composition.

[➔](#) MORE OF THIS WORK





VINCENZO DE COTIIS

DC1824 FLOOR LAMP
2018

Hematite, Cast Brass, Neon Lights
150 x 58 x 40 cm
59 1/8 x 22 7/8 x 15 3/4 in
Edition of 8 + 4 AP

DC1824 Floor Lamp is a sculpture by Vincenzo De Cotiis made of cast brass – one of the artist's signature materials – and hematite. Fuelled by parallelisms of space and time, De Cotiis is known for his manifestations that conflate archaic idioms with futuristic expressions. Complete with a neon light fitting, the framework of this work's unconventional, angular composition encourages a dialogue between recovered elements and futuristic surfaces.

[➔ MORE OF THIS WORK](#)





MARC NEWSON

POD OF DRAWERS
1987

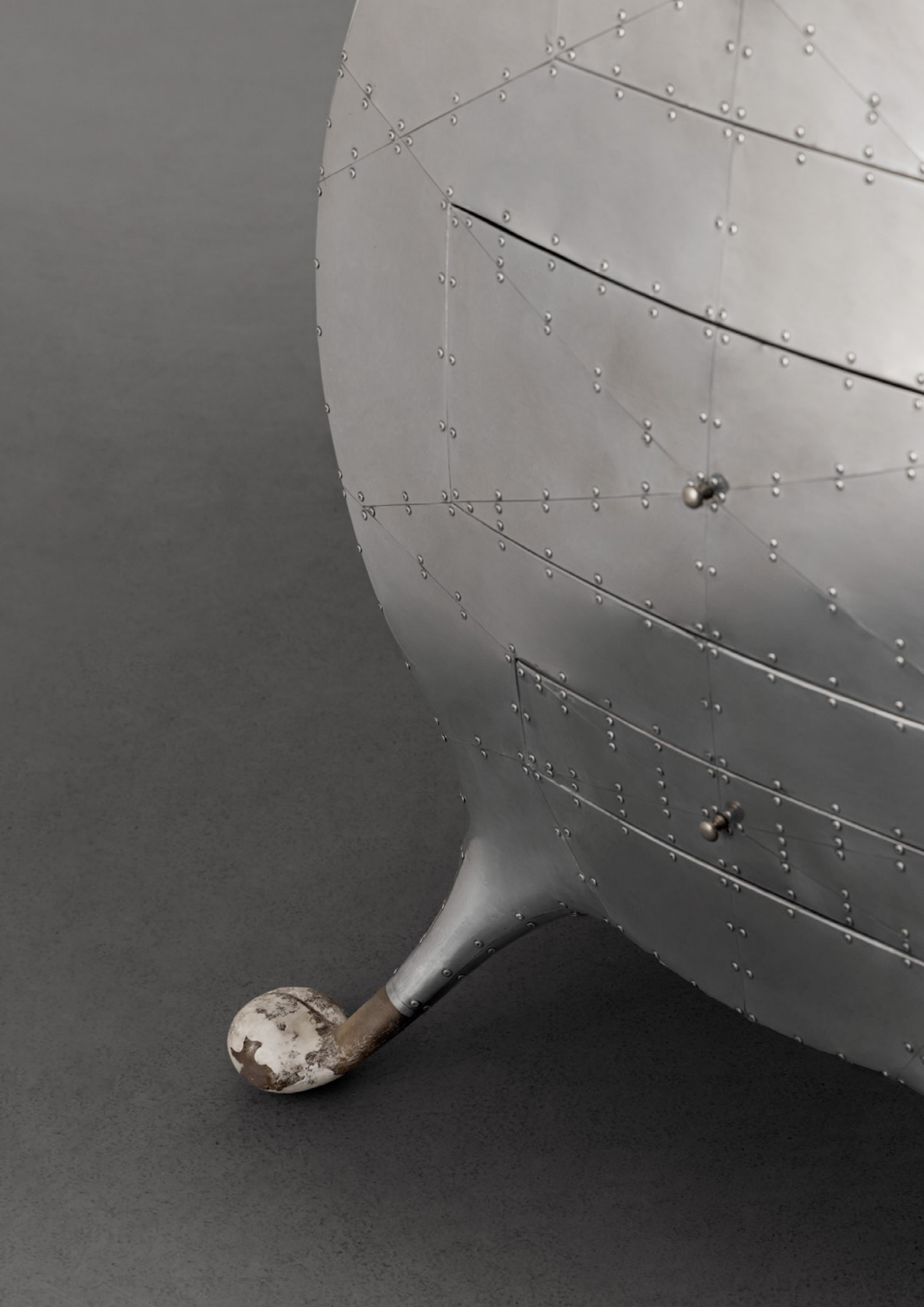
Aluminium, Fibreglass, Wood
128.5 x 70.5 x 43.5 cm
50 5/8 x 27 3/4 x 17 1/8 in
Prototype

PROVENANCE

Halsey Minor, California.
Acquired from the above.

[→](#) MORE OF THIS WORK





Pod of Drawers by Marc Newson reflects the artist's innovative approaches to the treatment of materials. Newson's work ranges from furniture and aircraft design to clothing and jewellery. Inspired by early 20th century French cabinetmaker André Groult, this piece is Newson's second riveted aluminium creation, after the *LC1* chaise longue in 1986, using a similar technique of applying hand-beaten, cut aluminium over a fluid fibreglass form. This piece is a prototype, making it exceptionally unique.



VINCENZO DE COTIIS

DC2002 COFFEE TABLE
2020

Black Cosmic Granite
43 x 168.5 x 135 cm
16 7/8 x 66 3/8 x 53 1/8 in
Edition of 8 + 4 AP

The monolithic *DC2002 Coffee Table* is made from black granite. Vincenzo De Cotiis chooses not to present the material highly polished, as is traditional, but to use the natural texture of the stone to distort light refracting from its surface. The combination of colour and texture disrupts a viewer's perspective, rendering the three-dimensional object into an abstract silhouette, only broken up by the mineral variations of the stone.

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VINCENZO DE COTIIS

DC1736A SIDE TABLE
2017

Hand-Painted Recycled Fibreglass,
White Bronze
50 x 55 x 50 cm
19 3/4 x 21 5/8 x 19 3/4 in
Edition of 20 + 4 AP

Vincenzo De Cotiis creates sculptural spaces that evoke physical and intellectual experiences on the cusp of art and architecture. Crafted from hand-painted recycled fibreglass and white bronze, *DC1736A Side Table* reflects a fertile dialogue between the old and the new, which is a cornerstone of De Cotiis' work. Assembled using recovered materials and featuring reflective, futuristic surfaces, this evocative piece sits in a space where art meets function.

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VINCENZO DE COTIIS

DC1736C SIDE TABLE
2017

Hand-Painted Recycled Fibreglass,
White Bronze
45 x 60 x 55 cm
17 3/4 x 23 5/8 x 21 5/8 in
Edition of 20 + 4 AP

The recovery of materials as a primary creative act is a fundamental part of Vincenzo De Cotiis work, which seeks new manifestations that conflate archaic idioms with futuristic expressions. *DC1736C Side Table* combines hand-painted recycled fibreglass and white bronze in an assembly process that contributes to a new organic amalgam. The artist seeks to fuse materials that do not seem to belong together, imbuing them with a solid character in chorus with each other.

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WENDELL CASTLE

FALLEN AND RISEN
2016

Bronze
144.8 x 256.5 x 132.1 cm
57 1/8 x 101 x 52 1/8 in
Edition of 8 + 4 AP

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The monochrome palette of *Fallen and Risen* is stark and allusive, with curved spikes appearing as if they were growing from the underworld and forging unexpected shapes – like a fallen tree trunk with a seat carved out at the centre. The piece, like much of Wendell Castle's oeuvre, defies expectations of what can be achieved through the mediums of sculpture and furniture.



WENDELL CASTLE

NEVER GROW OLD
2014

Bronze
134 x 221 x 133.5 cm
52 3/4 x 87 1/8 x 52 1/2 in
Edition of 8 + 4 AP

Wendell Castle is known as the founder of the American Art Furniture movement, injecting unconventional, sculptural forms into furniture design. His bronze sculpture *Never Grow Old* consists of three conical spires tapering upwards in opposing directions, with two seats suspended adjacent to the structure. Combining angles, curves and organic shapes, the piece exemplifies how Castle remained at the forefront of contemporary art and design through his attention to volume, form and movement.

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PIERRE JEANNERET

PAIR OF OFFICE CANE CHAIRS
1955

Dark Teak Wood, Cane, Upholstery
(CWG Fabric, Tsutsiyi Olive)

Swiss architect, painter and designer Pierre Jeanneret worked alongside and was greatly influenced by his cousin and mentor, Le Corbusier. As one of the founding fathers of modernism, Jeanneret's furniture pieces, such as *Pair of Office Cane Chairs*, acted as an extension of his architectural principles. His emphasis on function gives the design of the chairs a rational conception, combining pure lines and a geometrical sense of space. The works reflect the timeless nature of Jeanneret's furniture, which has led to its significant market renaissance in recent years.

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MARCIN RUSAK

VAS FLORUM 13
(FLOS MONSTRUOSUS)
2023

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](#)

Featuring 3D-printed flowers cast in bio-resin, the work *Vas Florum 13 (Flos Monstruosus)* reflects Marcin Rusak's inextinguishable passion for flowers, offering a critical commentary on our desire to manipulate, preserve and interpret floral matter. The ghostly form of the sculpture imagines a hybrid of the contradictory expectations of flowers as commodities, often subjected to genetic modifications and extensive breeding. The sculpture encapsulates references to exotic plants such as orchids, anthuriums or strelitzias, contrasted with real species found in everyday landscapes such as wild blackberry bushes, wild elderberry flowers, dandelions, salsifies, hare's tail grass, mulleins, and clematis seeds.



MARCIN RUSAK

VAS FLORUM 22
(TERRA HIBERNA)
2024

Resin, Flowers
51.5 x 41 x 31 cm
20 1/4 x 16 1/8 x 12 1/4 in
Unique

[➔ MORE OF THIS WORK](#)

Marcin Rusak's *Vas Florum* series reflects the artist's inextinguishable passion for flowers, with works evoking musings on societal concerns and our relationship with nature. *Vas Florum 22 (Terra Hiberna)* is a bio-resin sculpture containing various flower and plant species within it, such as *Datura stramonium*, *Rosa rubiginosa*, *Solidago canadensis* and *Tanacetum vulgare*. The work creates the sense of a wintry land in which flowers and plants hibernate against the backdrop of a changing landscape marked by sculptural forms and rich textures.



MARCIN RUSAK

VAS FLORUM 20
(CAMPUS VIVAX)
2024

Resin, Flowers
51.5 x 41 x 31 cm
20 1/4 x 16 1/8 x 12 1/4 in
Unique

Vas Florum 20 (Campus Vivax) by Marcin Rusak is part of a series that contemplates the transient beauty of flowers. This bio-resin sculpture featuring flowers and plants embedded within it reinvents the idea of the vase, an item inextricably linked with flowers and their display. Conceived as a time capsule, the work explores the connections between beauty, permanence and decay, inviting viewers to consider how the value of flowers fluctuates in relation to their state of preservation.

[➔ MORE OF THIS WORK](#)



MARCIN RUSAK

VAS FLORUM 25
(AVIA STACHOWICZ II)
2024

Resin, Flowers
51.5 x 41 x 31 cm
20 1/4 x 16 1/8 x 12 1/4 in
Unique

[➔ MORE OF THIS WORK](#)

Marcin Rusak's *Vas Florum* series focuses on the artist's fascination with the transient beauty of flowers, with works evoking his own childhood memories, as well as musings on societal concerns and our relationship with nature. The bio-resin sculpture *Vas Florum 25 (Avia Stachowicz II)* is inspired by Rusak's memories of his grandmother, featuring various flower and plant species embedded within it, such as Anemone, Anthurium, Astrantia, Euonymus europaeus, Gerbera, Paeonia, Spiraea japonica and Tulipa gesneriana.



MARCIN RUSAK

VAS FLORUM 15
2024

Resin, Flowers
51.5 x 41 x 31 cm
20 1/4 x 16 1/8 x 12 1/4 in
Unique

Vas Florum 15 by Marcin Rusak considers how the value and perceived beauty of flowers fluctuate in relation to their state of preservation. The composition includes species commonly denominated as weeds and found in European meadows and wastelands, such as thistles, blueweed (*Echium vulgare*) and immortelles (*Helichrysum arenarium*), accompanied by structural elements introduced through different types of grass, amaranths and masterworts (*Astrantia*). The work offers a critical commentary on our desire to manipulate, preserve, and interpret floral matter.

[➔ MORE OF THIS WORK](#)



GARETH MASON

DROOLS GOLD
2023 – 2024

Stoneware, Porcelain, Layered Slips,
Oxides, Glaze, Ironstone, Granite
Inclusion, Lustre
74.5 x 62 x 33 cm
29 3/8 x 24 3/8 x 13 in
Unique

[➔ MORE OF THIS WORK](#)

The rough clay sheets that bind and fold through the body of *Drools Gold* are reminiscent of tectonic workings, exemplifying Mason's interference with traditional conventions of ceramics. Formulated from a mix of materials – including stoneware, porcelain and ironstone – the elements of *Drools Gold* are drawn together and, when they merge or collide, new relationships, qualities and layers are formed. For Mason, he views the ceramic experience as a powerful and meaningful engagement with the creative and life-giving forces in the world.





GARETH MASON

INK WELL
2023

Porcelain, Stoneware, Glazes, Slips, Oxides
33.5 x 14 x 14 cm
13 1/4 x 5 1/2 x 5 1/2 in
Unique

Throughout the exhibition *Seeing Things*, Gareth Mason explores triggers of aesthetic arousal. Visual dichotomies, as seen in the double-sided nature of *Inkwell*, sustain wordless associations to our ways of seeing, and of being. Clear aesthetic signs can be interpreted in endless ways. It is here the 'art' happens, in the silent strand of communication between object and observer.

➔ MORE OF THIS WORK



GARETH MASON

ADRIFT
2023

Porcelain, Stoneware, Slate and Granite
Inclusion, Layered Glazes and Slips
62.5 x 34 x 23 cm
24 5/8 x 13 3/8 x 9 in
Unique

Adrift forms a tall trophy, celebrating the many dichotomies Gareth Mason finds in the ceramic experience. Crusted appendages morph into the vessel's smooth body, as the artist pits texture against form, convention against invention, and beauty against an honest but gnarled brutality. Mason seeks equal bliss and horror in his work. *Adrift* captures the simultaneous stages of a ceramic explosion, as hot liquid glaze cools and solidifies into rock.

[→ MORE OF THIS WORK](#)



GARETH MASON

TANK
2023

Porcelain, Stoneware, Slate, Glazes,
Slips, Oxides, Lustre
32.5 x 50.5 x 17 cm
12 3/4 x 19 7/8 x 6 3/4 in
Unique

Tank is a manifesto of Gareth Mason's core belief: the pot is as powerful as any other form of human expression, comparable to cinema, opera, or poetry. Its objective presence at the centre of human civilisations, and its myriad variations, stand the pot on hallowed ground. *Tank* looks closely at what a pot can be. From a central cylindrical element, conventionally thrown on a potter's wheel, Mason extends muscular stoneware 'arms' outwards, a dramatic divergence from conventional ceramic language. This departure climaxes in a raw shard of slate protruding from one extremity.

[→ MORE OF THIS WORK](#)





AKI+ARNAUD COOREN

ISHIGAKI LAMP #10
2021

Linen, Carbon, Resin, Steel, Bamboo,
Pigment, Light Fittings
57 x 26 x 26 cm
22 1/2 x 10 1/4 x 10 1/4 in
Unique

[→ MORE OF THIS WORK](#)

The *Tiss-Tiss* series also includes *Ishigaki table lamps* inspired by Arnaud's freediving experiences off the coast of Ishigaki island, south of Japan. A metal and epoxy-carbon base supports a bamboo stem and a fixed linen lampshade dyed in subtle shades of blue. The lamp's light is projected upwards from a bulb in the base through the lampshade, producing a mesmerizing shadow on the ceiling, representing the small circle of sunlight on the ocean's surface as viewed from many meters underwater. The lamps are visually distinct from the rest of the series but continue its material themes, in this instance dealing separately with the metal and fabric elements, rather than unifying them as in the aluminium furniture.



ROGER HERMAN

UNTITLED 27
2018

Ceramic (Plate Skull, Yellow)
53.3 x 53.3 x 5 cm
21 x 21 x 2 in
Unique

The skull is a repeated motif in Roger Herman's ceramic artworks, as the artist continues to explore the many facets of the memento mori symbol. In Herman's expressive style, the morbid skull becomes a pop icon full of colour and gesture. Herman paints his ceramic artworks relying more on intuition than accuracy, often using unlabelled glazes so as never to know what colour the finish will be after firing. This rapid, instinctive method of working is integral to the success of each ceramic artwork; when Herman overthinks his practice, the spontaneous effect is lost.

[→ MORE OF THIS WORK](#)



ROGER HERMAN

UNTITLED 145
2022

Ceramic
40.6 cm
16 in
Unique

Roger Herman is known for his innovative ceramic works that unveil an assemblage of colour, texture and process. Hand-sculpted in thrown clay, *Untitled 145* depicts the morbid image of a skull – a repeated motif in the artist's ceramic works, evoking the 'memento mori' symbol, which indicates inevitability of death. Displaying Herman's typically expressive style, the work reflects the wide range of imagery and gestures that influence the artist.

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CARPENTERSWORKSHOP GALLERY

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