Dutch Talent in "Dark Fantasy" exhibition at UTA Artist Space

10 October 2019 – 16 November 2019
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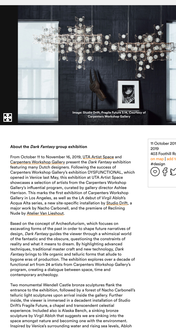

Image: Maxim Grün, Prada Scarf, YOU, Collection of Carpenters Workshop Gallery

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About the Dark Fantasy group exhibition

From October 10 to November 16, 2019, UTA Artist Space and Carpenters Workshop Gallery present the *Dark Fantasy* exhibition featuring Dutch talent Maxim Grün and Ferdinand Ludwig. Carpenters Workshop Gallery's exhibition DYSFUNCTIONAL, which opened in Venice last May, this exhibition at UTA Artist Space showcases a selection of artists from the Carpenters Workshop Gallery's influential program, curated by gallery director Ashley Hunt. Founded in 2012, Carpenters Workshop Gallery Carpenters Workshop Gallery in Los Angeles, as well as the LA debut of Virgil Abloh's Anyua Arts series, a new site-specific installation by Studio Drift, a series of works by Ferdinand Ludwig, and the premiere of Berlinde De Bruyckere's Wax Sculpture.

Based on the concept of Archaeofuturism, which focuses on excavating forms of the past in order to shape future narratives of design, *Dark Fantasy* guides the viewer through a whimsical world of the fantastic and the obscure, questioning the constraints of reality and where it means to dream. By highlighting advanced craftsmanship and technical skill, the exhibition *Dark Fantasy* brings to life organic and tactile forms that allude to bygone eras of production. The exhibition explores over a decade of curatorial vision from Carpenters Workshop Gallery's exhibition program, creating a dialogue between vases, furniture, and contemporary archeology.

Two monumental Wenzel Cards bronze sculptures flank the entrance to the exhibition, followed by a forest of Nacho Carbonell's brilliant light sculptures upon arrival inside the gallery. Further inside, the viewer is immersed in a decadent installation of Studio Drift's Fragile Future, a multi-sensory immersive experience. Included also is Alvaro Barcelo's striking bronze sculpture by Virgil Abloh that suggests we are sinking into the earth, and Ferdinand Ludwig's series of ceramic sculptures, inspired by Venice's surrounding water and strong vessels, Abloh prompts us to consider the fate of Venice and our planet.

In Gallery One, the viewer is transported to a futuristic surrealism where contemporary design pieces, such as Maxim Grün's lamp, intelligence and personality, like science fiction characters that come to life. Artists include Robert Stadler, Aldo Bakker, Verhaeren Van Langenhove, Ferdinand Ludwig, Maxim Grün, Studio Drift, and the installation artwork Immersive Rain Room is in the courtyard of LACMA.

Upon entering through the exhibition, the viewer encounters a moment of eccentricity and iconoclasm of the NeoBaroque, exploding biomorphic, tribal and sensual forms, made of opulent unexpected materials. Branch like structures of precious jasper jade and onyx by Aldo Bakker, Ceramic Vases by Ferdinand Ludwig, ceramic clouds by Maarten Baas, and Charles Kalmar's spindle like bronze consoles. Culminating the exhibition, one discovers in the gallery's second floor gallery, Berlinde De Bruyckere's wax sculpture and dark distressed pieces create a dialogue of elegant and refined textures. From the 6 million-year-old Fossilized Mammoth Tusk, to the Commode Saturlad by Ingrid Donkers, a dialogue the works create a timeless presence.

The exhibition features over fifty pieces by Virgil Abloh, Atelier Van Lieshout, Maarten Baas, Aldo Bakker, Sebastian Brajkovic, Fernando Campana, Nacho Carbonell, Berlinde De Bruyckere, Vincenzo De Cotiis, Ingrid Donat, Vincent Dubourg, Nigel R Dyer, Kendall Geers, Steven Haulenbeek, Anton Hendik Dance, Kostas Kiriakopoulos, Ferdinand Ludwig, Ronan Bouroullec, Erwan Bouroullec, Random International, Robert Stadler, Studio Drift, Charles Trevelyan, and Verhaeren Tania.

The opening reception of the Dark Fantasy exhibition takes place on Friday, October 11, 6-8 PM.

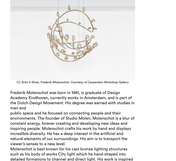
About the artists

Aldo Bakker

Unoth, Aldo Bakker, Courtesy of Carpenters Workshop Gallery

Every convention – whether it concerns artistic legacy, beauty or plain purpose – needs to be challenged.And every contain is an exploration of the senses. From early on in his career Aldo Bakker (1965) has been a keen observer of the relationship between the material and colour is balanced with an ultrasatisfacting tenacity in the way these pitchers, bowls, spoons, stools and tables defy everyday perceptionsand the relationship between man and object. Or more precisely: the relationship between object andman. Although his work is characterized by a strong sense of beauty and monochrome aloha, Bakker ladybirs are anything but submissive. They determine the rules of the interaction. Those who handle Bakker's creations are in his hands. Bakker's work is a complex interpendence of these creatives. Thetimeless presence makes them highly seductive, but also hard to get. A bowl, a bench, a table or a chair, Bakker's work is always a dialogue between the good,gorgeous and desirable, where in fact theyaredestroy Read notions about the object as a commodity.Aldo Bakker rejected a formal arts training. As an autodidact he actively studied the oeuvre of scmond the most idiosyncratic artists of the modern age, such as Constantin Brancusi, Alberto Giacometti,Jean Arp and the artist J.M. Coetzee and architect Carlo Scarpa. With these masters, Bakker shares aherrdimental interest for the language of form and the material. In his work, he combines the beauty of sufficient elegant curves and facets, the depth of their surfaces and their flawless execution all contribute tothe sensation that emerges from his work. Bakker's work is characterized by the way they leave the viewer –often after years of careful deliberation – the objects no longer bear witness to their maker, but exclusively their own existence. To the questions they raise about the origins of their being.By positioning his works as individual characters, Bakker's work is also a dialogue with the viewer.Bakker's work is longer looking at an inanimate object on which we project our knowledge of style, shapeor material value. Instead, these creatures are alive, with their own personalities, their own idiosyncrasies, uncertainties, their beliefs, their native tongue. We do not approach them as buyers or even as artistsbrainer, we become their fellow travellers, questioning ourselves as much as they question

Atelier van Lieshout



Clan Lamp, Atelier van Lieshout, Courtesy of Carpenters Workshop Gallery

Sculptor Joep van Lieshout was born in 1963 in Ravenstein, The Netherlands. He is the proprietor of AVL-city, a self-sufficient free-state in the port of Rotterdam named after the studio he founded in 1995.

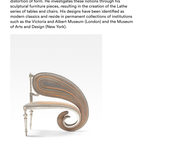
For three decades van Lieshout has produced work that whether art, design, and architecture, sharing recurring themes of systems, power, life, sex, death, and the human individual amidst the greater world.

AVL gained international recognition for sculptural installations featuring controversial or sinister scenes. Alongside playful perversion, the work convoes disdain for limitation and longing for freedom.

Lieshout considers the body to be divine architecture with the viewer invited to interact with manufactured interior spaces and environments. Although his work is not overtly political or political, his work is iconic.Suggestion.Shull shows the experience of entering one's own head, offering a period and place of mental respite. Wellness Shull houses a sauna and a bath within its form, proffering more hedonistic relaxation.

Van Lieshout's work ranges from functional to non-functional sculptures doubling as habitats, fusing luxury with anarchic independence from conventional living.

Frederik Molenschot



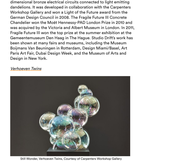
(1), Arts & Crafts, Frederik Molenschot, Courtesy of Carpenters Workshop Gallery

Frederik Molenschot was born in 1981, in graduate of Design Academy Eindhoven, currently works in Amsterdam, and is part of the Dutch Design Movement. His degree was earned with studies in furniture design.

Public space and his focused on connecting people and their environments. The founder of Studio Molen, Molenschot is a lot of inspiration from the Dutch landscape and the Dutch Golden Age. Inspiring people. Molenschot crafts his work by hand and displays incredible diversity. He has a deep interest in the artificial and natural elements of our surroundings. His aim is to transport the viewer's senses to a new level.

Molenschot's Arts and Crafts collection consists of his signature light sculptures, which he has been working on since 2010. The collection includes a series of lamps, which are made of the same material as the lamp. "If you're an architect, your world is a building, a graphic designer works on a newspaper or a wall, while a landscape architect plays with nature itself. I try and draw all these worlds together and see what happens when they meet."

Maarten Baas



Grandfather Clock Brass, Maarten Baas, Courtesy of Carpenters Workshop Gallery

Maarten Baas is a Dutch designer. Born in 1976, he grew up largely in the Dutch city of Eindhoven and attended the Eindhoven Technical Secondary High school, he enrolled at the Design Academy Eindhoven. Baas is at the forefront of the design community and is known for his work with time, fire, and the boundaries of reality. Twenty-first century. Since 2006, Baas has collaborated with production partner Bas den Hertier. Most of his designs are handmade in the Den Hertier Production House.studio is "a Hertogenbosch, the Netherlands. He works atstudio boundary between craft and industrial production, between conceptual, intellectual, theoretical, and artistic style. He has a unique position in the design field in that he participates in such a wide variety of fields, including conceptual design, installations, public spaces, theater design,

and performance. Baas is best known for his works Real Time, Smoke, Clay Furniture, Clay Clothes, and Clay Chairs. His work can be found in major museum collections, such as the Museum of Modern Art in New York, Victoria & Albert Museum in London, Les Arts Decoratifs in Paris, the San Francisco Museum of Modern Art, and the Rijksmuseum in Amsterdam.

Sebastian Brajkovic

Sebastian Brajkovic is fascinated by the notions of perspective and distortion of form. He investigates these notions through his sculptural furniture pieces, resulting in the creation of the Lathe Series. Inspired by the Greek and Roman mythology, the Lathe Series classics and exists in permanent collections of institutions such as the Victoria and Albert Museum (London) and the Museum of Arts and Design (New York).

Sebastian Brajkovic, Courtesy of ETH Artist Space, Courtesy of Carpenters Workshop Gallery

Studio Drift

Fragile Future III, Studio Drift, Courtesy of Carpenters Workshop Gallery

Studio Drift is an artists' studio founded in 2004 by Ralph Nauta and Lucas Dupont. Their work is at the intersection of contemporary technology and mankind. The studio's philosophy is based on creating a dialogue between opposites. Its work comes to life via installations, performances, sculptures, and interactive objects. Studio consists of programmers, and engineers. Studio Drift's sculptures are site-specific art installations that react directly to human behavior. Such as question is the same time. Studio Drift proposes a distinct mix between hi-tech and poetic imagery. Fragile Future III connoes the relationship between man and nature, and the fragility of life. At the basis of all this, Fragile Future III is a modular work. It is created in the form of a limited edition collection and custom made installations. Fragile Future III combines a mechanical three-dimensional kinetic electrical circuits connected to light emitting dendritions. It was developed in collaboration with the Carpenters Workshop Gallery and Studio Drift. Studio Drift's work has been in Design Center Dough Control in 2018. The Fragile Future III Commodes Chandelier was the Moth Hemisphere PAD London Prize in 2010 and was acquired by the Victoria and Albert Museum in London. In 2011, Fragile Future III won the top prize at the summer exhibition at the Serpentine Gallery in London. Studio Drift's work has been shown at many fairs and museums, including the Museum Boijmans Van Beuningen in Rotterdam, Design Miami/Basel, the Museum of Arts and Design in New York, and the Museum of Arts and Design in New York.

Verhaeren Tania

Self Mirrodon, Verhaeren Tania, Courtesy of Carpenters Workshop Gallery

"We respect the old but want the new. We want to challenge, confront the normal, the accepted, the expected. We believe in independent collectors, filmmakers, artists, and scientists. We believe in movement that

will go beyond ego; that will create a super story teller. As designers we have learned to only one category: Brand. We have learned to only one language: Brand. We have learned to only one goal: Brand. Brands and self-indulgent egotists. Our obsession with marketing point is, challenging and beautiful products are always our aim. Brand Design is mostly famous for its conceptual, almost art-like status. Brand Design is a mirror of our society. It is a mirror of our culture. Brand Design is the mirror of our society and our culture. Brand Design. That is why our work is a similar way as the Haute Couture fashion industry. Brand Design.

Our studio will take the largest amount of artistic freedom. We express valuable concepts, fantastic stories in projects that know no limitations. We use them ourselves as an instrument and show them as a way to tell our story. On the other hand that same drive and passion for Brand Design is also our biggest weakness. We are the Lace Frame design we set up a social oriented studio in India in 2006. We are now able

to provide a free education, free health care insurance, pension and a French cooking environment. We are the Lace Frame of Lace Fence. We love to cross boundaries: between dream and reality, between the old and the new, between the Haute Couture fashion and future with the tools of today are endless, we try to use them in our

their best way. Industrial production is as beautiful and inspiring as the Haute Couture. We design products with the same passion as we offs. We are storytellers, from fantasy to factory, from statement to product."

About UTA

Founded in 1991 talent agent and entertainment company United Talent Agency represents many of the most accclaimed figures across film, television, music, theater, comedy, sports, fashion, art, dance, literature, video games, podcasts and other social and digital content. A passionate advocate for artists, creators and innovators, the company also is recognized in the areas of film finance and packaging, branding, licensing and endorsements. UTA is known for its strong culture and its ability to attract and retain talent. It ranks among its Fortune 500 companies—capitalizes on a rapidly changing entertainment, media and business landscape. The agency's headquarters are in Los Angeles, Beverly Hills, with additional offices in New York, London, Nashville, Miami and Mumbai, Sweden.

About Carpenters Workshop Gallery

Carpenters Workshop Gallery produces and exhibits functional sculptures by international emerging and established artists and designers going outside their traditional territories of expression. Founded in 2012 by Ashley Hunt, the gallery's exhibition program is the limited edition works. Friends and partners Julien Lombardi & Luis La Gallard opened the first space in London's Chelsea in 2006 in a former carpenter's workshop. They now have an and design galleries in London, Paris, New York and San Francisco.