

CARPENTERS WORKSHOP GALLERY OPENS SOLO EXHIBITIONS OF VINCENT DUBOURG
AND FRANTIŠEK VÍZNER DURING LONDON DESIGN FESTIVAL 2026

VINCENT DUBOURG | BLUE WEATHER
FRANTIŠEK VÍZNER | BEYOND THE VESSEL

LONDON | THURSDAY 17 SEPTEMBER – SATURDAY 19 DECEMBER 2026



VINCENT DUBOURG | ORGANIC TABLE

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Coinciding with this year's edition of London Design Festival, Carpenters Workshop Gallery opens two concurrent exhibitions at Ladbroke Hall, its West London home. Paris-born artist and designer Vincent Dubourg presents his new exhibition, *Blue Weather*, which showcases a body of work anchored by the passage from molten force to settled calm. In parallel, *Beyond the Vessel* is a new exhibition of works by Czech glass artist and designer František Vízner (1936 – 2011), whose lifelong pursuit of a single form transformed the humble vessel into one of the most refined expressions of twentieth-century studio glass.



VINCENT DUBOURG | HIMSELF 1

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VINCENT DUBOURG

BLUE WEATHER

Blue Weather features sculptural artworks crafted in bronze and wood that reflect Vincent Dubourg's ongoing exploration of matter as language, power as form, and transformation as a site of meaning. Drawing from Constructivism and Brutalism, Dubourg designs objects at the crossroads of architecture, symbolism and everyday life, treating collectible design as a narrative medium. The Paris-born artist's work emerges from his observation of societies and their invisible architectures – such as power, belief and hierarchy, as well as the upheavals that reshape them.



VINCENT DUBOURG | STONEHENGE ARMCHAIR

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In his new works, Dubourg imagines bronze as a material caught between violence and repose. Born from metal poured in molten state – comparable to a volcano, an incandescent flow full of power – the bronze is progressively mastered and cast, retaining the memory of its original turbulence beneath a polished surface. Far from frozen or inert, the material settles like weather clearing: not vanishing but transforming into presence.

This thinking finds its clearest expression in a trio of related works: *Organic Table*, *Himself 1* and *Himself 4*. The white bronze tabletops appear as tranquil lakes fixing the transition between force and stillness. Each surface rests on an arch structured by a labyrinth of Movingui wood supporting the construction. The wood is shaped by restraint and worked until stable, becoming an undercurrent that allows the bronze above to read as a petrified yet tranquil fusion – durable but without losing the idea of motion.

Other works extend Dubourg's engagement with mass, geometry and upheaval. The paired *Stonehenge Armchair* and *Stonehenge Ottoman* translate the ancient megalithic monument's post-and-lintel logic into bronze and upholstery, while *Between Two Storms* and *Vibration Core* carry the same charged stillness into more abstract, freestanding bronze forms.

Veda Alu, cast in aluminium, sets a cooler, more industrial register against the warmth of the bronze and wood pieces, broadening the exhibition's material vocabulary. Through these shows, Carpenters Workshop Gallery continues its commitment to championing the intersection between art, design and craftsmanship through cutting-edge creative approaches that defy conventional categories.

FRANTIŠEK VÍZNER

BEYOND THE VESSEL

Beyond the Vessel features over 20 sculptural bowls made from the late 1980s onwards that demonstrate František Vízner's fascination with the optical qualities of glass as well as the mature craftsmanship through which he explored the relationship between material, form and light. Working in solitude in his studio, Vízner used his extraordinary cut glass method to develop sculptural form by patiently cutting off material from a single mass of glass – a practice reminiscent of ancient marble-carving techniques.



FRANTIŠEK VÍZNER | BOWL DARK RED

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The greatest example of Vízner's style, which combined social productivity with a search for timeless aesthetic values, is *Bowl with Point*. Vízner cut the first bowl himself in 1971 from a block of smoky soda-potash glass material, finishing the surface using gravel pitting. The prototype gave way to an artistic series of geometrically shaped glass vessels with a delicate sculptural detail. The exhibition features three replicas of the original shape (from 1998, 2007 and 2009) illustrating Vízner's continued refinement of this iconic shape, as variations in proportion, colour and optical depth reveal entirely new experiences of light.

Optical glass pieces like *Bowl Dark Red* (2007) and *Bowl Oval Pink* (2008), as well as others in iridescent shades of blue, green, orange and purple, illustrate the great emphasis that Vízner placed on the colour of his material. Using an innovative lead-based glass material obtained from specialist glass factories in Czech Republic, he produced works in rich, vivid tonalities.

The final decade of his career saw a growing interest in opaque materials. Beginning in the early 2000s, Vízner explored their sculptural qualities in a series of increasingly refined works, culminating in his final collection of black opaque glass in 2010, which included *Bowl Black* (2010), *Square Bowl* (2010) and *Vase* (2010). Together, these works represent a bold new direction in his practice, demonstrating a more adventurous chromatic approach while shifting his exploration from the transmission of light through glass to the sculptural presence of the object itself.



FRANTIŠEK VÍZNER | BOWL BLACK

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ABOUT CARPENTERS WORKSHOP GALLERY

Specialising in Functional Art and Collectible Design, Carpenters Workshop Gallery focuses on producing and exhibiting the work of international artists, designers, and architects, who look to push the boundaries of what is traditionally presented within the confines of the gallery and art fair space.

Carpenters Workshop Gallery is founded on the partnership of childhood friends, Julien Lombail and Loïc Le Gaillard, who first opened the gallery in a former carpenter's workshop in London's Mayfair. Since then, Carpenters Workshop Gallery has proven its deserved place as a leading pioneer in the world of high art and design, expanding to operate four galleries worldwide, situated in key locations of London, Paris, New York, and Los Angeles.

Actively involved in the research, conservation and production of limited edition works, the gallery's choices are guided by seeking an emotional, artistic, and historical relevance and breaking boundaries between art and design. This ethos is exemplified by the founding of The Workshop complex in Mitry-Mory, on the outskirts of Paris – a unique 8,000 square meters space dedicated to artistic research, bringing together the elite of practitioners and artisans. Within this creative hub, Carpenters Workshop Gallery artists and leading artisans work collaboratively to produce pieces with a hand-finished touch.

The gallery's next exciting chapter is the recent opening of Carpenters Workshop Gallery's new London space, within the expansive Notting Hill arts hub, Ladbroke Hall. This new destination, dedicated to presenting ambitious programming across all forms of creative expression, confirms the leadership role of Carpenters Workshop Gallery in today's international territory of art and design and their intersectionality.

www.carpentersworkshopgallery.com

