

FRIEDMAN BENDA
515 W 26TH STREET
NEW YORK NY 10001

THROUGH THE LOOKING GLASS
DESIGN MIAMI/ BASEL | BOOTH G16
JUNE 14 – 19 2022



Top: Barbora Zilinskaite; Bottom left to right: Chris Schanck, Michael Anastassiades, Carmen D'Apollonio

New York – For the gallery's annual participation in Design Miami/ Basel, Friedman Benda will present a setting inspired by Lewis Carroll's *Through The Looking Glass*. Showcasing the dynamism of neoteric voices, punctuated by keystone works from influential, established figures, the installation is at once fantastical yet urgent. Echoing the mirror realm in Alice's Wonderland, powerful geometries from the older generation contrast with the spirited execution of the younger to compose a dense, dream-like tableau.

Delineating the space are select works from Michael Anastassiades' BL Series – striking vertical configurations of bamboo and glass that deftly meld Eastern and Western art historical references into poised singular moments. The booth is anchored by design pioneer Andrea Branzi's imposing *Tree 1B* placed in dialogue with Adam Silverman's gestural ceramics. *Tree 1B*, a micro-architectural environment formed from planes of darkly patinated aluminum suspended upon Birch trunks, coalesces with Silverman's raw material language to form a powerful interloping of visceral natural and industrial materials.

Inspired by Branzi's postulations about objecthood post electronic revolution (*Domestic Animals*, 1985), Mattias Sellden's latest exploration of material-led form-giving defies easy typological designation. *Queen Cactus Sways in Cha-Cha*, a composition of minimally worked Birch lengths coated in an alien palette, straddles sculpture and storage, proposing a redefinition of functionality and a renegotiation of formal value systems in the field. *Maquette*

270 / Wire and Card Chair from Faye Toogood's Assemblage 6 similarly navigates the conflation of gesture and functionality. Making its European debut at the fair, Assemblage 6 saw Toogood set out to 'unlearn' design, enlisting readily accessible materials to render small-scale maquettes through a process akin to stream of consciousness writing. *Maquette 270 / Wire and Card Chair*, while suggestive of the aleatory qualities of folk art or found objects, meticulously captures in grand-scale the minutiae of the original, transposing card and wire to cast aluminum and zinc-coated steel.

Material and formal transformation is further manifest in *Wildsippe*, a dynamic new chandelier from Jonathan Trayte, who, with a keen perception and eye for the obscure, finds the surreal in our everyday surroundings. Embracing contradictions between the organic and the artificial, *Wildsippe* sees quotidian twiggy branches reimagined as soft green crystalline lengths studded with pink gem-like fragments. Embodying Trayte's trademark tongue-in-cheek sensibility and probing of consumer culture, the chandelier has been finished with 70's-style smoked-glass shades.

For her second presentation in her home country of Switzerland, Los Angeles-based artist Carmen D'Apollonio will exhibit recent intuitive renderings in clay that explore the spectrum from abstraction to figuration, a line of enquiry potently echoed by Barbora Žilinskaitė, who conjures intertwining hands into a figural articulation of a desk. Elsewhere, Chilean collective gt2P's latest coffee table, from their never-before-seen Monople series, burrows into latent planar permutations rendered through the lens of the studio's parametric matrix. The resultant object is a labyrinthine form of flowing linear strata executed in black lacquered Ash

Completing the setting is Fernando Laposse who, for his first international presentation with the gallery, will unveil an animated new sofa and armchair executed in one of the designer's signature materials, Agave fiber – a medium rooted in a deeper context of bio-activism and whole system thinking, which are central to Laposse's methodology.

About Friedman Benda

Friedman Benda identifies and advances key narratives that intersect contemporary design, craft, architecture, fine art, and cutting-edge technological research. The gallery promotes synthesis between leading creative thinkers and makers by creating opportunities to advance new connections within the global design community. Friedman Benda is committed to a critical view of design history. We aim to expand the design dialogue from its established sources, exploring perspectives that have previously been marginalized. Spanning five continents and four generations, Friedman Benda represents a roster of seminal established and emerging designers, as well as historically significant estates. With locations in New York and Los Angeles, the gallery's exhibitions, publications and collaborations with institutions have played a vital role in the development of the contemporary design market and scholarship since 2007. For further information please visit www.friedmanbenda.com and the gallery's Instagram [@friedman_benda](https://www.instagram.com/friedman_benda) and [YouTube channel](https://www.youtube.com/channel/UC...).

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Media Contacts:

Blue Medium, Inc.
Michelle DiLello
michelle@bluemedium.com
T: +1 (212) 675-1800

Friedman Benda
Carole Hochman
carole@friedmanbenda.com
T: +1 (212) 239-8700

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+1 212 239 8700
WWW.FRIEDMANBENDA.COM

Through The Looking Glass
Friedman Benda | Design Miami/ Basel | Booth G16
June 14 - 19, 2022



Mattias Sellden [Swedish, b. 1986]
Queen Cactus Sways in Cha-Cha, 2021
Curly Birch, varnish, pigment
72.5 x 31.5 x 23.75 inches
184 x 80 x 60 cm



Michael Anastassiades [Cypriot, b. 1967]
BL004, 2021
Moso bamboo, waxed linen thread,
pewter, spring steel, brass, borosilicate
glass, components
91 x 16.75 x 14.75 inches
231 x 42.5 x 37.5 cm
Edition of 3



Michael Anastassiades [Cypriot, b. 1967]
BL005, 2021
Moso bamboo, waxed linen thread,
pewter, spring steel, brass, borosilicate
glass, components
91 x 16.75 x 14.75 inches
231 x 42.5 x 37.5 cm
Edition of 3



Michael Anastassiades [Cypriot, b. 1967]
BL006, 2021
Moso bamboo, waxed linen thread,
pewter, spring steel, brass, borosilicate
glass, components
91 x 16.75 x 14.75 inches
231 x 42.5 x 37.5 cm
Edition of 3



Michael Anastassiades [Cypriot, b. 1967]

BL027, 2021

Moso bamboo, waxed linen thread,
pewter, spring steel, brass, borosilicate
glass, components

91 x 58.25 x 14.75 inches

231 x 148 x 37.5 cm

Edition of 3



Andrea Branzi [Italian, b. 1938]

Tree 1B, 2011

Birch and patinated aluminum

68 x 150 x 23.5 inches

172.7 x 381 x 59.7 cm

Edition of 12

Signed and editioned "AB 1/12"



Carmen D'Apollonio [Swiss, b. 1973]

Can't help falling in love, 2021

Bronze

28 x 10 x 9 inches

71.1 x 25.4 x 22.9 cm

Edition of 8

Signed and editioned



Carmen D'Apollonio [Swiss, b. 1973]

Flore vase, 2019

Ceramic

24 x 16 x 12 inches

61 x 40.6 x 30.5 cm



Carmen D'Apollonio [Swiss, b. 1973]

Have you ever been lonely, 2021

Ceramic, cotton

Pair of lamps, each:

17.75 x 13 x 8 inches

45.1 x 33 x 20.3 cm

24.25 x 20 x 8 inches

61.6 x 50.8 x 20.3 cm



Carmen D'Apollonio [Swiss, b. 1973]

I wear my sunglasses at night, 2021

Bronze

11 x 8.5 x 10.25 inches

27.9 x 21.6 x 26 cm

Edition of 8



Carmen D'Apollonio [Swiss, b. 1973]

Little red lobster, 2022

Ceramic, linen

21 x 8 x 8 inches

53.3 x 20.3 x 20.3 cm



gt2P (Great Things to People) [Chilean, est. 2009]

Remolten N2: Self Organization Mirror,

Osorno Volcano

Volcanic lava, bronzed mirror

16 x 16 x 2 inches

40.5 x 40.5 x 5 cm

Studio label on verso



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Volcanic lava, bronzed mirror

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gt2P (Great Things to People) [Chilean, est. 2009]

Monople Coffee Table, 2021
Lacquered Ash
17.75 x 53.25 x 35.5 inches
45 x 135 x 90 cm



Fernando Laposse [Mexican, b. 1988]

Furry Armchair, 2021
Agave fibers, upholstered cotton, plywood
27.25 x 47 x 39.5 inches
69 x 119 x 100 cm
Edition of 8



Fernando Laposse [Mexican, b. 1988]

Furry Sofa, 2021
Agave fibers, upholstered cotton, plywood
27.75 x 102.75 x 46.5 inches
70 x 261 x 118 cm
Edition of 8



Chris Schanck [American, b. 1975]

Grotto Mirror: Copper, 2022
Steel, polystyrene, aluminum foil, glass, resin
76 x 55 x 4.75 inches
193 x 140 x 12 cm



Adam Silverman [American, b. 1963]

Tide Jar, 2019
Stoneware
15 x 15 x 11 inches
38.1 x 38.1 x 27.9 cm
Signed and dated on underside: AS 2019



Adam Silverman [American, b. 1963]

Untitled, 2015
Stoneware
13 x 15 x 15 inches
33 x 38.1 x 38.1 cm
Signed and dated on underside: AS 2015



Adam Silverman [American, b. 1963]

Untitled, 2015-2016
Stoneware
18.5 x 14.5 x 14.5 inches
47 x 36.8 x 36.8 cm
Signed and dated on underside: AS 2015-2016



Adam Silverman [American, b. 1963]
Untitled, 2017
Stoneware
21 x 10.5 x 10.5 inches
53.3 x 26.7 x 26.7 cm
Signed and dated on underside: AS 2017



Adam Silverman [American, b. 1963]
Untitled, 2017
Stoneware
19.5 x 10.5 x 10.5 inches
49.5 x 26.7 x 26.7 cm
Signed and dated on underside: AS 2017



Adam Silverman [American, b. 1963]
Untitled, 2019
Stoneware
17.5 x 12 x 12 inches
44.5 x 30.5 x 30.5 cm
Signed and dated on underside: AS 2019



Adam Silverman [American, b. 1963]
Untitled, 2019
Stoneware
17 x 11 x 11 inches
43.2 x 27.9 x 27.9 cm
Signed and dated on underside: AS 2019



Adam Silverman [American, b. 1963]
Untitled, 2019
Stoneware
30 x 11 x 10 inches
76.2 x 27.9 x 25.4 cm
Signed and dated on underside: AS 2019



Faye Toogood [British, b. 1977]
Maquette 072 / Masking Tape Light, 2020
Stainless steel, resin-coated canvas,
LEDs
71 x 67 x 27.5 inches
180 x 170 x 70 cm
Edition of 8
Signed, editioned



Faye Toogood [British, b. 1977]
Maquette 270 / Wire and Card Chair, 2020
Zinc-coated steel, cast aluminum, acrylic
paint
39.75 x 36.75 x 26.25 inches
101 x 93 x 67 cm
Edition of 8
Signed and editioned



Jonathan Trayte [British, b. 1980]

Cola Kurri, 2018

Powder-coated steel, stainless steel, bronze, polymer plaster, pigments, crushed marble, animal hide, leather, beech, rosewood, light fitting

48 x 40.5 x 42 inches

122 x 103 x 107 cm



Jonathan Trayte [British, b. 1980]

Half Moon, 2021

Powder coated steel, stainless steel, leather, bronze, Walnut

33.5 x 23 x 27 inches

85 x 58 x 68 cm



Jonathan Trayte [British, b. 1980]

Hoodoo, 2021

Powder coated steel, stainless steel, leather, bronze, Walnut

33.5 x 22.25 x 27 inches

85 x 56 x 68 cm



Jonathan Trayte [British, b. 1980]

Wildsippe, 2021

Stainless steel, glass, reinforced plastic, epoxy, dolomite, crushed marble, light fittings

23 x 71 x 17 inches

58 x 180 x 43 cm

Unique



Barbora Žilinskaitė [Lithuanian, b. 1996]

Extra Pair of Hands, 2021

Wood dust, ply, pigment, varnish, glue

34 x 80.5 x 34 inches

86 x 204 x 86 cm

Edition of 8