

FRIEDMAN BENDA
515 W 26TH STREET
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ADAM PENDLETON
WHO OWNS GEOMETRY ANYWAY?
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New York – Friedman Benda is pleased to announce *Who Owns Geometry Anyway?*, an exhibition by Adam Pendleton. This marks the gallery’s first collaboration with the artist, and Pendleton’s inaugural exploration of furniture typologies.

Across mediums, Adam Pendleton’s practice is defined by its simultaneous embrace of the expressionistic, the minimal, and the conceptual—often within the context of a single work. He is deeply invested in reimagining form in relation to, and in tension with, the dominant themes and ideas of the historical avant-garde that have shaped modern and contemporary aesthetics. Seemingly simple geometric figures—circles, squares, triangles—become points of departure for complex material, visual, and theoretical investigations. Concerns from one mode of working—painting in relationship to photography, or sculpture in relationship to design—are continuously transposed, translated, and transcended. The result is a body of work that is formally striking, intellectually agile, and unexpectedly inventive.

For *Who Owns Geometry Anyway?*, Pendleton works in wood, onyx, and granite to extend his established vocabulary into functional form. The detailing and weighting of the objects is exquisitely resolved: wedges of timber slice through space, raised rims trace the edges of stone tabletops, feet taper into perfect curves. Dark rounds stand in contrast to tables punctuated by circular voids, suggesting displacement as form. Pendleton extends these explorations into the gallery’s architecture itself: a hard-edged, glossy black triangle and a stark white square, painted directly on the walls, frame the installation as an architectonic environment.

Isamu Noguchi—whose iconic designs are among Pendleton’s many references—once remarked that “art should become as one with its surroundings.” This principle resonates throughout *Who Owns Geometry Anyway?*. While self-assured and materially grounded, Pendleton’s objects embrace radical contingency. They break down the *gesamtkunstwerk* (total work of art) into a porous, social form: provocative, open, and poetically alive.

Pendleton is currently the subject of a major exhibition, *Adam Pendleton: Love, Queen*, at the Smithsonian’s Hirshhorn Museum and Sculpture Garden in Washington, D.C., on view through January 3, 2027. His first in the city, the exhibition foregrounds his unique contributions to contemporary American painting. In May, the Museum of Modern Art in New York announced the acquisition of all 35 works from Pendleton’s landmark exhibition *Who Is Queen?* (2021–2022).

About Adam Pendleton

Adam Pendleton, a central figure in contemporary American painting, has redefined the medium as it relates to process and abstraction. Upending linear compositional logic, Pendleton’s paintings are created by a distilled layering of gesture, fragment, and form that mirrors the cacophony of contemporary experience. Each painting comes to life through its expressionistic flourishes, stark contrasts, and subtle uses of material, tone, and finish, as well as a precision reminiscent of minimal and conceptual art. Generative and poetic, his paintings create fluid and essential spaces for seeing, thinking, and feeling.

In 2024, he was honored with the Rosenthal Family Foundation Award for Painting from the American Academy of Arts and Letters. Pendleton’s work is part of numerous public collections, including those of the Museum of Modern Art, New York; the Solomon R. Guggenheim Museum, New York; the Whitney Museum of American Art, New York; the Studio Museum in Harlem, New York; Morgan Library and Museum, New York; the Carnegie Museum of Art, Pittsburgh; the Museum of Contemporary Art Chicago; the Los Angeles County Museum of Art; the Museum of Contemporary Art San Diego; Virginia Museum of Fine Arts, Richmond; the Montreal Museum of Fine Arts; and the Tate Modern, London.

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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