

This Abstract Painter's First Furniture Collection Is All About Exploration Adam Pendleton shows his first functional works at Friedman Benda.

By Camille Okhio
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Matthew Septimus

Adam Pendleton may not be a household name, but in his two decades of art-making he has become a staple in the space for his thoroughly cerebral painting practice. His paintings, always abstract and sometimes text-based, have found their way into the collections of the world's most prestigious museums, including the Guggenheim Museum and the Museum of Modern Art. Currently, his first solo exhibition in D.C., [Adam Pendleton: Love, Queen](#), is on view at the Hirshhorn Museum in Washington, running through 2027. But now, he's trying his hand at an entirely new medium. His exhibition at Friedman Benda, [Who Owns Geometry Anyway?](#), which opens today, showcases Pendleton's first

body of functional work: seven tables and one ceiling light supported by several ceramic paintings and two wall works.

"What is exciting and interesting about this exhibition is that the works being shown are ideas I had for a very long time, but had never given myself the agency to execute," Pendleton tells ELLE Decor.



Izzy Leung
Four Circles, 2025

The furniture is part of Pendleton's ongoing study of circular forms, produced in marble, onyx, oak, and aluminum (all materials that the artist was relatively new to) and available in an edition of eight. This collection is perhaps the most distinct digression in Pendleton's career so far. For years he didn't see himself as a sculptor and shied away from making functional work. "But then I realized I did have a sculptural practice," he says. "One that was interested in form and how it functions."

Who Owns Geometry Anyway? uses much of the visual vocabulary from Pendleton's paintings and drawings. The subtle layering that he employs in his other work is similar to the shadows cast by *Drawn*, an aluminum light in the shape of a circle, on the ceiling of the gallery. Like Pendleton's drawings, *Four Circles*, a marble coffee table, investigates minimalism, the precision it requires, and the textural possibilities within its constraints. *Boulder* and *Split Form*, marble sculptures that could function as low height coffee tables, both position negative space in the foreground. They consist of two pieces of marble that could theoretically fit together like puzzle pieces.



Izzy Leung
Extended Form One, 2025

Camille Okhio, "This Abstract Painter's First Furniture Collection Is All About Exploration," *Elle Décor*, November 6, 2025.



Izzy Leung
Boulder, 2025

So why venture into the world of design when he is already comfortably situated within the world of fine art? “One of the reasons it is important to work in different disciplines is so that one can broaden their vocabulary,” he says. “If I only make things that you cannot touch I would only have one language at my disposal and I want many.”

But Pendleton is by no means done with the paint brush. In a way *Who Owns Geometry Anyway?* is an expression of how exploration is central to his practice. “Painting is my love language,” he says. But “curiosity is absolutely my primary driver.”