

FRIEDMAN BENDA

**TEFAF NEW YORK
BOOTH 325
MAY 15 - 19 2026**



Wendell Castle [American, 1932-2018]

Stool Sculpture, 1959

Initialed and dated

Walnut and ivorine

61 x 24 x 37 inches

155 x 61 x 94 cm





Installation view from *Mid-America Exhibition*,
Nelson-Atkins Museum of Art, Kansas City, MO,
March 31 - April 30, 1960

Stool Sculpture is a piece of the true cross: a precious relic of Wendell Castle's first artistic breakthrough. No object that he made in the course of his six-decade career – indeed, no work made in the whole postwar American craft movement – may be more historically significant. Made of salvaged gunstock blanks from a local armory, the work is a wily collision of furniture and sculpture; though it is an entirely successful abstract composition, you can also imagine perching on it, hooking your heels over the footrest. And what happens when two things collide? Everything ends up in a new, more complicated, more exciting configuration. As Castle put it many years later, "This was [when] those hybrid things didn't exist like they do now." *Stool Sculpture* instantly positioned Castle within a small avant garde of artists, whose experiments would thoroughly reshape the possibilities for craft mediums. The work immediately won a prize at a Kansas "Designer-Craftsman" annual show, and in 1960, was juried into an art exhibition at the Nelson-Atkins Museum. Castle did follow up with related compositions, but it was not until he began using stack lamination – allowing him to work subtractively, a totally different process – that he would fully realize the sculptural possibilities he had unleashed.

John Chamberlain [American, 1927-2011]

Untitled, 1954

Steel

9 x 8 x 3 inches

23 x 20.5 x 7.5 cm





This early sculpture by John Chamberlain is from a pivotal moment in his career. He had just completed his period of study at the Chicago Art Institute (1951-2) and was about to head to the experimental Black Mountain College (1955-56), where he would come into contact with leading lights of contemporary painting, sculpture, and poetry. Chamberlain had not yet begun working with salvaged and reshaped automobile parts (the first of those works was *Shortstop*, of 1957, which incorporated fenders from a vintage Ford). But his hugely energetic and complex response to modernist Constructivism was already evident, as was his awareness of the latest developments in American sculpture by figures like David Smith. Cantilevered from a single point, the composition is a swerving cage of steel, filled with movement and activated negative space; a statement of intent, leading to a brief period of related investigations in steel rod. It may present the artist in an unfamiliar guise, but it is alive with the formal intelligence that would animate his work for decades to come.

Nicole Cherubini [American, b. 1970]

Love seat, left, 2026

Terracotta, earthenware, underglaze,

glaze, mason stains, PC-11, hardware

28 1/4 x 22 1/4 x 15 1/4 inches

72 x 57 x 39 cm



Nicole Cherubini [American, b. 1970]

Love seat, right, 2026

Terracotta, earthenware, underglaze,

glaze, mason stains, PC-11, hardware

28 1/4 x 22 1/4 x 15 1/4 inches

72 x 57 x 39 cm



Frida Escobedo [Mexican, b. 1979]

Creek Bench, 2022

Stainless steel, nickel-finished ball chains

With extended beads (variable):

32 3/4 x 170 x 37 3/4 inches

83 x 432 x 96 cm

Structure (without beads):

33 x 71 x 22 inches

83 x 180 x 56 cm

Edition of 8





Shiro Kuramata [Japanese, 1934-1991]

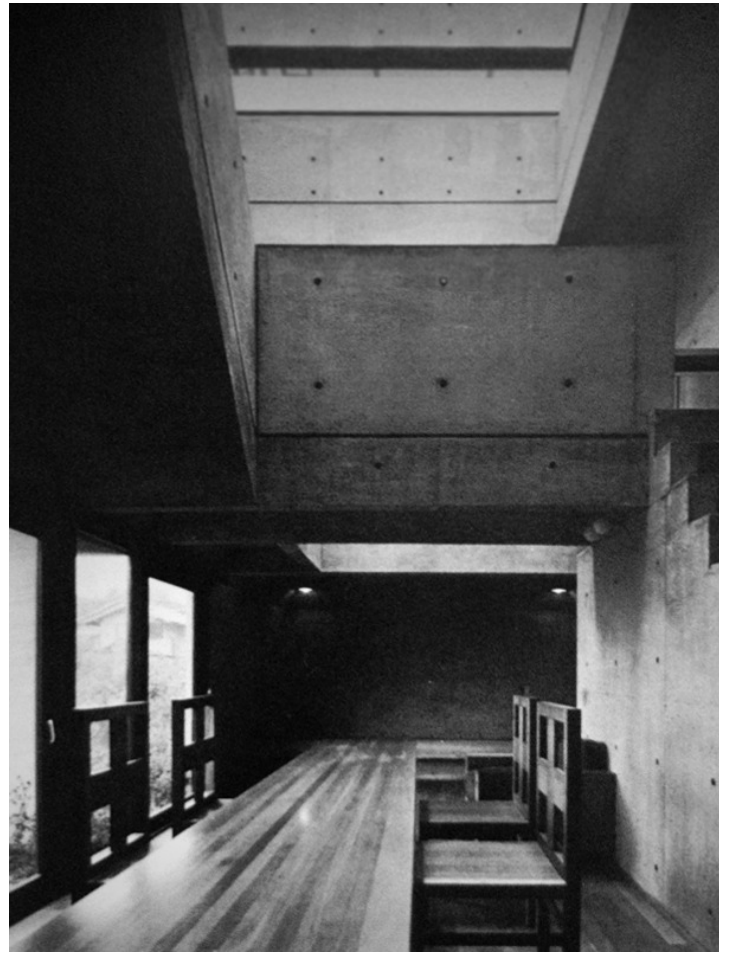
Chair from the Soseikan House (1974-75), Takarazuka, Hyogo, Japan, 1975-1976

Oak and oak veneered wood

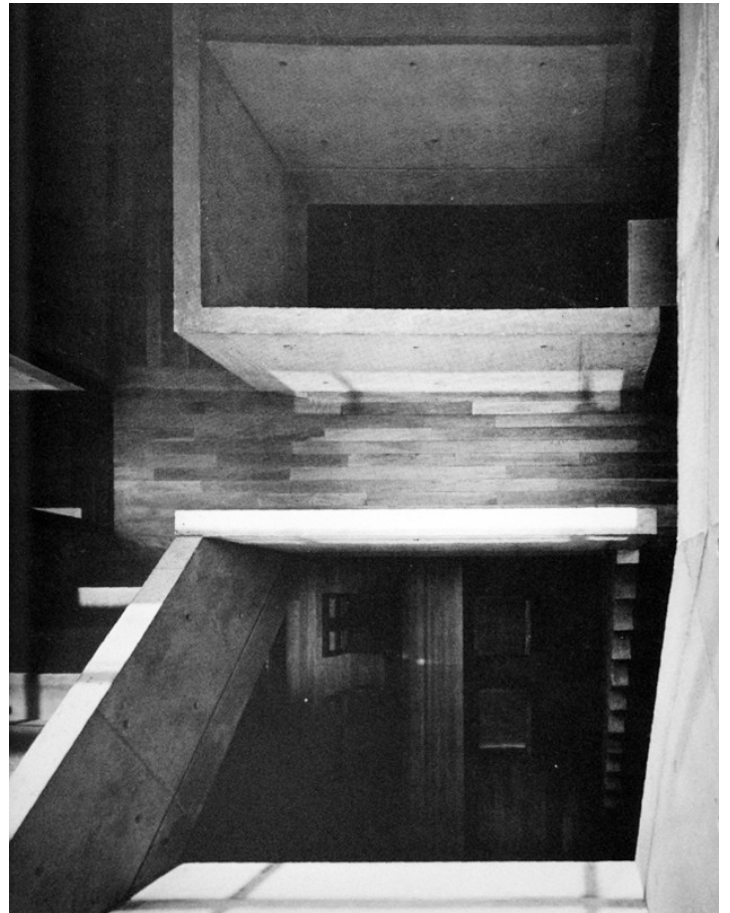
36 1/4 x 19 1/2 x 19 1/2 inches

92 x 49.5 x 49.5 cm





Shiro Kuramata was a poet among designers. “The function of design should not be just about whether it is practical or not,” he said. “Enchantment should also be considered as function.” Initially trained as a woodworker, Kuramata founded his studio in 1965 and early on he worked alongside two of the most important creative figures in Japan: the sculptor and painter Jiro Takamatsu (a founder of Hi Red Center, one of the avant garde groups paralleling Osamu Suzuki’s Sodeisha collective) and, crucially, the architect Tadao Ando. This set the stage for Kuramata’s period of greatest influence, in the 1970s and 80s, when he created a pioneering series of objects and interiors with acrylic, glass, aluminum, and steel mesh, deftly surrealist but executed within a rigorous minimalist matrix. The chairs seen here were made for the interior of Ando’s seminal Soseikan Yamaguchi House (1974-75), a stunning concrete structure that anticipated later projects by the architect such as the Church of Light in Osaka (1989). There were originally eight in the set – one is now in the Museum of Fine Arts, Houston – and they were the only movable furnishings in the radically minimal interior.



Soseikan Yamaguchi House (1974-75)

Joris Laarman [Dutch, b. 1979]
Ply Loop Console, 2026
Walnut veneer, thermoset bio-resin
35 1/2 x 102 1/4 x 23 1/2 inches
90 x 260 x 60 cm





Joris Laarman's *Ply Loop* series is a major intervention into one of modernism's most significant typologies. At a time of climate crisis, he shows how to create totally sustainable plywood furniture, by making it from biodegradable components in a revolutionary new means of assembly. Put one of these pieces out in the forest, and it will eventually sink into the earth without trace. Laarman is a partner in Plantics, the Dutch company that makes the bioresin used in the designs (it's the adhesive that makes the difference as much as the timber). Were all plywood furniture made in this way – which, someday, it may be – the positive impact would be incalculable. But the *Ply Loop* furniture is more than just ecological. The dynamic, vortex-like forms could not have been made without Laarman's self-invented, highly complex digital design and fabrication techniques. He has extended a line of innovation that goes back a hundred years, through the plywood designs of Charles and Ray Eames and Alvar Aalto. *Ply Loop* looks both back to modernism, and forward to a better future.

nendo [Established, Tokyo, 2002]

hyouri R (Pendant), 2024

Bamboo, silk organdy

61 x 25 3/4 x 25 3/4 inches

155 x 65.5 x 65.5 cm

Edition of 8





nendo [Established, Tokyo, 2002]

hyouri S (Pendant), 2024

Bamboo, silk organdy

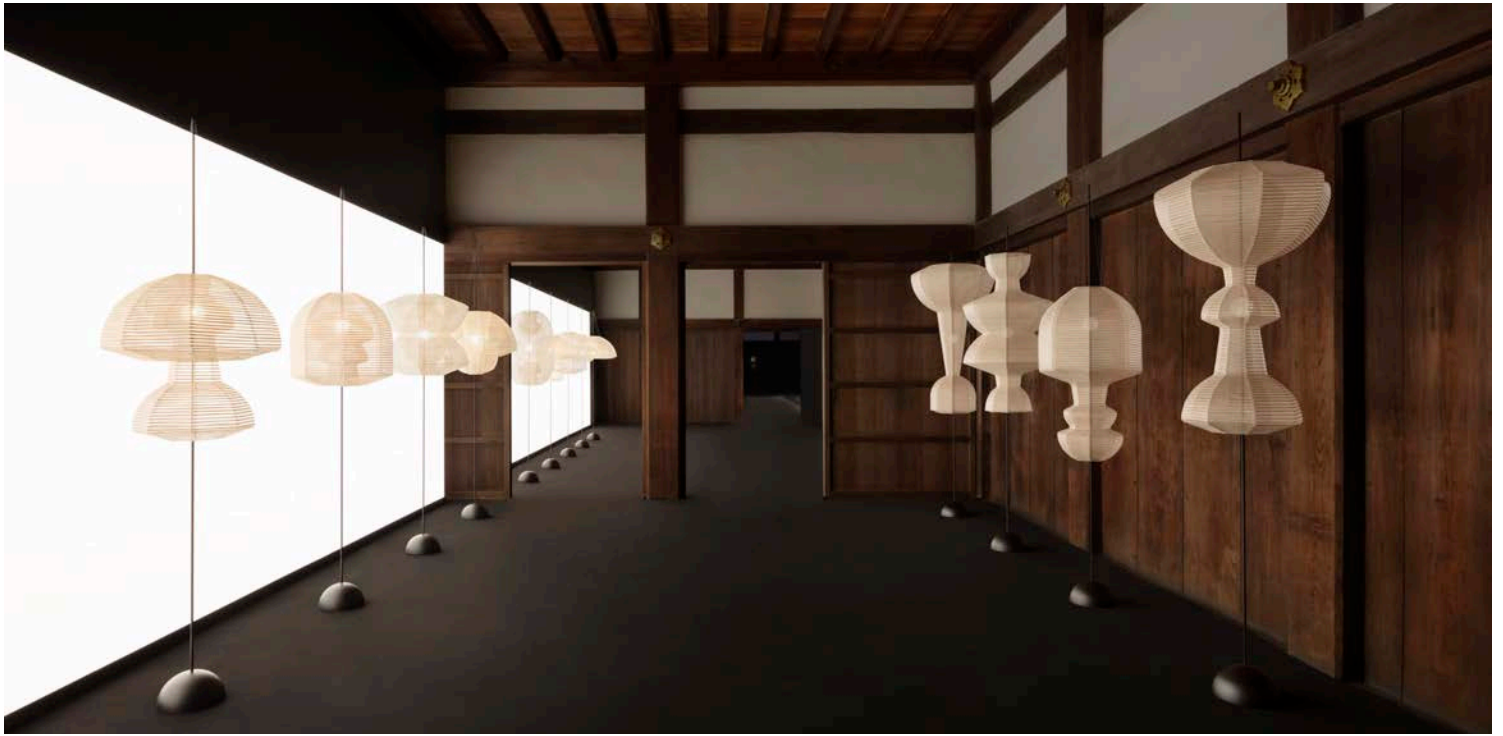
57 x 26 3/4 x 26 3/4 inches

145 x 68 x 68 cm

Edition of 8







Installation views from *nendo sees Kyoto*, Kiyomizu Temple, Kyoto, Japan, January 13 - February 13, 2022

“Fires dance upon the waters which, fast approaching, are seen to blaze from the prows of long slender fishing boats.” So wrote Isamu Noguchi when he first encountered the paper *chochin* (lanterns) of Gifu, which are made by applying *kozo* (mulberry bark) paper to a continuous spiraling rib of bamboo. The *akari* lamps that he went on to make using this technique are among the best-known and most luminous of all modernist designs. The *hyouri* lamp designs conceived by Oki Sato and his design office, *nendo*, expand on this legacy. They are based on another traditional style of paper lamp from Kyoto, but are quite different to the *akari* in their faceted structure. The intricate construction allows for volumes to be nested, somewhat like the wire sculptures of Ruth Asawa, creating a beautiful overlay of light and pattern. The Japanese title *hyouri*, literally “inside/outside,” refers to this innovative structure while also suggesting a metaphorical doubleness: the magic quality of all lighting, which both contains illumination in a sculptural envelope and projects it, dematerialized, into space.

Gerrit Thomas Rietveld [Dutch, 1888-1964]

Red Blue Chair, first half of the 1920s

Painted beech and laminated wood

33 1/2 x 27 x 24 inches

85 x 68.5 x 61 cm





Clarity, structure, abstraction: these were the radical principles by which the modernists sought to reimagine design, and no single object represents them more forcefully than the Red Blue Chair by Dutch architect Gerrit Rietveld. He was a key member of De Stijl (simply meaning “The Style,” a title that already suggests its ambitions of definitiveness), the avant garde movement that also counted among its advocates Theo Van Doesburg and Piet Mondrian. Rietveld sought to develop a universal formal language, composed of the bare essentials: primary colors plus white and black, pure geometries. This was meant as nothing less than a final resolution of design history, like a solved equation. Yet Rietveld’s work also has an expansive and surprising quality; each of his objects and buildings still vibrates with a sense of discovery. This is certainly true of the Red Blue Chair itself, which has come to be emblematic of his work and De Stijl as a whole. It is composed of four planes – seat, back, and two arms – all held in a lattice of square-sectioned lengths. These are colored yellow on their ends, as if marking imaginary cuts from an endless grid (a similar principle was present in Mondrian’s paintings of, which often featured lines that would stop just before the edge of the canvas). The oblique angles of the seat and back, however, play off this rigid orthogonal structure, literally making space for the human form. This example is one of the few made close to the date of the design that is still in private hands.



Samuel Ross [British, b. 1991]

Optimistic uncertainties solicit integration (Material Articulation), 2021

Fior di Pesca marble

23 x 77 x 22 1/2 inches

58.5 x 195.5 x 57 cm





Installation view from *Mirror Mirror: Reflections on Design at Chatsworth*, Chatsworth House, Derbyshire, UK, March 18 - October 1, 2023

Osamu Suzuki [Japanese, 1926-2001]

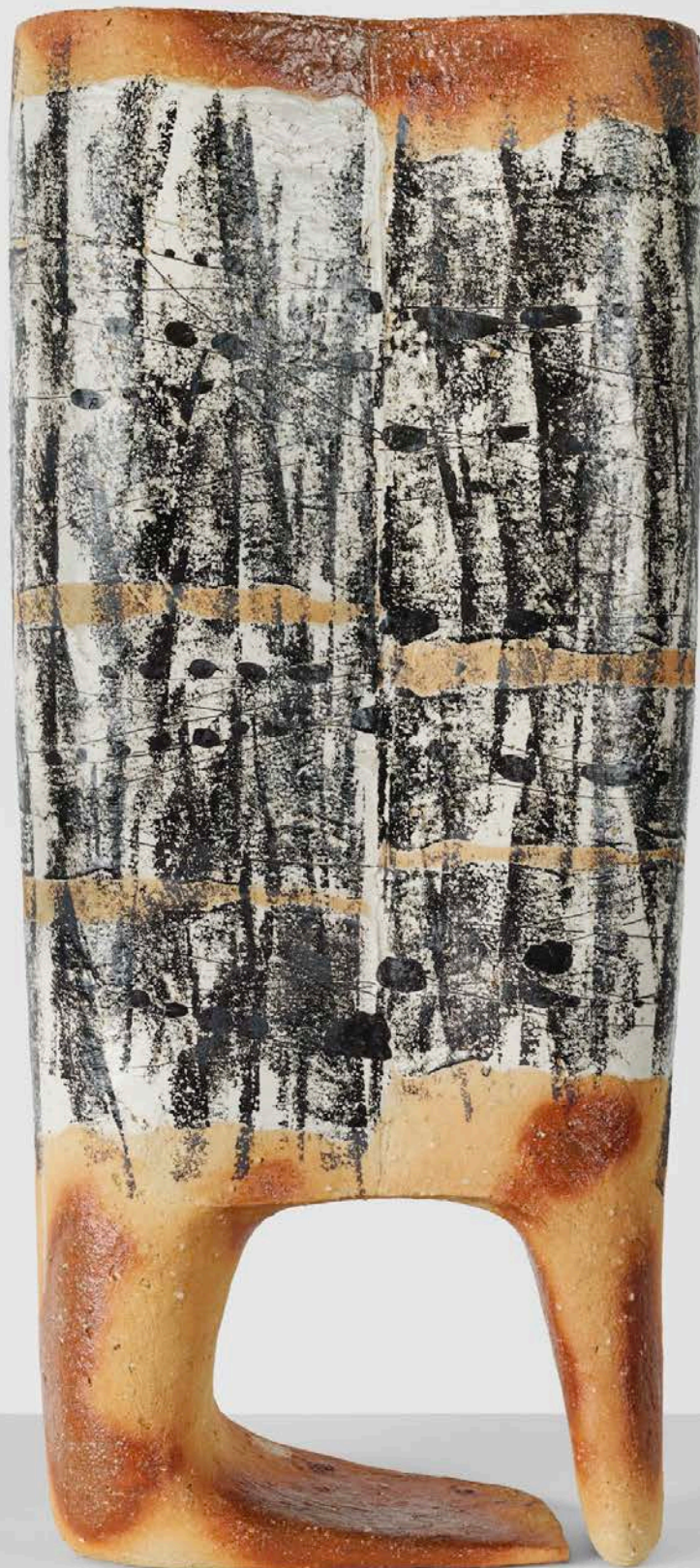
Dogū, 1960

"Su" painted on side

Shigaraki clay with white under-glaze and black glaze

21 1/2 x 9 1/2 x 4 3/4 inches

54.5 x 24 x 12 cm





Osamu Suzuki was one of the key protagonists of Sodeisha (roughly meaning “Crawling Through Mud Association”), one of several art collectives active in post-war Japan that reflected both the trauma of the war and the possibilities of a newly open society. Founded in 1948, Sodeisha was unique in that it claimed ceramics, a highly venerated medium in Japan, as a vital means of expression. Responding to the pioneering clay work of Isamu Noguchi, they repudiated function and embraced abstraction, while also continuing to engage with the history of the discipline. Like his colleague Yagi Kazuo, the other best-known figure in Sodeisha, Suzuki created works that were at once primordial and modernist. This particular work takes its title from emblematic ancient figures of the Jōmon period, richly embellished, with prominent staring eyes. The purpose of these *Dogū* is lost to time, but they may have been invested in some form of sympathetic magic – an arcane potency that is suggested by Suzuki’s own ceramic sculpture, with its anthropomorphic stance and rune-like calligraphic markings.

Faye Toogood [British, b. 1977]

Roly-Poly Chair / Water, 2016

Signed and editioned

Lithium-barium crystal

24 x 33 1/2 x 23 1/4 inches

61 x 85 x 59 cm

Edition of 8





Model for *Roly-Poly Chair / Water*



Installation view from NGV Triennial 2020:
Faye Toogood | Downtime: Daylight, Candlelight, Moonlight,
National Gallery of Victoria, Melbourne, Australia,
December 5, 2020 - August 1, 2021

REVISITING MODERNISM

Our presentation at TEFAF 2026 is anchored by an early example of **Gerrit Rietveld's** *Red Blue Chair*. This icon of modernism, at once rigorous and inventive, combines the logic of a manifesto with an imaginative leap into what design could become.

A similar radical sense of potential is evident throughout our exhibition, beginning with early statements by **John Chamberlain** and **Wendell Castle**. Each would go on to lead their discipline, and their works – comparable in their structural abstraction – can be seen as confident declarations of intent. A foundational object by Japanese ceramist **Osamu Suzuki** embodies the energy that was unleashed in the medium at that time and continues to the present, as in recent work presented here by **Nicole Cherubini**.

Modernism was never a single, coherent movement; it was rather a groundswell that opened up a wide terrain of new possibilities. Rietveld was a direct inspiration for **Shiro Kuramata**, whose important chairs from the Soseikan Yamaguchi House are shown for the first time in New York. Likewise, the relationship between technology and design – a central concern of the pioneering modernists – is extended in **Joris Laarman's** *Ply Loop* furniture, with its exuberant demonstration of innovative procedure and intensive craft.

Over time, modernism's legacy refracted into countless facets. The works shown here, by artists, architects and designers from Japan, Mexico, the Netherlands, the UK, and the USA, reflect this diversity. They are remarkably different in form, materiality, and expression, yet all can be understood as furthering the avant garde project. Collectively, they demonstrate that modernism remains a vital framework of reference, not only for the clarity of its vision, but also for its freedom of expression.



Wendell Castle [American, 1932-2018]
Stool Sculpture, 1959
Walnut and ivory

\$450,000



nendo [Established, Tokyo, 2002]
hyouri R (Pendant), 2024
Bamboo, silk organdy

\$48,000



John Chamberlain [American, 1927-2011]
Untitled, 1954
Steel

\$150,000



nendo [Established, Tokyo, 2002]
hyouri S (Pendant), 2024
Bamboo, silk organdy

\$48,000



Nicole Cherubini [American, b. 1970]
Love seat, left, 2026
Terracotta, earthenware, underglaze, glaze, mason stains, PC-11, hardware

\$22,000



Gerrit Thomas Rietveld [Dutch, 1888-1964]
Red Blue Chair, first half of the 1920s
Painted beech and laminated wood
Acquired from Gerrit Rietveld by Steph Uiterwaal in the first half of the 1920s

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Nicole Cherubini [American, b. 1970]
Love seat, right, 2026
Terracotta, earthenware, underglaze, glaze, mason stains, PC-11, hardware

\$22,000



Samuel Ross [British, b. 1991]
Optimistic uncertainties solicit integration (Material Articulation), 2021
Fior di Pesca marble

\$120,000



Frida Escobedo [Mexican, b. 1979]
Creek Bench, 2022
Stainless steel, nickel-finished ball chains

\$80,000



Osamu Suzuki [Japanese, 1926-2001]
Dogū, 1960
Shigaraki clay with white under-glaze and black glaze

\$125,000



Shiro Kuramata [Japanese, 1934-1991]
Chair from the Soseikan House (1974-75), Takarazuka, Hyogo, Japan, 1975-1976
Oak and oak veneered wood

\$120,000



Faye Toogood [British, b. 1977]
Roly-Poly Chair / Water, 2016
Lithium-barium crystal

\$150,000



Joris Laarman [Dutch, b. 1979]
Ply Loop Console, 2026
Walnut veneer, thermoset bio-resin

\$150,000