

MODERN



MAGAZINE

DESIGN
DECORATIVE ARTS
ARCHITECTURE

WINTER 2014 modernmag.com



Friedman Benda in New York's Chelsea district has long been a pacesetter when it comes to contemporary design. The dealer duo of Barry Friedman and Marc Benda has showcased the work of such towering figures as Ron Arad, Joris Laarman, and Nendo, to name a few, and this past fall they staged the inaugural solo show of Britisher Paul Cocksey, who, though only twenty-five years old, brings lighting to a totally new level. His *White Light* is a ceiling installation of illuminated panels of pale blues and pinks and yellows that fade into a glowing white light and then change back to that colorful palette. "Everything and nothing changes as the room remains filled with light," Cocksey says. His *Capture* light, a handspun aluminum dome more than five feet in diameter, hangs from the ceiling, "bathing the viewer in a glowing light," Benda says, and capturing the essence of light. Also on view were Cocksey's thousand-pound steel tables. "I took sheets of raw steel and bent them through industrial rollers to demonstrate notions of balance," the designer says. "The tables appear about to topple yet are remarkably stable."

Paul Cocksey's *Capture* of 2013 is intended to capture the essence of light.

Aluminum desk from Christopher Schanck's *AluFoil* series.

Byung-Hoon Choi's *afterimage* of 2013 is executed in basalt.

This winter Friedman Benda will introduce Korean designer Byung-Hoon Choi, who is highly regarded throughout Korea and Europe; examples of his work are in the National Museum of Contemporary Art in Seoul, the Seoul Metropolitan Museum of Art, and the Vitra Design Museum in Weil-am-Rhein, Germany. "He takes design into the realm of art and sculpture," says Benda, referring to Choi's seating. Choi works with basalt, commonly known as lava rock, and polishes some portions while leaving others raw. "His forms are really three dimensional brushstrokes similar to those in ink painting," Benda says.

Friedman Benda featured both Cocksey and Choi at PAD London and at The Salon: Art and Design fair in New York.

Paul Johnson oversees **Johnson Trading Gallery**, which is housed in a cavernous converted cinema in Queens, New York, with an L.A. outpost. Johnson features new work by Christopher Schanck. "We just completed a commission by Chris for Tom Ford," Johnson says. That project, from the designer's *AluFoil* series, was a desk made of aluminum-wrapped industrial materials, such as iron blocks and pipes. Schanck also creates chairs of aluminum spray-painted in brilliant blue



and silver. Prices go up to \$25,000. Also highly sought, Johnson says, is design by London-based Max Lamb, known for his chunky Delaware Bluestone seating and Granite Split Boulder tables. Kwangho Lee's knit rubber chairs are also on view at Johnson Trading.

Among the new designers with Johnson is Korean Jay Sae Jung Ho, whose *Savage*-series chairs are composed of found materials that she wraps with woven jute string. Johnson sold an example incorporating a guitar and a book immediately. In February he will hold a show dedicated to Ho's work. "Clients are becoming far more adventurous," Johnson says.

