



WEXLER
GALLERY

CONTEMPORARY DESIGN

THE SALON ART + DESIGN, 2019



Inspired by the architecture and culture of her native Istanbul, Feyza Kemahlioglu has created a unique lighting collection entitled Pillars of Meerschaum. Meerschaum (German for "sea-foam") is a soft white clay mineral found mainly in Eskisehir, a small city in central Turkey. Master Turkish craftsman carve the Meerschaum with intricate patterns and perforations to diffuse the light. The stone is then combined with hand-blown glass and brass elements created in New York. The blown glass compliments the detailing of the Meerschaum with the addition of delicate textures made with cane and gold leaf.

By taking this antiquated material and giving it a contemporary aesthetic and function, Feyza marries the old and the new to create timeless designs that are studies into the juxtaposition of tradition and modernity.

FEYZA KEMAHLIOGLU

NEW YORK, NEW YORK





EVENING WHITE, 2018
Meerscham, blown glass, brass, and gold leaf
72 x 12 x 12 in





AMBER TREASURE, 2018
Meerscham, blown glass, brass, gold leaf, and LEDs
40 x 8 x 8 in





LACE FAN, 2019

Meerschaum, brass, cast glass, and LEDs
31 x 14 x 7.5 in





MEERSCHAUM PENDANT, 2019
proposal for staircase





WOVEN COLONY, 2019

Meerschaum, blown glass, brass, wood, and LEDs

Pendant lengths: 30, 44, 48 in

Glass diameters: 7, 10, 14 in





EVENING WHITE, 2018



HAROW

PARIS, FRANCE





ORBITAL 2 SEATER SOFA (EMPIRE EDITION) , 2017

Patinated steel, leather
117.5 x 43.5 x 30.5 in (298 x 110 x 77 cm)
Edition of 8 and 4 artist proofs





ORBITAL ARMCHAIR (EMPIRE EDITION) , 2017

Patinated steel, leather
62.25 x 43.5 x 30.5 in (158 x 110 x 77 cm)
Edition of 8 and 4 artist proofs





KHEOPS CONSOLE, 2017
Concrete and cupro-aluminum alloy
12 x 51.25 x 31.5 in (30 x 130 x 80 cm)





MONOLITH STOOL / TABLE , 2017

Concrete and gold leaf
17.72 x 17.72 x 17.72 in (45 x 45 x 45 cm)
Edition of 8 and 4 artist proofs



COLLECTIVE DESIGN, 2018



Icelandic-born Gulla Jónsdóttir creates unexpected and poetic modern architecture and interior spaces. Known for her sensual and dynamic forms that work in harmony with their surroundings, Gulla's environmental compassion brings unique spatial experiences that respond to nature and surrounding site, always echoing the integration of organic beauty and function.

Her limited-edition furniture pieces are a natural extension of her architectural and interior practices, celebrating form and materials to meet a specific functional need.

Gulla studied mathematics before moving to Los Angeles to study architecture at SCI-Arc (Southern California Institute of Architecture). Before starting her own firm in 2009, she worked for Richard Meier, Walt Disney Imagineering, and Dodd Mitchell Design.

GULLA JONSDOTTIR

LOS ANGELES, CALIFORNIA





PUZZLE TABLE, 2018

Burnished brass
36 x 54 x 14.5 in
Edition of 10
*custom sizes available





BLACK WALNUT PUZZLE TABLE, 2019

Black walnut and burnished bronze

36 x 54 x 14 in

Edition of 10

*custom sizes available



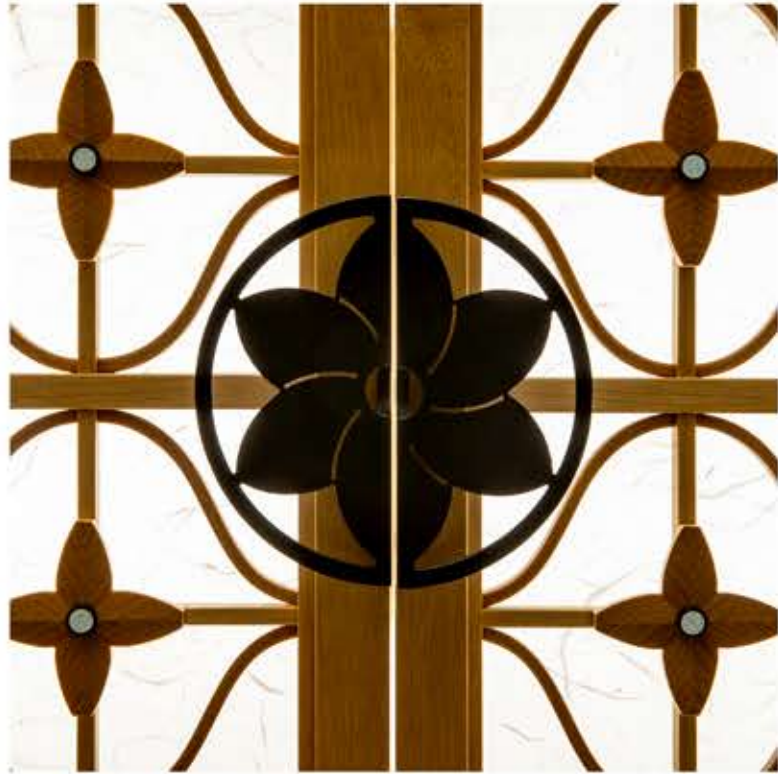
Michael Hurwitz has been making studio furniture since earning a BFA from Boston University's Program in Artisanry in 1979 and was Head of the Wood Department at University of the Arts, Philadelphia between 1985 and 1989. He has shown extensively, including several solo exhibitions at various prestigious galleries. His work is represented in several public collections including the Museum of Fine Arts, Boston, Massachusetts, and the Smithsonian Institution, Washington, DC.

Michael Hurwitz is the recipient of many honors including three National Endowment for the Arts Visual Artist Fellowships, Japan Foundation Fellowship, and PEW Foundation in the Arts Fellowship.

MICHAEL HURWITZ

PHILADELPHIA , PENNSYLVANIA





YELLOWHEART CABINET, 2019

Yellowheart, silver, iron, turquoise, unryu paper over acrylic with epoxy resin
76.75 x 35.5 x 21 in

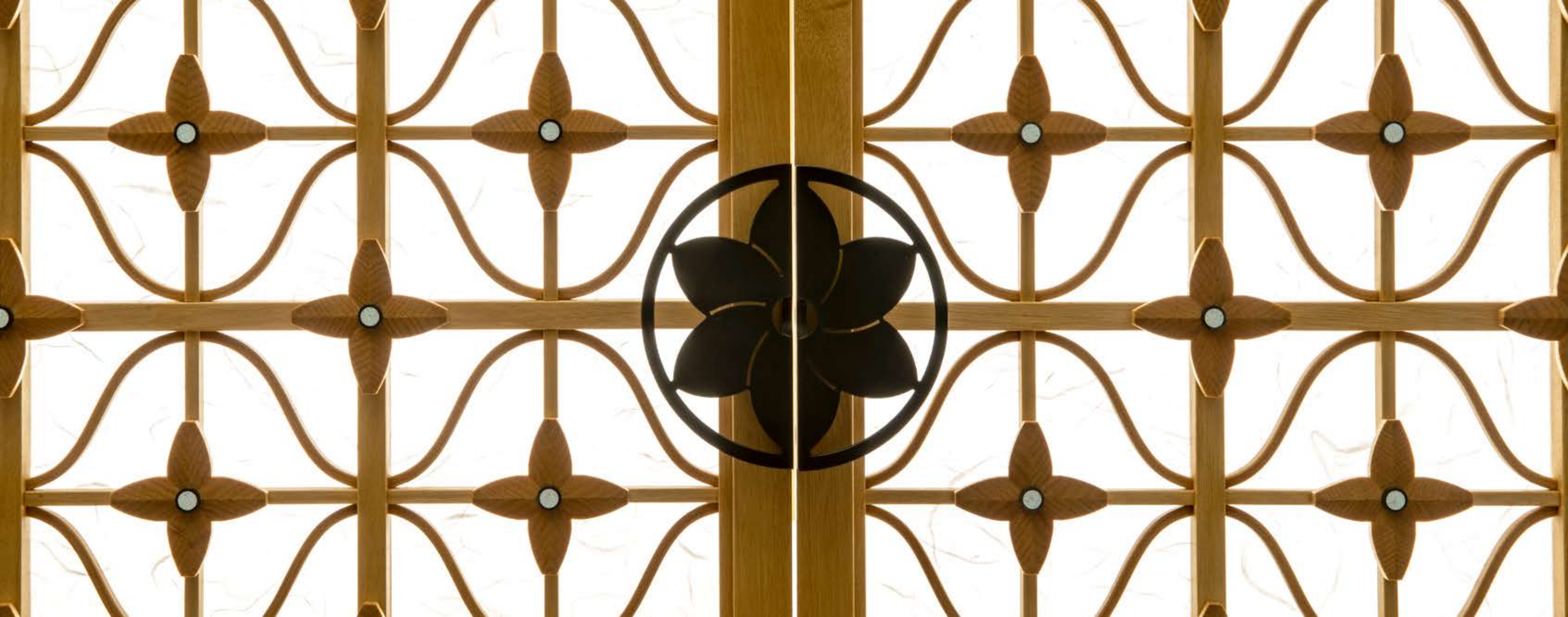




TWELVE LEAF RESIN TABLE, 2012

Ash, wenge, epoxy resin
16 x 40 x 40 in





GREGORY NANGLE AT WEXLER GALLERY, 2016



Born in 1973 in Philadelphia, Gregory Nangle first began making sculpture at the age of two when he began experimenting with his family's clocks and radios. Gregory went on to study glass at the Tyler School of Art in Philadelphia. He also attended the University of Hartford Art School where he met his first glass mentor, Mark Ferguson. While at Hartford, Gregory built his first metal casting furnace and illegally ran metal pours after hours in the school's sculpture department. After discovering the joy of inducing metal into its liquid state, Gregory became focused on marrying the two new materials on his palette.

The love of creation led Gregory to pursue his own studio/foundry, Outcast Studios, which he established in the Fishtown neighborhood of Philadelphia. At Outcast, Gregory has had the chance to research and develop his own sculpture and furniture design.

GREGORY NANGLE

PHILADELPHIA, PENNSYLVANIA





ALUMINUM SHACK SIDE TABLE, 2017

Cast aluminum, mirrored glass
22 x 18 x 38 in





BURGUNDY LEATHER LEAF CHAIR #1, 2018

Silicon bronze, Italian leather, wax
40 x 40 x 40 in





FADING MIRROR INSTALLATION, 2017

Silvered low iron glass, steel bracket

48 x 24 x 4 in

*custom sizes available





AFTER THE RAIN, 2018

Float glass, silver and bronze, lacquered and waxed steel
87 x 30 x 30 in





CLEAVING BENCH, 2018
Fabricated silicon bronze
72 x 16 x 24 in





STELLATED SPHERICAL SPRING TABLE, 2018

Cast silicon bronze base, glass top
56 x 56 x 17 in (Base: 53 x 53 x 16.5 in; Glass: 56 x 56 x 0.5 in)





OLITSKI-STYLE MIRROR, 2017

Silvered low iron glass, steel bracket

42 x 36 x 2.5 in

*custom sizes available





NEVER LESS ALONE THEN WHEN ALONE, 2019

Cast bronze and gold leaf low polish

1: 29 x 21 x 21 in

2: 26.5 x 24 x 32 in

3: 24.5 x 16 x 16 in





KARL, 2019
Cast bronze and gold leaf polish
75 x 21 x 21 in





ROUND FADING MIRROR, 2018

silvered glass, bronze

34 x 34 x 4 in

*custom sizes available





RIPPLE RORSCHACH CHAIRS, 2018

Low polish cast bronze
24 x 20 x 38 in (seat height: 19 in)



Trish DeMasi currently creates abstract ceramic works inspired by nature and architecture. Her work is a harmonious combination of biomorphism and rigid geometric forms. The sculpture and vessels are usually conceived initially as drawings or paintings and then translated into 3 dimensional ceramic works. Each piece is completely hand built in a variety of clay bodies, carved and then glazed in a somewhat restricted palate.

DeMasi's 20-plus years in the advertising industry as a creative director strongly influenced her work. Most of her pieces are stylized graphic interpretations of nature or architectural elements, not literal documentation.

DeMasi graduated with a BFA from Moore College of Art in Philadelphia and has always been interested in exploring new mediums. Ceramics was a happy accident that has now become an obsession. "I think not having a formal education in clay has been to my advantage. I don't have any preconceived ideas or restrictions holding me back. I just enjoy experimenting and pushing the limits of the clay. I want to blur the lines between design, fine art and craft. Labels can stifle creativity. I'm just interested in making things and living a creative life."

TRISH DEMASI

PHILADELPHIA, PENNSYLVANIA





LARGE BOWL (I)
Glazed Ceramic
6.5 x 12 x 14 in





SMALL VESSEL (I)
Glazed Ceramic
7 x 7 x 7 in





TALL BLACK AND METALLIC VESSEL (II)

Glazed ceramic
12.5 x 6 x 6 in





TALL WHITE VESSEL

Glazed ceramic
13 x 8 x 8 in





TALL BLACK AND METALLIC VESSEL (I)

Glazed Ceramic
13.75 x 5.5 x 5.5 in



COLLECTIVE DESIGN, 2016



Based in Portland, Oregon, glass artist Andy Paiko is known for ambitious, technical works which explore the metaphorical and symbolic tension of form versus function. His work has been featured in such national and international print publications as *American Craft*, *Hi-Fructose*, *Make*, *Glass Art Quarterly*, the Corning Museum's *New Glass Review*, and is included in public museum and private collections worldwide. Some recent exhibitions include the Renwick Gallery of Decorative Art at the Smithsonian's *40 Under 40: Craft Futures*, and the Museum of Fine Arts Boston's *Crafted: Objects in Flux*. In 2015 Paiko received a Louis Comfort Tiffany Biennial Award.

ANDY PAIKO

PORTLAND, OREGON





SEED CLOUD, 2018
Glass, brass, walnut, LED light hardware
46 x 25 x 53 in





REFRACTION MONOLOGUE, 2016
Blown, mirrored glass, acrylic, steel cable, hardware.
276 x 192 x 224 in (space)





INDEFINITE SUM #5 - 6, 2015

Blown, sculpted, etched, lacquered, assembled glass, mirror, brass
12 x 96 x 21

Born in Rochester, NY, Peter Pincus is a ceramic artist and instructor. He joined the School for American Crafts as Visiting Assistant Professor in Ceramics in Fall 2014. Peter received his BFA (2005) and MFA (2011) in ceramics from Alfred University, and in between was a resident artist at the Mendocino Art Center in Mendocino, California. Since graduate school, Peter worked as the Studio Manager and Resident Artist Coordinator of the Genesee Center for Arts and Education in Rochester, NY, Adjunct Professor of three-dimensional studies at Roberts Wesleyan College and has established a studio in Penfield NY.

Peter works in colored porcelain to create three-dimensional paintings out of pots. His work has been exhibited in venues such as the Museum of Contemporary Craft, John Michael Kohler Arts Center, San Angelo Museum of Fine Arts, Icheon World Ceramics Center, AKAR Gallery, TRAX Gallery, Plinth Gallery, the Art of the Pot studio tour, the American Pottery Festival, Greenwich House Pottery and National Council on Education for the Ceramic Art. A recipient of the NICHE award for slip cast ceramics, Peter's work can be found in numerous private and public collections. In 2012, Ceramics Monthly featured Peter's work on the cover and in the article "Painting Pots from the Inside."

PETER PINCUS

PENFIELD, NEW YORK





ALL COLORED URN, GRAY PANELS, GRAY SEAMS, 2016
Colored porcelain, gold luster
10 x 30 inches





GRAY, ORANGE, BLUE, AND RED COLOR FIELDS OFFSET, 2018

Colored porcelain
5 x 5 x 13 in





THE MANY FEW PROJECT THREE, 2018

Colored porcelain, luster
6 x 6 x 38.5 in (each)





RED URNS BLACK AND WHITE PANELS, 2016

Colored porcelain, gold luster

10 x 10 x 30 inches

10 x 10 x 30 inches



COLLECTIVE DESIGN, 2017



Stephen Shaheen is a Brooklyn-based artist whose undergraduate Classics and Visual Arts studies laid the groundwork for his training as a stone sculptor in Siena, Italy, and later for earning his MFA in sculpture from the New York Academy of Art.

Shaheen has participated in many solo and group exhibitions. The production of large, community-driven pieces such as a 100-ton marble and granite installation, *Memoria* (2011), and *Metrobench* (2011), created from 5,000 NYC Metrocards are some of his most noted works. His indoor and outdoor installations are in public and private collections in the United States and Europe.

Shaheen's newest works, such as *Nuvola* (meaning "cloud" in Italian), blur the porous borders between fine art sculpture and design. He views these functional pieces as inhabitable art, an organic extension of his broader sculpture practice.

STEPHEN SHAHEEN

BROOKLYN , NEW YORK





NUVOLA, 2018
Persian onyx and aluminum
25 x 22 x 16 in
Edition of 12





NUVOLA, 2018
Vermont marble and bronze
25 x 22 x 16 in
Edition of 12





NUVOLA, 2018

Samuel Pawlak is the founder of Livesay Ether, a Lancaster, Pennsylvania-based design studio. The studio's underlying aesthetic is defined by a dark, elegant, surrealist vision. This vision is guided by a design process predicated on creating and documenting unique standalone forms, bodies, and artifacts and translating them into functional pieces through the most modern technological methods available. These simple, yet defining characterizations of Pawlak's method and style stem from his interest in all that is still unknown or unfound and how it may be expressed and preserved through the mediums of art and design.

Pawlak was raised in Big Flats, NY, a small rural town in the Southern Tier, and graduated from Jefferson University (formerly Philadelphia University) in 2016 with a degree in industrial design. Throughout his short academic and professional career, Pawlak has won multiple collegiate design competitions, had his own work produced and sold nationwide by Umbra, and earned a design patent.

SAMUEL PAWLAK

LANCASTER, PENNSYLVANIA

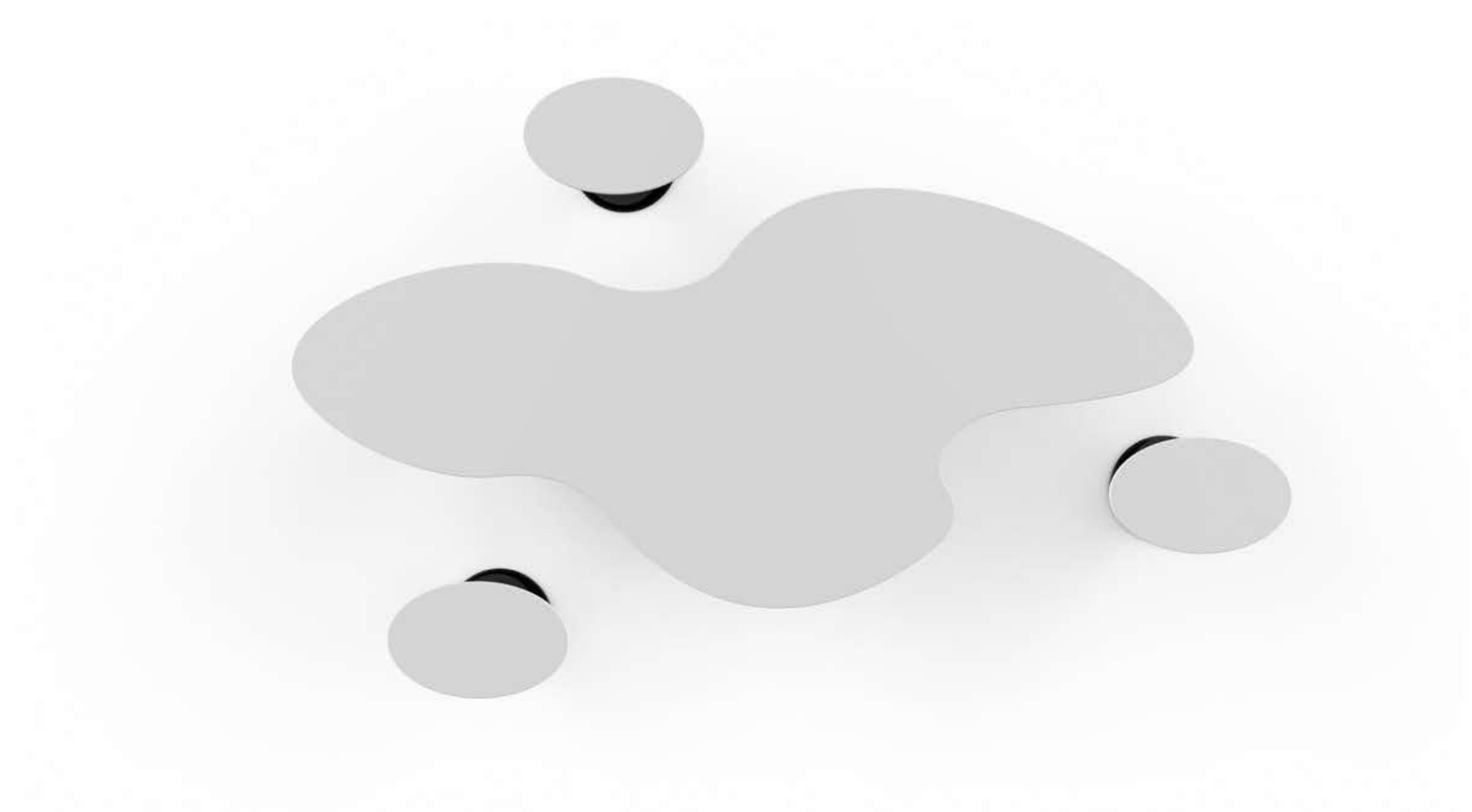




PANGAEA, 2019
Fiberglass and corian top (black and pearl gray)
72 x 34 x 15.25 in
Edition of 12



PANGAEA, 2019







Timothy Schreiber initially trained in cabinet making in Germany before studying architecture and design at Bauhaus University, University of Stuttgart, and Westminster University in London. During and after his studies, he worked with a number of signature architects including Guenther Behinsh and Pritzker Prize winner Zaha Hadid. In 2003 he spent a year living and working in China where he was involved in the design of the aquatic center of the 2008 Beijing Olympics. Since 2005, Schreiber has focused on the development of bespoke art furniture and objects.

The main cornerstones of Timothy's design approach are a predominantly digital workflow and a strong focus on multidisciplinary. He uses a wide range of digital tools to embed various forms of "micro intelligence" and "scientific phenomena" into the concepts of his works. During his design process, complex virtual models emerge which are subsequently being materialized, choosing the most appropriate available digital or traditional manufacturing methods.

TIMOTHY SCHREIBER

LONDON, ENGLAND





METHODOLOGY TABLE, 2015

Cast and polished bronze
21 x 17 x 17 in
Edition of 12





E-VOLVED TABLE, 2016

Hand polished bronze, etched glass
Table base: 41.5 x 41.5 x 28.75 in
Table top: 54.75 in (corner to corner) x 0.5 in





GLASS METHODOLOGY TABLE, 2017

Cast glass
13.5 x 13.5 x 17 in
Edition of 12





MOLECULE BENCH, 2017
Patinated cast bronze
23 x 19.75 x 78.75 in





METHODOLOGY TABLE, 2017

Cast bronze, cast glass
18.25 x 18.25 x 29.5 in
Edition of 12





SUPERNOVA LAMP, 2018
Cast lead glass, electric components
14.5 x 13 x 8.5 in





METHODOLOGY TABLE, 2018
Blackened cherry, mirrored glass insets
16 x 16 x 20.5 in





The progression and pattern of Eric Slayton's creative exploration continues to give recognition to tried and true historical building techniques. Incorporating the elegant mortise and tenon joinery techniques used for many generations by woodworkers and builders were his goal in this collection. The simplicity, functionality and beauty retain its relevance even today amongst the modern advances in structural engineering and material design. The collection applies these beautiful techniques to 1" thick steel plates, which weigh 42 pounds each per square foot. Each plate is precisely cut so that they will slip together without much force or manipulation and once the sections are positioned together, gravity will lock the sections in place. Nothing more than that.

ERIC SLAYTON

MARLBORO, VERMONT





GRAVITY BENCH, 2018
Blackened and waxed steel plate
90.5 x 11 x 14.5 in
Edition of 7





GRAVITY CHAIR, 2018
Blackened and waxed steel plate
48 x 23.5 x 26.5 in





GRAVITY CONSOLE, 2018
Weathered and waxed steel plate
80.5 x 11 x 33.5 in
Edition of 7





HARPOON LIGHT, 2017
Patinated Cor-Ten steel, LED light
2 x 2.5 x 106 in



THE SALON ART + DESIGN, 2019



With a strong background in textile and fashion design, Heather Ujiie creates fantastical large-scale works that begin with intimate hand drawn or hand painted images. In her current textile installation work, Ujiie strives to create extensive allegorical narratives that seamlessly blend analog craft and digital technology.

With over 15 years of experience as a textile designer, Ujiie designed printed textiles for the high-end home furnishing and apparel markets in New York City. Her commercial printed textile designs have had numerous clients including Flavor Paper, and The White House private residences for President George W. Bush and Laura Bush, Washington D.C.

Born in Greenwich Village, New York City, Heather Ujiie currently lives in Philadelphia and teaches at Moore College of Art & Design, where she serves as an Interdisciplinary Assistant Professor in Fashion, Textiles, Interior Design, and Foundation Design.

HEATHER UJIIIE

PHILADELPHIA , PENNSYLVANIA







ENDANGERED SPECIES, 2019

Digital inkjet print on poly linen canvas, in four panels

96 x 204 in (Each panel 96" x 48")

Edition of 10 and 1 artist proof



ENDANGERED SPECIES (STUDY II), 2019
Gouache on Arches hot-pressed watercolor paper
22 x 30 in





ENDANGERED SPECIES (STUDY III), 2019
Gouache on Arches hot-pressed watercolor paper
22 x 30 in





EROTIC TREE OF LIFE, 2014
Archival digital inkjet print on watercolor paper
96 x 160 in





EROTIC TREE OF LIFE- TWO HALF-DEER FIGURES, 2014

Watercolor on paper
22 x 11 in





EROTIC TREE OF LIFE- SIREN 1, 2014

Watercolor on paper
14 x 14 in



Dutch designer Ruben van Megen's collections blend traditional Dutch decorative themes and motifs with modern techniques and materials.

With his Café 6116 Collection, Van Megen creates sleek tables that celebrate furnishings of the Dutch Golden Age. Encased in bronze and glass are original Persian carpets like those that typically adorned tables of many Dutch households. The Café 6116 Collection elevates the quotidian by sealing the carpets' memories and secrets in unique and functional modern forms.

The Antimacassar III chair, references crocheted doilies that protected chairs from Macassar, the fashionable men's hair conditioner that became popular in the early 1900s. Antimacassar III is a functional, solid bronze chair that questions and honors the past.

Ruben van Megen graduated from the Design Academy in Eindhoven and has been awarded an A' Design Award, Talente Award, and a Red Dot Award, one of the most prestigious international labels for high quality design. His work can be seen in museums, galleries, and design shows worldwide.

RUBEN VAN MEGEN

VENLO, NETHERLANDS





DINING TABLE CAFE 6116, 2016-2019

Bronze, Persian carpet and resin

86.5 x 38 x 30 in

*custom sizes available





COFFEE TABLE CAFE 6116, 2018

hand-ground solid bronze, Persain carpet and resin
35.5 x 16.5 in
*custom sizes available





ANTIMACASSAR, 2018

Cast bronze, black patinated bronze combined with high-gloss polished bronze
33.5 x 22.5 x 22.5 in 40 lbs





THE SALON ART + DESIGN, 2018