

Exhibition

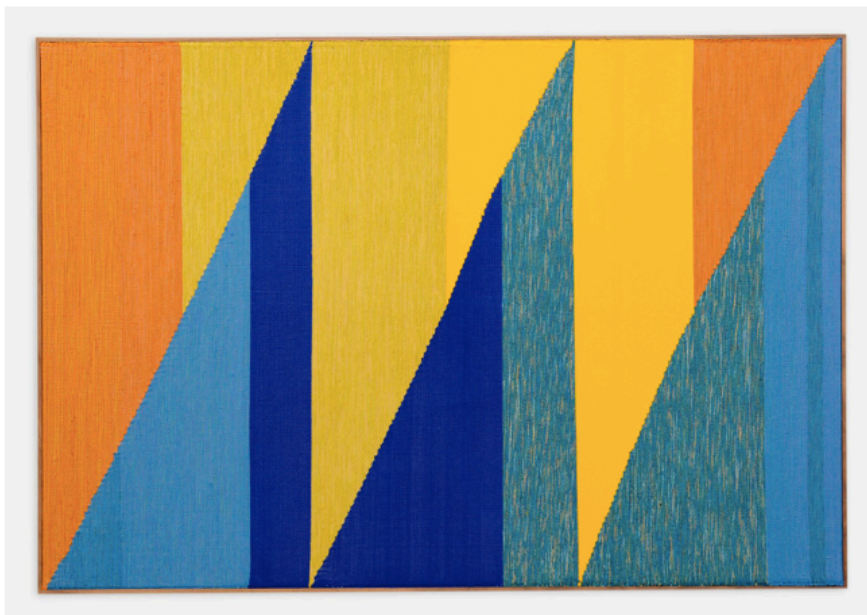
## 6 Not-to-Miss Design Exhibitions Opening in New York in November

The Future Perfect's tripartite ceramics show isn't the only major gallery happening this month

By Alia Akkam

November 6, 2019

Looking to find your own personal, elusive, "future perfect"? Before delving headlong into the phrenetic holiday season, consider replenishing your own focus on creative thought with a visit to one of this month's best new design exhibitions. Located in galleries in New York and beyond, each of these half dozen shows is sure to provide ample opportunity for deep introspection. Whether it's Venetian glass, Japanese baskets, or provocative ceramics, below are the best of the best.



One of Brent Wadden's "Woven Paintings." Photo: Mitchell-Innes & Nash

### "Brent Wadden: Second Life" at Mitchell-Innes & Nash

Before turning to weaving 15 years ago in [Berlin](#), the Vancouver-based artist [Brent Wadden](#) trained as a painter at the [Nova Scotia College of Art and Design](#). Now, his large-scale woven panels are the subject of his third exhibition at Mitchell-Innes & Nash. The works exude a painterly air, showcasing dimension and movement with linear lines and subtle variations in thread colors that imbue precision with personality. Created over the last year on traditional floor looms, the panels—highly illuminating in terms of texture and geometry—nod to both minimalist forms and the improvisational, pieced-together strips that define the historic quilts of Gee's Bend. *November 1–December 21; [miandn.com](http://miandn.com)*

### **"Mess: Expressionism and Experimentation in Contemporary Ceramics" at The Future Perfect**

It's an ancient craft, but today, ceramics are as innovative and unconventional as ever—effortlessly blurring the boundaries between art and design. That's why Laura Young, The Future Perfect's gallery director, and London-based design editor, critic, and book author Tom Morris, have curated this group show of imaginative ceramics works. Spread across the Future Perfect's three locations in Los Angeles, New York, and San Francisco, the exhibition features 32 contemporary ceramicists. Those included—such as Bari Ziperstein, Aude Van Ryn, Kazunori Hamana, and Stan Bitters—hail from the U.S., the U.K., the Netherlands, Italy, Denmark, South Africa, and New Zealand. Ultimately, "Mess" is a survey of radical thinking enlivening a time-honored tradition. *November 7-January 15; [thefutureperfect.com](http://thefutureperfect.com)*



A close-up look at a piece by Virginia Leonard. Photo: Courtesy of The Future Perfect

### **"Conversation Piece: Design is Dead" at 109 Thompson Street**

A motley group of design-loving Venetians are heading to SoHo for "Conversation Piece: Design is Dead." Tiny San Marco gallery [Giorgio Mastinu](#), for example, is presenting works of the Italian modernist artist and furniture designer Enzo Mari alongside glass pieces by Marie-Rose Kahane from Yali and textiles by Chiarastella Cattana, whose jacquards are made in the Dolomites. Joining this powerful Italian line-up are large-scale lamps crafted from molded plastic in the forms of sea shells, a collaboration between the Los Angeles- and Brooklyn-based architecture and design firm [Charlap Hyman & Herrero](#) and New York furniture studio [Green River Project](#). *November 8-16; 109 Thompson Street*

## "Form and Process" by ATRA

ATRA, the multi-disciplinary and industrial design studio led by Swedish-Mexican creative director Alexander Diaz Andersson, opened two galleries this year in Mexico City and San Francisco. Now ATRA is taking over a Chelsea gallery with its first New York solo show, "Form and Process." An exhibition featuring artwork and bespoke, classic-contemporary furniture and textile pieces by Alexander and Andreas Diaz Andersson—not to mention Ann Edholm, Bogus Studio, Jose Vera Matos, and Jose Balmaceda—it explores the dialogue between materiality and experimentation. *November 13–January 2020; 191 7th Avenue*

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### "Takeami: Antique Japanese Woven Baskets" at Les Ateliers Courbet

Bamboo weavers must exercise tremendous patience. Before embarking on a laborious five-to-seven-year training focused solely on bamboo cutting techniques, the student is required to observe weaving masters at work for an additional three to five years. Intricately woven bamboo baskets first became household

showstoppers during Japan's 17th-century Edo period, tucked into sacred alcoves and brimming with flowers. For Takeami, an ode to these stunning baskets at the West Chelsea gallery and showroom Les Ateliers Courbet, Japanese antiques expert Dane Owen has amassed a collection, some dating from the 19th century, that shine a light on this revered age-old craft. *November 15–January 6, 2020; ateliercourbet.com*

### "Tapisseries" at Twenty First Gallery

Alexandra Mocanu's mother is a textile artist, and her father designs furniture. So naturally, she grew up surrounded by a focus on creation. While French artist at first worked as a photographer, she's more recently migrated towards painting and tapestries. Often, Mocanu starts by making abstract gouache works that she then translates to the loom. For "Tapisseries," Renaud Vuailat, founder of the Twenty First Gallery in Tribeca, curated a series of Mocanu's gouaches and weavings, revealing a relationship between two disparate art forms, as well as how carefree brushstrokes can spawn works of mechanical prowess. *November 21–January 2020; 21stgallery.com*



One of Alexandra Mocanu's Twenty First Gallery works. Photo: Courtesy of Twenty First Gallery