



DESIGN EDIT

MAR. 10, 2025

## Robert Wilson's Chairs, Jeweled Coffee Tables, and More Design Finds Plus new gallery openings in Soho, Nomad, and the Upper East Side.

By Morgan Meier

SAVE | COMMENT



Photo-Illustration: Curbed; Photos: Chelsie Stark/Courtesy of Astreaus Clarke; Matt Harrington/Courtesy of Ashlee Harrison; Harry Matenaer/Courtesy of the artist and Twenty First Gallery; Julian Mommert

**I**n March, design events are multiplying along with new galleries in office buildings, apartments, and townhouses. On Bowery, a new showroom inspired by casinos and the American West displays lighting under a mirrored ceiling with steel-cut stars. Two vintage furniture dealers deck out a suite in a commercial co-op in Nomad with works from the 19th century to the contemporary era. And in Soho, the chairs that were carefully staged, suspended, or even lit on fire in Robert Wilson productions are now viewable from up close.

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### A new lighting showroom on the Bowery



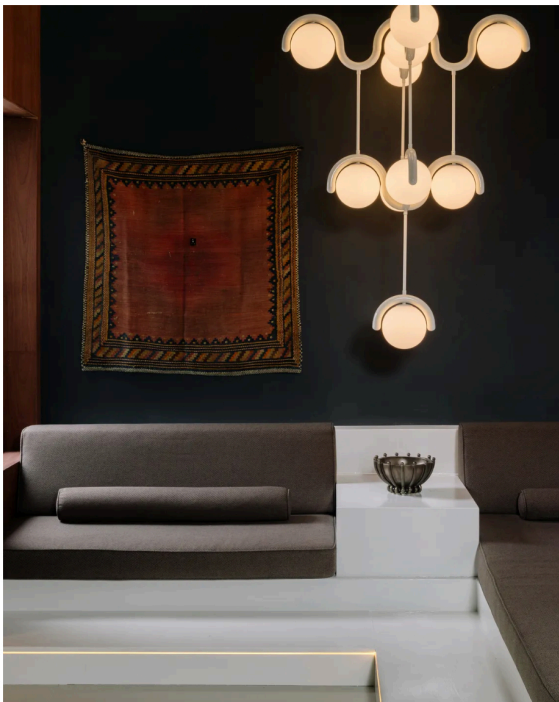
Astraeus Clarke's new lighting collection includes these steel cylinders with parchment-paper-covered light sources. Photo: Chelsie Stark/Courtesy of Astraeus Clarke

Astraeus Clarke's lighting and furniture is still made in Brooklyn, but now it has a place in Chinatown, at the studio's debut showroom on Bowery. Co-founders Chelsie and Jacob Starley designed and constructed the space from floor to ceiling, a throwback to their past lives restoring and flipping homes in Utah. The wood-paneled walls, glossy lacquered cabinetry, and powder-coated metal make a moody backdrop for the company's pendants and lamps. There are also a few rustic touches, like the window shades based on the pattern of a quilt handed down by Chelsie's great-great-grandmother. All together, the showroom clearly reflects the brand's two influences: the American West and the modernist metropolitan East. A curvy three-tier chandelier drops at the center of a built-in platform lounge, under a mirrored ceiling with hand-cut steel stars scattered above. Astraeus Clarke's latest lighting series, the Darning Collection, also on display, includes a silver cylinder chandelier, sconce, and pendant with a stitched side like those on embellished denim. *The showroom is open by appointment only.*

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Astraeus Clarke's three-tier Lenox 10 chandelier next to a bowl by ceramicist Devin Wilde. Photo: Chelsie Stark/Courtesy of Astraeus Clarke



From left: Photo: Chelsie Stark/Courtesy of Astreaus Clarke; The studio is inspired by both the West Coast and, particularly, the founders' home state of Utah. Chelsie and Jacob Starley founded the brand in 2022. Photo: Chelsie Stark/Courtesy of Astreaus Clarke.

## In Nomad, two dealers combine forces

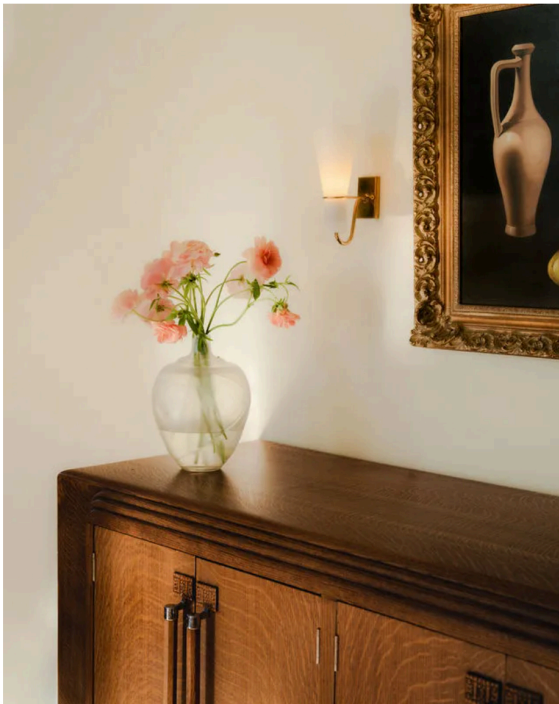


Photo: Gabriel Spence/Courtesy of The Showroom

Two vintage-furniture dealers have joined forces (and collections) to open the Showroom, an appointment-only space in Nomad. Like many design showrooms these days, it's staged as if you've walked into someone's scrupulously styled, extremely well-curated apartment. Studio Nordic focusses on 20th-century designs, originating from and around founder Therés Lorén's native Sweden. Carly Krieger, Lorén's Past Lives Studio collaborator, casts a wider net, sourcing restored 19th- and 20th-century furniture — including but not limited to the Art Nouveau, brutalist, and Italian modernist movements. Her ethos is the more patina, the better. From Krieger's collection, a brass table lamp with a flapper-dress-fringe



shade by Hans-Agne Jakobsson perches beside Studio Tetrarch's fiberglass coffee table *Tovaglia*, which resembles a white-draped tablecloth fluttering in the wind. Contemporary works are sprinkled among the Showroom's older pieces: *Cuff Studio* reimagines retro furniture designs, like a swirly red chaise longue and *faua*-fur dining chairs, all of which are manufactured in Los Angeles, where the company is based. *Open by appointment Monday through Friday.*



Therés Lorén (Studio Nordic) sourced a purple and brass chandelier by fellow Swede Hans-Agne Jakobsson. Each glass pyramid shade was handblown at the designer's Swedish factory. Photo: Gabriel Spence/Courtesy of The Showroom

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## Erwan Boulloud's first show in two decades



Boulloud's Roeco coffee table is laser-cut stainless steel, inlaid with lapis lazuli. Photo: Harry Matenaer/Courtesy of the artist and Twenty First Gallery

Artist Erwan Boulloud presents 15 new works at "Touching Time," in Tribeca's Twenty First gallery. It's the French designer's first solo show in six years. Influences for Boulloud's furniture range from the solar system to medieval jewels and even microscopic images of cells, and those are quite visible in the finished works. A decadent console with brass marquetry and embedded gemstones is joined in a pattern of barklike shapes. His boulder-



The soundbar, reinvented

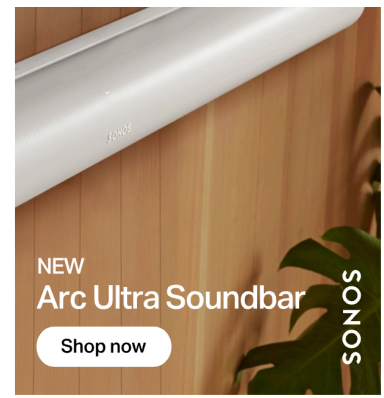
shaped, steel coffee table, Roeco, is laser-cut on top and carved with radiating lines; sapphire gems sunken into the center of every ripple. Boulloud, a self-proclaimed “firm proponent of 21st-century craftsmanship,” creates these effects by mixing traditional techniques with new technology, for example 3-D printing a set of cocoon-shaped bronze sconces, a form the artist says would have been impossible otherwise. But it’s Boulloud’s elegant, heavy mechanical lamps that call to me the most: Top-heavy shades of veined milky alabaster stone are held upright by intricately grooved steel arms and bases. *Closes on May 16.*



Photo: Harry Matenaer/Courtesy of the artist and Twenty First Gallery

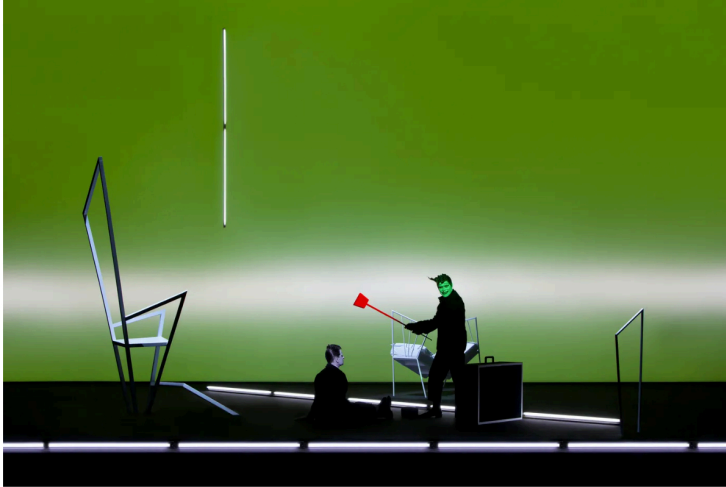


Boulloud’s baroque-industrial floor lamp’s shade is made of alabaster stone, the French designer’s first time working with the material. Photo: Harry Matenaer/Courtesy of the artist and Twenty First Gallery



A seat with a growth: The Yareta II Chair is named after a mosslike plant indigenous to South America, which gradually encroaches upon rocks. Photo: Harry Matenaer/Courtesy of the artist and Twenty First Gallery

## For Robert Wilson, chairs are not always for sitting



Robert Wilson's avant-garde chairs have shared the stage with many icons, including the dancer Mikhail Baryshnikov and actor Willem DaFoe. Photo: Lucie Jansch

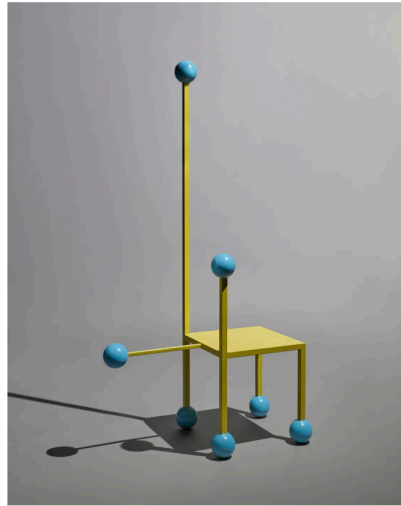
For theater director [Robert Wilson](#), the chairs that he designs for his productions are neither props nor seating. They're essentially sculptures — some functional, others not, like a mesh [metal chair](#) made to cast time's shadow, suspended in the air and lowered through the three acts of his production on the life of Sigmund Freud. Five decades of such chairs are on display in Soho at [Raisonné gallery](#) and printed as a hardcover book, with photographs by [Martien Mulder](#). The materials range dramatically: bamboo, steel, iron, brass, even a single, taxidermied leg. For their collaborative production *The Life and Death of Marina Abramovic*, Wilson made Marina Abramovic a rocking chair that rests on what appears to be wooden blades, and for his version of Italian opera *Alceste*, he made the Crocodile King (a doomed anthropomorphic king) a [throne](#) that makes incredible use of bamboo, with polished slat arms, ribbed back legs, and bamboo that's ribboned, stretched, and fanned to create a seat back. *Raisonné* is open Tuesday through Saturday. Pre-order book [here](#).



A Dream Play chair onstage at the Stockholm City Theatre in 1998. Photo: Lesley

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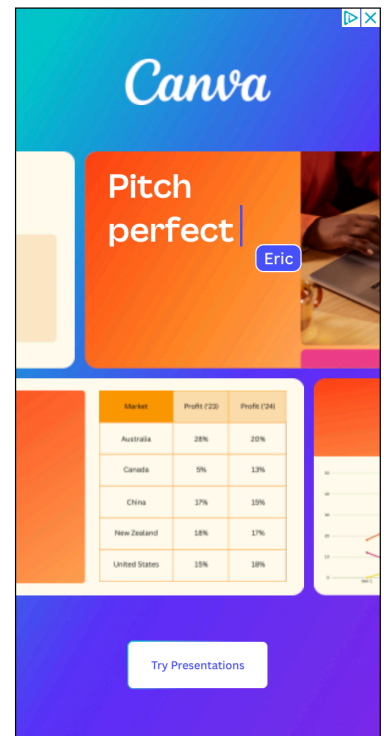
From left: The first chair Wilson designed was for his 1969 production on the life of Sigmund Freud. Photo: Jeffrey Graetsch/Courtesy of Raisonné; The Woyzeck chair was produced for the “art musical” collaboration with Tom Waits and Kathleen Brennan. Photo: Martien Mulder/Courtesy Raisonné and RW Work, Ltd..

## An Upper East Side wonderland



Photo: Matt Harrington/Courtesy of Ashlee Harrison/

Marking another departure from the “white cube” format, curator [Ashlee Harrison](#), a former Carpenters Workshop director, has established a private, appointment-only exhibition and salon space in a historic brownstone on the Upper East Side — just don’t call it a gallery, she says. The salon will host events and not just static works, and Harrison envisions it animated by talks, dinners, and readings in the evening. Her first solo-artist showcase there, “Through the Looking-Glass,” features Italian artist [Irene Cattaneo](#), who explores the themes of *Alice in Wonderland* in the pieces on display. Cast bronze lamps coil and droop, and a bronze chandelier appears to sprout from the roof, with shimmering flower buds at the ends. In her Murano glass lights, you can also see evidence of the artist’s relocation to Venice in 2021. Elsewhere in the house, a cloud-shaped basin of imperial marble hovers off the wall and a beaded bronze lamp mimics a serpent



marble novels on the wall and a beaded bronze lamp mimics a serpent circling into itself. Alongside Cattaneo's pieces, Harrison has mounted other works from emerging artists to blue-chip giants on display, including Thomas Barger's resin-coated paper pulp chair, California designer B G Robinson's neo-space-age aluminum and faux-fur daybed, and wall works from Matisse, Warhol, and Tom Wesselmann. *Gallery appointments can be made via [email](#). "Through the Looking Glass" closes on April 30.*



A cloud-shaped marble basin floats near a melty travertine and Carrera marble chessboard. Photo: Matt Harrington/Courtesy of Ashlee Harrison/

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