TWENTY FIRST
COLLECTIBLE DESIGN OF THE CENTURY



PRESS RELEASE

MATERIAL TRANSFORMATIONS

TWENTY FIRST AT SALON ART + DESIGN 2026

November 4 - 8, 2026
Park Avenue Armory, 643 Park Ave, New York, New York
Booth A6

Wednesday, November 4	Press Preview: 3:00pm - 4:30pm, Collectors Preview: 6:00pm - 9:00pm
Thursday, November 5	VIP Access: 11:00am - 7:00pm
Friday, November 6	Public Hours: 11:00am - 7:00pm
Saturday, November 7	Public Hours: 11:00am - 7:00pm
Sunday, November 8	Public Hours: 11:00am - 4:00pm

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For Salon Art + Design 2026, Twenty First presents a selection of contemporary works distinguished by their exceptional materiality, inventive processes, and the singular artistic visions behind their creation. Bronze takes on the delicacy of botanical forms, flowers are suspended in translucent resin, and metal surfaces acquire unexpected depth through engraving, patination, and oxidation. Though firmly rooted in the present, these works possess a richness and sense of permanence that suggest a connection to another time.

Designed by renowned Paris-based scenographer Jean de Piépape, the booth evokes the intimacy and sophistication of an established collector's home. Against a restrained architectural backdrop, warm golden tones, reflective surfaces, and sculptural silhouettes create an atmosphere of understated opulence. Rather than presenting the works as isolated objects, the installation brings them into a carefully composed interior, where contrasting materials, forms, and artistic sensibilities coexist with an effortless sense of harmony.

At the heart of the presentation is Marcin Rusak's *Flora Herbarium Clear Amber 152* (2026), making its first public in-person appearance at Salon Art + Design and available exclusively through Twenty First. An evolution of the artist's celebrated Flora collection, the cabinet reinterprets the vertical proportions of its predecessor in a lower, more expansive silhouette. Real flowers and foliage are preserved within translucent amber-toned resin, their delicate forms appearing suspended in time. Handles formed from actual celosia flowers, metallized in polished zinc, extend the botanical composition beyond the cabinet's surface, while a polished stainless steel framework and reflective interior introduce a striking contrast to the organic material.

Rooted in Rusak's family history of flower growing, the work reflects his enduring fascination with nature, memory, and preservation. Its amber-like material recalls both the natural phenomenon of fossilization and historic cabinets of curiosities, transforming ephemeral botanical specimens into a lasting record of their existence. Both functional and deeply contemplative, the cabinet invites reflection on what we choose to preserve and the meaning objects acquire across generations. Rusak's *Protoplasting Nature Chandelier 145* (2024) offers another expression of his practice, combining 3D-printed photopolymer, steel, and bronze in an intricate suspended composition.

Erwan Boulloud expands his Nazca collection with the *Nazca Credenza* (2026), building upon a sculptural language first introduced through a singular coffee table. Combining charred oak with patinated and polished bronze, the credenza juxtaposes darkened wood with luminous metal, its bold, geometric composition recalling ancient markings and architectural fragments. Developed in his Montreuil atelier, the work reflects Boulloud's instinct for allowing an idea to evolve organically, with each new piece adding another dimension to the collection's distinctive identity.

In Eric Schmitt's *Entrelacs Mirror and Console* (2025), patinated bronze assumes an unexpected fluidity. Returning to the curve as one of the defining gestures of his practice, Schmitt creates intertwining forms that appear to twist and unfold with an effortless sense of movement. Their seemingly spontaneous lines are the result of decades of experimentation with metal, balancing expressive freedom with a remarkable economy of form. His Canoë Chair (2016), combining lacquered steel, polished bronze, and upholstery, further illustrates the clarity and restraint that characterize his approach.

This year's presentation also marks the debut of Conie Vallese with Twenty First, introducing the Argentinian artist and designer's poetic approach to sculpture and functional objects. Working across bronze, ceramics, and textiles, Vallese draws from the structures and rhythms of nature, translating botanical motifs into forms that feel both familiar and otherworldly. Her *Bench, Mirror, and Wall Hook* (2026), executed in white bronze, evoke branches, blossoms, and organic growth through subtly irregular silhouettes. The works reflect her distinctive ability to bring a sense of intimacy and imagination to everyday objects.

Nature also informs Clotilde Ancarani's *Follia Throne* (2025), a handcrafted cast-bronze chair with a golden patina. Its expansive, leaf-like silhouette gives the impression of a botanical form enlarged to an architectural scale. The intricacy of its surface and the unexpected lightness of its appearance reveal Ancarani's sensitivity to the natural world and her mastery of bronze casting.

Emmanuel Jonckers' *Gaia Coffee Table* (2024) offers a different exploration of metalwork. Combining engraved aquatinted brass and nickel silver, its broad surface is animated by intricate markings and subtle tonal variations, lending the composition a depth reminiscent of drawing or printmaking. In contrast, Valentin Loellmann's *Two Parts Blue Coffee Table* (2024) pairs polished brass with vivid blue resin. Its interconnected, flowing elements appear almost liquid, creating a striking interplay between color, reflection, and the solidity of the materials.

With the *Ovale Mirror* (2026), François Corbeau approaches polished bronze as a medium for reflection and distortion. Its irregular surface captures and fragments the surrounding space, while the central opening introduces an unexpected sense of depth. The mirror becomes an active presence within the interior, shifting in appearance with the light and movement around it.

Ceramic brings another dimension to the presentation through Géraldine Cornette de Saint Cyr's *Tellus Floor Lamp* (2026) and Alice Gavalet's *Untitled (Blue Vessel)* (2026). Cornette de Saint Cyr's glazed ceramic lamp rises in a sequence of textured, irregular forms suggestive of geological formations, its earthy character balanced by the warmth of its illumination. Gavalet's vessel introduces a more playful sensibility, with an expressive silhouette and vibrant blue glaze that recall the spontaneity of a painted gesture. Together, the works reveal the remarkable versatility of ceramic, from the elemental to the exuberant.

Nathalie Ziegler's *Pair of Z Lamps* (2026) and *Gold and Silver Snake Vase* (2024) bring a further sense of luminosity to the installation. Working with Verrerie de Saint-Just glass, Ziegler explores the decorative and sculptural possibilities of the medium through richly textured surfaces, sinuous forms, and accents of gold leaf. Her works draw on the traditions of French glassmaking while expressing a distinctly personal visual language.

The presentation brings these varied practices into a shared setting without diminishing their individuality. From Rusak's preserved botanicals to Boulloud's richly worked metals and Vallese's poetic interpretations of nature, each work reveals a different relationship between material, technique, and imagination. Within Jean de Piépape's carefully conceived interior, they come together as a collection that feels personal, considered, and intended to be lived with.

For Twenty First, collectible design is defined not only by exceptional craftsmanship but by the ideas and sensibilities that give an object its character. The gallery's 2026 Salon Art + Design presentation reflects this philosophy, celebrating works that reward close attention, invite personal connection, and retain their relevance long after their creation.