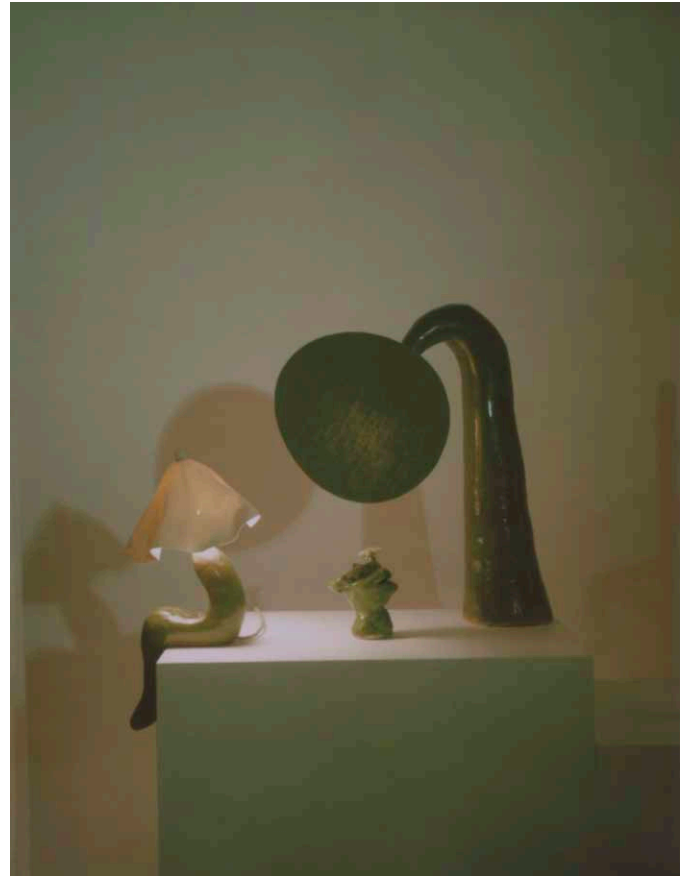




CARMEN D'APOLLONIO / HUMAN GESTURES

Unfolding like a theatrical stage, the anthropomorphic ceramic lights of Carmen D'Apollonio transform into characters, suspended, prowling or seated within the space of Friedman Benda's New York gallery. Born in Switzerland and based in Los Angeles, D'Apollonio has made an entire practice around her sculptural luminaires and continues to fabulate on them, as they often emerge from improvisation, "Each lamp its own character... I just go with the flow," she explains. The artist's background in fashion and film echoes throughout her work, as her pieces retain a sense of spontaneity and storytelling, more staged than static. The gestures are human: slouching, stretching, bowing, brooding. This new body of work marks a pivotal moment: D'Apollonio introduces a novel methodology for sculpted glass shades that refract and reveal, shifting form and matter in tandem. What appears playful at first glance reveals layers of emotional and sculptural complexity. Somewhere between light object and living thing, each work demands a moment of recognition, absurdity and vulnerability. Alongside the exhibition a limited edition publication, *Salut, Ça va, c'est moi*, was produced. Photographed by Stephanie Kunz and designed by Carina Frey and Stefanie Barth, it is a meditation on her unique blend of humour, materiality and narrative. FRIEDMAN BENDA

COURTESY OF FRIEDMAN BENDA AND CARMEN D'APOLLONIO
PHOTOGRAPHY BY STEPHANIE KUNZ