

Chamberlin

Chairs, Doors and Minor Decors

Maya Balcioglu
Thilda Bourqui
Susan Cianciolo
Deondre Davis
Amelia Etlinger
Kara Kaiser
Alma Libera
Roberto Ronzani
Azur Šabić

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She spoke to him with that benevolence with which the serene release the restless into the evening.

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Chamberlin
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Plinth (from front to back)

Alma Libera

Rossana, 2025

Ribbons, shoe, cardboard box

54 × 43 × 31 cm

Roberto Ronzani

Einatmen/Ausatmen, 2026

Glass, archival tape, adhesive, gesso, bookbinding board, alkyd resin, inkjet print, wood glue, water-colour on paper, collage

13 × 22 × 34.8 cm

Kara Kaiser

Picadilly, 2026

Paper, tape, felt tip pen

14 × 36 × 20 cm

Azur Šabić

Lumpenburg, 2026

Papier-mâché, scrap cardboard

38 × 44 × 21 cm

Thilda Bourqui

Aromaboys, 2026

Paper boxes, figurines, wires, coffee pods
each 22 × 9 × 8 cm

Walls (from front to back)

Susan Cianciolo

Sacred Geometry, 2024

Cotton, polyester felt, ink on acrylic, dried flowers, duct tape, cotton thread, bead, nails, polyester cloth
44.5 × 59.7 × 3.8 cm

Courtesy Hoffman Donahue, New York

Deondre Davis

Dog in Fisherman's Net, 2024

Pencil, colored pencil, and gouache on canvas
mounted to wood panel

20.3 × 11.4 cm

Courtesy Gordon Robichaux, New York

Deondre Davis

We In Some Strange Power's Employ Move on A Rigorous Line, 2024

Pencil, colored pencil, and gouache on canvas
mounted to wood panel

17.8 × 20.3 cm

Courtesy Gordon Robichaux, New York

Maya Balcioglu

Dyadic Quartets, 2022

Burnt fabric, thread, fabric dye, acrylic ink
63 × 96.5 × 6.5 cm

When I was making this work I didn't think about T. S. Eliot and *The Four Quartets*. I saw it later. Dyad is an unstable dual interaction because the behaviour of the two parts is not predictable. It's a dialogic communication.

Background fabric is from a broken up deck chair which I found in a car boot sale in a field in Kent. I washed, cleaned and repaired it. It's very fine linen and looks old. The two regular quadrilateral forms is the only possible suggested reference to stability. They're reminiscent of log cabin quilts except that they've been damaged and just about held together. Log cabin quilts are representations of home and hearth.

It's a meditation on modernism now gone.

Amelia Etlinger

Per Mirella, 1976

Textile on paper

51 × 42 × 3 cm

Courtesy Gramma_Epsilon, Athens