



"Paul Cocksedge," *New York Times Style Magazine*, October 2013.

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Paul Cocksedge

PAUL COCKSEGE HAS followed a familiar, if precocious, path as a lighting designer: he attended the Royal College of Art in London, was taken under the wing of the master industrial designer Ingo Maurer, showed his student work at the Salone Internazionale del Mobile in Milan and began producing a remarkable light — a lampshade that appears to float like a ghost —

for the upscale retailer Flos. Recently, his work has taken a more sculptural turn.

A show this fall at Friedman Benda gallery in Chelsea, his first in New York, unveiled larger-scale works, with a special appreciation for the bare quality of light. Its namesake piece, "Capture," is a black dome-shaped pendant light, large enough to climb into. Set

at the center of a darkened gallery, its light source at first appears to be concealed by unusually unblemished frosted glass. But there is no glass; the dome is empty. The high-tech *trompe l'oeil* is created by LEDs concealed in the rim. "Usually when you look into a lampshade you see technology — a glass light bulb, or something," Cocksedge explains, putting his hand into the void. "Here, there's just nothing. I've stripped it down, so you're looking at light, only light."



Cocksedge basks in the glow of "Capture," one of the standout pieces from his recent show at Friedman Benda gallery in New York.

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