

Philip Michael Wolfson



Philip Michael Wolfson, born 1958 in Philadelphia, Pennsylvania, studied at Cornell University, School of Architecture, Ithaca, New York and the Architectural Association, London, England. His subsequent collaboration with the studio of Zaha Hadid at the outset of her career, leading design teams on numerous projects, spanned some 20 years.

Since setting up his studio in 1991, Wolfson has worked throughout Europe and the USA on residential interiors and functional art pieces shown at leading international art and design exhibitions.

He has established his distinctive pathway, re-examining the forms and ideas of the early 20th century Modernist movements, particularly Constructivism and Futurism. His unique approach to design and art is informed by the dynamics of fracture and fragmentation – layering and manipulating his materials into fluid shapes and forms, where the dynamics of light, shadow and reflection are an integral part of the seduction of the work.

The exquisite use of noble materials, as well as new materials, brings dynamic elegance and an individual contemporary feeling that enhances his unique approach.

Wolfson has carried out major pieces for the newly opened restaurant ROBERT, at the Museum of Art & Design at Columbus Circle, NY and is currently developing works for a solo show in Shanghai, China with Contrasts Gallery. Most recently, works have been exhibited at TEFAF in Maastricht with Sebastian & Barquet, NY.

3 recent books featuring works:

Once Upon a Chair; Die Gestalten Verlag, Berlin 2009

Limited Edition; Birkhauser, Basel 2009

Desire; Die Gestalten Verlag, Berlin 2008

The Sideline by Philip Michael Wolfson is about the movement of a drawn LINE, as something that stems from an inner urge.

As the latest work in the Line Series, mainly carried out in carbon fiber, these pieces are about examining LINE. That is LINE, not FORM from a solid. The difference is in the actual and implied continuity of movement of the line.



The LINE series initiates an exploration of formal metamorphosis where line is a dynamic force and rhythm, both in object and space. Radical and adventurous because they are suspended between sculpture and forms that may just conceivably be useable as furniture. The area of influence encompasses both visual and tactile senses, light & shadow.

The realms of function and ergonomics, on one hand, and sculpture on the other, are combined. The aim is to stimulate response to the juxtaposition of dynamic forms and functions. This state of suspended belief is achieved through the articulation of movement, the meshing of ground and object, light and shadow, reflection and refraction, as well as the engagement of the space around the object.

You are compelled to reassess patterns of movement, expectations, and behavior and to react by forming new interpretations of common day-to-day activities.

Line Series designs begin as pencil sketches, outlining a movement. Then, go through technical development to allow for the required drawings and programs needed for fabrication.

The piece on show is the prototype of the design. Number 1 of the edition was commissioned for important collection of contemporary art. It was presented during Art Basel in 2009 as a part of two private collections in Zurich and was listed on the Art Basel International Collectors tours.



The design of the SideLine was initiated as a continuous structure. Drawn in a pencil sketch, conceived as a table or desk.

