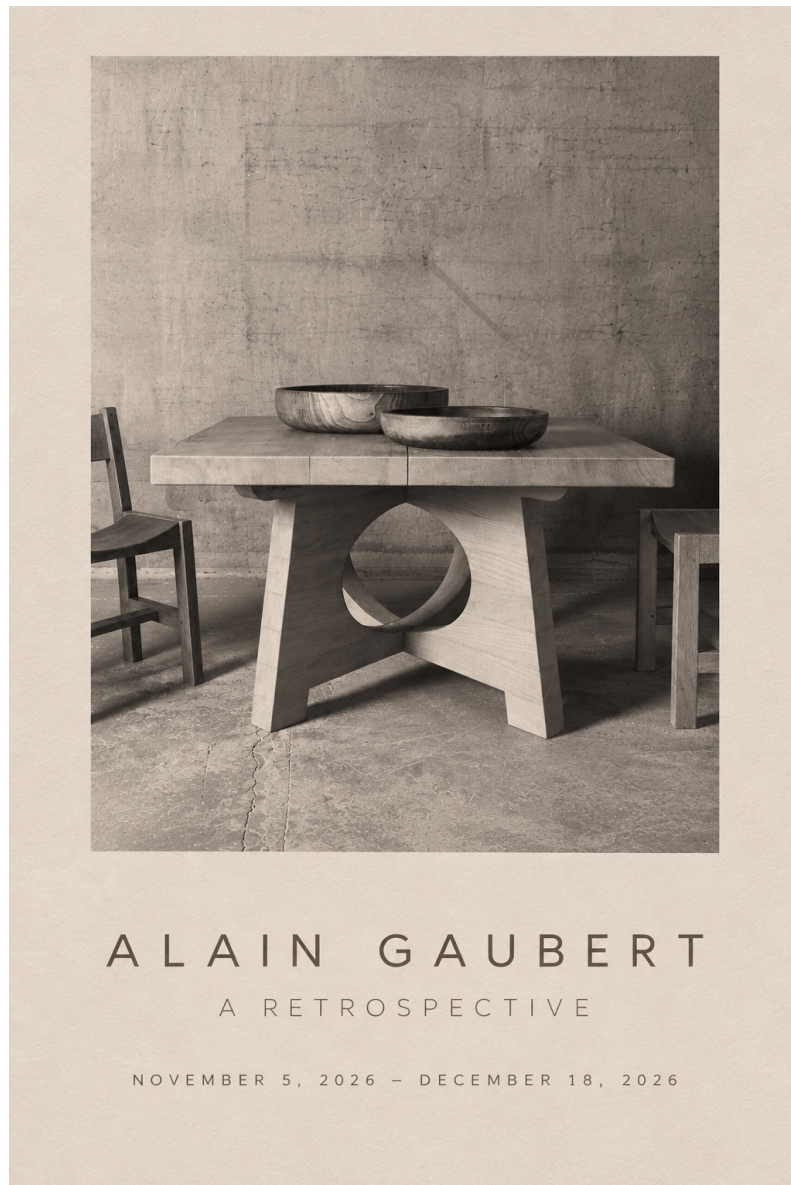




ALAIN GAUBERT

A RETROSPECTIVE

NOVEMBER 5, 2026 – DECEMBER 18, 2026

ALAIN GAUBERT: A RETROSPECTIVE

November 5 – December 18, 2026

Opening Night: Thursday, November 5th, 2026 | 6-8pm

Magen H Gallery, New York

Magen H Gallery is pleased to announce *Alain Gaubert: A Retrospective*, bringing together a significant body of work by the French designer and craftsman for the first time at the gallery.

For years, Hugues Magen encountered Gaubert's work only through individual pieces: a table, a chair, a stool. What initially drew his attention was the directness of their construction: visible joinery, irregular dowels, warm finishes, and a willingness to let the making of each object remain apparent. It was only after seeing a larger body of work together that he began to recognize its remarkable coherence, and the tension between the simplicity of Gaubert's forms and the richness of their details.

Born in Paris in 1938, Gaubert settled in Mondoubleau in the Loir-et-Cher in the early 1960s, where he learned woodworking directly from local craftsmen. His encounter with Jean Touret, a central figure of the Artisans de Marolles, encouraged him to develop his own practice and participate in the movement's exhibition at the Château de Blois in 1964. Working largely with ordinary, overlooked woods, he sought to give value to materials that others had dismissed. As he put it, "I have always avoided fashion."

In 1969, a car accident left Gaubert without the use of his right arm and brought his work as a sculptor to an abrupt end. He began designing furniture instead, initially for his family, developing a practice guided less by theory than by instinct, material, and the physical realities of the human body.

"I began designing furniture, following my instinct, as simply as possible, respecting gravity and the constraints imposed on me by my body."

Gaubert's furniture is characterized by a quiet sense of restraint. Its simplicity is grounded in use and construction, while details such as the meeting of materials, the rhythm of a joint, and the irregularity of the handmade give each piece its individual character. His approach reflects a broader understanding of culture in which music, literature, art, and everyday experience are inseparable from the act of making.

Alain Gaubert: A Retrospective offers an opportunity to consider this work as a whole, not simply as a collection of furniture, but as the expression of a singular and deeply personal way of making.