Marie Goy Studio

PRESS KIT

The Principles of the *Living*

PARIS DESIGN WEEK 2026

10 to 19 September 2026
125 rue de Turenne, 75003
Paris



PRESS RELEASE

The Principles of the *Living*

10 TO 19 SEPTEMBER 2026 · 125 RUE DE TURENNE, 75003 PARIS

Nature draws no patterns. It obeys forces: balance, protection, growth, presence. It is to these principles, and not to their appearances, that Marie Goy devotes her new pieces.

From 10 to 19 September, the designer takes over Forma, where she unveils her new pieces in preview. On show are Aveline, Isar and Fumi, three works never seen before, alongside the official launch of the Mini Prosper, heir to the sculptural bench whose eight examples have all sold. Twenty examples only, to be acquired on site.

Every piece comes out of a French atelier. Bronze caster, ceramicist, cabinetmaker: Marie Goy works as close to the hand as possible, against the grain of a design that is drawn in one place and made in another.

> *"I regard this savoir-faire as a living heritage. My work is as much about designing objects as about creating the conditions for these crafts to fully express their technical and sensitive intelligence."*
>
> MARIE GOY

THE STUDIO

Ten years at Liaigre, then the open sea

Marie Goy trained where the gesture comes before the drawing: at the École Boulle, the school of arts and crafts, where one learns to respect a material before presuming to command it. Then ten years at Liaigre, schooled in the right material and the invisible detail. And finally her own studio, founded to go where a maison does not. Closer to sculpture. Deeper into slowness.

Her pieces are presences. Silent, almost archaic, they do not decorate: they inhabit. Patinated bronze, chamotte ceramic, brushed solid wood, stone, marble. Materials chosen for their ability to bear time, wear, the trace.

Nothing is kept in stock. Everything is made to order, and each piece adapts to the space that awaits it, in its proportions, its finishes and its materials. A piece by Marie Goy is never generic: it belongs to the place that receives it.

Quantity does not interest her

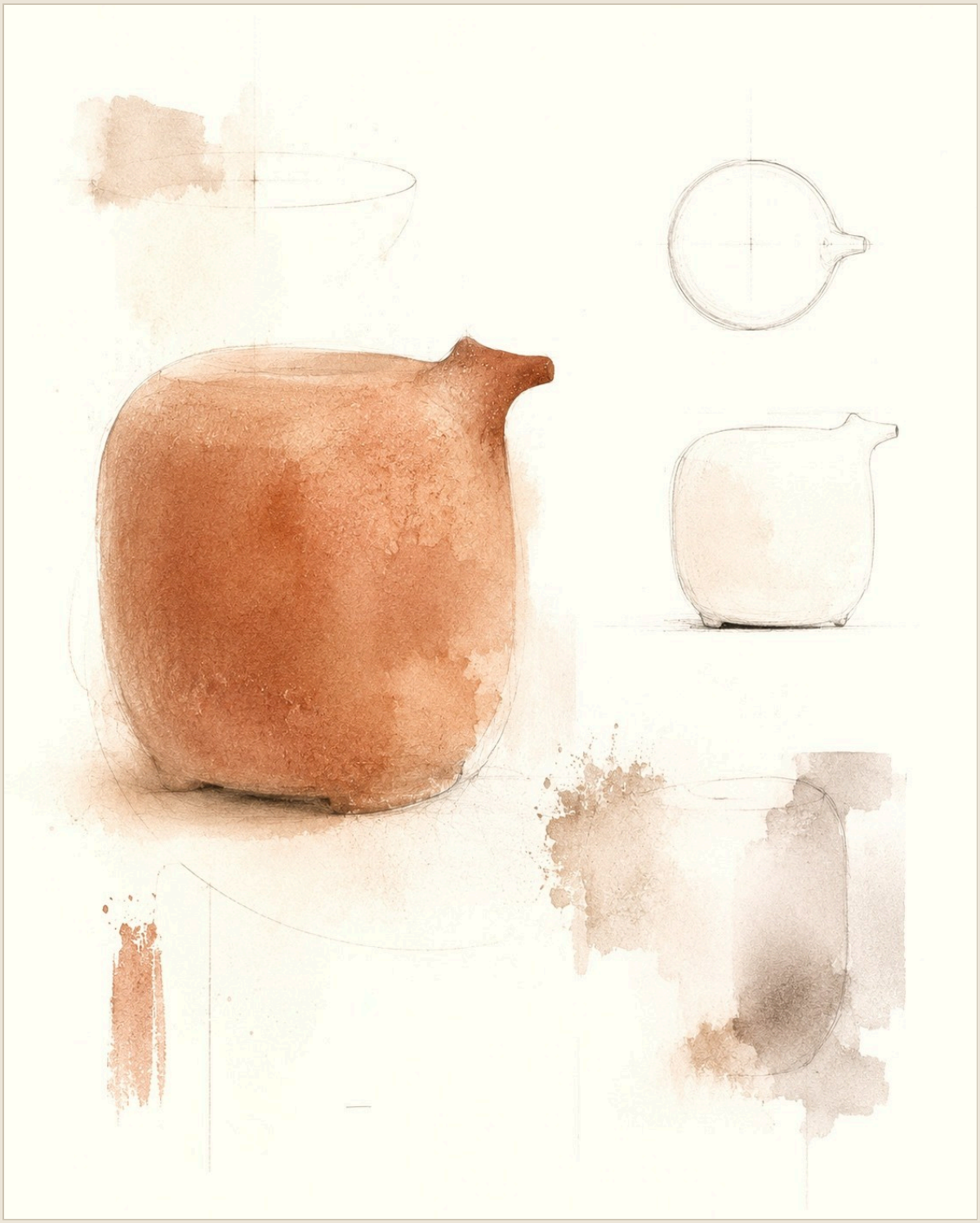
The studio produces little, and that is a choice. What drives Marie Goy is the well made, and the conversations that make it possible. A piece is never born alone: it comes from a long dialogue with a workshop, a caster who knows the whims of bronze, a ceramicist who reads the clay, a cabinetmaker who listens to the wood.

> *“It is the intelligence of the hand that I want to bring to light. The excellence of French artisans is not a selling point: it is my raw material.”*
>
> MARIE GOY

THE EXHIBITION

The studio hides at the back of a courtyard. For Paris Design Week, the designer steps to the other side.

A fully glazed space, opening straight onto the street. A glass case, a laboratory: a staging offered to passers-by and visitors alike, by day and by night. It is the first time the studio has exhibited in the Marais, at Forma. Three new pieces meet the public here, and the Mini Prosper makes its official debut.



Study for Isar. The form takes shape first on paper, in a few simple volumes, before reaching the stoneware. To show the drawing is to show the work where it begins: in the hand.

I / IV

Mini Prosper

SCULPTURE. PATINATED BRONZE · OFFICIAL LAUNCH

The Prosper bench is sold out: eight examples, all placed. The Mini Prosper distills its presence to the scale of the hand. A patinated bronze sculpture, cast using the lost-wax method, in two sizes.

LAUNCH EDITION: TWENTY EXAMPLES, TO BE ACQUIRED ON SITE, RESERVED FOR THE FIRST TWENTY COLLECTORS.





II / IV

Aveline

LAMP. PATINATED BRONZE, STONEWARE

Aveline is born from an acorn picked up off the ground, one of those small architectures that nature lets fall like miniature treasures. Marie Goy gathers the form, listens to it, transcribes it. She keeps the softness of a round fruit, the quiet tension of a shell, the dialogue between raw and polished matter.

The piece also carries a memory. Since Antiquity, the acorn and the hazelnut have spoken of fertility, promise, renewal. To light Aveline is to bring a little light into the home and, without thinking, to revive an ancient gesture.

“I wanted the simple act of lighting a room to become a talisman.”

MARIE GOY

III / IV

Isar

SIDE TABLE. CHAMOTTE STONEWARE

You do not know at once what you are looking at. An animal, a face, a stone, an artefact? The piece is born from a fascination with the oldest representations of the living, those in which a few simple volumes were enough to conjure a presence, immediately recognizable yet never quite named.

This ambiguity runs through all of Marie Goy's work. Her pieces do not represent: they suggest. They let something familiar rise to the surface without ever explaining it.

“I wanted to draw a presence rather than an animal.”

MARIE GOY





IV / IV

Fumi

CANDLEHOLDER. PATINATED BRONZE, GLASS

Fumi was born from a simple desire: to create a light that is not an object, but a presence. A tiny, almost furtive form, like a nocturnal animal or a warm breath set down on the table. A small creature of bronze and glass that seems to breathe when the flame is lit.

Lined up, scattered, gathered together, it traces a low constellation, a luminous procession along a table, a sideboard, a mantelpiece. You move it, you turn it with your fingertips. It becomes familiar, endearing, almost intimate.

“I designed Fumi so that it would never be alone.”

MARIE GOY

A NOTE ON THE IMAGES

The pieces gathered in this kit are new works, unveiled in preview at Paris Design Week. The accompanying images are of the prototypes, photographed in situ: they convey the form, the material and the spirit of each piece, ahead of the final edition. High-resolution images from the official shoot will be available from 1 September 2026.

VISITOR INFORMATION

The Principles of the Living

125 rue de Turenne, 75003 Paris

10 to 19 September 2026

Daily, 10am to 7pm

Opening Thursday 10 September, 6pm to 8pm

PRESS CONTACT

Images and interviews on request

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Marie Goy

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