



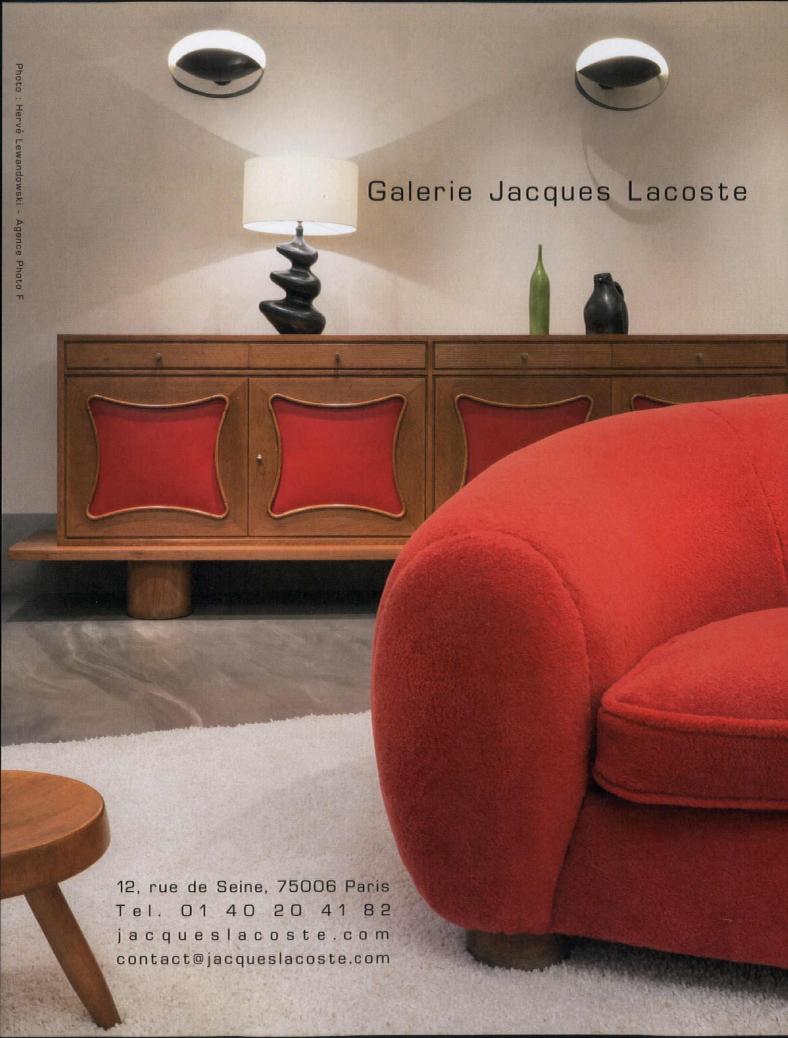


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JEAN ROYÈRE, Pair of 'Ambassador' chairs, circa 1955 (detail)

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MODERN

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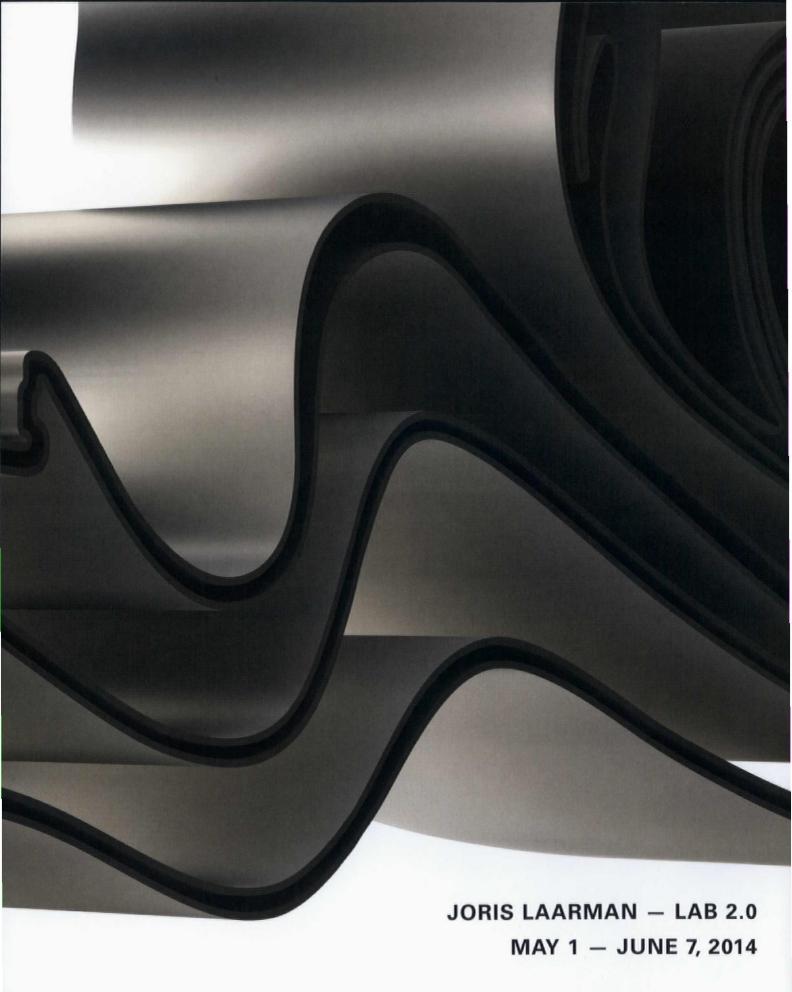
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Helmut Friedrich Schäffenacker (1921-2010) large studio ceramic vase

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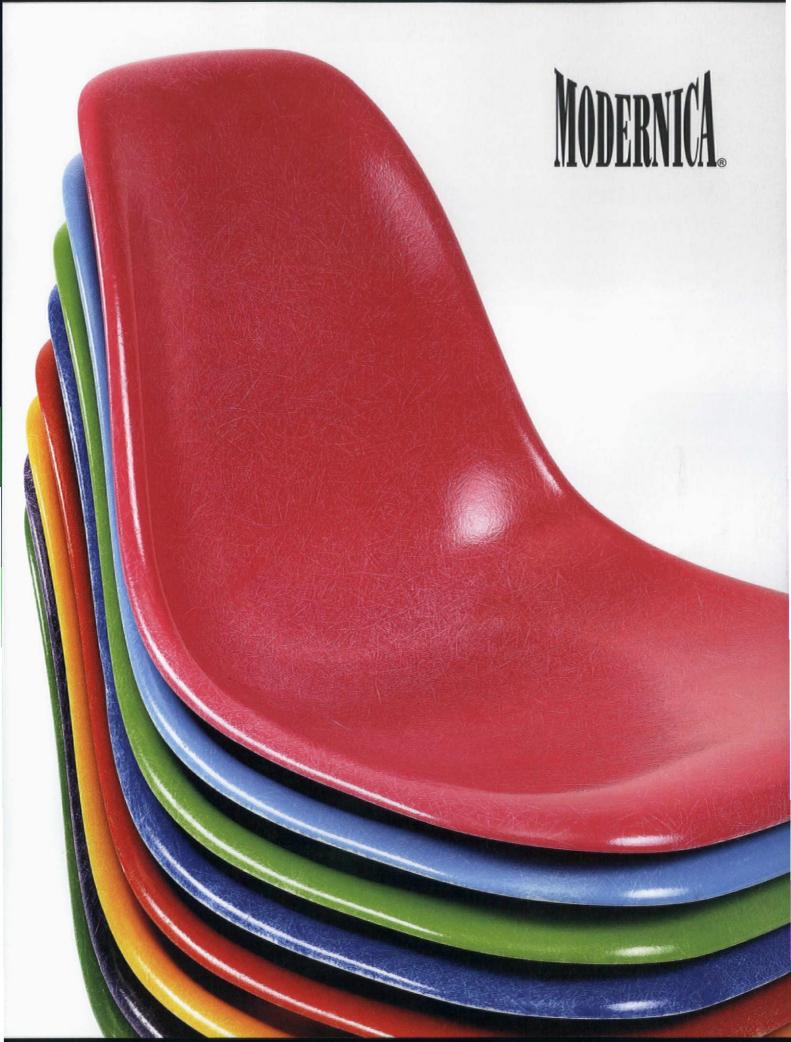
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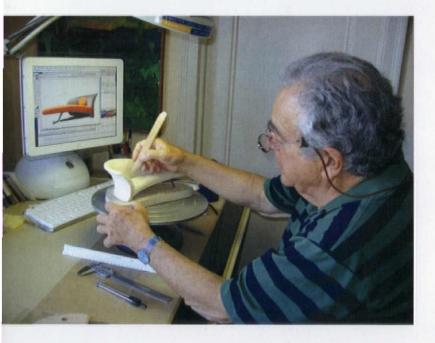
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The Proof

Is in the OVER THE PAST FEW MONTHS I've had the pleasure of spending some time with the Process great and always-engaging Vladimir Kagan, who, at eighty-seven, is still producing the

> furniture that has been his own particular trademark for decades now. As you will read in the profile in this issue, Kagan is spending the winter in Palm Beach, where-despite his beautiful and quite panoramic ocean and town views-he can often be found with a sketchpad in hand or hunkered down in front of a computer. Both of these pastimes intrigue me, first that Vladi (as he calls himself) still draws everything he designs and second that he is able to make such a seamless transition to the computer.



I've always been partial to design that begins with drawing. I still believe it is the fundamental step in the process, no matter what the computer can ultimately do with it. Way too few architecture and design schools expect their students to draw, and I think this shift is actually one that has enormous consequences. Scientists who study the creative process will tell you that the brain works differently when it is sending signals to a hand holding a pencil (or pen, or watercolor brush) than it does when directing that same hand at a computer. I am persuaded this is true, but I also believe that the act of drawing is also an act of looking and seeing, an act of perception.

I find it fascinating that Kagan, not only draws but then takes the drawings and models them into clay and from the clay makes scale models. Many designers would skip these steps, and the newest 3-D printing technologies may indicate that our designers will never need to know the soft, smooth feel of a Ticonderoga Number 2 lead pencil. I hope that doesn't turn out to be the case. I truly think that the process can be as interesting as the product, and the historian (or is it the Luddite? I hope not) in me wants to be able to see all that documentation, to witness not just the product but the process.

There's a short documentary going around the airwaves and in the ether right now about the enormous and consequential changes in Yellowstone National Park that have come from the reintroduction of the gray wolf. It is actually spellbinding: the wolves, predators, have reduced the number of elk. In turn, the elk, now fewer in number, are devouring less of the vegetation, which means that the numbers of other animals (who rely on the vegetation for food but aren't as tall and fast as the elk) are growing, including the beavers, whose larger population is building more dams, allowing the rivers of Yellowstone to divert and build up ponds where...

Of course this has much more to do with nature's grand design, than, say, the making of a sofa. But I think that there's a takeaway lesson here, that we must always be respectful of the whole process. In this issue, Gerard O'Brien's interview with the new director of the Museum of Arts and Design, Glenn Adamson, broaches this idea, and certainly there's no better evidence of what all that work does than the remarkable back-to-back sofa that Kagan recently designed, step by step by step. It is that commitment to probing further that takes us to the New Haven, Connecticut, offices of the architects Elizabeth P. Gray and Alan W. Organschi or to the Asheville, North Carolina, workshop of the chairmaker Brian Boggs, who is the second to be profiled (after last issue's story on Vivian Beer) in the new department we call Studio Tour, where we look more closely at what MAD's Adamson likes to call the "maker's" art.

As the great dealer Barry Friedman points out in deputy editor Danielle Devine's interview with him, it wasn't called design then, but the fact is that since the start of the Industrial Age, design has been caught in the dilemma, the duality of hand versus machine. Without the latter, we would not live well, but without the former, we would not have as much beauty around us-so all praise to the process.

BETH DUNLOP EDITOR

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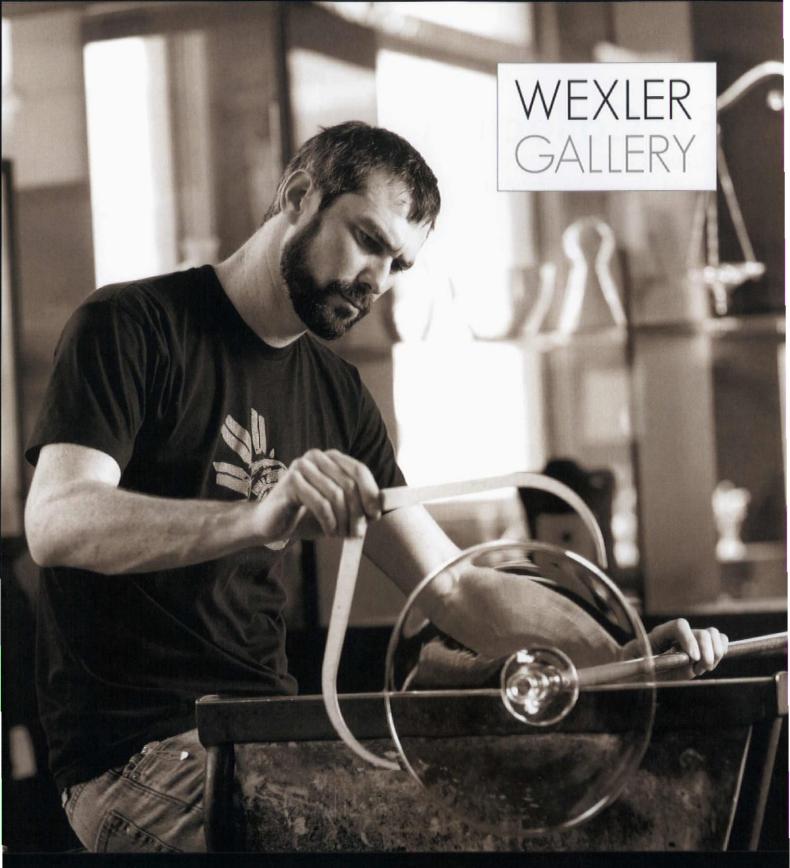
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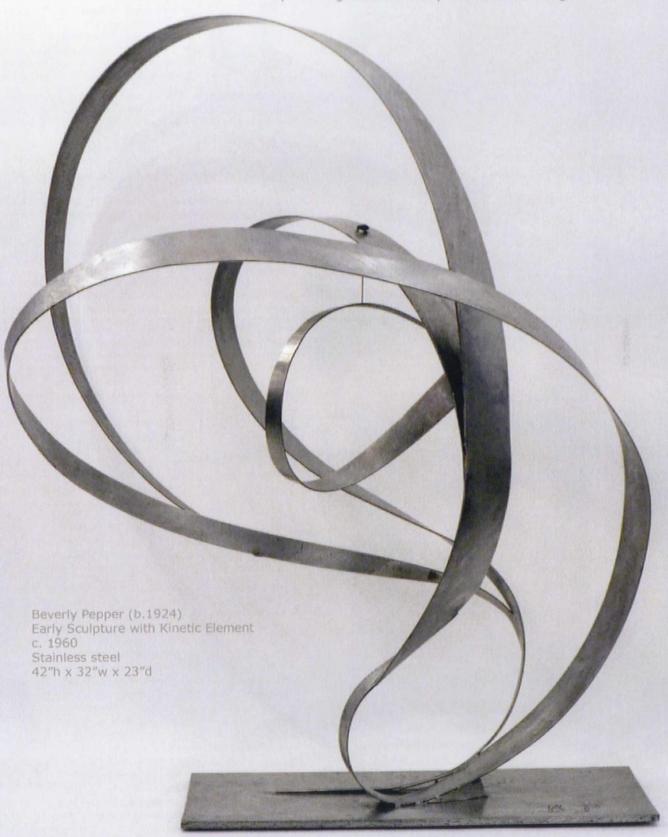
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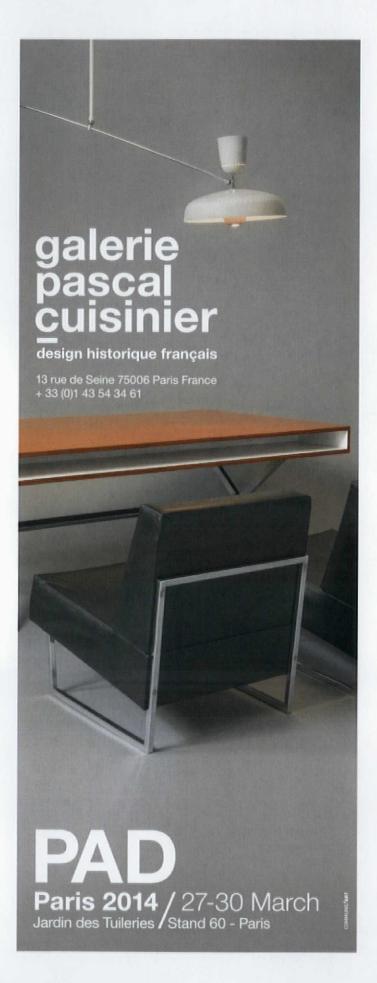
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Gerard O'Brien, owner of the Los Angeles-based galleries Reform and Landing, lectures widely on California modern art and design. His live appearances include talks at the Palm Springs Desert Museum, at LACMA's conference on California design, and at the Craft in America Center at the Freehand Gallery. He organized a show at the Craft and Folk Art Museum (on Tanya Aguina) and curated a show at the Blum and Poe gallery (on J. B. Blunk). A graduate of Skidmore College, Gerard has collected California modern design for more than twenty years. He lives in Los Angeles with his wife and three children.

Dan Rubinstein is a New York-based writer, editor, and consultant specializing in design, architecture, and culture. Most recently editor-in-chief of *Surface* magazine, where he worked for six years, Dan has been in media for more than fifteen

years, contributing to a variety of publications, including the New York Times, Wall Street Journal, Monocle, MODERN Magazine, Cultured, Interior Design, Dwell, Frame, New York, Architectural Record, DAMn, and Veranda. Rubinstein was also a former staff member of Condé Nast's House & Garden. As a freelance curator, he has organized the program series "The Home Front: American Design Now" at the Museum of Arts and Design for the past three years; last year that included the first physical exhibition, After the Museum. Prior to that, in 2009, he co-curated InDisposed, an exhibition



of commissioned conceptual design works hosted by Columbia University's Studio-X. He has also served as a guest critic at design schools such as Parsons the New School for Design and the Rhode Island School of Design (RISD).

Jorge S. Arango is a design writer, editor, and stylist whose work has appeared in many national and international design publications. Born in Mexico to Cuban parents on the eve of the Cuban Revolution, he was reared all over the eastern U.S. and in Puerto Rico and the Dominican Republic. As a child, he helped his



mother, an award-winning decorator, design the interiors of the fourteen homes they had lived in by the time he was seventeen. With degrees in journalism and art history from New York University, Jorge began writing and styling for design magazines in the 1980s. His work has appeared in, among other publications, House & Garden, Metropolitan Home, Robb Report, Elle Decor, Traditional Home, Interior Design, and 1stdibs.com. His first book, Harlem Style, was published in 2002. Since then he's written three books with Geoffrey Bradfield (most recently Artistic License) and one

with Stephanie Stokes. This last, *Elegant Rooms That Work: Fantasy and Function in Interior Design*, released last year, was one of the top-selling design books on Amazon for five weeks after its release. In addition to his recent wanderings in New Zealand, he has traveled to Brazil, India, and frequently all over Europe.

Cynthia A. Drayton is associate editor of MODERN Magazine and its sister The Magazine ANTIQUES. Her interests include Shaker and art deco furniture, American silver, and jewelry, but she has a particular passion for European and Chinese export porcelain. To further that passion she loves attending antiques shows, exhibitions, and auction previews. Tasked with ensuring the accuracy

of the information in both MODERN and ANTIQUES as the fact checker since 2005, Cynthia also writes for both magazines, focusing on American and European decorative arts from the eighteenth century through the mid-twentieth. A graduate of the University of Denver, she holds a master's degree in the history of decorative arts and design from the Cooper-Hewitt/Parsons New School program. Cynthia worked with the Metropolitan Museum of Art's curator of American porcelain and glass on the exhibitions Elegant China Ware: Paris Porcelain in America and Louis Comfort



Tiffany at the Metropolitan Museum of Art. She then joined the Bruce Museum in Greenwich, Connecticut, as an assistant curator where her exhibitions included China Trade in New England: A Connecticut Captain's Legacy. Although born and raised in the Philadelphia suburbs, Cynthia considers herself a New Yorker. She and husband, Jim Rowbotham, and their eleven-year-old Scottish Terrier, Ruggles, reside in Tudor City during the week and in Long Island on most weekends.

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THE UNMISTAKABLE MYSTIQUE OF AN ETTORE SOTTSASS
DESIGN IN WEARABLE FORM

By MATTHEW KENNEDY

LOT 202 Sotheby's New York
"20th Century Design" sale,
December 18, 2013: Necklace
number 9 from an edition of 10
designed by Ettore Sottsass
and produced by GEM Montebello,
Italy, 1967. Estimated at \$25,000
to \$35,000, the piece sold for
\$50,000. Some reasons for the
unexpectedly high price:

PRE-POSTMODERNISM

The name Ettore Sottsass is almost synonymous with some of the boldest, most experimental, and influential designs of the second half of the twentieth century. The designer famously cofounded the Memphis group in 1981, assigning a visual vocabulary to what would become the postmodern movement in design. But Sottsass had a prolific and provocative career prior to his Carlton room divider waltzing onto the scene. After following his father's wishes and training to be an architect, his career was delayed while he served in World War II, a period he called "a complete waste of time." In 1946 he started devoting himself to design, focusing less on architecture and more on furniture and other objects, including jewelry. His work garnered praise and display at a number of exhibitions and Triennials, which secured him a design consultancy contract with Olivetti, the Italian manufacturer of typewriters and other office equipment, in 1958.

DESIGN UNDER "ANTI-DESIGN"

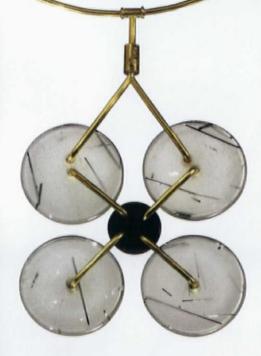
Alienated by consumer design of the 1950s and 1960s Sottsass, along with such design firms as Superstudio, pioneered the "anti-design" movement to foster a sensory relationship between object and user. The objects created question the function of design, particularly its utilitarian role, as Sottsass prolifically produced large ceramic sculptures, which even he described with a certain confoundedness: "I have made mountains of terracotta, impossible to make, impossible to move, to mount, to use and to pay for." Sottsass pilfered forms from other cultures and time periods, knowingly employing a kitschiness antagonistic to the prevailing modernist taste. His crusade against functionalism encouraged a more sensual relationship with objects and one's environment: "I mean that if there was a point in designing objects, it could only be found in achieving a kind of therapeutic action, handing over to the objects the function of stimulating the perception of one's own adventures." Perhaps ironically, Sottsass's work during this period culminated in more consumer goods, such as the iconic 1969 pop Valentine typewriter for Olivetti.

APROPOS ADORNMENT

With much of popular culture immersed in the glamorous thick of awards season, the thought of \$50,000 dangling around a lovely lady's neck might not seem so surprising. But unlike fine jewelry drenched in precious stones, this necklace features a somewhat modest coupling of 18-karat gold and quartz, shifting the emphasis to form and relationship with the body. Starting in 1967 jeweler GianCarlo Montebello recruited the leading artists and designers of the day-including Sottsass, Sonia Delaunay, and Man Ray-to create pieces, resulting in collections that parallel each artist's other work. For Sottsass, this meant a playful exaggeration of scale that allowed for a dynamic conversation between material, form, and body. His collection was first shown on models decorated with ritualistic makeup, reinforcing the tribal sense that emerges in this necklace and evoking the primitive notion of the handmade. Sotheby's twentieth-century design specialist Megan Whippen notes the relationship between the necklace and Sottsass's ceramics during the period, describing the formal qualities of both as "weighty expressions of bold, minimalist geometry."

JEWELS ON PARADE

The Sotheby's sale boasted jewelry designs from the collection of the designer and his first wife, Nanda, who inspired the pieces. The four lots-two necklaces, a pair of earrings, and a ring-serve as an abbreviated survey of Sottsass's jewelry work. While only just now available for purchase, the pieces are not shy from exposure, the necklace having been exhibited in Unexpected Pleasure: The Art and Design of Contemporary Jewelery at the National Gallery of Victoria in Australia and the Design Museum in London in the last two years—a titillating parade to the eager collector. Each of the four pieces went to a different buyer, this necklace getting snatched for a private collection. According to Whippen, the jewelry "typifies what Sottsass was doing across media, what he was doing across design. Collectors are attracted to these pieces because they help them get to know the designer from his other work." And so why would not an unexpected piece from an unexpected designer generate such an unexpected price?



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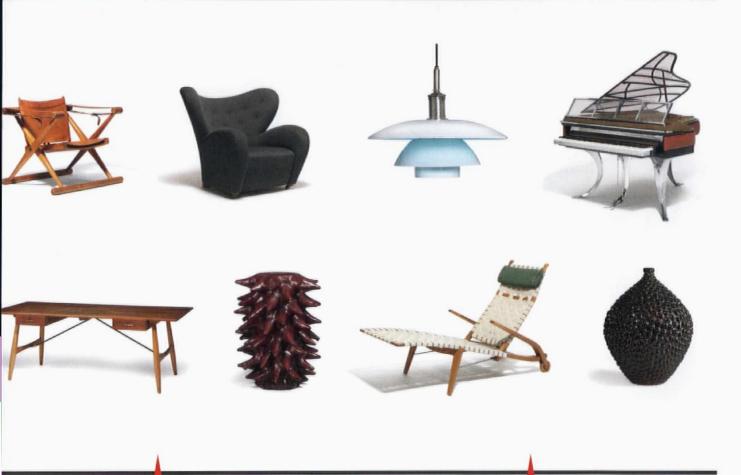
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Celebrating the first half century of a master woodworker's life

It is safe to say that David N. Ebner was born to work in wood. Among his earliest recollectionsas recounted in a new book on his work-are the hours spent in his father's workshop, where, by

the age of nine, he had made his own baseball bat. Beginning in 1964, as a student at Rochester Institute of Technology's School for American Craftsmen he studied with Wendell Castle and William Keyser and began to identify himself as an artist-craftsman.

Not quite fifty years later, Philadelphia's Moderne Gallery is mounting a major retrospective of Ebner's work. The exhibition, which opens April 25, includes more than sixty chests, stools, chairs, mirrors, desks, benches, and consoles that, taken together, paint a portrait of the designer's craft. Rob-

ert Aibel, the founder of Moderne and a leading expert in the American studio furniture movement, has represented Ebner for more than a decade. "He forged a style of his own from the very beginning and has never allowed himself to stop evolving," Aibel writes in his foreword to the lively and wide-ranging newly published David Ebner: Studio Furniture, by Nancy N. Schiffer. "It is exciting to present David's sculptural furniture as he is constantly developing his own ideas and styles in fascinating ways, Aibel says."

Ebner likes to call his designs "antiques of the future." Because he often draws on traditional forms but remakes them in a thoroughly contemporary way, he sees them as "classical impressions" in which he relies on the forms of the past but removes the embellishments.

and delicate and sometimes far sturdier and more forceful. His Twisted Sticks series from the mid-1990s incorporates naturalistic forms drawn from his observations of the way honeysuckle vines wrap around themselves. His scallionand onion-inspired chests and coat racks (he says they are among his favorites) are at once witty and timeless. His elegant, highly articulated Sternum series-it includes both a music stand and a dictionary stand along with tables and chairs—was inspired by looking at the bones of a duck he had eaten for dinner. Although he is versatile, his most recognizable pieces usually stand on improbably slender splayed legs and have precise joinery.

A dovetailed joint stool he made shortly after settling in Eastern Long Island (first in Blue Point, then Brookhaven, and finally Bellport) was selected for the 1975 exhibition Craft Multiples at the Renwick Gallery of the Smithsonian Institution in Washington, D.C., and was later selected for the museum's collection. Dated 1974, it is now known as the Renwick Stool and signaled the start of Ebner's success and recognition. Another 1974 piece, a rocking horse made of carved Douglas fir and German yellow pine, was selected for the juried exhibition Bed and Board at the deCordova Museum in Lincoln. Massachusetts.

Moderne's exhibition, entitled David N. Ebner: 50 Years of Studio Furniture, traces all this and much more. It runs through June 30. modernegallery.com

- Beth Dunlop



From Colombia, work that defines both a country and its culture



both a symbol of the strife that has dominated Colombia's recent history and a source for the vast and remarkable creative output that has resulted from it. Set against a backdrop of conflict, the exhibition features seventeen artists who work in a wide array of mediums (including fiber, video, rubber, and clay) and ranges from works on paper to furniture and installations. The objects on view look at indigenous, traditional, and contemporary craft and intertwine natural and industrial materials ranging from discarded plastic bottles to bamboo roots. (Those who visited the Cristina Grajales Gallery this winter were privileged to preview a portion of the exhibition, weavings and beadwork from the Bogotá-based atelier

The exhibition entitled Waterweavers: The River in Contemporary Colombian Visual and Material Culture takes us to a part of the world with a rich and complex culture that has been little investigated. It is an ambitious, intricate, and multifaceted exhibition curated by José Roca, on view from April 11 to August 10 at the Bard Graduate Center Gallery in New York. Waterweavers explores the many ways in which art, craft, and design intersect not just with each other but also with the cultural and natural environment of Colombia.

The organizing element of the exhibition is the river, and it is not just a concept. Seven rivers flow through Colombia—the Amazon, Bogotá, Cahuinarí, Cauca, Magdalena, Putumayo, and Ranchería—and play a powerful role in the country's turbulent black market economy. The river is



ALVARO CATALÁN DE OCÓN



Roca—the Estrellita B. Brodsky Adjunct Curator of Latin American Art at Tate Modern and artistic director of FLORA Ars+Natura in Bogotá—has taken a distinctive curatorial approach here that he terms "figure/ground," meaning that the galleries at Bard have been transformed into immersive environments to provide context and contrast for the objects on view.

In conjunction with Waterweavers, the Bard Graduate Center will show in its Focus Gallery an exhibition devoted to chuspas (woven bags from the Andes) entitled Carrying Coca, as well as an accompanying catalogue entitled Waterweavers: A Chronicle of Rivers. An additional gallery guide is in the form of an art project from the visual artist María Isabel Rueda that takes the form of drawings based on the mythological origins of Colombia's rivers accompanied by interpretive texts. bgc.bard.edu

- Beth Dunlop



The 1960s brought many changes, but to Barry Friedman it brought a small Loetz vase that changed his path

Barry Friedman is a dealer with a collector's eye, and he's credited with bringing the best twentieth-century European decorative arts to an American audience. He built the formidable New York gallery Barry Friedman Ltd., where over the years he has mounted several landmark exhibitions, including *The Bauhaus: Masters and Students* and *Mackintosh to Mollino: Fifty Years of Chair Design.* He's also a partner in the art deco gallery Friedman Vallois with Robert and Cheska Vallois, and Friedman Benda Gallery in Chelsea, which he opened with Marc Benda in 2007.

Now seventy, he has decided to take a step back from his multifaceted gallery career after more than forty years in the business. As we went to press, Christie's in New York was organizing Barry Friedman: The Eclectic Eye, a threeday auction comprising some four hundred lots drawn from Friedman's stock. The rare and important works will include decorative arts and design from the twentieth and twenty-first centuries as well as contemporary art and photography. But Friedman is not stepping away completely. We sat down with him to look back at his career and hear his plans for the future.





How did you launch your career and what was the design scene like when you started?

There was no design scene. I started dealing and collecting in the mid-1960s and then went full-time in 1967. I basically started as a runner. I would drive to Massachusetts, fill up the car with goods, try to sell everything, and get back before the check cleared. One of the first pieces I bought was a Loetz vase for about twenty dollars. Really great Loetz was going for about a \$120 at the time-and now it is worth between thirty and thirty-five thousand dollars. Next I got interested in Gallé and Tiffany. I opened my first shop in 1969, on East 53rd Street, and a year later my wife then, Audrey, and I opened Primavera Gallery. We were one of the few American galleries offering art deco and art nouveau. Next, I found myself interested in fin-de-siècle symbolist art and Pre-Raphaelite paintings. There wasn't a big market for them in America-I'd go to Europe to buy, bring the works home, and typically sell to another European. I made one or two clients here; and in 1983 I did a big exhibition, Fernand Khnopff and the Belgian Avant-Garde, which was a great success. Unfortunately for me, everything sold: one dealer bought a work for \$35,000 and put it up at auction in London about a year later and it went for \$330,000.

We didn't call it design at the time, but in my big chair exhibition in 1984, Mackintosh to Mollino: Fifty Years of Chair Design, I showed things that had not been seen before like Jean Prouvé and Dan Johnson, though I also had the usual, like Gaudí, Guimard, Ruhlmann, and Jean-Michel Frank. I





did a big Bauhaus show in 1988, which traveled to a couple of museums. I sold 140 pieces—so much that I had to replenish after the first week. My next move was Houk Friedman Gallery dealing in photography, with works by the likes of Man Ray and László Moholy-Nagy. We had a great gallery for more than seven years. With a few other things in between, I next got into contemporary glass.

Why contemporary glass?

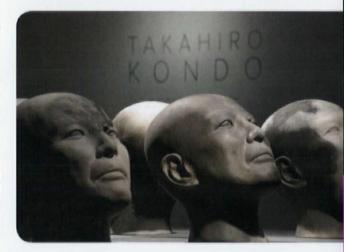
You couldn't buy the older stuff. Gallé had become very expensive, and I never wanted to buy an industrial piece of Gallé—except when I was in my early twenties, just to have a piece. I fell into contemporary glass quite by accident. I was in Switzerland, in a painting dealer's home, and I saw this piece by Michael Glancy and was shocked, it was so beautiful. I had never heard of him, and when I asked the dealer about the piece he said, "You should know—it's American." He gave me Glancy's number and I subsequently went to see him in Massachusetts and spent a couple of days with him; afterwards we decided to do a show. We included twenty pieces, which was a huge show for him, and we sold them all. That got me really interested in the field, so I went to Venice. I'd always bought Italian



glass, historical Italian glass, from 1900 to 1960, but on that trip I wanted to meet contemporary glass artists. Over the three days, three different people introduced me to three glass artists—Yoichi Ohira, Cristiano Bianchin, and Laura de Santillana. So it went from there, and then on my next trip to Venice I met Toots Zynsky, who was working there at the time, even though she's American. All these years I have enjoyed great relationships with these artists.

What are some of the key changes you've witnessed in the design field?

The design field has become very strong, and I would like to think Friedman Benda had something to do with that. I opened Friedman Benda in Chelsea, with Marc Benda, who worked with me at Barry Friedman Ltd., and worked himself up from assistant, to assistant director, co-director, director, and now partner. We have had some great shows—Ron Arad, Joris Laarman. We just opened a show on Byung Hoon Choi, and we'll do another show on Laarman.



What now?

After forty-eight years, I've decided to write a book, and retire from Barry Friedman Ltd. I still have Friedman Benda so I'll still meet with Marc all the time—we speak about ten times a day now. He does the daily operating of the gallery, but we make the major decisions together. I won't go to the gallery every day, but I'll go to the openings.

Do you remember Zona? It was a very popular concept home store in the early 1990s, and my family and the original family are going to re-create it. My twenty-two-year-old daughter who just came home from Seattle and a friend's daughter will handle the daily operations. It's a lifestyle store; a couple of my less expensive artists will go in there. Everything will be under twenty thousand dollars, but there will be things in there under a hundred dollars too.

I've always traveled but I'll be traveling more. In a couple of weeks I'll head to Venice and then Rome, where one of my artists has a show. Even though I am closing, I am staying close to my artists. I actually chose very nice artists, personally, all nice people, and easy to work with. I've become close friends with almost all of them. Right now I am just looking for homes for my staff and my artists.

- Danielle Devine



John Kiley, Endicott Aperature, 16 x 14 x 12", blown, cut and polished glass, 2014

photo: Jeff Curtis

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FANTASIES BECOME JEWELRY

Contemporary jewelry artist Seulgi Kwon finds inspiration in nature and especially in images made possible through scientific advancements. She finds fascinating the unpredictable mutability inherent to cells. Through April, the gallery Velvet da Vinci in San Francisco is presenting select pieces. Kwon first investigates what she calls her "fantasies" through freehand "exuberant" drawings in rich hues. (When asked to select a color for a hypothetical "important piece," Kwon specified fluorescent orange.) She explains that her use of striking colors vivifies her two-dimensional renderings, removing her ideas from the inanimate realm and preparing them to be realized as three-dimensional structures. Citing richer hues, unique shapes, and the interaction of light with silicon as the elements that set her work apart, Kwon strives to engage her wearers through the transparency, materiality, and texture of her creations that convey "the organic movement of the cell." velvetdavincigallery.com

- Sara Spink

A CRAFT COLLECTION TAKES

In 2004 the Museum of Fine Arts Houston's curator of modern and contemporary decorative arts and design, Cindi Strauss, met Leatrice S. and Melvin B. Eagle. The three shared a mutual appreciation of contemporary craft, and seven years later the museum acquired 170 modern and contemporary artworks—ceramics, fiber art, furniture, glass, jewelry, and works on paper from the Eagles. Until May 26 eighty-five objects by fifty artists from the collection are on view in an exhibition at the museum titled Beyond Craft: Decorative Arts from the Leatrice S. and Melvin B. Eagle Collection.



The Eagles began collecting works in clay shortly after their marriage in 1960. Lea's passion for the medium motivated her to learn how to pot and then to establish Eagle Ceramics, which provides the resources to make and teach ceramics. During the mid-1970s the couple expanded their appreciation to nonfunctional ceramics and eventually to sculptural works. West Coast ceramics, with an emphasis on the funk movement of the 1960s and 1970s, form the core of the collection. During the 1980s, through their affiliation with the Renwick Gallery of the Smithsonian American Art Museum, the Eagles extended their interests to objects in all studio art mediums. Highlights from the collection featured in the exhibition include Wendell Castle's 1975 Lectern, Earl Pardon's Mosaic Panel Necklace of 1987, Peter Voulkos's 1961 Untitled Plate, and Sag of 2007 by Ken Price. mfah.org

- Cynthia A. Drayton

A SMART NEW DESIGN SHOP AT PHILIP JOHNSON'S GLASS HOUSE

Philip Johnson's Glass House—a National Trust Historic Site in New Canaan, Connecticut—announces a new design store that offers a curated selection of books, furniture, objects, and artist's editions in keeping with the iconic structure's synthesis of art, architecture, and landscape. The store's approach mirrors that of the Museum of Modern Art's first director, Alfred H. Barr Jr., in his organization of that institution's legendary *Machine Art* exhibition. In the foreword to the exhibition catalogue Barr wrote, "The role of the artist in machine art is to choose, from a variety of possible forms each of which may be functionally adequate, that one form which is aesthetically most satisfactory. He does not embellish or elaborate, but refines, simplifies and perfects." With similar discernment, the Glass House offers unique and specially sourced objects such as the 9090 Espresso Coffee Maker designed by Richard Sapper for Alessi, the Arne Jacobsen teapot from Stelton, and Deborah

Ehrlich's simple glassware. As an added incentive to visit the Glass House this year, from May 1 to November 30 it is presenting Fujiko Nakaya: Veil, a site-specific sculpture by the world's preeminent fog artist, who will envelop the house in an immersive, constantly changing mist. designstore.theglass house.org

- Sara Spink



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LOOKING INTO THE LIFE AND WORK OF MARIO BOTTA

An exhibition at Charlotte, North Carolina's Bechtler Museum of Modern Art celebrates the museum's architect—Mario Botta, a fundamental contributor to postmodern classicism and widely considered one of the world's most prominent architects of museums and churches. *Mario Botta: Architecture and Memory* (through July 25) includes sketches, original models, and photographs of thirty of the Swiss architect's most significant public works, including libraries and theaters as well as museums and religious spaces. In addition, the two hundred objects on view include letters, sketches, and paintings by artists who influenced Botta, among them Alberto Giacometti, Alexander Calder, and Pablo Picasso. This presentation draws attention to the Bechtler building "as the single largest object in the collection," states



the museum's president and CEO John Boyer. One of only two commissions in the United States accepted by Botta (the other is the San Francisco Museum of Modern Art), the Bechtler Museum displays all the hallmarks of his work: the treatment of architecture as an extension of the topographical landscape, respect for regional factors and building materials, adherence to geometric principles, the frequent use of masonry rather than the steel and glass so prevalent in modern structures, and an unmitigated dedication to craftsmanship. bechtler.org

- Sara Spink

AN INITIAL, PENETRATING LOOK INTO THE FRANK LLOYD WRIGHT ARCHIVES

MoMA's exhibition Frank Lloyd Wright and the City: Density vs. Dispersal investigates the tension in Wright's thinking about the expansion of urban America, championing both its vertical growth and its horizontal suburban extension. Works on display draw from the Frank Lloyd Wright archive, jointly acquired by the exhibition's organizing institutions: MoMA and Columbia University's Avery Architectural and Fine Arts Library. Monumental models and drawings of Wright's major skyscraper concepts include his twentyfour-story proposal for the offices of the San Francisco Call newspaper (1913); the 548-story, mile-high design for Chicago's National Life Insurance Building; and his 1927 design for the Church of St. Mark's-in-the-Bowery, which later materialized in the S.C. Johnson and Son Research Laboratory Tower in Racine, Wisconsin (1943-1950). By encompassing metropolitan life and work in these vertical forms, Wright hoped to free the ground for the realization of a contrasting notion: Broadacre City, his manifesto project of 1934-1935 that strove to strategically develop the countryside. The twelve-foot square model of this scheme, which integrated housing, parks, local farming, and small scale manufacturing and toured the country for several years in the 1930s, forms a centerpiece of the exhibition. The architect's innovation and modernity shine as clearly now as then in this exhibition that explicates his joint ideals for a developing America. moma.org

- Sara Spink



SALVATION: THE BACHMAN WILSON HOUSE GOES TO ARKANSAS

The Crystal Bridges Museum of American Art also recently made an important Wright acquisition: the Usonian house known as the Bachman Wilson House, commissioned in 1954 and built in Somerset County, New Jersey. Recently sustaining damage from an encroaching river and surrounding landscape, the structure will be disassembled, moved, and rebuilt on the museum's Bentonville, Arkansas, grounds, where it will be available for research and limited programming and tours. crystalbridges.org



A POSTHUMOUS HOMAGE TO RAIMUND ABRAHAM

Ten miles outside Düsseldorf, Germany, a newly completed building realizes a design of architect Raimund Abraham, who died in 2010. The structure is the latest addition to the outdoor art center known as Rocket Base Hombroich, a cultural complex on more than sixty acres (including a park and the Museum Insel Hombroich) atop a former NATO missile base. Not a site-specific construction, the design originated in a sketch Abraham exhibited at the Architecture Biennale Venice in 1996, where it drew the attention of sculptor Erwin Heerich. Heerich connected Abraham with Museum Insel Hombroich founder Karl-Heinrich Mueller, who arranged for Abraham's concept to be built on the site, near buildings designed by renowned architects Alvaro Siza and Tadao Ando. A 110-footdiameter disc surmounts Abraham's structure, encircling a triangular cutout that points toward a tower that speaks to the area's former life as a rocket base. As the building's design alludes to the landscape's past, Düsseldorf looks to its future—a recent competition solicited proposals. currently under review, to determine the eventual use of the building, which contains four two-story rehearsal spaces, a studio, communal area, library space, courtyard, subterranean area, and four living units. inselhombroich.de

- Sara Spink



Digging into the past: Making new furniture and honoring the old





INSPIRED BY HISTORY: PHILIPPE NIGRO'S HANDSOME FURNITURE FOR HERMÈS

The elegant, subtle and minimal line of furniture that the young Nice-born designer Philippe Nigro created last year for Hermès is, almost of necessity, called Les Nécessaires. "The general idea," he says "was to think about small pieces that were clever and surprising but were also very functional." Thus, a screen can work as a room divider or as a display wall. A bench is not merely a bench but also offers storage in drawers discreetly tucked in its base.

Les Nécessaires pays homage to more than 150 years of tradition (Hermès was founded in 1837) with that attention to detail the company is known for. Nigro sought to link the work to the longtime Hermès aesthetic, so there are equestrian references (the bench recalls a pommel horse, for example). He says his aim was to make the structures simple and stick to a few materials—such as Canaletto walnut—that were "easily integrated into the whole Hermès collection." To be sure of the fit, he spent hours of research in the company's archives in the Faubourg Saint-Honoré. "The founder of Hermès was passionate about functional objects," he says. "And he was mad for the small surprising object."

Nigro first worked under the venerable Italian architect and designer Michele De Lucchi and then set off on his own in 1999, designing for a number of French and Italian brands, on his own, and collaboratively. This year, Maison et Objet named him a "Designer of the Year Now!" and his work for Hermès continues to command attention. The line includes such expected pieces as an armchair and others less anticipated, such as a coat rack. "I imagine it in a foyer," Nigro says. usa.hermes.com

- Beth Dunlop

MALLETT'S TWENTIETH CENTURY AND CONTEMPORARY CATALOGUE

Mallett, with galleries in London and New York, is known in the antiques world for its high quality objects and paintings from the seventeenth through the nineteenth centuries. For forty years, the gallery has also been collecting and selling twentieth-century and contemporary decorative arts. To further promote awareness of this collection, Mallett recently published a beautiful 127-page catalogue featuring fifty objects that range in date from 1905 to 2008. Some highlights are a 1938 bronze and marble gueridon in a restrained neoclassical style by Conte of Argentina; a circa 1940 iron and verre églomisé floor lamp attributed to Serge Roche and Robert Pansart; and Moi et Toi, a 1985 fauteuil by the French artist and designer Yves Marthelot. The catalogue can be viewed at Mallett's web site. mallettantiques.com

- Cynthia A. Drayton





AT THE GUGGENHEIM, AMERICA'S FIRST MAJOR EXPLORATION OF FUTURISM FEATURES RARELY SEEN WORKS

The Solomon R. Guggenheim Museum presents this country's first comprehensive overview of futurism, and in so doing breaks free from an overriding tendency to focus only on the movement's early phases. Italian Futurism, 1909-1944: Reconstructing the Universe (through September 1) traces the trajectory of futurism from its literary roots to its demise follow-



ing World War II, a thirtyfive-year period that saw it expand across mediums ranging from advertising and architecture to clothing, theater, and even toys. This interdisciplinary exploration of futurism's stylistic evolution draws on input from an advisory committee of eminent scholars and comprises 360 works, many rarely seen. Some have never before been displayed outside of Italy, among them Bene-

detta Cappa Marinetti's five monumental canvases entitled Syntheses of Communications (1933-1934), commissioned for the Palazzo delle Poste (Post Office) In Palermo and shown here for the first time outside their original location. Complementing this presentation are three films commissioned from documentary filmmaker Jen Sachs that incorporate archival film footage, documentary photographs, musical compositions, and more in a representation of the futurists' more ephemeral works. guggenheim.org

- Sara Spink

FORTUNATO DEPERO AT THE ITALIAN CENTER FOR MODERN ART

Also in New York, the Center for Italian Modern Art (CIMA) opens with an inaugural installation highlighting the diverse output of Fortunato Depero-futurist artist, graphic and product designer, and theorist—who moved to New York in 1928 and opened a workshop called Futurist House on the Lower East Side. Depero's oeuvre far exceeded the orthodoxy of futurism to engage with Dada and art deco, among other movements, as demonstrated through more than fifty works in a variety of mediums drawn from the Gianni Mattioli Collection (also featured in the concurrent Guggenheim exhibition). On view as well are two iconic works by Italian conceptual artist Fabio Mauri, whose works instigate questions about futurism's impact and legacy in light of its historic ties

CIMA founder and president Laura Mattioli (daughter of Giannia Mattioli) established the center to promote scholarly research and advance public appreciation of modern and contemporary Italian art in the U.S. and internationally. It will host annual installations such as this one (on view until June 28), offer research fellowships, and provide ongoing sponsorship of related cultural programming. italianmodernart.org

- Sara Spink





MEMPHIS-MILANO COMES TO MEMPHIS, TENNESSEE

Further south, in Tennessee, from April 13 to July 13, the Dixon Gallery and Gardens spotlights the furniture and household objects produced by the Italian design collective Memphis. Drawn entirely from a private collection in Memphis, Tennessee-the city from which the collective drew its name via a Bob Dylan song-this retrospective spans the life of the group from its founding in 1981 to its disbanding in 1988 and includes works by founding artist Ettore Sottsass as well as by Michele de Lucchi, George Sowden, Martine Bedin, and many others. The over 150 objects presented in Memphis-Milano demonstrate the collective's use of surprising materials, vibrant colors, and unusual shapes and forms-all of which both formulated and reflected the decade's hip culture. The playful, flamboyant approach of Memphis joined high concept with the everyday to counteract the streamlined sensibilities of high modernism and helped to define the aesthetics of the 1980s.

From April 5 to 6, the 2014 Memphis Flower Show will feature arrangements inspired by and presented alongside the works presented in this exhibition. dixon.org

- Sara Spink

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ARTISTS' RUG COLLECTION COMES TO ATELIER COURBET

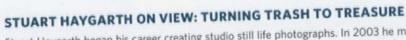
Recently opened master-craftsman gallery Atelier Courbet in New York hosts the first comprehensive exhibition of Sabine de Gunzburg's high-end Artists' Rug Collection, a series of signature rugs featuring designs by some of today's most prominent artists hand-woven in pure silk threads, through April 30. De Gunzburg, Parisian patron of the arts, collector, and former interior designer, launched S2G Design in 2011. She found inspiration in her mother, France Seligmann, who ran the Lucie Weil gallery in France, where she began a rug series featuring the works of her contemporaries Fernand Léger, Pablo Picasso, Georges Braque, and Alexander Calder. De Gunzburg's collection, widely published in France, involves modern luminaries such as Frank Gehry, Vladimir Kagan, Francis Picabia, Serge Poliakoff, and Matthias Bitzer. Atelier founder Melanie Courbet states that this collection "reconnects us with our ancient traditions of storytelling through rug-tapestries and contributes to our legacy" through these rugs, that "express the stories of our time." ateliercourbet.com

- Sara Spink



AT HENZEL STUDIO CONTEMPORARY WORK IN A NEW FORM

Meanwhile, luxury handmade rug purveyor Henzel Studio announces a new ongoing initiative, Henzel Studio Collaborations, inviting preeminent contemporary artists in various fields to translate their work into the alternate medium of artisanal rugs and to champion concept over practicality. Based in Sweden and expanding on the Gothenburg area's venerable textile design and manufacturing history, Henzel uses centuries old weaving techniques and prizes its sustainable methods—the company only uses ecological dyes from Switzerland and declares its wool to be "one of the purest and most ecological fibers in the world." Joakim Andreasson curates Volume 1 of Henzel's endeavor, and its inaugural ranks boast the likes of Helmut Lang, Richard Prince, Anselm Reyle, Linder Sterling, Marilyn Minter, and Mickalene Thomas. The initial selection of participants represents artists who have "established their own rules in the art world, either by practice or by status." Henzel will roll out the carpet(s) at Barneys New York on Madison Avenue during the Frieze New York art fair in May. byhenzel.com



Stuart Haygarth began his career creating studio still life photographs. In 2003 he moved from two-dimensional work to sculpture and then went even further by creating a body of work that is sculpture-as-design or design-as-sculpture. For the 2010 London Design Festival, Haygarth notably filled the staircase at the Victoria and Albert Museum with picture frames assembled in a striped pattern that transformed the climbing experience into an ascent (or descent) through art.

His work often incorporates found materials, in general objects that were tossed away or otherwise unwanted, and that is indeed the case in the new exhibition at Carpenters Workshop

Gallery in Paris. The exhibition, Play, features work from his new line of the same name with pieces that, not unexpectedly, incorporate children's toys in novel ways. The Carpenters Workshop exhibition runs through May 10 and also includes a number of pieces from earlier projects such as Tide (2004), Aladdin (2006), Barnacle (2009), Raft (2009), Lighthouse (2009), and Wing Mirror Table (2009). carpentersworkshopgallery.com

- Beth Dunlop





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Ceramics take center stage

SCULPTURES FROM KLARA KRISTALOVA

In her second exhibition at Lehmann Maupin in New York, Czechoslovakian-born and Swedish-based sculptor Klara Kristalova continues to explore the idea of transformation and the visual manifestation of psychological states of being. In *Big Girl Now* (through April 12 and concurrent with her exhibition *Underworld* at Galerie Emmanuel Perrotin, also in New York), Kristalova extends beyond where her previous investigations of adolescent changes to present slightly more

mature female portraits—suggesting that transformation and malleability continue well into adulthood. The figures' handworked surfaces enhance the overriding theme, reminding the viewer of the clay's evolution and the hands that generated the sculptures. By turns confrontational and arresting, and always evocative, Kristalova's hand-painted figures convey tension in their physical forms—frequently hybrids of human, animal, insect, or plant elements—and vacillate between whimsical fancy and disturbing nightmare. lehmannmaupin.com

- Sara Spink



TAKING ON THE ISSUES IN INCITEFUL CLAY

The Arkansas Arts Center's exploration of ceramics, InCiteful Clay (on view April 4 to June 29), far outstrips the medium's traditional functional and decorative bounds, investigating artists who transform clay into effective critiques of contemporary social, political, cultural, and environmental issues. Comprised of approximately thirty-five sculptures, the show is organized around five themes: war and politics, the social and human condition, gender issues, environmental concerns, and popular and material culture. Featured artists engage with a range of stylistic tactics ranging from parody to erotica and the grotesque, with each work telling "a unique and compelling narrative" that "illustrates the diversity and limitless potential of the clay medium," says Arkansas Arts Center chief curator and curator of contemporary craft, Brian Lang. The exhibition is a follow-up to the landmark exhibition Confrontational Clay: The Artist as Social Critic, presented by the museum in 2000, further establishing the use of clay as a potent mode of expression and a critical vehicle equivalent to painting and sculpture. arkansasartscenter.org

- Sara Spink



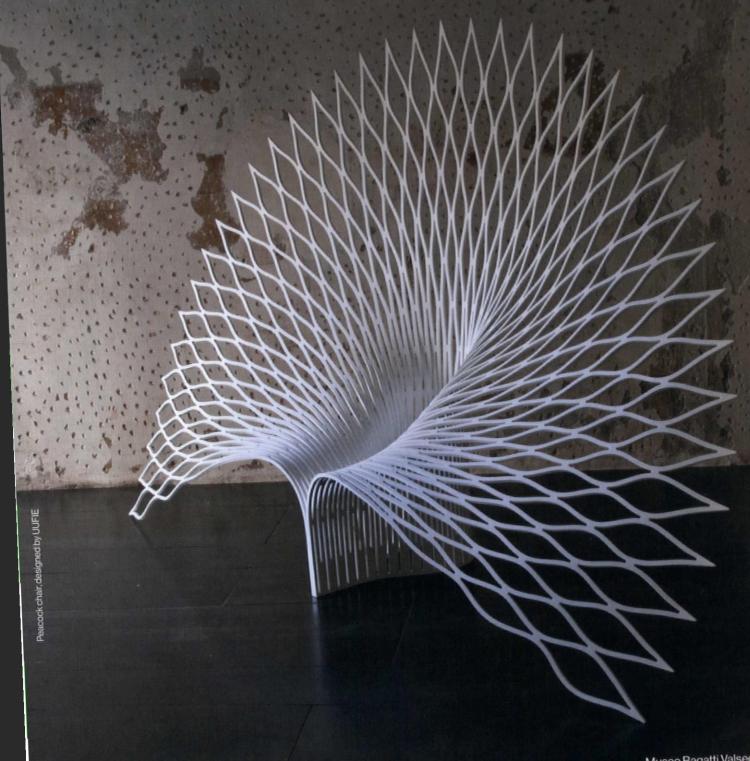
MODERN MEISSEN FROM ARLENE SHECHET

Arlene Shechet: Meissen Recast (through July 6) at the museum of the Rhode Island School of Design, the artist's alma mater, is the first U.S. exhibition of works Shechet produced during her recent residency at world-renowned German porcelain manufacturer Meissen. Working alongside Meissen artists and familiarizing herself with the techniques, tools, and internal traditions of the centuries-old manufactory, Shechet produced a series that pays tribute to Meissen even as it subverts the expectations we might have for work inspired by the firm's "white gold." By emphasizing the imperfections and evidence of the industrial process that her eighteenth-century counterparts would have sought to conceal, Shechet reinvents this luxury production in contemporary terms. Her ample application of platinum and goldused sparingly in the originals-emphasizes inventory numbers and grip indentions, and close perusal might reveal fingerprints. Nearly every sculpture on view derives from one or more of forty-seven historic Meissen industrial mold patterns that Shechet reconceived in surprising combinations. The artist explains that by casting fine porcelain in the factory's utilitarian forms, she inverts "the traditional hierarchy of artist, artisan, and lowly factory worker." In keeping with this idea of reversal, her two-part installation relocates the RISD Museum's historic Meissen figures into the museum's contemporary gallery, while Shechet's inventive sculptures claim the collection's usual place in a more traditional, wood-paneled room-a displacement that RISD Museum director John W. Smith declares "heightens our awareness and appreciation for the refined historical pieces and [Shechet's] own more organic, intuitive approach." risdmuseum.org

- Sara Spink

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A FIRST-EVER BOOK EXPLORES THE WORK OF SWEDEN'S NÄFVEOVARNS FOUNDRY

In the early twentieth century, the Näfveqvarns foundry reinvigorated the Swedish design and cast-iron industries, fostering relationships with architects and designers that ultimately resulted in some of the most iconic examples of the "modern classicism" that defined Swedish design in the 1920s. Collaborating with the Swedish Society of Craft and Industrial Design, Näfveqvarns enlisted up-and-coming architects and designers such as Gunnar Asplund, Sven Markelius, and Uno Åhrén, along with sculptors such as Ivar Johnson, Anna Petrus, and Erik Grate, to design furniture, decorative plagues, urns, and other pieces that revamped the classical revival trend for the modern era. Gaining international acclaim through such displays as the Hemutstälningen in Stockholm in 1917, the Jubilee Exhibition in Gothenburg in 1923, the Paris Exposition of 1925, and an exhibition at the Metropolitan Museum of Art that same year, the foundry's singular pieces claim the attention of present-day collectors and hold an esteemed place in the annals of design history. Christian Björk's new book, while written in Swedish, is the first thorough treatment of the foundry's artistic production. Available from Gallery BAC in New York, which often offers the foundry's work, the book contains rarely seen historical photographs, information about individual models, and biographies of the Swedish art and design luminaries of the early twentieth century who designed them-and is in itself a beautiful work of design. gallerybac.com

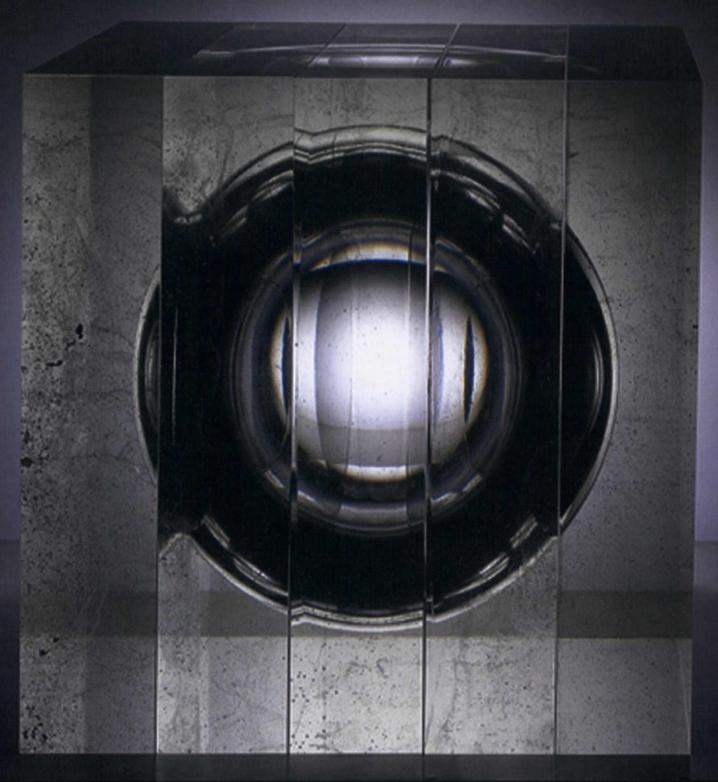
- Sara Spink

AT R AND COMPANY A NEW NAME MEANS A BROADER SCOPE

R 20th Century has changed its name to R and Company, a titular evolution that reinstates the gallery's commitment to contemporary design and education while acknowledging its extensive library, collection, and archive of design history. Its current exhibition (until April 26), the second solo show in the U.S. for German toy designer and maker Renate Müller, similarly spans past and present. Müller first designed and produced her handcrafted toys in the early 1960s and continues to create her classic designs while also exploring new concepts. She sustains the practice of her teacher at the Sonneberg Technical College for Toy Design, Helene Haeusler, in crafting toy animals that can be used in therapeutic settings for mentally and physically challenged children. Used for balance and orthopedic exercise, sensory stimulation, and hand-eye coordination, the animals appeal to adults as well as children. Müller hand sews each animal, constructed on a wooden armature and hand-filled with "wood wool" (wood shavings). The exhibition at R and Company introduces a new series featuring "mutations" of Müller's more conventional creatures, for instance double-tailed hippos and two-headed seals. This presentation also incorporates play stations that resemble spaces Müller and her collaborator Bernd Rückert have created for schools and hospitals, exploring many of the same educational principles embodied by the artist's toys. r-and-company.com

- Sara Spink





Libenský/Brychtová, SPHERE IN CUBE, 1970-99, glass, 20 x 20 x 20 in.

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SEBASTIAN HERKNER

The work of German industrial designer Sebastian Herkner stands out in many ways. But what's most unusual is how fast he has risen in the industry without relying on one-offs or limited editions. Instead, the thirty-twoyear-old has created an impressive portfolio of elegant seating, storage, tables, and lighting for the likes of Moroso, Sancal, ClassiCon, Nodus, and Gervasoni. He prefers an honest approach. "I don't want to create products that are trendy for a few years-that you don't want to keep because they no longer fit with your lifestyle," he says.

While working primarily in production furniture might be rare for today's emerging stars, Herkner shares his generation's obsession with "honesty and authenticity" in materials and construction. For him, choices such as color must come naturally. "The colors are a process out of the design," he says. "It's not something I just choose at the end of the process." Herkner recently took this approach to the exhibition design of a show of copper furnishings called All Metal in January during the IMM Cologne trade fair. He also brought his ethos to the design of a tea set and a line of vases for Rosenthal, introduced this winter at Maison et Objet in Paris.

While Herkner-who opened his studio in 2006 in Offenbach am Main-might have a straightforward approach, his pieces often contain whimsical nods to nostalgia and tradition. His line of upholstered armchairs and sofas for Moroso, called Coat, all sit directly on the floor without legs. While they're lightweight and easy to move, they don't slide on the floor thanks to silicone pads inspired by the non-slip pads on the feet of children's pajamas. The removable upholstery's gradient color effect at the base isn't just decorative, but subtly camouflages the chair's floorgripping surface. "I really prefer to work quite openly," Herkner says, "and look for interesting materials, or stories to tell." sebastianherkner.com

- Dan Rubinstein



KUENG CAPUTO

It's easiest to describe the work of designers Sarah Kueng and Lovis Caputo, who operate under the moniker Kueng Caputo, as a consistent approach or outlook, instead of a material, typology, or style. Since graduating from HGKZ Zurich in 2008-the two met as young students visiting college campuses looking for the right design program-Kueng and Caputo have combined a conceptual approach with an artist's eye for color and commentary. "We don't like to describe ourselves at all," Kueng says. But they do exhibit a vagabond's penchant for letting their surroundings influence their work and being adaptable. For



the Frieze Art Fair in 2010, they paired stools and other simple shapes with skateboards, and last fall they completed a series of site-specific interventions in a house under construction in Tirana, Albania. "You have to be open to what each place brings," Kueng says.

While the two have shown at New York's Salon 94 gallery for years, their first solo show there, Never Too Much, took place just this past winter. Featuring all new work, the show allowed Kueng Caputo to create lasting, highly crafted works for the first time, squarely targeting the higher end of the collectible design market. The unique and textured series of benches, stools, lighting, and bowls combined Bauhaus shapes in leather and enamel with a Memphis, post-modern palette of splattered vegetable stains. It took the duo approximately half a year to complete the collection, which Kueng describes as "accessible, but not known" and the opposite of conceptual work. kueng-caputo.ch

- Dan Rubinstein



JINSIK KIM

South Korean designer JinSik Kim is a perfect example of how today's brightest emerging talents are influenced most not by geography, but by education. After studying in his native Seoul, Kim pursued a master's degree at the renowned Design Academy Eindhoven. But it didn't live up to his expectations and he finally landed at ECAL's luxury program in Switzerland, from which he graduated in 2012. His design collaborations there included an enviable list of brands such as Christofle, Baccarat, and Nestlé. The thirty-year-old has now returned to South Korea and—designing their window displays—counts Hermès as a client.

Kim's signature is to keep things simple. "I am interested in the essence of materiality and shape," he says. "For me, an ordinary phenomenon is more interesting than an extreme point of view." For his Spot lights for

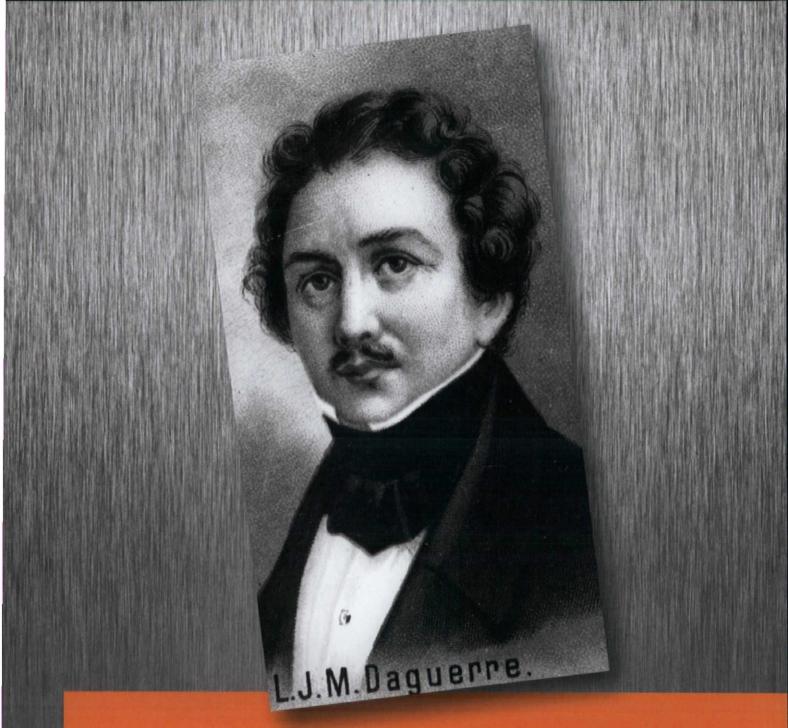
Baccarat—introduced last April in Milan a simple shade that appears like a crystal Harcourt tumbler—can be placed on a flat surface, hung, or mounted as a sconce. His



Cleaving Silver line of bowls and trays for Christofle uses unconventional shapes mounted on geometric blocks of stone. The objects are expected to go into production this year.

This back-to-basics approach is common among his contemporaries: he chooses to sketch by hand and finds modeling crucial. "I don't believe in images created on a laptop or done in 3-D. I only believe in something I can touch." You can see the influences of his heroes Dieter Rams and studio Barber Osgerby throughout. "I don't want to make design difficult for people," Kim says. "I'd like to make people happy with normal things." studiojinsik.com

- Dan Rubinstein



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piasa.fr

Commode by Jacques Quinet, 1964. Courtesy of Galerie Dubois; on view at Pavilion of Art and Design, Paris.

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April 8 to 13 cosmit.it

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dellarocca.net

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THE MUSEUM OF MODERN ART Frank Lloyd Wright and the City: Density vs. Dispersal Through June 1 moma.org

GUGGENHEIM MUSEUM Italian Futurism, 1909-1944: Reconstructing the Universe **Through September 1** guggenheim.org

CHRISTIE'S Barry Friedman: The Eclectic Eye March 25 to 27 christies.com

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MUSEUM OF ART AND DESIGN Re: Collection **April 1 to September 7** madmuseum.org

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aipad.com

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WRIGHT AUCTION Important Italian Glass Preview May 7 to 20 Auction May 20 wright20.com



Geode Torque neckpiece by Steven Holman. 2013. Represented at Art + Design New York by Charon Kransen Arts, New York.

ART + DESIGN May 8 to 11 artdesignnewyork.com

The inaugural art + design New York will showcase threedimensional art and design including ceramics, wood, textiles, glass, sculpture, as well as contemporary painting and photography

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collectivedesignfair.com

Collective presents a curated selection of contemporary and 20th-century design from an international range of emerging and established galleries

FRIEZE NEW YORK May 9 to 12 friezenewyork.com

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COWAN'S AUCTIONS Cincinnati **Modern Ceramics Auction May 9** cowans.com

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WEXLER GALLERY Philadelphia Andy Paiko: New Work Through April 26 wexlergallery.com

MODERNE GALLERY Philadelphia George Nakashima: In Conversation Through April 13 modernegallery.com

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RHODE ISLAND SCHOOL OF DESIGN Arlene Shechet: Meissen Recast Through July 6 risdmuseum.org

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DIXON GALLRY AND GARDENS Memphis Memphis-Milano: 1980s Italian Design April 13 to July 13 dixon.org

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HERITAGE AUCTIONS 20th & 21st Century Design **Auction April 23** ha.com

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Above: Pool Table by Gary Hutton

Right: ET-185 End Table with Drawer by Antoine Proulx

Below: CT-21S Coffee Table by Antoine Proulx





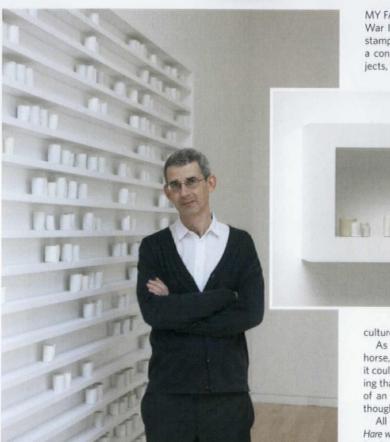
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Keepers of memory



IN EDMUND de WAAL'S HANDS A POT IS MUCH MORE THAN MERE CLAY

By FRANCES BRENT



MY FATHER, who was an officer in the Navy during World War II, was a collector from the time he kept albums of stamps as a boy until old age, when you could say he was a connoisseur of modern works on paper, sculptural objects, and ceramics. He assembled his first collection of

art objects when he was still in the Navy, acquiring a variety of carved figurines from various port cities: an antique wooden canteen shaped as a turtle; a pair of Chinese openwork ivory birds; a set of Ifugao wood utensils, the handles carved as stern and naked ancestor figures; a small recumbent horse made out of boxwood, a netsuke. These were not especially valuable and they weren't modern, though you might say they had a modern fate, since they were part of the tumultuous displacement of objects, population, and

culture that was a side effect of twentieth-century war.

As a girl, I especially liked to hold the miniature carved horse, feeling the way it fit into my hand, marveling at how it could have so many folds and remain smooth, and thinking that the smell of the little piece of wood was the smell of an experience that was at the heart of my dad's life, though he didn't often talk about it.

All of this came back when I read Edmund de Waal's The Hare with Amber Eyes, a memoir about his family, the Ephrussi family, one of the great Jewish dynasties whose fortune was established in grain, oil, and European banking. The book is also about a collection of 264 netsuke and a meditation on what de Waal calls "the world of things." Positioned as a group, objects can entice you into a small universe. Housed on a shelf or in



• The author's father's netsuke horse. • Edmund de Waal stands beside breathturn, IV, 2013 at the Gagosian Gallery on Madison Avenue last year. The aluminum and plexiglass structure holds 336 porcelain vessels. • De Waal's the white road III, 2013—wooden and plexiglass cabinet with porcelain vessels. • De Waal's your hand full of hours, 2013— wood, aluminum, and plexiglass vitrine containing twenty-three porcelain vessels.

Bonhams





Detail of Atemwende, 2013-aluminum and plexiglass cabinet containing 302 porcelain vessels. Atemwende (breathturn) was a term developed by French poet Paul Celan that speaks of the silence between words that is filled by breath. De Waal's arrangement of black cylinders in random groups separated by space can be seen as a metaphor for the poetic loneliness Celan addressed.

a cabinet with doors, they invite touch and imagination since they are both the fruit of the hard work of their creators and the carriers of stories, eroticism, sensuousness, or exotic possibility. Objects can serve as metaphors and trigger memories, bringing along the space they were born into as well as the land they were exiled or expelled from.

De Waal has managed to translate his delight in the object world through both writing and ceramic art. He began his career as a potter of useful objects, training in England and Japan. Today he still turns pots on the wheel but he's left behind the restrictions of British craft tradition in order to accommodate interests and enthusiasms ranging from Chinese and Korean porcelain vessels to Enlightenment architecture, Bauhaus design, and Robert Motherwell's massive opened fields. I like to think of de Waal in the tradition of Brancusi, finding essence in abstraction and curating his own workshop, including his own tools, but he's also a graduate of Cambridge and his work has a sharp conceptual component. Up to now, most of his pottery has been shown in England—at venues including Kettle's Yard, Tate Britain, the Victoria and Albert, and recently Cambridge's Fitzwilliam Museum. In September 2013 his beautiful ceramic installation Atemwende, "breathturn," a term taken from the poet Paul Celan, was exhibited in New York at Gagosian Gallery on Madison Avenue.

For the past many years de Waal has been producing cylindrical porcelain pots, simple vessels that he assembles in groups. The individual pots respond to one another; the assembled groups interact with the surrounding space, which is often delineated by shelving or cabinetry that the artist has fabricated to establish a small world, a Wunderkammer, as he has put it. Lately, he's been focused on the journeys that objects make, of belonging and loss. His work asks many questions. How do objects and collections become woven into identity and imagination? How does a modern collection converse with the surrounding world and the world that existed before it arrived? How does it fit in while maintaining integrity? And how does the journey of groups of objects intersect with the journey of people who possess them or may

These questions are at the forefront of de Waal's recent installations at the Fitzwilliam and his gift to the museum, titled in plain sight, where de Waal has placed his own vitrines on three wooden shelves behind the stately glass door of a Georgian secretary

that once might have housed fritware bowls, ivory or lacquer bibelots, or a collection of netsuke. The three aluminum, glass, and plexiglass cases contain twenty of de Waal's minimalist cylindrical pots. The result, vitrines within a vitrine, literally carries the present into the past and brings outsiders inside. The visual consequence, both dynamic and jarring, is a metaphor for the transfer and interface between epochs and cultures.

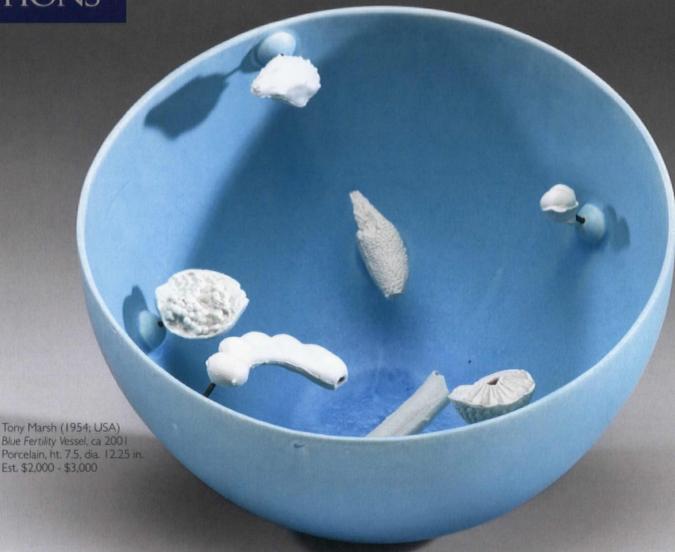
In a recent interview, de Waal talked about his vessels as cargo, objects that travel and transport. In 2009 the curators of the Victoria and Albert invited him to create an installation to mark the opening of the museum's restored ceramics galleries, a vast collection of native British pottery as well as ceramic work that, of course, arrived in England as cargo, through trade and empire. The result was Signs and Wonders, a group of 425 of his monochromatic pots arranged and stacked on red metal shelving built around the circumference of the museum's dome. De Waal's intention was to honor the magnificent collection that has been seminal to his development, placing his own lidded rice bowls, plates, jugs with handles, and cylindrical pots on the shoulders of the magnificent work that preceded him. Seen from the Brompton Hall museum entrance, the faraway objects have been described as otherworldly and also as after-images that the eye carries as it travels off from a journey.

"I make things for places," de Waal said recently. Atemwende was constructed for the large, spare, and flowing space of Gagosian's gallery-and it represented a kind of laboratory of his



I am their music, 2013—two aluminum girders containing thirty-nine porcelain vessels. The title is taken from Lamentations. By adding black porcelain plates-domestic objects—to the series of black cylindrical vessels, de Waal's modular installation becomes a shrine to a family history of loss.





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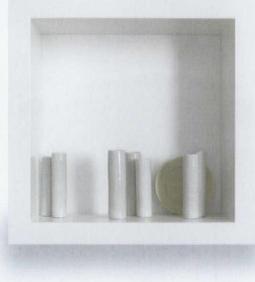
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First light, 2013—twenty porcelain vessels in three wood and plexiglass cabinets.

In plain sight, 2013, a gift of the artist to the Fitzwilliam Museum, was created for the museum's antique secretary and comprises three aluminum, glass, and plexiglass vitrines containing twenty porcelain vessels. De Waal is interested in the ways in which modernism can be integrated into the world that preceded it.

Ice, Eden, 2013, an installation of forty-two porcelain vessels with gilding in three wood, aluminum, and plexiglass vitrines, based on a poem by Celan that is set in a lunar icescape.



newest work: a series of cases and shelves supporting collections of black and white cylindrical porcelain pots (as well as a few plates) of varying height, weight, condition of finish, and width, some so narrow in diameter they looked like dowels or pegs and you could barely place a pinky finger in the center.

One of the simplest pieces, the white road III, was a square-framed, white wood and plexiglass module holding seven white porcelain tumblers. The relatively modest scale (you might think of the cabinet as approximating the size of a FedEx box and the cylinders ranging in height and width from a Japanese tea bowl to a mug) allowed the eye to adjust to nuances of shape, color, and size. Seven relatively similar objects, cylinders in varying gradations of white—ivory, golden-white, jade-white, putty—stood in two groupings: four cylinders on the left and three on the right with one pot inside a pot. They were organized in descending order, back to front, left to right, the balance of the left weighted against the balance of the right. The result was minimalist and just the opposite.

On the one hand, de Waal tends toward rather uniform and abstract geometric shapes and they make you think of the clean non-representational elegance of Donald Judd. On the other hand, they're made by the human hand with many



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Detail of Signs and Wonders, de Waal's installation at the Victoria and Albert Museum, 2009.

Signs and Wonders comprises 425 pots installed on a red metal shelf that encircles the circumference of the dome of the Victoria and Albert. imperfections, purposefully asymmetric and slightly tilting in different directions, reminding you of what de Waal calls "the world of touch." Though they're not utilitarian, they resemble familiar domestic objects and the pleasure of looking at them resembles the pleasure of the eye as it falls across the glass doors of a kitchen cabinet. Because they're abstract, the cylinders are placeholders that can stand for nothing or for anything: drinking cups, bottles, buildings in a field, figures on a stage, men or women on a road. The space that falls around the objects can be understood as sky or emptiness or the snow that fills the poet Celan's icy landscapes. Because each object is unique, imperfect, and irregular—differing in dimensions, thickness, pigmentation, shine of surface, edging of lip or base—the result is reminiscent of Giorgio Morandi's jugs

and bottles and the module that houses them, and the invisible grid that organizes the cylinders takes you along to the world of solid geometry.

For the exhibition at Gagosian, de Waal restricted himself to black and white porcelain-glazed, unglazed, and celadon-glazed-but the range he achieved within this framework is extraordinary. His white can be chalk or birch or putty, ice-blue, white-moss, cream, rose, or butter. His blacks span from lustrous gold-black to charcoal, blackgray, black-brown, and even pewter. The surface skin of the ceramic vessels is also varied; some of the cylinders are polished and ultra-reflective, others have bubbles, show lines of a turning tool, and dents. In several of the works, de Waal aligned his cylinders behind what appeared to be a sheet of clouded glass so the vessels became ghostly shadow objects. The title pieces, breathturn I, II, III, and IV, were built on a heroic scale (90 1/2 by 118 1/4 inches) with hundreds of cylinders mounted on narrow shelves. The gallery space at Gagosian was permeated with natural light and when sunlight streamed over the ceramic surfaces the pots transmitted light back into their surroundings. The individual vessels shimmered with color and my eye transformed the whole work into a mosaic curtain. De Waal's vessels appeared to be organized in random sequences: two together, then a space, then a single cylinder, then three, then five-bringing to mind pure musical intervals. As with the work of the minimalist composers Terry Riley or Philip Glass, it seems his intervals might continue forever.

De Waal likes to think about his collections existing in conversations with the surrounding world. In stark gallery rooms, you sense how the expressive, lovely, audaciously blemished porcelain pots might exist in noisy dialogue with Bernard Leach and his ideas about utilitarian form. As abstract geometry the cylindrical pots talk about the personality of the collector, the love of study, categorization, and the hunt for what is remarkable and rare. It's hard not to imagine that the pots, lined up in vitrines, cabinets, and on shelving, are also in discourse with the collection of Japanese netsuke the artist has written about so compellingly. You might think of them as ghosts of the original collection, which changed hands over years and continents, through commercial transaction, marriage, and war-ghosts that have traveled to a new place and time, bringing with them the cargo of history. In a way, then, the vitrines become shrines or caskets, and the conversation is about the Jewish diaspora, fragility, and loss.



DELLA ROCCA dellarocca.net Ignazio Gardella rare chandelier Design 29 April 2014

Contemporary Glass Goes Global

INTERNATIONALLY,
DEALERS
SPOTLIGHT NEW
FORMS AND
APPROACHES IN
GLASS

By BROOK S. MASON



THE SHEER NUMBER OF ARTISTS USING GLASS in new and novel ways has grown exponentially. "A marked change is that key artists around the world are transforming this specialty by creating sculptural work, incorporating twentieth-century and later palettes, and applying new techniques," says Tina Oldknow, curator of modern glass at the Corning Museum of Glass. "They are affirming that this field is no longer sequestered in the craft arena." In December the Corning Museum will debut twenty-six-thousand-square feet of new gallery space that, Oldknow says, will "highlight the degrees to which artists are moving far beyond purely functional forms and traditional methodologies and dissolving the boundaries between the decorative arts, fine art, and design."

Another relatively recent development is that dealers with prominent artists who specialize in glass are now taking part in top-tier art and design fairs.

Adrian Sassoon of London has long been at the forefront of showcasing leaders of glass artistry. Sassoon's stable of acclaimed artists includes Danny Lane, with his craggy glass objects—even tables—and Rachel Woodman, known for her vessels in primary colors.

R and Company in New York's Tribeca (this is the recently renamed denizen of design, R20th Century) features artist Jeff Zimmerman, who turns out sculptures of hand-blown mirrored glass and enormous chandeliers with numerous hand-blown globes, attracting collectors from both here and abroad.

In Philadelphia, Lewis Wexler, whose fifty-sixhundred-square-foot **Wexler Gallery** is located in the Old City section, is seeing a decided uptick in interest in glass. He began his career in the arts in the late 1980s as assistant vice president of twentieth-century decorative arts at Christie's and later worked with French art deco dealer Anthony DeLorenzo.

"Glass artist Andy Paiko, whose studio is in Portland, Oregon, epitomizes the movement to design," Wexler says. His Optic Twist Screen #2, which measures ten feet in width and is composed of more than forty hand-blown glass objects, was just acquired by the Chazen Museum of Art at the University of Wisconsin-Madison. Wexler's exhibition Andy Paiko: New Work runs through April 26. "Now clients with significant collections of contemporary art, with work by Chuck Close, Julian Opie, and Ross Bleckner, are seeking Andy's large scale screens, Dale Chihuly vessels, and William Morris's latest creations

Top: Installation view of Jeff Zimmerman show at R & Company, 2014, including Zimmerman's chandeliers Unique Galaxy Cluster of 2013 and Unique Explosion Bubble Cluster of 2014, as well as Yin-Yang-Yin-Yang-Yin-Yang-Yin-Yang-Yin-yang-yang

Bottom: Optic Twist Screen #2 constructed of hand blown glass, steel, and walnut by Andy Paiko, 2013.



cambiaste.com

DESIGNOA, 10 JUNE 2014





Gabriella Crespi (1922) Ellipse table, 1976. €10.000-12.000

CAMBI



as well," Wexler says, adding, "such crossover collecting is no longer a rarity." Wexler takes part in SOFA Chicago as well as the May Collective 2 Design Fair in New York. His client list includes collectors in Britain, Germany, and France as well as in the States.

Washington, D.C., dealer Maurine Littleton carries on the legacy of her father, the pioneering studio glass artist and educator Harvey K. Littleton, who died in

December, and in addition represents several other artists. "With our gallery located in an international hub, we reach a global audience with a clientele also based in France, Sweden, Saudi Arabia, and even further abroad," Littleton says. On view at the gallery now is her father's 1989 Lemon/Red Sliced Descending Form, a curvilinear furnace-worked solid piece of glass with concentric layers of those tones. The price is \$45,000. For his Still Life with Books and Gilded Lens, British artist Colin Reid used books as a mold for optical glass. It is tagged at \$15,000. This spring, Littleton will mount an exhibition celebrating the gallery's thirtieth anniversary, though details had not been released when MODERN went to press. She also participates in SOFA Chicago.

Considered the epicenter of glass-blowing artistry in the United States, Seattle is home to **Traver Gallery**, which has long showcased major studio glass artists, including Dante Marioni and Laura de Santillana. "We've been excited to see a group of artists pushing glass in new directions, particularly with regard to surface," says Sarah Traver, who since 2004 has run the gallery with her

father, William. She cites John Kiley, who pairs transparent and polished mirrored surfaces "to create complex and dynamic optics," and April Surgent, who combines ageold craft with contemporary technology, using digital photography as a springboard for her cameo engraving process on glass panels and blown forms.

New York's Chelsea district is home to the nation's largest concentration of contemporary fine arts galleries. Some, such as the twenty-two-year-old Claire Oliver Gallery, also feature artists who work in glass. Oliver represents glass artists Beth Lipman and Andrew Erdos as well as a number of contemporary fine art masters. Lipman takes inspiration from Renaissance and Baroque still life paintings as the basis for her art. Her recent Broken Chalice with Flute typically combines a jumble of tabletop objects in transparent blown glass, some damaged or shattered. "Beth explores the fragility and transient nature of life," Oliver says, adding that this artist's work is finely crafted but by no means falls into the category of "craft." Examples by Lipman can be found in the Smithsonian American Art Museum, the Brooklyn Museum, and the Norton Museum of Art in West Palm Beach.

Oliver's collectors also favor emerging artist Andrew Erdos. He brings glass into mainstream fine art by incorporating liquid silver in his pieces, which are executed in a pop art palette. "In Andrew's works there exists a situation that is overwhelming to the senses and in many ways a representation of daily life," Oliver says. "When all your senses are activated is oftentimes when there is a moment of clarity," she adds, pointing to the Brooklyn artist's Cheerfully Rooting Through Ruby Red Detritus, which also incorporates two-way mirror glass and so, like much of his work, brings the viewer's own reflection into the piece. Oliver takes part in Art Miami.

One of the newest additions to the Chelsea district is the well-established **Heller Gallery**, which specializes in glass. "We moved our gallery from the meatpacking section to Chelsea to highlight the importance of glass in the

Arc Segment, Balanced from 1981 by Harvey K. Littleton, a pioneer of the Studio Glass movement. Littleton used multiple cased overlays of color to create his arcs.

Stacked Trio by John Kiley, blown, cut, and polished glass, 2013.

Kookaburra by Lino Tagliapietra, blown glass, 2014.

Broken Chalice with Flute by Beth Lipman, 2014.









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Featured items: C4807-14 Oil on canvas by C. Nolhac A1038-9/5 Pair of French table lamps C5547-39 Bronze sculpture by M. Bouraine 4464-29 Sideboard by P. Montagnac contemporary art world," says co-owner Doug Heller. The gallery has long featured the glass of the Czech husband and wife team of the late Stanislav Libenský and Jaroslava Brychtová, who is now nearly ninety and still oversees casting. "Collectors are drawn to the monumentality of their cast glass sculptures with some measuring over six feet in height," Heller says. Influenced by Czech cubism, Libenský and Brychtová's work can be found in the Metropolitan Museum of Art, LACMA, the Musée des Arts Décoratifs in Paris, and the National Museum of Modern Art in Kyoto. Their work ranges from \$25,000 to \$500,000.

Venetian glassblower Lino Tagliapietra, who works on the island of Murano, is also high on collectors' lists, according to Heller. "His pieces grow in scale without compromising the complexity of his designs, which are rich in carved surfaces," he says. The gallery will have

a spring show dedicated to Tagliapietra, May 2-31, and Heller also takes part in SOFA Chicago and Art Miami.

The London establishment Sylvia Powell Decorative Arts specializes in ceramics, with nineteenth-century examples by William de Morgan and Jacques Lehmann among others, but those in the know know that she also offers glass by such twentieth-century artists as Jean Cocteau, Max Ernst, and Picasso. Especially striking is Picasso's 1960 II Volto, a blue glass head with horns for \$110,000. Also of note is a sea green glass plaque by Cocteau from 1962 titled Festaioli Veneziani, depicting raised dancing figures with a gondola in the rear for a modest \$7,000. "Both collectors of glass and contemporary art find glass by key twentieth-century artists captivating," says Mark Murray, who works with his mother in the gallery.
Sylvia Powell participates in the New York Ceramics Fair, the American International Fine Art Fair, Miami Art and Design, and all the

Ceramics Fair, the American International Fine Art Fair, Miami Art and Design, and all the important London fairs—BADA Antiques and Fine Art Fair, Art Antiques London, and LAPADA Art and Antiques Fair.

On Venice's glassmaking island of Murano, Berengo Studio, launched by Adriano Berengo in 1989, has focused on working with important contemporary artists. "We have invited Jaume Plensa, Tracey Emin, and others to explore the material of glass, and, with the help of our glass masters, to translate their concepts and drawings into new expressions of artistry," says Adriano's son Marco, who is now the firm's executive director.

In 2009 Adriano launched Glasstress, which runs concurrently with the Venice Biennale. Last year's version (which took place at the Berengo Center of Contemporary Art) included Plensa's 2013 Blake in Venice, with its ribbons of cast ocher-color Murano glass letters that spell out portions of William Blake's Proverbs of Hell. It was priced at \$126,000. Also on view was work by Thomas Schutte and Cai Guo-Qiang, and other major artists like Tracey Emin, Tony Oursler, Ilya and Emilia Kabakov, and Ron Arad.

Berengo Studio participates in a wide range of fairs, including SOFA Chicago, Design Miami Basel, Art Paris, KunstRAI Amsterdam, and Art Cologne. At Art Palm Beach this year, Berengo featured the work of the American artist Zak Timan. Zak makes "floating sculptures"—compositions of small buoyant elements that float in clear, oil-filled glass vessels. One example is his recent Rhapsody in Midnight priced at \$14,000 and part of a series that also includes Rhapsody in Red.

Hans-Martin Lorch, who heads up Lorch and Seidel Contemporary in Berlin is seeing a growing interest in glass that specifically crosses over into contemporary sculpture and painting. A wide range of collectors is

Blake in Venice by Jaume Plensa, 2013.

Il Volto by Pablo Picasso and Egidio Costantini, c. 1960. Costantini collaborated with renowned contemporary artists to create glass sculptures.

Queen of Oranges, painting and screen print on glass by Mindy Weisel, 2012



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gravitating toward the art glass of the German-born painter Mindy Weisel, who now lives in Washington, D.C., and Jerusalem. She creates panels by fusing and then kiln-firing several thin glass sheets. Her Queen of Oranges—the bottom sheet

is silk-screened and the top layer is painted with five brilliant oranges—approaches abstract painting.

Also prominent at Lorch's gallery is the work of Berlinbased Wilken Skurk, whose cast-glass and metal sculptures include the highly architectonic *Power*, in patinated bronze and cast glass. The price is \$55,000. "Many of Skurk's larger examples are favored by collectors for their gardens," says Lorch, who will take part in the inaugural Art and Design New York fair, which takes place May 8 to 11. He reports that Americans make up 20 percent of his client list.

In Paris, on the Right Bank, the Clara Scremini Gallery specializes in both contemporary glass and ceramics. Since opening in 1985, Scremini has sold more than

Middle: Kolosa in engraved blown glass by Gérald Vatrin, 2013. Bottom, left: High Tide #3 by Mel Douglas,

Top: Power, in cast

bronze, by Wilken

Skurk, 2008.

glass and patinated

Bottom, left: High Tide #3 by Mel Douglas, 2012, in blown, coldworked, and engraved glass.

Bottom, right: Surge 16.2 by Masahiro Asaka, 2012, in coldworked cast glass. eighty works to various museums, including the Musée des Arts Décoratifs, the Musée Guimet, the Corning Museum of Glass, the Musée de Design et d'Arts Appliqués Contemporains in Lausanne, Switzerland, and the Victoria and Albert Museum in London.

Scremini reports that her clients are attracted to the work of Gérald Vatrin who engraves geometric patterns on his blown glass, creating pieces that are a "totally new sculptural interpretation of glass." Also at Scremini is glass by Hungarian György Gáspár, who lives in Budapest and creates geometric forms, many with a Day-Glo-like palette of magenta and brilliant blues and yellows. "Clients find that his sleek sculptures fit into their contemporary art collections as well as alongside period antiques," Scremini says. Prices for his work run up to \$17,000.

Lesley Kehoe Galleries in Melbourne, Australia, may seem an unlikely spot to attract American collectors. But 50 percent of Kehoe's clients are from the States. "My collectors are seeking work beyond the routine multicolored vessels," he says.

One artist he favors is Masahiro Asaka of Japan, whose ice-like glass with crystalline edges approaches abstract sculpture. "One collector of Masa has Francis Bacon paintings and both contemporary and antique Japanese lacquer, indicating how such glass complements a varied range of fine art and decorative arts," Kehoe says. Masa's work is in the \$25,000 range.

Mel Douglas is another artist who is pursued internationally, according to Kehoe. Her creations in blown black glass contrast matte and luster finishes achieved with stippling and engraving. Kehoe regularly takes part in Asia Week New York, Art Antiques London, and the Sydney Contemporary Art Fair.



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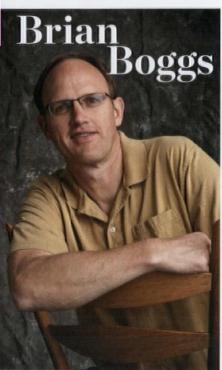
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By MARGOT AMMIDOWN

Boggs chairmaker

AN ASHEVILLE DESIGNER DRAWS
ON SHAKER PRECEDENTS FOR HIS
CONTEMPORARY FURNITURE

THE CLASSIC SHAKER SIDE CHAIR with its simple lines and honest use of materials is revered as a forerunner of modern furniture design even though the discomfort of sitting in one serves as an old world restraint to impure thoughts. Not so for its lesser-known contemporary, the Appalachian "settin" chair. Its contoured and bent woods are molded to the human body in repose. The chair is a model of form follows function and of simplicity and integrity. You can daydream the livelong day away in one. Yet to find a finely crafted Appalachian slat-back side chair one must either resort to high-end folk art auction houses—or to the studio of Brian Boggs.

Boggs first garnered attention as a master furniture maker for updating the design and construction of traditional Appalachian rockers and chairs. Since moving his studio-officially Brian Boggs Chairmakers-to Asheville, North Carolina, in 2008 he has branched out with a number of original designs rooted in a modern aesthetic. His newest, the Lily dining chair, combines the rusticity of the wood slab with a sharp-edged geometry reminiscent of French art deco. What Boggs brings to all of his chairs is the marriage of a sensibility for the inherent properties of fine woods with advanced techniques in







From top right:

Boggs working in his Asheville, North Carolina, studio on the Brian Boggs Shave Horse, which was Popular Woodworking Magazine's tool of the year in 2006.

The Lily chair, here in Appalachian red spruce with cherry legs, was designed in 2013 and inspired by floral forms.

Boggs turning rungs for a ladder-back chair on his lathe.

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Brian and Melanie Boggs in their studio. A Sonus Musician's chair and a walnut Sunniva armchair are in the background.

Mahogany rocking chair from Boggs's outdoor Sunniva (Gaelic for "gift from the sun") line. "The back support is inspired by radiating sunbeams," says Boggs, for whom comfort is a specialty.

In all of Boggs's seating, ergonomics is the focus. With bent laminated back supports and seat boards, the Sunniva swing, here a 2013 model in Honduran mahogany, offers superb swinging comfort.

Boggs's three spokeshaves, made and sold all over the world by Lie-Nielsen Toolworks of Maine, won an editor's choice award in 2006 from both Popular Woodworking and Fine Woodworking magazines. joinery and wood bending. The level of comfort he can mold from wood will make you think twice about the need for upholstery.

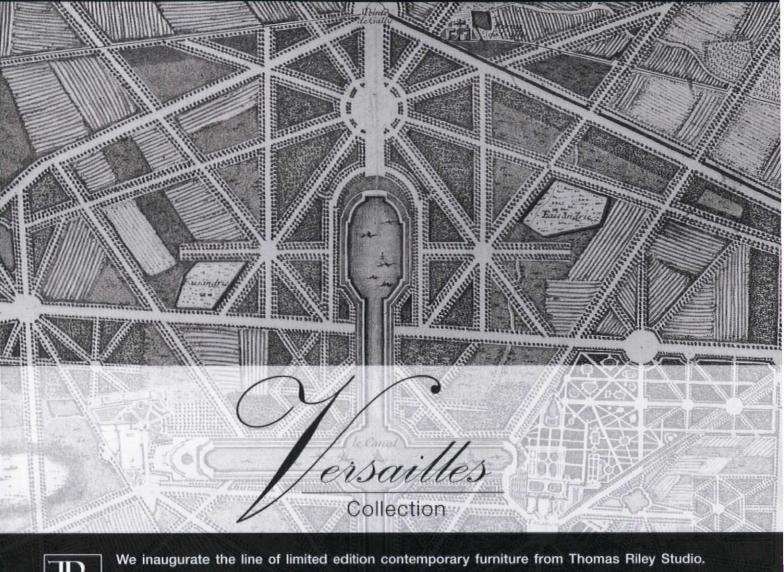
To become an accomplished chairmaker is no mean feat. Many master cabinetmakers decline to take on chairs because of the difficulty of producing a comfortable, elegant chair strong enough to endure generations of human fidgeting. Boggs has been making chairs for thirty-two years. Working as a tobacco picker in eastern Kentucky and yearning to be an artist in his youth, he taught himself to make chairs from the books of cabinetmakers James Krenov and John (now Jennie) Alexander. He was drawn to the tradition of "green-

wood" furniture-making, a construction technique employing fresh-cut woods that allows joints to tighten as they dry. The trick is getting all the components to shrink and tighten in the right directions. Boggs still makes the classic greenwood settin' chair, although he now also employs other techniques. No matter the technique, everything produced by Brian Boggs Chairmakers follows the principles of comfort, simplicity, and master craftsmanship.

Brian Boggs himself is a whirlwind of ideas and enterprise. He has designed and fabricated his own woodworking tools, some of which are now sold through Lie-Nielsen Toolworks. He has taught classes in furniture making from London to Ecuador and is headed to Germany this summer, where he will teach an advanced class in chairmaking at the invitation of Dictum Tools. Boggs is also a cofounder of GreenWood, a nonprofit that works with indigenous artisans in Central and South America to introduce new tools and methods in the production of wood crafts. They also consult with foresters, loggers, and local organizations to promote methods of sustainable harvesting, place rain forest under land management programs, and identify sustainable sources of wood for woodcrafters in the U.S. Boggs emphasizes, though, that "as much as





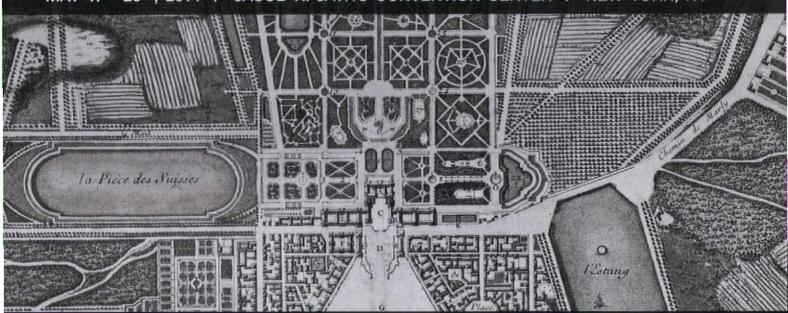




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though. The best indication of the quality of Boggs chairs may be in the quality of their collectors. Sam Maloof, an icon of California modern furniture design and master woodworker-whose work was the subject of a Smithsonian retrospective in 2001-was a Boggs collector. Jim Rawitsch, executive director of the Maloof Foundation, established on Maloof's death in 2009 with the mission of perpetuating and inspiring excellence in craftsmanship, says, "Brian's work is held in high esteem around here." He adds, "like Sam, Brian understands that his art has function, so he builds for comfort as well as aesthetics...it's the kind of work you can imagine passing on to your kids and grandkids for generations."

Detail of Boggs's Greenwood chair.

Boggs's Greenwood chair is his version of the traditional Appalachian "settin" chair. Because the Greenwood chair uses the wood's natural shrinking and swelling to keep the joinery tight, wood selection is important; as here, red maple for the legs and slats and hickory for the stretchers ensures the longest life.

Sonus Musician's chairs, designed by Boggs in 2011 and shown here with Ambrosia maple seats and backs and walnut legs, were designed for the physical demands of long periods of sitting and the mobility required of a musician wielding an instrument. Each chair is sculpted to its owner's dimensions, and thick leather feet on the bottoms of the legs protect the floor and help cushion the seat. possible I try and find sustainably harvested woods locally."

If all these far-flung endeavors sound as if Boggs may be stretching himself too thin, just the opposite is true. Boggs Chairmakers is neither the typical craft workshop nor a small furniture factory. It's what Boggs and his partner and wife, Melanie Moeller Boggs, call "an eco-system of furniture making"-a hybrid of old world crafts guild, twentiethcentury business efficiency systemization, and socially conscious globalism. These are the components of what the Boggses intend as a new model for American studio furniture making in an era in which fine craft as a business is almost impossible to sustain with any consistency of production, quality, and financial stability.

In the end it's all about the chairs



PAUL EVANS:

Crossing Boundaries & Crafting Modernism







al Evans (1931-1987), Saleboard (Wavy-Front), cs. 1966, welded and d steel, colored pigments, gold leaf, and slate top; $21 \times 80 \times 20$ inches. "PE", Collection of Dorsey Reading, Photography by Jason Wierebicki

Above-Paul Evans (1931-1987). Coffer Table, 1960, steel and 23 karat gold leaf base with slate top, 16 x 34 3/4 inches, Collection of Rina and Norman Indicto Photography courtesy of Rina and Norman Indictor

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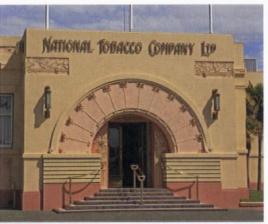
IT WILL COME AS NEWS TO MANY—even those steeped in the history of modern design movements—that New Zealander Garth Chester (1916-1968) invented the first cantilevered plywood chair, the Curvesse, in 1944. And yes, before reaching for those reference volumes to debunk this assertion, it's true: Alvar Aalto molded laminated plywood for his F35 chair as early as 1930. Yet Chester conjured what was, in the words of modern architecture and design scholar Douglas Lloyd Jenkins, "an innovation in furniture design that had at that point yet to be seen anywhere in the world." Designer and writer Michael Smythe explains why in his book New Zealand by Design: "Where Aalto had moulded the cantilever support and armrest separately from the seat and backrest, Chester had done it all in one hit."

Chester's mystifying obscurity—along with that of other Kiwi designers and architects such as Edzer (Bob) Roukema, Ernst Plischke, and John Crichton—can be attributed to many factors, only the most obvious of which is the country's remoteness from concurrent modernist movements. Nevertheless, the market for their work is



ART AND OBJECTS





growing. James Parkinson, who began organizing New Zealand modernist sales while at Webb's, the Auckland auction house, remembers his first foray into the field twelve years ago, which took place "in front of a crowd of blank faces." Now, he notes, there are one or two sales a year at Webb's, and he mounts three at his own Art and Object auction gallery, also in Auckland. "At the moment I have people lining up to buy Curvesse chairs in good condition." And, he adds, an expat New Zealander in New York "has bought every Roukema chair I've sold."

Jenkins, author of At Home: A Century of New Zealand Design and director of MTG [Museum, Theatre, Gallery] Hawke's Bay in Napier-devoted, among other things, to telling the story of Kiwi mid-century modernism—is arguably the leading scholar of a field he calls "a quirky little version of modernism." If it can be said to have had a golden age, it occurred from about 1948 to 1960, with its most idiosyncratic designs emerging during the 1950s.

The influence of Scandinavian modernism is incontrovertible. Sweden and New Zealand, says Jenkins, "were both small liberal democracies on the fringes of the world, and there was a sense we should align ourselves with the Scandinavian model." Many did. Some, like Chester and Roukema, tweaked the genre in distinctive ways.

The reason for imitation was not lack of imagination, but importation restrictions imposed by the second Labour government in 1957; reproduction became the only way of filling demand. Nevertheless, these Scandinavian style designs, notes Parkinson, beg the question "Why would you buy a Danske Møbler chair when you can buy a Finn Juhl chair for about the same price," especially when overseas shipping is taken into account? (Danske Møbler was a New Zealand company started by Danish émigrés Kaj and Bente Vinter, later anglicized to Ken and Bente Winter.)

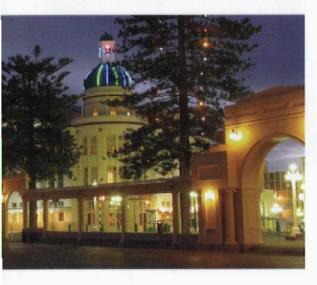
But New Zealand came by its European influences honestly. Many architects and designers fleeing the approach of Nazism arrived there in the 1930s. Roukema was born in HolThis bent plywood Curvesse chair, designed by Garth Chester in 1944. fetched \$7,500 at auction.

British-born John Crichton arrived in New Zealand in 1949, where he designed a range of objects in the modernist style, including ceramics, furniture, and lighting.

After an earthquake leveled Napier in 1931, the city was rebuilt primarily in the art deco style, seen here in the Soundshell of 1935 and the T and G Building of 1935-1936, the top two floors of which now house the Dome Hotel.

Airest Industries, established by Ces Renwick in 1948, produced affordable furniture with streamlined modernist lines such as this sofa.

The National Tobacco Company Building in Napier, built 1933, combines art deco architecture with art nouveau motifs.



NAPIER: TOWARD MODERNISM

At 10:47 on the morning of February 3, 1931, an earthquake registering 7.8 on the Richter scale destroyed the city of Napier, on Hawke's Bay. The death toll reached almost 260; hundreds of others were injured. But after the tragedy, some sixty-five hundred craftsmen rebuilt the city in the modern style of the day: art deco. Today Napier is one of the best-preserved deco cities in the world. filled with little jewels of the genre (the National Tobacco Company, Ltd., the Napier Municipal Theatre, and the Daily Telegraph building are all must-sees). It also includes some early modernist buildings such as the Photographers Gallery Hawke's Bay, formerly a Red Cross station.

Napier hosts the annual Tremains Art Deco Weekend (this year it was February 19-23), with over two hundred events (artdeconapier.com). Foodies will also enjoy the annual Food and Wine Classic, which kicks off the summer (November in New Zealand). It highlights the superb local cuisine and many excellent Hawke's Bay wines (Black Barn, Craggy Range, and Trinity Hill are among the best), particularly syrahs (fawc.co.nz).

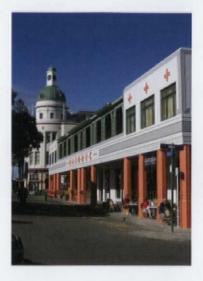
The town also features the newly revamped MTG Hawke's Bay, a museum, theater, and gallery at the center of Napier's cultural life. Its world-class archives make it the perfect place to explore the history of New Zealand modernism (mtghawkesbay.com).

The Dome: Luxurious apartment hotel in the centrally located 1937 T and G building with an updated deco aesthetic, custom linens, and art by local artists, thedome.co.nz

Mr. D: Casual eatery with bright, clean design, Jean Prouvé style chairs, and a menu that features local ingredients. misterd.co.nz

Pacifica: A blue beach-shack exterior conceals low-key but extremely fine (read: expensive) dining that includes highly inventive dishes.

Terrôir at Craggy Range: Haute cuisine amid rustic modern surroundings at Craggy Range vineyard, which makes some of Hawke's Bay's finest wines. craggyrange.com



land, Plischke in Austria, Tibor Donner in Hungary (he arrived as a twenty-yearold and trained at Auckland University College). Vladimir Cacala was born in Czechoslovakia, Crichton in Britain.

They employed local materials, and many of their designs were well made. Sometimes, however, the design requirements of Scandinavian style furniture did not jibe with New Zealand's production capabilities, and results could be less felicitous. "Veneers in New Zealand were not very good," says Emma Eagle, who, with husband Dan, owns the Auckland gallery Mr. Bigglesworthy (about half its offerings are by Kiwi mid-century designers). "Unless it's solid wood, we don't touch it." Craftsmanship, she adds admiringly, was "hard won" because producers had to develop new skills.

Another issue for collectors is availability. About five hundred Curvesse chairs were made, but, says Jenkins, because some of the more interesting designs were crafted on demand by architects for the houses they designed, "many of these designers produced only twenty or thirty pieces. It's not enough to really excite the market."



Nevertheless, though prices have not yet breached the five-figure mark, they are escalating. "Five years ago you wouldn't have even catalogued a Garth Chester chair," Parkinson says. Now good examples of the Curvesse can easily bring close to \$8,000.

Clockwise from top left: The 1932 deco Masonic hotel in Napier was designed by Wellington architect W. J. Prowse to replace the former building destroyed in the 1931 earthquake.

Hungarian-born Tibor Donner, Auckland's first City Architect, designed this chair for his own house, 1951.

Garth Chester's Bikini chair, 1955, represented a new aesthetic for the designer, who used its lightweight steel rod and plywood construction for a number of tables and chairs.

Display of Jon Jansen, which specialized in contemporary furniture, in a photograph of

1953, from the Sparrow Industrial Pictures Collection at the **Auckland War Memorial** Museum.







AXEL EINAR HJORTH, SOFA "LIBRARY". NORDISKA KOMPANIET, 1931. THE MODERN SALE APRIL 28 - 29.

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Auction Houses

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3 Abbey St., Newton, Auckland artandobject.co.nz

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Museums

Auckland Art Gallery

(They run occasional talks in conjunction with Mr. Bigglesworthy) Corner Kitchener and Wellesley Sts., Auckland aucklandartgallery.com

Auckland War Memorial Museum -Tamaki Paenga Hira

Auckland Domain, Parnell, Auckland aucklandmuseum.com

MTG Hawke's Bay

1 Tennyson St., Napier mtghawkesbay.com

Museum of New Zealand Te PapaTongarewa

55 Cable St., Wellington tepapa.govt.nz

Books

At Home: A Century of New Zealand Design by Douglas Lloyd Jenkins (Godwit, Random House, 2004; reprinted 2005, 2006)

New Zealand by Design by Michael Smythe (Godwit, Random House, 2011)

Modern: New Zealand Homes from 1938 to 1977, ed. Jeremy Hansen (Godwit, Random House, 2013)







WHO'S WHO

Here is a sampling of the designers to know, with comments, unless otherwise noted, from Douglas Lloyd Jenkins, At Home: A Century of New Zealand Design. An asterisk (*) indicates a major figure.

Airest Industries and Ces Renwick

Ces Renwick established Airest in 1948 and by the 1960s it was the country's largest commercial furniture maker. The Scandinavian influence was less apparent in its designs, which boasted a more futuristic Jetsons-style profile.

Brenner Associates

A shop started by architects Stephen Jelicich, *Des Mullen, and Ron Grant, and graphic artist/painter Milan Mrkusich. The standout here was Mullen, known for "angular low-tech furniture using sparse wooden frames and stretched canvas webbing." Later, Vladimir Cacala joined the firm and "works with a European sensibility" were added to Brenner's furniture range.

*Garth Chester

Had "a lifelong obsession" with plywood and invented the Curvesse, the first cantilevered plywood chair. "Throughout the 1940s Chester continued to produce ranges of molded plywood chairs, benches and occasional furniture." In the 1950s he produced "lightweight steel-rod and bent-plywood furniture," the most famous of which was the Bikini chair, which "was rejected as 'filthy-minded' by one housewife whose husband had purchased a set for their home."

*John Crichton

A hugely influential designer in the 1950s, Crichton made a variety of furniture and "relit the New Zealand interior...[u]sing local aluminum spinners and wood turners" to create "wall and table lamps...lampstands, fire screens and frameworks for steelrod furniture...distinctive [wooden] lamp bases and salad bowls." In the 1960s, "Spun-copper dishes initially designed for light fittings were adapted as the basis of handcrafted mosaic bowls...followed by mosaic tables... [and then] works in fused glass and painted ceramic tile."

Danske Møbler

During the 1960s, "the country's leading retailer of moderately priced but aesthetically advanced furniture" designed in-house by Danish-born owner Ken Winter (Kaj Vinter). The firm's designs "were mass produced in a familiar Scandinavian aesthetic geared toward commercial success rather than the more imaginative pieces of earlier Kiwi designs."

Des Mullen, one of the founders of Brenner Associates, designed the chair pictured here, in the firm's shop beside a length of fabric by the Germanborn weaver Ilse von Randow, who settled in New Zealand in 1952.

Crichton is perhaps best known for his ceramic designs, such as this 1950s dish with ceramic tiles on a spuncopper base.

Founded by Danish immigrants Kaj and Bente Vinter in 1962, Danske Møbler produced furniture in the Scandinavian modern idiom, including this mahogany daybed.

Du Mouchelles-

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Modern Sleeping and Eating in Auckland

Mollies: A 5-star luxury hotel in a Victorian mansion reimagined with eclectic furnishings and a wonderful collection of contemporary Kiwi art. mollies.co.nz

Hotel deBrett: A boutique hotel decorated with mid-century furniture and lighting, much of it from New Zealand or Australia. hoteldebrett.com

Sugar Club: Famed chef Peter Gordon's modernist restaurant in the city's 1,076-foot Sky Tower. Lots of small dishes and incomparable views. skycityauckland.co.nz/ restaurants/the-sugar-club









Clockwise from top left: Architect
Michael Payne designed the
restaurant in the New Zealand
pavilion of the Expo '70 world's
fair in Osaka, including this
chair design, which was also
made for domestic use.

Edzer "Bob" Roukema's Contour chair for Jon Jansen, 1950s, has a molded plywood base and oak legs.

Michael Smythe turned to classic bentwood furniture for inspiration for his Bentube chair, 1975–1976, part of a line for Furnware Products that could be had in polished chrome or enameled in colors.

Austrian architect Ernst Plishke immigrated to New Zealand in the 1930s and played a pivotal role in introducing the emerging International style to New Zealand. He also designed furniture, such as this deep seated armchair of 1948, the frame of which is indigenous rimu wood.

Tibor Donner

"Donner used laminated timber, common in boat building, which gave his work a robust sculptural appearance similar in ambition, though not in appearance, to that of his contemporary Garth Chester." In 1949, when he debuted furniture he'd designed for the Auckland Town Hall, one critic scathingly wrote, "the chairs looked like something that might be produced by a member of an African tribe," and pronounced the accompanying desk "a monstrosity."

Michael Payne

Architect and designer of the luxurious Expo '70 chair, made of "molded plywood faced with tawa veneer, with a deep-buttoned leather-covered seat and back, supported on a base of satin chrome." Sometimes confused as a Charles Eames design, it became "a period classic that was used in smart homes throughout the 1970s."

*Ernst Plischke

An architect, furniture designer, and influential writer who created both built-in and freestanding

furniture for the houses he designed, mostly "deepseated wooden-framed armchairs, webbed-back dining chairs, round occasional tables and square nesting tables." Today, notes James Parkinson, "You need to have good provenance with Plischke" in order to ensure value. Best if a piece can be traced to a particular Plischke project.

*Edzer (Bob) Roukema and Jon Jansen

Roukema was "a Dutch-trained furniture designer" on the design team of modern furniture retailer Jon Jansen (started in 1951 by businessman Lincoln Laidlaw). He went from "simple wooden dining room tables, chairs and occasional tables" to a best-selling "high-backed lounge chair with an air travel-inspired tilt to its profile" that is highly coveted today.

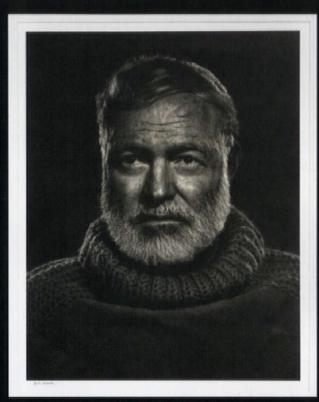
Michael Smythe

In the 1970s Smythe created the Bentube line of furniture, which "seemed to represent new bentwood" reinterpreted in tubular steel. It also had something of Marcel Breuer in it, but "turned around the traditional cantilever form so that the bottom bar faced forward."

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Paul Evans in Full View



THE MICHENER
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A SWEEPING LOOK
AT THE PROLIFIC
MID-CENTURY
DESIGNER

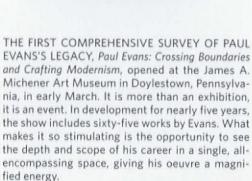
By JEFFREY HEAD



Paul Evans at work in his shop on Aquetong Road near New Hope, Pennsylvania, in a photograph by Jeff Baumann, 1966.

This forged-front cabinet dates from 1972. The two doors with boxlike vignettes are made of welded and patinated steel, brass, colored pigments, gold leaf, and painted wood.

Evans produced this U-shaped chair of welded and patinated steel with colored pigments and suede upholstery c. 1968.



The exhibition includes Evans's early metalwork and jewelry, furniture, and accessories made in collaboration with fellow craftsman Phillip Lloyd Powell. His exceptional sculpted steel front cabinets, examples of his studio work, the Argente aluminum line, and Directional Furniture pieces are all featured as well, along with sculptures that use materials and techniques also found in his furniture designs. "The exhibition provides an opportunity to compare Evans's metal furniture of the sixties, which combines high-relief hand-forged decorative elements and painted and roughly textured surfaces, with the faceted reflective surfaces of his furniture of the seventies as well as with a rotating electronic cabinet of the eighties," says curator Constance Kimmerle.

Kimmerle is also one of the essayists in the exhibition catalogue, which includes scholarly perspectives on Evans's contributions to the studio craft

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movement and his innovative, highly creative approach to design. "Evans's work bears the aesthetic imprint of first generation regional studio furniture makers, the new opportunities and blurring boundaries for post-

World War II craftsmen, as well as the new approaches to sculpture and furniture-making during the period," Kimmerle says.

The exhibition successfully shows the dynamic, wideranging experimental activities of the Evans studio. He and his craftsmen seamlessly shifted from one handcrafted surface treatment and texture to another, expressing a new aesthetic in the process. For those critical of Evans, this may indirectly help resolve the paradox of surface and depth. It may also help put an end to the brutalist label often misapplied to Evans's work. Brutalism is defined by unadorned or invariably patterned surfaces. The opposite is abundantly evident in this exhibition.



THE EXHIBITION SUCCESSFULLY SHOWS THE DYNAMIC, WIDE-RANGING EXPERIMENTAL ACTIVITIES OF THE

EVANS STUDIO

Among the dozens of important, oneof-a-kind pieces is a sculpted front cabinet with abstract, hand-forged metalwork set in boxlike vignettes. The elements were finished with heavy oil pigments that were treated with heat and acid to create colorful, roughly textured decorative shapes. The labor-intensive technique results in a cold, industrial material made warm by the human hand and desire for beauty. Accompanying wall texts include descriptions of the many complicated methods and techniques that underlie the elegance of such elements as ultra-refined mirrorlike facets or highly textured surfaces.

The show further distinguishes Evans's role in the studio craft movement by including work by his contemporaries John Prip, Harry Bertoia, Wharton Esherick, Phillip Lloyd Powell, George Nakashima, Ted Hallman, and Toshiko Takaezu, masters all. Seeing their work next to Evans's reinforces his creative virtuosity and the enormous output of his studio.

What brings the exhibition to life is an informative and entertaining video, titled From High Craft to High Glam: Paul Evans, that includes interviews with Evans's family members and shop workers. In addition, Lenny Kravitz and Adam Lindemann, both avid collectors of Evans, offer personal insights into their attraction to his aesthetic. With production values on par with American

> Masters on PBS, the film was co-directed and co-produced by gallerist Todd Merrill and his wife Lauren, who have plans to expand it for commercial broadcast. As Merrill says, "The video really rounds out the story of Paul Evans in suggesting how his body of work was not just a product of an iconic maker but the result of an enthusiastic group of workers given the freedom to innovate."

Indeed, the video's most striking and heartfelt revelations are from Robert "Cool" Thomas Sr., the Evans Studio finishing specialist. Cool offers an epiphany about the Evans color palette that was previously

Welded steel chandelier with milk glass globe, c. 1960.

Coffee table, 1960, steel and gold leaf base with a slate top.

This pewter and rosewood pitcher of c. 1953 is stamped "P EVANS PEWTER" on the base.



REINSTEIN ROSS

goldsmiths





Photos: Chris Stein



FOR THOSE CRITICAL OF EVANS, THIS MAY HELP PUT AN END TO THE BRUTALIST LABEL



Clockwise from top:

Cityscape II cabinet of 1973, fashioned of chrome-plated steel and wood with fiberglass top.

> Evans's jewelry is rare. This sterling silver pin of c. 1953 is one of two examples in the show.

Evans signed and dated this 1966 cabinet of welded and patinated steel with brass, colored pigments, gold leaf, and painted wood.

> Skyline cabinet, c. 1966, welded and patinated steel, colored pigments, and brass.

unknown. "It's this kind of information that makes the work of Paul Evans even more important to the history of twentieth-century art and design," Merrill says.

An Evans symposium is scheduled at the museum on April 12, in addition to a collector's seminar on April 27. From the Michener, the show travels to the Cranbrook Art Museum in Michigan (June 21 to October 12)—a thoughtful venue since Evans briefly attended Cranbrook, where he was enrolled in an immersive metalsmithing program. Aside from advancing scholarship and appealing to collectors, Paul Evans: Crossing Boundaries and Crafting Modernism has the potential to inspire a new generation of artists and craftsmen.

JEFFREY HEAD is the author of Paul Evans: Designer and Sculptor (2013).



WHARTON TO WENDELL
THE EXHIBITION

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Spiral Stair Wharton Escherick, 1963 A SILVERSMITH FOR THE MACHINE AGE

By Doris Goldstein



Silver and lacquer pendant designed by Jean Després (1889-1980) with painted glass lizard by Étienne Cournault (1891-1948), c. 1932.

Two Masks brooch in silver, lacquer, and with painted glass by Cournault, setting model registered February 2, 1932.

Silver tea service, similar to the pewter version made a year later for Princess Doria, 1930. THE JEWELRY AND TABLETOP OBJECTS OF JEAN DESPRÉS embodied the ideas of the Machine Age. In his day Després was collected by some of France's leading art and literary figures, including Anatole France, André Malraux, and Paul Signac. "He took the modest inspiration of mechanical parts and elevated them to the highest level of beauty and artistry," says New York jewelry dealer Lee Siegelson.

Mega-collector Andy Warhol was also an admirer of Després. When Sotheby's New York held a marathon ten-day sale of Warhol's many collections in 1988, Després jewelry and tableware comprised twenty lots and brought in nearly \$185,000. The most coveted lot was a two-color gold, silver, and enamel ring of about 1930 that attracted twelve bidders and eventually sold to an unidentified Paris dealer for \$28,600, far above its \$1,800 to

\$2,500 estimate.

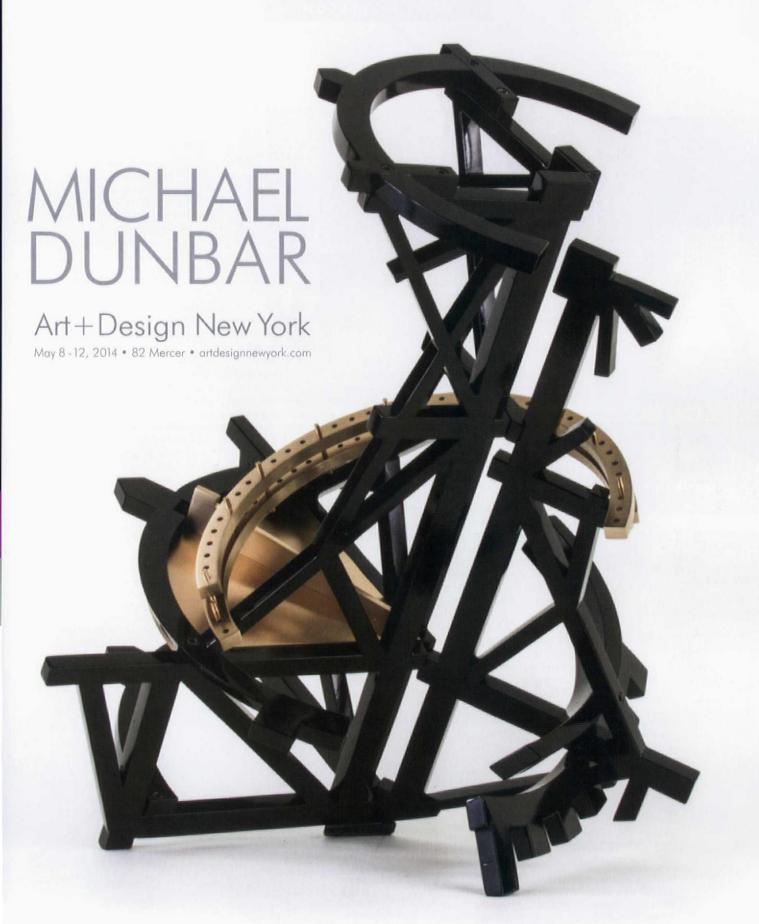
The 2009 exhibition
Bijoux Art Déco et Avantgarde: Jean Després et Les
Bijoutiers Modernes at the
Musée des Arts Décoratifs
in Paris firmly established

his contribution to the world of design—albeit some twenty-nine years after his death. "His designs were strong, almost brutal and intended for a woman with unconventional tastes," says Audrey Friedman of New York's Primavera Gallery.

Després' choice of metal was silver; he rarely used gold (except as an accent) and in the 1920s worked occasionally with pewter. He shunned precious stones and chose coral, onyx, malachite, and lapis lazuli for color. He designed and executed each piece himself, using a hammer and file. In a September 19, 1963, interview with Les Nouvelles littéraires he said, "It takes two days to make three settings: You don't make a fortune on this job."

His 1920s vases, tea and coffee services, trays, candelabra, and flatware had geometric shapes and smooth finishes, which gave way a decade later to some curves and hammered finishes, with ridges worked both vertically and horizontally. A 1931 tea service created for Princess Gesine Doria









Pamphili-Landi, whose husband was descended from the Genoese admiral Andrea Doria, was one of his boldest hammered pieces. Characterized by straight lines, sharp angles, and no protruding spout or curves, it was subsequently described as "three books held together by bookends" by Pierre de Trévières in an article in the February 15, 1932, issue of La France Horlogère.

"His work was bold and refreshing with fabulous sculptural qualities but with very clean sophisticated lines," says Michael James, owner of the Silver Fund in Palm Beach, which specializes in twentieth-century silver and generally has a selection of works by Després on hand. "He believed that modern silver should be inspired by the modern lifestyles of those creating and admiring it, not dictated by fashion or folly. The handhammered technique he favored gave his works a rugged profile and the weight and balance that he felt contributed to the design's appeal." James recently sold a bar suite consisting of a tray, champagne bucket, bottle holder, and lidded ice bucket decorated with a chain motif for \$100,000.

Després was born in 1889 in the small town of Avallon in Burgundy, where his parents owned a shop selling jewelry and art objects. In 1903 he moved to Paris to apprentice with a silversmith. At the time, Paris was the center of the art world and artists flocked to Montmartre to meet at the Bateau-Lavoir, famous as a residence for artists such as Pablo Picasso, Georges Braque, Amedeo Modigliani, and Juan Gris. The young Després moved easily into their circle and became a close friend of Braque, whose cubist influence can be seen in many of his pieces.

With the outbreak of World War I, Després was drafted into the infantry, then transferred to the air force (l'Armée de l'Air) and was assigned to a fighter squadron where he became a draftsman of engine-part components. That experience would later serve as inspiration for his so-called bijoux moteurs (engine jew-

elry), in which he turned airline parts-camshafts. pistons, and connecting rods-into geometric designs. "The inner workings of machines so fascinated him that their inspiration can be seen in every piece." Siegelson says.

At the war's end, Després returned to Avallon to manage the family business, and in 1920 he began designing silver jewelry in a workshop at the back of the family store. The 1930s were his most productive years, starting with the bijoux moteurs bracelets, rings, and brooches. "There is no subtlety about Després' bijoux moteurs," says London jewelry dealer Peter Edwards, a specialist in art deco and twentieth-century jewelry. "In many instances, the pieces are faithful reproductions of camshafts, pistons, and ball bearings. The genius lay in the courage to do it." Després followed up in 1934 with bijoux glaces (glass jewelry or mirror jewelry), joining forces

with the painter and engraver Étienne Cournault, whose miniature paintings reverse-painted on glass were incorporated into a selection of rings, bracelets, necklaces, and pendants. The settings were mainly silver, sometimes accented with gold.

In 1961 three rings, a pendant, and a brooch by Després were included in the Worshipful Company of Goldsmiths and Victoria and Albert Museum's exhibition International Exhibition of Modern Jewellerv 1890-1961. In 1962 a platinum ring was included in the Louvre's Dix Siècles de Joaillerie Française. A decade later saw the opening of the Salle Jean Després at the Musée d'Avallonnaise. where his donation of some

Silver pendant with gold and malachite. c. 1931

Silver necklace with gold, c. 1929.

A selection of rings. Després primarily worked in silver. To add color he used accents of gold and semiprecious materials, as seen in these rings (from left): silver, gold, jade, and lanis lazuli, c. 1925; silver, gold, and black lacquer: silver with red lacquer and painted glass by Cournault, 1932; silver with gold and shagreen; silver with gold and lacquer, c. 1925.











VENETIAN GLASS BIRDS



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Three-piece silver tea service with martéle finish, c. 1928.

Brooch in silver and 18-karat gold, c. 1930.

Lidded ice bucket with martéle finish and chain motif, c. 1950.

Cigarette case in silver and vermeil, with painted glass by Cournault, c. 1930. sixty objects representing the major phases of his career are on permanent view. Després also donated forty-four pieces of jewelry to the Musée des Arts Décoratifs in Paris in 1977 followed

by a second gift of eighty-seven preparatory sketches given posthumously in 1981.

Although admired by France's most influential people of the time, his greatest joy may have come when he met Josephine Baker, the American entertainer who had captivated Paris. He had long wanted to design a piece of jewelry for her, preferably a shoulder brooch. "Her back is exquisite," he said. The

opportunity came on April 19, 1931, when a meeting with Baker was arranged by journalist Pierre de Trévières. Baker told him she wanted, "something that's not over the top. In town I hardly wear any jewelry and then only simple things." Després made at least one piece for her, as attested by a handwritten note to Cournault asking him

to "deliver the Baker brooch." This was confirmed by Cournault's wife in the catalogue of her husband's graphic work, where she wrote, "His jewelry with settings by the silversmith Després was very successful. Josephine Baker was one of his customers."

At his death in 1980 Després left no descendants. He considered his jewelry and metalwork to be his legacy. His final wish was to have the Avallon shop and studio

close and his artistic enterprise end with him. He had spent six decades in his hometown, but his reputation had become worldwide.





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CURATOR'S EYE

WE ASKED CURATORS OF LEADING TWENTIETH-CENTURY AND CONTEMPORARY DESIGN COLLECTIONS TO DISCUSS ONE OBJECT THAT THEY FEEL IS PARTICULARLY NOTEWORTHY. HERE IS A GALLERY OF THEIR CHOICES.

Mary Ann "Toots" Zynsky creates vessels that are as beautiful and sculptural as they are functional. Her process of layering and kiln-fusing thousands of glass threads transforms her medium into a material that resembles woven textiles. To give her bowls and vases their distinctive organic shapes Zynsky reaches into the kiln with gloved hands to shape each piece and create ripples and folds unique to each one. Influenced by painting, she makes every piece an exploration of color. Here the interior of the bowl is a solid green, but light and shadow create a pattern across the fused threads, giving movement to the surface. The exterior resembles a textile with various colors woven into the texture. As with all her glass bowls, this piece appears delicate but is deceptively strong.

VICTORIA COOKE

Curator Columbia Museum of Art Columbia, South Carolina



UNTITLED Filet-de-verre fused and thermo-formed colored glass threads

1986



"The persistence of Heath's legacy is testimony to an unerring focus on the principles of the Bauhaus, an honesty of design and materials, and a democratic goal of making high aesthetics accessible to the widest possible range of people"

Born in lowa, ceramist Edith Kierzner Heath came to California in 1938 by way of Chicago, where she had received initial training at the Chicago Normal School (now Chicago State University) and the Art Institute of Chicago. Once in San Francisco, she taught at the Presidio Hill School and audited classes at the California School of Fine Arts (now the San Francisco Art Institute). At the California School of Fine Arts, she developed her practice within the context of an education philosophy in which core learning came from the interaction between various creative disciplines.

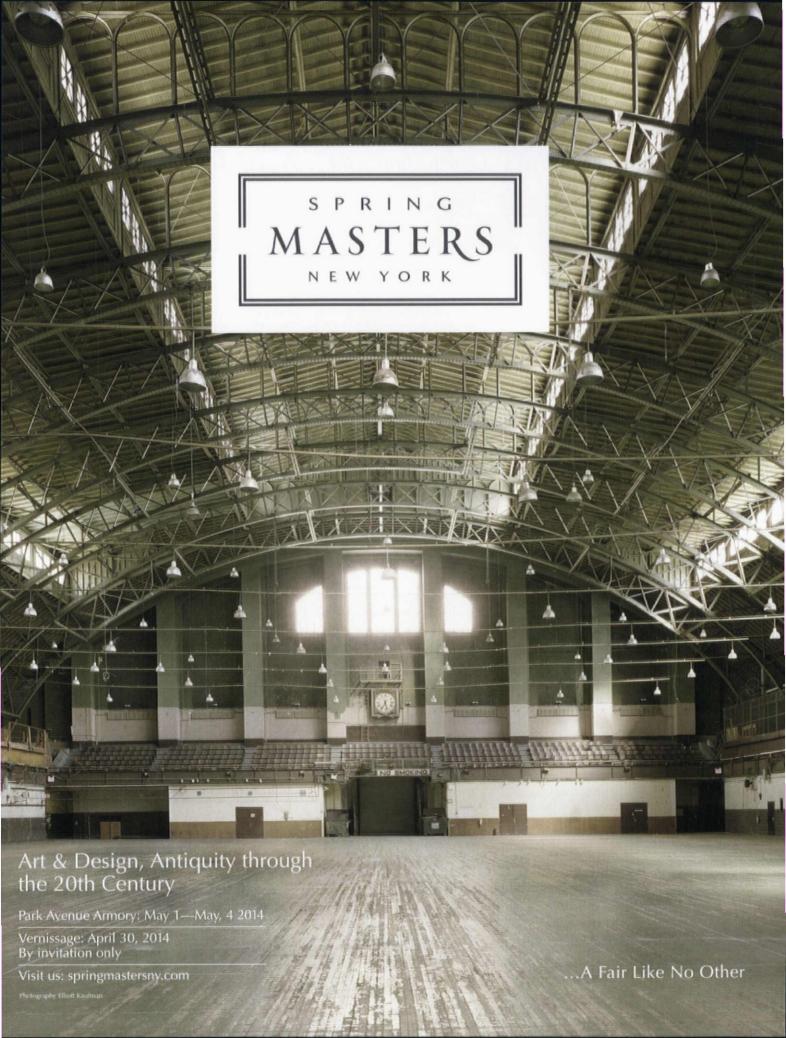
Heath established her mature style at a time when other Americans were also participating in an international design conversation inspired by the Bauhaus. She opened Heath Ceramics in 1948 in Sausalito, California, to create a home base from which to produce and distribute her distinctive tablewares and architectural tilework, which were already being dispensed in the tens of thousands through various outlets.

In the twenty-first century, the growth of Heath Ceramics has only accelerated, with new flagship stores in San Francisco and Los Angeles as well as an active online presence. The persistence of Heath's legacy is testimony to an unerring focus on the principles of the Bauhaus, an honesty of design and materials, and a democratic goal of making high aesthetics accessible to the widest possible range of people. Heath's continued popularity also reflects the brand's embrace of the key characteristics of the arts and crafts movement, which had an enormous impact in California. In Heath, we have the modern impulse to be contemporary and fresh and at the same time to embrace the lasting value of the object made by the human hand.

RENÉ DE GUZMAN

Senior Curator of Art Oakland Museum of California





"While this armchair did not make it into production, presumably because the sharp turn of the seat-arm element could not withstand significant wear, it is a crucial link in the evolution of the Eames chair"

CHARLES EAMES (1907-1978)

RAY EAMES (1912-1988)

ARMCHAIR Molded Plywood Division, Evans Products Company Ash and maple plywood 1944-1945

This early, experimental armchair by Charles and Ray Eames is an extremely rare survival and represents a key step in the evolution of Eames seating. During World War II the Eameses designed a range of furniture using a plywood molding technology that they had developed for the U.S. Navy. Some of these pieces went into production and were shown at several venues in New York in the winter of 1946, culminating in an exhibition at the Museum of Modern Art. While this armchair did not make it into production, presumably because the sharp turn of the seat-arm element could not withstand significant wear, it is a crucial link in the evolution of the Eames chair. Its genesis was the furniture that Charles Eames and Eero Saarinen created for the 1940 "Organic Design" competition at MoMA in their pursuit of a single-piece plywood chair. By 1944 Eames had accepted that such a chair could not be made and separated the seat and back. While this experimental armchair could not be realized in mass-produced plywood, the Eameses incorporated the flaringarm form into their fiberglass seating designs.

BOBBYE TIGERMAN

Associate Curator, Decorative Arts and Design Los Angeles County Museum of Art

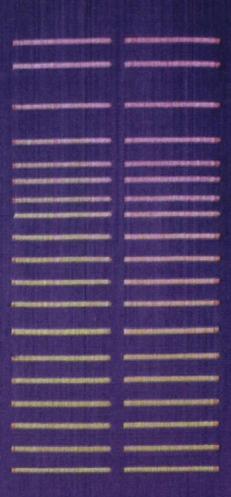


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"In its impeccable simplicity, the dress is the image that comes to most minds when imagining a 'LBD'"

KARL LAGERFELD FOR CHANEL HAUTE COUTURE

WOOL DRESS WITH SILK TRIM Fall/Winter 2006

André Leon Talley's exhibition Little Black Dress (September 2012-January 2013) was one of the most dynamic and popular exhibitions ever held at the Museum of Art of the Savannah College of Art and Design (SCAD). Featuring some eighty dresses from 1907 to 2013, it celebrated what Talley refers to as "the zenith of elegance in any woman's wardrobe." The inspiration for the exhibition came when Talley discovered that many of the garments to which he was drawn in SCAD's costume collection were, in fact, little black dresses. Through the strategic curating of these dresses, which strongly favored innovative silhouettes and materials, Talley brought forth the many facets of women's style throughout history-from the practical to the fantastical. Highlighted prominently in the exhibition was this silk-trimmed capsleeve t-shirt wool dress by Karl Lagerfeld for Chanel Haute Couture, given to the museum by the fashion editor and mentor and friend of Talley, Anna Wintour. In its impeccable simplicity, the dress is the image that comes to most minds when imagining a "LBD." The versatile garment can be worn to a wedding, a funeral, an interview, or a party. It is the symbol of democratic style in the modern world.

MELISSA MESSINA

Senior Curator of Exhibitions Savannah College of Art and Design



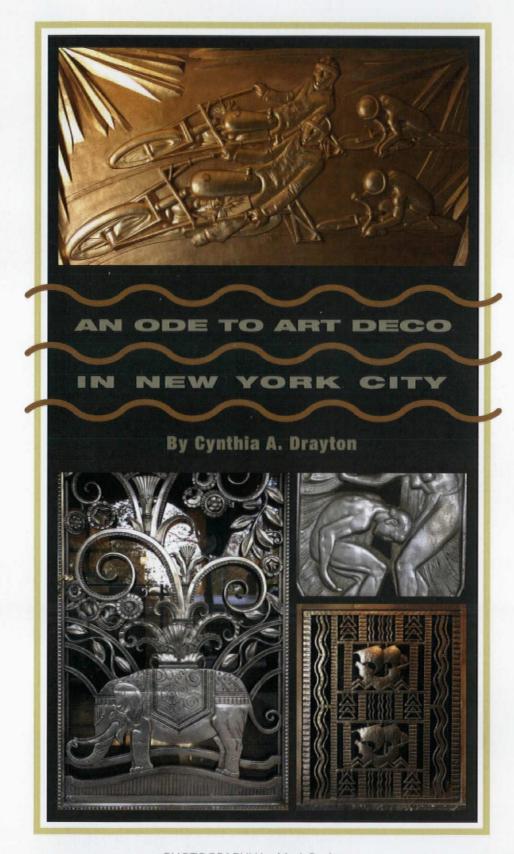
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DESIGN ON/SITE GALLERIES ELISABETTA CIPRIANI/ PRESENTING REBECCA HORN, GALERIE MINIMASTERPIECE/ PRESENTING PABLO REINOSO, GOSSEREZ/ PRESENTING VALENTIN LOELLMANN, MITTERRAND+CRAMER/ PRESENTING STUDIO JOB



PHOTOGRAPHY by Mark Roskams







He hired George B. Post and Sons along with the Italian-American architect Rosario Candela, who gained renown in the 1920s for his designs for luxury apartment buildings. The sixteen-story, plus penthouse, building they constructed combines a streamlined vertical brick facade and stylized brick panels with a ziggurat-topped balustrade. Over the years the building has attracted prominent advertising figures, business executives, attorneys, and bankers who wanted a quietly luxurious home for themselves and their families.

A building this elegant is necessarily capped by an equally elegant penthouse—eight rooms on two floors with a wraparound terrace and commanding views of Manhattan and Queens. The prior occupants probably included Crisp, who may have housed a pipe organ in the loft on the top floor, and real estate developer Howeth T. Ford. The present owners and their son moved in in 1979; they retained many of the original art deco features including two amazingly tiled bathrooms.

The couple—she's a native New Yorker who worked as an independent marketing consultant, he grew up in New England and came to New York to marry her and pursue an advertising career—first moved into a starter apartment in Stuyvesant Town. They graduated to a larger one in Peter Cooper Village, and then to a spacious apartment on Park Avenue. The husband, however, "wanted a view—a park, a river, or a penthouse with a city view."

"My wife found all three here," he says with a smile. The couple searched for two years before they found this ideal place. The husband says, "all we had to do to make it work was put a staircase to the single room upstairs (the loft) for our teenage son instead of the steep ship's ladder in a closet."

A contractor was hired to break through the ceiling and install the staircase. He also stripped away half a dozen doors to allow a better flow of living space and repainted what had been dark green walls white.

When the wife was a teenager, her bedroom featured the clean lines and unadorned surfaces of midcentury modern, mostly Scandinavian, furniture. She has remained true to this aesthetic starting with their Stuyvesant Town apartment to the furnishing of this penthouse. In the study, for instance, is a mid-1960s lounge chair and ottoman designed by Charles and Ray Eames for Herman Miller. In the living room is a pair of sleek black leather Ludwig Mies van der Rohe Barcelona chairs dating to the mid-1960s and made by Knoll, who received authorization to reproduce the line from the designer in 1953.

After occupying the penthouse, though, the wife expanded her appreciation of decorative arts to in-





Facing page:

Czech designer
Alphonse Mucha's 1908
poster of the American
actress Mrs. Leslie
Carter, who starred
in and financed the
Broadway play Kassa,
hangs at the end of the
hallway.

A pair of frosted glass wall sconces appliqued with figures painted in a metallic finish lights the hallway.

The 1929 apartment building's entry doors echo the ironwork of Edgar Brandt.

This page:

Drawing on designs from the building's entrance doors, New York City glass artist Dennis Abbe etched a large glass panel for one living room wall.

Inset: One of four pewter plaques featuring figures in striking dance poses that were found at Maison Gerard in New York.



clude art nouveau, art deco, and art moderne design. In the living room the Mies van der Rohe chairs flank a glass and painted-wood end table that strongly resembles furniture by the early twentieth-century London designer Maurice S. R. Adams, a talented businessman who manufactured and sold a variety of furniture styles, ranging from Georgian revival to art deco, from his Portman Square showroom in London. (A cocktail cabinet in the Victoria and Albert Museum is an example of his art moderne work.) The matching Mies van der Rohe Barcelona ottoman is strategically placed beneath two classic nightscape views of Glasgow and Greenock dockyards by the self-taught British painter John Atkinson

An Argentina-made silver-plated cocktail shaker and matching glasses are displayed on top of an ebonized-wood and aluminum cabinet.

Alphonse Mucha created the pair of posters — Primrose and Feather—on which these two framed repoussémetal panels are based. Mucha's designs of the Seasons are featured on the four Artis Orbis glass votives by Goebel on the metal and ebonized-wood pier table.





Grimshaw. Across the room two tall Boch Frères earthenware vases are placed on top of a lacquered wood and aluminum (or chrome) crossed-bar-base table, a design recalling tables by pioneering American designer Donald Deskey for Radio City's first mezzanine lounge and Abby Aldrich Rockefeller Milton's dining room. Above is a travel poster of about 1923 advertising the port of Marseille for the Paris-Lyon-Méditerranée railway. Executed by the well-known French illustrator Roger Broders, it hangs, appropriately, beside the French doors that lead to the terrace and views of vessels traveling up and down the East River.

Over the years, the couple frequently went to England and Europe on business. During these trips they enjoyed exploring antiques shops in Brussels, London (particularly Pruskin of Kensington Church Street), and Paris-at the Louvre des Antiquaires. These cosmopolitan cities were the source for many of the key art deco pieces that enhance their home. London's Pruskin offered an ebonized-wood cabinet by the mid-century French designer Jacques Adnet, a perfect addition to their dining room. Pruskin also provided an art deco stool in the study and a chrome sculpture of a kneeling woman with raised arms in the stair hall. The Louvre des Antiquaires provided a gilded bas-relief plaster panel of motor pacing by the French artist Louis Hache for the study.

The couple also enjoyed visiting New York City's antiques and vintage dealers. At Deco Deluxe they discovered a 1934 verre églomisé



This page:

Near the French doors leading to the terrace hangs a c. 1923 travel poster advertising the port of Marseille for the Paris-Lyon-Méditerranée railway by the French illustrator Roger Broders. Two Boch Frères earthenware vases stand on the crossed-bar-base table beneath it, the design of which recalls that of tables by pioneering American designer Donald Deskey.

Facing page:

The couple retained many of the original art deco features of the 1929 penthouse, including the two highly stylized bathrooms.





panel from The Birth of Aphrodite mural, which now soars above the living room fireplace. It was one of four murals (The History of Navigation is in the Metropolitan Museum of Art) designed by the painter and illustrator Jean Dupas and manufactured by Jacques-Charles Champigneulle in 1934 for the first class Grand Salon of the French luxury liner Normandie. Several pieces were provided by Maison Gerard, including four pewter plaques featuring men and women in striking dance poses and a pair of frosted glass wall sconces appliquéd with leaping figures painted in a metallic finish.

In the hallway with the stairs are two framed repoussé-metal panels based on a pair of 1899 posters—*Primrose* and *Feather*—by the Czech art nouveau artist Alphonse Mucha. The panels hang above a metal and ebonized-wood pier ta-

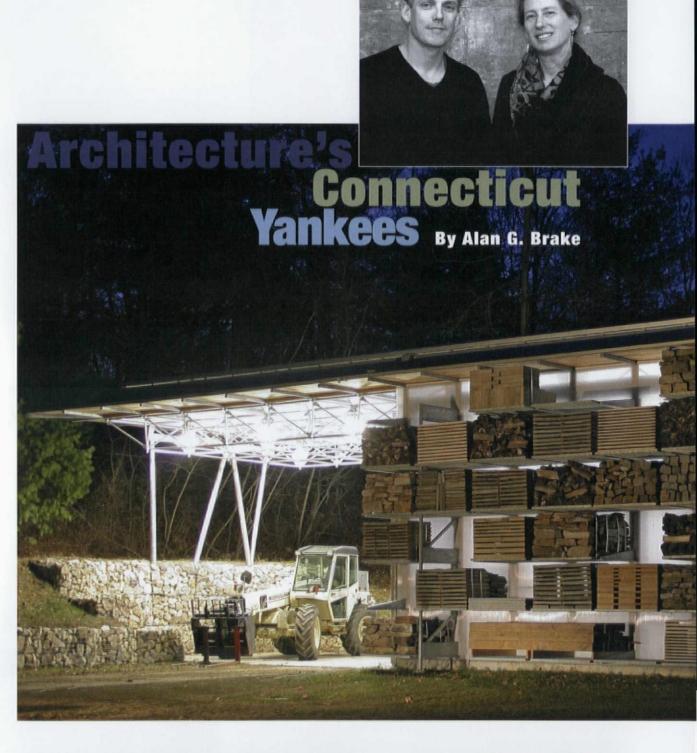
ble and provide a pleasing counterpoint to the glossy surfaces of the silver-plated cocktail set displayed nearby on top of an ebonized-wood and aluminum cabinet.

Just outside the master bedroom hangs a 1908 Mucha poster of the American actress Mrs. Leslie Carter, who according to her biography helped to finance and starred in Kassa, a Broadway play that failed; Mucha was never paid for his work. Off the hallway are the two bathrooms original to the 1929 penthouse. One is tiled in a bold red-and-white checkerboard pattern while the other gleams with etched glass and matte black and gilt-metal pattern tiles, representing the height of art deco luxury.

When the owners could not find exactly what they wanted for particular spots in the living room and bedroom they turned to New York City glass artist Dennis Abbe. He etched a glass mirror for the master bedroom and a large glass panel for the living room wall adjacent to the windows overlooking the park. Abbe's source for the living room panel was the building's striking entry doors with their designs of sinuous plants, gazelles, and elephants that echo the ironwork of Edgar Brandt.

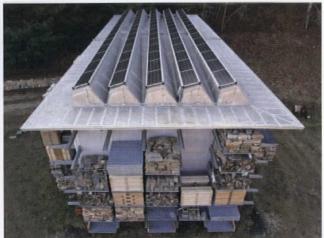
Taken together, the architecture and the collection speak of the good taste of several eras of the twentieth century—the period in which this building was constructed and the more recent years in which this couple has cherished their home.









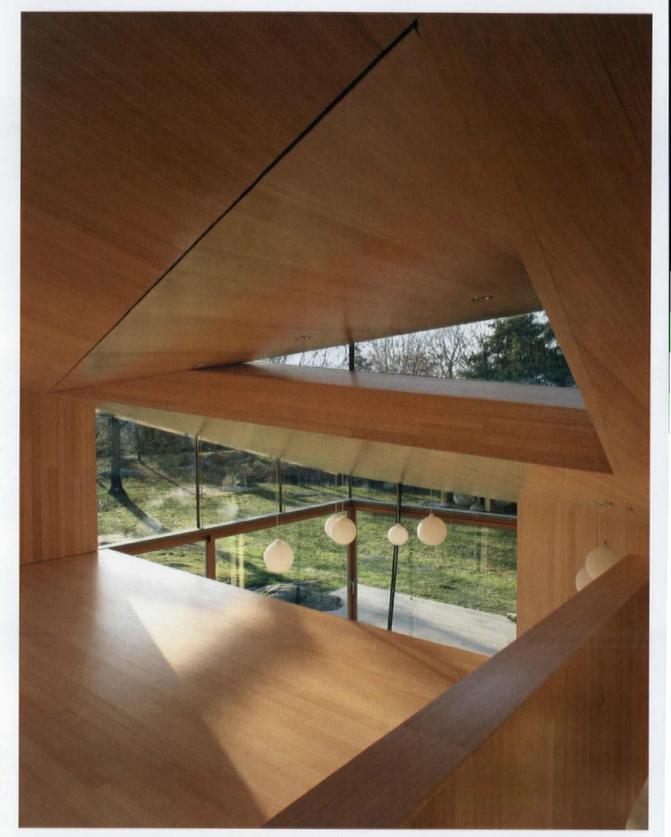




ELIZABETH P. GRAY AND ALAN W. ORGANSCHI call themselves "problem solvers," a term, that while accurate, underplays their talents. The architects of expressive, even poetic, houses and an increasing number of public and institutional projects, they have a small, New Haven, Connecticut-based design practice as well as a professional wood shop

and fabrication studio and an affiliated construction practice. These many facets inform their design work and the highly integrated and finely crafted quality of their projects.

Working from a three-story brick warehouse building that they renovated in New Haven's Ninth Square neighborhood, the pair has separate offices that reflect their personalities. Organschi works on the ground floor, closer to the adjacent workshop and fabrication studio; the second floor houses the studio employees; Gray works on the quiet third floor with a generous, residential-feeling sitting area furnished with Danish and American mid-century modern pieces. A



This small guest house overlooking Long island Sound incorporates a sedum-covered shed roof and glazing details intended to dematerialize the building's seams while providing expansive views from the bamboolined interior.



large skylight, ringed in warm wood, brings oblique light down into the studio through a large open staircase that connects the floors. (Organschi, with Adam Hopfner, also runs the Yale School of Architecture's well-known Building Project, in which students design and build a project for a low-income or community client, typically an affordable house. Many current or former students, drawn to the firm's combination of design, craft, and pragmatism, work in the studio.)

Characteristically, they take little credit for the Ninth Square's transformation, though they were early to recognize its potential and renovate an adjacent pair of old buildings for their own use. For their next-door neighbor they created a bar, recording studio, and apartment in an old fire station, which has become a cosmopolitan anchor for the neighborhood. "The city was beleaguered for a long time, but some people saw that there was potential here," Organschi says. "For us, it represented the right opportunity. It was a small, culturally exciting city, close to New York, where we could practice," Gray adds. "We didn't set out to save New Haven."

Perhaps it's Yankee modesty, but both Connecticut-raised, Yale-educated architects have a seeming aversion to jargon, or even to talking about themselves or their accomplishments. Pioneers in using sustainable technologies, they rarely tout their green credentials. They began designing structures with geothermal wells in the early 1990s, bringing technology that was widely used in Europe to the U.S., where it was little known and largely untested. They tend to talk about sus-

The firm's work evokes Nordic modernism with its materials, especially woods, expansive but carefully calibrated use of day-light, consideration of site, and economical use of space



compact, vertical grid. An ever-changing checkerboard of landscaping materials gives the building a richly textured appearance. A simple overhanging roof has integrated translucent photovoltaic panels-rather than the typical opaque units-that let filtered light pass through, while providing enough power for the entire buildingand then some, which the owner sells back to a regional utility company. The combination of elegant structure, deft use of technology, careful devotion to the site, and clever attention to materiality sums up Gray and Organschi's approach to architecture.

The firm's work evokes Nordic mod-

For their weekend house Gray and Organschi saved, restored, and then built on the existing nineteenth-century rubble foundation of a small train depot originally on the site. The two simple gable structures create space for a large open plan in between and refer to neighboring barns and the region's agricultural heritage. The house interior is lined with bleached pine; kitchen, dining, living, and family rooms overlap each other and

create a rich series of spatial experiences that accommodate relaxed weekend living.

ernism with its attention to materials, especially woods, expansive but carefully calibrated use of daylight, consideration of site, and economical use of space. A perfect example is a cottage they built for a retired couple in Con-

tainability in terms of efficiency and pragmatic values, rather than in moralistic or crusading language.

They have built several "net-zero" buildings, meaning buildings that generate as much energy as they consume, a still very rare feat in American architecture. Perhaps their best-known project combines high-tech sustainable features with a humble, utilitarian program, all interpreted through a light, elegant structure: a storage barn for a landscape company. Located in an ecologically sensitive watershed area, the structure allows the client to organize materials, which were previously scattered across the site, into a





Like Alvar Aalto or the Saarinens, Gray and Organschi design on many scales from master plans to buildings and interiors to furniture

necticut. A mere thousand square feet, the one-bedroom house has a sloping roof that peels up to make space for a sleeping loft. The bamboo-lined interior is serene, allowing the eye to focus out to the views of the landscape and Long Island Sound in the distance. A constellation of pendant lamps adds a sculptural element to the space. It's the kind of place those of us who live more cluttered lives would pay to stay in, in a quest for monastic clarity.

Like Alvar Aalto or the Saarinens, Gray and Organschi design on many scales from master plans to buildings and interiors to furniture. "We like to design a dining table for each house we do," Organschi says. "It's sort of an expression of our collaborative relationship." They currently design only custom pieces, but they would like to get some of their furniture in production.







In Litchfield County, the couple recently completed a second house for themselves, which they call the Depot House. On the site of a former milk and ice depot, they built a contemporary house that draws on vernacular forms and retains the mottled, lichen-covered stone foundations of an old storage building. Two perpendicular gabled structures, one of which rests on angled pilotis, separate the house into public areas and private family quarters. Gabion walls surround a small lap pool and help give the house a rooted quality.

Two in-progress projects should lift Gray and Organschi to greater recognition. One, for Common Ground High School, a New Haven charter school with a curriculum focused on sustainable agriculture, will include new classrooms and multipurpose spaces. The project will allow Gray and Organschi to showcase their sophisticated ecological approach to architecture and careful land management strategies. The duo also recently won a competition to design an architectural focal point for a new park in Stamford, Connecticut, along the rehabilitated Mill River. Transforming conventional lumber with a series of tensioned rods and fasteners, supported by tree-like stands of supporting columns, their open, undulating shade structure will mirror the river's edge, and create a memorable image for the small park.

As designers and as a firm, Gray and Organschi are gaining prominence on a larger public stage. It's the outgrowth of patience, consistency, and modesty. "We don't get a lot of repeat clients," Gray says, frankly. "We tend to design a house for someone and they like it and stay in it."

Alan G. Brake is executive editor of the Architect's Newspaper

Currently under construction is Gray and Organschi's "urban porch" that creates a threshold between a restored riverbank and an urban edge in Stamford, Connecticut. The design calls for a shaded lattice propped by timber pilings driven at slight angles to emulate the trunks of trees. The use of low-impact materials, low-energy systems, and durable assemblies will provide a beautiful and adaptable structure that reflects the ecological, social, economic, and cultural sustainability of Stamford's vision for Mill River Park.











comment or two. "Multitasking is my way," he says. "It's my middle name. Call me Vladimir Multitask Kagan." Though at eighty-seven he is walking more laboriously than he once did (and with the occasional aid of a scooter or walking poles), he is otherwise not slowing down. In this era of technology his work goes where he goeswhich is Palm Beach for the winter, Nantucket for the summer, and New York in between.

Thus, what otherwise would be a dining room table in the Palm Beach apartment has become a model shop for clay and balsa wood maquettes of chairs and sofas in two new lines of furniture. The new work is inspired by boat construction, which Kagan began to study in earnest last summer in a model-making class in Nantucket. "I can't begin to tell you what gratification I get when I work with my hands," he says. "The computer is so strong and willful. And in comparison, there's clay...well, you mold it."

Well into the sixth decade of his career, Kagan can watch as his earliest furniture commands high prices at auction and designers avidly seek his mid-century pieces for clients. He still runs his design business, Vladimir Kagan Inc., based in Clifton, New Jersey, and is producing limited edition lines for Ralph Pucci, his showroom dealer. He is also working with interior designers, significantly Amy Lau, to create custom pieces for the new residences of specific clients. "The most difficult thing for me," he says, "is to reinvent myself

in a way that's creative and not repetitive. The challenge is to do work for the twenty-first century that expresses the time and yet is still 'Kagan." This conundrum is compounded by the fact that even in a request for the unique object, "everyone really wants my 1950s pieces."

To achieve all that, Kagan uses his own early work as a springboard, analyzing and modifying his classic designs to meet both general needs (to wit: the chairs are now bigger) and specific ones. Working with Lau on

The sculpted walnut nesting tables from 1950 date back to the early years in Kagan's career.



Kagan worked closely with Hirtenstein to develop the back-to-back custom sofa for his Amy Lau-designed apartment..





furniture for an apartment in lower Manhattan, he took off from the ideas of his early curved sofas to create a piece that offers back-to-back seating, which lets the apartment's owner look out at his pool and the city beyond, then switch to the more conversational mode facing into the living room. "They're Kagan," he says, "but they're also new." This particular apartment also includes a revisited version of a chair Kagan designed in 1947 as well as dining chairs modified from a 1970s design to be more sculptural. "I think these are the most significant pieces I've done in years," he says.

"He's a master," says Lau. "I feel like he's in a zone. He's creating these pieces with his hands and from the start to the finished product, the process is almost completely fluid. His work right now is extraordinary. He's very experimental, and yet to me, it's the best of all the periods of his career."

Widowed two years ago (his wife of fiftyfour years, Erica Wilson, was a renowned needlepoint designer), he now shares his longtime New York apartment with his daughter Vanessa Kagan Diserio and her family. (His elder daughter, Jessica Kagan Cushman, is a well-known jewelry designer and lives in Connecticut; his son, Illya, a painter, is year-round in Nantucket. In the summer, Vanessa runs her late mother's needlepoint shop, also in Nantucket.) Kagan himself still races his sailboat-it's an Indian, "which is twenty-two feet long and very wet," he says. He also occasionally corrals fellow Model T enthusiasts for road trips in New England-but only the "flat" parts, he adds. The most recent of these adventures was a visit to the Battleship Cove museum in Fall River, Massachusetts.

Kagan was born in Worms, Germany, in 1927 and immigrated with his family to New York in 1938. After studying architecture at Columbia University, he joined his cabinetmaker father, Illi Kagan, and then in 1948 opened his first shop on East 65th Street in New York. Today his early designs are sought after at auction with interest ranging from healthy competition to unexpectedly high bids; at Wright's May 2007 "Design Series" sale two of his 1967 Unicorn sofas sold for \$96,000 and \$90,000, respectively—more than triple the estimates.

From the start, his furniture has reflected Kagan's particular eye and artistic sensibilities—chairs, sofas, and tables with sensuous Due to the complexity of the design, few examples of this Swan Neck floor lamp by Kagan, 1957, were produced.





Vladimir Kagan's New York collection was shown in Milan at the Salone Internazionale del Mobile in 2008.

curves and daring geometries. It's an aesthetic that has lingered through the years.

"It's a vision," says Lau. "It has an intellectual twist, or it's lyrical, or sometimes, it's the funniest thing you've ever seen. He has a vision, and it's amazing to see him at work. He never stops. For him, it's like breathing."

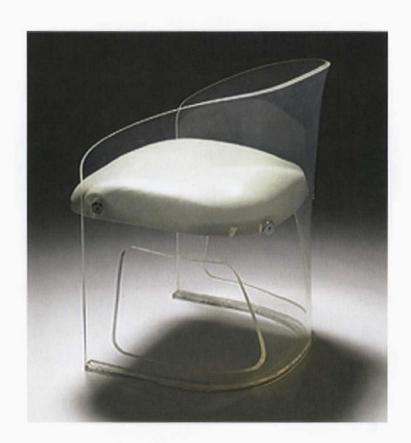
Restlessly inquisitive, Kagan continues to explore new materials and forms. He created a group of sculptures for Ralph Pucci, and lately has been investigating (and using) fiberglass along with his more traditional wood and metal. He also created a rug design for the Artists' Rugs of Sabine de Gunzburg now on view at Atelier Courbet in New York. A few years back he donated three drawings to the Glass House Project, a fundraiser for Philip Johnson's Connecticut home, now a National Trust for Historic Preservation property. His publisher, Suzanne Slesin, calls his new work "transformative."

His schedule, too, could put younger designers to a certain amount of shame. His Art Basel-Miami Beach itinerary this past December featured visits to the design and art fairs, plenty of parties, a tour of Fairchild Tropical Botanic Garden, and attendance at the opening of Ralph Pucci's new Miami showroom ("the space is gorgeous," Kagan says.) Similarly, a three-day trip from Palm Beach to New York in February (almost all of it during a snowstorm) included a trip to the old mill that is now the Kagan factory in New Jersey, a visit to current clients on East End Avenue, and a long mentoring session with the now college-aged grandchildren of an early client. Not to mention separate meetings with Ralph Pucci and Suzanne Slesin. Slesin, who is the publisher and editorial director of Pointed Leaf Press, is releasing a second (revised and expanded, with a larger format) edition of Pointed Leaf's sold-out The Complete Kagan

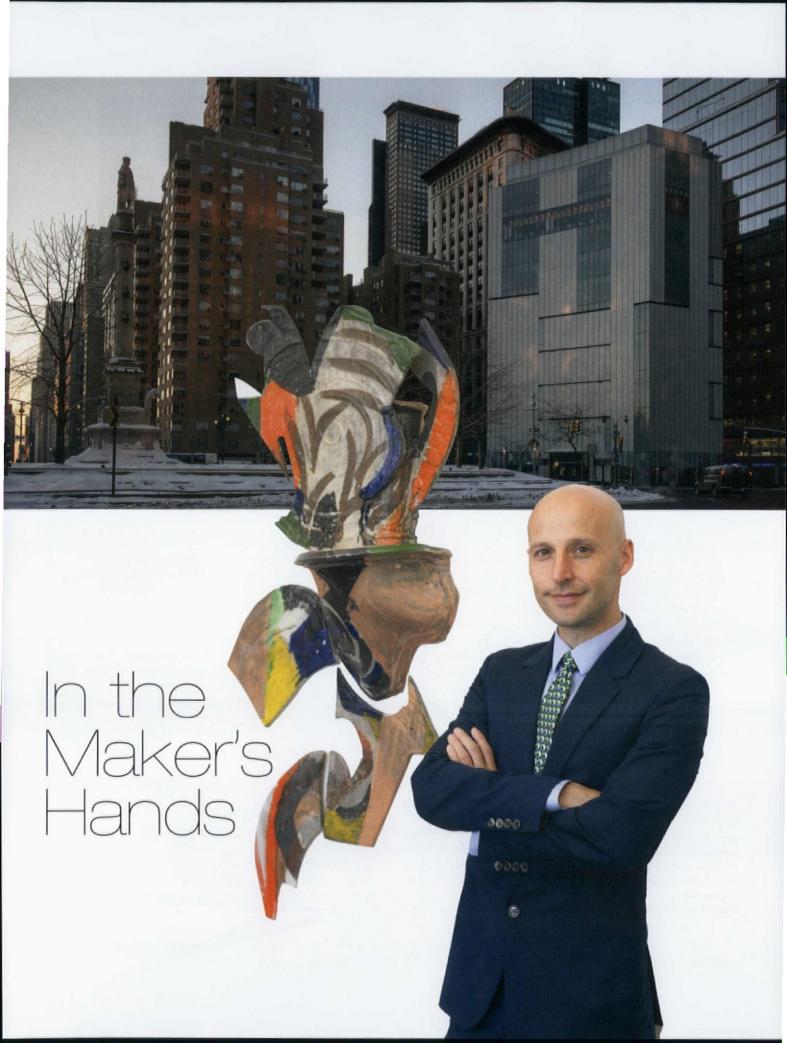
in the fall. "Since 2004, Kagan's international reach has grown by leaps and bounds, in show-rooms in France and Italy, and with commissions for high-end interiors by some of the world's leading architects and interior designers," she notes.

Back in Palm Beach, the sketchpads and pencils and modeling clays come out again. The two new lines he has under way are related to one another yet different: one is more artistic and sculptural and bound for a show at the Paris- and London-based Carpenters Workshop Gallery; the other, still adventurous but more furniture-like, is to go to Ralph Pucci. "He has a great eye and great taste," says Kagan of Pucci. At his computer, he is uploading photos for his delightful, witty, informative blog—vladimirkagan.typepad.com. It is a comparatively new venture for Kagan, who had never spent much time putting words on paper. "I never wrote," he says. "Now all of a sudden, I have an affinity for writing."

Like paper and pen, wood and clay, even computer and mouse, the blog is yet one more form of expressing the ideas that fill his head nonstop. "But," he says, "my real talent is making things look the way I envision them."







MODERN Magazine asked Los Angeles gallerist Gerard O'Brien to speak with the new director of the Museum of Arts and Design (MAD), Glenn Adamson. The two had a wide-ranging conversation exploring Adamson's role at the museum and discussing "the new stories that get written there."

O'Brien is the owner of two Los Angeles galleries: Reform, specializing in handcrafted modern furnishings from the mid-twentieth century, and the Landing, which shows fine art. He lectures widely on California modernism and has served as a guest curator for exhibitions outside his galleries.

Adamson became MAD's director last fall. He had most recently been head of research at the Victoria and Albert Museum in London, where he mounted the 2011 exhibition *Postmodernism: Style and Subversion 1970 to 1990*. Born in Boston, Adamson was educated at Cornell and Yale, where he received a PhD. Before moving to England, he was curator of the Chipstone Foundation in Milwaukee, Wisconsin. He has written or contributed to a number of books, most recently *The Invention of Craft*.

He succeeds to a museum that is much-changed in the last decade. Formerly the American Craft Museum, MAD adopted its new name and moved to Edward Durrell Stone's quirky 2 Columbus Circle building with a redesign (including a new facade) by the contemporary architect Brad Cloepfil. Though both decisions generated their share of controversy, they also had a profound impact: attendance at the museum has grown more than tenfold in the almost six years since the move to the new building to more than a half million visitors annually.

Gerard O'Brien: So first off, how does it feel to be back in the United States?

Glenn Adamson: Oh, I'm so happy to be here. I've been sort of a New Yorker in spirit the last twenty years. I spent a year as a volunteer intern for the museum when I was just out of college, and that was a fantastic experience, and very formative for me. It really opened my eyes to this whole world. And when at Yale, not too far away, I got to spend a lot of time in New York. So while I don't think I'd say that it was inevitable that I would be back, it definitely feels right.

GO: Having had a history with the museum and a history with its old building, and at one time having been a critic of the new building, how are you finding being in the space? What do you see as the advantages of the new location?

GA: Well, certainly it's a much better platform, in every sense, than the old building. All of the effort and expense were definitely worth it as far as that goes. The location is unbelievable, really. Staring out over Central Park and looking out over Broadway gives you this incredible sense of being in a hub—just being on Columbus Circle, you feel like you're in the center of Manhattan, and by extension, at the point of focus for the whole city. It's totally changed the dynamics of the museum in terms of how much audience we can attract. And I think the building is very beautifully executed, especially on the exterior. It's an extraordinary piece of architecture from the street.

Brad Cloepfil was contending with a very difficult floor plan and the floor plate is not huge. We have about three thousand square feet per exhibition floor and that's wrapped around the elevator, so it's a difficult shape to work with. But now that I've been here, I actually think we can make a virtue of having intimate spaces where we can stage more focused encounters with the objects. There are so many places that have enormous post-industrial expanses of gallery space-Mass MOCA or DIA Beacon or the Tate Modern, and you could go on-so I think that having a smaller, more focused museum allows the visitor to have a really good visit in just a couple of hours. Would I love to have 50,000 more square feet of space to play with? Sure. Any museum director would. But actually I think we can do something that's more bespoke in a way that's consistent with what I want to do with the museum programmatically.

GO: One of the fascinating things about your taking this position is that you're not taking it as the head curator but as the director of the museum; but even in what you just said, you're talking like a curator. And I love that. I think it has to be a real advantage to you coming to this position with the background you have. And certainly a lot of people are curious as to why a curator is becoming a director.

GA: Yes, though I think it's worth pointing out that most of what I did at the V and A was not curating—I really only curated one show the whole time I was there, which was *Postmodernism*, and everything else I did was administration and strategic fundraising—and a lot of teaching, which I'm not doing now.

Museum of Arts and Design (MAD) at 2 Columbus Circle, redesigned by Brad Cloepfil, 2008.

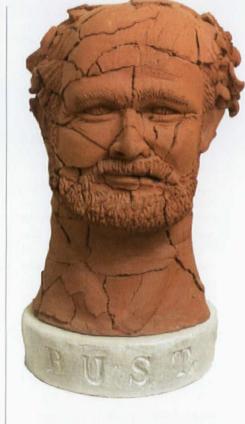
MAD's new director, Glenn Adamson, with Betty Woodman's Balustrade Vases #5, 1991, in MAD's permanent collection.

GO: It's a big loss that you're not teaching.

GA: Yes, but I get to teach through other means, I suppose. When I was in L. A., for example, I spent a day at the U.C. campus in Long Beach and got to talk to some of the students and gave a lecture for anybody who wanted to come, so there's definitely continuity there. But to answer your question: I feel that being a director includes a curatorial vision, it includes strategic fundraising, and it also means that you want to think about what a particular initiative means for the education department, for the retail activities of the museum, for the financial underpinnings of the museum. Plus, I feel like being content-led or idea-led is often a much better way for a director to have a conversation with a prospective donor. I think if a director is not

fundamentally in tune with the creative mission of the institution then you lose something. So I don't think my background is a disadvantage at all—quite the contrary. It makes my job easier, as director, to feel so comfortable with the material. And that's one of the reasons why coming here was an opportunity I really couldn't have found anywhere else, because of the nature of this particular institution and its collection, and its history and its trajectory.

GO: Just from looking at what's on your calendar, I see that you have adopted a new axiom, championing a new noun, namely "maker," rather than getting into the old debate about craft, which I know you and I completely agree on. I think that's such an important distinction, and I'm really excited by your harnessing the power of that word.



GA: "Maker" implies a more expansive set of options. So for me, the difference is between a late twentieth-century model, where you have a studio movement in a specific medium-ceramics, fiber, wood, metal, or glass-and obviously I'm very interested in that history and a lot of the museum's DNA is still devoted to that. But I think if you look at the contemporary framework you're looking at people more often than not who are cross-disciplinary, who are thinking about analog and digital technologies at once, who may shift from one medium to another over the course of different projects. You're thinking about collabora-



Lathe V chair designed by Sebastian Brajkovic, 2008. Bronze with embroidered upholstery.

Robert Arneson's ceramic Bust dates from 1977.

tive teams, you're probably thinking about small-batch manufacturing and other kinds of innovative solutions to production—and to me "craft" is really too narrow to describe that whole range of interests. So I like "maker" as a description of the person we're interested in here, and I do feel like I'm very interested in people and processes, not necessarily just objects.

We want to convey an engagement with active and innovative people above everything else, and I also feel that the reason to think about makers is that it brings you to things like skill and know-how, capability and adaptability, these really open-ended ideas that craft doesn't necessarily imply because craft still has this strong sense of being rooted in tradition and being somewhat rule-bound—obviously it doesn't need to be that but it does have that connotation—and I like the way that "maker" gets you away from all those things.

GO: So the narrative is really exciting. Aren't you doing a show that's focusing on New York-area makers—can you talk a little about that?





GA: That's right, yes. It's called NYC Makers Open, and it's exactly what I'm talking about, realized in one project. We've chosen one hundred makers from the five boroughs to feature. One thing I think really distinguishes the project is its radical, democratic method-we selected the makers through this multistep process in which we first asked everybody on the staff, all the way from the security guards to me, to suggest people who could nominate makers for the show. Ultimately we went out to about 350 people and asked them for suggestions and got this massive list of people to consider. After honing the list we presented it to a panel who came up with the hundred people we will actually include in the show, which opens July 1. So it's the opposite of a single curatorial authoritative vision-instead it's kind of a community enterprise. And the idea is that the show itself will have that quality of being a snapshot, or cross-section of New York City's creative culture, and the way that people are working in lots and

lots of different trades—some within institutions, like the Metropolitan Opera, or perhaps within a museum, many of them individual entrepreneurs, some who might identify as artists, some as designers, some as union tradesmen—a whole range of different people, and how they all collaborate together to create this thing called New York City.

And you know, I think one of the things it demonstrates is that making and skills are fundamental to the cultural economy of New York. But so often they're actually behind the scenes. What we want to do is give credit to those people and tell their stories. I feel like by focusing on makers we can conduct a kind of curatorial practice that is almost akin to investigative journalism—that

Aileen Osborn Webb at her potter's wheel in a photograph from the American Crafts Council Archives.

The MAD Store.



gets you behind the scenes and into the real stories of how production happens around you.

GO: This is obviously a "now" story, the maker's story, but the tradition of the museum is based on a historical collection and historical material, so I assume that's still a big part of what you're looking at in your programming, yes?

GA: Oh, definitely. In fact, the other big initiative this year in terms of exhibitions is a project about our founder, Aileen Osborn Webb...

GO: One of the most incredible people of the twentieth century, in my opinion...

GA: Absolutely. Totally agree. So we're doing a show that's built around her legacy, which comes down to the present, and sort of asks the question, what would Mrs. Webb do if she were alive today. It allows us to track our own history but also think about what lessons it has for us now. You'll see that coming up a lot in our programming in the future: there will be shows that extend

Jennifer Trask's *Intrinsecus*, 2010, is constructed of wood, bone, antler, and silver with gold leaf.

Wafrica by Serge Mouangue, 2008, part of MAD's Global Africa Project exhibition of 2010.

the whole chronology of our institution, which is to say essentially from after World War II, when Webb started founding her various organizations like America House and the American Craft Council...

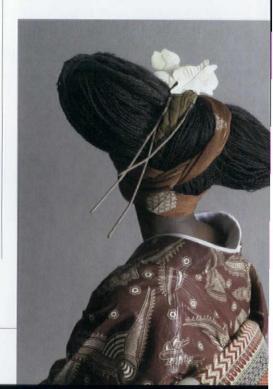
GO: It's funny that you brought up America House because I would love nothing more than to see something like that return. Is there space for something like that in your current building?

GA: I have thought about that a lot. In fact, one of the original concepts we were playing with for the Mrs. Webb show was to do something like America House now. But that was such a different time-America House was the first craft gallery, you could say; it was also a bit like a shop-and obviously we have a shop already, which is very successful, and is really finely tuned to a contemporary public, and so I felt that overemphasizing Webb's retail operation in distinction to her curatorial, organizational, and activities like the World Craft Council or Asilomar conference, all those things she did, or her educational activities, I thought that might throw it out of balance a bit. So you'll definitely see a very strong representation of America House in the exhibition, but I don't know that we'll re-create America House for the present day. In some ways our store is that,

I guess, because it operates on the premise of supporting the makers whose work is sold there, and that's really what Webb had in mind, too.

GO: I've always sort of felt that there's an East Coast bias to this world, but you have very strong ties to the West Coast and specifically to California. I'd be interested to know if you feel that New York stories, like the upcoming one, will still get the most play at the museum, or do you see craft as a world market now? Or do you look at the United States differently from the rest of the world?

GA: Well, of course there are logistical considerations here because it's always going to be less expensive to do things that are New York-based, and the next least expensive ones would be American things. But having said that, I actually think the biggest difference involved in the name change of the institution was not leaving behind the word "craft" but leaving behind the word "American." American Craft Museum implied a national museum while I think Museum of Arts and Design implies a global mission, and we're really trying to live up to that. So the most obvious thing to point to would be the





show we're doing this fall curated by Lowery Sims-it's called New Territories and subtitled "Laboratories for Art, Craft and Design in Latin America" and is a kind of follow-up to her major project on Africa from a few years back. I think going forward we'll try to work at every scale of geography, so we'll look at cities, not just New York City-I'm very interested in Detroit, for exampleand I'm certainly very interested in what's happening in Los Angeles, San Francisco, on the West Coast. We'll also be thinking about shows that traverse the entirety of the globe.

GO: One thing you alluded to earlier is that you're not teaching any longer. Is that something that's just not going to be a possibility as the director of the museum, or do you see a new opportunity for a synergy between your institution and a learning institution? GA: Yeah, for sure. It's a little early to talk about it, but I'm actually in negotiations with an academic institution to develop a formal partnership. One thing I learned at the VandA was the power of research, not only to drive forward and enhance the vigor of the program but also, funnily enough, to attract funding, because there's a lot of foundation money that's earmarked specifically for high-quality research. Also, if you're talking to an individual donor, if you have a very sophisticated person sitting across from you and you can demonstrate the academic quality of what's happening at the museum, then that makes your case stronger. So I'm very much hoping to create not just one partnership but several with institutions around the country and even internationally. That's what I did in London, and I would definitely want to repeat that model here.

GO: Well I think that that would be the best reason that we've brought you back to this country. As somebody who's had one of your students as an intern, I can say that it's a good thing to have people who've gone through your programs working on material.

GA: And actually, there's nothing in an American museum like the VandA research department, which I've always found surprising, because it's a very, very good model. And to me, having a research function at the very heart of a museum just makes everything work better, letting the staff challenge themselves intellectually and becoming an anchor-point for external expertise.

La Ciudad Frondosa, an embroidery by Chiachio and Giannone, Argentina, 2011-2012, will be part of the New Territories: Laboratories for Design, Craft and Art in Latin America exhibition at MAD in the fall. Displayed beyond a French art deco shagreen-covered desk flanked by French art Russian sculptor Naum Gabo, from an edition of four made in 1971 after the 1916 original. Behind it is a 1935 drawing by Hungarian Béla Kádár, next to which are two 1920 drawings by László Moholy-Nagy. The four large works at the left, titled Shibui, are by Sam Havadtoy-laser-cut lace collages and acrylic paint on aluminum panels (2007). Facing page. The balcony of the living room overlooks the Danube River. The wood and chromed-steel chair is by Hungarian designer Lajos Kozma (1920s); the bronze sculpture is by his countryman Josef Csaky (1930s).

An aesthete's apartment on the Danube in Budapest

By Guy Bloch-Champfort

PHOTOGRAPHY by Antoine Rozès



Riveraerie



YOU PUSH OPEN THE DOOR

of a charming building in the heart of Budapest, on the banks of the Danube River and not far from the gigantic and impressive architectural ensemble that has housed the Parliament for more than a century. A somewhat rickety elevator carries you to the floor—and apartment—occupied by Sam Havadtoy.



Havadtoy decorated residences for John Lennon and Yoko Ono, Keith Haring, Anne Cox Chambers, and others

Havadtoy's life as a butler, antiques dealer, interior designer, and, finally, artist, could make a novel, chronicling his journey from the tiny room he shared as a child with his mother and two brothers, to this, his current abode. In 1971 he left Hungary for Yugoslavia, then for London, where he worked as a butler. He soon met an antiques dealer (Stuart Greet of Stuart Greet gallery) who offered him the chance to work in his shop and interior design studio in New York. Face-to-face with the art world, Havadtoy realized that his real life was finally beginning. His personal charm, cul-

ture, and sociability would help him considerably.

In 1978 John Lennon and Yoko Ono came into the antiques store and bought a pair of Italian Egyptian revival chairs. From then on Havadtoy would find himself entrusted with the decoration of several of the couple's residences, including their apartment in the Dakota overlooking Central Park. It was he who decorated Keith Haring's bedroom in his downtown Manhattan apartment (a copy of the room Haring stayed in at the Ritz when in Paris), as well as the residence of Anne Cox Chambers (then the ambassador to Belgium), the home of Saul and

Facing page: The living room incorporates three Havadtoy-designed pieces: a cabinet in bamboo and steel (along the left wall); the metal-based table with a second-century Roman mosaic top; and, high on the wall, Only Want Your Money in neon (2003). The art deco armchairs in zebra-patterned upholstery are French. On the cabinet is an acrylic sculpture by György Segesdi (1970); the painting above is by Alfred Reth (1950). Near the door stands Heron, a bronze by Csaky (1930s).

This page, counterclockwise from bottom left: This corner of the living room epitomizes Havadtoy's "eclectic" style. The rice paper and lacquer lamp is Japanese, as is the nineteenth-century scarab, while the silver basket is by Otto Wagner, and the two wood carvings are Indian. Above hang (on the left) a collage and watercolor by Moholy-Nagy (1933) and (on the right) a painting by American artist George Condo (1995).

Still Life, a silkscreen by Roy Lichtenstein hangs above Havadtoy's mixed-medium Dagobert (2009).

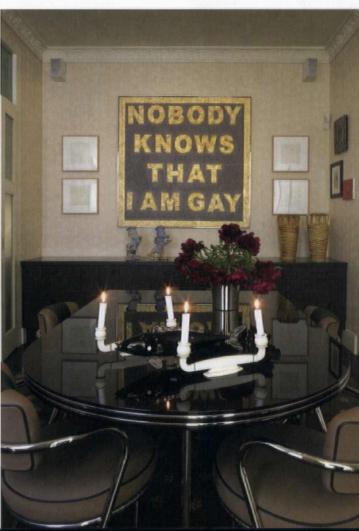
The dining room is an aesthetic mix, including an American table and chairs of the 1940s, a pair of nineteenth-century Indian ivory candlesticks, and a zebrawood server designed by Havadtoy. On it are two large Hungarian ceramic jars of the 1960s, and two Havadtoy mixed-medium Dancing Donalds (2010). Havadtoy's Nobody Knows That I Am Gay dates from 2007.

In the hallway are Yoko Ono's 1993 sculpture Bastatin, bronze with granite pedestals, and a panel in white-patinated bronze by Keith Haring.















An eighteenth-century Japanese gilded screen in the master bedroom complements Yoko Ono's Play It by Trust, an installation in wood and white lacquer (1966).

This view of the bedroom is dominated by a large painting of 1985 by German artist Crista Näher. The table in chromed steel and black lacquer is American, 1930s. The rug was made in Turkey.

Even in the bathroom Havadtoy combines a range of elements, from French tiles to an eighteenth-century Russian icon, a Venetian mirror, and a nineteenth-century Austrian chandelier. Laura Steinberg, and the houses of countless other celebrities, among them the Moroccan royal family. While frequenting the New York art scene, including the famous Studio 54, Havadtoy became friends with the likes of Haring, Agnes Martin, Jasper Johns, Robert Rauschenberg, John Cage, Merce Cunningham, Jean-Michel Basquiat, and Andy Warhol, who gave him a leg-up in the artistic scene by encouraging him to learn screen printing.

After Lennon's death in 1980, Havadtoy became Yoko Ono's partner, a relationship that lasted some twenty years. The couple raised Sean, John and Yoko's son, and traveled the world, meeting everyone who was anyone in the world of art and design. In a 2006 New York Times article entitled "From the Dakota to the Danube," writer William L. Hamilton quoted from a 1984 Warhol journal entry that said: "He's Hungarian, it turns out. He doesn't let Yoko push him around. I guess he just takes care of Yoko. But that's hard."

In the mid-1980s, Havadtoy decided to concentrate entirely on an artistic career, thus following

Warhol's path, but with a totally different vision. He dedicated a large part of his work to the emblems of contemporary civilization—sometimes directly, sometimes more discreetly. Asked why he created a single sculpture of a Coca-Cola bottle covered in gold leaf, transforming a banal object that was a symbol of consumer society, he replied, "For us in the East, Coca-Cola represented Western capitalism. It was rare and as powerful as a drug. People would go so far as keeping empty bottles!" In other works he used old scraps of lace to cover canvases or statues, then painted them using his own subtle and conceptual process.

In turn, Havadtoy's large and beautiful apartment in Budapest is a reflection of his life, of his friendships, his encounters, and, of course, of his style, which he describes as "eclectic." One is immediately struck by the light and the beautiful view, with the endless comings and goings of the boats on the Danube, and, far off, the Buda Hills, the former royal castle, and Matthias Church, where Franz Joseph of Austria and his wife Sissi were crowned in 1867.

The apartment showcases Havadtoy's collection of artworks with a decor that is at once comfortable and chic, mixing rare or amusing objects, historical furniture, and his own creations, revealing, through his choices, a genuine aesthete. The colors are clear and soothing, and the mix of furniture and other objects is elegant.

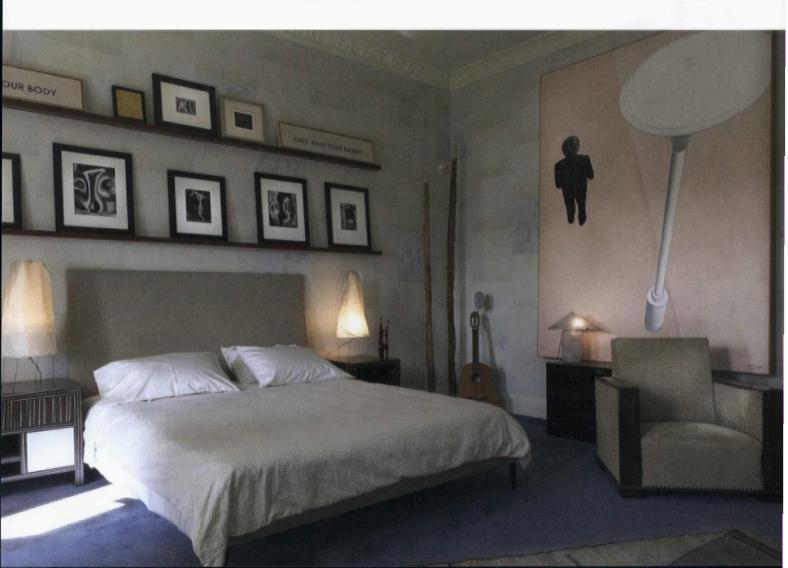
Havadtoy marks his Hungarian background with a number of choices: there are art deco chairs by Lajos Kozma, paintings and drawings by Béla Kadár, László Moholy-Nagy, and Alfred Reth, photos by André Kertész, bronzes by Gustave Miklos and Josef Czaky. The space is also filled with works by friends or artists he admires: Ono, Haring, Warhol, Martin, Alexej von Jawlensky (a picture that once belonged to John Cage), Roy Lichtenstein, and George Condo, among others. A few pieces of French art deco furniture along with rugs, mostly designed by Havadtoy and made in Nepal, enhance a decor that is dotted with other objects—an old pair of Indian ivory candlesticks, Hungarian vases and pottery from the 1960s, a nineteenth-century Japanese lamp made from lacquer and rice paper. Altogether the apartment demonstrates a predilection for the unexpected and a desire to surprise—which might describe Havadtoy himself.

A monograph titled Sam Havadtoy, compiled and edited by David Galloway, was published in English by Mudima Edizioni in October.

Guy Bloch-Chamfort is a Paris-based writer on design and architecture.

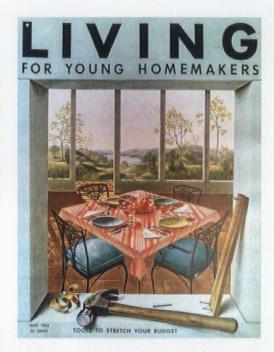
Isamu Noguchidesigned lamps in rice
paper and metal stand
on Havadtoy-designed
zebrawood bedside
tables in the guestroom.
On the lower shelf is
a collection of André
Kertesz's Distortion
photographs. In
the corner are two
Aboriginal Australian
ghost poles and a guitar
used by Sean Lennon.

Andy Warhol encouraged Havadtoy as an artist by urging him to learn screen printing



A Brief Shining Magazine Moment

By SUSAN MORGAN



WHEN I BEGAN TO RESEARCH THE PAPERS OF ESTHER MCCOY-the urbane chronicler of Arts and Architecture's legendary Case Study House program and author of the classic Five California Architects-I encountered ephemera common to any freelancer's life: folders of query letters, grant applications, typed copy tattooed with proofreader's marks, and sums (amounts for proverbial checks in the mail) tallied on the backs of envelopes. McCoy's career spanned sixty years; she started out in Greenwich Village during the 1920s, and her last essay-for the 1989 exhibition Blueprints for Modern Living: History and Legacy of the Case Study Houses-was published two months before her death. Among the decades of correspondence, I read an undated letter that began: "Here is the little dossier I promised you on myself. I am a writer and architectural

draftsman, and have contributed two or three stories to every issue of LIVING, as well as fiction to The New Yorker and Harper's Bazaar." Although I'm able to rattle off titles of various mid-century magazines, both iconic and vanished, I have to admit that I was clueless about LIVING.

The LIVING in McCoy's letter was, in fact, Living for Young Homemakers, a slick produced by New York-based pulp-meisters Street and Smith (longtime publishers of dime novels, detective stories, and comic books). Originally called Mademoiselle's Living, the Magazine for Smart Young Home Makers, it was a postwar offshoot of Mademoiselle, the little sister version of Vogue that had been around since 1935. When Living launched in the autumn of 1947, the debut issue was exuberantly optimistic, infused with can-do spirit, a worldly attitude, and pure enthusiasm for the "benefits of modern design, of modern science, of modern efficiency, now, in our everyday lives." In a letter of introduction, the editors exclaimed, "There's a housing crisis, inflation, a little item called the atom bomb. Maybe tomorrow or the next day there won't be

any planet. Maybe. But just the same, we can't work up a rampant nostalgia for the past....We're glad to be alive today, thank you!" The inaugural cover featured a Herman Landshoff photograph: a distinctly modern young couple, casually dressed in corduroys, posed on a beach against a backdrop of Marcel Breuer's 1947 Tompkins House and clear blue skies.

The early issues of Living for Young Homemakers deliver plenty of wonderful surprises, unexpected glimpses of modern design targeted at a newlywed budget: landscape architect Lawrence Halprin improves his own backyard in a Veterans' Housing project, Ray Eames settles into Richard Neutra's Strathmore Apartments, Aline Louchheim Saarinen offers advice on buying contemporary art, and the Architects' Collaborative designs a nifty prefabricated house. By the 1950s, however, the daring editorial outlook significantly fades. Stories on Joseph Eichler houses and La Gardo Tackett pottery seem crowded out by an overflow of cozy household hints, faux colonial furniture, and elaborate table settings. The magazine, mirroring McCarthy era xenophobia, turned increasingly more conservative; in 1953, when House Beautiful editor Elizabeth Gordon published "The Threat to The Next America," her scathing attack on the International style, Edith Brazwell Evans-editor of Living for Young Homemakers-was one of her many supporters.

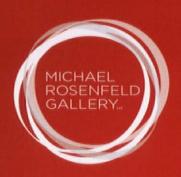
McCoy's association with the magazine lasted only a few years; when she composed her "little dossier," there was talk about creating a staff position for a West Coast architectural scout, but the job never materialized. In 1959 Street and Smith was sold to Condé Nast. Living for Young Homemakers was folded into House and Garden and the original magazine—and its brief Camelot-like moment in modern design—disappeared from view. I'm happy to have found it. Thank you, Esther McCoy.



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