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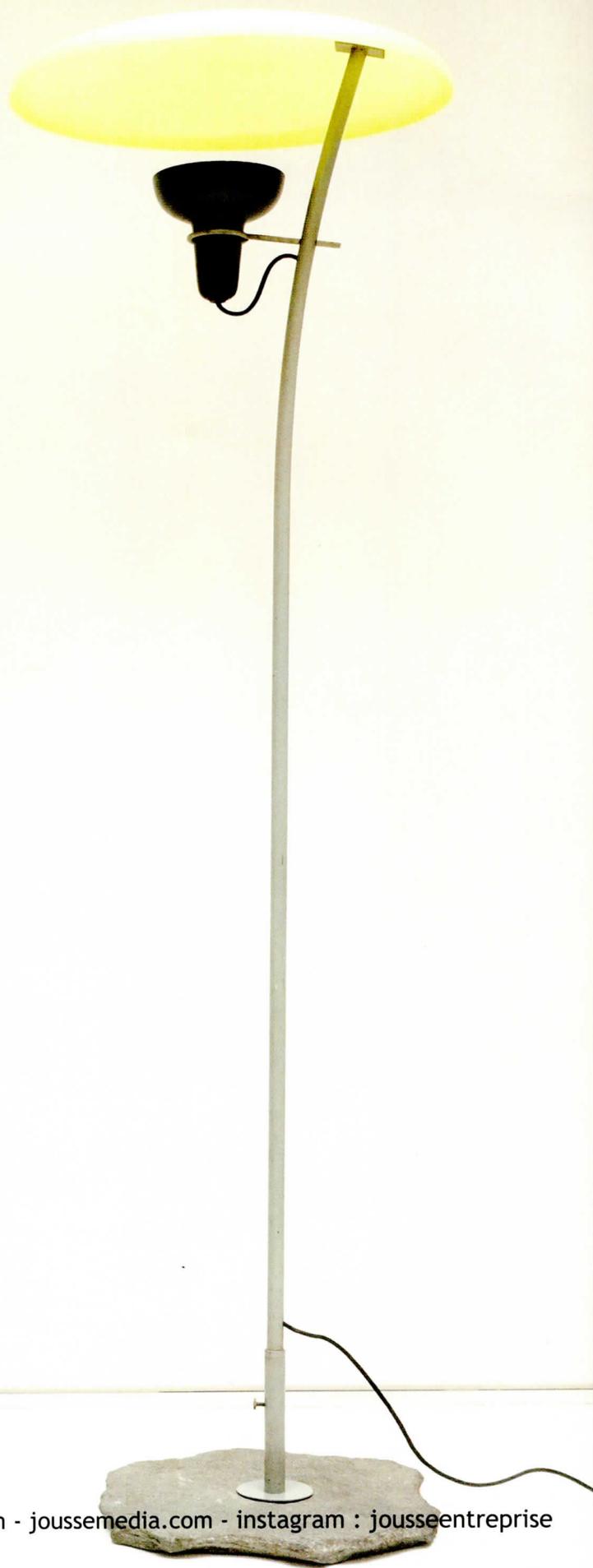
François Arnal/Atelier A,

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18, rue de Seine - 75006 Paris - +33 (0)1 53 82 13 60

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Photo Max Zarrì

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Andy Warhol (U.S.A., 1928–1987), *Detail from Contact Sheet [Photo shoot with Andy Warhol with shadow]*, 1986. Gelatin silver print.
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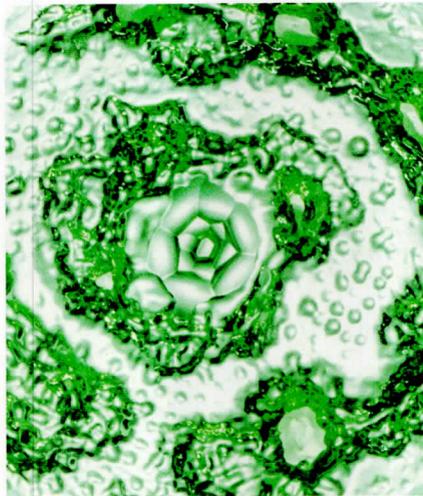
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PIETER ESTERSOHN

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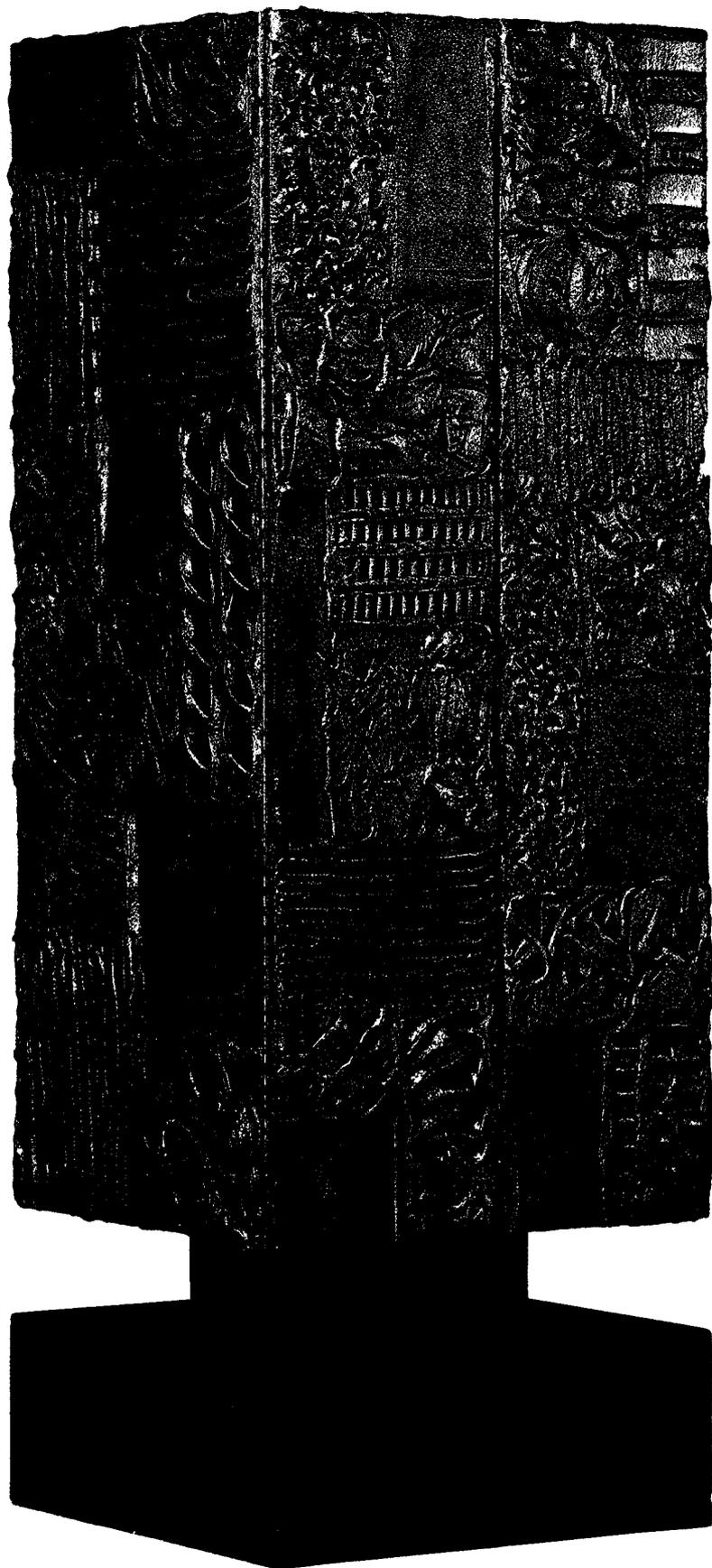
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Editorial Manager **KATHERINE LANZA**

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Editorial Intern **MARTHA LANGFORD**

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**ALAN G. BRAKE, FRANCES BRENT,
PAUL CLEMENCE, ELIZABETH ESSNER,
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Publisher **CARA BARRESE**

Advertising Sales **DON SPARACIN**

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French Representative

ARCHI & VIRTUEL

24 rue Godot de Mauroy, Paris 75009

33-1-4006-0392 modern@archivirtuel.com

Circulation Manager **NICHOLE MITCHELL**

Chairman

PETER M. BRANT

CEO and President

VICTORIA DUFFY HOPPER

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VAJRA KINGSLEY

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New York, NY 10012
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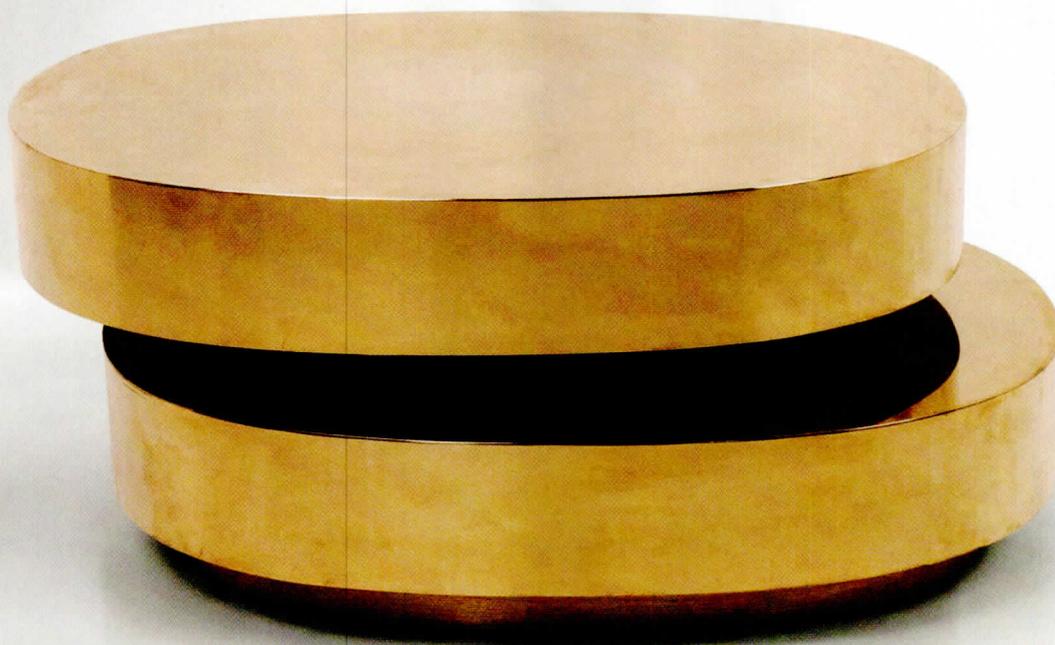
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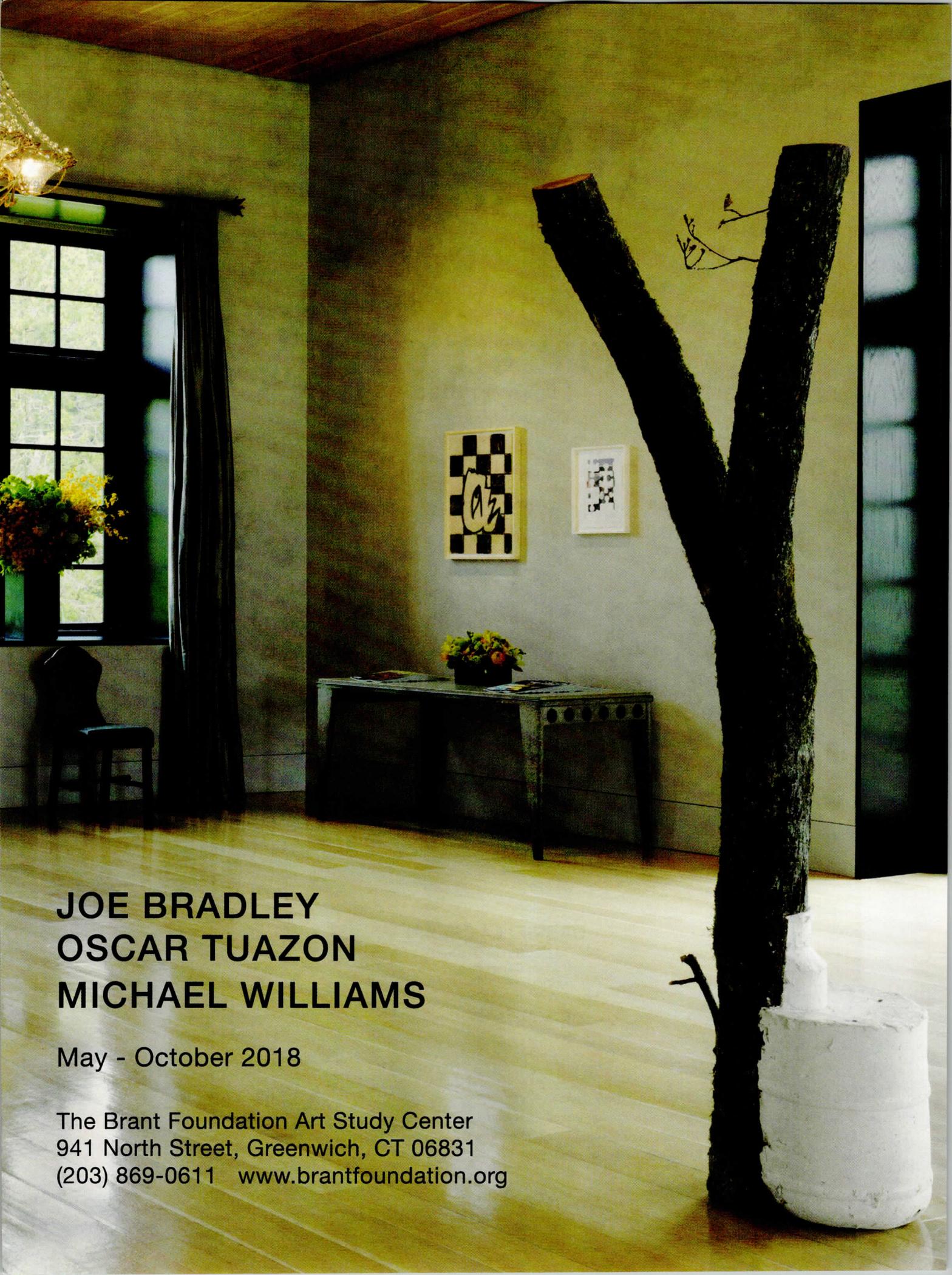
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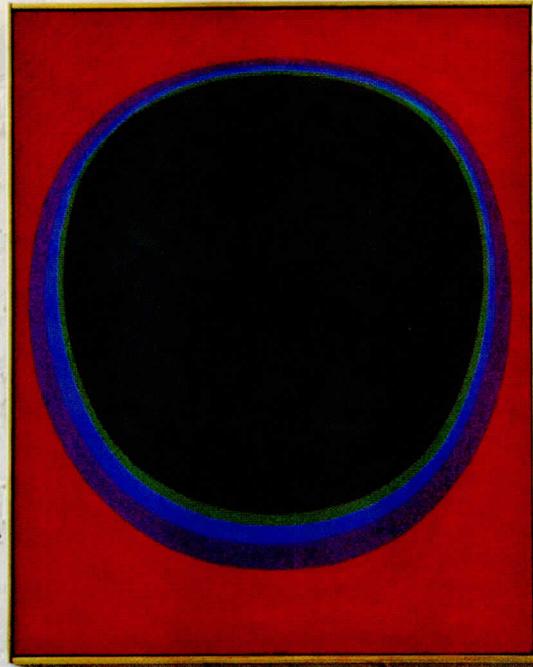
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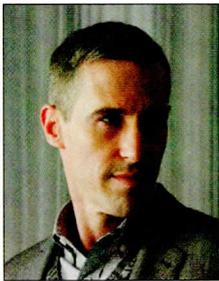
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Barry Rice, co-owner of Full Circle Modern, is a Brooklyn dealer specializing in vintage furniture and lighting from the second half of the twentieth century. He previously worked as a residential interior designer, following thirteen years as a magazine and newspaper writer and editor, and professor and director of the magazine program in Columbia College Chicago's journalism department. Barry lives in Clinton Hill, Brooklyn, with his husband, Ted Allen, who hosts Food Network's hit show "Chopped," and their three Maine Coon cats, Milo, Flo, and Rufus.



Pieter Estersohn is a leading photographer of architecture and interiors and the author of *Kentucky: Historic Houses and Horse Farms of Bluegrass Country* (Monacelli Press, 2014). His work regularly appears in such magazines as *Architectural Digest*, and he has contributed to many interior design and lifestyle books, among them Charlotte Moss's Rizzoli publications. He is on the Historic Red Hook Advisory Council and the board of the Friends of Clermont, and belongs to the Edgewood Club of Tivoli, New York, founded in the 1880s by the original owners of many of the homes featured in *Life Along the Hudson: The Historic Country Estates of the Livingston Family*.



Following curatorial positions at the Art Institute of Chicago and the Metropolitan Museum of Art in New York, **Monica Obniski** has been the Demmer Curator of Twentieth- and Twenty-first Century Design at the Milwaukee Art Museum since 2015. Among other projects, Monica is currently co-organizing (with LACMA) an exhibition for 2020-2021 exploring the influence of Scandinavian design in America. Her Instagram feed is full of architecture and design, sprinkled with photos of two (adorable) lady vizslas.



Peter Ross, a New York City portrait photographer, splits his time between a minimal 1940s apartment in Brooklyn and a crooked 1830s barn in the Catskills known as "Almost a House." He takes portraits for magazines, advertising, designers, and himself. He has recently visited many of the eighteen places he has called home in the past and made portraits of the current residents.



Adrian Madlener is a designer turned journalist. Born in Brussels and raised in New York, he studied at the Design Academy Eindhoven in the Netherlands and later at the Parsons/Cooper Hewitt joint History of Design and Curatorial Studies program. He also attended the School of Visual Arts' Design Crit 2012 summer intensive. Adrian is a former editor at *Frame* and *TLmag*. He continues to contribute to the *Architect's Newspaper*, *DAMN*, *Domus*, *Metropolis*, and Lidewij Edelkoort's *Trend Tablet*.



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Delving Deeper

AN IMPRESSIVE PERFORMANCE AT AUCTION MAKES GRUPPO DAM'S LIBRO ARMCHAIR'S RADICAL DESIGN ONE FOR THE BOOKS

By MATTHEW KENNEDY

Lot 121 Il Ponte Decorative Arts of the 20th Century and Design sale,

June 19, 2018: Gruppo DAM Libro armchair, produced by Busnelli. With an estimate of € 1,900–€ 2,200, the piece sold for € 16,000. Some reasons for the high price:

GROUP PROJECT

Gruppo DAM (Designer Associati Milano) was formalized in 1967 in Milan and demonstrated an impressive output of pieces in seating, lighting, and tableware before dissolving just eight years later, in 1975. Documentation around Gruppo DAM is scarce, but the designs attributed to it are iconic, and credit for them is often shared with Gruppo G14 and that group's talented roster of designers who congregated in the late 1960s, including Gianfranco Facchetti, Umberto Orsoni, Gianni Pareschi, Giuseppe Pensotti, and Roberto Ubaldi. Pareschi described G14's creation as "born on the banks of the Politecnico," referring to the Polytechnic University of Milan where he trained in design and which instilled in the group an ethos of integrated workmanship and innovative content. Both groups were operating and creating concurrently with Gruppo Industriale Busnelli's shift to more industrialized and research-based methods of production to accommodate the growing housing demands of the Italian population, with a new factory opening in Misinto, outside Milan, in 1972. The Libro chair is still distributed by Busnelli, which touts the piece in its Icons collection, along with a number of other designs by Pareschi with G14.

CURLING UP ON A GOOD BOOK

The Libro—meaning "book" in Italian—takes its form quite literally. But while possibly visually confusing on first glance, the chair is quite simple in design. Ten thin wedges are stacked on each other, hinged at the apex of an articulated steel frame. What unfolds is an object with a childlike sense of discovery, offering an extraordinary range of seating positions depending on the flipping of each "page" along

the spine. It demonstrates the re-envisioning of industrial design into a subversive lifestyle tool. And for a chair that cleanly falls into Italy's postwar "anti-design" movement of the late 1960s and early '70s, it's surprisingly functional—as practical as it is playfully outlandish. As Stefano Poli, specialist in decorative arts of the twentieth century and design at Il Ponte, explains: "Undoubtedly, its originality, its simplicity, its ease of use, and its versatility make this sculpture-like armchair attractive to lovers of beauty and collectors interested in the conception and cultural process of design." In the Libro, the team additionally implemented new materials—polyurethane foam, vinyl, steel—executed in ways that were practical to the chair's use, giving it flexibility and comfort. The Libro is thus emblematic of its time, as Poli contextualizes: "The use of foam rubber, faux-leather, and aluminum are inserted in the innovative industrialization of materials typical of the period. . . . Between the end of the Second World War and the '60s [these materials] were perfected and adopted in the first industrial serial productions of Italian design."

FLIPPING FOR A FORTUNE

Models of the Libro armchair have come up for auction sporadically in the last decade, with most operating at an estimate similar to Il Ponte's and selling close to estimate. Of its popularity, Poli speculates: "A peculiar characteristic of this armchair lies in the fact that it unites a high executive level and an attention to the design

'mechanism,' which is typical of the great Italian inventive tradition and projects it towards provocations and artistic freedom, irony, and strength evocative of radical design." This Libro came from a prominent Milanese private collection of mostly Italian design that had held it since it was originally purchased. Perhaps due to this dutiful stewardship and care, part of this example's appeal was its superior quality: among other attributes, Poli notes that it boasts its original foam interior padding. Poli priced the sale overall with prudence, aligning values with current market rates, scholarly forecasting, and hope for potential. He reports that, for the chair, "the sale price increased greatly compared to the initial estimate thanks to the various written and telephone bids, but, above all, due to three Italian and foreign buyers who were present in the room, on the telephone, and online." The Libro chair was sold to a regular patron of Il Ponte whose impressive collection resides in Europe.



COURTESY OF IL PONTE

Paul Evans "Cityscape" dining table
in chrome and burled elm, 1977



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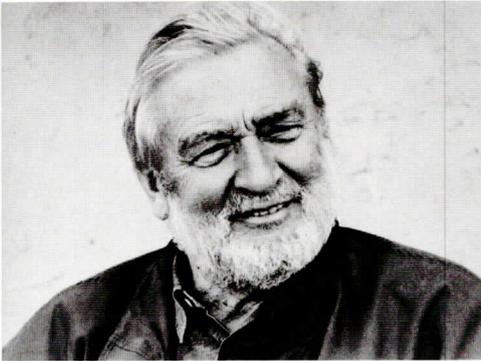
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the house was sold, the shell ceiling went into storage for more than twenty-five years. I remembered it when we thought about renovating the former wine bar in the Kunsthalle Restaurant, and the Pantan family generously agreed to loan it to us on a long-term basis."

"For me," he adds, "it is one of the most interesting design objects ever." Given the recent increase in traffic at the restaurant, visitors seem to agree. Hatebur has advice for anyone else who wants to see the Pantan extravaganza: "Book early." restaurant-kunsthalle.ch

—Gregory Cerio

Verner Pantan's unique shell lighting installation, 1972–1987, as now seen in situ at the Kunsthalle Restaurant in Basel, Switzerland.

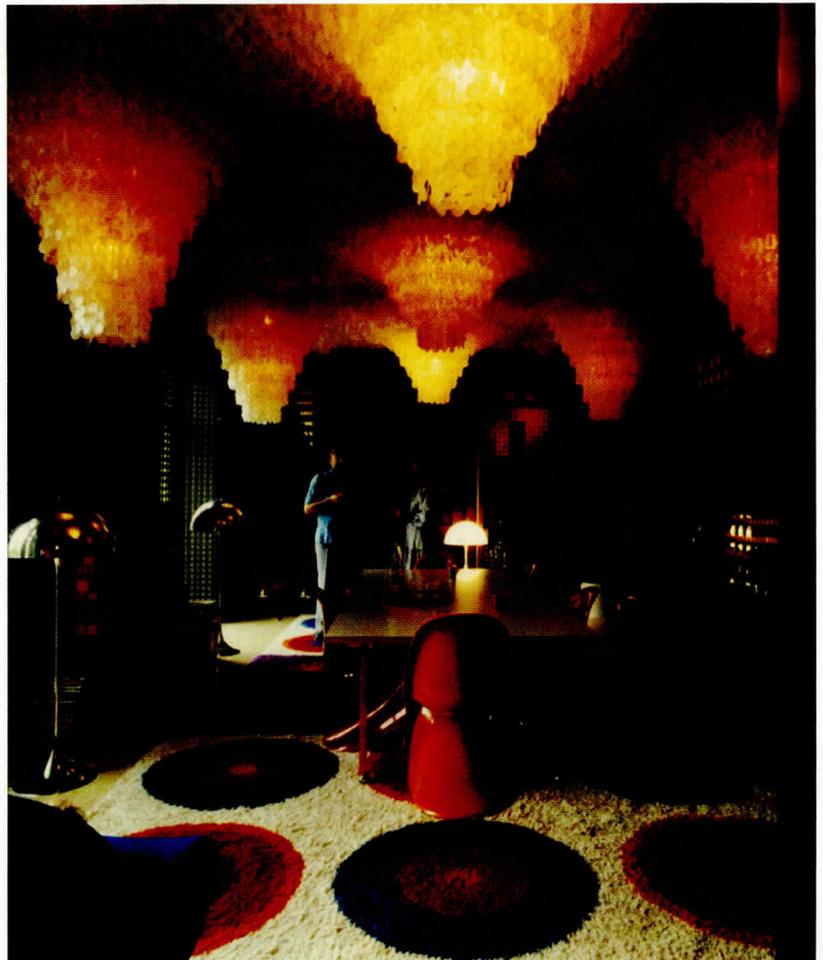
Verner Pantan.

The fixture in its original location, the Pantan family home in Switzerland.

THE FURNITURE AND LIGHTING OF DANISH designer Verner Pantan—vibrantly colored, idiosyncratic in form, composed of then cutting-edge materials—helped shape the aesthetic zeitgeist of the 1960s and '70s. Some of his pieces—the Heart Cone chair, the cantilevered plastic Pantan chair—remain popular and enduring icons of the era. Yet some of Pantan's most striking and innovative creations were also the most ephemeral.

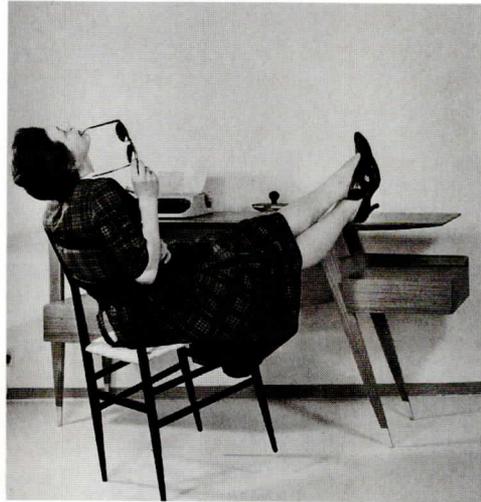
From the late '60s on, in the mature phase of Pantan's career, when he left behind the craft- and wood-oriented design milieu of Denmark to set up an office in Basel, Switzerland, he turned to creating—the word "interiors" just doesn't do him justice—environments. In restaurants, a hotel, cafeterias, and conference rooms, he devised spaces featuring textured walls, saturated colors, eye-popping patterns, and dense lighting arrays. His most memorable environment was among the shortest lived. Called *Visiona 2*, it was an installation—commissioned by the Bayer conglomerate for a Cologne trade fair in 1970 and built inside a boat on the Rhine River—centered around a sort of hallucinatory cavern lined entirely with plush blue and orange biomorphic forms that doubled as seating. No LSD required.

Happily, a magnificent element from one of Pantan's audacious environments from the '70s recently emerged into public view for the first time: an enormous ceiling lighting ensemble, comprising thousands of capiz shell discs, that once hung in the dining room of the Pantan family home in suburban Basel. Since late last year, it has illuminated the restaurant of the Kunsthalle Basel. "Carin Pantan, the daughter of Verner Pantan, and I are old friends. I saw the shell ceiling for the first time as a boy," says Kunsthalle president Martin Hatebur. "When



Celebrating Ponti in Paris

THE FIRST RETROSPECTIVE
IN FRANCE FOR ITALIAN
DESIGN LEGEND GIO PONTI
OPENS THIS FALL



ARGUABLY THE MOST IMPORTANT FIGURE OF mid-twentieth-century Italian architecture and design, and certainly the most famous, Gio Ponti will be honored with a retrospective at the Musée des Arts Décoratifs in Paris this fall. The exhibition *Tutto Ponti, Gio Ponti Archi-Designer*, on view from October 19 through February 10, 2019, is the first major Ponti show in France, where, according to the museum, his work is relatively unknown—although he designed products for French silver company Christofle, and built his first residence outside Italy there: L'Ange Volant, a chateau inspired by Palladio on the outskirts of Paris.

The exhibition covers all six decades of his work from 1921 through 1978, and will include more than five hundred pieces, some of which have never before left their place of origin. On view will be porcelains for Italian ceramics firm Richard Ginori, glass for Venini, and iconic Ponti works such as the La Cornuta coffee machine and the Superleggera chair. While five hundred is a big number, it represents just a small portion of his output. According to Alice Rawsthorn, writing in the *New York Times*, his designs number in the tens of thousands. Ponti created products for 120 companies, and as an architect built in thirteen countries, including the US, where his Denver Art Museum is currently undergoing a \$150 million face-lift overseen by Machado Silvetti and Fentress Architects. As a cofounder and editor of *Domus* magazine—a pulpit for his promotion





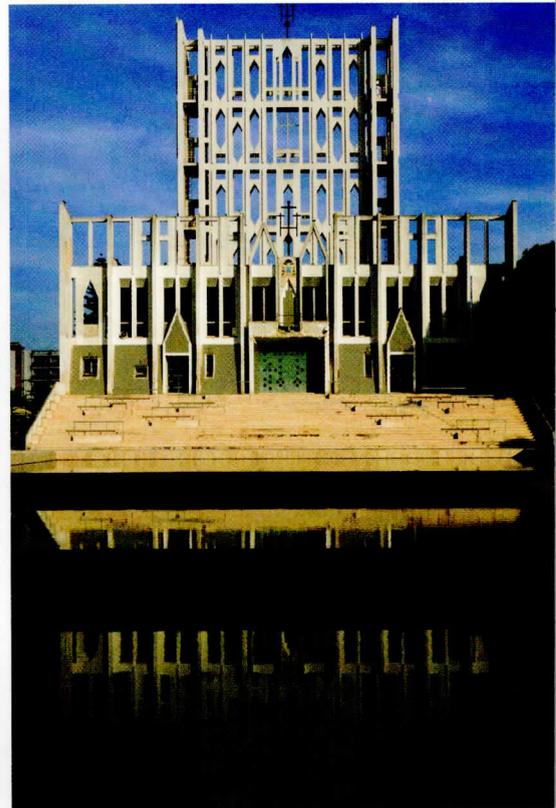
of Italian design and designers such as Carlo Scarpa and Piero Fornasetti—he produced 560 issues and wrote at least one article for each.

Ponti's designs for furniture, lighting, and textiles, as well as architectural projects, will be represented in drawings, models, photographs, and films. On the Rue de Rivoli side of the museum, six discrete spaces will be dedicated to display items related to some of his greatest projects, including Milan's Montecatini office building; the monumental frescoes he created for the Palazzo del Bo in Padua, the historical seat of that city's university since around 1493; Ponti's own Milan home on the via Dezza; and the interiors for the Parco dei Principi hotel in Sorrento. The show was designed by Wilmotte Associés with graphics by Italo Lupi.

On the same day the Ponti show opens, the museum will also unveil the complete reorganization of its contemporary design collection—some 22,000 square feet of space in a completely new presentation—featuring objects dating from the 1940s to today.

More than a thousand works will be on display, including designs by Jean Prouvé, Charlotte Perriand, Philippe Starck, Jasper Morrison, Zaha Hadid, and Iris van Herpen, among many others. Modern design lovers might want to consider planning a trip to Paris this fall. madparis.fr

—Arlene Hirst



The Superleggera chair, 1957, manufactured by Cassina, and a table, 1953, manufactured by Giordano Chiesa, both designed by Ponti.

Table service designed by Ponti and produced by Franco Pozzi, 1967.

Hotel Parco dei Principi in Sorrento, Italy, designed by Ponti, 1960.

Concattedrale Gran Madre di Dio, in Taranto, Italy, designed by Ponti, 1964-1967, and completed in 1970.



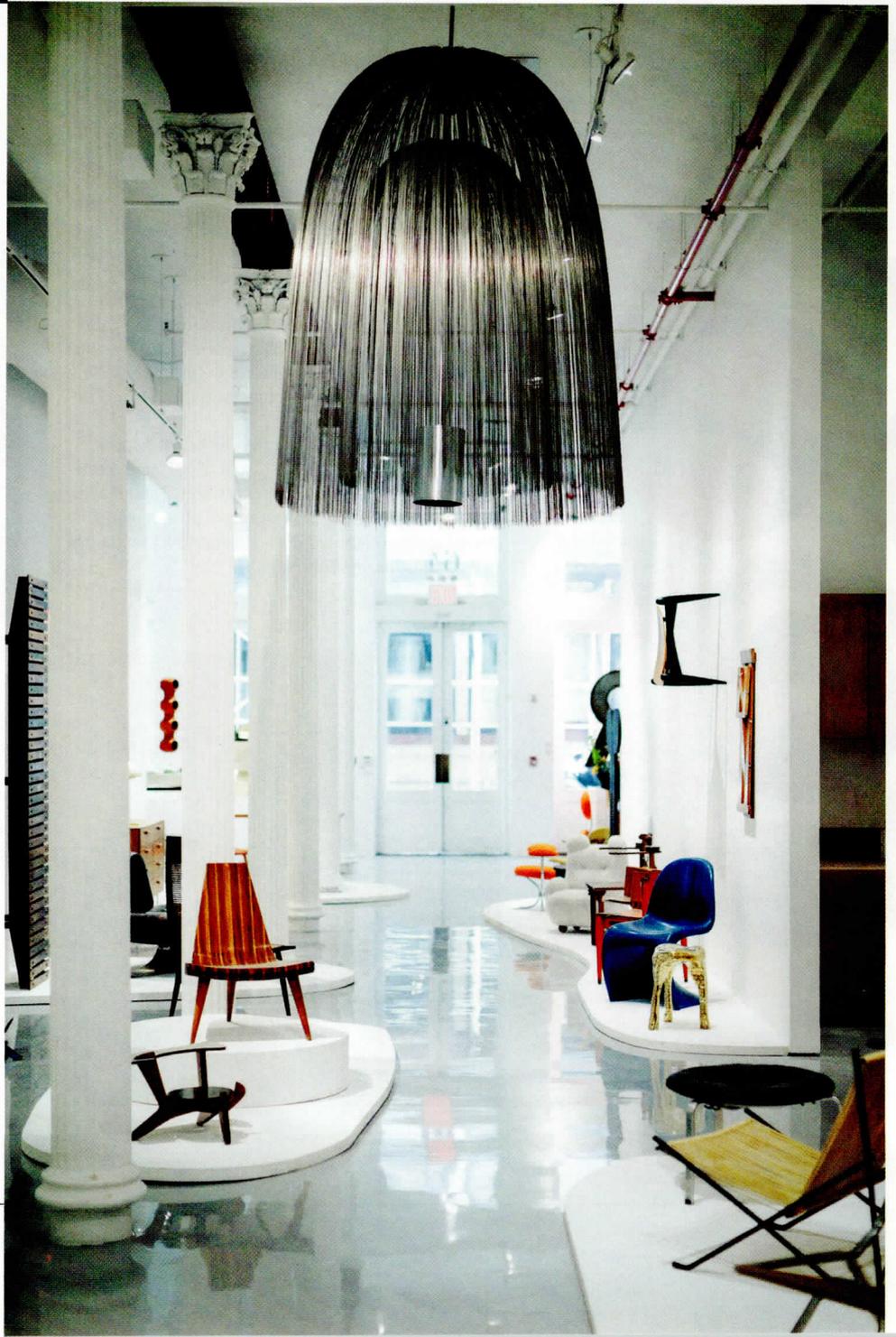
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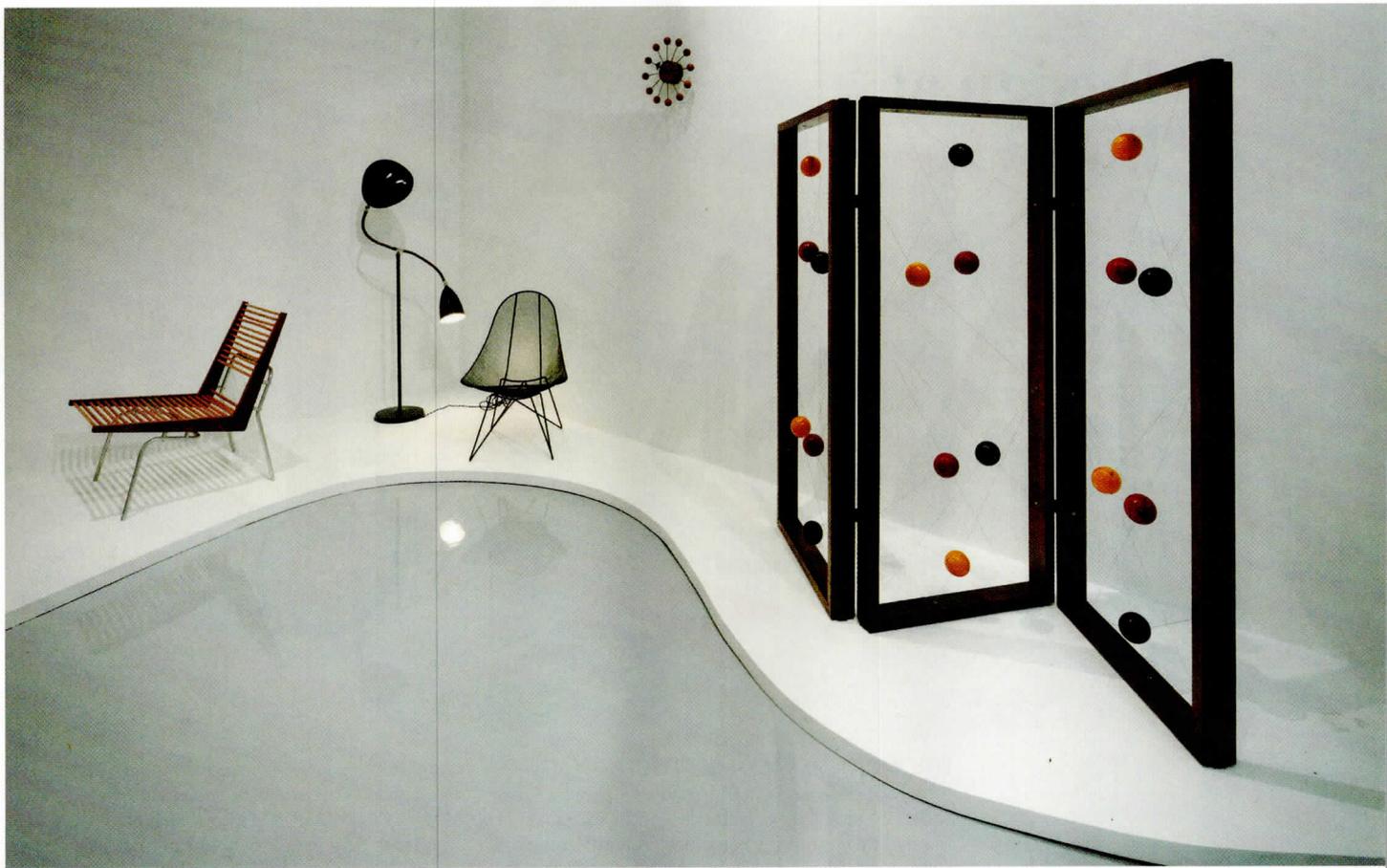
R & Company at 20

TO MARK ITS TWENTIETH YEAR IN business, in June the New York design gallery R & Company opened an expansive new 8,000-square-foot space one block from its long-standing Tribeca base. The second venue offers not only a significant increase in exhibition space but also provides the gallery the opportunity to grow its cultural footprint. Though a commercial platform, R & Company has established itself as a respected scholarly voice through curatorial programming, publications, and film projects. The inaugural exhibition in the new venue, titled *20 Years of Discovery*, demonstrates the gallery's commitment to both overlooked twentieth-century design and contemporary innovation. R & Company cofounder Evan Snyderman spoke to *Modern* about the gallery and its endeavors.

Adrian Madlener/MODERN MAGAZINE:
What is the through line of the *20 Years of Discovery* exhibition?

Evan Snyderman: It's a look back at the history of the gallery and the different movements we've focused on, are passionate about, and have built commercial interest in for the last two decades. The exhibition is divided into four categories, starting with work by unsung heroes of mid-century Californian design, such as Greta Magnusson Grossman; the next section is dedicated to Brazilian modernism, encompassing work by Joaquim





Tenreiro and others. “Difficult Design” is a category we’ve coined to cover talents who, in the 1960s and ’70s, began to question the conventions of design—Verner Panton and figures from various Italian radical design collectives. A perfect segue is our contemporary design program, which includes designers, like Katie Stout, who continue to challenge the marketplace with their maverick approach to making. We wanted people to know what contributions we’ve made to the collectible design marketplace but also to design history.

AM: How has the collectible design market evolved in the past two decades?

ES: It used to be that collectors sought out only the Eameses or Jean Prouvé. Knowledge of design history was limited. With the emergence of a new crop of craft-led talents in the last twenty years, broader awareness developed and our audience grew. Big art and antique collectors are now beginning to understand that important works can be a part of their collections, as opposed to just being decoration or pieces of furniture they sit on.

AM: How has R & Company formed a niche in this context?

ES: For us, it’s about working with historical icons and contemporary designers who have created work that tells stories. Our role is to communicate

these narratives to our clients. It all starts with an object as a way into a designer’s world. It’s a piece of their career a collector can own.

AM: Why did you decide to open another space nearby rather than expand to a location outside New York?

ES: The idea of expanding into other cities was suggested to us many times. What we realized when dreaming of a new space was that we could establish a second location here in Tribeca, and collaborate with other galleries around the world to grow our business and gain wider acclaim for our designers. Our Franklin Street gallery will remain a showroom representing our full roster and serve as project space from time to time. The new White Street gallery will host our solo shows.

AM: How else will you use the new space?

ES: One of the main purposes of the new space is to bridge the institutional and commercial aspects of the design world. We’ve moved our library into the new venue and have hired a full-time archivist. Researchers, curators, students, and enthusiasts are now able to make appointments to see rare books. We will also be hosting talks, film screenings, and other design history events. One of our biggest goals is to affect the way people see and talk about design, to consider the work on a higher level. r-and-company.com.

R & Company’s new storefront at 64 White Street in Tribeca, New York City.

An installation shot of the new gallery featuring Harry Bertoia’s *Double Hanging Willow*, 1968.

Greta Magnusson Grossman’s rare three-panel folding screen, 1952, and floor lamp, c. 1950, are in good company with lounge chairs by Maurice Martine, 1948, at left, and Sol Bloom, 1950, and a George Nelson Ball clock, c. 1949.

Design at Play

A NEW EXHIBITION AT THE MILWAUKEE ART MUSEUM LOOKS AT HOW PLAY BECAME A STAPLE OF MID-CENTURY AMERICAN DESIGN



THE WORK OF MID-TWENTIETH-CENTURY American designers Charles and Ray Eames, Alexander Girard, Isamu Noguchi, and Eva Zeisel is widely known, but perhaps less so is the role that play had in their designs during an era of rapid change. The exhibition *Serious Play: Design in Mid-century America*, opening at the Milwaukee Art Museum on September 28, explores playfulness as a catalyst for creativity. Designers of the time believed that play could, and should, be taken seriously; as cu-

rators of the show, we assert the same. Author Steven Johnson noted in *Wonderland: How Play Made the Modern World* (2016): "The pleasure of play is understandable. The *productivity* of play is harder to explain." The two hundred-plus works in this exhibition are organized into three themes—the American home, child's play, and corporate approaches—that help elucidate the significance of play.

During the postwar years the home emerged as a space in which architects and designers explored new ways of living. For example, with a booming economy, Americans acquired more goods, and storage became a key issue. The Eameses, Girard, and George Nelson, among many others, created storage units of various types that encouraged improvisational and imaginative decorating. (Self-expression through the choice and placement of objects was central to individualization in an era of men in gray flannel suits.) Whimsical product designs, such as Erwine and Estelle Laverne's Jonquil chair, were considered imaginative solutions for crowded dwellings: the Lavernes' transparent furniture virtually disappeared! Similarly, Irving Harper, who worked for George Nelson Associates, designed some of the most important, recognizable, and playful clocks of the twentieth century for the Howard Miller Clock Company. In the Kaleidoscope clock, the "arms" of the hour and minute hands—represented by a reddish circle and short black line—are transparent, creating a floating effect as the hands rotate. Harper then surrounded the polygonal face with six mirrors to create a kaleidoscopic effect. Eva Zeisel offered consumers not only amusing objects but also more playful ways of engaging with mass-produced ceramic tableware. Her Town and Country line put playfulness into the hands of

Magnet Master
400, 1947,
designed by Arthur
A. Carrara.

Swing-Line toy
chest, 1952,
designed by
Henry P. Glass
and manufactured
by the Fleetwood
Furniture Company.



the user: thirty-four different pieces came in twenty-three different color combinations, so that the ways in which the pieces interacted with one another depended on how the consumer, rather than the designer, arranged them.

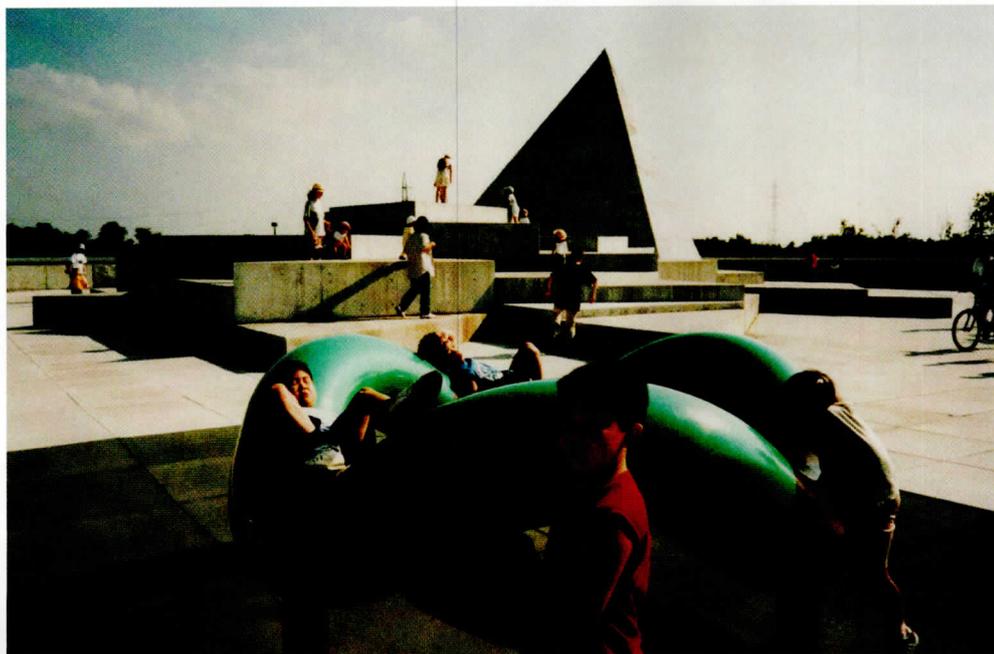
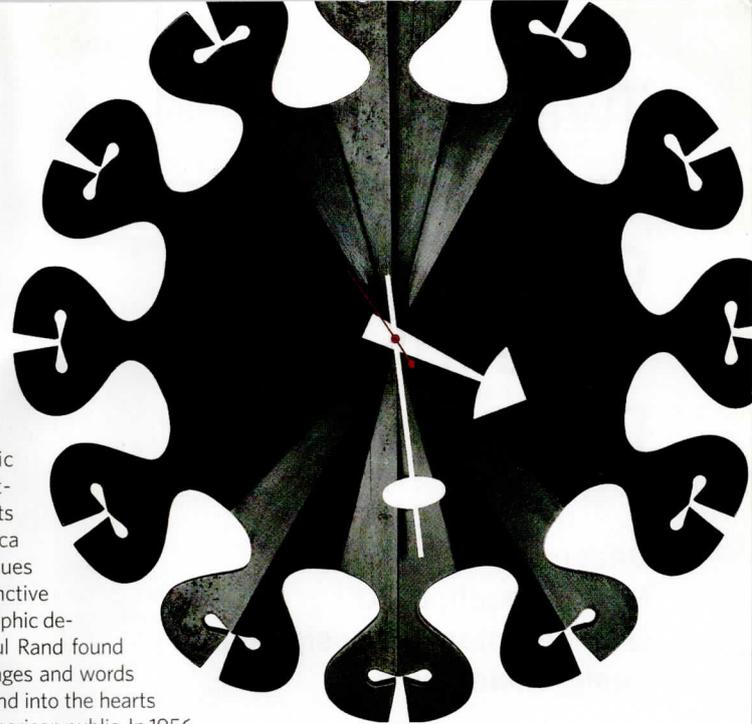
Designing for children was also serious business. In her book *Designing the Creative Child: Playthings and Places in Midcentury America* (2013), Amy F. Ogata established that the educational toys prized at the time not only had pedagogical applications but were also examples of good design. This exhibition considers architect-designed toys—including ones by the Eameses, Arthur Carrara, and Anne Tyng—that were marketed specifically for their ability to develop creative young minds; the exhibition also examines the small-scale furniture that was expressly designed for children's spaces and their activities, such as playing with building toys. Some of the liveliest children's furniture was created by Chicago architect Henry P. Glass, who designed the Swing-Line series for the Fleetwood Furniture company in 1951. Glass's toy chest, with its four colored bins that swing outward, would have handily held many of these experimental toys. Ideas about children's development in the context of play extended to the outdoors as well. In 1953 the educational toy company Creative Playthings added a Play Sculptures division, for which architects and designers created sculptural playground equipment that was more open and imaginative than earlier examples. Similarly, Isamu Noguchi designed playgrounds and play structures to stimulate creative activity as a way for

children to learn and participate in the world.

The impetus for play was not restricted to domestic and children's settings alone: segments of corporate America explored new avenues for cultivating distinctive brand identities. Graphic designers such as Paul Rand found ways of making images and words jump off the page and into the hearts and minds of the American public. In 1956 Alcoa initiated the Forecast program, which commissioned designers to employ aluminum in creative ways to "inspire and stimulate the minds of men." The results evoked the era's spirit of pure, unadulterated originality. And in the mid-1960s, Alexander Girard, known for his whimsical graphic designs, juxtaposed Latin American folk art and gridded structures for the Braniff International VIP lounge, demonstrating that even a complex corporate identity can mix playfulness with luxury, and allow for some plain old fun.

—Monica Obniski and Darrin Alfred

Serious Play: Design in Midcentury America is on view at the Milwaukee Art Museum from September 28 through January 6, 2019, and at the Denver Art Museum from May 5 through August 25, 2019. mam.org denverartmuseum.org



Isamu Noguchi's Play Sculpture at Moerenuma Park in Sapporo, Hokkaido, Japan.

Pleated Star wall clock, model 2224, designed by Irving Harper of George Nelson and Associates in 1955 for Howard Miller Clock Co.

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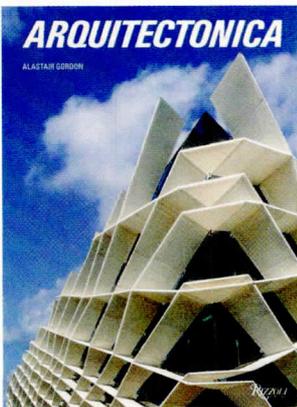
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Radical Mainstay

A NEW MONOGRAPH CELEBRATES FORTY YEARS OF THE EVER-ICONOCLASTIC FIRM ARQUITECTONICA



Arquitectura
By Alastair Gordon
(Rizzoli, \$85)



ARQUITECTONICA (RIZZOLI) COULD VERY WELL have been named *Having It All*. Like Helen Gurley Brown's early 1980s best seller, the recently published monograph on Miami architectural firm Arquitectonica phrases the pursuit of love, success, sex, and money in terms that design practitioners can appreciate. With a reach that takes in fifty-four countries, the company boasts a long list of conceptually compelling projects, as well as substantial clout in the real estate world. Yet, whereas Gurley Brown's vision of female empowerment has been discredited in the four decades since it came out, Arquitectonica—which marks its fortieth anniversary with this book—continues to represent the gold standard for creative-industry fulfillment. On the occasion of the monograph's release, MODERN contributor David Sokol spoke with principals Bernardo Fort-Brescia and Laurinda Spear about their secrets to longevity:

David Sokol/MODERN MAGAZINE: This book is monumental in terms of size and decades spanned.
Bernardo Fort-Brescia: Our practice started when we were straight out of school and barely twenty-four years old, and the firm is now forty years old. So,

part of the size of the book has to do with explaining the chronology; another part of it is having the right mix of projects that convey the breadth of the practice, even if some projects are more glamorous than others. We probably could have done a book every five years.

DS: Could you say more about that right mix of projects?

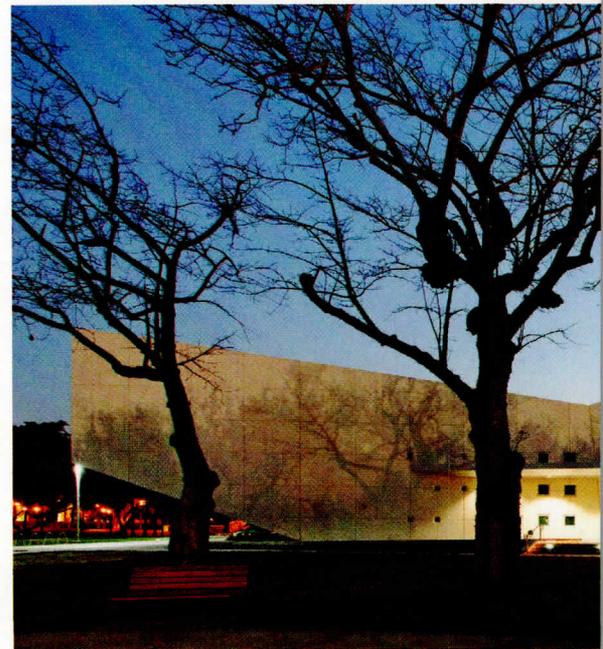
BF-B: Not every building has to be a landmark. I hate this "iconic" thing—this notion that every successful building stands out. There are some buildings that we intentionally create as background buildings. They don't have to be loud and expressive if it's not the right moment and the right place for that.

DS: Does concern for appropriateness land you in the category of corporate architect?

BF-B: I don't think people think of us as a very large firm, because we are still essentially run by Laurinda and myself and the close group with whom we work. In that sense, we are not one of those behemoths with one hundred partners that are the result of mergers and acquisitions.

DS: But at the same time, the volume and geographic reach of your portfolio is equivalent to that of a large company.

BF-B: We have survived categorization. In a way, we love it because it would be very boring if we were doing one building type or one scale of building. To some extent, not being so visible and not self-promoting too much allow us that flexibility.



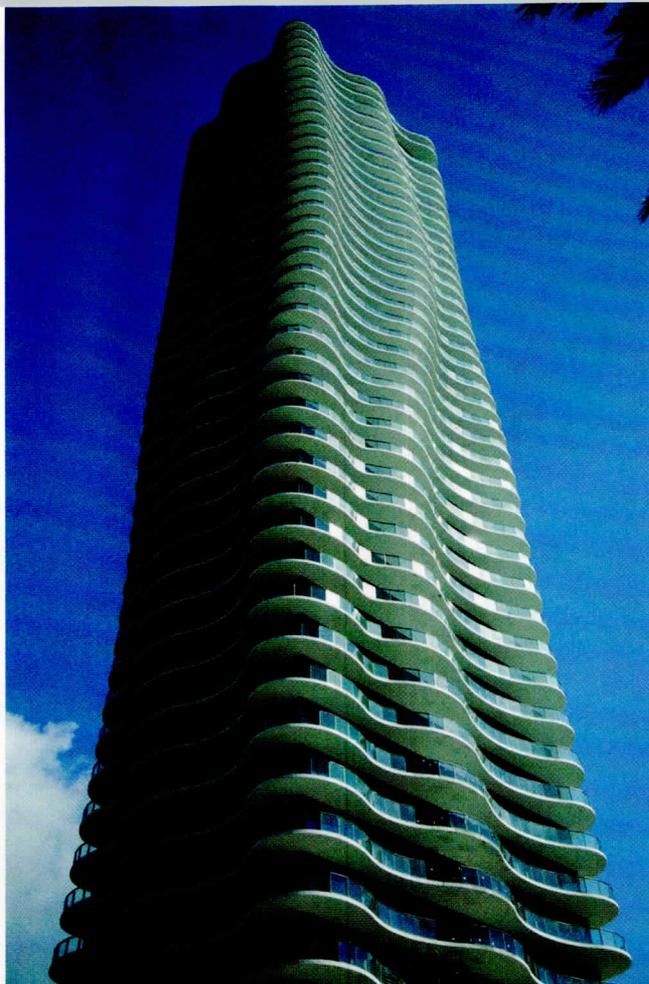
DS: The monograph texts by Alastair Gordon and Ian Volner capture the back-and-forth between corporate and boutique mind-sets—in part by giving as much prominence to your first completed commission, the Pink House, as to your more recent skyscrapers. How much has Arquitectonica evolved since its early experiments in deconstruction?

Laurinda Spear: As I became increasingly concerned about human impact on the natural environment, my approach to design has evolved. I felt a mandate to carefully consider how to mitigate the effects of buildings and designed landscapes. I think that sensitive site development can help offset [buildings' consumption of] energy and natural resources.

BF-B: I think our approach has been rather consistent. There's a certain romance and a certain sensuality we like to inject into our work—that's the spice that makes it a little bit off from the norm—but when we start designing a project, there should be no preconception about color, form, depth of space, or anything.

DS: It may be impossible to choose a favorite design, so could you cite one project in this book that is emblematic?

LS: Each project does have its own unique challenges and rewards. Brickell City Centre in Miami's urban core provided an opportunity to design and test ideas of how landscape and natural elements could be integrated into dense urban development at different scales and elevations. Miami's native landscapes



have been impacted by development, and Brickell City Centre provided a platform to reintroduce these landscapes into the urban core.

BF-B: The client had hired us to do a mall, and the expectation here was of an air-conditioned interior space—a single building that, as far as we were concerned, is not part of the neighborhood. We felt this was not the correct model in this part of the city, that this was a place to look for a different experience. It's calculated to catch the breezes—pirates and galleons came through Miami because of our trade winds—and collect water. With multiple uses and a ten-acre park on its roof, it's a downtown place for people to congregate and see each other.

DS: And this illustrates your no-preconceptions method, as well?

BF-B: We think first in terms of what we're trying to do with a building. Then we're trying to make that structure ecological or sustainable. Then the building takes on an expression, but that expression always follows the original content and ideology.

DS: Your children Raymond and Marisa joined the firm several years ago, and they are shouldering increasing responsibility there. Has that influenced Arquitectonica's evolution too?

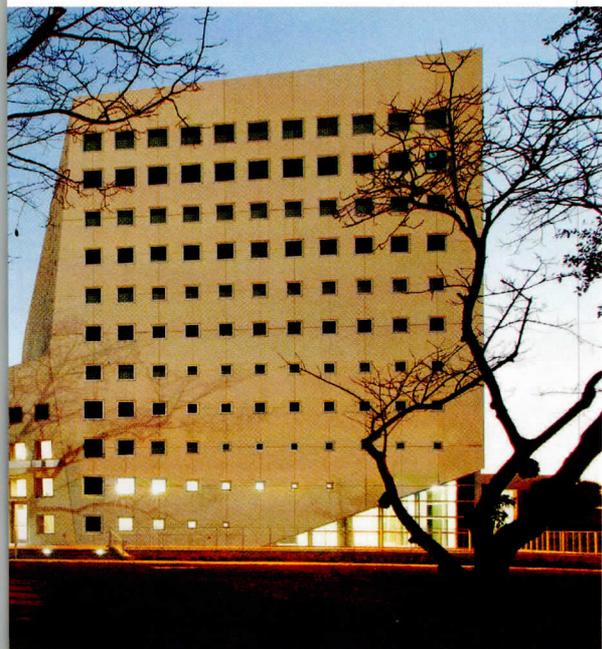
BF-B: We never had a plan for the kids to work in our firm. But they are really part of the team, they are equals with a lot of team leaders who deal with me and Laurinda on a fairly regular basis. They also bring another perspective. We can't get into the minds of a new generation that easily. We can read about it and talk to people, but it's not the same thing as living it. When you can infuse the experiences of the older generation with the ideas of a new generation, you get a better result.

Festival Walk, opposite page, designed by Arquitectonica, in Hong Kong, was completed in 1998.

The Florida International University School of International and Public Affairs (FIU SIPA) building, completed in 2010.

Arquitectonica's residential tower Regalia at Sunny Isles Beach in Miami, Florida, opened to the public in 2014.

© KEN HAYDEN PHOTOGRAPHY



Two Decades Get Their Due

1930S AND 1940S DESIGN
IN THREE NEW BOOKS

By JUDITH GURA

Rendering by Kem Weber of the living room for Angeline and Walter Edwin Bixby Sr. of Kansas City, Missouri, 1936, from Marilyn F. Friedman's *Making America Modern: Interior Design in the 1930s*.

Carlo Scarpa's Bugne vase produced by Venini, c. 1936, featured in *Essential Modernism: Design Between the World Wars* by Dominic Bradbury.

Le Corbusier's Villa Savoye, Poissy, France, 1931, as pictured in *Essential Modernism*.

The famous Red Blue chair, designed in 1918 by Gerrit Rietveld and built in 1955 by Gerard van de Groenekan, also from *Essential Modernism*.



WE REMEMBER THE 1930s for the Depression and the 1940s for World War II, but those tumultuous decades had bright spots as well as crises—they were a surprisingly fertile time for design. These otherwise stressful years saw the birth of industrial design, the rise of the interior design profession, and the first iterations of what would soon flourish as mid-century modernism. Though the period is largely sidelined in twentieth-century design narratives, it's getting its due in three new books that shed light on the events and objects of these decades and the people responsible for them.

Modernism, as we think of it, actually began much further back, in 1851, when the Great Exhibition in London was the impetus for design reform in Great Britain. Since then, international fairs have been instruments of design change, as admiration—or envy—by one country's designers for the work of another's stimulates new development. The legendary 1925 Exposition Internationale des Arts Décoratifs et Industriels Modernes in Paris was no exception; it was both the high point of art deco and the start of its decline, as pavilions like those designed by Le Corbusier, Robert Mallet-Stevens, Kay Fisker, and Konstantin Melnikov signaled a departure from historicism and ornament.

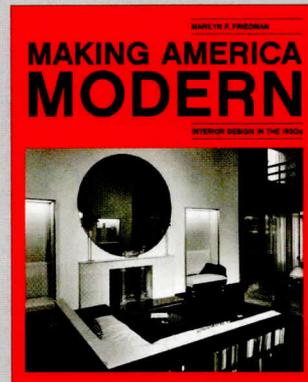


Visitors took note, especially those from the United States (which had declined to participate in the fair), who were inspired by the idea of “modern” or “modernistic.” Their responses would jump-start the development of America’s first homegrown design, unabashedly modern and free of European influence.

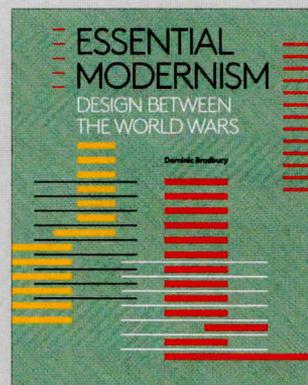
The awakening of the United States to a new aesthetic is the subject of Marilyn Friedman’s exhaustive research into one influential decade. *Making America Modern: Interior Design in the 1930s* (Bauer and Dean) examines the vehicles of the emerging style, including designer and trade association activities, museum exhibitions, design shows, and department store room settings, as well as the shelter magazines that gave them exposure before a national audience. A year-by-year narrative details the gradual changes that took place as modernism was pioneered by prominent industrial designers like Donald Deskey, Gilbert Rohde, Eugene

Schoen, and Russel Wright in public exhibitions as well as interiors for a sophisticated, affluent clientele. Illustrated by archival images, most of which are unfortunately in black-and-white (color photography was still in limited use), the book is a fascinating and illuminating look back at fashionable American interiors in the years when modernism was new. Radical in their time, they are, by today’s standards, unspectacular . . . and perhaps a bit dull.

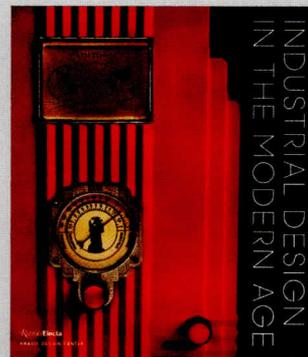
An altogether different approach is taken by Dominic Bradbury in the ambitious survey *Essential Modernism: Design Between the World Wars* (Yale University Press), which wraps up the varying strands of early modernism in a neat—and weighty (480 pages)—package that includes furniture, lighting, ceramics and glass, industrial and product design, graphics and posters, as well as a generous selection of attractively photographed houses and interiors. The book deals only with Europe and the United States, the most important sources of design innovation during the period, and essays by several experts offer insights into the individual countries and categories. Within each discipline, it treats designers alphabetically, implying that despite their differences of approach and materials, the French modernists, the Scandinavian humanists, and the constructivist radicals, for example, were essentially following the same trajectory. About fifty designers in the various categories are profiled, including all the expected names (Ludwig Mies van der Rohe, Carlo Scarpa, Buckminster Fuller) and several less often lauded (Pietro Chiesa, Otto Lindig, Jan Tschichold). The sec-



Making America Modern: Interior Design in the 1930s
By Marilyn F. Friedman
(Bauer and Dean, \$50)



Essential Modernism: Design Between the World Wars
By Dominic Bradbury
(Yale University Press, \$85)



Industrial Design in the Modern Age
(Rizzoli Electa, \$85)



© RICHARD POWERS
COURTESY OF WRIGHT

Radios pictured in *Industrial Design in the Modern Age*, clockwise from top: Cyarts Deluxe radio, produced by Cyarts Plastics, Inc., Bronx, New York, c. 1946; radio model no. 6AU-1, produced by Garod Radio Corporation, Brooklyn, New York, 1941; Bullet radio, model no. 115BA, produced by Fada Radio & Electric Co. Inc., Long Island City, New York, 1940.

Lawn-Do-All mower, designed c. 1948 by Clifford H. Flanigan, from *Industrial Design in the Modern Age*.



tion on houses and interiors shows iconic residences such as Villa Savoye, Fallingwater, Maison de Verre, the Schröder House, and the Lovell Health House, as well as less familiar ones by Ernő Goldfinger, Auguste Perret, and Hans Scharoun.

Focusing on a class of objects rather than a period of time, *Industrial Design in the Modern Age* (Rizzoli Electa) celebrates the achievements of the famous, little-known, and anonymous designers responsible for the mass-produced, and often taken-for-granted, objects integral to modern life. Drawing from the collection of the late George Kravis, an enthusiastic collector of industrial design and the founder of the Kravis Design Center in Tulsa, Oklahoma, this comprehensive and beautifully designed book illustrates more than three hundred objects, organized by function, into eleven different categories, including measuring and working, housekeeping, and eating-and-drinking. This allows the inclusion of such intriguing surprises as a

washing-machine agitator (James B. Kirby, c. 1937) and a hedge trimmer (designer unknown, c. 1948), along with industrial design classics like Walter Dorwin Teague's 1930 Kodak camera, John Vassos's circa 1935 phonograph, and Henry Dreyfuss's circa 1942 thermostat. A scholarly introduction by historian Penny Sparke; well-researched contributor essays; detailed product histories; and archival images of factories, advertisements, and installations supplement vivid photographs of objects spanning more than a century of design, from a protractor of about 1887 by Alton J. Shaw to the 2015 Fuga bike helmet by Closca Design and Cul-de-sac Creative. Featured designs from the 1930s and 1940s include Peter Muller-Munk's museum-collectible Normandie pitcher (1935), Russel Wright's American Modern dinnerware (c. 1937), the photogenic but anonymously designed Pride-o-Lawn lawn sprinkler (1940-1946), and a designer-unknown radiator-cleaning tool (1930-1950).

Most readers of this magazine already understand how critical design has been to the success of even the most quotidian mass-produced objects, and how essential the role of designers has become in today's style-conscious world. But these new books are a reminder of how much progress toward a design-oriented society was made in the otherwise crisis-fraught decades between the two World Wars.



UrbanGlass

Shari Mendelson: *Glasslike*
Curated by Elizabeth Essner
September 12 - November 3, 2018



Shari Mendelson
Green Animal with Vessel, 2017
Repurposed plastic, hot glue, resin,
acrylic polymer, paint, mica, glass frit
26"x13"x13"
Photo credit: Polite Photographic

Piece by Piece

CLÉ HAS TRANSFORMED THE HUMBLE TILE INTO AN IMAGINATIVE SURFACE MATERIAL THAT HAS WON OVER THE DESIGN WORLD

By NICOLE ANDERSON



ON A WALK THROUGH MILWAUKEE ONE DAY, right after moving there in 1984, Deborah Osburn came across a nondescript church and was surprised to find it was topped by an exquisitely tiled spire. "It was magical, and it elevated the whole thing, and I couldn't get my eyes off of it," she recalls. "[Tile] was something I was using in my [sculpture] pieces, but here it became something more. Not only did it elevate this architectural landmark, but it also allowed it to withstand the extreme weather." This marriage of artistry and function planted the seeds for a lifelong fascination with tiles and set Osburn on an unexpected trajectory. The founder and CEO of Clé, a Sausalito, Califor-

nia-based online tile boutique, Osburn has turned her more than three decades of experience in the ceramics industry into a popular business known for its aesthetically sumptuous and innovative tiles.

"Tile isn't just decorative—it stands for something," says Osburn, whose interest in the medium has always extended beyond its utilitarian purpose. One of her early encounters with tile came as a college student studying sculpture at the Kansas City Art Institute, where she would integrate found objects, including tile, in her works. After her brief stint in Milwaukee, Osburn moved to Denver, intending to go to law school, and found a side job in the showroom of a tile company. "It was



myself, this is crazy! If we had these tiles we could sell a zillion of them." She ran the idea by a friend and fellow tile maker, but he immediately dismissed it. Undeterred, Osburn went out and bought a tiny test kiln of a sort usually used to fire jewelry and set it up in her dad's garage. With the help of her retired father, she produced her first batch of tiles—and her company, Bisq'ettes, was born.

Over the course of fifteen years, the business grew to a two-hundred-person operation with a factory that produced small ceramic tiles in San Francisco that were sold to big-box stores like Sears and Home Depot. Despite its success, however, Osburn felt increasingly alienated from the creative process. "At one point I realized I had stopped being a designer, and instead, become an industrialist," she says. Osburn took a hiatus and spent the next few years raising her two sons and helping launch a charter

there that I fell completely in love with tile," she recounts. At the showroom, she learned the nuts and bolts of the business—at a time, she notes, when the tile industry in the United States was just beginning to get savvy to the creative possibilities of the material, even though it had long been ubiquitous abroad. In short order, she assumed a full-time role at the showroom. "I was a strange oddity of a very young woman who had an art background who was in a construction industry product," she says, adding, "and I've been that kind of odd man out since the beginning, pushing and cajoling the world of tile in the U.S. to be way more than four-corner white tile." Needless to say, she never made it to law school.

Two years into her job, Denver went into an economic decline and the tile company closed its doors. Osburn packed her bags and moved to the San Francisco Bay Area, closer to her family. With her background, she quickly found a job at a tile showroom in San Francisco. During her year there, Osburn began to notice that many customers would come in seeking particular decorative tiles for their Victorian houses, only to find only plain tile offered. "They were always asking for these decorative liners and colors, and I'd [say], 'Oh, sorry, no, that's not available.' I was answering this question probably three or four times a day, and I thought to



An installation shot of *Much Love Me*, a collection created by Ruan Hoffmann, hand-lithographed onto honed limestone.

Deborah Osburn.

Splitter Splatler Damask, part of the *Timorous Beasties Rorschach* collection, by Alistair McAuley and Paul Simmons. The designs are hand-printed onto Thassos marble or honed limestone.

An installation view of *Vertical Stripe* from the *Rorschach* collection.



Arc, Osburn's modern take on historic encaustic cement tiles, as installed on a patio designed by Abbie Naber.

Zenith, another encaustic cement tile pattern, installed on the fireplace in a living room designed by Lindye Galloway Interiors.

Hexagonal tiles from the Belgian Reproduction collection in Flemish black clay.

school. But it didn't take long for her to make her way back to the tile world, and her timing was impeccable. Just as design blogs were proliferating on the web, she started her own in 2009 called *Tile Envy*, logging all her thoughts and discoveries on the subject. Within a month, she was inundated with emails from designers and tile makers from across the globe, asking her to recommend or feature their tiles. And it occurred to her that there was a need for an online marketplace for remarkable tiles. "I thought, 'I bet I can put all of these amazing things up, sell them, and also honor all of these people who are making the tiles—and bring tiles from other countries into America.'"

This fall Clé turns six, and has grown to roughly thirty-five employees, hailing from around the world. With Osburn at the helm, they explore the technical and visual capabilities of tile—understanding that it is at once functional and highly aes-



thetic, exacting and versatile. An assortment of materials are tested and put into production, from stone and brick to cement and terra-cotta, and offered in a variety of shapes and styles. Moving beyond ceramics, Osburn will be introducing new collections using metal and terrazzo—as well as one in glass, titled 1970, an "ode to David Bowie's best years." She continues to collaborate with top designers and artists—such as Eskayel, Gachot Studios, and Erica Tanov—on new collections. One standout is Rorschach by Glasgow design studio

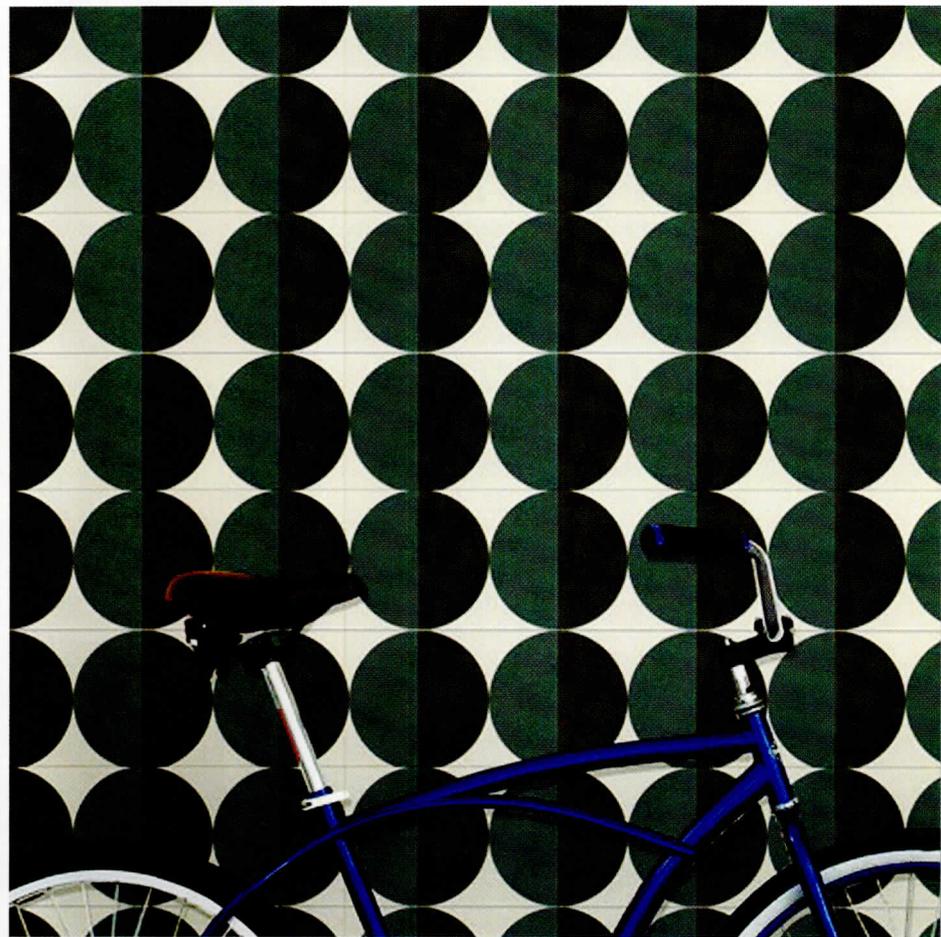


JENNY SIEGWART AND COREY VILICANA PHOTO



TABLE: COURTESY OF OMGIVING

THE ART OF TILE



Timorous Beasties, with designs that fittingly resemble the famous psychological inkblot test but in rich, electric colors and dense patterns. Like so many of the tiles Clé produces, it is a self-contained work of art, a world within a world. Even Osburn's son Luca has recently contributed to Clé, designing the second iteration, Tides, of the Watermark collection, dreamlike—hand-painted porcelain tiles in soft hues of greens, pinks, grays, and blues.

There's more to come for Clé. With twenty collections slated for this year alone, Osburn is gearing up to relaunch her website and to open a brick-and-mortar, trade-only showroom in East Marin at the end of the year. It will also include exhibition space for visiting artists and a tile guild to train the next generation of tile makers. "We're going to stretch people's imaginations even further on the use of tile as a surface," Osburn asserts. Many would agree she already has.

Encaustic cement tile in the pattern Cross, seen here applied to a table.

An installation view of encaustic cement tile in the pattern called 50's Manhattan.

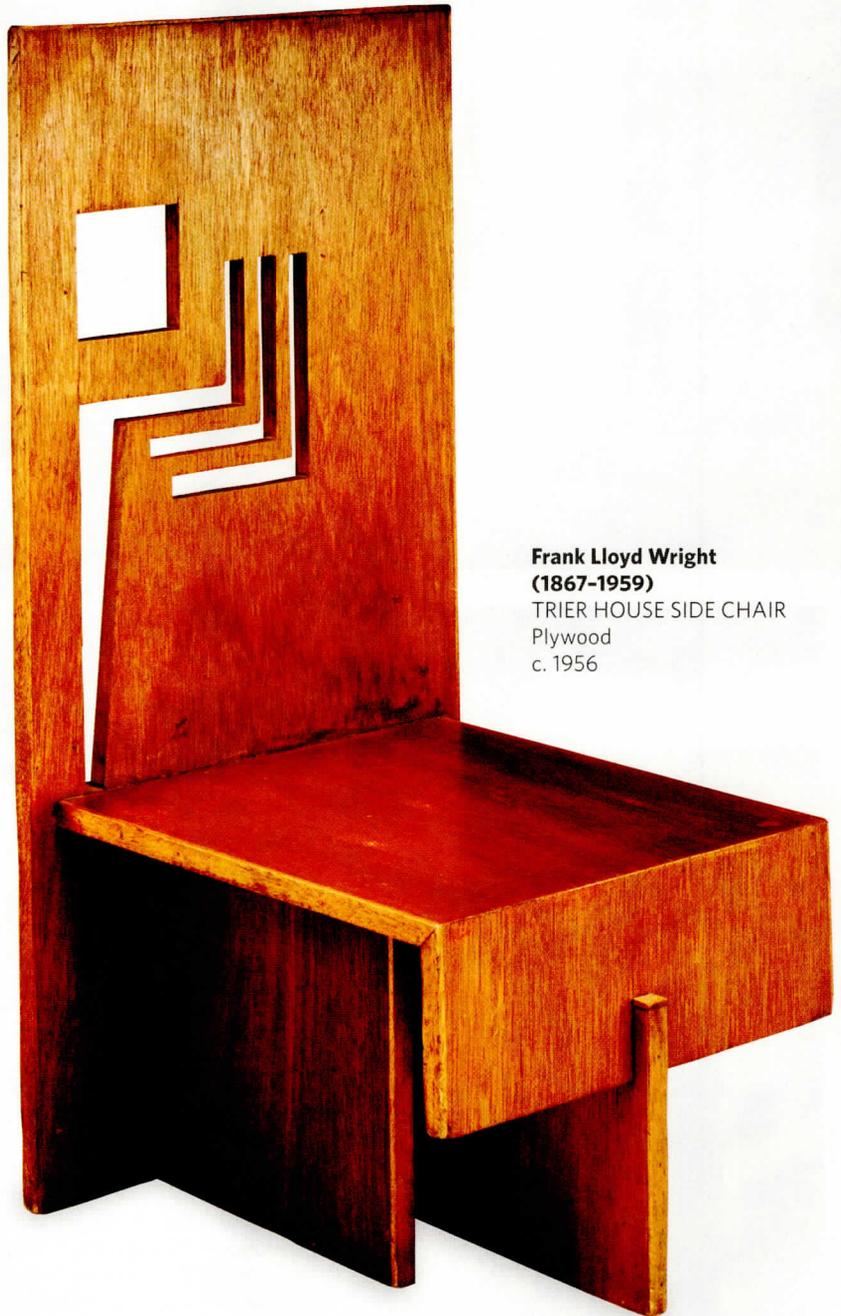
WE ASKED CURATORS OF LEADING TWENTIETH-CENTURY AND CONTEMPORARY DESIGN COLLECTIONS TO DISCUSS ONE OBJECT THAT THEY FEEL IS PARTICULARLY NOTEWORTHY. HERE IS A GALLERY OF THEIR CHOICES.

THE USE OF INEXPENSIVE PLYWOOD as the primary design material evokes ideas of practicality, durability, and simplicity. In the hands of renowned architect Frank Lloyd Wright, the material becomes a signifier of innovation, modernity, and a new model for living. Designed in 1956 for the Paul J. Trier House in Des Moines, Iowa, this side chair follows the Usonian concept that Wright espoused in the 1940s and 1950s. As Wright explained: "Rugs, draperies, and furnishings that are suitable for a Usonian house are those . . . that are organic in character, that is, textures and patterns that sympathize in their own design and construction with the design and construction of the particular house they occupy and embellish." Characteristic of many of the architect's later commissions, bold geometry and modest materials, defined the Trier House.

The most intriguing elements of the side chair are the asymmetric structure and square and angular design motifs found both in the planar seat supports and the back. While emblematic of the geometry within the Trier House, similar motifs also appeared in the bases of chairs for the Paul R. Hanna House in Palo Alto, California (1937), and in the clerestory panels of other Usonian houses. Chairs very similar to this one were originally designed in 1953 for the Usonian House and Pavilion at the Solomon R. Guggenheim Museum's *Sixty Years of Living Architecture* retrospective exhibition of Wright's work.

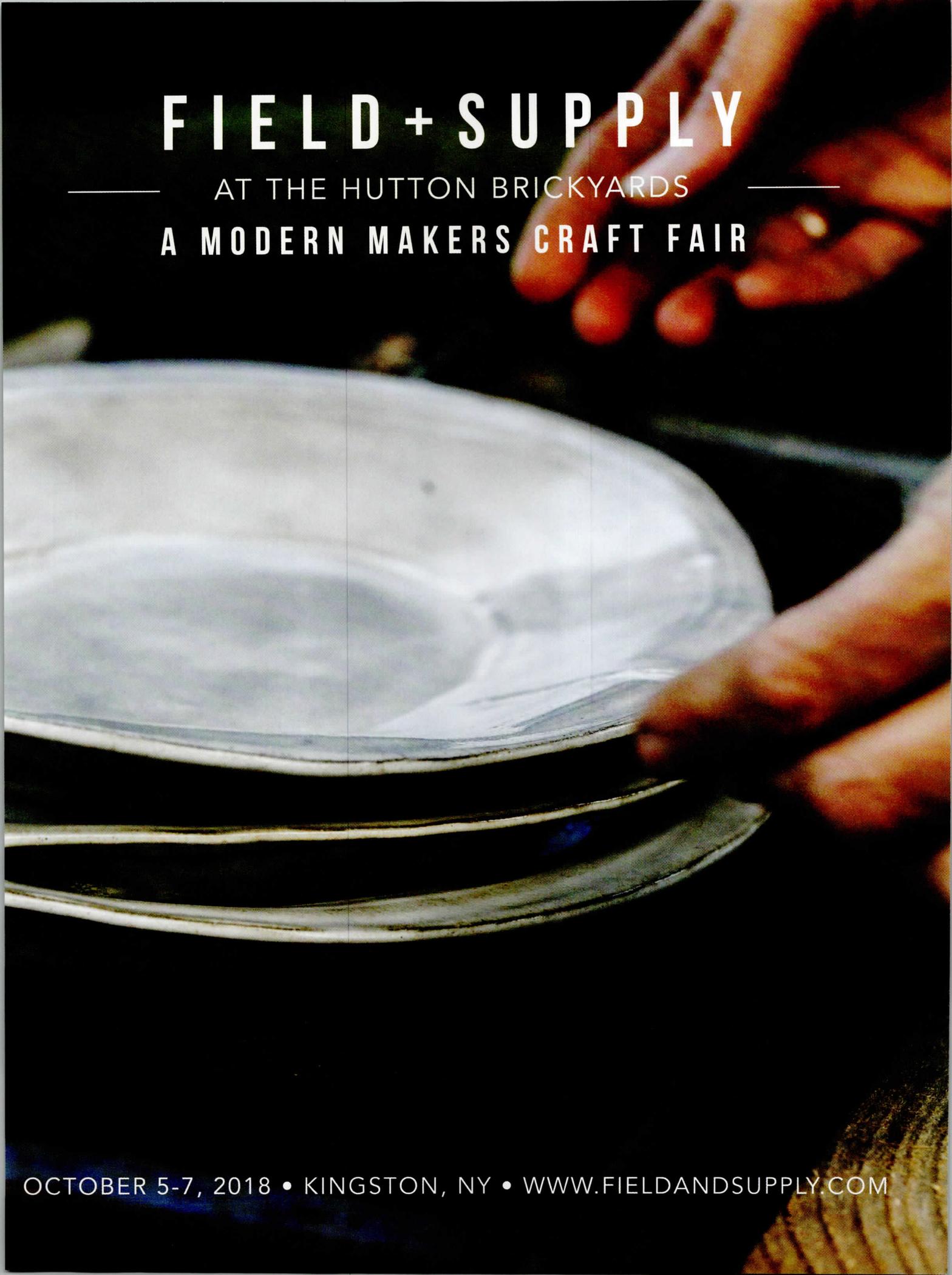
Sarah Schleuning

Margot B. Perot Senior Curator
of Decorative Arts and Design
Dallas Museum of Art
Texas



**Frank Lloyd Wright
(1867-1959)**

TRIER HOUSE SIDE CHAIR
Plywood
c. 1956



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The chair's simplicity belies the way in which it simultaneously demonstrates an interest in new manufacturing technologies and raises questions about the way we live

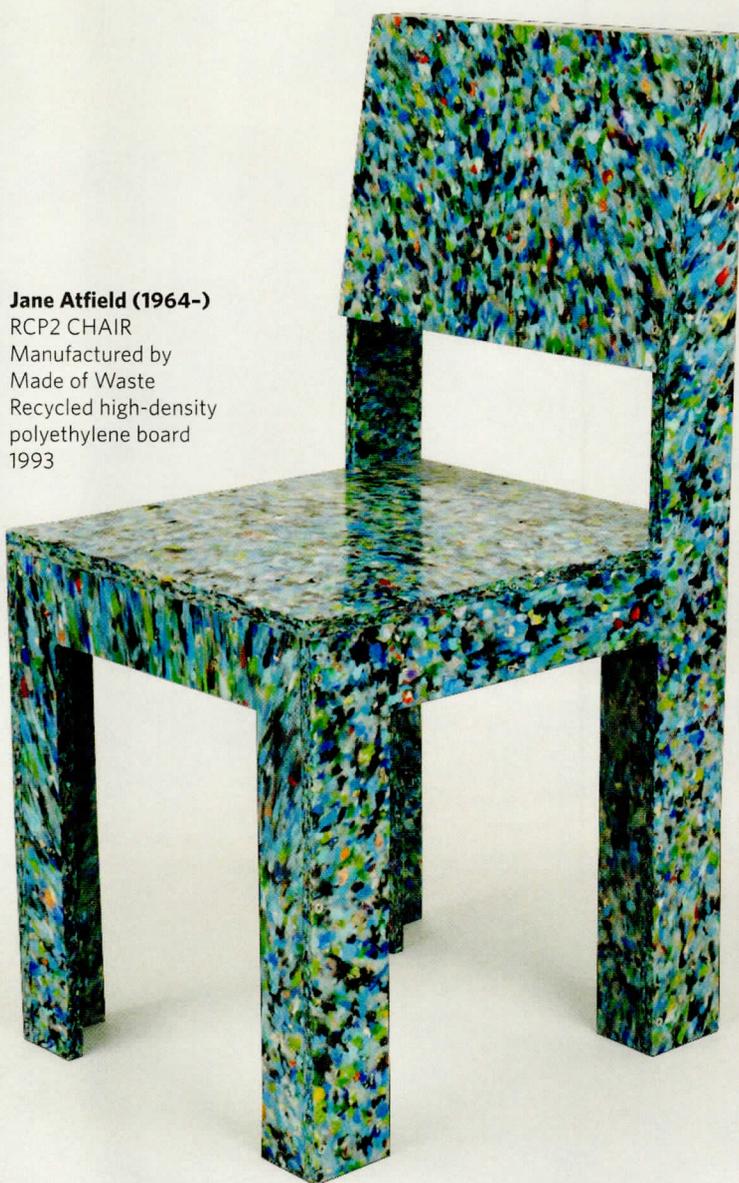
JANE ATFIELD'S RCP2 CHAIR IS AN EVOCATIVE experiment in the nascent possibilities of recycling in design. The chair is made from multicolored sheets of high-density plastic from bottles that once contained shampoo, dishwashing liquid, or yogurt. The bottles were collected in community recycling schemes, cleaned, and then finely broken up into small chips. The chips were heated up and fused together to create the large sheets of speckled plastic. Basic shapes were cut from the sheet, and screwed together to make the chair. The brittle nature of the recycled material contributes much to the chair's abstract form; more complicated tooling than straightforward cuts and joins would almost certainly result in breakage.

The chair's simplicity belies the way in which it simultaneously demonstrates an interest in new manufacturing technologies (i.e., recycling) and raises questions about the way we live—in this case, the environmental consequences of plastic waste. A close inspection of the RCP2 chair's flecked surface reveals tiny fragments of the labels, barcodes, and stickers that once adorned the plastic bottles. Despite the cleaning, heating, and chipping processes, the evidence of consumer detritus remains.

At the time it was produced, the raw and unfinished nature of Atfield's chair was seen as daring, perhaps even confrontational. However, it was only ever meant to encourage others to consider the use of recycled material, not to propose a solution for replacing the millions of chairs made from new plastic every year. In the years since the production of Atfield's chair, designers have investigated numerous alternatives to the use of virgin materials, or, to use architect and leader in sustainable development William McDonough's phrase, to offer new paradigms for "remaking the way we make things." Today, the cradle-to-cradle approach (a phrase popularized by McDonough) to plastics is increasingly being adopted by mainstream manufacturers such as Herman Miller, which has developed a range of office chairs that are designed to be broken down into components that can be easily recycled. Despite such solutions, ecological uncertainty continues to be one of the global risks of our era. For this reason, the RCP2 Chair continues to resonate as a call to reconsider our use of plastics today.

Tom Wilson

Head of Collection and Research
Design Museum
London, England



Jane Atfield (1964-)

RCP2 CHAIR

Manufactured by

Made of Waste

Recycled high-density

polyethylene board

1993

New York, NY
Dennis Miller Associates

Los Angeles, CA
Design Alliance LA

Atlanta, GA
Paul +

Seattle, WA
Trammell-Gagne

Chicago, IL
deAurora

Toronto, CAN
Industrial Storm

Denver, CO &
Scottsdale, AZ
Town

Miami, FL
Balance Order Nature

San Francisco, CA
HEWN



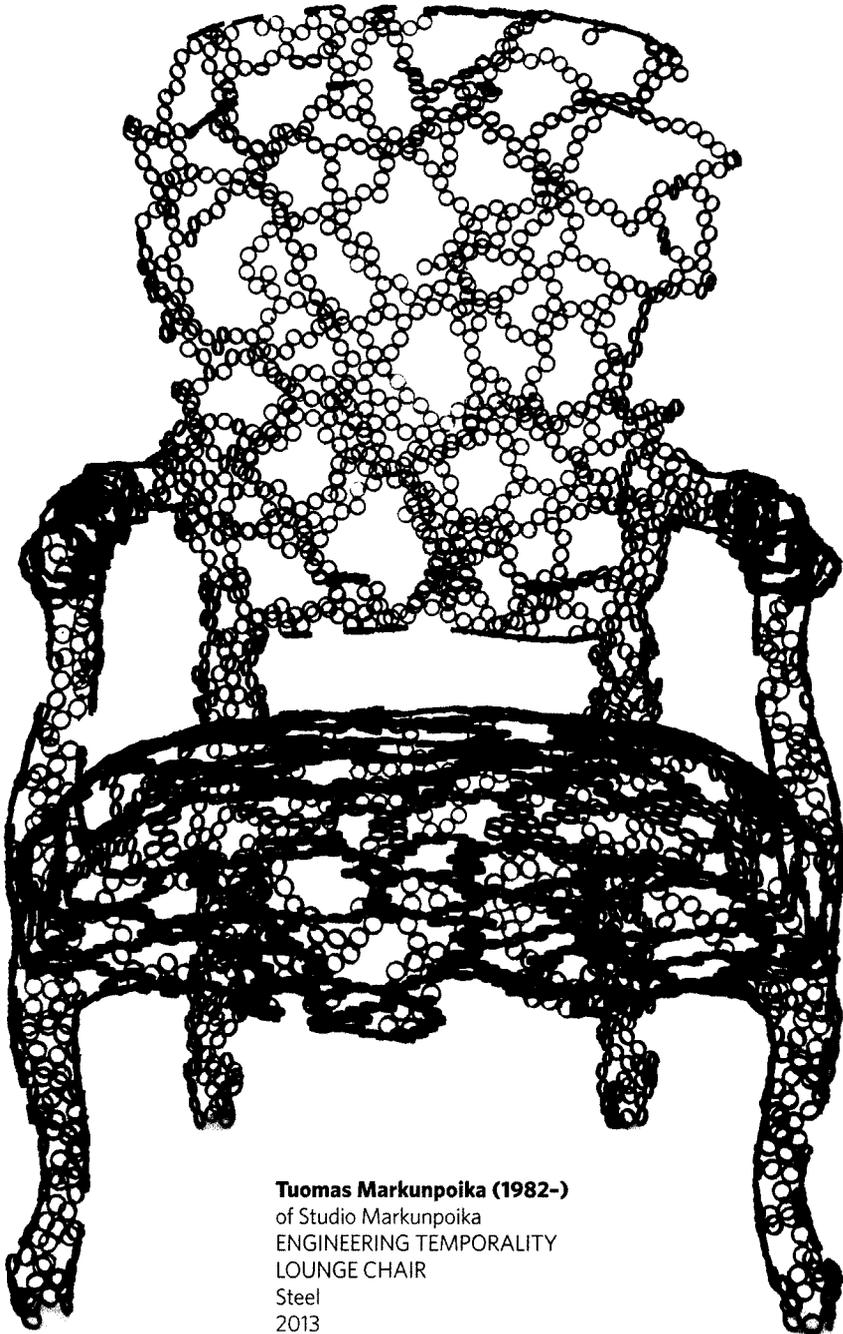
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CONCRETE WORK

*Her inner self—the mind, the soul, the personality—
had vanished, but her body, the structure, remained,
a ghost of the original being*



Tuomas Markunpoika (1982-)
of Studio Markunpoika
ENGINEERING TEMPORALITY
LOUNGE CHAIR
Steel
2013

FINNISH-BORN DESIGNER TUOMAS Markunpoika studied furniture design at the Lahti Institute of Design before moving to Amsterdam for an internship with acclaimed designer Marcel Wanders in 2010. He has remained in the Netherlands since and continued his studies at the celebrated Design Academy Eindhoven, graduating in 2012 with a degree in contextual design.

Markunpoika made his breakthrough in 2012 with a cabinet, originally part of his master's thesis project, called Engineering Temporality, that later developed into a series. The series now includes a chandelier, lounge chair, mirror, and other bespoke products. For the pieces, Markunpoika manipulates tubular steel, cutting it into small rings and welding them together onto the surface of old wooden furniture. Then he burns away the piece of furniture—the original cabinet or lounge chair—leaving only the shell-like structure behind.

The idea for Engineering Temporality grew out of Markunpoika's personal experience. His grandmother suffered from Alzheimer's disease and ended up a shell of her former self. Her inner self—the mind, the soul, the personality—had vanished, but her body, the structure, remained, a ghost of the original being.

The lounge chair from the series is unique and hand-produced by Studio Markunpoika.

Suvi Saloniemi
Chief Curator
Design Museum
Helsinki, Finland

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On the Agenda

ASIA

UNITED ARAB EMIRATES

DUBAI DESIGN WEEK

Dubai

November 12 to 17
dubaidesignweek.ae

The region's largest design festival establishes the city as the Middle East's center for design, featuring architecture and product, furniture, interior and graphic design.

EUROPE

AUSTRIA

VIENNA DESIGN WEEK

Vienna

September 28 to October 7
viennadesignweek.at

The 12th edition of Austria's largest design festival.

FINLAND

HELSINKI DESIGN WEEK

Helsinki

September 6 to 16
helsinki.designweek.com

The largest annual design event in the Nordic countries crosses disciplines to include fashion, architecture, and urban culture in the same milieu as contemporary interior design and decorative arts.

FRANCE

PARIS DESIGN WEEK

Paris

September 6 to 15
maison-objet.com

This year, the annual nonprofessional design event overlaps with MAISON&OBJET Paris (September 7 to 11), bringing multiple champions of design and interiors to one city.

GERMANY

VITRA DESIGN MUSEUM

Weil am Rhein

Christien Meindertsma: Beyond the Surface

August 18 to January 2, 2019
design-museum.de

ITALY

BIENNALE ARCHITETTURA

Venice

To November 25

labiennale.org

16th International Architecture Exhibition

UNITED KINGDOM

BEAZLEY DESIGNS OF THE YEAR

Design Museum

London

September 12 to January 6, 2019

designmuseum.org

Top picks across architecture, digital, fashion, transport, product, and graphic design from the past 12 months.

BONHAMS

London

Important Design

November 14

bonhams.com

LONDON DESIGN BIENNALE

London

September 4 to 23

londondesignbiennale.com

This year, the London Design Biennale takes "Emotions" as its theme.

LONDON DESIGN FAIR

London

September 20 to 23

londondesignfair.co.uk

An international trade destination, part of the London Design Festival.

PAD LONDON

London

October 1 to 7

pad-fairs.com

20th-century art, design, and decorative arts.

NORTH AMERICA

UNITED STATES

ARIZONA

HEARD MUSEUM

Phoenix

Sonwai: The Jewelry of Verma Nequatewa

October 5 to March 10, 2019

heard.org

CALIFORNIA

BONHAMS

Los Angeles

Modern Decorative Art and Design

October 25

bonhams.com

SAN FRANCISCO MUSEUM OF MODERN ART

San Francisco

Donald Judd: Specific Furniture

To November 4

sfmoma.org



Untitled by Bayne Peterson, 2017.

2018

Search

Engage

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Art in America

ArtGuide.Pro

CONNECTICUT

ALDRICH CONTEMPORARY ART MUSEUM

Ridgefield
The Domestic Plane: New Perspectives on Tabletop Art Objects
To January 13, 2019
aldrichart.org

DISTRICT OF COLUMBIA

HIRSHHORN MUSEUM AND SCULPTURE GARDEN

Rafael Lozano-Hemmer: *Pulse*
November 1 to April 28, 2019
hirshhorn.si.edu

NATIONAL BUILDING MUSEUM

Secret Cities: The Architecture and Planning of the Manhattan Project
To March 3, 2019
nbm.org

SMITHSONIAN AMERICAN ART MUSEUM

Diane Arbus: *A box of ten photographs*
To January 27, 2019
americanart.si.edu

FLORIDA

THE WOLFSONIAN—FIU

Miami Beach
Deco: Luxury to Mass Market
October 19 to April 28, 2019
wolfsonian.org

GEORGIA

HIGH MUSEUM OF ART

Atlanta
Sonic Playground: Yuri Suzuki
To October 7
Yayoi Kusama: Infinity Mirrors
November 18 to February 17, 2019
high.org

ILLINOIS

THE SCULPTURE OBJECTS FUNCTIONAL ART AND DESIGN FAIR (SOFA)

Chicago
November 1 to 4
sofaexpo.com
The premier gallery-presented art

fair dedicated to three-dimensional art and design.

INDIANA

LUBEZNIK CENTER FOR THE ARTS

Michigan City
Warhol: Icon & Influence
To October 13
lubeznikcenter.org

MISSOURI

NELSON-ATKINS MUSEUM OF ART

Kansas City
Wendell Castle: Shifting Vocabularies
To January 20, 2019
nelson-atkins.org

NEW YORK

AGNES VARIS ART CENTER

Brooklyn
Shari Mendelson: Glasslike
September 12 to November 3
urbanglass.org

BONHAMS

Manhattan
Modern Decorative Art and Design
December 14
bonhams.com

COOPER HEWITT, SMITHSONIAN DESIGN MUSEUM

Manhattan
The Senses: Design Beyond Vision
To October 28
cooperhewitt.org

MUSEUM OF ARTS AND DESIGN

Manhattan
MAD Collects: The Future of Craft Part 1
September 6 to March 31, 2019
madmuseum.org

NOGUCHI MUSEUM

Queens
Akari: Sculpture by Other Means
Akari Unfolded: A Collection by YMER&MALTA
To January 27, 2019
noguchi.org

OHIO

CLEVELAND MUSEUM OF ART

Cleveland
Yayoi Kusama: Infinity Mirrors
To September 30
clevelandart.org

TEXAS

MUSEUM OF FINE ARTS, HOUSTON

Houston
Joris Laarman Lab: Design in the Digital Age
To September 16
mfah.org

VIRGINIA

CHRYSLER MUSEUM OF ART

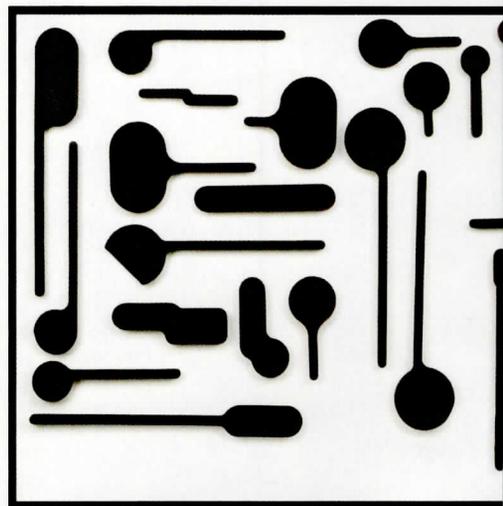
Norfolk
Multiple Modernisms
November 17 to January 31, 2019
chrysler.org

CANADA

QUEBEC

MONTREAL MUSEUM OF FINE ARTS

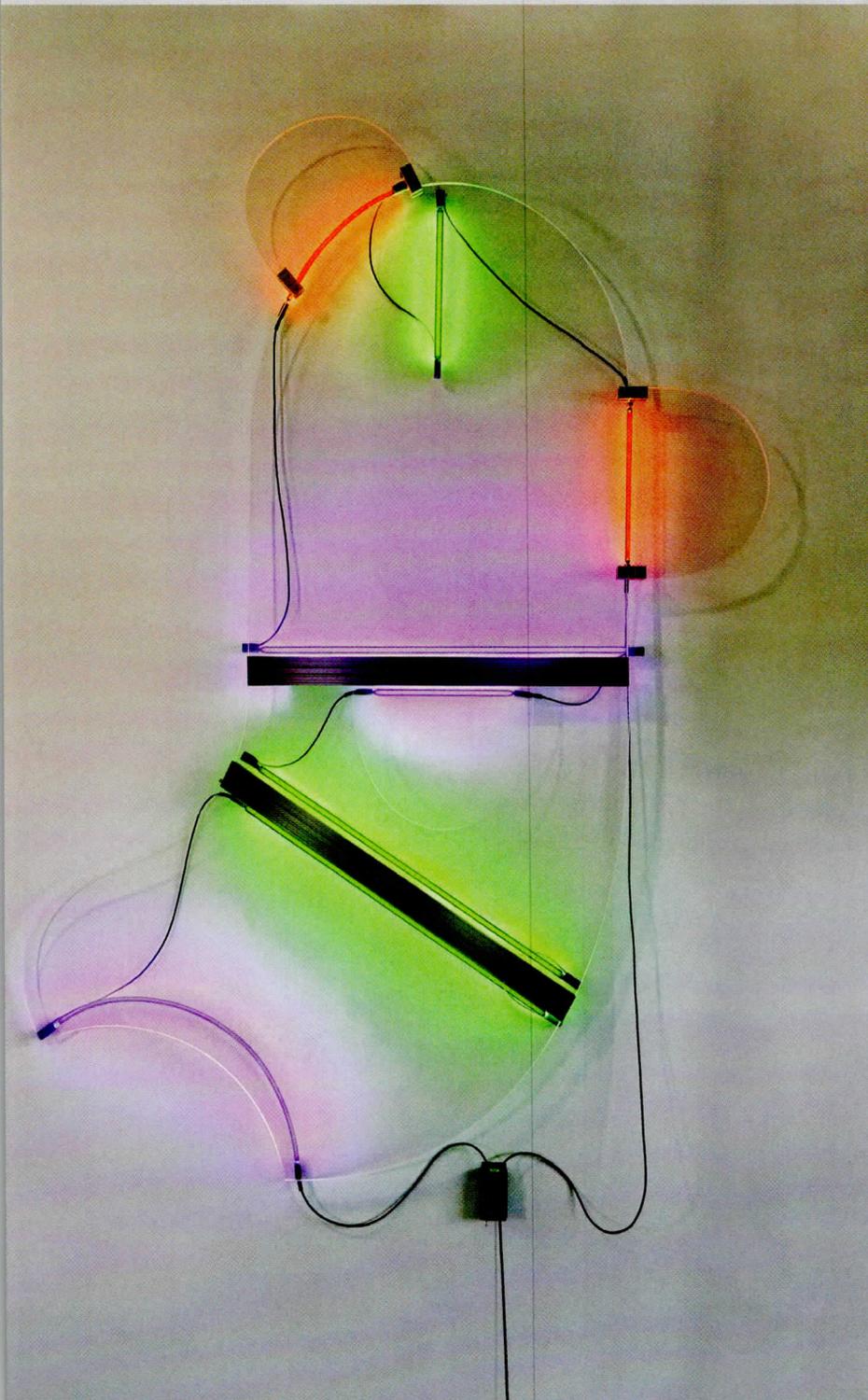
Montreal
Bon Appétit! Contemporary Foodware Designs in Quebec
To March 2019
mbam.qc.ca



Kitchen spoons and tools by Loïc Bard, 2017-2018.

PARRISH ART MUSEUM

WATER MILL, NY



July 1, 2018 – January 27, 2019

Keith Sonnier: Until Today

A survey spanning five decades of work

Exhibition travels to
New Orleans Museum of Art
March 15, 2019 – June 2, 2019

Also on view: Keith Sonnier: Dis-Play II
Dia's The Dan Flavin Art Institute
Bridgehampton, N.Y.
July 1, 2018 – May 26, 2019

Keith Sonnier (American, born 1941), *Shmoo - O.G.V.*, 2013. Neon, acrylic, aluminum, electrical wire, transformer, 131 x 92 1/2 x 4 inches. Courtesy of the artist and Pace Gallery, New York. Photograph by Caterina Verde.



PARRISH ART MUSEUM

... Illuminated.

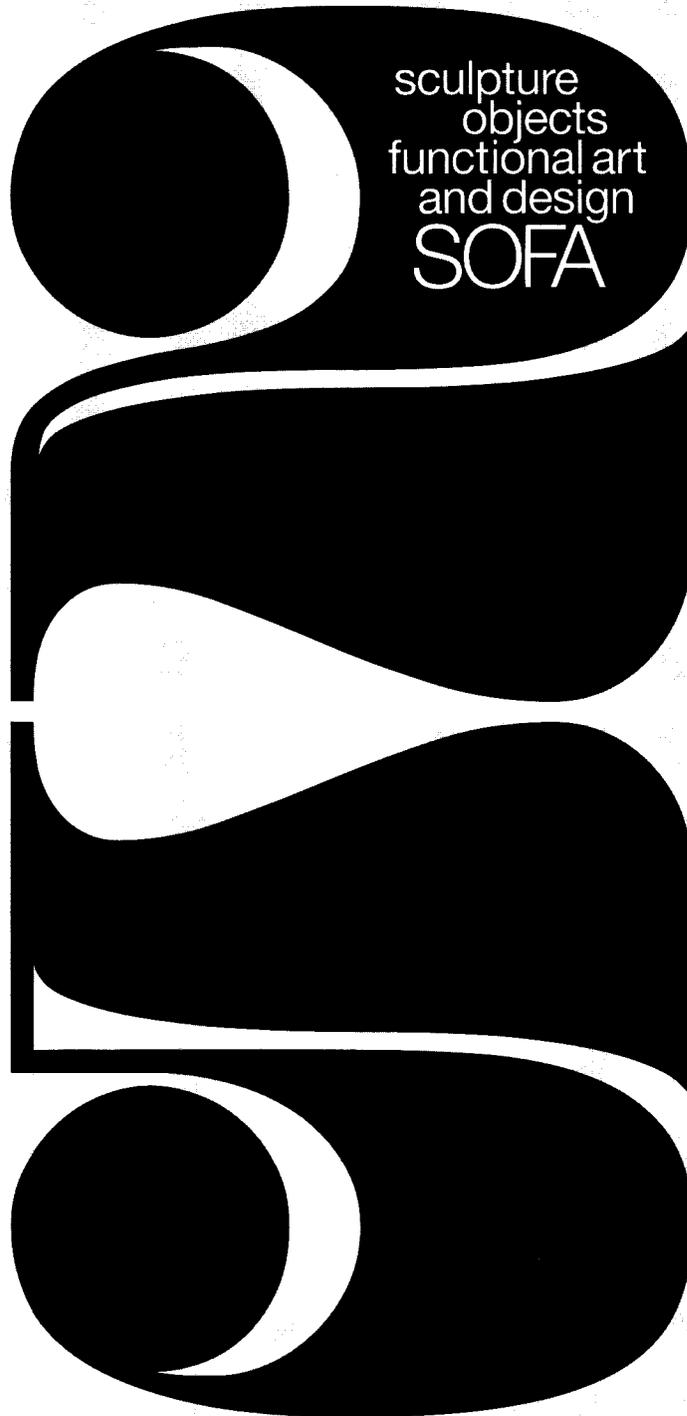
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Opening Night, November 1
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DESIGN DESTINATION CHICAGO





Chicago: Design Stop

DESPITE ITS DENSITY, Chicago is a metropolis that feels uniquely breathable. Maybe that's because the city opens onto the vast emptiness of Lake Michigan on one side and the vast emptiness of the prairie on the other. Maybe it's because "the stakes aren't as high in Chicago," as Mark Kelly, commissioner of the city's Department of Cultural Affairs and Special Events, puts it—all that stands between Chicagoans' aspirations and their realization is a little bit of hard work. The birthplace of the skyscraper, the city has long been home to a busy community of architects and designers, from Daniel Burnham and Louis Sullivan, through Ludwig Mies van der Rohe, to contemporary luminaries such as Carol Ross Barney and Jeanne Gang. A lot is happening in the Second City.

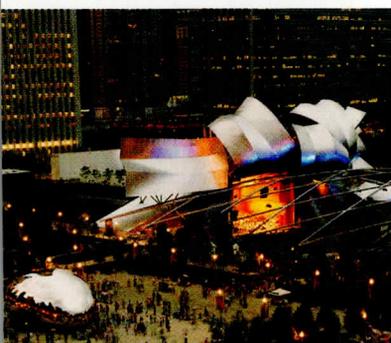
Sightseeing

Parks

THE MOST POPULAR TOURIST DESTINATION in the Midwest, Millennium Park boasts not one but two structures by Frank Gehry: the Jay Pritzker Pavilion, a bandshell whose proscenium explodes outward and upward in undulating ribbons of steel, as well as the snaking BP Bridge, floating over Columbus Drive nearby. The polished surface of Anish Kapoor's *Cloud Gate*—popularly known as the Bean—makes

for a massive funhouse mirror, while the nearby Crown Fountain is a perfect place for the young or young-at-heart to frolic on hot summer days.

A few blocks northwest is the Chicago Riverwalk, "a new recreational frontier," according to Mayor Rahm Emanuel, designed by Sasaki and Ross Barney Architects and lined with trees, tiki huts, and kayak launches, as well as restaurants in repurposed shipping containers. The park follows the Chicago River west, passing under eight rumbling wrought-iron bridges, and offers prodigious views of high-rises by Ricardo Bofill, Studio Gang, and Bertrand Goldberg.

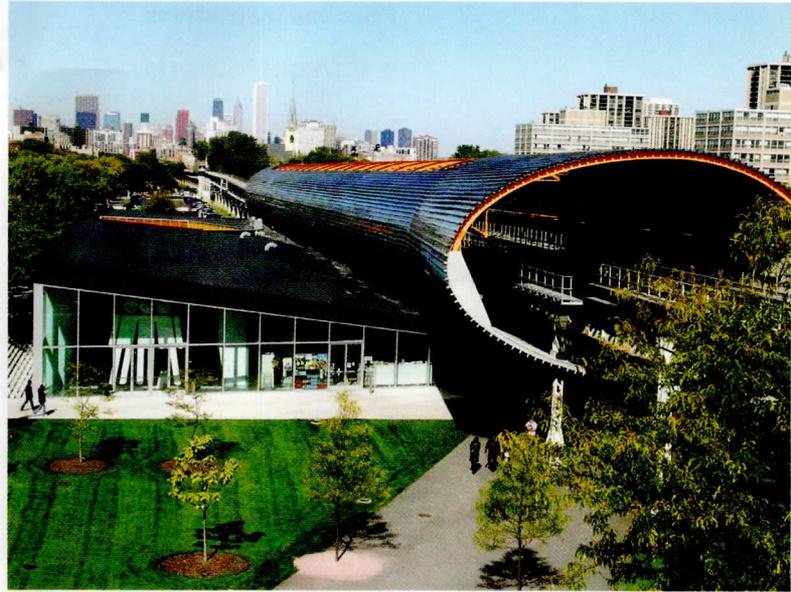


Architecture

IN AN INTERNATIONAL STYLE BUILDING that abuts the Riverwalk—one of Mies van der Rohe’s last projects—the Chicago Architecture Foundation has just opened a new center. Adrian Smith + Gordon Gill Architecture subtly altered the lobby and mezzanine levels to make room for a display of monumental 3-D-printed models that chart the evolution of the skyscraper, from Chicago’s Home Insurance Building (1889) to the firm’s own Jeddah Tower, currently under construction in Saudi Arabia.

Though architectural enthusiasts could easily spend all their time downtown, venturing farther afield pays off. Consider taking a train to Oak Park. This quiet suburb, the birthplace of Ernest Hemingway, has the largest collection of Frank Lloyd Wright-designed buildings in the world, including his home and studio (1889–1898), and the recently renovated Unity Temple.

Chicago also has a couple of campuses that were designed almost exclusively by single modernist architects: Illinois Institute of Technology, home to the world’s largest collection of Mies van der Rohe buildings, including his only religious structure, cheekily nicknamed the “God Box”; and University of Illinois at Chicago, designed in rugged brutalist style by Walter Netsch for Skidmore, Owings + Merrill.

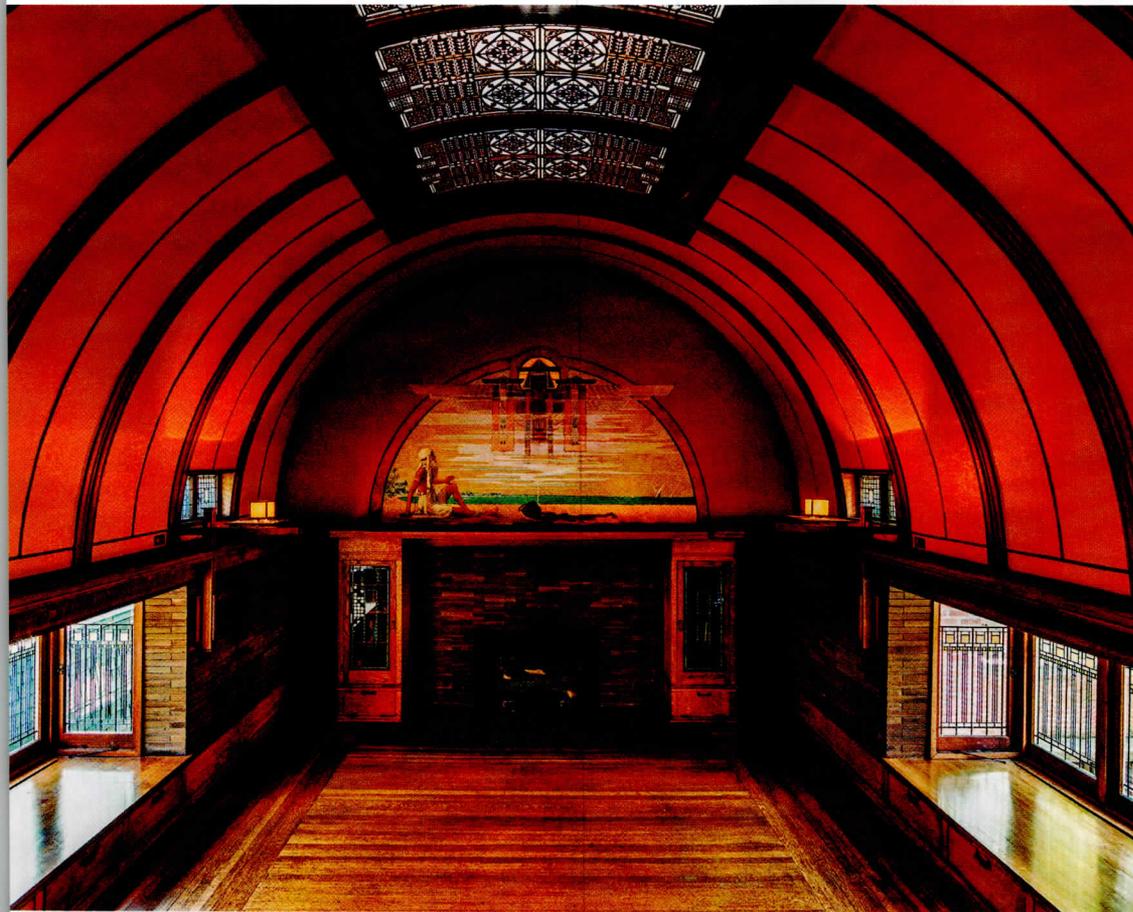


An aerial view of the Chicago beachfront.

Millennium Park Opening Night by Terry Evans, 2004, showing the Jay Pritzker Pavilion, designed by Frank Gehry, and *Cloud Gate*, designed by Anish Kapoor.

Children’s playroom inside the Frank Lloyd Wright Home and Studio, 1889–1898, in Oak Park, Illinois.

Exterior of the McCormick Tribune Campus Center, designed by Rem Koolhaas for OMA, at the Illinois Institute of Technology, 2003.



Fairs and Institutions

IF YOU'RE IN TOWN THIS FALL, try to schedule your visit to coincide with the twenty-fifth edition of SOFA, the Sculptural Objects Functional Art and Design Fair, which runs November 1-4 on Navy Pier. Aside from the eighty-some international dealers showing their finest wares, you'll find a long list of compelling lectures, craft demos, and workshops, as well as special exhibitions.

The centrally located Art Institute of Chicago is the éminence grise of art and design in the Midwest and shouldn't be missed, but a trio of geographically marginal institutions/anti-institutions also deserve a visit: the Graham Foundation, Alphawood Foundation Chicago's Wrightwood 659, and Theaster Gates's Rebuild Foundation.

The Graham Foundation, in the wealthy Gold Coast neighborhood to the north, is renowned for the scholarly shows staged in its historic Richard E. Schmidt building and for the generous grants it doles out to individuals and organizations (more than half a million dollars has already been granted in 2018) for making films, exhibitions, books, and the like.

Nearby, in Lincoln Park, another philanthropic organization will soon have a new exhibition space. The Alphawood Foundation Chicago is opening Wrightwood 659 this fall in a 1920s brick building redesigned by Tadao Ando to incorporate a concrete ziggurat rising in the void left by four removed floors. Twice-yearly shows will focus on architecture and socially engaged art.

Swing south, past the future home of the Obama Presidential Center in Jackson Park, and you'll find the dominion of Chicago artist Theaster Gates and his Rebuild Foundation. Gates has invested a lot of time and money into his hometown, particularly on the South Side, where he has bought up a slew of properties and remade them into such things as community housing and a cinema. One of the most impressive transformations has seen a dilapidated former savings and loan building blossom into the Stony Island Arts Bank, a black culture-focused center with gallery spaces, a library, and lounge currently appointed with faux alligator vinyl furnishings by Arthur Elrod from the offices of *Jet* and *Ebony* magazines.

Installation view of *A Johnson Publishing Story*, on view at the Stony Island Arts Bank.



DAVID SAMPSON PHOTO / COURTESY OF REBUILD FOUNDATION



A Gallery and an Auction House

LOCATED JUST OUTSIDE THE WEST LOOP, Wright has been the internationally known auction source for modern and contemporary furnishings and art since 2000, when founder Richard Wright's beautifully produced catalogues and scholarly approach helped make mid-twentieth-century design a serious collecting category. Another pioneer of the upper strata of that market was local dealer Lawrence Converso, whose eponymous gallery—while headquartered in Chicago—has showrooms in New York and Los Angeles. To hear Converso director Michael Graham tell it, before Wright and his peers brought some order to the scene, "reintroducing forgotten [modern] designers to a market . . . was like the Wild West."

Not far away in Ukrainian Village, is Volume Gallery, which is a regular at fairs such as Design Miami/ and FOG in San Francisco. The gallery's principals, Claire Warner and Sam Vinz, are evangelists for a sophisticated blend of discipline-bridging art/design, and help support their stable of creators—Jonathan Nesci, Snarkitecture, Luftwerk, and Tanya Aguiñiga among them—by co-producing limited-edition collections.



Bird's-eye view of the selection at Wright's gallery space.

Tanya Aguiñiga's work installed at Volume Gallery.



Shopping

MORLEN SINOWAY—whose Fulton Market showroom is full of furniture, silverware, photographs, and rugs, as well as sculptures by the proprietor himself—has cachet in the city as a supporter of under-recognized makers. Until 2016, his anti-NeoCon Gorilla Truck Show exhibited the work of independent artists and designers in Ryder or U-Haul trucks parked outside his gallery during the annual industry fair at theMART (formerly the Merchandise Mart).

Following the L lines north from theMART, you'll come to the River North Design District. For nearly thirty years, the neighborhood—which is home to Minotti, Cassina, and Poltrona Frau showrooms—has been anchored by Luminaire, the Miami-based purveyor of high-end furnishings and appliances. The company's tastefully arranged display in its three-floor, timber-framed loft fulfills co-founder Nasir Kassamali's teenage dream of building a temple to divine design.

And though it isn't generally thought of as a couture capital, Chicago does possess one trendsetter to make modern-day Chanel's bow and scrape: Ikram Goldman, whose eponymous boutique—an eye-catching, cherry-red building just off the Magnificent Mile section of Michigan Avenue—has stolen many ladies' hearts, including that of Michelle Obama, with its carefully picked selection of clothes from Givenchy, Nina Ricci, Yohji Yamamoto, and other creators of finery.

Works by Achille Castiglioni in Luminaire's third-floor gallery.

The bar at Proxi restaurant.

Dining

THE TWELVE-BLOCK "RESTAURANT ROW" in the West Loop, though relatively young, is one of the most famous gastronomy hubs in the world. A newer establishment is Proxi, designed by New York firm Meyer Davis in a style that plays off the industrial chic of the printing company that used to occupy the space.

Creating some buzz in River North is Pacific Standard Time, the latest offering from One Off Hospitality Group. This lively, cafeteria-size eatery serves light, California-inspired cuisine. Parts and Labor Design created the interior, which is heavy on white tile and blond wood, with a layout that directs diners' attention to the chefs milling in the open kitchen with its pair of wood-fired ovens.

And then there's Kimski. A Korean and Polish street food fusion joint adjacent to the classic Bridgeport tavern and liquor store Maria's, Kimski was the brainchild of homegrown publisher and arts supporter Ed Marszewski. Learn about Maria's colorful maître d' (she's the woman in the portrait on the tavern's wall) while munching on Kimski's chef Won Kim's kimchi-and-cheese-curd-covered fries and sipping one of five hundred craft beers.



DAVID BURKE PHOTO
COURTESY OF LUMINAIRE

Lodging

IF YOU'RE KEEN TO BE AT THE CENTER of the action, you could do worse than the Chicago Athletic Association Hotel on Michigan Avenue. Built in 1893, the same year the World's Fair opened, the grandiose Gilded Age building, designed by Henry Ives Cobb, was home to an exclusive men's athletic club that folded in 2007.



The Ace Hotel Chicago.

It reopened in 2015 as a four-star hotel, with its German millwork, original stained-glass windows, and stalactite light fixtures reinvigorated by the interior design firm Roman and Williams. A veritable city within a city, the hotel encompasses five bars, including a rooftop space with magnificent views across Millennium Park and the lake.

Ace Hotel Chicago in the fast-developing West Loop channels a very different time period. With interiors created in collaboration with Los Angeles-based Commune Design and Volume Gallery, the hotel takes its cue from Chicago's New Bauhaus scene and is filled with bespoke furnishings such as an Anni Albers-esque woven screen by Christy Matson in the lobby, built-in plywood and tubular steel furnishings in the rooms, and McKenzie and Keim lighting fixtures in two archly named meeting spaces, Form and Function.

Itinerary

Morning in Millennium Park and at Art Institute

Lunch at Cindy's at the Chicago Athletic Association Hotel

First Lady Chicago River architectural cruise (90 mins), then walk to SOFA on Navy Pier (if SOFA isn't running, head up the Magnificent Mile to Ikram, or check out the River North Design District)

Dinner and drinks at Proxi

Brunch at Pacific Standard Time

Frank Lloyd Wright Trust tour(s) in Oak Park

Stops at Wright auctions or Volume Gallery, and at Morlen Sinoway Atelier on your way back into the city

Kimski for a bite, then finish out the night at Maria's

Brunch at Robust Coffee Lounge

Stony Island Arts Bank then bus to Illinois Institute of Technology

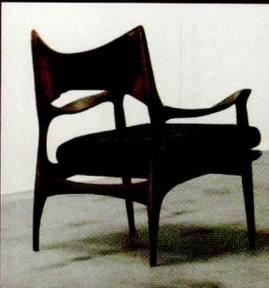
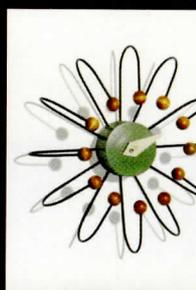
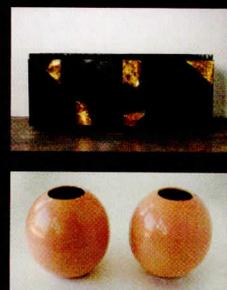
Dinner in the West Loop, drinks at Punch House in Pilsen

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w w w . a r t e l y s e e s . f r



In the rear parlor, a 1970 Paul Evans sculpted bronze coffee table is complemented by Michel Ducaroy's Togo seating for Ligne Roset, designed in 1973, and a Joe Colombo Elda chair, 1960s. Monumental 1950s Italian sconces, a 1970s Pierre Cardin floor lamp, and a 1950s Marcello Fantoni table lamp illuminate the room. Frieke Janssens's 2011 photograph *The Gasper* hangs above the fireplace. Beyond the pocket doors, the homeowners' prized 1973 Paul Evans Disc bar can be seen next to a Steinway piano in the front parlor.

Opposites Attract

A Brooklyn interior designer makes a strikingly successful marriage between furnishings from the 1970s and the ornate architecture of his late nineteenth-century town house

By **Barry Rice** Photographs by Peter Ross

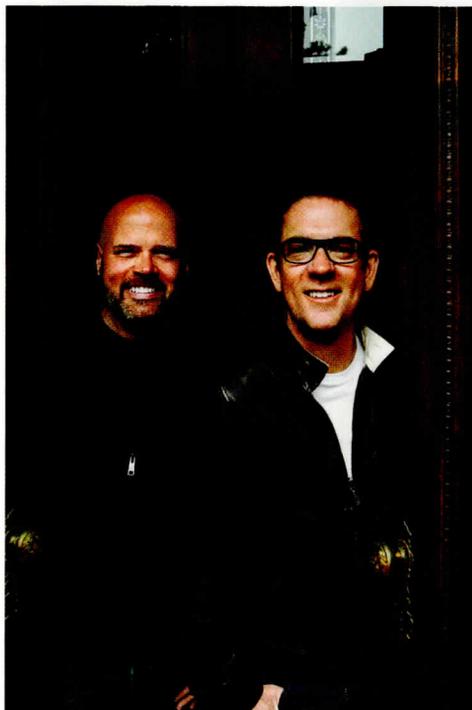
WHEN MY HUSBAND AND I STARTED house hunting in Brooklyn eleven years ago, I had my heart set on an Italianate brownstone with crisp white rooms and rounded, chunky moldings. The idea was a vintage-yet-neutral backdrop for our rock-star-chic furniture of the 1960s and '70s.

But then we fell in love.

We were pretty impressed the first time we toured “the mothball house,” as locals called it. This 1879 Clinton Hill town house was almost entirely intact—intricate bronze hinges and doorknobs, walnut doors and woodwork with burl inset panels, etched-glass doors, deep plaster crown moldings and ceiling medallions, and parquet floors with elaborate borders. Three of



Homeowners Barry Rice
and Ted Allen.



the slate fireplace mantels even retained their original faux-marble paint jobs.

It was hardly the neutral backdrop I had dreamed of. But after touring dozens of wrecks with sloping floors and little original detail, this highly ornamented Neo-Grec stood out as the special home we were looking for—solid, full of character, and in dire need of help.

We moved in and worked with a friend and neighbor, architect Jarek Tresko, on renovation plans. After a year of preparation, we lived through two separate yearlong construction phases to replace the plumbing and electrical systems, add central air conditioning while preserving the vintage details, and install a professional-grade kitchen and modern bathrooms.

Almost nothing went untouched. We had the plaster walls reinforced with fiberglass mesh and

skim coated; workers stripped layers of paint from the walnut casings and doors; we replaced the windows with period-correct replicas; the brownstone facade was restored; ironworkers painstakingly patched up the original wrought-iron fence with parts salvaged by previous owners when the neighbors' fences gave up the ghost.

The renovation seemed as if it would never end. But after four years, we were finally ready to decorate!

Several years earlier, after a thirteen-year career in Chicago as a journalist and journalism professor, I had reinvented myself as a residential interior designer. This house would be my greatest challenge to date, as its ornate Victoriana provided, as I like to say, "a lot of look," even before we furnished it. Strangely, I think it was our new home's detail-packed backdrop that helped ignite my interest in the brutalist designs of the 1970s. The bold work of Pennsylvania artist Paul Evans, with its imposing, strong forms and intricate, hand-formed embellishments, delighted me when set against the raucous backdrop of the house. Sometimes, yes, less is more. And, sometimes, more is.

I had always wanted a Paul Evans Disc bar—a rare signature piece from his body of work. I finally won one of the six-foot-diameter monsters at an auction in Michigan, after being outbid on several occasions. Its mammoth circular doors now dominate our front parlor and conceal a worrisome collection of sipping tequilas and vintage glassware.

We started looking at the Evans market more closely. Next: a heavy, steel-door Deep Relief cabinet for our master bedroom; glass-topped sculpted bronze dining and coffee tables; a studio-made



In the dining room, Mario Bellini Cab chairs, designed in 1977, surround an Evans sculpted bronze Stalagmite dining table, 1970. The Murano glass chandelier is by Venini, c. 1970s, and the rug was designed by Rice himself and woven in Nepal.



Three Lowell
Nesbitt serigraphs,
1980, hang behind
a goblet-shaped
Aldo Tura bar
cabinet, c. 1950s,
clad in lacquered
goatskin.



Wood carvings bought during a trip to Oaxaca, Mexico, decorate a 1960s Edward Wormley étagère. The 1960s Giulio Moscatelli Sayonara lounge chair and ottoman and a Robert Sonneman floor lamp, c. 1970s, create a comfortable reading area. On the wall hangs a Masood Kamandy photograph of a boy in Afghanistan.

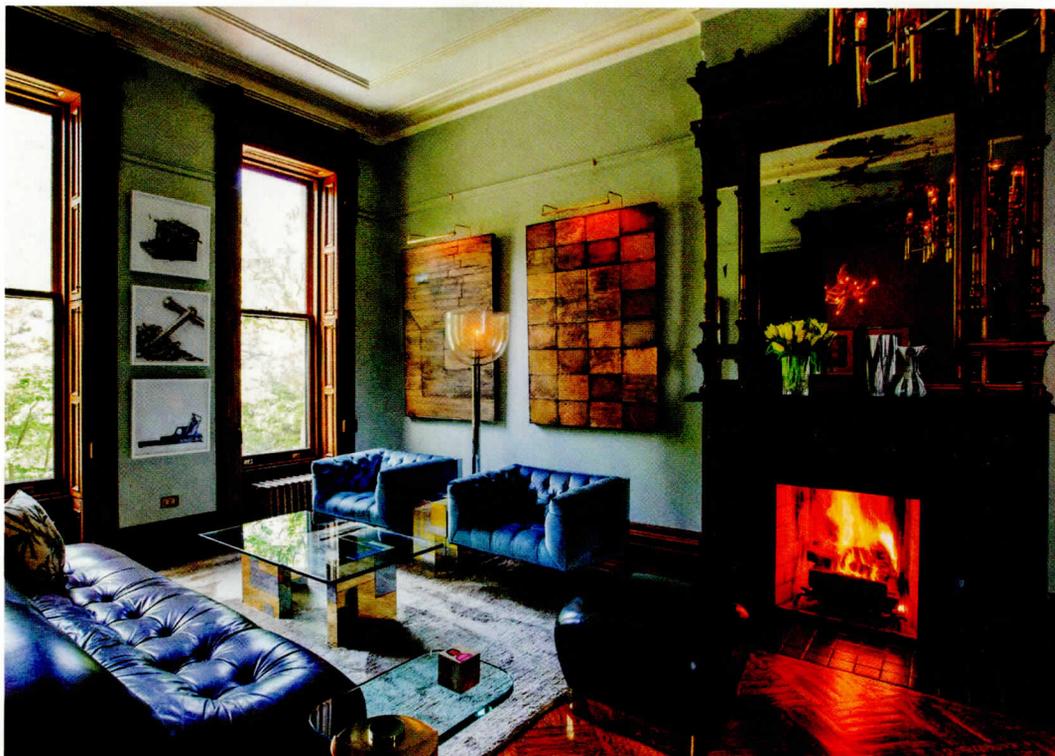


In the office, Rufus, one of the homeowners' three Maine Coons, lounges on a 1970s sculptural chaise longue under a rare 1960s floor lamp by John Mascheroni and Tony Palladino.



The 1970s-themed guest bedroom features a sexy, illuminated Paul Evans Cityscape headboard, 1970s, and Milo Baughman side tables, c. 1970s, under a Pulegoso pendant by Carlo Nason for Mazzega, c. 1970s.

The front parlor contains c. 1970s Milo Baughman tufted lounge chairs and a c. 1960s Tobia Scarpa Soriana sofa, along with a Cityscape side table, c. 1970s, by Paul Evans and a Sculpture Leg table, c. 1980, by Karl Springer. Also by Springer is a rolling Soufflé ottoman, c. 1980s. Photographs by Peter Ross of writer Burroughs's possessions, 2010, line the walls, along with two painted collages by Brazilian artist Ulisses Bahia, 2005.



patchwork side table; and various glitzy pieces from the designer's blockbuster Cityscape line for Directional Furniture. I deeply appreciate Evans's philosophy of furniture as sculpture with function.

To serve as a counterpoint to the brutalism, I was drawn to the work of German-born furniture designer Karl Springer, whose pieces also have a sculptural quality but with much more restraint. They feature clean, bold lines, luxurious materials and finishes, and a phenomenal quality of construction rare in today's world of disposable furniture. We have a curvaceous Springer lacquered-goatskin bed in our master bedroom, and Soufflé ottomans and a cantilevered Sculpture Leg table in our front parlor.

You can see my love of Italian design sprinkled among the Evans and Springer pieces: a Joe Colombo Elda chair; a Pulegoso glass floor lamp by Carlo Nason for Mazzega; a goblet-shaped dry bar clad in goatskin by Aldo Tura; many pieces

of pottery as well as brutalist metal sculptures by Marcello Fantoni.

Five years ago, with longtime friend Roger Ward, I opened the shop Full Circle Modern in the Greenpoint neighborhood of Brooklyn. We began channeling our mutual vintage design obsessions, and as we assembled the store's inventory of glittery furniture and lighting, I was inspired to fine-tune my own collection. New inventory that piqued my interest would find its way into our home, as displaced chairs, lamps, and tables found themselves for sale. It's a good system. Our home became a design laboratory, a place for experimentation, and a gallery where we could curate and display our collection.

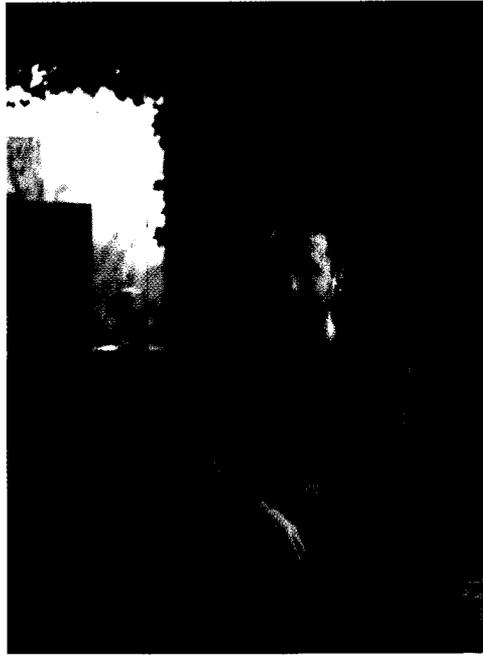
I can't help it: Every once in a while something that enters the showroom finds a place in our hearts—and our house. I'm a collector. I do this for work because I'd be doing it anyway—obsessively and voraciously—for myself.

And, by the way—there's much to be said for "a lot of look." **M**



The home's original stained-glass skylight and a pair of 1960s RAAK pendants light the top-floor hallway, which displays a diptych by Brooklyn artist Anastasia Vasilakis, 2010, and a collection of vintage convex mirrors.





Happy Accidents

In Omer Arbel's wide-ranging design practice, serendipity is key to the process

By Glenn Adamson

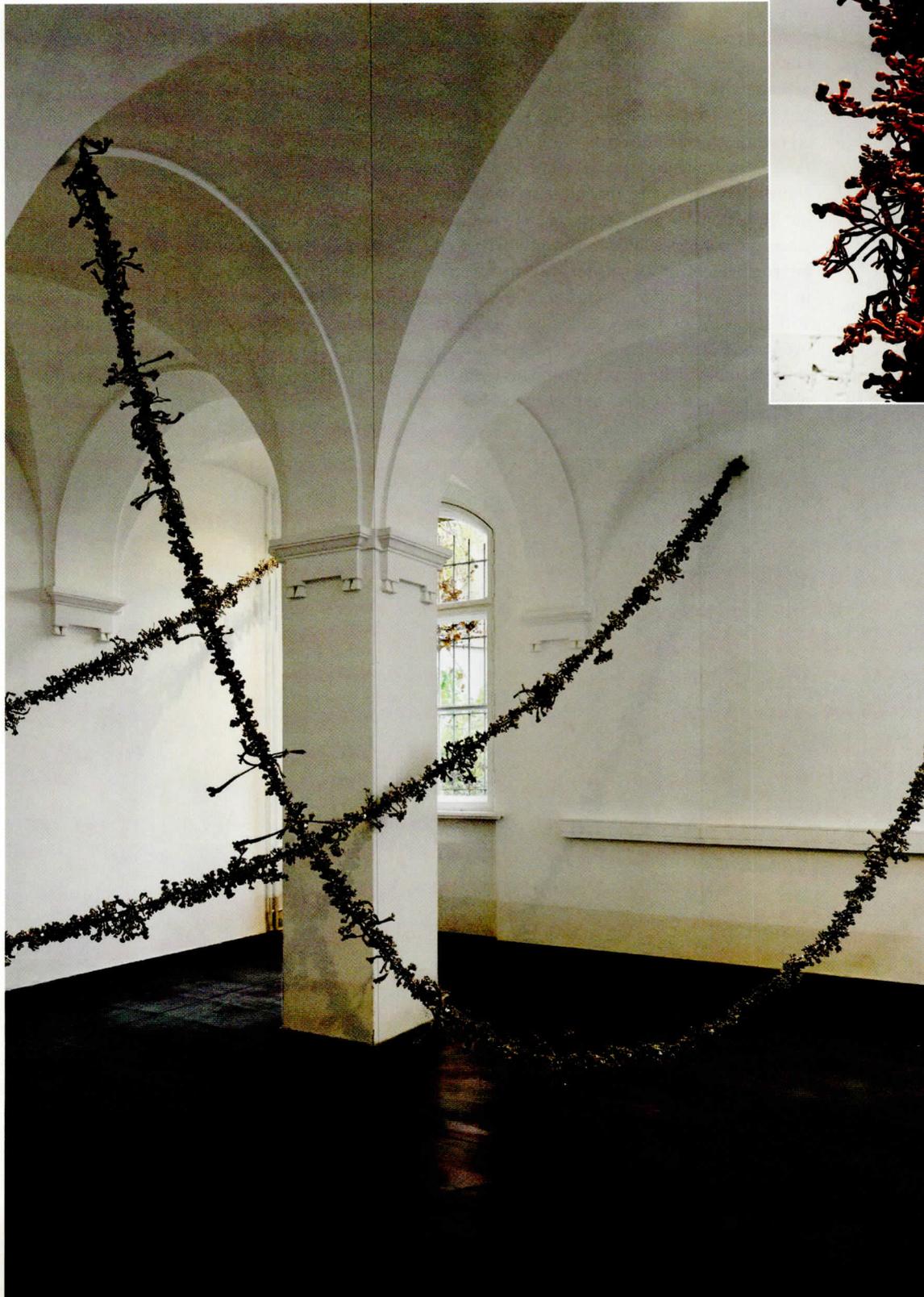
An installation shot of Omer Arbel's Bocci 44 lighting series, 2015, at Bocci 79, the firm's showroom in Berlin.

Omer Arbel.



AT THE TOP OF OMER ARBEL'S multi-story studio in Vancouver is an all-purpose space. There are lamps and glass objects packed and ready to ship. Architectural models lie strewn about, not exactly in disarray, but not all that well organized either. Along one wall is an astounding foam construction, originally developed for a museum exhibition. It was ultimately not accepted by the curators, who feared the design would overmatch the artworks they planned to display. And they might have been right to worry, for Arbel's energies seem uncontainable. Touring that attic space with him this past spring, I felt as if I were paying a visit to his brain. Though he's an unassuming and approachable fellow, he fairly bursts with ideas, producing objects like a wheel throws off sparks. Were he not up in Vancouver, it's probable that Arbel would be much better known. But for him, the city has been an ideal support system. Born in Jerusalem, he immigrated to Canada as a teenager, and has lived and worked there since. These days his output is split into several streams. The most conventional is a lighting and glassware company called Bocci, which produces commissioned installations as well as objects for retail. Fabrication is done in Vancouver, entirely by hand, in one of the largest privately operated hot shops anywhere in North America. Since 2015, Arbel has also operated Bocci 79, a showroom and archive, in Berlin, where a wide range of finished objects and prototypes can be seen. Housed in a former 1896 courthouse, this space serves as a test site for new ideas.

Arbel's other arenas of activity are somewhat harder to pin down. He maintains a discrete architectural practice, and is active in numerous other disciplines under the heading of OAO Works (the acronym stands for Omer Arbel Of-



31.13 Polygon Glassware, a unique set of thirty-one geometrical glass pieces that can be arranged in innumerable combinations, 2018.

64 Beeswax Candle, made of molten beeswax cast in ice, 2017.

Strung throughout Bocci 79 is 71, a work made using a process that includes submerging machine bolts wrapped in copper wire in a nickel- or copper-based solution and introducing an electric current, originally designed in 2015. Above, a detail of the work in progress.

face). What his myriad undertakings have in common is a way of thinking that is rooted in materials based experimentation. Often, he invents clever “hacks” of existing processes. For example, he has developed a new way of forming concrete, by pouring it gradually into a wooden armature lined with fabric; the result is a spreading, treelike pier with fluted folds. He has created metal objects by electroplating a core artifact (any old bolt will do) several hundred thousand times, allowing the deposit of metal to proliferate into irregular amoebic forms. He has fused glass and copper—which apparently have similar coefficients of expansion—to make vessels in which layers of gleaming mesh are encased within layers of translucent color. Arbel has even made wax candles, using a process adapted from a child’s kitchen craft. He and his team first place a wick into a bucket of broken ice. Hot wax

is poured into the bucket; it solidifies within the fissures and around the wick. The ice is allowed to melt, leaving a delicate, baroque form. Though extremely fragile, it can be shipped simply by re-freezing it into a block and putting it on a refrigerated truck.

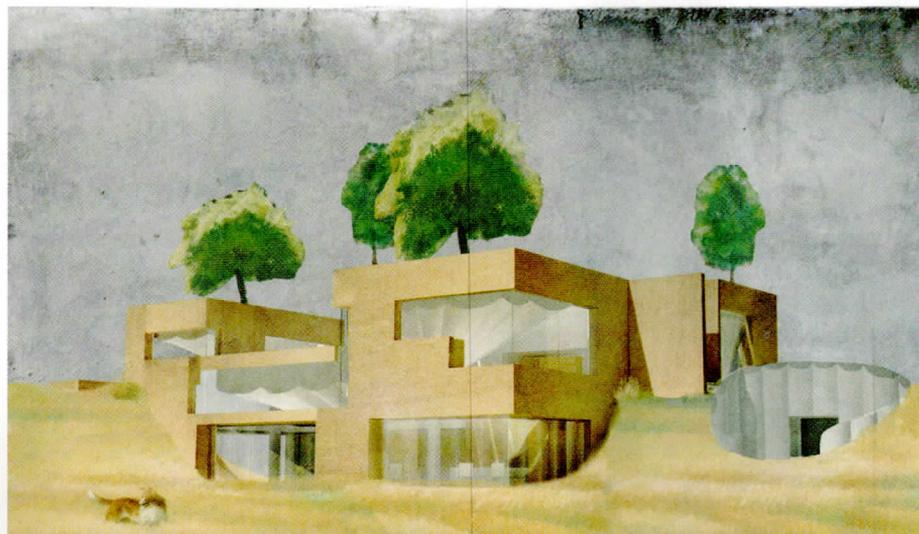
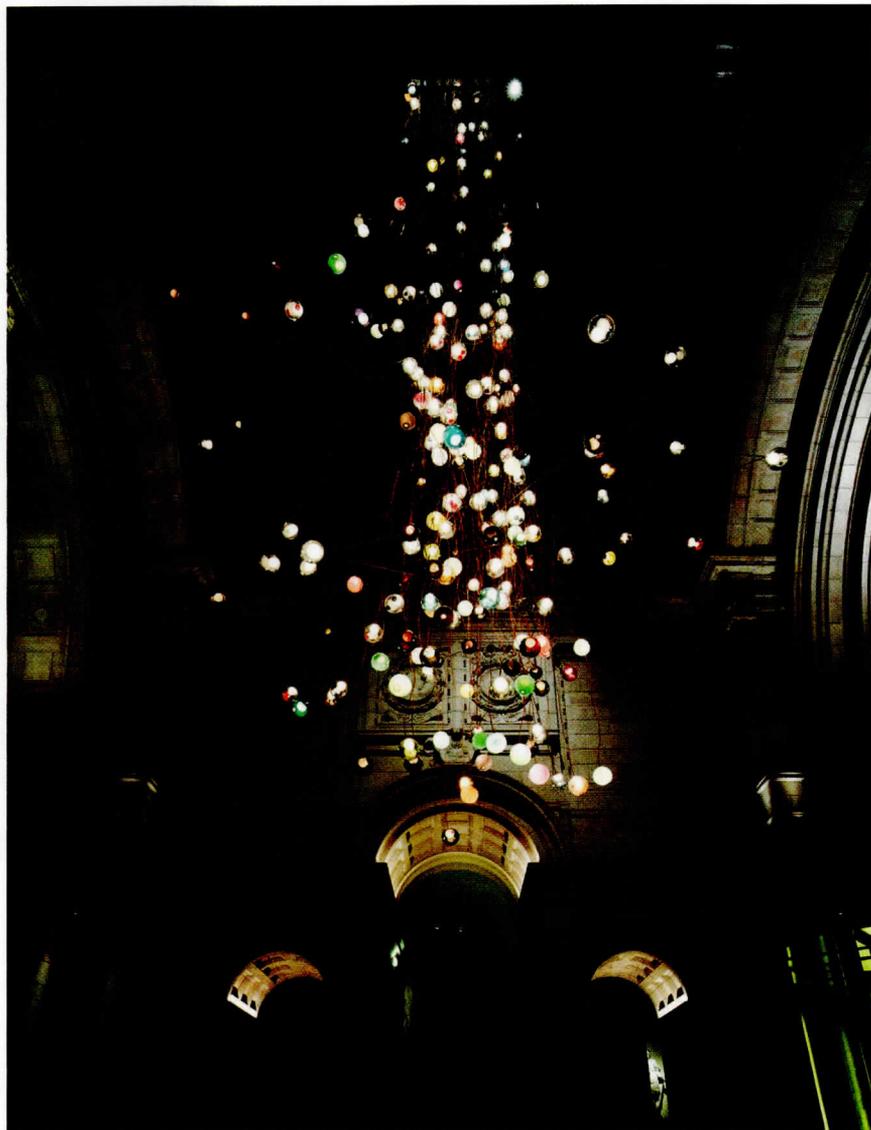
As if to impose some kind of system on his wildly various creative output, Arbel has always assigned his works numbers rather than titles, in chronological order. He and his team all know them by heart: the wax candle is number 64; the electroplating process is 71; the mixed copper and glass technique is 84. There’s often a discussion in the studio about when an idea is sufficiently developed to get a number—rather like a painter who wonders whether a canvas is finished. This method of keeping track also lends the studio’s projects a scientific air, emphasizing their character as separate (though mutu-

A studio installation shot of the Bocci 76 series, a project in which a vacuum is introduced to layers of hot white and clear glass to pull the white glass through an intervening wire mesh, with electrical components added for light, 2017.



ally informative) research initiatives. Perhaps the most fitting aspect of the system, though, is that it's inexhaustible: it implies a motion toward infinity. This is a quality of many of Arbel's designs, too. He often works according to a design principle that has been called "mass customization," in which a potentially endless run of units is nuanced by unpredictable variation. In his ongoing Polygon Glassware series (number 31.3), he has worked with the skilled fabricators in a Czech factory to make forms of astonishing thinness in an unusual, vibrant palette. Though there is a common vocabulary of forms to each set, he asked the factory to render them in whatever colors they had left in their batch following the completion of other orders. He then has each set mixed at random, so that no two are alike.

Arbel has employed a similar principle at a much larger scale, too, as in his architectural projects, or installations of lighting or metalwork at sites like the Victoria and Albert and the Barbican Centre—sometimes achieving results that are comparable to the projects of the designer and architect Thomas Heatherwick. Like his celebrated British colleague, Arbel has found ways to infuse making with a restless and generative intelligence. Almost none of the processes he uses involve new technology. Electroplating is two centuries old; any of the glassblowing techniques employed by Bocci could have been achieved in Renaissance Venice; wax casting goes back even further than that. But his handling of these ancient crafts is firmly grounded in the contemporary, by virtue of his embrace of chance operations.



A 2018 rendering of 75.9, started in 2016, currently being constructed on a hay farm in the Canadian Pacific Northwest, employing wood, fabric-formed concrete, glass, and mirrored glass.

28.280, a custom chandelier, part of Arbel's Bocci 28 series, designed for the Victoria and Albert Museum as part of the London Design Festival in 2013. 280 blown-glass and electrical pendants hang from a copper suspension system more than 98 feet high.



Pieces from Arbel's Bocci 16 series, made of cast glass and electrical components, including internal LED lamps, 2015, at Bocci 79.

84.2 Copper Mesh Glass Vases, made by blowing colored glass into copper mesh, then plunging the whole into hot clear glass, 2017.

An unlit cluster chandelier, 2017, from Arbel's Bocci 28 series, begun in 2009, as installed at Bocci 79.

Though the means he employs are assertively analog, Arbel's sensibility is unmistakably of the digital era. This is evident in the way he leaps from one discipline to another—as if surfing the World Wide Web of human ingenuity—and in the irregular, accumulative nature of his work. In contemporary design, the modernist legacy of functionalism has been scattered to the winds; the field has increasingly departed from prob-

lem-solving as its *raison d'être*, instead becoming an expressive and individualistic act. Without much fanfare, Arbel has vaulted to the foremost ranks of designers working in this direction. He is more interested in questions than answers, in prototypes rather than products, so he and his team do solve problems, all the time. But they are problems of his own creation. **M**





DARLING DAUGHTERS;
 SWEET MOTHERS; DANICE;
 BLACKLIGHT DYNAMITE;
 ACROBATS; ASTROLOGERS;
 JUGGLERS; FREAKS; CLOWNS;
 ESCAPE ARTISTS; VIOLINISTS;
 GROK; GRAPE; GRASS;
 UPS; DOWNS; SIDEWAYS;
 AIR-CONDITIONED;
 INI MORE; WAYS; THANI ONE;
 THE ULTIMATE LEGAL
 ENTERTAINMENT EXPERIENCE;

 THE ELECTRIC CIRCUS;
 OPENS JUNE 28, 1967
 23 ST. MARK'S PLACE, N.Y.C.,
 EAST VILLAGE
 THINK ABOUT IT..

SATURDAY NIGHT FEVER IS, DEPENDING ON YOUR

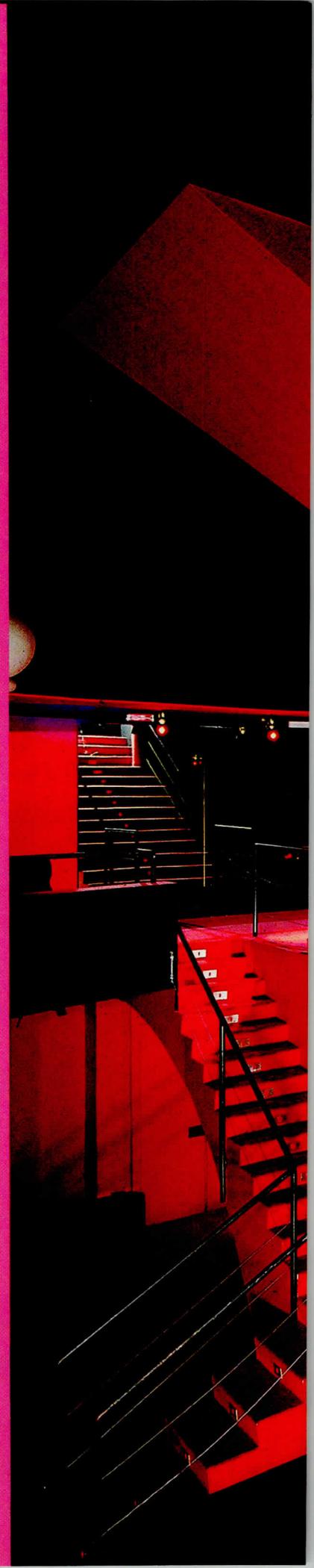
perspective, a classic or a travesty of the disco genre. The 1977 film was a global smash hit, turning John Travolta into a superstar and providing the Bee Gees with the then biggest-selling soundtrack of all time. Yet the film's success can also be seen to mark disco's downfall, transforming an underground scene into a commercialized mainstream that soon faced a violent backlash.

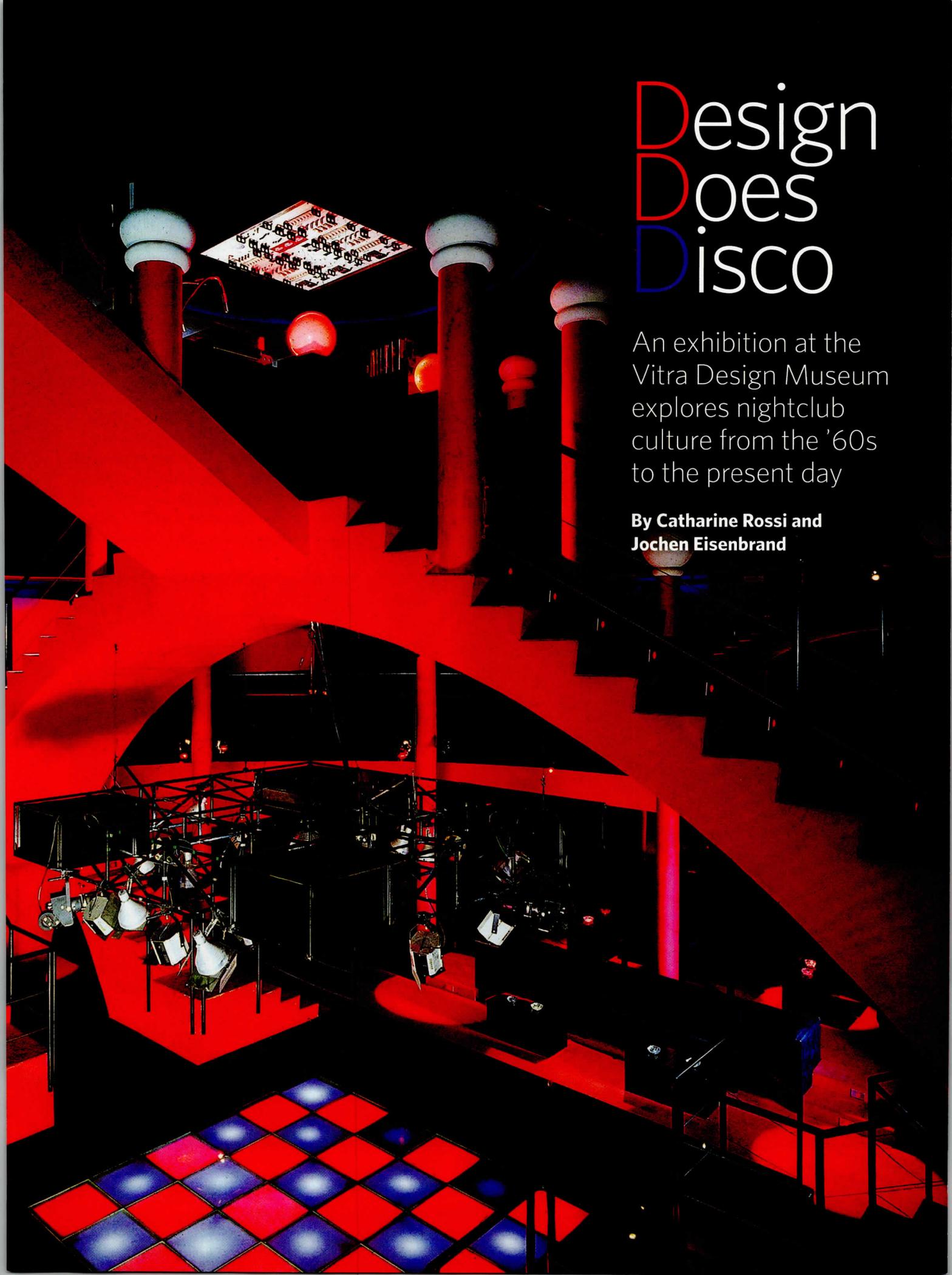
As a phrase, "night fever" encompasses more than the sell-out of a dance subculture and more than just one dance genre. It describes the experience of going out more generally, as we escape from the working day and venture out into the hedonistic night. Night fever is the feverish

Poster for the Electric Circus nightclub in New York, 1967, designed by Chermayeff & Geismar.

Discotheque Flash Back in Borgo San Dalmazzo, Italy, c. 1972. The interior was designed by Studio65.

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A photograph of a nightclub interior. The walls are a vibrant red, and the floor is a black and white checkered pattern. In the foreground, there's a DJ booth with various pieces of equipment. The background shows a staircase and several tall, cylindrical pillars with white tops. The lighting is dramatic, with strong red and blue tones.

Design Does Disco

An exhibition at the
Vitra Design Museum
explores nightclub
culture from the '60s
to the present day

**By Catharine Rossi and
Jochen Eisenbrand**

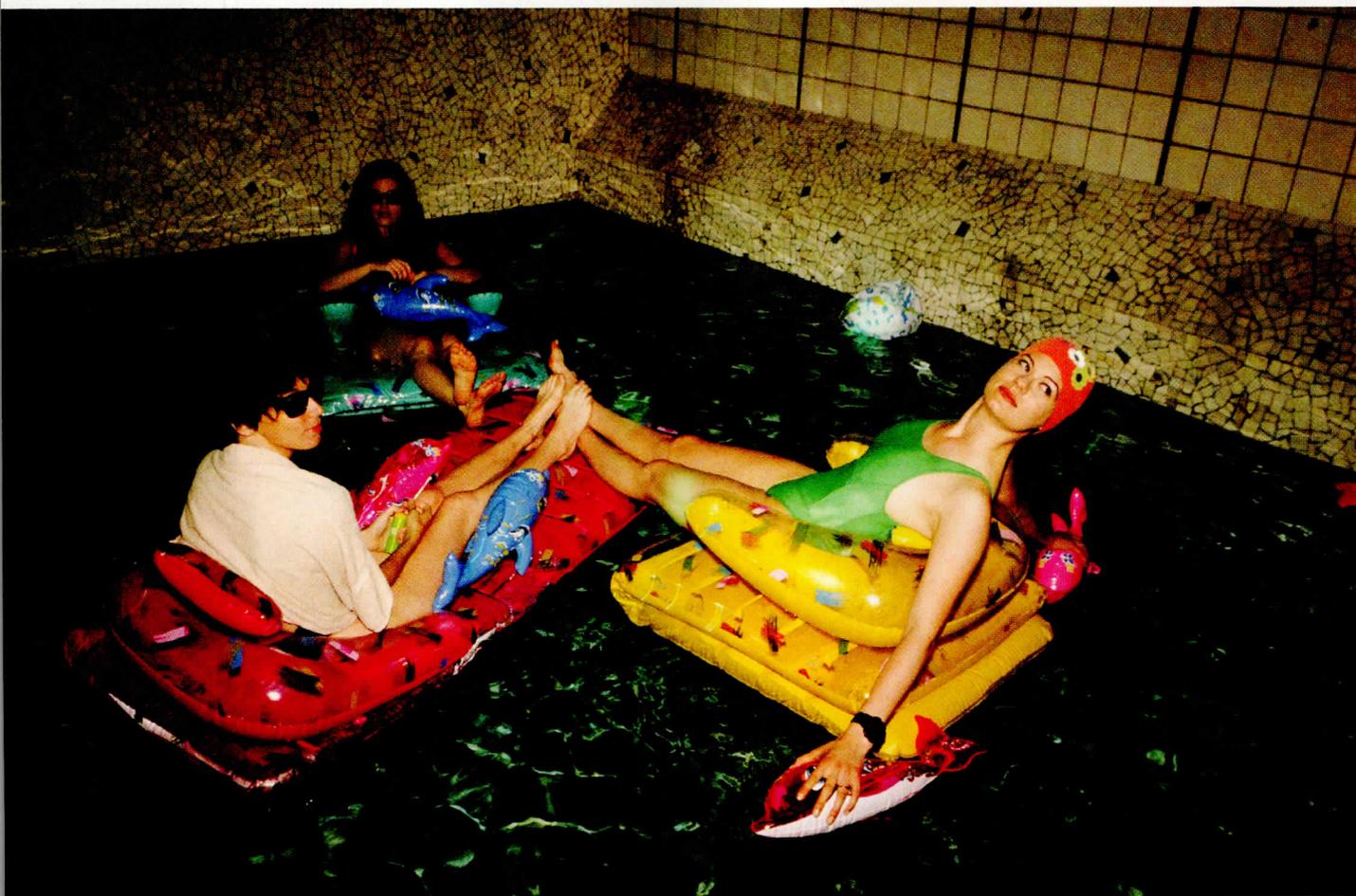
expectation of what is to come; the dressing up (or down) for the night ahead; and the nervous excitement felt while queuing outside a club, uncertain if you are going to get in. It is the mounting anticipation as you enter a venue and head down a darkened corridor, through a murky tunnel, or up a narrow flight of stairs. It is the racing pulse and rising temperature as you move to the music, lost to the rhythm in a sea of bodies, and maybe even a rendezvous for the hours ahead.

The exhibition *Night Fever: Designing Club Culture 1960–Today* is about the spaces designed to elicit that after-hours excitement, and the design cultures the nightclub has created. Since the 1960s nightclubs have been one of the most important spaces for design in contemporary culture. Epicenters of escape and experimentation, these sealed-off spaces of nocturnal leisure offered opportunities and inspiration for artists, architects, and designers all over the world, and created places for partygoers to design their

own experiences and identities. This project is the first large-scale examination of the international relationship between club culture and design, from past to present. It presents nightclubs as special types of space that merge architecture, interior, product, and furniture design with sound, light, fashion, graphics, and visual effects in order to create a modern *Gesamtkunstwerk* that turns people into performers on the dance-floor stage.

There is a long and gloriously disreputable history of nighttime revelry. For centuries societies have gone out at night, finding and making spaces in which to congregate, dance, intoxicate themselves, and escape the strictures of the everyday. The nature of these spaces has varied: in the nineteenth and early twentieth centuries they included music halls and dance halls; by the 1950s jazz clubs and coffee bars catered to those seeking new sounds. Although hard to trace, the key ingredients of the modern nightclub seem to have coalesced in the post-World War II

Patrons lounging at Les Bains Douches nightclub in Paris, 1990, with interior design by Philippe Starck.





Installation view of *Night Fever. Designing Club Culture 1960-Today* at the Vitra Design Museum in Weil am Rhein, Germany.

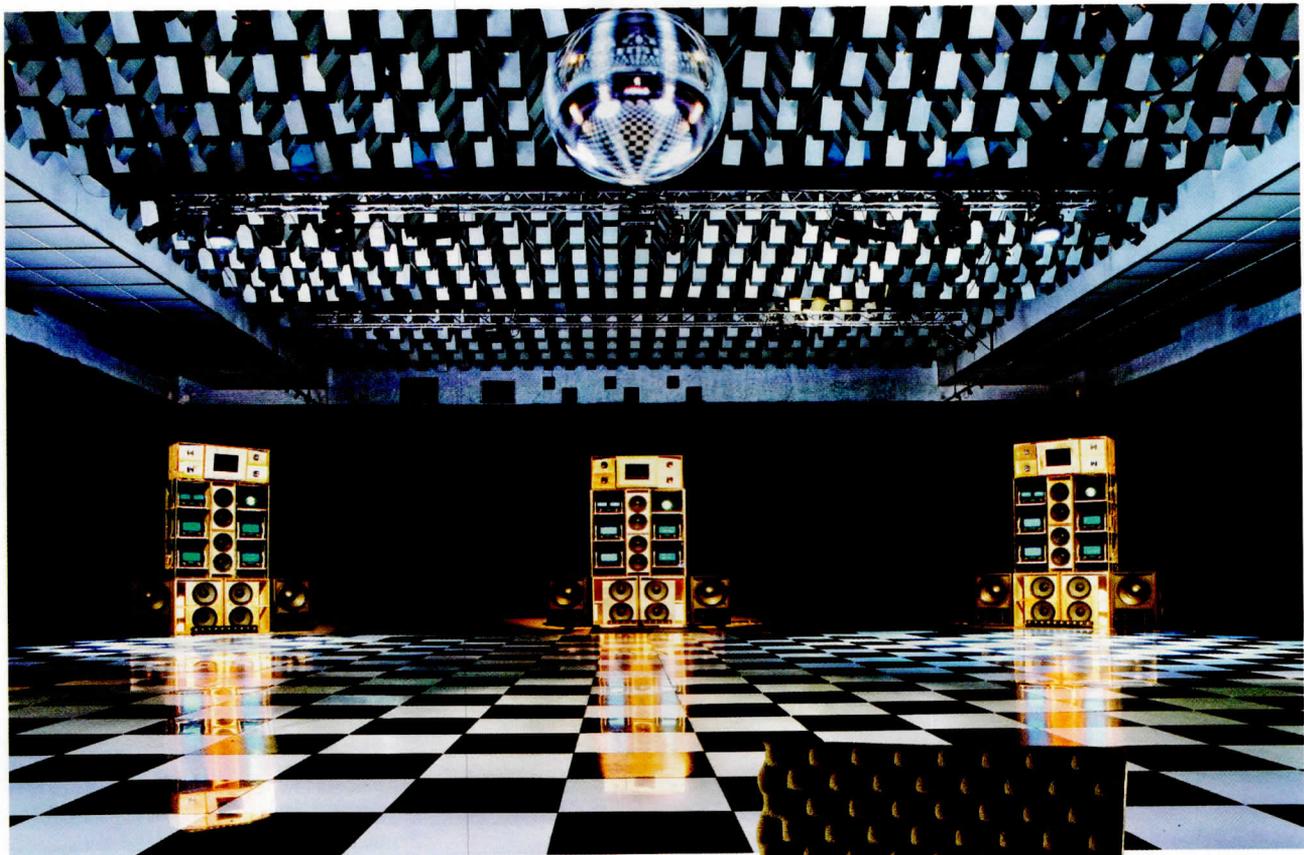
A Gianni Arnaudo Aliko chair, manufactured by Gufram, designed for the Flash Back discotheque, 1972.



Newcastle Stage at Horst Arts & Music Festival in Belgium, 2017, designed by the art collective Assemble.

A Hasse Persson photograph of a party at Studio 54 in 1981. Andy Warhol at left with camera; Calvin Klein kisses Brooke Shields.





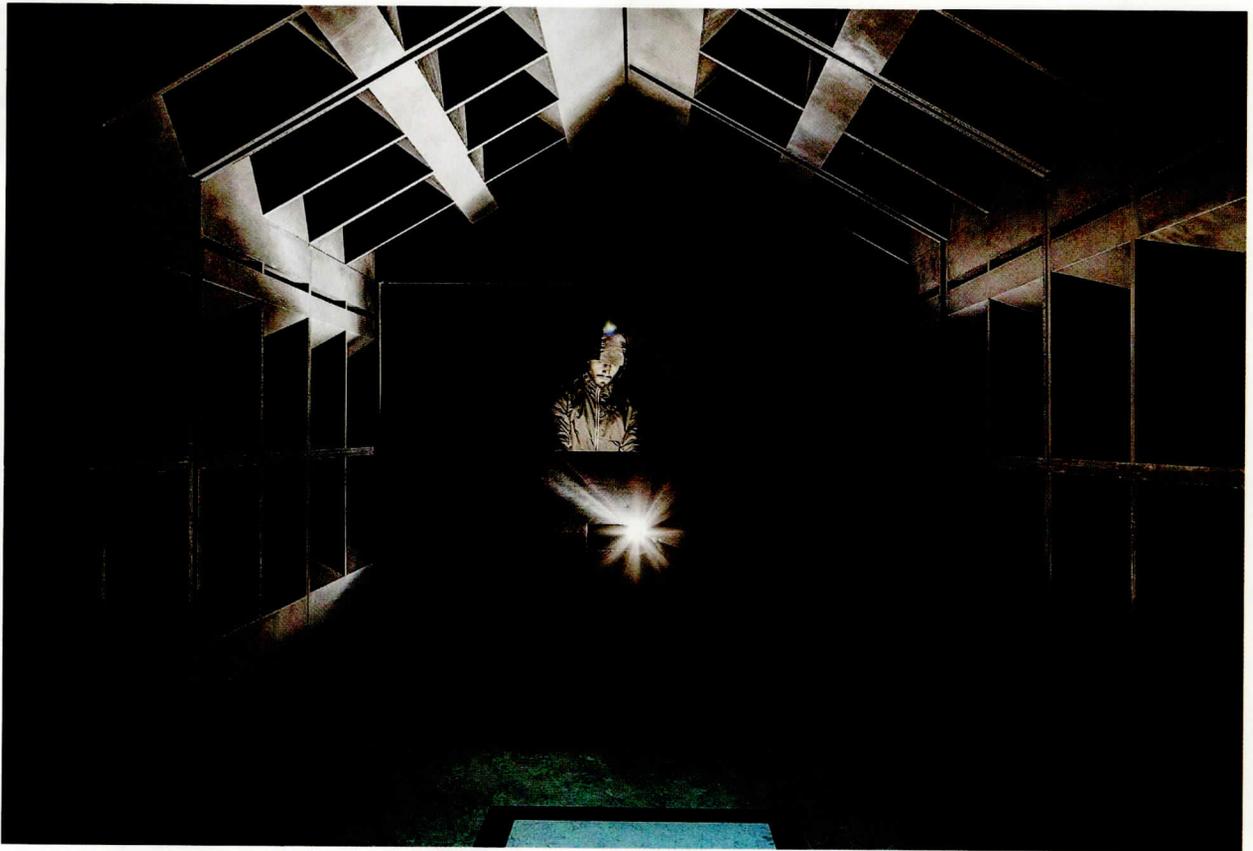
period. For the first time, people came together to dance to recorded, rather than live, music at record hops, disc sessions, and discotheques (a combination of the French words for “disc” and “library” shortened to “disco” in the 1970s). By the 1960s towns and cities in many parts of the world had purpose-built discotheques, or venues temporarily transformed into them, where people of different backgrounds could get together to dance away the night.

In the context of the postwar leisure society, and signaling its alliance with the era’s technological advances in light and sound, the new, youth-oriented nightclub proved ripe for designerly experimentation. Several of these were design concepts that connected with progressive architectural ideas of the time, critiquing architectural conventions and proposing fantastical alternatives by way of this new spatial typology. Cedric Price and Joan Littlewood’s unrealized Fun Palace—their vision for a flexible, participatory leisure venue open to all—was taken up in propositions such as Francois Dallegret’s Palais Métro Montreal shopping center (1967) and Archigram’s Monte Carlo casino complex (1969–1972), both of which featured



The Despacio Sound System installed at New Century Hall as part of the Manchester International Festival in England, 2013.

Swivel Chair Module 400 by Roger Tallon, 1965, for the (unrealized) Nightclub Le Garage in Paris.



A DJ booth inside The Club, Lisbon, designed by architecture firm Bureau A (now Leopold Banchini & Daniel Zamarbide) as part of the Architecture Triennale in 2016.

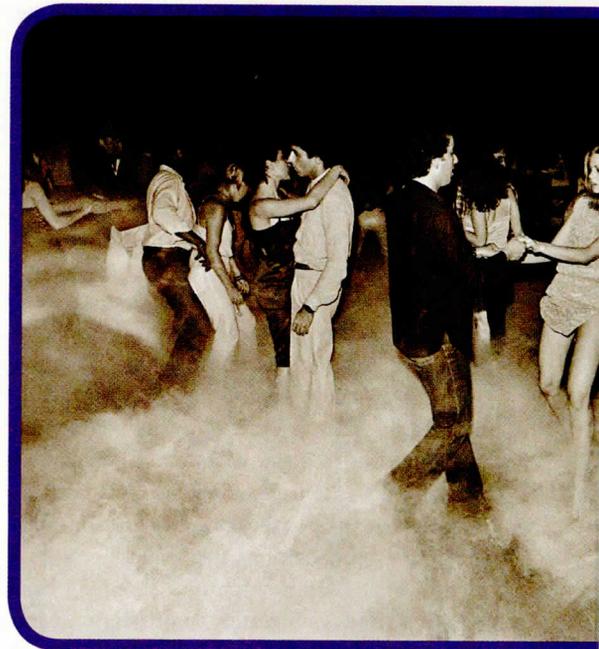
A photograph, taken by Bill Bernstein, of the dance floor at Xenon in New York, 1979.

A mural by Keith Haring hung in the New York nightclub Palladium. The space was designed by architect Arata Isozaki and opened in 1985.

nightclubs. In his book *Experimental Architecture*, Archigram's Peter Cook recognized the ideas of the Fun Palace in Giorgio Ceretti, Pietro Derossi, and Riccardo Rosso's *L'Altro Mondo* in Rimini (1967), one of several nightclubs associated with Italy's radical design movement, such as Gruppo 9999's *Space Electronic* (1969) in Florence.

These Italian experiments were also influenced by developments on the other side of the Atlantic, particularly in New York's counterculture. They include the psychedelic *Cerebrum* (1968), designed by John Storyk, and *Electric Circus* (1967). It was at the earlier incarnation of *Electric Circus* on St. Mark's Place that Andy Warhol orchestrated the *Exploding Plastic Inevitable*, a multimedia event of projections, films, and performances by the Velvet Underground and Nico. By the 1970s the nightclub stood out as a new kind of architectural typology. A mainstay of the urban nightlife landscape, it was also being embraced by creative visionaries as a flexible, participatory space that offered a utopian social alterity whose environment was made as much by technology as by its physical architecture. **M**

*This article has been excerpted and adapted from the catalogue *Night Fever: Designing Club Culture, 1960–Today*, which accompanies an exhibition jointly produced by the Vitra Design Museum and ADAM Brussels Design Museum.*

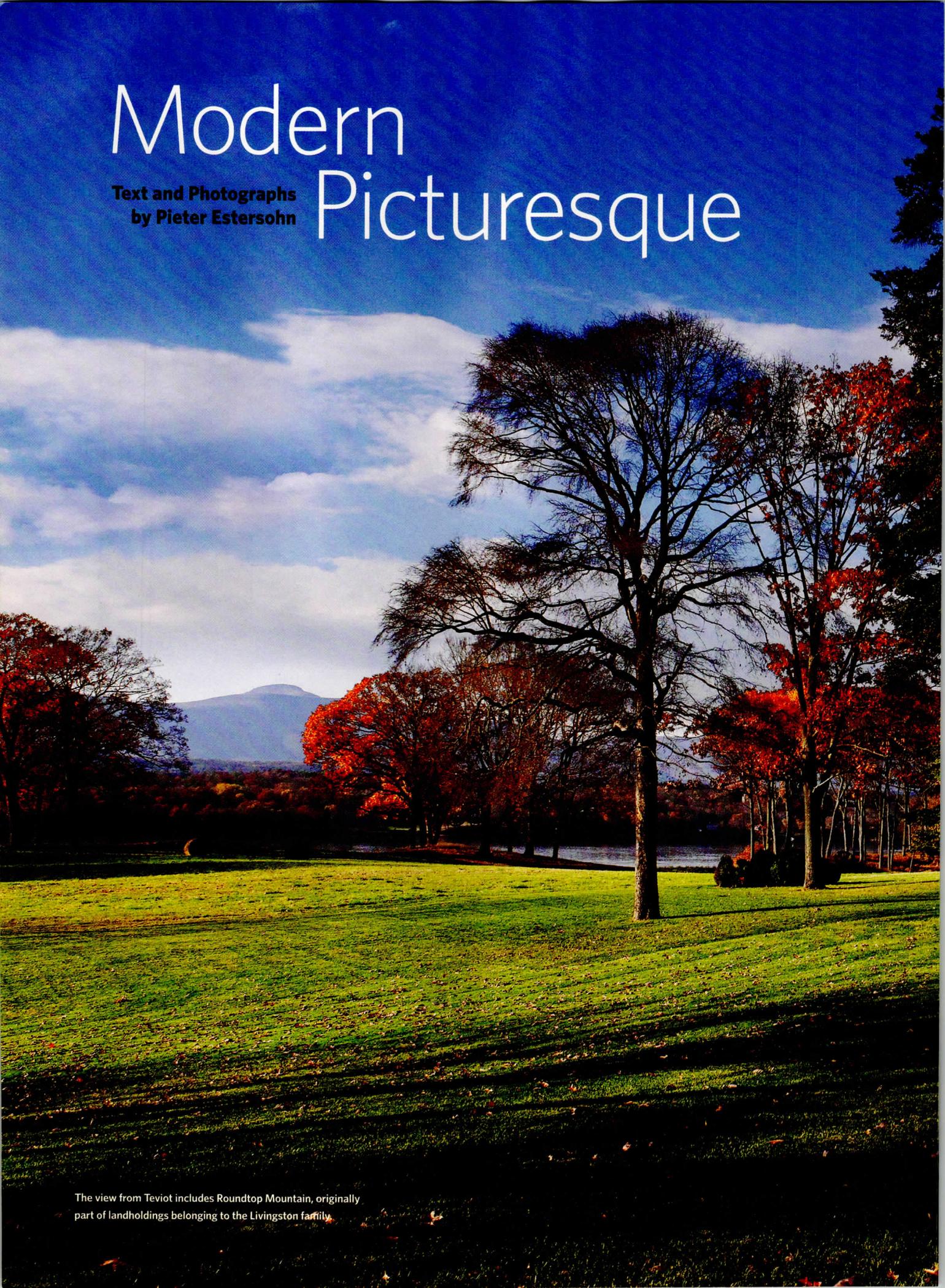


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Modern Picturesque

**Text and Photographs
by Pieter Estersohn**



The view from Teviot includes Roundtop Mountain, originally part of landholdings belonging to the Livingston family.



As seen in the new book *Life Along the Hudson: The Historic Country Estates of the Livingston Family*, the riverside country home of *Rolling Stone* co-founder Jann Wenner features a collection of classic mid-century design within a Gothic revival cottage





IN 1843 EUGENE AUGUSTUS LIVINGSTON—a son of Robert L. Livingston and grandson of Robert “the Chancellor” Livingston—managed, after a series of machinations, to trade the dilapidated house at New Clermont, which he had just inherited, for an empty piece of land next door, just to the south, formerly belonging to his younger brother Montgomery. Eugene commented upon inheriting the property that at this point “the home didn’t show well,” after communicating his disappointment that this was the sole patrimony being left him by his father. The property, though, had a spectacular view across the Hudson River that included the isthmus leading to Esopus Creek. For his part, Montgom-

ery, who was an artist, was happy to find inspiration in the elegant, if somewhat dog-eared environment his grandfather, the Chancellor, had designed at New Clermont.

On this land, in 1850, Eugene built himself a house in the Gothic revival style that had overtaken the Greek revival style in popularity. This school of architecture was propelled to the forefront of fashion by architect Alexander Jackson Davis. Eugene was able to finance construction not from his inheritance, which was slim, but from the dowry of his wife, Harriet Coleman. The house, humble in scale, was originally called Ever-sleigh. An example of a cottage orné as described by A. J. Davis, it was ostensibly a farmhouse—but

The Gothic revival moldings in the house were carefully repaired during the recent restoration. The colorful Moroccan rug is part of a large collection.

St. George and the Dragon, a fifteenth-century Spanish oil-on-panel hangs above the fireplace, next to assorted musical equipment and guitars in the dining room.





perhaps a farmhouse in the way that Marie Antoinette's Hameau de la Reine at Versailles was a shepherdess's village. The local materials are simple, yet there is a finesse of detail resulting from the attention paid by the original anonymous architect and subsequently reinforced by Sam Trimble, the architect responsible for the present incarnation of the house.

The vocabulary of the original Gothic detail on the south porch is now continued around the house, creating an example of what was considered the most important contribution from A. J. Davis's canon: the transitional space. The earliest demonstration of this was at Blithewood, in Annandale-on-Hudson, now demolished, and at Montgomery Place in Red Hook, downriver a few miles. A. J. Davis explained his desire to form an experiential "connection with site"—the interrelationship between house and environment that formed the essence of the contemporary Picturesque design philosophy. The porch, or veranda, is such a key component of the house that several distinct areas with different purposes are used throughout the seasons. Trimble, inspired by Davis, continued his nineteenth-century philosophy here.

Eugene Livingston was a member of the Society of Patriarchs, an extremely select group of twenty-five men handpicked by Ward McAllister, the self-appointed arbiter of New York society of the time. This group gave elaborate parties on the second floor of Delmonico's at Fifth Avenue and 26th Street. Eugene's family eventually included seven children, who were frequently the subjects of such prominent photographers as Mathew Brady and Gustave Le Gray.

The property was sold upon Eugene's death to Eugene Schieffelin in 1893 and subsequently to others before being purchased by Howland Davis and his wife, Laura Livingston, in 1923. They renamed the property Teviot, after the river in Scotland, where Robert Livingston, founder of the family dynasty, was born. Howland was mild mannered, the perfect counterpoint to Laura, who was considered fierce and formidable. Their grandson George, who still lives nearby, remembers that when he was a

The sculpture in the corner of the living room is by Dustin Yellin. A drawing by Fernando Botero hangs above a French limestone mantel. The red Danish chair is by Nanna Ditzel, and the sofa is by Vladimir Kagan.

child in the 1940s and 1950s, society was stratified. “There was a very closed proper circle living along the Hudson. We hung out with the kids at the Edgewood Club across Woods Road. We were taught to be very pleasant to the kids in town, but we didn’t play with them. It was completely anachronistic by the middle of the twentieth century, but you didn’t argue with the matriarchs, and my grandmother always was the one who set the tone.” He continues, “This was a society which was totally blind to what was going on in the world . . . waspish to the extreme, with no emotions, but lots of joking to let off the emotional steam.”

Howland was the chairman of the Taconic State Park Commission, which in 1962 had purchased Clermont, Teviot’s immediate neighbor to the north, from Alice Delafield Clarkson Livingston, with whom he had several misunderstandings. Following the sale, Howland undiplomatically referred to Clermont as “my house,” even to Alice’s daughter Honoria, who continued living at Sylvan Cottage on a small par-

cel of the property that she owned. He delayed Clermont from opening as a museum for several years after Alice Delafield Livingston passed away in 1964.

Howland and Laura’s son, Howland, nicknamed “Bunk,” married Frances Fabyan, known as “Fuzz,” and in the 1950s moved from the barn, which offered little privacy, to Teviot’s main house. They raised their four children in this bucolic setting. The oldest, named Howland as well, was called “Buzz” in an odd conflation of his parents’ names. The children played hockey on the cold spring-fed pond that froze over in the winter, and swam there in summer. In 1964, Bunk’s daughter Dennie, looking out from the original porch, had an amusing and unexpected sighting—gliding down the Hudson River in front of Teviot was a life-size dinosaur en route to its home at the World’s Fair in New York City.

In 2006 the Davises sold Teviot, which encompassed around one hundred acres, to *Rolling Stone* founder Jann Wenner and his partner, Matt Nye. The two men hired architect and

The porch is used most of the year as an extension of the living room.

A pair of Frits Henningsen wing chairs sits in a corner of the dining room; vintage Elbow chairs by Hans Wegner are grouped around the table.

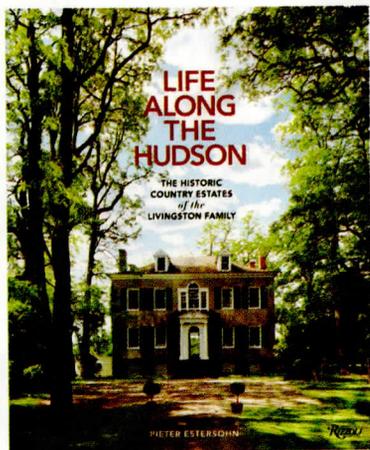




designer Sam Trimble, with whom they had previously collaborated on several properties, to spruce up the house and grounds. It was then that the Gothic revival porch was extended around the house to take advantage of the panoramic views.

Further improvements on the property included the construction of a modern pool house in 2012, with a spring-fed pool, and the opening of the viewshed, which, along with the house, had become completely overgrown. "There was not the most positive vibe," Trimble reports. "The place was semi-abandoned with vines choking the house." With its successful revival, perhaps now Jann and Matt's children will be able to spot other errant extinct beasts making their way down the river. **M**

This article is excerpted from Life Along the Hudson: The Historic Country Estates of the Livingston Family by Pieter Estersohn, with a foreword by John Winthrop Aldrich. (Rizzoli, \$85)



The pool house was designed by architect Sam Trimble in 2012, using Douglas fir on the walls and black cleft slate for the heated floors. Above the fireplace is a bronze sculpture by Francisco Zúñiga. The 1947 handcrafted oak and rush chairs directly in front of the fireplace are by Charlotte Perriand, from a hotel in Méribel-les-Allues, France.





Kelly Serene

By KATHERINE LANZA

ELLSWORTH KELLY'S *AUSTIN*, an artwork nearly three decades in the making, opened to the public this past February on the campus of the Blanton Museum of Art in the Texas city of the same name. The sculpture-cum-structure was originally conceived in 1986 for contemporary-art collector Douglas S. Cramer, but Kelly ultimately decided that he did not want to confine his piece to private land. In 2015, shortly before his death, Kelly donated the design to the Blanton and advised museum staff on every detail of his first and only architectural project. *Austin* has much the same spirit as Kelly's familiar paintings featuring bold colors and abstracted shapes. Three ends of the cross-shaped building are pierced by an array of colored glass windows, which bathe the interior in a soft rainbow glow. Inspired by the Romanesque cathedrals in Paris, *Austin* has a spiritual aura, but is meant for quiet reflection—a place, in Kelly's words, to "rest your eyes, rest your mind."

