

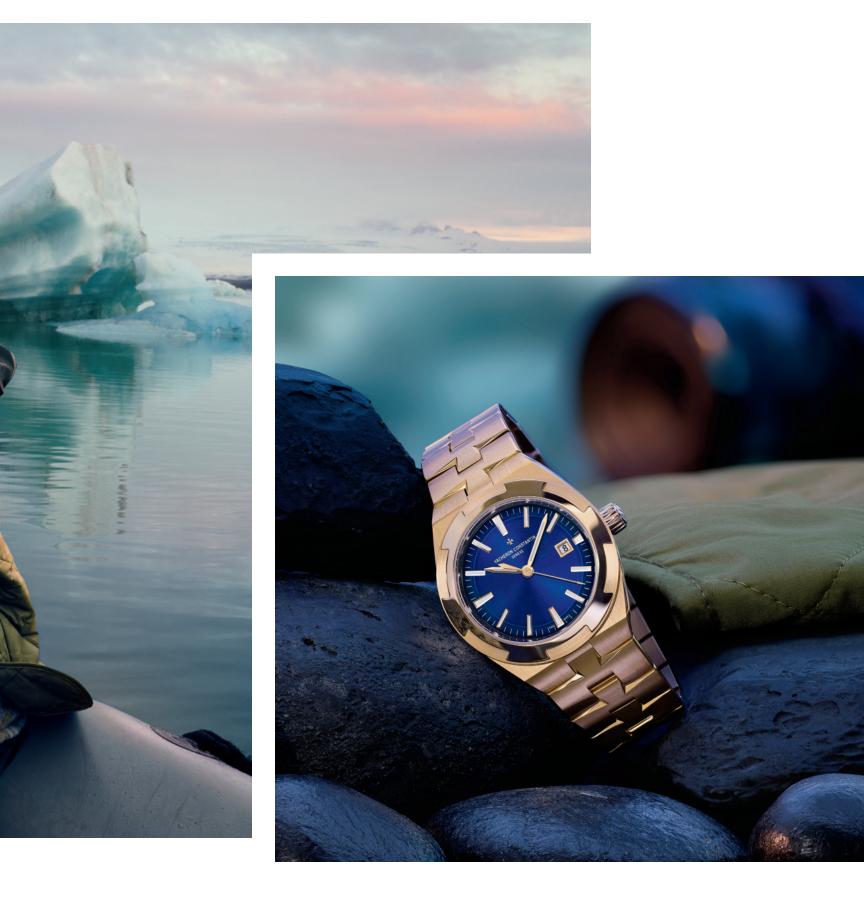


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HARRY WINSTON

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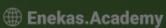


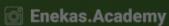


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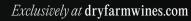






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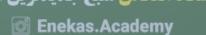
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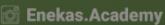


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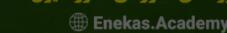
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PETER MURDOC











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FROM LEFT: A plaster bust by Christophe Charbonnel displayed in the Paris home of collectors Dorothée Boissier and Patrick Gilles. Earrings by Chopard. Art adviser Astrid Hill with a Spencer Finch light box in her Frank de Biaisidesigned New York apartment.

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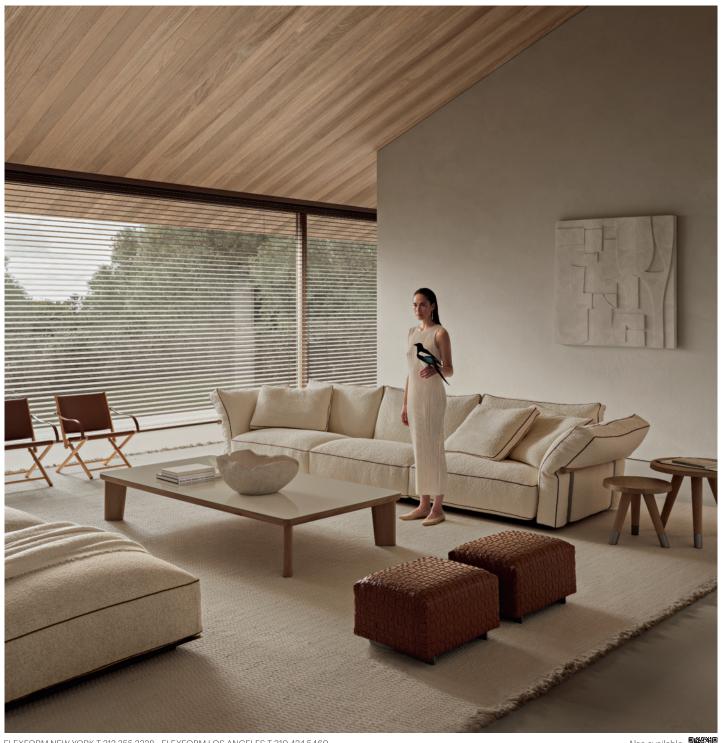
Surrealism, particularly its female practitioners, are having a major moment as exhibitions and soaring auction results push the movement into the limelight.

By Ted Loos

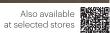
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Jewelry designer Nina Runsdorf unveils her New York atelier, which serves as a personal home, a gallery for her bijoux, and a space for creative collaboration. By Jacqueline Terrebonne

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QUIET ONLY IN APPEARANCE. Camelot sofa, design Antonio Citterio





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FROM LEFT: Brazilian art and artisan furnishings define the new penthouse suite of the Rosewood São Paulo. Sculptor Thomas Houseago at work in Malibu, California.



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176 IN FOCUS

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As told to Jill Sieracki

COVER

Designer Ernest de la Torre layers exuberant design and vibrant artworks in the Los Angeles residence of prolific collector Todd Morgan, including screen prints from Andy Warhol's "Mao" series and Yves Klein cocktail tables. Photography by Peter Murdock. Styled by Anita Sarsidi.



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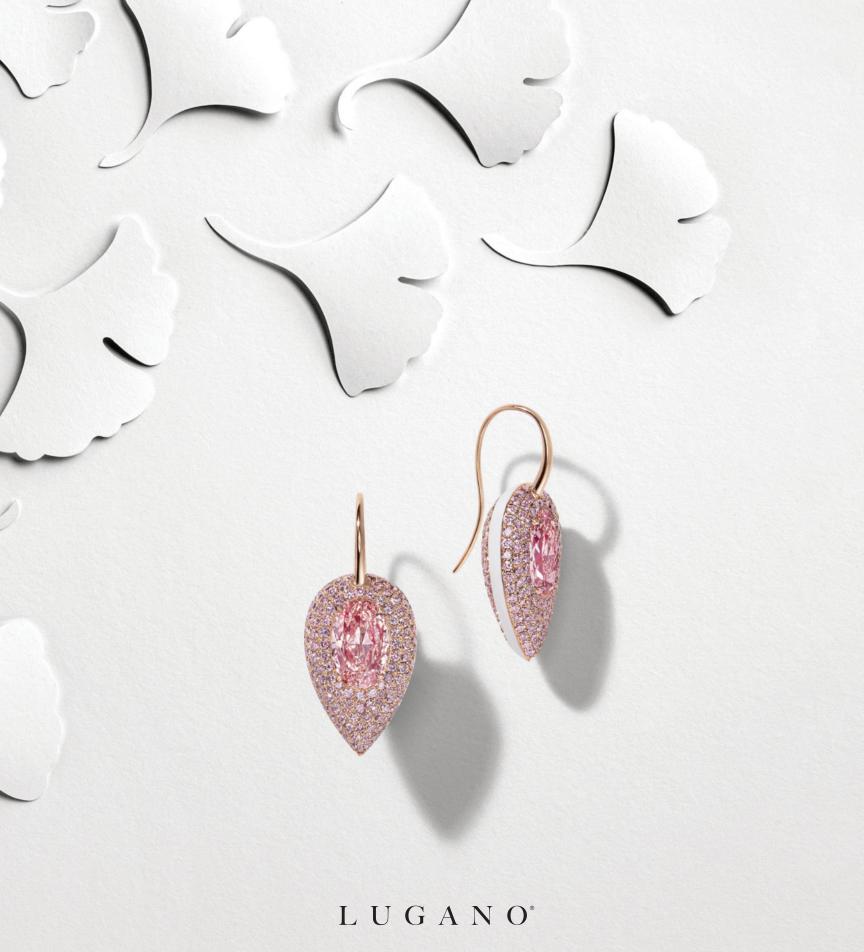


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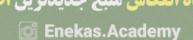






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LETTER FROM THE EDITOR





FROM TOP: The art-filled, Los Angeles home of Todd Morgan, designed by Ernest de la Torre. Villa Cagni Troubetzkoy on Lake Como in Italy, African masks at Vik Muniz's home in Salvador, Brazil.



For those who may not have already found that special something they can't get enough of, we've assembled a plethora of stories that might spark a new fixation. For example, there's the Lady Arpels Brise d'Été watch, an absolute marvel from the Van Cleef & Arpels Poetic Complications series, with hand-painted enamel flower petals that gently flutter. We also look at why Surrealist paintings are having a big moment both at auction and in museums right now. And for those wanting to adopt a passion with limitless possibilities, we take a trip to Louis Vuitton's long-standing atelier outside Paris, where every type of trunk imaginable is made by expert craftsmen using some of the same techniques from hundreds of years ago.

But what a true collector needs more than anything might be a spectacular home to showcase all his treasures. In our cover story, designer Ernest de la Torre conceived exactly that for wealth adviser Todd Morgan and utilized the arresting canvases and sculptures in his trove as both influence for the palette and permission to be fearless with the interiors ("Snap Crackle Pop," page 138). On Lake Como in Italy, Villa Cagni Troubetzkoy is a work of art unto itself—the product of a decade-long restoration by skilled and highly specialized artisans ("Lake Effect," page 150). And the home of designers Timothy Roberts and Kevin Haynes demonstrates one doesn't need to be a maximalist to prove their collecting chops ("West Side Story," page 128).

Each of these stories gives a very personal look at not only the collectors but also the makers who dedicate their lives to creating things worth collecting. I hope you find them all equally inspiring.





negneline

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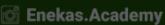


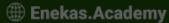
RICHARD MILLE



A Racing Machine On The Wrist







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THE ARTFUL LIFE





/ EXHIBITIONS /

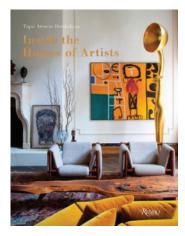
Southern Draw

Prospect New Orleans, the nation's longest-running citywide contemporary arts triennial, returns for its sixth edition, P.6. Taking place November 2 to February 2. 2025, the show, titled "The Future Is Present, the Harbinger Is Home"organized by curator Miranda Lash and visual artist Ebony G. Pattersonexplores poignant themes such as climate change, colonialism, and identity through the art of 51 creatives, including local photographer L. Kasimu Harris, whose work Big Chief Peppy, Estabon Eugene, at Big Man Lounge, A Young Men Olympian Sunday (2021) is shown above. prospectneworleans.org -L.R.

/ BOOKS /

Easel Living

Perhaps no one embraces living with art more enthusiastically than artists themselves. Inside the Homes of Artists (Rizzoli), a book by contemporary collector Tiqui Atencio Demirdjian, opens the door to the residences of Jean-Michel Othoniel and Johan Creten, Claire Tabouret, William Kentridge, and Tracey Emin, among many others, revealing the personality-filled interiors bursting with creativity. rizzoliusa.com -JILL SIERACKI



/ DESIGN /

Museum Quality

In-the-know collectors and design lovers relish exploring the Hôtel de la Marine, a restored monument epitomizing 18th- and 19th-century architecture and design. This October, there's another reason to visit the landmark, as designer Charles Zana unveils his latest furniture collection alongside abstract paintings by Martha Jungwirth in a section of the building usually unavailable to the public (October 16 to 20). "The Hôtel de la Marine embodies the grand French tradition," says Zana, whose installation, called "Iter," incorporating more than 20 new pieces, includes an embroidered bed with ocher stitches handmade in India by renowned atelier Lesage Intérieurs, creating the illusion of earthy lichen, and the noble Frank easy chair (above), an homage to Jean-Michel Frank. zana.fr — J.S.



/ JEWELRY /

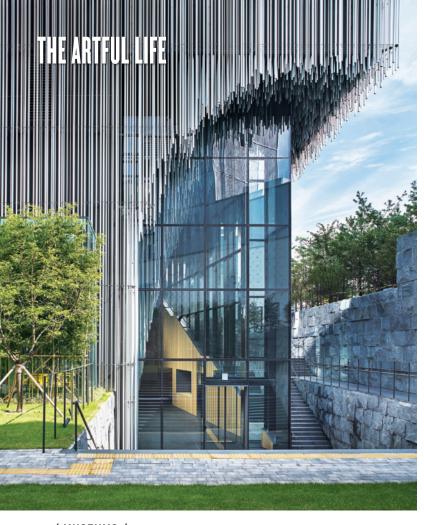
Linear Progression

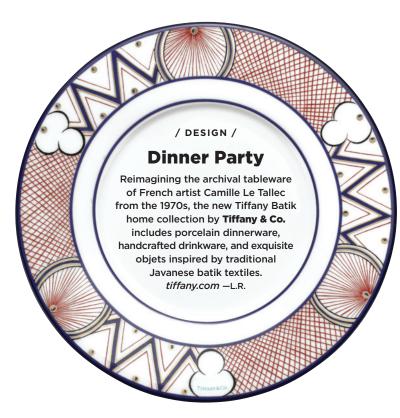
A fusion of avant-garde design and meticulous craftsmanship, these electrifying monochromatic earrings from the new Chopard high-jewelry collection draw on elements of Geometric Abstraction and Cubism. Sapphires are microset in lightweight titanium to create a dreamy ombré effect, then trimmed with brilliant-cut diamonds for extra radiance. The result: the perfect statement jewel for the art-gala season ahead. chopard.com -L.R.



CLOCKWISE FROM LEFT: VINCENT LEROUX; L. KASIMU HARRIS; COURTESY OF RIZZOLI; MICHAEL BUDNY, COURTESY OF CHOPARD







/ MUSEUMS /

Sound Effect

In Seoul, South Korea, the tony Seocho District is now home to the world's only audio museum, **Audeum**, which showcases a first-rate collection of sound technology from the past 300 years. Seeking to conjure a sensory experience, celebrated Japanese architect Kengo Kuma dramatically sheathed the seven-story structure in a symphony of 20,000 aluminum louvers, recalling a monumental pipe organ and creating a striking interplay of light and shadow throughout the day. Acoustically engineered interiors are clad in tactile materials such as Alaskan cypress and fabric, while the valley-like entrance staircase is enveloped in rough-hewn stone. The brainchild of Michael Chung, founder of South Korea's Silbatone Acoustics, the new destination speaks volumes without saying a word. *audeum.org*—GEOFFREY MONTES



/ EXHIBITIONS /

Fair Haven

Salon Art + Design plans to exhilarate New York's Park Avenue Armory once again with its unparalleled mix of treasures. Now in its 13th edition, the fair, which runs from November 7 to 11, will present nearly 50 exhibiting galleries from around the globe, displaying a wide range of works from up-and-coming and established talents, such as the Lozenge chest of drawers (left) by Mattia Bonetti from David Gill Gallery. thesalonny.com —J.T.

/ BEAUTY /

Grape Expectations

The "golden grape" of the 400-year-old vineyard Château d'Yquem does more than produce the world's most sought after Sauterne. It also provides the potent ingredient in the remastered **Dior** L'Or de Vie prestige skin-care collection. To mark the launch, French glass artist Aristide Najean conceived an exclusive objet d'art. Limited to just five examples, the 24K-gold-flecked sculpture resembling a cluster on the vine cradles a jar of the coveted cream. dior.com —JACQUELINE TERREBONNE











At The Dunlin in Johns Island, South Carolina, guests can unwind in the Amanda Lindroth-designed interiors (above) or take in views of the marshlands and nature trails from the pool (below).



/ HOTELS /

Low and Slow

Nothing compares to Southern hospitality, and The Dunlin fully embraces that ethos. The Kiawah River destination in the Charleston Sea Islands feels like a sprawling summer home in both its attitude and aesthetic. Designed by architect Robert Glazier with interiors by Amanda Lindroth, each of the 72 cottage-style guest rooms channels pure South Carolina charm with breezy porches, wicker rocking chairs, and soaking tubs. At this Auberge Resorts Collection property, guests can enjoy the Aster spa or Linnette's restaurant, which serves fresh, local seafood. "Working on The Dunlin opened my eyes to the magic and raw natural beauty of the Low Country," says Lindroth. "We dreamed of a timeless place where memories are made." *aubergeresorts.com* −J.T.

/ COCKTAILS /

Bar Absolute

Chef Daniel Humm is extending the artful dining experience epicureans enjoy at his bastion of plant-based cuisine, Eleven Madison Park, upstairs to **Clemente Bar.** Named for its hand-painted frescoes by artist Francesco Clemente, the new, more casual destination, located above Humm's Michelin three-star restaurant, will serve seasonal meals and tasting menus as well as dynamic cocktails by beverage director Sebastian Tollius, including the Negroni-Colada (below), a flavor-forward twist on the classic. *clementebar.com* –J.S.



/ SHOPPING /

SLEEP CHIC This mix of fashionable bedtime classics is the perfect formula for a good night's rest. – J.s.



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Melange rechargeable accent lamp by Kelly Wearstler for VISUAL COMFORT & CO.; visualcomfort.com



William Morris Wild Tulip women's cotton pajamas for THE MET STORE; store.metmuseum.org



Life Matrix Haute Rejuvenation Cream by LA PRAIRIE; *laprairie.com*



Fall Flowers pillowcase by LORETTA CAPONI; lorettacaponi.it









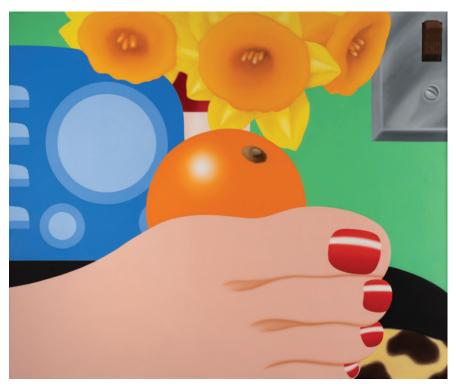
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What's On View

Fall brings first-of-their-kind shows and retrospectives dedicated to masters of their mediums



Tom Wesselmann, Bedroom Painting #3, 1968.

Fondation Louis Vuitton, Paris

Pop Forever, Tom Wesselmann &..." | OCTOBER 16 TO FEBRUARY 24, 2025
Pop Art is one of the most influential movements in art history, and its seismic influence continues to reverberate throughout the cultural sphere.
This comprehensive show uses the larger-than-life paintings of prominent figure Tom Wesselmann to trace the chronology of the genre and its boundary-breaking aesthetic, placing 150 pieces by Wesselmann in conversation with the work of contemporaries, including Ai Weiwei, Derrick Adams, and Jeff Koons. fondationlouisvuitton.fr

Royal Academy of Arts, London

"Michael Craig-Martin" THROUGH DECEMBER 10

Revered for bringing a whimsical fascination to everyday objects, Michael Craig-Martin presents his largest retrospective to date in the United Kingdom. Arranged chronologically, the Dublin-born artist's experimental works, including one of his career highlights, *An Oak Tree*, will join his legendary tape drawings to demonstrate the full breadth of his practice and how his time as an arts educator helped shape future stars such as Damien Hirst. *royalacademy.org.uk*

Brooklyn Museum, New York

"The Brooklyn Artists Exhibition" THROUGH JANUARY 26, 2025

In celebration of the museum's bicentennial, a landmark showcase spotlights 200 of Brooklyn's best and brightest artists. Organized by a powerhouse lineup of talents that includes Mickalene Thomas, Vik Muniz, Jeffrey Gibson, and Fred Tomaselli, the exhibition channels the creative energy of the New York borough through makers who work in various genres and explore topics such as migration, cross-cultural exchange, and history. brooklynmuseum.org

San Francisco Museum of Modern Art

"Amy Sherald: American Sublime" NOVEMBER 16 TO MARCH 9, 2025

Drawing on traditions of portraiture and American realism, Amy Sherald creates figures that reflect modern Black life through an intimate and humanistic lens to convey themes of identity and agency. In 2018, the rising star shot to global recognition with her iconic depiction of Michelle Obama. Now the acclaimed painter presents her first major survey, with over 45 canvases made since 2007, including rarely seen early works and new ones created for the show. sfmoma.org

The Wallace Collection, London

"Keeping Time: Clocks by Boulle" NOVEMBER 27 TO MARCH 2, 2025

For this unprecedented exhibition, the rarefied work of André-Charles Boulle, legendary cabinetmaker for France's Louis XIV, demonstrates how art, design, and science converge. In addition to his marquetry furniture, he excelled at Baroque clocks, which will be displayed alongside artworks that creatively interpret the notion of time by his peers Nicolas Poussin, Henri Perlan, and François Anguier. wallacecollection.org —SHELBY BLACK



PHOTOGRAPHIE VINCENT EVERARTS BRUXELLES, ADAGP, PARIS, 2024



Set along the southern perimeter of the golf course with magnificent sweeping views over the lakes and links, this 1.7-acre property – the largest Country Estate at Windsor – has been designed as a family-style compound. The main residence and four guest cottages together offer 13 bedrooms, allowing ample space to host extended family and friends. Airy, contemporary and filled with natural light, the main residence features expansive, gracious living, dining, and entertainment spaces that flow seamlessly to multiple large terraces, balconies and a central garden courtyard that is ideal for large family gatherings or special events.



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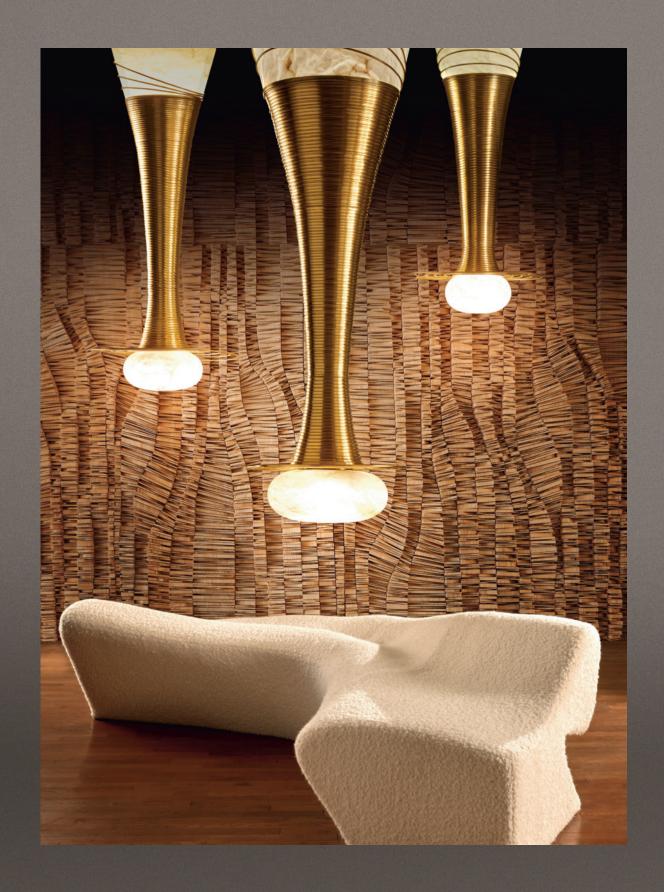
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ARTISTS TO WATCH

Fantastic Voyage

These up-and-coming talents tap into dreamscapes and magical realms to create powerful works that explore themes of place, technology, and the inner self

Alejandro Piñeiro Bello

For Alejandro Piñeiro Bello, the act of painting is a constant conversation. "I'm in the studio all day on my own, but I'm talking to artists, to poets," he says. "It's like they're

still alive." He might start a discussion with the late Cuban author Virgilio Piñera: "I became obsessed with his poem 'La Isla en Peso' from the 1940s." Or with Amelia Peláez, "one of the most important modernist painters in Latin America."

Piñeiro Bello, who was born in Havana, creates paintings that tread the line between figuration and abstraction. "They are inspired by the physical landscape but also the landscape that exists in memory," he says of his tropical, Technicolor canvases that both summon Cuba's natural beauty and capture its spirit. Beaches and coconut trees are swept into swirling, mystical explorations of vibrant, energetic color.

For the past four years, Piñeiro Bello has lived and worked in Miami. Last year was a breakout period for the artist, whose work was the subject of solo shows, including one at Miami's Rubell Museum, where he was an artist in residence,



and Pace gallery in Seoul, South Korea. In September, he filled Pace's London outpost with paintings and works on paper; the show, titled "Entre el Día y la Noche," was both his largest exhibition to date and his first in the U.K.

"I wanted to bring a lot of color to London," says Piñeiro Bello.
"The exhibition lives between night and day, between someone that is dreaming and someone that is awake." The monumental *El Misterio de la Noche* is "my *Starry Night*," he says of the canvas, which is nearly 20 feet wide, a "scale you get lost in." The painting is centered on "a father figure grabbing a child by the hand," explains Piñeiro Bello, who has an eight-year-old daughter.

Of his success, he adds: "It's like a dream. I wake up every day and wonder, How did this happen? I think magic really works." pacegallery.com —VICTORIA WOODCOCK



El Misterio de la Noche (2024) by Alejandro Piñeiro Bello (above).



FROM TOP: COURTESY OF THE ARTIST; COURTESY OF PACE GALLERY

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ARTISTS TO WATCH

Heemin Chung

At the core of Heemin Chung's conceptual practice is a captivation with perception and how technology can both expand and limit what we see. Yet as more aspects of our lives move online, the Seoul-based artist attempts to draw the digital domain back into the analog world.

Using digitized images as a starting point, Chung creates densely layered paintings with a signature semiopaque gel. The membrane-like sheets form haunting, sculptural shapes and landscapes that evoke a sense of loss. The thin veils of acrylic capture sensory ruptures—or "errors," as she puts it that are established by the increased replication of the material world in pixels.

"Digitality enables us to explore realms that we cannot physically access and offers an endlessly expanding world," states the artist. However, it is also superficial, and our bodily senses are rendered obsolete. There is "a paralyzed sense of time," she says, with no past, no future, essentially an infinite existence.

Chung's abstracted canvases have yielded a dedicated following in her native South Korea, and over the past few

years, her work has been shown widely in the region, including at the 2022 Busan Biennale, the Doosan Art Center, and the Nam-Seoul Museum of Art. In 2023, Thaddaeus Ropac began representing the artist, bringing her oeuvre to the international stage for the first time at the gallery's Art Basel Hong Kong booth earlier this year.

Currently on view at its London location through November 20, Chung's exhibition "Umbra" marks her U.K. solo debut. The works presented tackle the idea of an electronic "eternity" by examining death through a reimagining of the traditional Korean funeral ritual chobun. Intended to free the soul from the body, it's often accompanied by a performance with songs of the dead called dasiraegi, which is reinterpreted by Chung in a new video work.

> Rather than exploring the meaning of the custom or reflecting an interest in spirituality, this series, according to Chung, is about "understanding and empathizing with how our ancestors faced death." By doing so, perhaps we may better grieve the detachment from our physical bodies that our digital era has wrought. ropac.net -MARGARET CARRIGAN







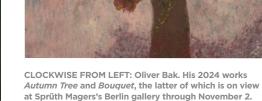


CLOCKWISE FROM TOP: ARTIFACTS; JANGHWAL LIM, COURTESY OF THADDAEUS ROPAC GALLERY, LONDON, PARIS, SALZBURG, SEOUL (2)









Oliver Bak

Oliver Bak's hazy paintings feature two of art history's most beloved subjects: flowers and people. In the Danish artist's renditions, a translucent, monochromatic veil shrouds the bulbous blossoms and contemplative bodies, an effect that seems to defy any style or period.

Moody and effervescent, the painter's vocabulary radiates an enigmatic kinship between floral motifs and lonesome figures.

Are the flowers suffocating the people or is there an intruder in the placid garden? "Mystery in painting is a really difficult element to be aware of," says Bak about alchemizing subtlety with intrigue.

The haunting appearance of the rising star's canvases stems from an urge to "hold on to an image in my mind," he says, which may be as mundane as a pot of withered orchids at his Copenhagen studio or as remarkable as an anecdote about watchdogs for ghosts in ancient Rome. To achieve this luminous quality, Bak mixes wax into the oil before scraping the amalgam onto the linen surface in small gestures.



Bak complements the psychological puzzle in his compositions with historical references submerged beneath his lush colors. This process of "building up" keeps some of his figures sunken below the dominating color. "Removing parts of the painting merges the hierarchy of the background and the figures," he says.

This month, the artist is presenting his debut solo exhibition with global powerhouse gallery Sprüth Magers in Berlin with an homage to 19th-century Anglo-Dutch painter Lawrence Alma-Tadema's The Roses of Heliogabalus (1888). Bak is enthralled by the masterpiece's detrimental indulgence, depicting the teenage Roman emperor Heliogabalus's bacchanal guests drowning in flurries of rose

> petals. The grotesque infatuation with beauty to a destructive extent is its charm: "Painting to me is about balancing the contradiction of romance with horror and how they can coexist," says Bak.

> His latest body of work captures not only his intellectual curiosities but also his interest in the surrounding nature. The copper-hued Autumn Tree came out of the artist's vision of a crisp Berlin fall. "I thought there might be fallen leaves outside of the gallery window, so I wanted the painting to mirror the view," he says. spruethmagers.com -OSMAN CAN YEREBAKAN





STUDIO

THOMAS PHEASANT

















nyone who visits Manhattan regularly understands the feeling: You know the place, but you don't feel entirely of the place. For interior designer Jay Jeffers, whose bicoastal practice had him anchored in San Francisco and making monthly trips to the Big Apple for three decades, a desire to become a bona fide New Yorker put him on the hunt for an apartment last year. "I wanted to have my 'places': my bodega where I was recognized, easy meetups with my friends, a seat at the bar at the corner restaurant," he says.

As if it were meant to be, his anticipated six-month search shrunk to a week when Jeffers found a quintessential city apartment in the West Village only two viewings in. He remained poker-faced as he took in the one-bedroom on a high floor: prewar with good bones, windows on three sides, views north and east, a working fireplace, and storage. "I asked the agent what was wrong with it," he says. "I couldn't believe it was still available."

With the real estate hurdle cleared, the designer, whose clients choose him and his 15-person firm for soulful interiors that reflect who they are, turned his discerning eye toward his







DESIGNER SPOTLIGHT

own new home. "I went for a sexy men's club," says Jeffers of the moody makeover he gave the place, bathing the white walls in shades of tobacco, whiskey, and Merlot. Light floods the space during the day, contrasting with the boozy hues as if Jeffers had employed chiaroscuro to amp up the drama.

But it is when the sun goes down that the designer's gift for the cinematic really shines. "I knew this could be one of those places that take on a new life in, say, the fall at dusk," he says. "All candles and low light."

Achieving that new life, however, takes more than flickering flames and lights on dimmers. Jeffers sees every one of his design projects as an exercise in layering—texture, color, objects, art, periods. From a modern mountaintop home and an urban loft to a historic city residence and a ranch house in the country, Jeffers leaves no layering opportunity unexplored. The Madrona, the late 19th-century hotel in Healdsburg, California, that he co-owns, found the designer paying homage to the aesthetic movement, in which beauty is created for its own sake.

I will walk right past a piece of art 25 times a day, and other days it stops me in my tracks"

JAY JEFFERS

At home, his love for piling it on is evident upon walking through the front door. The printed grass cloth wall covering goes the extra mile, with jubilant figures swinging, playing guitar, and sipping cocktails. "These people are really enjoying themselves," he says.

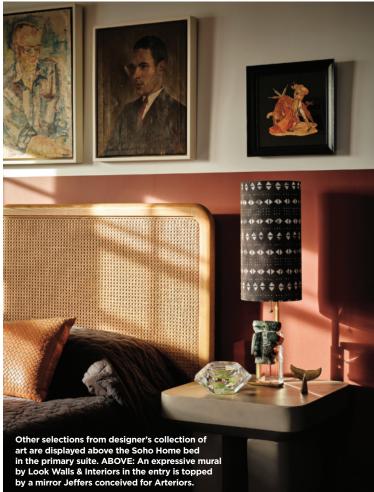
And so did Jeffers as he filled the apartment with character. Sisal shows up in practically every room, because he "loves the way it

frays as it ages." Some of his favorite artworks from a former home in Napa now reside here, where he has discovered them anew. "I will walk right past a piece of art 25 times a day, and other days it stops me in my tracks. I just love this about collecting," he says.

Portraiture is a passion, provenance not a primary concern. The designer just wants to have fun, displaying pieces for maximum enjoyment. "I love a low-hanging painting next to the bedside table," he says—it is the last thing he sees before turning out the light. Every surface is considered, from the whimsically carved chest of drawers in the bedroom to the plumb line of the two-tone walls.

Fully ensconced, Jeffers feels like a New Yorker. Corner deli? Seat at the bar? Casual coffee dates? Check, check, and check. But it is perhaps the simple act of walking Royal, his Cavalier King Charles spaniel (whose coat of ruby fur is apartment appropriate), to the park that has this designer besotted with his official resident status. "On the way home, I bought a silver dog bowl and stopped for oysters. Where else in the world can I do that so easily?"















The Lady Arpels Brise d'Été watch by Van Cleef & Arpels features diamonds, tsavorites, spessartite garnets, and white mother-of-pearl set in 18K white gold.

It's one of the French jeweler's Poetic Complications series of timepieces (only three models were introduced this year), which combine age-old artistry with technical ingenuity. Those fluttering butterflies are powered by a self-winding mechanical movement with an on-demand automaton component that brings the scenery to life.







The same attention to detail applies to the Lady Arpels Jour Enchanté timepiece from the maison's Extraordinary Dials collection, where a luminous sculpted fairy flutters over a field of jeweled flowers atop a turquoise marquetry sky dial with a sun of 18K yellow gold embedded with jewels. Layers of delicate plique-à-jour and faconne enamel flora give the illusion of a boundless flower bed. "These creations instill emotion in the wearer," says Pascal Narbeburu, director of timepieces for Van Cleef & Arpels.

in the wearer" pascal Narbeburu

Since its founding in Paris in 1906, the company has drawn inspiration for its designs from the natural world, from diamond-covered orchid brooches crafted in the 1920s to midcentury gemstone daisy necklaces and now rings with mother-of-pearl blossoms and carnelian ladybugs. The latest watches, though, are more than figurative interpretations; they're miniature dioramas that tell a story of nature.

To bring the Brise d'Été to life, Van Cleef & Arpels turned to five master craftsmen, each with a different métier, including an enameler, an engraver, and a miniature painter. The artisans

were trained in its in-house atelier, where longstanding skills are improved as they are passed down from one generation to the next. The timepiece's varying textures and opacity are created with a trio of enamel techniques: The azure petals are painted using very fine marten-hair brushes in lighter to deeper tones with vallonné enamel and set with tiny spessartite garnet pistils; the leaves are colored in champlevé enamel and surrounded by tsavorite blades of grass; and the butterflies are composed in a more transparent plique-à-jour enamel.

The nuanced color gradient of the flowers comes from layers of enamel hues, each coat secured with intense heat. "The challenge with enamel is the firing, where every step of the process demands absolute precision with time and temperature," says Narbeburu. Even the slightest deviation can ruin a piece.

In an era when a wristwatch isn't the only way to clock minutes and hours, these timepieces by Van Cleef & Arpels transport us to a place where one can get lost in a magical garden and time can stand still, if only for a moment. vancleefarpels.com—JILL NEWMAN











Cultivated Terroir

Ruinart, the oldest established Champagne house, invites artists to create a dialogue with nature in a new garden at its maison in Reims, France

lthough physically located in Reims, France,
Ruinart is firmly situated between past and present.
Regarded by many as the oldest established
Champagne house in the world, dating from 1729,
the maison continues to innovate nearly 300 years
later—particularly around its support for culture and the arts.

"Ruinart has always been associated with art, and it is part of our DNA," says Fabien Vallérian, the brand's international director of arts and culture, who played an integral role in the selection of the artists for the house's new, 1.73-acre garden filled with site-specific sculptures.





The effort began five years ago, when Ruinart embarked on a dynamic renovation of its château to establish a new visitor experience marked by a glassy welcome pavilion designed by Japanese architect Sou Fujimoto. This undertaking now culminates with the debut of the garden, conceived by landscape artist Christophe Gautrand. "Working with him was a revelation," Vallérian explains. "He wanted a project linked to the seasons and global warming, and he was open to this story with artists."

Gautrand devised the new sculpture garden, which lies between the recently added pavilion and the historic buildings, as an artistic experience filled with hornbeams, maples, and pines to complement the site's majestic beech trees. "The history of Ruinart and the Champagne region is reflected in every detail of the landscaping," explains Gautrand. "It is a garden for exploring that reveals the spirit of Ruinart."

That experience is furthered by the installations, executed by 18 artists, who took their cues from the surroundings. "Each work looks at how we live with nature today and creates a conversation around that delicate rapport," says Vallérian. "The exterior spaces form a scenic path that awakens the senses and generates emotion."

Although the talents worked in a variety of materials and

represent different points of view, their sculptures have one thing in common: They all relate to the environment. Dutch-born Thijs Biersteker, whose artistic practice focuses on climate change, incorporated LED panels and sensors to communicate the health of the trees in real time and measure sap flow. There is also American activist Andrea Bowers, whose suspended steel sculpture is enhanced with nontoxic neon leaves and recycled glass. Her piece hangs as a canopy and

that there can still be a world." German artist Cornelia

states, "To change the world . . . so

Konrads, known for her ephemeral structures made from found materials, worked with grapevines to fashion an arch that resembles the façades of the historic buildings on the property. Another German artist, Nils-Udo, found inspiration in Ruinart's chalk caves to sculpt a monumental yet fragile marble

egg with a nest, which he made from local limestone. Eva Jospin and Jeppe Hein, who have collaborated with Ruinart in the past, also made noteworthy contributions.

Overall, the garden is more than just a fashionable curation of buzzy artists. It is also a bold conceptual space to display changing works to see how the plants and trees grow and evolve with the art, forming an otherworldly living creation. *ruinart.com*—GAY GASSMANN





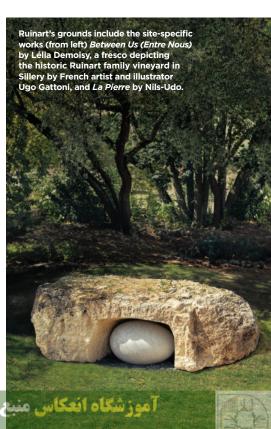
The exterior spaces

awakens the senses

FABIEN VALLÉRIAN

form a scenic path that

and generates emotion"









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Macaux Perelman and Alexis Fabry, co-artistic directors for home at Hermès.



We worked a lot on having the right vibration, the right materiality, the right emotion"

ALEXIS FABRY

lthough the Birkin bag, with all its beauty and craftsmanship, remains the most obsessed over treasure in the Hermès stable, the maison's collection of furniture may be the more sublime and rarer creations. A go-to maker for legendary designer Jean-Michel Frank (models of his original concepts from the 1920s and '30s are still on offer through Hermès), the brand continues to innovate nearly a century later, introducing unexpected styles that blend elegance, ingenuity, and surprise.

For the past decade, co-artistic directors for home Charlotte Macaux Perelman and Alexis Fabry have leaned into their diverse backgrounds (as an architect and a curator, respectively) and harnessed their creative freedom to reinterpret the category. Macaux Perelman recalls how they initially dove into their roles by asking the right questions of Pierre-Alexis Dumas, artistic director of Hermès as well as a great-great-great grandson of founder Thierry Hermès. "When we started, one of the first questions we asked was, 'Are you asking us to do a Kelly bag or is it a scarf?' He said, 'It's both.'" The duo took that feedback and ran with it, albeit in a carefully considered, restrained fashion befitting Hermès.

For instance, at this year's Milan Design Week, the home collection revealed just one new furniture piece: the Diapason

d'Hermès lounge chair, which combines unlined bridle leather and hammered aluminum in a streamlined, cantilevered silhouette. The juxtaposition of materials along with the striking shape results in an elegant take on Brutalism. "It's quite an expressive gesture because it plays with light," says Fabry. "We worked a lot on having the right vibration, the right materiality, the right emotion."

But this debut is only the pair's latest achievement; other examples conveying a similar rigor and respect for raw materials have become modern classics. These include the Karumi bench, designed by Portuguese architect Álvaro Siza Vieira and made by Japanese craftsmen using bamboo-wrapped carbon fiber in a combination of old-fashioned craft and high-tech innovation, as well as the Équilibre d'Hermès table and chairs by British designer Jasper Morrison, the latter of which are fashioned with a simplicity that belies their extraordinary rigor, as each slatted chairback is constructed from a single piece of natural oak. Similarly, the Lignage d'Hermès, conceived by Studio Mumbai and carved from one mass of Hainaut bluestone, resembles a sculpture more than a table, with engraved lines that turn the black rock white, forming a burst of rays.

Yet no matter how diverse the collection may be, there's always an underlying mix of creativity and obsession that results in pure magic. *hermes.com*—JACQUELINE TERREBONNE

CLOCKWISE FROM TOP LEFT: COURTESY OF HERMÉS; STUDIO DES FLEURS; CAROLE BELLAÏCHE; STUDIO DES FLEURS



SCENE





Real Assets

A century later, Surrealism, especially its female practitioners, once again captivates the art world with its disorienting, allegorical style

hen Leonora Carrington's fanciful and dramatic 1945 canvas *Les Distractions de Dagobert* sold for \$28.5 million at Sotheby's New York in May—nearly ten times her previous record—it was the highest-profile example of a growing interest in Surrealism, particularly in its female artists, right in time for its centennial. "It's been bubbling up for a while," says Julian Dawes, head of modern and Impressionist art in New York for Sotheby's.

And the interest shows no signs of abating this fall. On October 18 in Paris, Sotheby's dedicates a sale to the movement, "Surrealism and Its Legacy." Across the city, the Centre Pompidou continues the celebration with "Surréalisme," a large exhibition that will travel to several European cities before ending its run in Philadelphia in 2026.

The movement was officially consecrated in 1924 by the writer André Breton, who incorporated ideas that had been brewing since the start of World War I into a manifesto, and it lasted well into the late 1940s. The historic conflicts and upheavals of those years led artists such as Max Ernst, Salvador Dalí, Yves Tanguy, and René Magritte to use disorienting, poetic, and dreamlike imagery. "It was an explosive era of creativity," says Arizona collector James Coover, who owns more than 300 Surrealist pieces, among other artworks. "It's spiritual, emotional art," says San Francisco dealer Wendi Norris, who features Carrington at her gallery and counts Coover as one of her clients.

Norris attributes Surrealism's resurgence to the tumult of the current moment. "Think about the time we're living in now," she says. "The rapid pace of technological evolution, the violence and autocratic regimes around the world. People feel unsettled."

But as we look back on the heyday of the movement, we view its achievements through a wider lens. Norris says that for years the public thought Surrealism was just Dalí and Magritte. Now the women who worked alongside them in relative obscurity are driving the market and showing the largest increases in value. At Christie's London in March, a Magritte canvas sold for a headline-making \$43 million, but at the same sale, a record was set for Meret Oppenheim, a Swiss artist





who is most famous for her fur-lined teacup called *Object*, which reigns as one of Surrealism's most iconic pieces and resides at the Museum of Modern Art in New York.

Collectors like Coover—an entrepreneur who started paying attention to female Surrealists before the rest of the world—are looking quite prescient now. "For one thing, they were well priced," Coover says of his first forays into the genre. His collection now includes paintings by American artists Kay Sage and Dorothea Tanning, who was an important late-stage Surrealist, as well as Argentine Italian Surrealist Leonor Fini. "I also have one of the largest works Carrington ever did," he says of the British Mexican artist, who had been perhaps the best-known female Surrealist even before her record sale in May. "For a while they were just seen as muses. But now there's been an awakening to how much talent was out there. They never received the notoriety that their art deserves."

For his part, Dawes thinks the burgeoning interest in women Surrealists is just getting started. "What's exciting about the female artists is that masterpieces like the one we just sold in May are still in private collections," he says, meaning that they could still turn up in a gallery backroom or at auction. "That's not the case with Dalí."

New York theatrical producer Jenna Segal has a very specific approach to collecting works from the period: Since 2020, she has focused on buying at least one piece by every artist featured in the famed "Exhibition by 31 Women," presented by Peggy Guggenheim in 1943 at her New York gallery, Art of This Century. The show is thought to be the first in the U.S. to highlight examples by women practitioners exclusively, and it happened that many of them worked in a Surrealist vein at some point in their careers. "They were less doctrinaire than the men," Segal says of the way the women pursued their visions outside of the strictures set by Breton. Part of it, she notes, is that they were chafing at other constraints put on them by society because of their gender. "They were seeking freedom from the lives they were inhabiting."

This year, Segal completed her collection—selections from which are gathered in "31 Women Collection," an exhibition on view in Madrid through January 5, 2025—and the trove includes pieces by Swiss artist Sophie Taeuber-Arp and the legendary Frida Kahlo. "The Carrington record shows that museums, and the rest of us, are realizing that we left a lot of people out," says Segal, who points to American artist Julia Thecla and French painter Jacqueline Lamba as lesser-known names poised to grow in market power. "It's the coolest story never told."—TED LOOS



They were seeking freedom from the lives they were inhabiting"

JENNA SEGAL



FROM TOP: L'ami
Intime (The Intimate
Friend) (1958) by
René Magritte, from
Christie's London
Surrealist sale in March.
Julia Thecla's Young
Trow (1943), among
the works in the exhibit
"31 Women Collection."



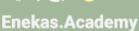


BESPOKE



MICHAEL MUNDY, STYLED BY LILI ABIR REGEN











n a shady street just off New York's Fifth Avenue, jeweler Nina Runsdorf has carved out her own slice of Paris. Not only does her newly opened atelier have three sets of French doors framing views of the limestone mansions across the way, but she has also fashioned the two-story space into a unique salon where she lives, designs, and meets with clients. Additionally, she showcases the works of other creative talents in a collaborative manner that feels *très* European.

"I have always dreamed about making my workspace my home," says Runsdorf. "It's a place where I can invite people to experience not only my brand but also my love of the arts and fashion and all the different dimensions of my life."

When Runsdorf decided to combine her former Madison Avenue atelier with her Park Avenue apartment, she turned to her friend revered designer Tony Ingrao for direction. She knew she wanted to fill the new multifunctional concept with her most treasured possessions but needed some assistance to make it truly sing. Ingrao suggested refreshing her beloved Vladimir Kagan serpentine sofa in celadon mohair velvet by Zimmer + Rohde.

"It's really things I've collected my whole life, and now I can show them all in one space," says Runsdorf, who tasked the designer with cultivating an interior that's both modern and classic, keeping the integrity of the architecture while revealing the many facets of her personality. That duality unfolds in a Campana Brothers mirror displayed above a marble mantelpiece with a

wildly colored Quentin Curry side table nearby. Ceramics by Pablo Picasso and a scarified vessel from a collaboration she did with Andile Dyalvane for Southern Guild share pride of place with an Ado Chale aluminum-and-lacquered-steel cocktail table. "Being surrounded by all these things I love inspires me," Runsdorf explains. "In most cases I know the people who made them personally, and there's a story that comes with each one."

Looking at the jewelry she creates, it's clear how these sparks come to fruition in individualized ways. Using a stone-driven approach, she draws out the distinct personality of each gem, conjuring inventive, era-bending pieces that can feel simultaneously uptown and downtown. The connection to her art, however, can be quite literal. "Sometimes I might see stones in a certain color that makes me think of a painting, and I can pull from that palette," says Runsdorf, who launched a limited edition of her signature Flip rings based on hues taken from her personal collection, which includes artworks by Richard Prince, John Chamberlain, and Adam McEwen.

However, Runsdorf's plans for the atelier go far beyond showing off her slice diamond earrings, All That Is gold-and-diamond rings, and jaw-dropping high-jewelry Muzo emerald pieces. Pop-ups with fashion brands as well as gallery shows for artists and artisans are in the works to form a rotating calendar of events. But in the end, the aura of the place is the perfect distillation of the jeweler and the collector herself. *ninarunsdorf.com*—JACQUELINE TERREBONNE









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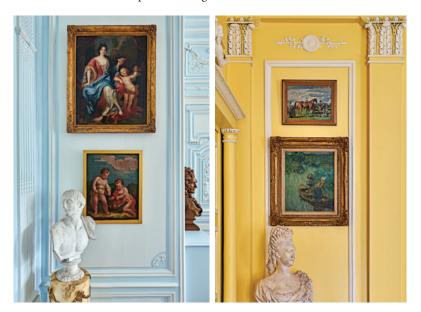
POINT OF VIEW

Living Arrangement

Designer Timothy Corrigan reveals hanging techniques that elevate any art collection

ow an artwork is displayed can be just as impactful as its subject matter. A canvas can draw appreciative stares as the sole focal point of a room, create an intoxicating juxtaposition with an aesthetically different work, or send a space into a captivating new direction when integrated into a wider collection. "There is no right or wrong way to showcase artworks, simply different approaches," says designer Timothy Corrigan, who highlights a variety of styles in his new book spotlighting his château and Paris apartment, *At Home in France: Inspiration and Style in Town and Country* (Rizzoli). "Ultimately, your eye will tell you whether your arrangement is harmonious."

When it comes to pairing works of different sizes, schools of thought vary by region. In the U.S., designers tend to place the larger of two works on the bottom,



When displaying two pieces of different sizes, French designers favor placing the smaller canvas below the larger work, while American tastes suggest hanging it above.



while French style favors installing the more diminutive canvas below. "This arrangement has the added benefit of allowing viewers to get closer to see the details of the smaller work," suggests Corrigan of the latter.

With many clients looking to rotate collections and others resistant to hanging anything on plaster walls, hand-painted silk wall coverings, or exquisite mahogany shelves, designers rely on myriad means for displaying art, many drawing on the techniques of the past. Resting beloved artworks on easels or leaning them against the wall are two options that offer flexibility to change things out when a new painting moves in. Suspending a piece on cords from a picture rail or molding is another solution popular in the 19th century and still a worthy alternative. "It is a great way to add a sense of importance to any work and is especially lovely on mirrored walls," says Corrigan.

And although the perfect symmetry of rows of rectangular frames is easier to accomplish, there's a case to be made for embracing an almost random assortment of shapes. "You need to keep spacing consistent to achieve visual balance," advises Corrigan. So while there is no definitive method for presenting art, there is an art to making a treasured work shine. —JILL SIERACKI











موزشگاه انعگاس منبع جدیدترین اطلاعات ، مقالات و دورههای آموزشی دکوراسیون داخلی







hen it opened in 2022, the Rosewood São Paulo ushered in a new era of design innovation in Brazil. Conceived by Pritzker Prize—winning architect Jean Nouvel and industrial architect and designer Philippe Starck, the ambitious project transformed the former Matarazzo Maternity hospital, a local landmark, into an artful celebration of Brazilian craftsmanship. Instantly recognizable for its new Mata Atlântica Tower, covered in a lush vertical garden, the hotel helped set the tone for the city's burgeoning Cidade Matarazzo community, founded by French entrepreneur Alexandre Allard.

"Cidade Matarazzo is, above all, the expression and crystallization of Alexandre's beautiful vision of the power of Brazilian creativity, the power of its roots, and all its history," says Starck. "We are not talking about architecture or design; we are simply talking about the soul of a people, the soul of a society, the soul of a civilization."

More than 50 of the country's artisans and artists created nearly 500 site-specific works that punctuate the Rosewood's lavish interiors by Starck. Inspired by the circa-1922 Chapel of Santa Luzia, which is preserved on the property, Vik Muniz conjured glass rosettes that pay homage to the structure's original windows. Drawings by emerging talent Virgílo Neto, frescoes by Cabelo, and hand-painted tiles by Sandra Cinto add vibrancy to public areas awash in warm woods and sumptuous leathers, with neutral shades of whiskey, Cognac, and cream accented with pops of robust mustard yellow.

Such an achievement naturally calls for an equally exceptional penthouse. Newly unveiled, the 12,000-square-foot accommodation, which sleeps eight, with four full baths, a kitchen, and an office as well as dining and lounge areas, is an unquestionable masterpiece. A floating spiral marble stair serves as the focal point of the 25th-floor suite. Throughout, a carefully curated collection of artworks by Tarsila do Amaral, Oscar Niemeyer, and Jean-Baptiste Debret, among others, celebrates Brazilian culture and includes photography, sculpture, painting, and craft. Rich woods and refined millwork also nod to the local heritage. "The aim of this place is to be 100 percent Brazilian, so everything is made by Brazilians; the wood, the stone, and fabric are all local," says Starck. "You can see it, but you can also feel it. This place is designed to reveal Brazilian talent."

Double-height glass doors open to a hidden garden by landscape designer Benedito Abbud, who planted emerald-green foliage native to the surrounding rainforest. Nearby, an infinity pool offers views across bustling Avenida Paulista. The thoroughfare recently welcomed a new cultural center, Casa Bradesco, which debuted in September with the Anish Kapoor exhibition "Inflamação," featuring a new piece made specifically for the institution.

"It is the utmost honor and privilege to have had some of the leading figures in architecture and design contribute to our hotel's breathtaking design story," says Edouard Grosmangin, Rosewood's regional vice president of Mexico and South America. "Starck's and Nouvel's distinctive styles have come together seamlessly across the hotel, and the unveiling of this penthouse is truly the crown jewel." *rosewoodhotels.com*—JILL SIERACKI







REFLECTIONS OF ——US

FADE IN. INT. HOUSE - EARLY EVENING

A man prepares to shave, his hands under the warm cascade of a polished chrome ROHL Apothecary faucet capable of admiring its own reflection. He is very much in love. In love with her, yet ever faithful to a calling that pulls him to all edges of the planet.

He feels her gaze.

JOSIE Can't you stay just another day?

DESI You know I can't.

She slides ever-so-slightly lower in the seamless curves of their Victoria+Albert Corvara tub. The bright, volcanic limestone in stark contrast with all the swirling feelings between them.

CUT AWAY from this FLASHBACK when they were together in their elegantly designed penthouse.

JOSIE (voiceover)

Flashes of us.
Beautiful, twinkling
in my mind like broken glass.

The dream of curated luxury décor continues at houseofrohl.com









Schaub EMTEK.





A Story of a Life Well Crafted

House of Rohl luxury decor collections meld with any interior

A graceful arch. A precise corner. A gentle swoop. An embellished detail. These well-defined design elements are the hallmarks of a considered interior, but these time-honed indicators of impeccable craftsmanship transcend eras and aesthetics. House of Rohl carefully selects artisan-led brands that create essential pieces for a thoughtfully composed home, offering elegance and beauty to any decor. Here, designers share their personal styles and some favorite ways to express their visions.



HOUSE OF ROHL



Schaub EMTEK



TRADITIONAL

Carley Summers

"I always aim for a room to feel grounded in history. It's all about the details when creating sacred spaces."

An interior designer and photographer, Carley Summers crafts tranquil interiors, cultivating deeply personal sanctuaries



Unlacquered Brass by Emtek; emtek.com



TRANSITIONAL

Jerel Lake

"I address each project with a function-first approach built around interior architecture, space planning, and flow based on the client's specific needs."

A rising star in luxury kitchen design, Jerel Lake is celebrated for his creative vision and innovative technique. He excels at orchestrating spaces with a seamless fusion of sophistication and practicality.





Select L-Square Smooth Lever and Wilshire Rosette in Flat Black by Emtek; emtek.com



Forze Single Bowl Stainless Steel Kitchen Sink in Black by ROHL; houseofrohl.com



Select Round Smooth Cabinet Edge Pull in Flat Black by Emtek; emtek.com





Jay Jeffers

"My design approach is highly tailored to each project, blending my expertise in style and quality with a client's personal vision. Every space I create is uniquely theirs."

A multi-hyphenate talent, Jay Jeffers conjures dynamic interiors from New York to California, including at his own boutique hotel in Healdsburg, The Madrona. The author of two books as well as numerous furniture and home accent collections, he focuses his design approach on pure beauty, combining intellect with art and the exotic.









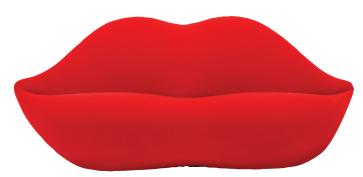
Armstrong Dream Spa Shower Experience by Perrin & Rowe; houseofrohl.com

Napoli Freestanding Soaking Bathtub with No Overflow Hole by

آموزشگاه انعکاس منبع جدیدترین اطلاعات، مقالات و

THE ARTFUL HOME





History Lesson

A whimsical canvas by Salman Toor prompts designer Giancarlo Valle to imagine a room anchored in both past and present

> PRODUCED BY JACQUELINE TERREBONNE







Salman Toor's works have incredible energy and depth but also possess an ease that is reminiscent of an Old Masters painting"



There's a quality that is playful yet studious, historic yet fresh, about the interiors of Giancarlo Valle. A respect for those kinds of tensions is why he gravitates to the work of Salman Toor, a master at achieving the same delicate balance in his evocative, glowing green canvases.



CLOCKWISE FROM TOP LEFT; FARZAD OWRANG, COURTESY OF THE ARTIST AND LUHRING AUGUSTINE, NEW YORK; COURTESY OF GUFRAM; COURTESY OF JACKSONS DESIGN; CLEMENT PASCAL COURTESY OF CARPENTERS WORKSHOP GALLERY COURTESY OF CARPENTERS WORKSHOP GALLERY

Plotting a sumptuous lounge around one such painting, Valle carefully layers pieces from a fascinating timeline of eras, juxtaposing vintage designs with examples by contemporary artisans, including those stocked by his own Tribeca, New York, gallery, and finding important connections along the way. "Building a body of work today cannot simply be about bouncing from reference to reference as algorithms encourage us to do," he says. "Instead, it must build on itself and do so slowly over time." giancarlovalle.com









ARTWORK: Art Room (2020) by SALMAN TOOR. CLOCKWISE FROM TOP: Limited edition Bocca sofa by GUFRAM; italianluxuryinteriors.com. Vintage Simpukka table lamp by PAAVO TYNELL; 1stdibs.com. Louisa bedside carafe and glass set by PORTA; porta-nyc.com. Occasional table by OTTO SCHULZ; giancarlovalle.com. Vintage Swedish rug, similar available at MÄRTA MÅÅS-FJETTERSTRÖM; mmf.se. Alpha club chair by PIERRE PAULIN; paulinpaulinpaulin.com. Untitled 159 by ROGER HERMAN; carpentersworkshopgallery.com.



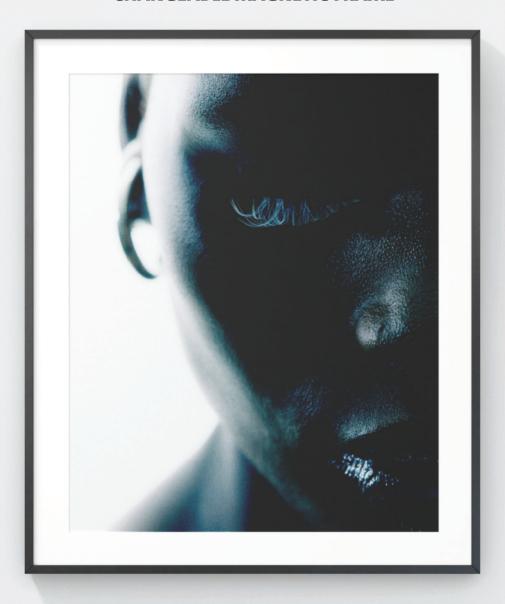








CHANGEABLE MAGNETIC FRAME



Per Appelgren

"Athieng"

20 x 24" | Magnetic removable frame Miami, black Hahnemühle FineArt Baryta with passe-partout

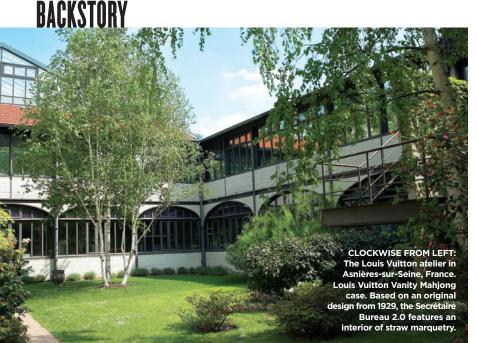
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Fundamentally, it's not about luggage; it's about innovation"

MICHAEL BURKE

urveying today's streamlined suitcases, it seems almost inconceivable that their smooth rectangular shape was once considered groundbreaking. Introduced in 1854, when travelers embarked on far-flung voyages by train or ship with their de rigueur fashions of wide skirts and crinolines, the trunks were the revolutionary invention of young *layetier-emballeur* Louis Vuitton, who conceived flat-topped luggage to stack more easily in cargo holds.

Vuitton then wrapped his cases in Gris Trianon, a light but sturdy canvas waterproofed with oil paint. The material helped make his pieces distinct from subsequent imitations. The Damier check and Monogram print, the latter imagined by his son, Georges Ferréol Vuitton, further set the designs apart.

Since the very beginning, these sophisticated cases have been made at the maison's atelier, a light-filled workshop attached to the founder's family home in Asnières-sur-Seine, France. Here, a community of artisans use tools and techniques dating from as far back as Napoléon III to sculpt singular pieces such as the bespoke trunk Ernest Hemingway utilized to transport his library or the glamorous wardrobe designed for master couturier Paul Poiret. In

more recent years, collaborations with contemporaries in art and fashion have resulted in inspired examples, including Cindy Sherman's "studio in a trunk" and a butterfly first aid kit by Damien Hirst.

"Fundamentally, it's not about luggage; it's about innovation," states Louis Vuitton's former chief executive Michael Burke in the brand's monograph *Louis Vuitton Manufactures* (Assouline). "The reason why Louis went into business himself is he wanted to innovate and create something different than what was on the market."

Today, artisans at Atelier d'Asnières use modern technology to cut leather with precision yet adhere to age-old tradition, manually applying glue and interlacing layers of tape as was the process when Louis Vuitton himself oversaw production. These dedicated makers build contemporary collectibles, like the soigné Party trunk, a self-contained home bar, or Secrétaire Bureau 2.0, featuring stunning straw marquetry. The brand also continues to execute historic designs, such as the Monogram Trophy trunk, which will house the award awaiting the winners of the America's Cup sailing race in Barcelona this October. The workshop is a living testament to the power of craft and a legacy of savoir faire. us.louisvuitton.com—JILL SIERACKI



MAISON PANAME

Made in Los Angeles, California.







Cartier Mystery Clock (circa 1926)

Sold at Phillips New York (June 9)

A magnificent example of a Cartier mystery clock, whose appearance is defined by an optical illusion that makes it seem as though the hands are floating in space, this Art Deco timepiece features diamond and onyx hands in the form of a dragon. Embellished with jade, onyx, and pearl, and boasting a base of gold, lapis lazuli, and turquoise with a single coral cabochon and rock crystal dial with a turquoise lacquer surround, it realized \$1 million.



Bugatti Type 57C Aravis "Special Cabriolet" (1938)

Sold by Gooding & Company, California (April 26)

The automotive museum founded by American businessman Peter Mullin to showcase his personal collection shuttered its doors just a few months after his death last year. But the world-renowned institution opened to the public one last time for a blockbuster auction of its contents, led by this Art Deco stunner. Driven by Maurice Trintignant in the 1939 Grand Prix du Comminges, it surpassed its \$2.5 million to \$3.5 million estimate, achieving \$6.6 million.

On the Block

Fascinating sales sent bidders racing for artful adornments and rare collectibles

BY JEANNIE ROSENFELD



Sophia Loeb, Eu Descanso Através da Sua Paz (2024)

Sold at Christie's London (June 27)

The modest £4,000 to £6,000 estimate for this painting by Sophia Loeb (Galerie Next Big Thing 2023) reflected her freshness to the market. Auctioned to benefit Studio Voltaire, an arts organization in the Brazilian-born artist's adopted city of London, the luscious abstraction by the emerging talent exemplifies her exploration of humanity's relationship to nature. Building on the success of her first solo show at Pippy Houldsworth Gallery in September 2023, the picture fetched £60,480 (\$79,400).

Boucheron Sapphire and Diamond Earrings

Sold at Christie's Paris (June 21)

Offered alongside exquisite bijoux by Cartier, Van Cleef & Arpels, and other Parisian haute jewelers, these stunning clip-on earrings far exceeded expectations. Made with two 3-carat, step-cut sapphires and over eight carats of round, brilliant diamonds set in 18K yellow gold, they commanded €693.000 (\$768.000), more than ten times their €40.000 to €60.000 estimate and almost as

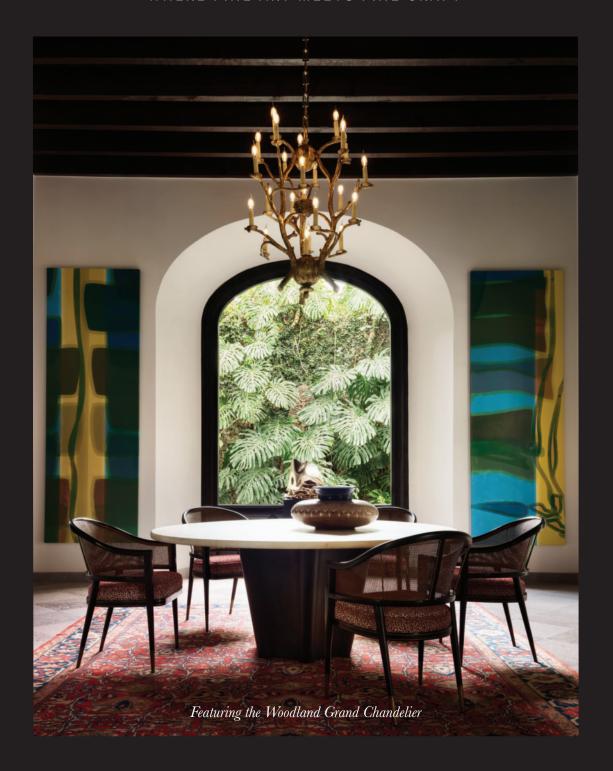






FISHER WEISMAN COLLECTION

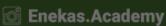
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Designers reveal how a client's collection can act as everything from the inspiration that sparks the entire scheme to the final touch that completes the space

hether hung on the wall, organized along shelves, or presented in custom vitrines, a collection reveals so much about a client's personality and passion. For designers, creating ways to let the pieces shine no matter the scale or quantity—is its own kind of art form.

Alfredo Paredes's personal assortment of photography and works on paper started with Max Dupain's iconic image of a muscular man lying in the sun. Over the years, as he acquired larger residences with greater square footage, his hoard grew in kind, occupying more and more real estate until it exceeded the wall space of his New York apartment.

"Working with Ralph Lauren, I learned that I liked the weird energy that comes from eclectic mixes, placing things like a 19th-century portrait next to a picture of Mick Jagger by Cecil Beaton or an Andy Warhol across from a landscape," says Paredes, who begins a salon-style display by siting the largest example, then layering in smaller pieces. He also prefers unmatched frames, selecting options that best suit the work rather than trying to force a cohesive installation. "The important thing for me is the visual harmony it creates."

In his former New York City apartment, designer Alfredo Paredes organized a salon-style display of black-and-white photography, French charcoal drawings from the 1920s and '30s, and other works on paper.





CLOCKWISE FROM TOP LEFT: COURTESY OF BEVOLO, COURTESY OF ARTE, COURTESY OF JULIAN CHICHESTER, COURTESY OF SAMAD

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UNCOVER THE FINEST IN ART, LUXURY, AND DESIGN



■ BEVOLO GAS & ELECTRIC LIGHTS

This streamlined, rectangular silhouette from Bevolo's Modernist collection will help define any contemporary space. Available in stainless steel or antique copper, as well as gas or electric power, this lighting design complements a multitude of architectural styles. bevolo.com



◀ ARTE

Taking its cues from the revered principles of haute couture, Arte's Le Couturier collection incorporates traditional techniques like hand-sewing and embroidery to create one-of-a-kind wall coverings of exceptional craftsmanship and style. arte-international.com



SAMAD

The rugs in the Olympic collection from Samad are crafted to look and feel like antique Persian heirlooms that have been handed down for generations. From the texture of the wool to the color choices, an unmatched amount of attention is put into bringing these decorative designs to life. samad.com



JULIAN CHICHESTER

Reimagined by *House & Garden* editor Hatta Byng for Julian Chichester's 35 Years capsule collection, the Frick coffee table has an elegance and lightness. Rendered in the brand's glorious red gesso finish with a matching leather top, it has extremely slim brass detailing, which feels very chic. *julianchichester.com*









Falling into Place

Many homeowners already have works they know they want featured, so rooms are orchestrated around those standouts. In Pennsylvania, Macht Architecture designed an entry to spotlight a client's expansive Pat Steir canvas. Visible through the home's large-scale window, fabricated without mullions or seams, it surmounts a light well that leads into a subterranean level conceived for displaying and storing art. "The client's collection was specific yet growing, so the gallery evolved," says studio founder Paul Macht. "The home's design took a flexible path but veered to specificity in accommodating the colors and sizes of certain key works."

Art helped Bennett Leifer solve a decorating challenge when devising a New York client's primary suite. The double-height ceiling offered plenty of display space, but the gently curved

Bolla Mandrel chandelier by HAMMERTON STUDIO; studio.hammerton.com Ban and Yan side table by HOLLY HUNT; hollyhunt.com Lauren folding chair by ANTONIO CITTERIO for FLEXFORM; flexform.it Slow Wave Vase 1 by THE BABA TREE BASKET CO. from ANYON ATELIER; anyondesign.com Cestello Bois cocktail table by GABRIEL FEDELE for ROCHE BOBOIS;

اطلاعات، مقالات و دور ههای آموزشی دکورهی و GALERIEMAGAZINE OO

foi

CLOCKWISE FROM TOP: JEFFREY TOTARO PHOTOGRAPHY; COURTESY OF HAMMERTON STUDIO.; COURTESY OF FLEXFORM; COURTESY OF HOLLY HUNT



Find Your Forever Bed at The Luxury Bed Collection



THE LUXURY BED COLLECTION*





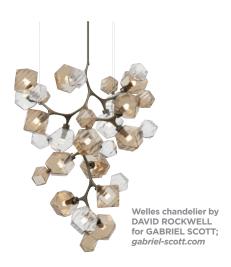
CURATED

Bennett Leifer selected an art installation by Beth Katleman for the primary suite of a New York apartment.

walls rendered rigid canvases unusable. Having spied a work from Beth Katleman's dazzling "Demi Folly" series at Dior's Bond Street boutique in London, he knew the piece composed of a multitude of small porcelain sculptures that together form a whimsical narrative—would fill the wall and make a stunning addition to the homeowners' collection. "The space is so unique that it really started to lend itself to these unexpected design ideas," says Leifer. "I think there's an importance that comes with volume, and there's a pleasing element visually with repetition."

Whether it's art, wine, books, or furniture, figuring out ways to store, access, and present these treasured items is an essential part of the project. "We build environments around people's collections and also the other way around," says Pembrooke & Ives founder Andrew Sheinman. "If someone wants to start a collection, we suggest how that can be hung on a wall or displayed on a table, but we encourage people to buy pieces they can live with day to day."













Windansea rug by JEFFREY ALAN MARKS for THE RUG COMPANY; therugcompany.com



CLOCKWISE FROM TOP: STEPHEN KENT JOHNSON/OTTO: COURTESY OF THE RUG COMPANY; ALEXANDER JAMES; COURTESY OF THE VALE LONDON; COURTESY OF GABRIEL SCOTT AND DAVID ROCKWELL COLLECTION; COURTESY OF ARTEMEST; COURTESY OF YVES DELORME







On the Hook

No matter the subject or quantity, collections need to be incorporated into an aesthetic in a way that feels welcoming. Layering can break up an expansive grouping with punctuating visual cues, such as in the Fifth Avenue library Pembrooke & Ives fashioned for an avid book collector. French polished-mahogany shelves store a mix of leather-bound volumes and Matthew Solomon sculptures, while picture rails support strategically placed paintings, including a Fauve canvas by Louis Valtat. "We think about what a collection is and what it's going to evolve into before conceiving a way in which it's going to be shown," says Sheinman.

Regardless if it's for a burgeoning collector or a seasoned veteran, the presentation is driven by a person's passion, not a designer's rule of law. "I encourage people to collect things and display them based on what's meaningful to them," says Leifer, whose own cache includes bulldog figurines, Buccellati trays, and landscapes he paints himself.

"You want to be surrounded by the things that are significant to you," adds Sheinman. "And collections change as people grow; tastes bob and weave, ebb and flow. These are important pieces, and one wants to be surrounded by the things they love." -JILL SIERACKI

104 GALERIEMAGAZINE.COM



Escada bookcase by ALEXANDER LAMONT from DE SOUSA HUGHES; desousahughes.com



Geometrik coffee table by ATRA; atraform.com



Genesis rug by MATHILDE BURKARD for FORT STREET STUDIO; fortstreetstudio.com





Blob lamp by PORTA ROMANA; portaromana.com



PEER for MINOTTI;

، منبع جدیدترین اطلاعات ، مقالات و دورههای آموزش





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ALFONSO MARINA

Modeled after the brand's elegant Bercy chair with a brass back and limited to just 130 examples per year, Bercy II features an all-wood design that captures the sculptural shape and unparalleled craftsmanship of the original. alfonsomarina.com



STUDIO M LIGHTING >

Paying homage to the glamour of Hollywood, designer Ryan Saghian's Shroud pendant projects an ethereal, dappled light that emanates from the cloudlike metal mesh shade, which is suspended over a travertine base with a brass finial. studiomlighting.com





◆ HAMMERTON STUDIO

Inspired by the eponymous gemstone cut, the Cabochon double sconce by Hammerton Studio is a dynamic fusion of polished stone, artisan-blown crystal glass, and metalwork. This captivating blend of tradition and modernity is available in three stone options, five glass colorways, and several finishes. studio.hammerton.com



FAB PARIS

Discover more than 100 prestigious French and international galleries at FAB Paris, which takes place November 22 to 27. Held under the dome of the city's Grand Palais, this exhibition celebrates masterpieces from antiquity to the present day. fabparis.com



DAUM

This year, Maison Daum presents an enchanting crystal interlude that brings a touch of summer freshness to its oeuvre. Introducing a zesty homage to citrus, the revered maker launches delightful pieces featuring whole lemons or fruit slices in a vibrant color combination of sunny yellow and shades of green. us.daum.fr









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2-story luxury pool home in ocean-to-river community. Clubhouse, pools, fitness and boat slips.

Dale Sorensen Real Estate Matilde Sorensen - +1 772 532 0010 Search OMTU on luxuryportfolio.com

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the collectors

From a rare, shimmering black opal to an awe-inspiring dinosaur skeleton, the objects of obsession that captivate these luminaries span more than just a range of sizes.

Art, watches, and ceramics are but a few of the passionate pursuits that keep them fervently engaged while sparking their creativity.



Enekas.Academy





Aerin Lauder | Blue-and-White Porcelain

Impeccable taste and a keen business sense aren't the only things Aerin Lauder inherited from her legendary grandmother, Estée Lauder. She was also bequeathed a significant amount of blue-and-white porcelain, primarily Delft, from the makeup maven. The founder of her own namesake lifestyle brand, she has since reinterpreted those pieces with a fresh sensibility—displaying them en masse, styling them with flowers, even using the plates to serve cookies for dessert. Despite the breadth of her collection, Lauder continues to acquire more items whenever she finds captivating examples. On a recent trip to a Paris flea market, she picked up a set of vintage dishes; she also snagged a pair of vases at auction from the estate of decorator Alberto Pinto.

Modern matters: "What's fun about these pieces is they don't have to match. I just keep adding and evolving the collection. The whole thing should feel effortless and easy."

Around the clock: "Recently, I couldn't sleep, so at 4 A.M. I was on Bardith, which is the most beautiful, luxurious website. I've always thought it was such a special gift to give someone who has everything one little odd cup or saucer from there."

Collecting spirit: "A lot of inspiration for Aerin comes from elements from the past. We just launched a vintage assortment called the Heirloom collection. It's really never too late to start a new collection." —JACQUELINE TERREBONNE

SINGLE-OWNER AUCTIONS WORTH SHOPPING

BONHAMS

In Los Angeles, Bonhams presents the "Legacy of a Stateswoman" sale—including jewelry, art, political memorabilia, and tableware of Senator Dianne Feinstein—on October 8, followed by the collection of author Anne Rice (October 21–31). In New York, the estate of art-world icons Roy and Dorothy Lichtenstein goes up for sale in live and online events October 20 to 30.

DOYLE

The venerable auction house hosts an October 16 sale of the estate of Eldo Netto, a veteran of Cowtan & Tout, whose collection covers English and Continental furniture, Old Masters, and Asian art, among other decorative works.

PHILLIPS

Featuring photographs from the Martin Z. Margulies Foundation's massive trove, this October 9 auction in New York includes artworks by Olafur Eliasson, Hank Willis Thomas, Ed Ruscha, and Carrie Mae Weems. Mid-month, an online sale of Damien Hirst artworks brings forth notable selections of his "Spin" paintings, "Butterfly" series, and more.

SOTHEBY'S

The museum-worthy Kunstkammer collection of Gianni Giordano is coming to market in a landmark series of sales at Sotheby's. Being sold in Paris on November 26 and 27 and in Milan next year, the 160 lots sourced from the collector's villa in Piedmont, Italy, will include some of the most important works of 18th-century Italian design, such as a 1774 micromosaic by Cesare Aguatti, as well as a pair of Giuseppe Maggiolini commodes commissioned for the coronation of Napoléon.

STAIR

Going under the hammer at this New York house are a pair of impressive collections. Some of designer Robert Couturier's possessions will be offered on November 7, featuring works by Hervé Van der Straeten, Camille Pissarro, and Édouard Vuillard, while artworks from gallerist Paul Kasmin's estate will be dispersed across three sales in November and December. –J.S.









Charles Zana

Ettore Sottsass

Under the remarkable direction of Paris architect Charles Zana, retail spaces for brands such as Govard and Louis Vuitton have become glorious destinations in their own right, while French resorts like the Hôtel Lou Pinet in Saint-Tropez echo their chic and breezy locales with an easy sophistication. At Zana's own home in Faubourg Saint-Germain-des-Prés, his personal assortment of collectible design spans eras and aesthetics; however, he has a special love for the oeuvre of Ettore Sottsass. His works by the Memphis Group master have been displayed at the Centre Pompidou, the Musée Delacroix, and the 57th Venice Biennale. "Sottsass is one of the first architects to have understood the importance of the spiritual and the sacred," says Zana, whose most recent acquisition was a prototype vase from the 1960s in a deep blue color that is rare for Sottsass.

Collecting philosophy: "I love a mix, a collision of styles. It inspires me for my own collections, which are a repertoire in motion. I like that my furniture is not a fixed collection but an ongoing dialogue between the pieces." —JILL SIERACKI

Nathan Myhrvold | Fossils

Former Microsoft chief technology officer and current Intellectual Ventures CEO Nathan Myhrvold collects many things, among them meteorite fragments and vintage photography equipment. The most extraordinary grouping, however, is his 100-specimen-strong fossil collection, highlights of which include a megalodon jaw studded with eight-inch teeth, a 16-foot Tyrannosaurus rex displayed in his living room, and a 70-million-year-old giant turtle from Morocco. "One of the things I love about fossils is they stand for humanity's quest for knowledge about what happened before us," he explains. "They're tangible aspects of the natural world."

Major acquisition: In the late 1990s, as Myhrvold was building his Seattle-area home, he got in contact with paleontologists who ended up securing for him a massive T. rex skeleton, which was cast from actual fossils. "Cast is way more practical to mount," he says. "For real fossils, you need so much steel armature because the bones are brittle and not that strong. My cast weighs 2,500 pounds, and it would be 100 times heavier if it were real bones." —GEOFFREY MONTES

One of the things I love about fossils is they stand for humanity's quest for knowledge"

NATHAN MYHRVOLD





FROM LEFT: Nathan Myhrvold. His massive megalodon jaw fossil features eight-inch teeth.





collectors



I love taking art and objects out of their normal habitat and putting them next to something that doesn't necessarily marry"

JESSICA McCORMACK



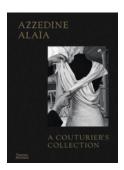
Jessica McCormack, whose collection of art and design includes a Haas Brothers table and Basil Beattie's 1979 canvas Lodestar (left).

Jessica McCormack

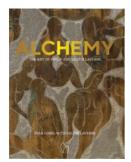
Design, Art, and Antiques

When you step inside Jessica McCormack's boutique within a 19th-century townhouse in London, the first thing you notice is the Haas Brothers' Joshua tree-inspired light, which stretches to the ceiling. "I originally commissioned a lamp, and it grew into a tree," says the jewelry designer. The acquisition led to a friendship with the Los Angeles artists, and they have since collaborated on two jewelry collections, including a recent limited edition series that plays off the duo's oversize snail sculptures. Artful gems: In McCormack's world, art and jewelry are intertwined. Artworks often influence her designs, such as the gold-and-diamond On the Rocks, which was sparked by late British modernist sculptor Barbara Hepworth. Mix master: When she moved into the location a decade ago, McCormack created an immersive atmosphere filled with an eclectic assortment of historic and contemporary pieces, ethnographic works, curios, and, of course, beautiful jewels. "I love taking art and objects out of their normal habitat and putting them next to something that doesn't necessarily marry but looks good together," says the designer, who opened a second London store, on Sloane Street, earlier this year that is also flush with artworks and antiques, with an outpost on New York's Madison Avenue planned for spring. -JILL NEWMAN

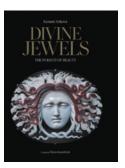
BY THE BOOK New fall monographs explore the many facets of a single subject



AZZEDINE ALAÏA:
A COUTURIER'S
COLLECTION
(THAMES & HUDSON)
Azzedine Alaïa's secret
trove of garments is on
display at Palais Galliera in
Paris until January 21. This
companion tome illustrates
the assemblage of haute
couture, including pieces
by Cristóbal Balenciaga
and Elsa Schiaparelli.



ALCHEMY:
THE ART OF PHILIP AND
KELVIN LAVERNE
(POINTED LEAF PRESS)
Father-and-son design
team Philip and Kelvin
LaVerne were pioneers
in the field of collectible
design, merging age-old
motifs with contemporary
verve to create avantgarde furnishings
and works of art.



DIVINE JEWELS:
THE PURSUIT OF BEAUTY
(RIZZOLI)
Showcased for the first time,
the staggering 1,000-piece
trove of museum-quality
bijoux owned by Albion
Art's Kazumi Arikawa
includes countless jewels
from European royalty
and the most significant
cache of historical tiaras
in the world.—G.M.





LOCKWISE FROM TOP LEFT. ADAM DUKE, CASEY MOORE, COURTESY OF RIZZOLI; COURTESY OF POINTED LEAF PRESS. COURTESY OF THAMES & HUDSON. OPPOSITE PAGE, CLOCKWISE FROM TOP RIGHT: MARCIO LIMA (2); IVO HOEKSTRA

Vik Muniz

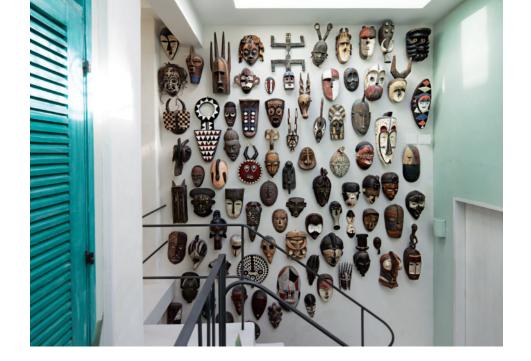
Statuettes, African Masks

"I like making collections of things," says Brazilian artist Vik Muniz, whose clever photographic re-creations of iconic images utilize unexpected materials such as diamonds, toys, chocolate syrup, and trash. His penchant for collecting extends to homes, with addresses in Rio de Janeiro, New York, and Paris, which he shares with his wife, Malu Barretto, who runs an interior design company. Shortly before the pandemic, they acquired a 19th-century house in Salvador on one of the oldest streets in the Brazilian port city and completed its renovation themselves during lockdown.

Pride of place: Built into a cliff overlooking the Bay of All Saints, the four-story residence has airy, open spaces studded with the couple's acquisitions, including colorful paintings by local folk artists, Nigerian crowns woven with vibrant fibers and beadwork, and Barretto's assortment of 18th-century saints sculpted in wood or ivory.

Faithful representation: Muniz favors dramatic groupings, such as a wall of some 50 African masks from Mali, Benin, and the Ivory Coast that he has amassed over the past two decades. "If you have a cluster of them, they become something similar to what the culture is here," says Muniz, calling Salvador a Pan-African Mecca. "Some of the masks are anthropomorphic; some of them describe emotions or a spiritual state. You feel the whole spectrum of not only faith but also creativity." —HILARIE M. SHEETS





You feel the whole spectrum of not only faith but also creativity" VIK MUNIZ





Patrick Gilles and Dorothée Boissier

Sculpture

The visionary talents behind storied landmarks for Ritz-Carlton, Four Seasons, and Six Senses, Patrick Gilles and Dorothée Boissier are masters at recognizing beauty. The husband-and-wife founders of Paris studio Gilles & Boissier—whose projects include Moncler shops and Hakkasan restaurants around the world, private yachts, and resplendent residences—have cultivated an equally astounding design for their own historic home, where they display sculptures by Christian Astuguevieille and Christophe Charbonnel alongside photographs by Albert Watson.

On view: "We love sculpture because depending on the height you put it, you discover it and see it very differently," says Boissier. "In antique architecture, art pieces are always positioned in an important place, such as in between columns at the end of the corridor, so this is the way we like to put art."

Found objects: "One of the first pieces of sculpture we collected was from a French artist, Christophe Charbonnel," says Boissier, who grew up in an art-collecting family, while Gilles's tastes were honed shopping at the Marché aux Puces de la Porte de Vanves in Paris. "The artist usually never sells the plaster, but Patrick insisted so much that he gave in. We still buy from him, sometimes in plaster and other pieces in bronze."

Palette choice: The pair predominantly gravitates toward works in black and white, a choice that echoes the neutral palette of their home and the projects they conceive. "To live with so much color would be complicated for us," she says. —J.S.





ÉRÔME GALLAND (2). OPPOSITE PAGE, FROM TOP: JORDAN ZIMMERLY; COURTESY OF YONI BEN-YEHUDA; HIROKO MASUIKE; NATHANAEL TURNER





Yoni Ben-Yehuda

Watches

As head of watches at Material Good, a jewelry salon with residential-style outposts in New York, Miami Beach, and Dallas, Yoni Ben-Yehuda has made collecting timepieces part of his job. "Every day, I'm subjected to some of the greatest watches on earth," says Ben-Yehuda, who was a fervent client long before joining the company and favors colorful and rare stone dials. His latest achievement—and acquisition—is a Cartier Santos-Dumont he custom designed. Featuring a dial with numbers in multiple languages, including Arabic, Hebrew, and Mandarin, the timepiece, limited to 25 editions, was snapped up by collectors such as John Mayer, Jimmy Fallon, and the NBA's Julius Randle. "Cartier asking me to design a watch with them is one of the great honors of my career." **Personal philosophy:** "Watches are these forever objects

in a disposable world. They're historical artifacts that will outlive us. They're romantic and beautiful—and this is what set me on the path of collecting."

Collecting history: "My mom gave me my first real watch, a Hamilton, when I was 16. In the early 2000s, I got a Rolex Datejust with my first big paycheck and then an Omega, and then I found my way to Patek Philippe. Eventually, I got an Audemars Piguet."

Holy grails: "A Richard Mille Smiley, a vintage Tuscany dial 39-millimeter Royal Oak, an Audemars Piguet John Schaeffer Perpetual. The John Mayer Royal Oak is probably the most exciting watch to come out this year." -J.T.





Enekas.Academy

I have always seen myself as a temporary steward of careers rather than an owner of specific works"

PAMELA J. JOYNER

Pamela J. Joyner Works by Artists of the African Diaspora

Among the world's most influential art collectors, Pamela J. Joyner and her husband, Alfred J. Giuffrida, oversee an expansive selection focused on artists of the global African diaspora, including works by Mark Bradford, Glenn Ligon, Julie Mehretu, Sam Gilliam, and Charles Gaines. "Our goal is to play a part in the telling of a fuller, more accurate, and inclusive art history," says Joyner. "We look for breakthrough practitioners across the generations whose excellence and innovations in the field are transformational." The couple, who launched a residency program in 2014, recently debuted a new partnership with the Nevada Museum of Art. Living with art: "We have always hung the work in an unusually dense way because we like to have as much on view as possible. We open our homes for viewing and

discussing the art to aid in making careers more visible and better understood." Creating a legacy: "I have always seen myself as a temporary steward of careers rather than an owner of specific works. Due to that vantage point, I am acutely aware that one day I will part with the entire collection. Therefore, I see it as my obligation to plan effectively to put each work in the best possible hands."

Recent acquisition: "My wish list is a perpetual work in progress. My latest dream work is one I commissioned from Sonia Gomes, which will be finished next year." -LUCY REES



collectors

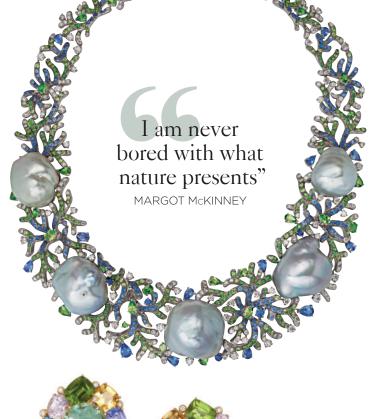


Margot McKinney, whose jewelry includes (right, from top) the Coral collier, featuring grand Australian South Sea baroque pearls, and Lorikeet tourmaline pearl earrings.

Margot McKinney

Rare Stones

It can take years to source the perfect assortment of gemstones to create one of Margot McKinney's larger-than-life, bespoke jewelry pieces. The fourth-generation Australian designer is inspired by the beauty of the natural world, working with some of the finest gem cutters and miners to discover unusual and ultrarare gems, pearls, and opals that mimic the painterly colors of coral reefs, rainforests, and Australian deserts. "I find the colored-stone world so intriguing and beautiful," she says. "I am never bored with what nature presents." Personal philosophy: "A good stone simply talks to you," says McKinney, who has a special affinity for rare Australian black opals and South Sea baroque pearls. "That's why when I see something incredible, I just say, 'Yes, I want that.' I know that someone else will also value it for its intrinsic beauty when set into a piece of jewelry." Treasure trove: "There was one piece I made with the most perfect suite of Paraíba tourmalines from a now-closed mine in Mozambique that I was not in a hurry to sell. But when a client saw it, her eyes lit up and it was just so glorious on her. That's why I do what I do: to see the joy that it brings people." -L.R.





Pom Harrington | Books

Pom Harrington has been surrounded by the printed word his entire life, thanks to his father, who founded London's esteemed Peter Harrington Rare Books in 1969. Under Pom's direction, what started as a stall in a Chelsea antiques market has become the largest antiquarian book dealer in Europe, with multiple shops and a presence at art and design shows such as The European Fine Art Foundation (TEFAF) fair. Although Harrington spends his days sourcing literary treasures for clients (he's hunted down rare items for Dior's Kim Jones and the late Karl Lagerfeld), his personal tastes favor illustrated books with dedicated inscriptions, particularly those by Roald Dahl. "There's an old saying that you can't be a book dealer and a collector, and I tend to agree," he says. "I am conflicted all the time."

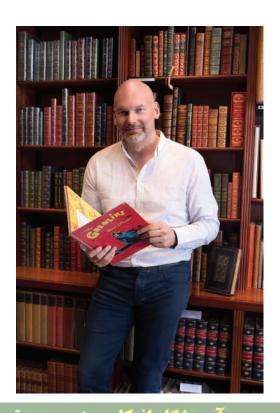
Best find: "About 12 years ago, a lady emailed me saying that her grandson had discovered in her husband's library a first edition of *Frankenstein* inscribed by Mary Shelley to Lord Byron.

I thought, Yeah, right. But it was authenticated and we sold it for over \$300,000. I ended up hiring the grandson, and he now runs our literature department."

Rising interest: "I think the digitalization of the word has rarefied the book. It has a different status today; rare books have become cool." –L.R.







A first edition of Walt Disney's Fantasia with an inscription to author Roald Dahl. Pom Harrington in his London bookstore.



Benoist F. Drut | Ceramics

Whether it's contemporary African furniture or vintage French ceramics, no treasure is safe once it's been spotted by Maison Gerard gallery owner Benoist F. Drut. "As a child, I was already collecting everything and nothing," he says with a laugh, explaining how his mother regularly brought him to visit the local antiques dealer in their rural French village. "My taste is very eclectic." Today. Drut splits his time between Manhattan. where his Greenwich Village gallery is celebrating 50 years in business, and his estate (dubbed Beaver Dam) in Glen Spey, New York, which is brimming with a head-spinning array of art and design. Chief among them is a 500-piece collection of ceramics, including works by Roger Capron, Nadia Pasquer, and Kohei Nakamura. "I love the many forms clay can translate into; it can be utilitarian or decorative, and it's always beautiful." **Treasure trove:** Perched on his living room's Jacques Adnet cocktail table are ceramics by French artist Jean Girel, whose fanciful, unorthodox work Drut regularly shows at the gallery. "He's a poet, a master, and one of the most important ceramists of our time," he says, pointing to a standout example that features splashes of speckled yellow glaze and a pair of salamanders crawling on top. "I don't know a more talented man than him." Miracle workers: "I have great respect for these ceramists, as it requires a physical ability to shape the forms and, in equal measure, also necessitates a certain alchemy." -G.M.

Bertha González Nieves Works by Mexican Artists

The first woman certified as a maestra tequilera, or master distiller, by the Tequila Regulatory Council, Bertha González Nieves is focused on creating small-batch sipping tequilas that honor her Mexican heritage. Her company, Casa Dragones, draws from the country's culture as well. An installation of apothecary bottles with pepita engravings at the Museo de Arte Popular in Mexico City inspired the brand's bottle. This celebration of regional art and craft also carries into her personal collecting. The work of Mexican artists—"people I admire and respect, and many I am fortunate enough to know personally," she says figures prominently, with pieces by Pablo Vargas Lugo and Gabriel Orozco, among others.

First find: "I started going to Art Basel with Casa Dragones and hosting these popular Mexican masquerade parties with the famous Paris club Le Baron at The Delano. I was so inspired by all the art, especially the Mexican work, that I bought my first piece by Pablo Vargas Lugo at Art Basel in 2011." Collection highlights: "I really admire Gabriel Orozco and Petrit Halilaj. We recently unveiled a limited edition Casa Dragones Joven artist bottle with Petrit, featuring his renderings of hens and chickens on the bottle and box." -CHRISTINA OHLY EVANS





CLOCKWISE FROM TOP:







و دورههای آموزشی دکوراسیون ا

collectors







Peter Marino | Sculptures by Les Lalanne

Prolific architect Peter Marino is perhaps best known for his work for Dior, Chanel, Louis Vuitton, and Tiffany & Co., whose Fifth Avenue flagship he reimagined in spectacular fashion. But it is his passion for collecting—from rare books and Italian Renaissance bronzes to late 19th-century French ceramics by Théodore Deck, Andy Warhol silkscreens, and Robert Mapplethorpe photographs—that makes him a true polymath. In the 1970s, a chance encounter with artist Claude Lalanne led to a lifelong friendship. "It wasn't until the late '80s that I could afford to collect, but I was eventually able to commission works by both Claude and François-Xavier Lalanne for my clients," recalls Marino, who hosted the couple at his Southampton, New York, home, where they created site-specific pieces such as a prized hydrangea bench that embodies Marino's garden, which bursts with more than 1,000 bushes. "I like the combination of realism with surreal irony and humor. I also love the handmade quality of the pieces and their humanity."

Prized piece: "I had told François-Xavier that my favorite myth is Jason and the golden sheep. From that idea he created *Grands Moutons de Peter*, my own gilt-bronze flock. I also love my very first piece, the large *Architect*." —C.O.E.

THE ART OF COLLECTING

Decorator Alex Papachristidis divulges how he exposes his clients to the best of design.

IT'S GREAT TO BUY BEAUTIFUL CLOTHES, handbags, and jewelry, but you don't see those things all the time, all at once. The thing about a collected home is that every time you walk in, you're hit by the beauty and joy of it."

I REALLY LIKE TO GET TO KNOW MY CLIENTS, understand who they are and what they're interested in, and then create a collection around that. I have clients who love antiquities and neoclassical pieces; others want contemporary art."

I ALWAYS TAKE MY CLIENTS TO THE BEST STORES and show them the best things. It doesn't mean they have to buy them, but it trains the eye to look at high quality."

WHEN IT COMES TO AUCTIONS, sometimes you get wonderful bargains and sometimes you overpay. Other times I'll bid on something, and I won't get it. That's the way it is, but I'll see something in that collection that will inspire me to create and build another collection."

GREAT COLLECTORS MAKE FOR GREAT INSPIRATION. That's why a collector auction is so interesting-it's an entrée into somebody's wonderful sensibility. You get to see it all together and how it connects. Ann Getty had Rudolf Nureyev's sofa that was done by Renzo Mongiardino's disciple Emilio Carcano. Jayne Wrightsman worked with Henri Samuel. Of course I bought tons from the Mario Buatta sale. I love knowing that a legendary decorator used it. Even if you don't walk away with something, you can be inspired and learn."

I CONSTANTLY MOVE OBJECTS
AROUND, and I completely
re-accessorize at least every six
months. I clear the decks and
change out the objects. It helps you
to look at things in a new way and
notice things in your collection
that you may become blasé about
if it just sits in the same spot for
decades."—AS TOLD TO J.T.





Malene Djenaba Barnett Works by Black, African, and Caribbean Makers

Ceramist and textile artist Malene Djenaba Barnett continues to garner praise and attention for her mixed-media works, which were recently on view at the Bemis Center for Contemporary Arts in Omaha, Nebraska. This past year, the founder of the Black Artists + Designers Guild received a Fulbright Award, and October 29 marks the release of her debut book, Crafted Kinship (Hachette), which spotlights various makers throughout the Caribbean. That same spirit of community is reflected in the artworks she displays in her townhouse in Brooklyn, New York. "I really try to bring work into my home that tells a story similar to how I'm looking at my heritage, and how other makers are translating that way of being through their work," says Barnett, whose possessions range from Jomo Tariku furniture, glass by Leo Tecosky, and Terry Boddie photographs to Senufo sculptures from West Africa and pottery found in Colombia and Costa Rica. Creative connections: Being surrounded by works of other artists "keeps me grounded. Even though I may not see the people, the art allows me to feel the essence of being in good company." -J.S.





Made for Mom (2022), a woven artwork by Malene Djenaba Barnett (above), displayed in the artist's Brooklyn home alongside Senufo sculptures.

I am always monitoring auctions, which has become easier than ever"

WES GORDON

Wes Gordon | Blue John Stone

"As I child I literally collected collections," says Carolina Herrera creative director Wes Gordon of his early penchant for amassing objects of all kinds. What began with "stamps, postcards, Beanie Babies, everything," he explains, has evolved over the years, from his time studying fashion at Central Saint Martins in London to his current work designing vibrantly colored taffeta and tulle frocks for an exacting, elegant clientele. Today, his holdings tend to be more refined, with 18th-century Georgian blue john vases, urns, bowls, and obelisks taking pride of place in his New York City home. For the uninitiated, "Blue john is a type of semiprecious fluorite stone that became very popular in England before the mine in Derbyshire was largely depleted," explains Gordon of the striking mineral distinguished by its purple-blue or yellow hues.

Acquisition strategy: "I am always monitoring auctions, which has become easier than ever, thanks to apps like Invaluable and Liveauctioneers. These are great resources for finding rare blue john pieces." **Wish list:** "A pair of blue john cassolettes by Matthew Boulton from Ronald Phillips in London." —C.O.E.







Founder of Craft & Tailored, Cameron Barr possesses a discerning eye and vast horological knowledge. Here, he shares a few things to consider before making a purchase.

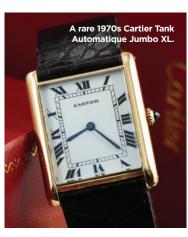
THE ONE THING THAT SETS VINTAGE PIECES APART is that they are unique unto themselves. Regardless if two pieces are produced in the same year or are the same model, there are subtle variants. To me, it's the ultimate element of exclusivity.

THERE ARE THREE THINGS TO CONSIDER when acquiring a vintage watch. The first is authenticity but also the specific validation points that complete the object. The second thing is the condition. The third is the overall value.

A COMMON MISTAKE FOR NEW COLLECTORS is putting too much importance on watches that have the boxes and paperwork without assessing the elements of the piece itself.

A WATCH BRAND I WOULD PAY MORE ATTENTION to is Piaget, which produces beautiful timepieces that are more about the harmony between the design and materials. Another watchmaker is Breguet, which has been an instrumental player in the horological community. I also have a big affinity for Franck Muller.

CORNERSTONE WATCHES OF ANY COLLECTION would be a Rolex Datejust, an Omega Speedmaster, a Cartier Tank from the 1970s, and a Patek Philippe Calatrava. —AS TOLD TO L.R.







I told my mother to bid on it, and she did . . . and set an auction record for the artist. I have loved it ever since" TREVOR TRAINA

Trevor Traina | American Art

Esteemed for his comprehensive collection that includes images from the postwar period to present day, tech entrepreneur and former U.S. ambassador to Austria Trevor Traina has been a champion of modern contemporary photographers, including Cindy Sherman, Nan Goldin, and Alex Prager, as well as icons like Diane Arbus, Andreas Gursky, and William Eggleston. However, it was his appreciation for the great outdoors that led him to the Hudson River School, the mid-19th-century artistic movement that celebrates the American landscape. His fascination with the subject touches all facets of his ever-evolving trove of paintings, photographs, and sculpture, the majority of which reside at his home in Jackson Hole. Wyoming.

Bold beginnings: "When I graduated from college, my parents gave me a budget to buy a work of art. I desperately wanted to buy an Albert Bierstadt painting. I visited galleries and auction houses, looking for the right one; instead I found a Taos School painting by Joseph Henry Sharp. I told my mother to bid on it, and she did but shattered the original budget and set an auction record for the artist. I have loved it ever since. As my own budgets increased, I was finally able to buy myself the Bierstadt I always wanted. Titled *Sunset in California (California Scenery, Sunset View)*, it's the only Bierstadt ever turned into a chromolithograph, so it's unique and very special."

Prized piece: "I recently bought a rare Henry-Bonnard bronze of *The Bronco Buster* by Frederic Remington at Sotheby's. By legend, it sat on Teddy Roosevelt's desk in the Oval Office." —C.O.E.

LLOCKWISE FROM TOP LEFT: SIMON UPTON; DOUGLAS FRIEDMAN; COURTESY OF CARTIER, OPPOSITE PAGE, LLOCKWISE FROM TOP LEFT: MATTHIEU SALVAING; CHLOÉ LE RESTE; COURTESY OF TONY INGRAO; THOMAS LOOF





Aline Asmar d'Amman Chanel Fashion

With offices in Paris and Beirut, architect and designer Aline Asmar d'Amman spearheads high-profile projects around the world, including glamorous landmarks such as the restaurant Le Jules Verne in the Eiffel Tower and the 2022 Lebanese Pavilion at the Venice Biennale. She's also collaborated with Karl Lagerfeld on several projects and was recently tapped to design the VIP salon at Chanel's le19M, the home of the brand's extraordinary haute couture ateliers. However, her wardrobe of Chanel is about more than just friendship and fashion. "In my work, I endeavor to infuse a sense of strong, committed femininity, with no compromise," she explains, likening those qualities to the history of Chanel and its groundbreaking founder. "Chanel evokes audacity and the epitome of French chic." Early beginnings: "My love for Chanel dates to my earliest childhood memories in Lebanon. Despite the adverse context of a country on the edge, fashion and style felt like an act of resistance. We didn't dress up to go somewhere but to feel alive." Timeless style: "I keep every Chanel piece in my closet, old or new, as they associate to a specific memory. I can hardly let go of a heart-shaped pendant necklace Karl offered me. I wear it very often like a talisman and love to feel it close to my heart." -J.T.





Tkeep every Chanel piece in my closet, old or new, as they associate to a specific memory" aline asmar d'amman





Tony Ingrao | Cars

Designer Tony Ingrao curates remarkable residences around the globe, organizing spectacular assortments of art and design into vibrant, layered interiors for a distinguished roster of clients. His own home and vast garden in East Hampton, New York, is an equally astounding showplace. His discerning eye, however, doesn't stop there—he's just as passionate about cars. His fleet of convertibles ranges from vintage marques, such as a 1962 Ferrari Spider and two Big Block 1967 Corvette Stingrays to contemporary dream machines, including a 2018 Rolls-Royce Dawn, among the many he routinely shows at The Bridge, an annual invite-only car show in Bridgehampton, New York. Design philosophy: "What I've learned is people were a kid in late '50s, '60s, you aspire to those,

collect cars from when they lived, so if you and that's what you collect."

Fond memory: "When I was a child, my grandfather had a nice old Mercedes. Then my father had it, but I just sold that one. My big problem is, in East Hampton I don't have a garage. I have to take them to a storage facility."

Forever favorite: "I'll never sell my Ferrari. I've had it since 1984. I drive it every weekend out to the Montauk Lighthouse. It's a 12-cylinder engine that's kind of simple, so it's easy to drive and never breaks." -J.S.

Enekas.Academy



RALPH LAUREN



Join Us in the Fight Against Cancer

"When someone we love has cancer, we are all affected-husbands, wives, mothers and fathers, sisters, brothers, and friends. This is our effort in the fight against cancer."











DRY FARM WINES



Behind the Bottle

For Dry Farm Wines founder Todd White, wine and art are the perfect pairing

s a child growing up in the Carolinas, Todd White admired his grandmother's collection of fine engravings and prints imported from the U.K. "She was a true tastemaker," recalls White, who started watercolor painting and cooking alongside her, growing his palate for both food and art—which he now collects and supports through his nearly decade-old company, Dry Farm Wines, a delivery club for organic, artisan wines, whose partnerships include the Museum of

Modern Art and the Whitney Museum of American Art.

White began acquiring ceramics in his early 20s, and now owns nearly 300 pieces—about 70 percent of his art collection. With wine, he initially gravitated toward pedigreed, European vintages like heavy hitters from Bordeaux until he started taking his health more seriously and began analyzing what he was consuming.

Instead of giving up vino completely, he sought out bottles by smaller makers who possess the same attention to









"It's like visiting an artist at their studio....
You see the hands-on process and how they think about creation" Todd White







DRY FARM WINES

detail he brings to acquiring ceramics, meeting with small, family-run wineries and producers who prioritize organic farming and native grapes—working with the environment instead of against it.

The French term *terroir*—allowing a sense of place to shine through—is one of the most important qualities when it comes to wine, and the concept extends to art, especially the wood-fired Japanese ceramics he holds dear. "Wine is one of the only alcoholic beverages where the farmer also ferments and bottles, so you have one person or a small group who are responsible for everything that goes into the bottle and what you drink," says White. "Like an artwork is an extension of the personality of the artist, wine is an extension of the personality of the farmer and their spiritual relationship with the place where they're farming—there's a great sense of connection to the rhythms of nature."

White travels throughout the year to visit the farms and winemakers, fostering relationships with Dry Farm Wines' portfolio of over 800 European producers and families—each of which crafts small-scale quantities of wines available on the website of Dry Farm Wines. "It's like visiting an artist at their studio—often you don't look at the finished piece necessarily," he says. "You see the hands-on process and how they think about creation."

These tiny farms are one- or two-person operations—it's the opposite of the manicured vineyards and tasting rooms in Napa Valley or the grandiose châteaux in Bordeaux. "The first thing the farmer does—even if it's 30 degrees outside and you're visiting in the winter and it's snowing—is take you out to the vineyard and pick up the soil and talk to you about its structure and how it impacts the flavor profile of the grapes," says White.

White cites Le Pech d'André, a 300-year-old family domaine in Minervois in southern France, near the Spanish border, as one such example. Here, husband-and-wife team Philippe and Mireille Lelong craft a small production of robust, earthy reds and

mineral-driven whites from lesser-known, local Mediterranean varietals.

Sprawling across black basalt rock on an ancient volcano near the Rhône River in southeast France, Domaine Arsac was one of the first wineries to take a chance planting vines on this stretch of Ardèche, experimenting with hybrids and reviving native grapes for elegant wines that allow the freshness of the fruit to shine. "We make wine with love. We want to work with people who love wine, love the winemaker, and the story," says Sébastien Arsac, proprietor and winemaker at Domaine Arsac. "I choose organic because I feel more purity, more fruit, more truth in this wine."

L'Archetipo, a family-run winery in Puglia, Italy, was a pioneer when it converted to organic farming in the 1980s before moving fully to biodynamic winemaking (sustainably driven, chemical-free farming that follows a more spiritual approach to viticulture) in 2000. The wines are a genuine reflection of the farming and founder Valentino Dibenedetto's commitment to low-intervention, natural winemaking.

Equally exceptional is the vineyard belonging to Andi Weigand in Germany's Franconian countryside, where the DJ and grower spins vinyl in the cellar for his wines. In an area where simple white wines reign, his more lively, complex 60-year-old vine Müller-Thurgau truly stands out.

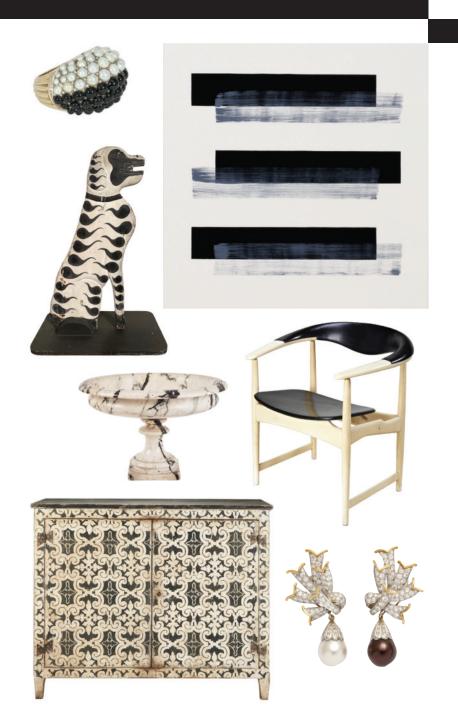
The wines themselves may be artisanal, but these aren't bottles one needs to store for years before they're ready to be sipped—they're as fresh as produce one would find at a farmers market. A few of White's favorites at the moment: easy-drinking, light-red Pineau d'Aunis from France's Loire Valley and juicy, low-alcohol Schiava from northern Italy. "I don't want to get too caught up in the complications of drinking wine—I want to celebrate its simplicity," White says. "It should taste like it's organic. It should taste like it hasn't been manipulated. I want a fresh, beautiful product that reminds me of the place and reminds me of nature." dryfarmwines.com—LANE NIESET

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A secluded gathering spot at the lovingly restored Villa Cagni Troubetzkoy offers unparalleled views of Lake Como in Italy.



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West Side Story

A glass-walled penthouse overlooking the Hudson River proves an unexpectedly perfect match for designers Timothy Haynes and Kevin Roberts and their standout trove of vintage furnishings and contemporary art

> By Tim McKeough Photography by Douglas Friedman Produced by Cynthia Frank

FOR SEVERAL YEARS, New York designers Timothy Haynes and Kevin Roberts were happily ensconced in their expansive loft in a classic SoHo cast-iron building. The duo behind the interiors firm Haynes-Roberts had arrayed the home with works from their extensive art collection as well as a sophisticated mix of antique and vintage furnishings. Everything about the place exuded a stylish, downtown vibe. "We never thought we'd leave," says Haynes.

Then about a decade ago, while commuting to their firm's Chelsea studio, they couldn't help but notice a curvaceous, 15-story apartment tower rising on the edge of the West Village, overlooking the Hudson River. It was developer Ian Schrager's project 160 Leroy, conceived by Herzog & de Meuron, one of the latest landmarks devised by design superstars along the city's Far West Side.

"It's a beautiful piece of architecture, and we watched the whole construction process," says Haynes, who is an architect. "At one point, I said, 'Let's just go look at it."



Roberts resisted at first, but after some arm-twisting by Haynes he agreed to visit a penthouse that was for sale. Arriving at the building, Roberts was captivated by the peaceful entry courtyard conceived by garden designer Madison Cox. Inside, he was surprised to find that the ceilings were 13 feet high—roughly the same as in their SoHo loft and tall enough to hang large-scale art.

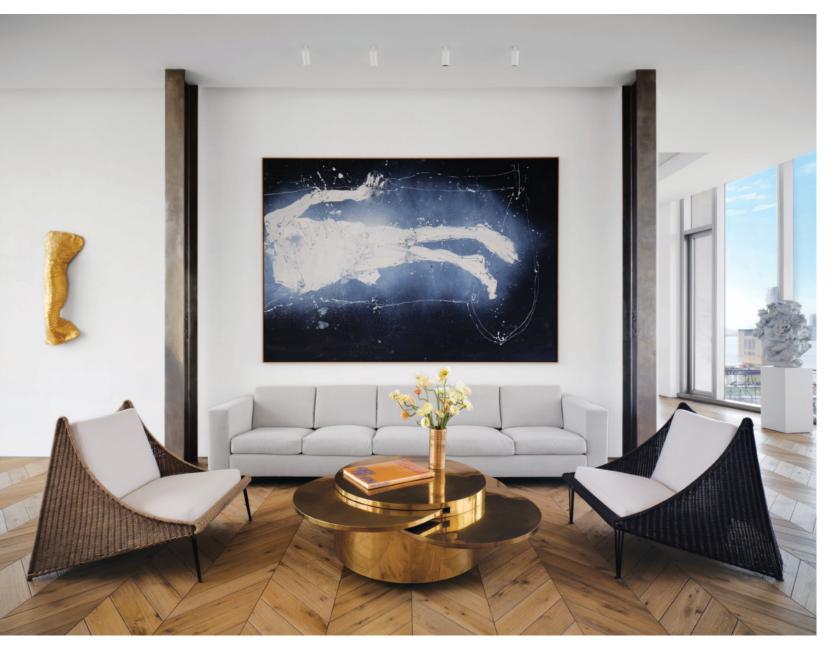
Throw in the breathtaking views afforded by floor-to-ceiling windows, along with visions of walking to the office along Hudson River Park, and Roberts was smitten. In late 2019, he and Haynes listed their loft and made the leap.

The penthouse wasn't perfect, however. Totaling 4,200 square feet, it had a layout suited to a large family, with five bedrooms and a few too many interior walls slicing up the space. Before embarking on any renovations, the couple moved in temporarily to get a feel for the apartment and think about how best to install their art.

Initially they envisioned only modest changes. "We lied to







ourselves," says Haynes. "We said we'd keep the kitchen. We'd keep the wood floors." In the end, Roberts says, "we gutted everything."

They moved back out and worked with their contractors to create a dramatically different layout, knocking down walls and doing away with most of the bedrooms. Along the windows facing the Hudson, they kept sight lines open to direct views into a living area they call the River Room.

Here, beneath an eye-catching grid of reclaimed Verner Panton aluminum ceiling lights, Haynes and Roberts grouped an Axel Vervoordt sofa covered in a Loro Piana linen with vintage gems such as Paul Evans armchairs, a Pierre Cardin cocktail table in lacquer and brass, and hide-upholstered cast-aluminum stools by Philippe Starck. A Glenn Ligon neon wall sculpture—spelling out "If I can't have love I'll take sunshine"—glows above the room's sofa, while a large Markus Lüpertz canvas dominates one wall, set against a dusky brown backdrop.

"It was fun because we have a lot of paintings, sculpture, and furniture we've collected over the years that have just been stored away," says Roberts. "So we said, Let's use things we've never hung and have barely seen."

In the adjacent living room, they installed wide-flange steel columns that lend a sleek, industrial accent and frame a prized painting by Georg Baselitz, while one of Bridget Riley's Op Art canvases hangs

The designers inserted steel columns that flank the living room's Georg Baselitz painting and Joaquim Tenreiro sofa, which is grouped with vintage Mathieu Matégot chairs and a circa-1970 Gabriella Crespi cocktail table. A work by Lynda Benglis hangs on the wall to the left, and a Rebecca Warren ceramic sculpture perches near the windows.













"We try to defer to the art," says Kevin Roberts. "And we don't like clutter at all—we prefer having negative space"

above the white Thassos marble fireplace opposite. Sculptural vintage lounge chairs by Mathieu Matégot and Gilbert Poillerat join a Joaquim Tenreiro sofa around a gleaming Gabriella Crespi brass cocktail table from the 1970s.

Despite all of the changes, Roberts and Haynes were intent on not doing too much. Their aim was to allow their trove of art and design to shine, including in their sparsely furnished bedroom, where paintings by Sterling Ruby and Al Held, along with a flamboyant Franz West papier-mâché sculpture, steal the show. "We try to defer to the art," says Roberts. "And we don't like clutter at all—we prefer having negative space."

If they ever had reservations about leaving their SoHo loft, those concerns were put to rest long ago. Now every day when they walk home from the office, says Haynes, "we come in and feel transported." $\ \square$





ARTFUL EYE



- 1 Designer Kevin Roberts and architect Timothy Haynes collect works by artist Sterling Ruby, whose multidisciplinary practice explores societal decay. "There's a real dedication and integrity in each body of work," says Haynes. This bold 2024 piece, Turbine. Tyger Tyger Burning Bright., illustrates Ruby's interest in abstraction, with graffiti-esque gestures that challenge notions of beauty, power, and the human condition. gagosian.com
- 2 "We decided the kitchen needed some negative space," explains Haynes, who created a multitiered island to lighten the area and give it a sense of motion. The

- mirrored cabinet fronts, made by artisan **Stephen Cavallo**, add to the expansive feeling by reflecting the entry hall. stephencavallonewyork.com
- 3 A text-based mirror work by celebrated American artist Rashid Johnson makes a splashy statement in the powder room, which also features Carrara marble counters and sink fittings by Barber Wilsons & Co. "We wanted to have a mirror so you could see yourself but also use walls for art," says Haynes. "Two birds, one stone." massimodecarlo.com, barberwilsons.com
- **4** Late furniture designer **Joaquim Tenreiro,** a pioneer of midcentury-modern









آموزشگاه انعکاس منبع جدیدترین اطلاعات ، مقالات و دورههای آموزشی دکوراسیون داخلی



Brazilian craftsmanship, utilized the country's native wood varieties to conceive innovative pieces like this chair, rendered in rosewood. "The combination of simplicity and organic minimalism in his work is very compelling," states Haynes. *r-and-company.com*

- 5 The dynamic characters conjured by German artist Markus Lüpertz—including the subject of *Männer ohne* Frauen. Parsifal (1993) (shown)-seem to exist in a parallel universe where suggestive power meets archaic energy. "Lüpertz has radically changed his style over the years," notes Haynes. "In the past decade, he's looked at visions of Arcadia, mythology, and the pastoral concept of bliss." michaelwerner.com
- **6** "Kevin and I always like to have a cozy nook you can retreat to," says Haynes, who fashioned this intimate bar, sheathed in metallic, hand-applied plaster, then added a striking canvas by **Helen Frankenthaler.** "There's something about

Helen's late work that is truly transcendent," says Haynes. "It's an atmospheric, moody painting and so was the bar—together, one plus one equals more than two." gagosian.com

- 7 This poetic vignette in the vestibule is a study in high-contrast design, with a punchy canvas by artist A.R. Penck paired with a Per Kirkeby sculpture, which sits on a 1970s console. Two Garouste & Bonetti chairs originally made for the Christian Lacroix boutique in Paris and bought at auction complete the space. "We're all about creating new dialogues between time periods and mediums that are greater than the sum of their parts," says Haynes. michaelwerner.com
- 8 The subject of a recent solo show at David Zwirner's L.A. outpost, Franz West devised otherworldly objects, like Pleonasme (Pleonasm) (1999), by manipulating everyday materials such as papiermâché, plastic, and glue. "The way he presented his work casually but formally is extraordinary," says Haynes. davidzwirner.com









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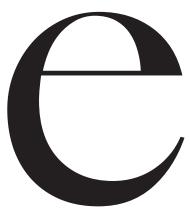












ntering the art-filled Los Angeles residence of Todd Morgan, a visitor could be forgiven for feeling startled by the security guard on the mezzanine above keeping a watchful eye over the wealth adviser's world-class collection. In fact, the guard is a life-size sculpture by artist Marc Sijan, one of many surprising and witty elements in the 12,000-square-foot house, whose radiant interiors were conceived by designer Ernest de la Torre.

Built in 2010 by architect Steve Giannetti, the ultracontemporary Pacific Palisades residence features expanses of glass, a half-barrel-vaulted ceiling, a shallow indoor pond, and extensive white walls that are ideal for displaying large works of art. For Morgan, it was a coup de foudre. "I fell in love with the house the minute I walked in the front door," he recalls. "The main-floor layout was perfect for my lifestyle and art."

Overseeing investments for a clientele that includes Hollywood elites, Morgan has amassed an impressive collection that spans decades, from postwar icons like Frank Stella, Robert Rauschenberg, Jasper Johns, and Andy Warhol—whose series of flamboyantly hued Mao screen prints adorns a towering column above the living room fireplace—to contemporary stars such as Anish Kapoor, Takashi Murakami, Beatriz Milhazes, and Walton Ford. Looking for bold, tailored spaces to complement that muscular hoard, Morgan brought in de la Torre, who has a special knack for creating striking rooms decorated with panache.

Plus, de la Torre is in his element working on a grand scale, whether it's a 20-bedroom house in the Bahamas, a



Vintage Murano glass light fixtures by Barovier & Toso add glamour to the dining room, which de la Torre anchored with a Dirk van der Kooij table made from recycled plastic surrounded by Simonini chairs. OPPOSITE: A Takashi Murakami painting lends visual punch to the room.

10,000-square-foot governor's mansion, or a luxurious apartment in the Aman New York complex. His singularly modern vision will be on display in his first monograph, slated to be published by Rizzoli in 2025.

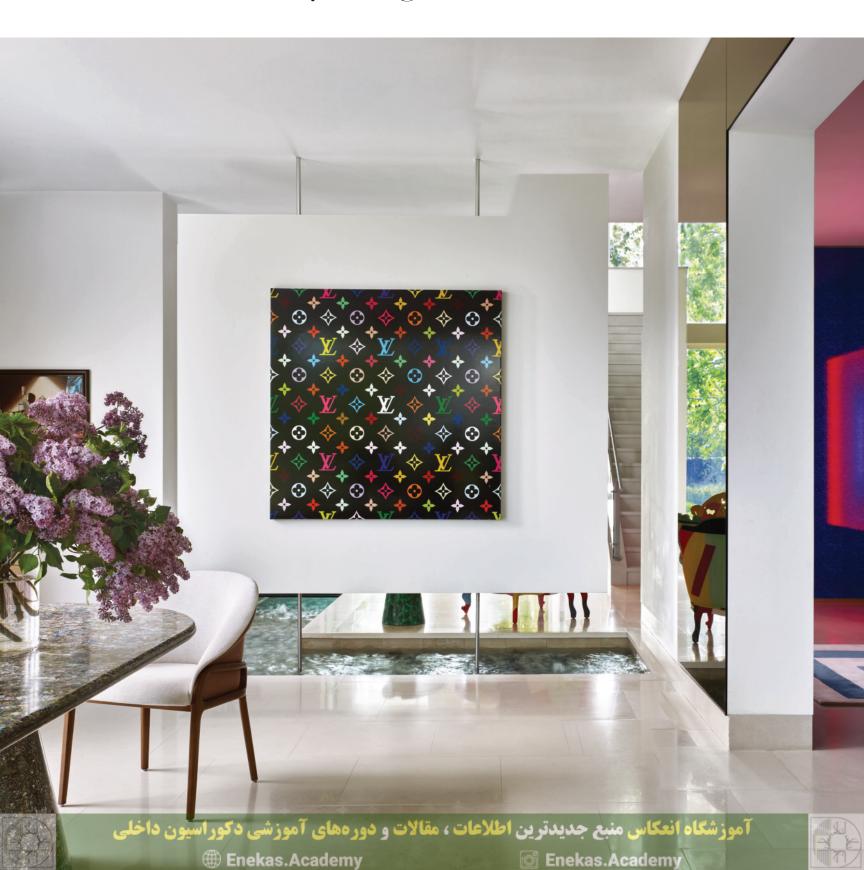
Here, his first objective was to infuse some swank into the stark interior, with its pale plaster walls and stone flooring. "Everything was white, white," explains de la Torre, who set about deploying strategic chromatic hits. At the far end of the entry, he placed a multicolor Memphis-style armchair by Alessandro Mendini for Cappellini (conjuring Louis XV style on steroids) next to a punchy Mel Bochner text painting, helping to draw the eye in. The high-impact entrance has proven so powerful that actor Jim Carrey is not the only guest to have stumbled into the water feature after coming through the front door.

De la Torre sheathed a nearby hallway in glossy cobalt-blue laminate material, a magnetic backdrop for a recessed neon-pink light installation by James Turrell. The designer used a rich navy blue for the velvet curtains and wallpaper in the cocoon-like media room, where the sexy nightclub vibe is accented with black-and-white photographs of rock-and-roll legends such as Mick Jagger and John Lennon.

In the living room, de la Torre sought to create some coziness under the sky-high ceiling. To take the chill out of the large space, he pulled the colors from the Warhol silkscreens scaling the fireplace



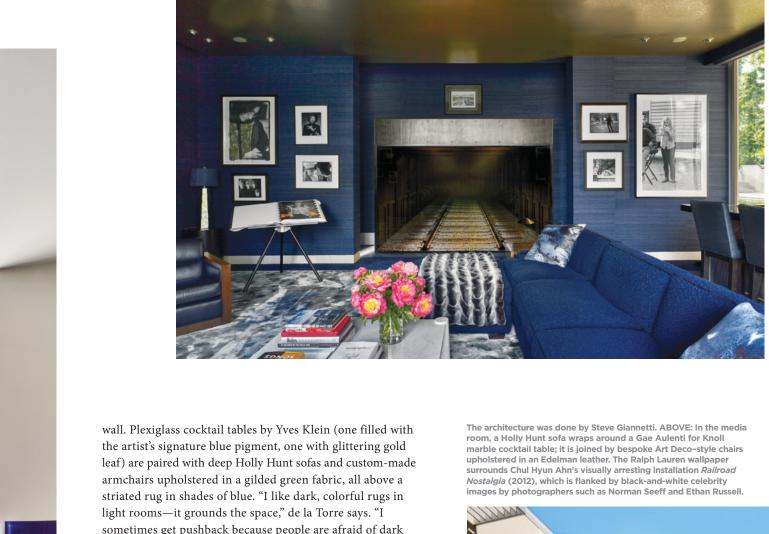
The dining room light fixtures' speckled glass "gives a beautiful glow without being too much," says designer Ernest de la Torre











sometimes get pushback because people are afraid of dark colors. Dark walls can make things dark but not rugs."

Perhaps the most challenging area to decorate was the massive glass-walled dining room, which measures 18 by 42 feet and is asymmetrical to boot. De la Torre went for a spartan yet glamorous look, lining the curved space with diaphanous curtains that diffuse the California sun and laying a beige rug with "a hint of millennial pink" whose ethereal pattern resembles dappled light. A dozen Brazilian curved-back chairs upholstered in an earthy terra-cotta-pink fabric surround an oval table by Dutch designer Dirk van der Kooij that's crafted from a slurry of pigments and recycled plastics to create a resin effect.

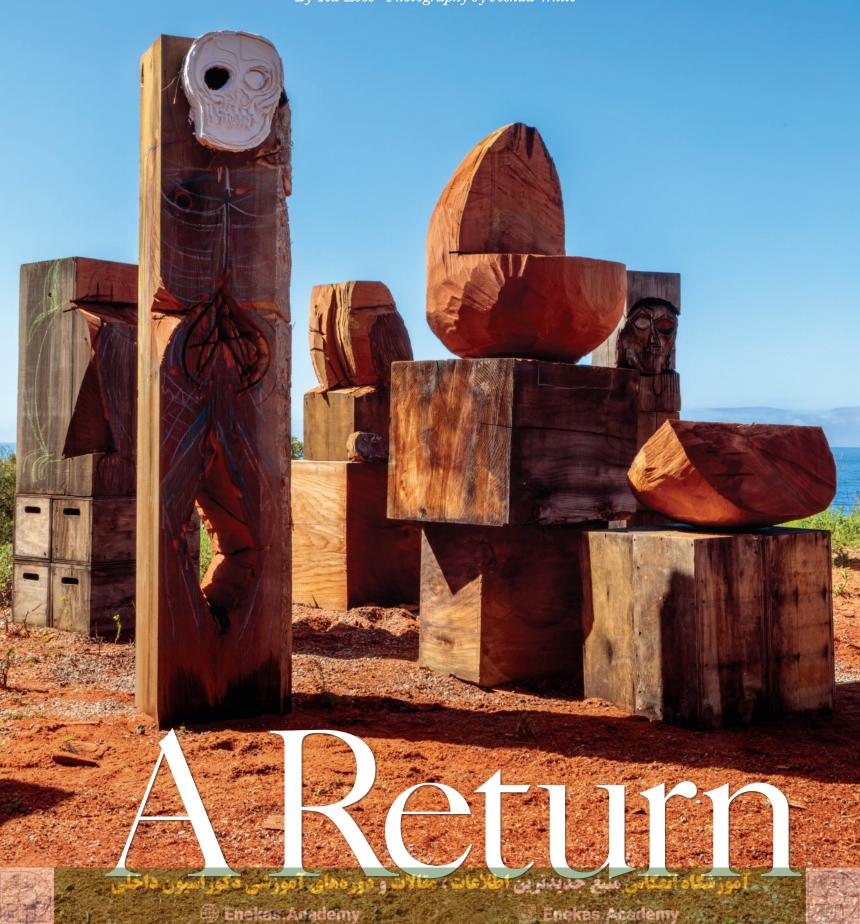
"I could have done a dining room for 20 in there," de la Torre admits, "but when that many people come over, they eat on the expansive terrace." On the dining room ceiling, he mounted a pair of vintage 30-inch-diameter light fixtures by celebrated Murano glass studio Barovier & Toso, made with gold-leaf glass in the shape of curved leaves. "The speckled glass gives a beautiful glow without being too much," says de la Torre.

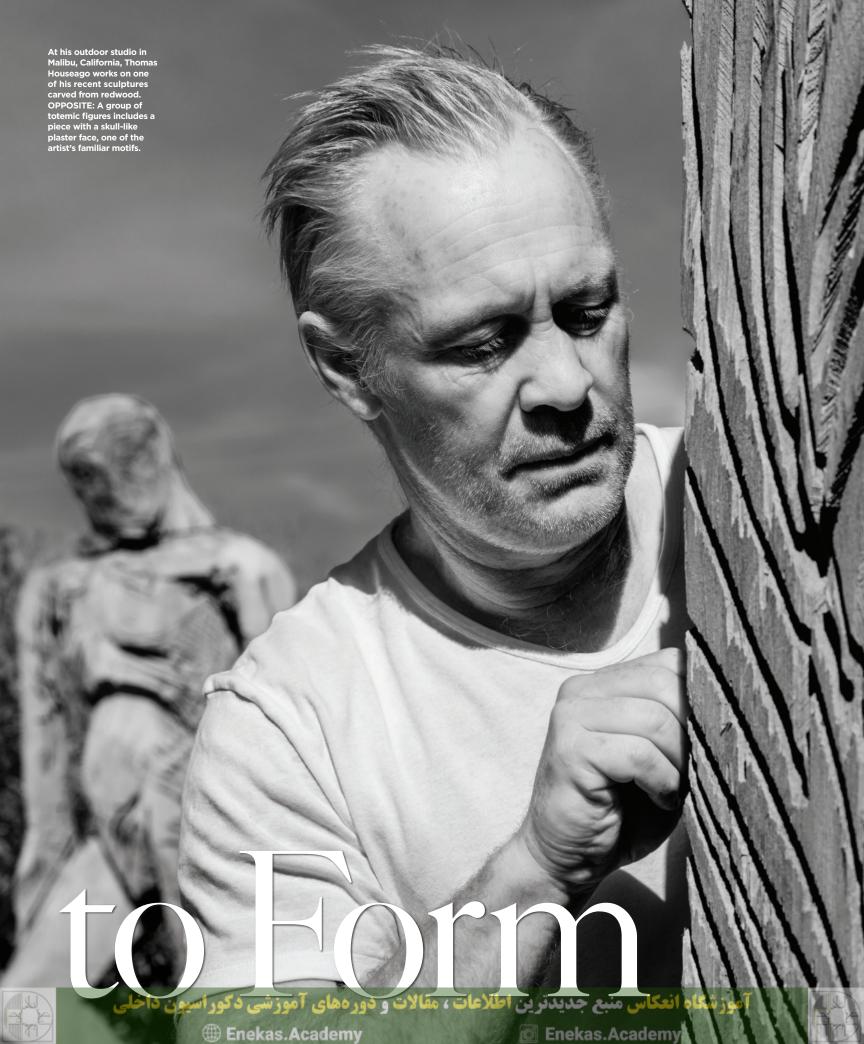
The designer reminded Morgan of the power of sprinkling in some standout pieces that are "a little old," as he puts it, hanging an Isamu Noguchi lantern designed in the 1950s in the breakfast area and installing 1930s Pierre Chareau chairs in the family room. "Not everything," de la Torre adds, "should be made ten minutes ago." It's an electrifying recipe from a design maestro who has put his imaginative stamp on this



After a devastating breakdown, Thomas Houseago is once again making monumental figurative sculptures with a raw, elemental presence—and deeply personal meaning

By Ted Loos Photography by Joshua White





If life is a journey, then artist Thomas Houseago's recent path has been a particularly tumultuous one.

A decade ago he was riding high in the art world on the strength of his large-scale sculptures, frequently looming, monstrous figures with surfaces that felt uniquely raw, elemental, primitive. He even adapted his distinctive aesthetic to an immersive, mazelike, multichambered environment titled *Moun Room*, its rough walls of rebar and plaster taking on a shamanic, mystical character.

But then in 2019, Houseago, a native of Leeds, England, had what he calls a "severe breakdown" that institutionalized him, the product of working through the trauma of childhood sexual abuse. He didn't sculpt for three and a half years. "I had no home and no money," he says of his lowest ebb.

Houseago embarked on a recovery that included a stay at a treatment facility in Arizona, a process complicated by the

COVID pandemic. His return to art making started with simple drawings that were initially, he says, "purely therapeutic." He worked his way up to painting and then finally returned to the more elaborate and taxing sculptures. Now he has a show of more than 40 new works that have taken over all three floors of the gallery Lévy Gorvy Dayan, housed in a grand mansion on New York's Upper East Side.

"I hope it's a show that reaches out," says the energetic, fidgety, and passionate artist, whose infectious personality attracts other creatives, as seen in his friendships with actor Brad Pitt and musician Nick Cave. "It's as generous as I can humanly make it."

Houseago lives and works in Malibu, where his studio compound—acquired a year ago—has two main areas. There's an indoor workroom for painting and an outdoor space with stunning ocean vistas where he makes his huge sculptures. Lately, he has been finishing up his largest work to date: a piece in clay that stretches some 162 feet across. Ten years in the making, it will be installed at the Los Angeles County Museum of Art's Peter Zumthor–designed expansion when it opens.



The Lévy Gorvy Dayan show, on view through October 19, features a nine-foot-tall owl carved in redwood and a ten-foot-tall minotaur in bronze, both in the same family as the striking, slightly menacing totemic sculptures Houseago is known for. The minotaur, a terrifying creature from classical mythology with a bull's head on a man's body, is a subject explored by numerous modern and contemporary artists, perhaps most famously by Pablo Picasso.

"You often get that in the late period of an artist, a meditation on the dark side of life, like Goya's Black Paintings," Houseago says. "What's real and what's not?"

As for the minotaur, "he's half-man, half-beast, trapped in a labyrinth," he says. "You can't get a better metaphor for trauma. But you don't slay the beast—you go and love it."

The owl also resonates with Houseago: The bird is on the coat of arms of Leeds, and its wise, nocturnal nature appeals to him. "Everything in this show has meaning," he says.

The artist carves his redwood pieces using a chainsaw, an unconventional, challenging method that also has an element of danger. "I'm always drawn to the awkward stuff," he says. "The chainsaw bit of it is more like a sports event. I get myself

warmed up, and it's very physical. But the chainsaw can feel like a brush. It feels like you're painting with it."

The show also includes a series of smooth, egg-shaped plaster pieces that don't resemble his other sculptures as well as some room-enveloping paintings that he calls murals or tapestries. Working in these different mediums gives Houseago a sense of balance. "Painting is a veil, but sculpture is the thing itself," he says. "The two help keep me in check."

The gallery show is ideally viewed from bottom to top: "from hopelessness to hope," Houseago explains. Anchoring the ground floor is a mural in iridescent paints with ominous, swirling black lines overlaid on different colored backgrounds, plus a stark white moon. On the top floor, a tapestry work titled *Sunrise* spans all four walls, bursting with blues and reds and a big yellow sun.

Highly self-aware and philosophical, Houseago seems to be getting a handle on his demons. "I'm more comfortable with my vulnerability now, and I see it as a superpower," says the artist, who feels that his sense of agency has returned. "My work was making me before. Now I am making the sculpture."















Catherine and Pascal Cagni stroll along a terrace at the villa. BELOW: The restored gardens feature a grotto fountain with ornate rocaille decoration.



He was hooked from the very beginning—the villa stood out against the lush green shores of Lake Como,

an atmospheric place in an unrivaled position. Pascal Cagni discovered it with his family in August 2009. It was an astonishing construction, like no other house on the lake. With its great hexagonal turret, gabled roofs, and slightly incongruous Brutalist elevator shaft, it quirkily drew attention among the traditional Palladian-style residences on the water. Yet it was spellbinding. Nothing could have prepared the visitors for the site they were about to explore.

Maneuvering through its unkempt gardens, the family stumbled across swaths of rusty chicken wire and brushed past broken balustrades and cracked walls—the weedy, overgrown paths leading though once-magnificent gardens were a hazardous circuit of uneven steps and terraces. The reinforced concrete elevator, dating from 1928, was covered in climbers and moss. Rather than being put off, however, Cagni was beguiled by the uniqueness of the place; he could see beyond the scars brought about by neglect and recognize its potential for renewal.

Long before any deliberation had gone into the design and materials that would be used for the extensive restoration by a talented team of master artisans, Cagni had already identified the estate's practical points: proximity to Milan and to airports. In addition, Lake Como offered the rare combination of heavenly tranquility and worldly excitement—here one could move seamlessly from privacy, a rare and valuable commodity, to the spotlight. Finally, it had what very few other houses have on Lake Como, a dual aspect at shore level, facing southwest and northeast with views on Villa Pizzo, Villa d'Este, Cernobbio, and Villa Erba. From the main entrance, there was a third aspect, a towering vista with a 230-foot drop to the lake, giving the visitor the sensation of being surrounded by all the elements.

Cagni decided shortly afterward to purchase and rebuild the estate as it was in 1848, buying all six sections from different owners over a period of six years, to create Villa Cagni Troubetzkoy. He had always wanted to live on Lake Como, drawn to its dramatic natural beauty, with varied horizons and its breathtaking, ever-changing skies. Recruited by Steve Jobs to lead Apple's European operations in early 2000, he was a witness to the obsession and hard work required to build the best product on earth.

Over the course of a decade spent restoring the villa, he has been



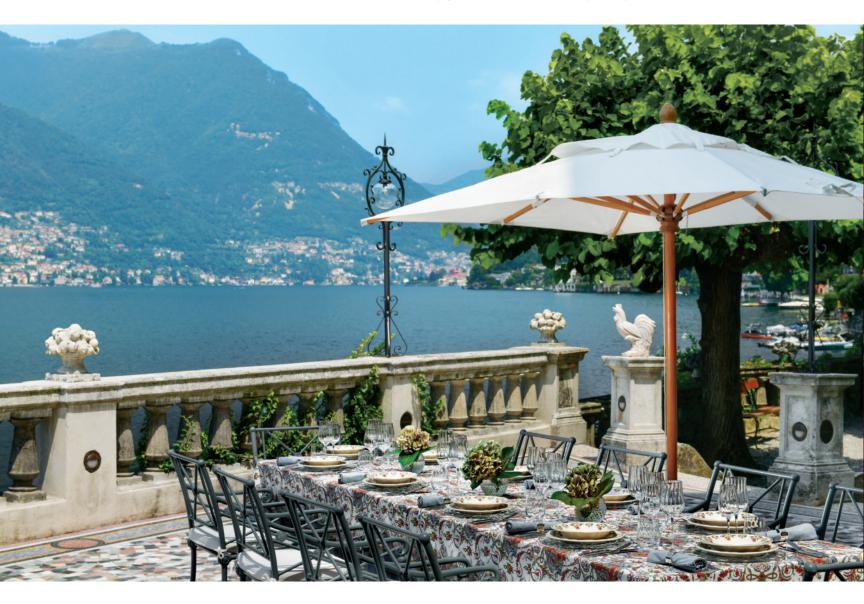


On the main floor, light-filled salons with exuberant terrazzo flooring and elegant neoclassical plaster details offer spectacular views across the lake





Pascal Cagni had always wanted to live on Lake Como, drawn to its dramatic natural beauty, with varied horizons and its breathtaking, ever-changing skies



helped and inspired by some extraordinarily gifted people, who have made him appreciate the remarkable reservoir of contemporary talent in this beautiful part of Italy, already blessed with a rich artistic heritage. He undertook his own research into the history and culture of the area and learned more about the period leading up to the Risorgimento, the movement for Italian unification, which is one of the most exciting and dynamic phases in Italian history and explains in part Italy's uniqueness as a country and its wide diversity.

He also uncovered some intriguing stories about famous artists and political figures who chose to make their home in and around Como at the same time as Alexander Troubetzkoy, the dashing Russian prince who had built the original villa. What he learned during his odyssey explains the pull exerted on so many by this enchanting part of the world and why Cagni continued to be drawn back to it. Never forgetting the magic conjured by simply uttering the words "Lake Como," such was his obsession that Cagni now has not one but three homes by the lake: the wonderful Villa Cagni Troubetzkoy in Blevio; a mountain retreat in the village of Gallio, commanding gorgeous panoramas of the lake and its surrounding snowcapped mountains; and a gem of a house called Villa Ossuccio, right on the water at Ossuccio, opposite Isola Comacina.







Having been born, brought up, and educated in France; having had the privilege to serve the French Republic, appointed by President Macron as Ambassador for International Investments, he considers France his *patrie* and loves it, first and foremost. That does not diminish in any way the immense attachment he feels for his Italian roots, which are planted deeply in the mountain soil near Como. This heavenly "borderland" of Lombardy has a "borderless" quality to it, appealing to a diverse international crowd. People settle in easily here, and they are made to feel welcome.

The villa is the realization of a long-held dream: to return to the Lario and call it home. Cagni feels the gaze of Lake Como penetrating through every window of the villa. He talks of his wish to "iconize" the lake, to enable us to look at it and contemplate its ravishing beauty, but the point of the icon is that it looks at us, with ever watchful eyes, silent and listening. It is an aid to communion with the Divine, and it is arguably what Cagni came close to achieving here. \Box

Text adapted from Villa Cagni Troubetzkoy: A Story of Passion and Heritage on Lake Como by Alexandra Campbell, Flammarion, Paris, 2024.

FROM LEFT: A table is set for an idyllic outdoor lunch. In the inviting paneled library, the floor features a scrolling motif that incorporates the initials of Cagni family members.







A former greenhouse, added to the villa in the early 20th century, was converted into a luxurious bedroom suite. RIGHT: Winding pathways that lead down to the villa are lined with lush greenery and sculptural grottoes. OPPOSITE: With its expansive windows, the spa's pool area takes in poetic sunsets over Monte Rosa.

"This picturesque garden, combining theatricality and refuge, was certainly inspired by the famous gardens of the Villa d'Este, just across the lake," says Pascal Cagni





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COURTESY OF THE ARTIST, JOSH LILLEY, AND KARMA. OPPOSITE: COURTESY OF BALM

Life Imitates Art

By Lucy Rees



Artist KATHLEEN RYAN's large-scale, glittering sculptures depict bedazzled fruit in various states of decay. This early work, Fountain of Youth (2018), is composed of a bounty of premade vintage beaded-pushpin fruit from the 1960s and '70s piled in a massive iron form modeled after the husk of a seedpod; karmakarma.org. OPPOSITE: For BALMAIN's fall 2024 collection, creative director Olivier Rousteing mined memories of his childhood in Bordeaux, France, to fashion this statement-making minidress adorned with luscious grape motifs crafted with intricate beading and crystals; us.balmain.com.







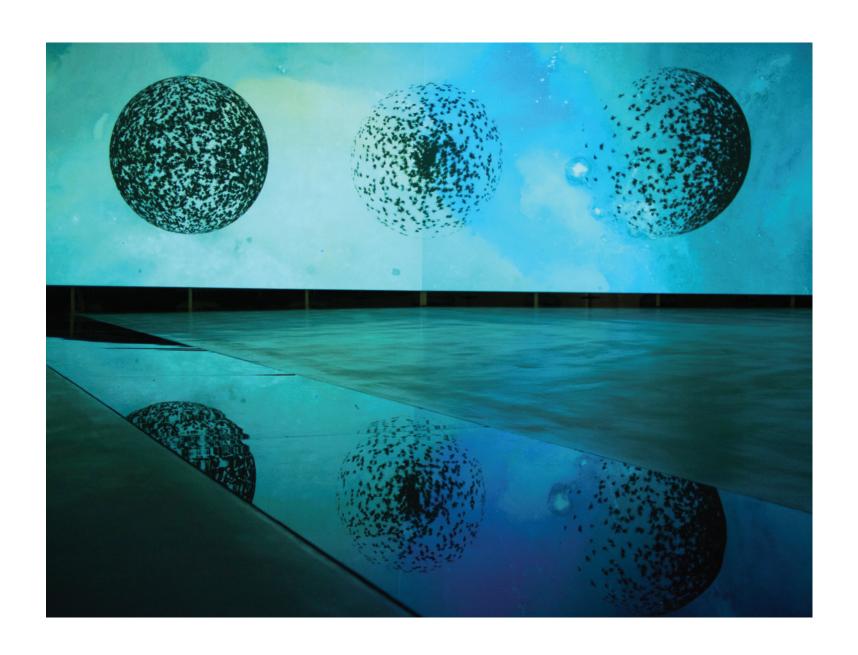




Evoking the glamour of Old Hollywood, Beverly Hills jeweler to the stars MARTIN KATZ designed this Paraíba Parasol ring with a contemporary twist, surrounding a mesmerizing 1.6-carat, Caribbean-blue Paraíba tourmaline with round Paraíbas, trapezoid diamonds, and microset sapphires and diamonds; martinkatz.com. OPPOSITE: Revered Pakistani American artist SHAHZIA SIKANDER created this monumental three-channel video, Paraílax (2013), fusing hundreds of digitally animated images with abstract, figurative, and text elements to explore themes of power and conflict in the Strait of Hormuz, an oil shipping route that connects the Persian Gulf with the Gulf of Oman; shahziasikander.com.







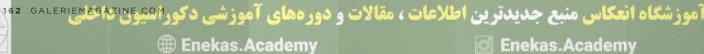






The fantastical new crystal Chamade collection by Pierre Marie Agin for SAINT-LOUIS captures the imagination with functional vessels in unexpected color combinations, biomorphic shapes, and ornate patterns made with complicated pearl and bevel cuts; saint-louis.com. OPPOSITE: Drawing inspiration from Roman wall paintings and trompe l'oeil, the trailblazing artist BETTY WOODMAN constructed The Chartruse Table (2014), which uses a masterful fusion of glazed earthenware, epoxy resin, lacquer, acrylic paint, canvas, and wood to conjure elements of a bourgeois home; davidkordanskygallery.com.













A celebration of ancient Chinese culture and haute horology, the latest VACHERON CONSTANTIN Métiers d'Art utilizes a combination of enameling, hand engraving, and diamond setting to reinterpret the traditional seawater cliff motif, which first appeared in 14th-century Imperial Chinese courtly architecture; vacheron-constantin.com. OPPOSITE: Contemporary Taiwanese artist YAO JUI-CHUNG puts a modern spin on traditional Chinese ink painting using a marker, handmade paper imported from India, and gold leaf. With a tongue-in-cheek approach, he sometimes infuses his works, such as Nature Plus: Genesis Plus (2021), with witty details from art history, including Michelangelo's famous Creation of Adam (circa 1512) fresco on the ceiling of the Sistine Chapel; thehouseoffineart.com.









living color

Art adviser Astrid Hill enlists designer Frank de Biasi to create a custom-tailored New York City home animated by vivid artworks and snappy, sophisticated hues

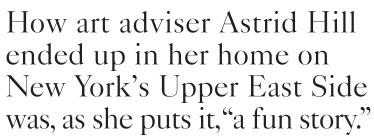
By Gay Gassmann Photography by Genevieve Garruppo Styled by Lili Abir Regen











It is a tale that begins with a search on the real estate site StreetEasy during the holidays—"a time when no one else was looking," she says—where she happened upon the listing for an apartment that had been occupied by its former owner for 96 years. "He hadn't done a single renovation the entire time," she adds. "I jumped on it."

Enter Frank de Biasi, a longtime New York interior designer now based in Tangier, Morocco, who has projects all over the world. The two have known each other for years, and the fit was perfect. When de Biasi first saw the residence, he remembers













"I love that Astrid is fearless—in her art but also in her use of color," says designer Frank de Biasi

thinking it was jaw-dropping. "You don't really see that in New York, in the original condition. Nothing had been touched. There was no AC!"

De Biasi headed a two-year renovation of the light-flooded, fifth-floor apartment, overseeing extensive architectural changes that included a new layout tailored for Hill, her husband, and infant son. The residence also serves as a base for her firm, Monticule Art Advisory, with areas that can be used for receiving clients and viewing art.

Those include the elegant dining room, which doubles as an office for Hill. At one end, de Biasi created storage for her business-related files, tucked behind sliding doors, and a desk hidden behind a wall. A large dining table, where Hill often sits to work, resides beneath a spectacular Nathalie Ziegler chandelier, while works by Donald Baechler, Lisa Kereszi, and Ruby Sky Stiler are arrayed throughout the room, the latter two set against light mint green walls. "I think it's important to have rooms that have double functions," says de Biasi. "Some days you have to work, and you're not sure if you're hosting a lunch or a dinner."

In addition to all of the custom and meticulously sourced pieces, Hill wanted to incorporate antiques and art inherited from her family, things she grew up with, such as an abstract painting by her aunt Susan Hill that hangs in the primary bedroom.





Astrid Hill attributes her passion for art to her father, J. Tomilson Hill, a prominent art patron and collector. In 2019, the family created the Hill Art Foundation, which has a space in Chelsea for temporary exhibitions and displays of works from the Hill Collection, a centuries-spanning grouping that ranges from Old Masters to cutting-edge contemporary. She serves as the foundation's vice president and curator of emerging artists. Naturally, the apartment was an art-driven project from the get-go. Hill is constantly bringing in new pieces and moving things around. But she never sells her works to clients. "This is my collection," she says. "Nothing is for sale." Instead, she uses her home as an example of how to live with art without living in a white box.

That meant working closely with de Biasi to conjure an elevated and eye-catching mix of furnishings, fabrics, and finishes—occasionally in audacious hues. "I love that Astrid is fearless," says de Biasi. "In her art but also in her use of color. Celadon and bubble-gum pink!" That playful combination refers to the primary bedroom, where it appears in the striped silk curtains, while a complementary pale blue turns up in the lounge chair upholstery and the glazed plasterwork that serves as a serene backdrop for a vivid Sarah Crowner abstraction over the bed.

BELOW, FROM LEFT: De Biasi devised custom cabinetry for the kitchen and designed geometric tiles for the floor; the light fixture above the island is by Woka Lamps Vienna. He created a breakfast nook with a custom banquette and table, joined by Maison Drucker chairs; the pendant is a Paris flea market find, and the artwork is by Erin O'Keefe. OPPOSITE: In the library, a geometric abstraction by Sarah Crowner and a painting by Jo Messer are displayed atop panels made of a Le Manach fabric: Dutruc Rosset lighting sconces are mounted above the sofa, which was designed by de Biasi and is covered in a Manufacture Royale Bonvallet mohair velvet.









"I see myself as a risk-taker in terms of art, and I wanted to show how you can live with these types of works in a classic-style apartment," says Astrid Hill





Hanging above a Carlo de Carli chest of drawers in the primary bedroom, an artwork by Susan Hill pops against the glazed plaster finish by Asterisk Designs. ABOVE: A Sarah Crowner painting overlooks the bed and Swedish Gustavian stools at its foot, which are family heirlooms. The bamboo shades are by Windochine, the curtains are made of a Lao Textiles silk, and the carpet is by Patterson Flynn.







Another dynamic Crowner painting hangs in the library atop panels of sage-hued fabric, overlooking a custom sofa in sapphire velvet. Soft blues mix with blush and violet tones in the living room, where de Biasi anchored one end with a Jacques Adnet daybed cushioned in a splashy mulberry-colored tufted cashmere.

But here, too, it's the art that really pops, from a large, kaleidoscopic, sunburst-like work on paper by Mark Grotjahn to a roiling, surreally fragmented landscape by Lauren Quin. "I see myself as a risk-taker in terms of art, and I wanted to show how you can live with these types of works in a classic-style apartment," says Hill.

Adds de Biasi, "This is a beautiful, classic apartment, and Astrid has hung things in such a contemporary way, and it is all so livable, fresh, and modern."

Hill says she especially enjoys "the way works play off different works" and how "new conversations are created whenever I do a rehang." In this Upper East Side apartment, the art talk never gets dull. \Box





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LOCAL FACTOR

PAGES 56-60: Interiors and select furnishings by Jay Jeffers; jayjeffers

.com. PAGE 56: In living room. curtains by The Shade Store; theshadestore.com. Curtains in fabric by Casamance; casamance.com. Ceiling paint in Spicy Mustard by Beniamin Moore: beniaminmoore .com. Mirror by Velvet Anvil; thevelvetanvil.com. Shelving paint in Dragon's Breath by Benjamin Moore. Chair and ottoman by Coup Studio; coupdetatsf.com. Side table by (wh)ore Haüs Studios; whorehausstudios.com. Rug by Fibreworks; fibreworks.com. Lounge chair from Galerie XX; galeriexx.com. Lounge chair upholstered in **fabric** by Black Edition; blackedition.com. PAGE 58: In living room, Robert Whitley sofa from Greenwich Living Design; greenwichlivingdesign.com. Sofa upholstered in **fabric** by *Kirkby* Design; kirkbydesign.com. Dining table by Dyrlund; dyrlund.com. PAGE 60: In entry, wall coverings by Look Walls & Interiors; lookwalls .com. **Lamp** by *Studio Palatin;* studiopalatin.com. Rug by Fibreworks. In bedroom, bed by Soho Home; sohohome.com. Pillow by Lance Woven Leather; lancewovenleather.com. Duvet cover set by Quince; quince.com. Bowl by Alexandra von Furstenberg; alexandravonfurstenberg.com. Vintage lamp from Flow Modern; flowmodern.com. Custom lamp shade in fabric by Savannah Hayes; savannahhayes.com. Wall paint in Sweet Rosy Brown by

WEST SIDE STORY

Benjamin Moore.

PAGES 128-37: Interiors and select furnishings by Kevin Roberts and Timothy Haynes of Haynes-Roberts Inc.; haynesroberts.com. PAGES 128-29: In living area, Charlotte Perriand stool from Magen H Gallery; magenxxcentury.com. Sofa by Axel Vervoordt: axel-vervoordt.com. Sofa upholstered in fabric by Loro Piana; loropiana.com. Pillows upholstered in fabric by de Le Cuona; usa .delecuona.com. Armchairs from

Morentz: morentz.com. Armchairs upholstered in fabric by Scalamandré (T); scalamandre.com. Wall paint in Tanner's Brown by Farrow & Ball; farrow-ball.com. PAGE 131: In living room, André Arbus armchairs upholstered in fabric by Nancy Corzine; nancycorzine.com. Cocktail table from Galerie Fradin-Labrosse; fradin-labrosse.fr. Joaquim Tenreiro armchairs upholstered in fabric by Pierre Frey and fringe by Houlès; pierrefrey.com, houles.com. PAGE 132: In living room, sofa upholstered in fabric by Castel; castelmaison.com. Gabriella Crespi cocktail table from Bernd Goeckler; berndgoeckler.com. PAGE 133: In dining room, wall paint in Hague Blue by Farrow & Ball. Lamps by Maison Charles; charles.fr. Banquette upholstered in fabric by Dedar (T); dedar.com. Garouste & Bonetti dining chairs by En Attendant les Barbares: barbares .com. Dining chairs upholstered in fabric by Loro Piana. PAGE 134: In primary bedroom, bed linens by Casa Del Bianco; casadelbianco.com. Side tables by Gabriella Crespi from Nilufar; nilufar.com.

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PAGES 138-45: Interiors and select furnishings by Ernest de la Torre of de la Torre Design Studio; delatorredesign.com. Architecture by Steve Giannetti of Patina Home & Garden; patinahomeandgarden.com. Landscape architecture by Calvin Abe of MIG; migcom.com. PAGES 138-39: In living room, chairs and pillows upholstered in fabric by Sabina Fay Braxton; sabinafaybraxton.com. Bench upholstered in leather by Ralph Lauren; ralphlauren.com. Sofas by Holly Hunt: hollyhunt.com. Floor lamp by Fortuny for Pallucco; pallucco.com. Side table by Studio Superego; studiosuperego.com. Rug by The Rug Company; therugcompany.com. PAGE 142: In dining room, ceiling light fixtures by Barovier & Toso: barovier.com.

Dining table by Dirk van der Kooii: dirkvanderkooij.com. Dining chairs by Simonini: danielsimonini.com. Rug by Prestige Mills; prestigemills.com. PAGE 144: In kitchen, banquette and chair upholstered in fabric by Élitis: elitis.fr. PAGE 145: In media room, sofa and pillows upholstered in fabric by Holly Hunt. Cocktail table by Gae Aulenti for Knoll; knoll.com. Chairs upholstered in leather by Edelman; edelmanleather.com. Rug by The Rug Company.

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LIVING COLOR

furnishings by Frank de Biasi; habibiburton.com. PAGES 166-67: In living room, shades by Windochine; windochine.com. Curtains in fabric by Lauren Hwang New York; laurenhwangnewyork .com. Cocktail table by Gloria Cortina from Cristina Graiales: cristinagrajales.com. Custom rug by Doug and Gene Meyer for Holland & Sherry (T); hollandandsherry.com. PAGE 169: In dining room, chandelier by Nathalie Ziegler from Galerie Mougin; galeriemougin.com. Plant stands by Habibi Burton; habibiburton.com. Curtains in **fabric** by *Lao Textiles:* laotextiles .com. Rug by Doug and Gene Meyer for Holland & Sherry (T). Console by Johanna Grawunder from Glas Italia; glasitalia.com. PAGE 170: In library, walls upholstered in fabric by Le Manach; pierrefrey .com. Sofa upholstered in fabric by Manufacture Royale Bonvallet: mbonvallet.com. Rug by Holland & Sherry (T). PAGE 171: In kitchen, globe light fixture by Woka Lamps Vienna; woka.com. Chairs and stool by Maison Drucker: maisonlouisdrucker.com. PAGE 173: In primary bedroom, glazed wall plaster by Asterisk Designs; asteriskdesigns.com. Curtains in fabric by Lao Textiles. Shades by Windochine. Rug by Patterson Flynn; pattersonflynn.com.

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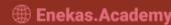


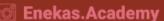
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