

New York: Behind Closed Doors looks at a cross-section of the city's residences, revealing the art of living in this seething city and the stories connected to both people and places. Ranging from James Fenton's fantasy palace in Harlem to the Tribeca loft that provides a live-work-play space for the architects of MPA, from the glamor of Kenneth Jay Lane's Murray Hill apartment to Susan Sheehan's Arts and Crafts haven near Union Square, from Hamish Bowles's "tiny Atlantis" in Greenwich Village to the Modulightor Building in midtown Manhattan and brownstones in Brooklyn, this is a visual, literary and idiosyncratic feast of remarkable houses and apartments in New York.



NEW YORK

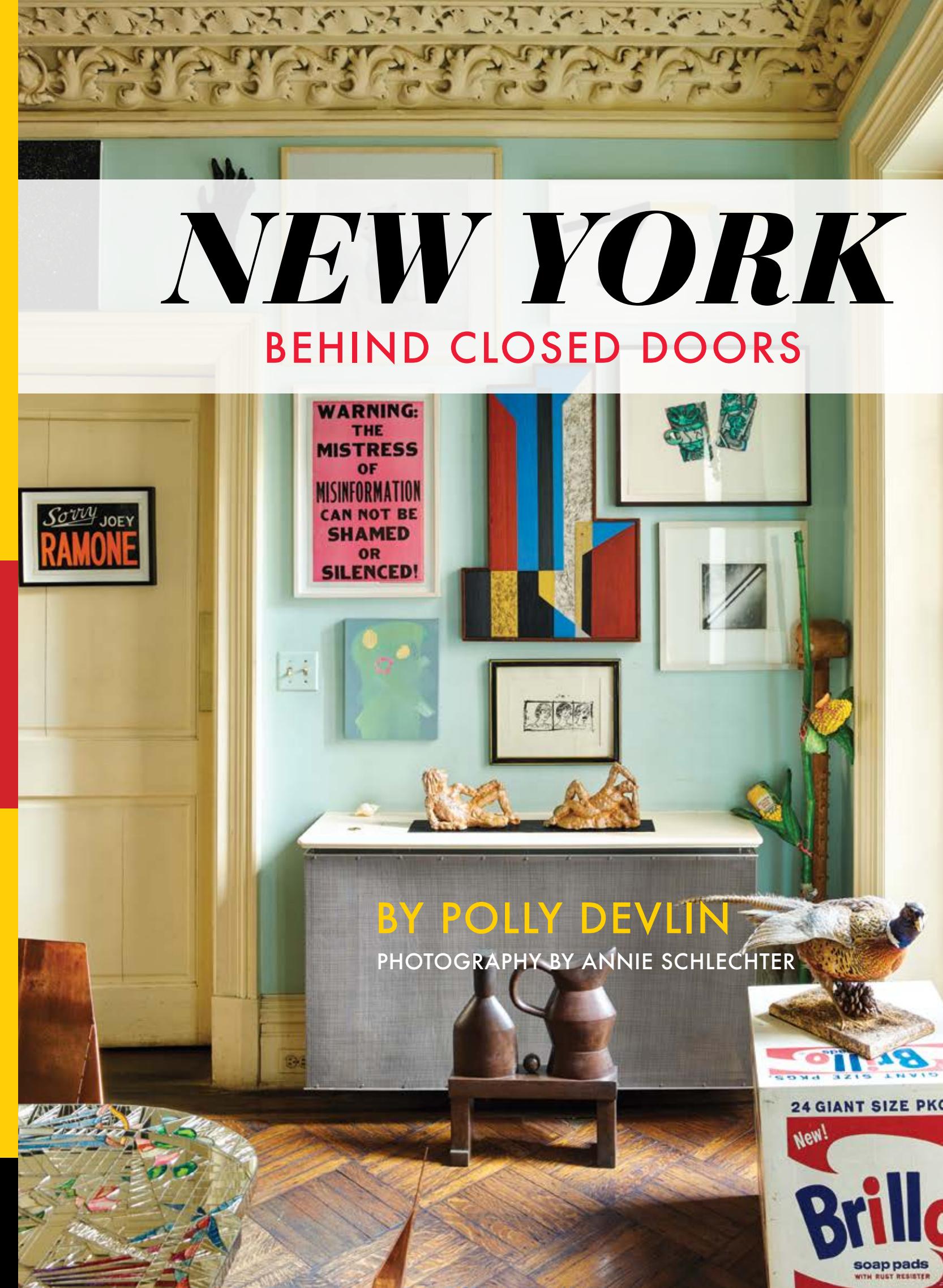
BEHIND
CLOSED DOORS

POLLY DEVLIN •
Annie Schlechter

GIBBS
SMITH

Jacketless Hardcover
9 x 12 in, 224 pages
200 color photographs
Pub Date: September 2017

ISBN-13: 978-1-4236-4733-1
53500
9 781423 647331



NEW YORK

BEHIND CLOSED DOORS

WARNING:
THE
MISTRESS
OF
MISINFORMATION
CAN NOT BE
SHAMED
OR
SILENCED!

BY POLLY DEVLIN

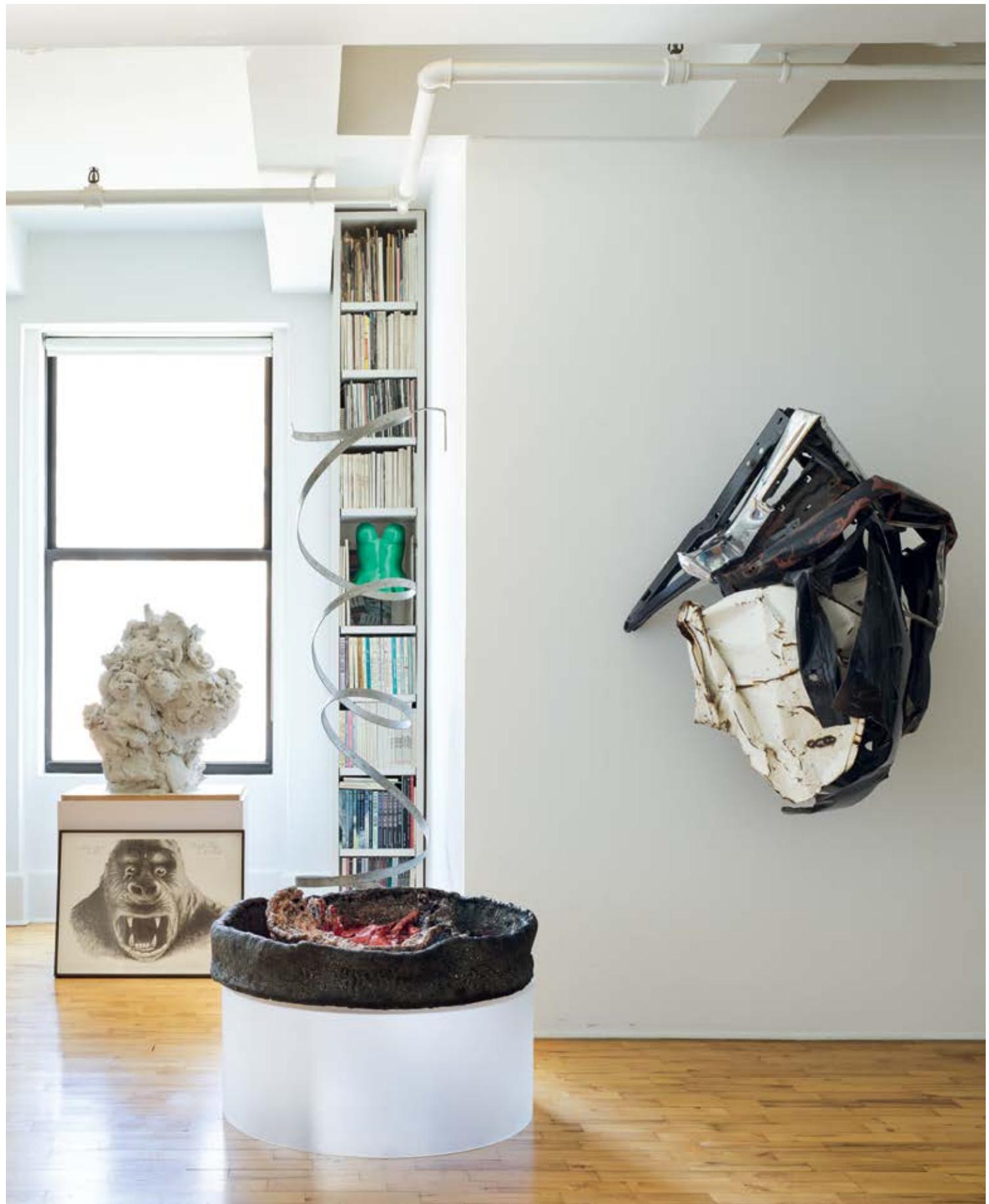
PHOTOGRAPHY BY ANNIE SCHLECHTER

24 GIANT SIZE PKG
New!
Brillo
Giant Size Pkg
soap pads
WITH RUST RESISTER

CONTENTS

6	The Bowerbirds	120	Cargoed Brightness <i>Fonseca Family</i>
12	Incandescation <i>Jane Rosenblum</i>	130	Pharos on Fifty-Eighth <i>Modulightor</i>
24	A Garden in Brooklyn <i>Miranda Brooks & Bastien Halard</i>	140	Top Hat <i>Russell Maret & Annie Schlechter</i>
30	A Substantial World <i>Donald & Patricia Oresman</i>	146	Silk Stocking Ascendancy <i>Louise Grunwald</i>
36	A Jewelled Life <i>Kenneth Jay Lane</i>	156	Some Secreted Island <i>Judith Hudson</i>
46	Artfull <i>Sully Bonnelly & Robert Littman</i>	162	Wilder Shores <i>Susan Sheehan</i>
56	Felicitations <i>Payne Whitney</i>	172	Hothouse of the Imagination <i>Barbara Jakobson</i>
62	Arcania <i>Gordon VeneKlasen</i>	184	Time's Fine Telescope <i>Amy Fine Collins</i>
70	Intellectual Eden <i>Gini Alhadoff & Francesco Pellizzi</i>	192	Things Being Various <i>Jean Pagliuso & Tom Cohen</i>
78	Memphis in Chelsea <i>Armand Limnander</i>	200	Well Fashioned <i>Timothy Van Dam & Ronald Wagner</i>
86	Brio in Blue & White <i>Friederike Kemp Biggs</i>	206	Fantasy in Harlem <i>James Fenton & Darryl Pinckney</i>
92	Head Over Heels <i>Linda Pollak & Sandro Marpillero</i>	218	Index
100	Strange Places Cramm'd <i>Ugo Rondinone</i>	224	Acknowledgments
108	A Dandy Place to Live <i>Hamish Bowles</i>		





ABOVE Also in the office, a painting of a gorilla, *Kong*, by Walton Ford, below a clay figure by Rebecca Warren. On the wall, a twisting sculpture by John Chamberlain and in the center a piece by Sterling Ruby and a suspended ribbon form by Miroslaw Balka. On a shelf behind sits a green bustier by Issey Miyake.



ABOVE Works in the raised corner space include a circular piece by Richard Long, a Khmer stone figure and a clear glass Mussolini vase by Karim Rashid. In the foreground, a bronze head by Martin Puryear overlooks a pink glass sculpture by Roni Horn.



The second floor is devoted to the children's room – and this house is filled with children and their accoutrements: gleanings of their drawings lie on a kitchen table next to muffins baked by Poppy (delicious). The wall-sized notice board in the central playroom is covered in their artistic efforts, and their bedrooms are rural retreats papered with hand-blocked lino prints by the London-based artist Marthe Armitage – chestnut trees for Grey, and a mingling of images of butterflies, birds and cobwebs for Poppy. This place is full of creativity – cooking, dancing, dressing up, painting, planning.

Much of it takes place in the kitchen, a long room, stretching from the windows overlooking the street to the view over the luxuriant garden behind. There's a nacreous gleam to it, an effect heightened by the limed beamed ceiling and the limed floor of white oak, giving it a Provençal air. The countertop, nearly 40 feet long, is also made from old white oak and above it hangs a buoyant gallery of paintings and drawings, a kind of anthology of work done by friends, including paintings by Christopher Brooks (Miranda's ex-husband), drawings by their friend Dan McCarthy and by their neighbors Elliott Puckette and Hugo Guinness and photographs by Adam Fuss, another friend. The watercolors are by the gifted botanical artist Emma Tennant, who grew up at Chatsworth and has written, 'I cannot remember a time when I

was not interested in both gardening and painting. I must have been born with a trowel in one hand and a paintbrush in the other' – which sounds very like Miranda.

In the middle of the room a drowsy Beldi keep tabs on the activity – no hint that she was rescued as a starving puppy found in Morocco, and that to get her to Brooklyn involved a Byzantine journey via Egypt.

The glory of the house is what Miranda has created on her rooftop – a proper garden, with a pergola and a vegetable plot, rampant with lettuce and carrots and a little bothy like something out of a fairy tale where the family and friends had candlelit suppers on balmy Brooklyn nights among the garden scents. But a snitchy neighbor informed the planning people of the little hidden shack, and they had to remove it. As soon as they get planning permission back up it goes, a labor of love. The girls have a quadrant of garden up there and they harvest the vegetables they have planted and tended.

They have fantasies about buying the house next door and extending laterally so that everything is twice the size it is now. 'It's a complete fantasy,' Miranda says. 'This is the best family house. You hear coming down the stairwell the sound of children laughing, your work people are straight across the garden. If I were asked to describe it? I would say it is a happy house.'

ABOVE The children's artwork covers one whole wall in the open, colorful playroom. A vase filled with anemones sits on the low playroom table, made by Bastien, whose shelves are full of coloring books. **OPPOSITE, CLOCKWISE FROM TOP LEFT** On the left of the bathroom's central window is a portrait by Dan McCarthy; on the right, a photograph by Mark Borthwick above a drawing by Hugo Guinness; the iconic hanging light is by Gerrit Rietveld. On the mantelpiece in the main bedroom are a drawing by Emma Tennant and a Russian icon of St Nicholas. Caliban, the ragdoll cat, descends the original, reclaimed staircase. In Poppy's bedroom, wallpaper hand-blocked with butterflies, birds and cobwebs.





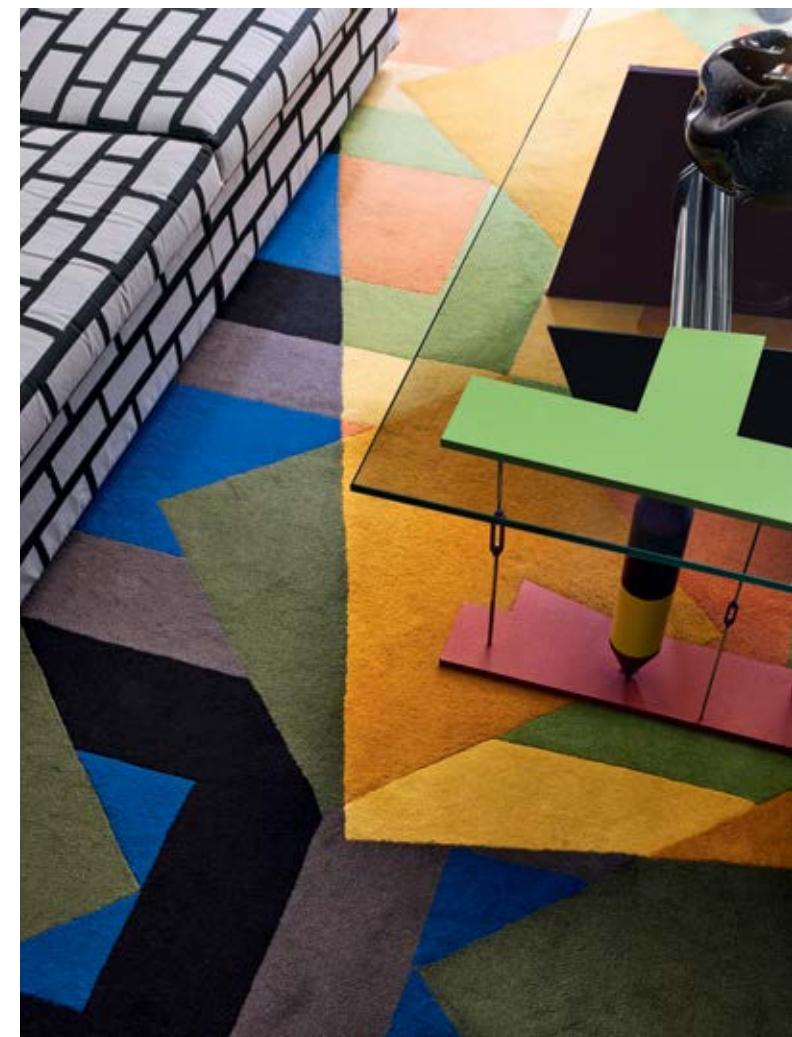
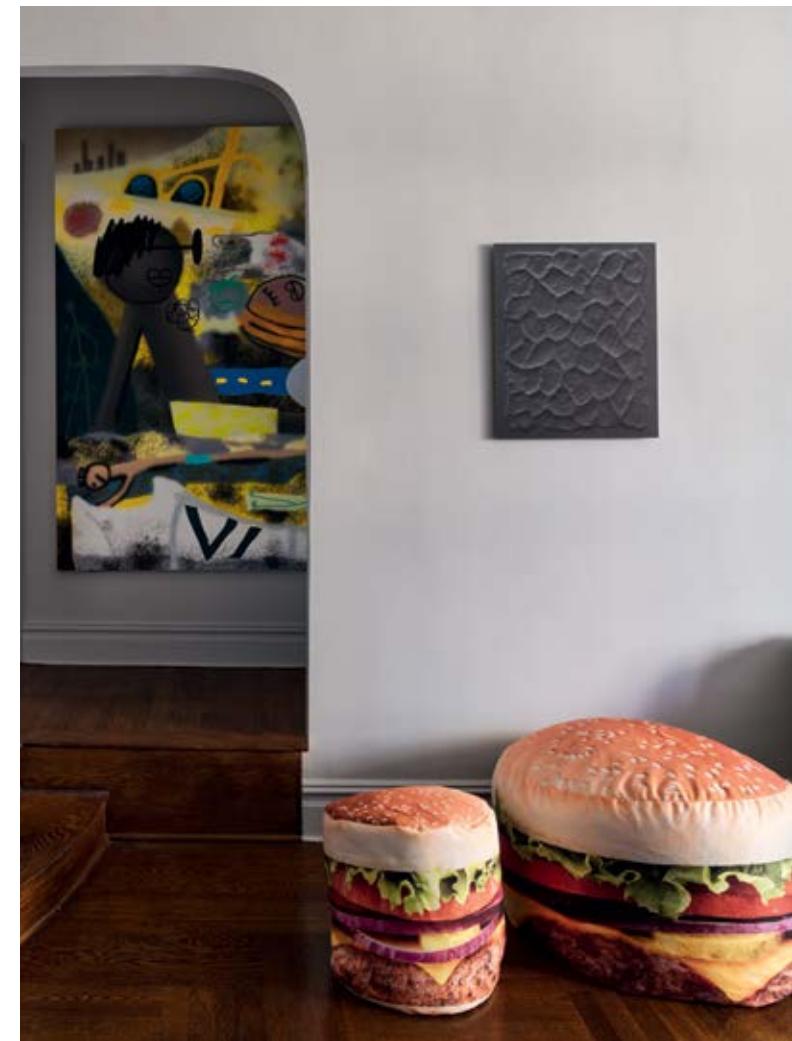
All the paintings answer to the demands made by an environment that could well be overwhelming. Instead there is a dialogue partly instigated by the clever hang of each piece. It becomes a narrative about someone extraordinary, hidden, but whose taste lives here out in the open.

Armand Limnander is half French, half Colombian, grew up in Bogotá and from an early age learned how to look – his family always loved to travel, to see, to explore and discover things. He studied at Berkeley and Columbia and moved to New York in 1996 to work in fashion journalism, including stints at *Vogue* and as features director of *T: The New York Times Style Magazine*, where he had a formative experience. ‘I was the last person to interview Sottsass. He died two months after the interview. We were working on our design issue and I heard he was ill. I asked his wife, Barbara Radice, if I could interview him. She said, “He’s at home, he gets tired very easily but he could do a short interview.” We had a feature on the last page where we asked someone to choose something which meant a lot to him or her. I asked him about the thing he would choose and he knew instantly. A series of vases. He had gone to India in the 1960s and had become very ill. He nearly died. When he returned to Italy and recovered he made these vases – his all-time favorites.’

One of the most extraordinary pieces in the apartment is the big glamorous bookcase – the ‘Phoenix’ by Michele de Lucchi. ‘It’s very special. It’s an early piece by the group – there are only two in existence – and that’s very de Lucchi, that cladding over plastic. I found it on eBay.’ I look startled. ‘Yes! The guy who sold it was a blue-collar worker and I asked him why do you have this? It turned out that in the nineties he worked for Artemide, the Memphis showroom in New York. When it was closing down the president of the company told him he could choose one piece – and he chose this bookcase. And then he disappeared and it transpired that he had put the bookcase into storage for all those years.’ Armand couldn’t believe his luck as he set about acquiring this crown jewel. The excitement of the unique discovery is reflected in his face. ‘If I like one thing I follow it. I have an urge. It’s not an urge to accumulate, it’s an urge to find the best of its kind.’ And how Armand has dressed this bookcase is an education in style and discernment.

Well, time has rendered much of the impudence of Memphis into charm; and Armand’s apartment, with its sophisticated interplay of paintings and furniture, has oodles of that and plenty of moxie. His iteration of a Big Bang furniture moment is alive with vitality and verve because of his rigor and reined-in creativity. And, of course, his unerring judgment.

ABOVE The grey walls and curved architecture – and Jennifer Guidi’s huge sand painting – make the dining area a surprisingly calm background for those bright primary colors and graphic shapes. OPPOSITE, CLOCKWISE FROM TOP LEFT Beefburger beanbags from Urban Outfitters, under a painting by Amir Nikravan; through the alcove a painting by Joshua Nathanson. In a corner of the living room, an iconic floor lamp by Ettore Sottsass matched in color and verve by Maria Sanchez’s ‘Squash Ashtray’, on a side table by Snarkitecture. More Memphis in the bedroom with a bedspread of Sottsass fabric and lamp by George Sowden; the painting is by Ryan Trecartin and Lizzie Fitch. A glass sculpture by Flavie Audi on a coffee table by Peter Shire.





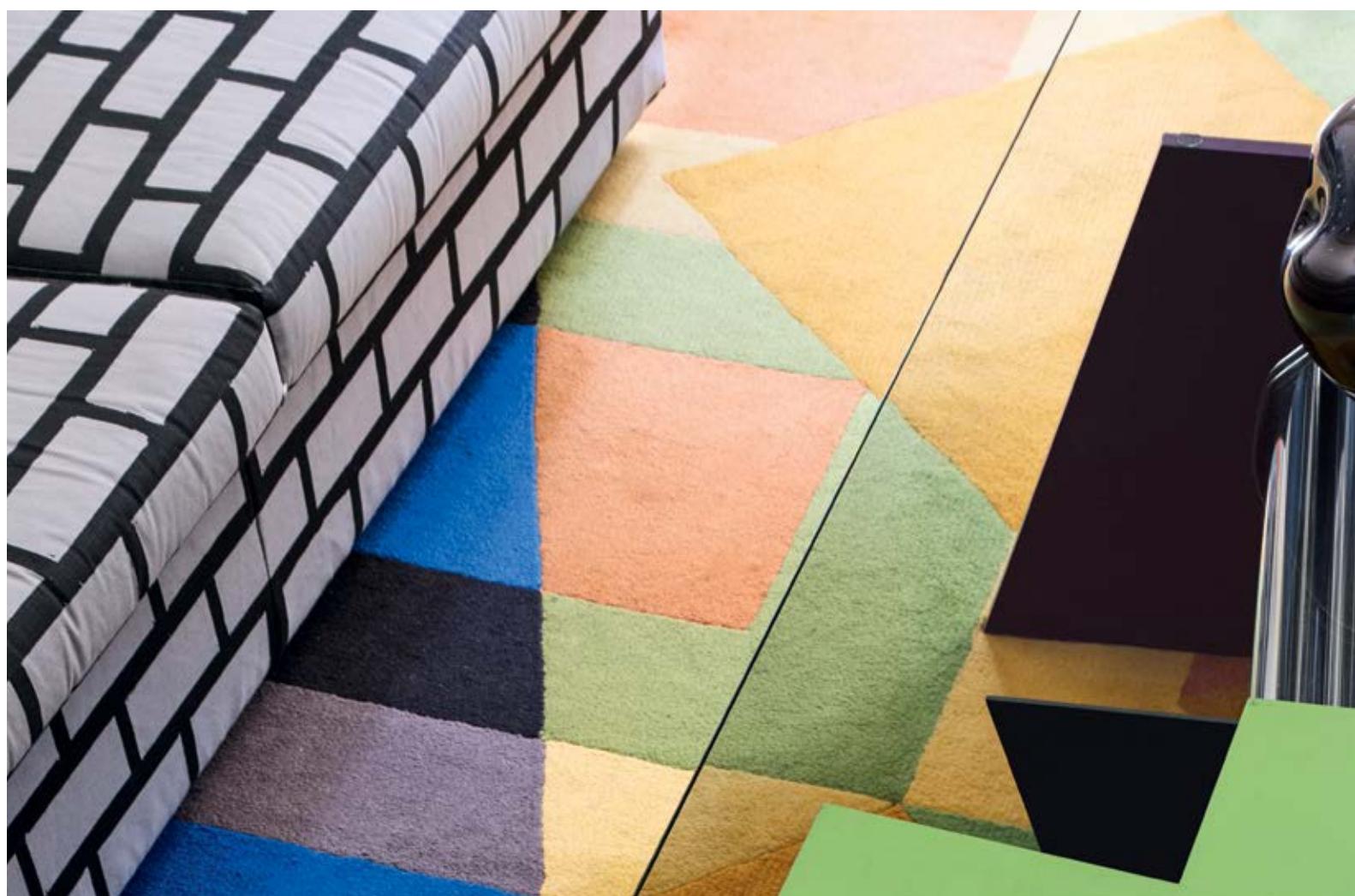
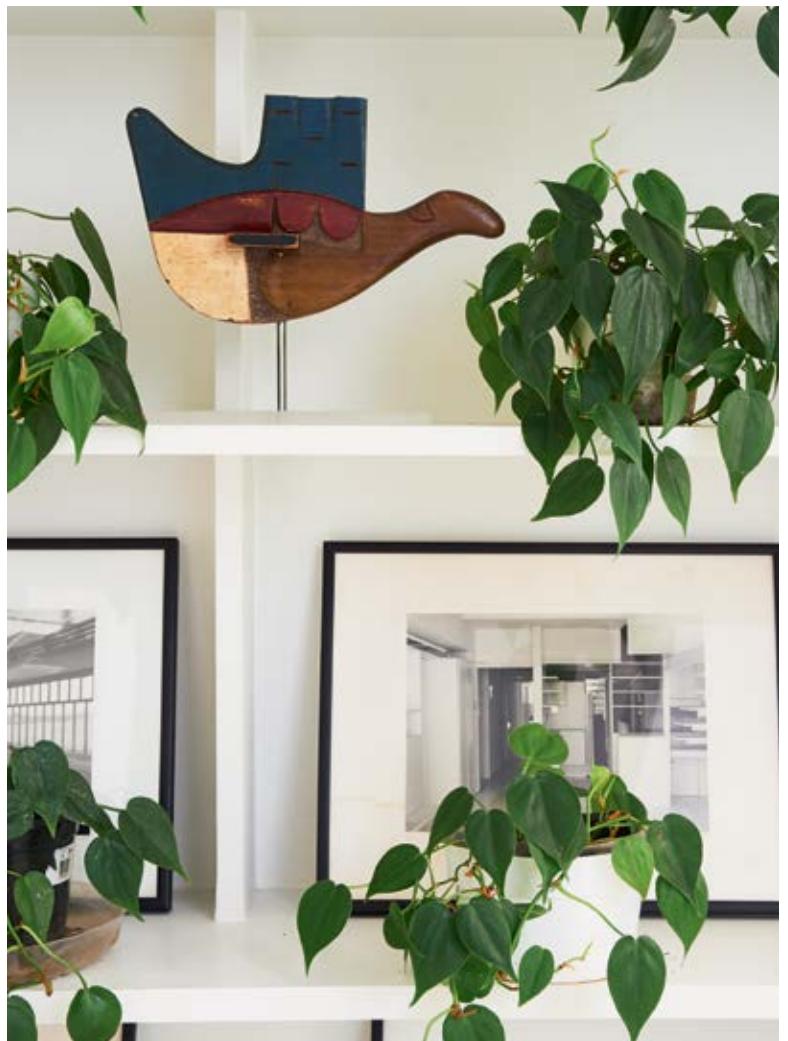
One wall of his bathroom is a stained-glass representation of a bathroom by Urs Fischer; in fact it's a perceptual trick that works on many levels, being a meticulous and witty reflection of the real bathroom.

There are other stained-glass windows hidden behind walls to give more space for display, and sculptures and installations stand in carefully curated spaces. But nothing is fixed – you don't step twice in the same river here. New work arrives often and things are rehung and rearranged. His collection has expanded and is wide ranging. He began by collecting Swiss artists in the early 1990s: 'Now 60 per cent of the works in my collection are exchanges with other artists who are my friends.'

On Mondays, Wednesdays and Fridays he has lunches and get-togethers. 'Who for? I ask. 'Friends? Curators? Art critics? Writers? Artists?' 'All of that,' he says. 'And people who happen to be passing by?' 'No one passes by here,' he says, smiling. I've forgotten that though he lives on Fifth Avenue he's very far uptown, in every sense.

I think if one were asked by an alien culture to make a template to show an energizing example of contemporary art, to convey what its place of creation could look like, to deliver an idea of our strange and mysterious culture, of how artists haul the lyre up in the face of the gods of the underworld, this might well be the place to start.

OPPOSITE A curtained archway into the bedroom shows Verne Dawson's *Red Riding Hood & the Wolf*. Above is *Amerika* and to its right *The Birds II* and *A Journal of the Plague Year*, all by Tim Rollins and K.O.S. Next to the bathroom stained-glass piece, Martin Boyce's chair sculpture, *Anatomy (for Saul Bass)* sits below Verne Dawson's *Coronation*. **ABOVE** Urs Fischer's stained-glass representation of Ugo Rondinone's bathroom, seen here from the bathroom side, is illuminated by the light in the living room.



OPPOSITE, CLOCKWISE FROM TOP LEFT Le Corbusier himself gave Rudolph this miniature of his symbolic sculpture *Open Hand*. Floating steps up to a bedroom and down to a living area with Rudolph's own grand piano. Modular shelving displays an idiosyncratic selection of objects collected by Ernst Wagner during his world travels. ABOVE The dining area with Rudolph's wheeled – and hence easily movable – versatile transparent acrylic and steel furniture, made from modular components.