

98 MODERNITY  
MEETS AUDACITY  
IN AN ART-FILLED  
MANHATTAN  
APARTMENT.



94 OFF THE  
GRID AND  
LOVING IT IN  
URUGUAY.



### 83 OUR KIND OF TEA PARTY

Artwork by *Atelier de Villatte*

### 84 THE CONTRARIANS

These Chicago collectors bypassed the modernist route, turning their apartment into an ode to the 18th century. They did it their way — and by themselves. By *Pilar Viladas*. Photographs by *Annie Schlechter*.

### 92 SUPER NATURAL

Ingo Maurer's latest creation is out of this world. By *Pilar Viladas*. Photographs by *Marcus Gaab*.

### 94 THE COAST OF UTOPIA

The new antidote to civilization is a squatters' community in Uruguay where modern conveniences are few, but good vibes abound. By *Maxine Swann*. Photographs by *Vava Ribeiro*.

### 98 UPPING THE ANTE

When an art adviser turned his eye to his own Manhattan apartment, he didn't play it safe. By *Linda Yablonsky*. Photographs by *Jason Schmidt*.

### 106 TIMELY

The designer Bethan Laura Wood. By *Pilar Viladas*. Photograph by *Ben Toms*.

(messy) studios, a survey of homegrown modernist style, the Pavilion of Art & Design visits the Big Apple, the architect George L. Legendre noodles around in "Pasta by Design." Profile in Style: Paul de Zwart. The Selby does brunch in Berlin.

### 59 TALK

59 Esther McCoy wrote the book on 20th-century California architecture. By *Susan Morgan*. 62 Visit the Paris flea market that's an omnivore's delight. By *Lynn Yaeger*. 66 Hermès raises the bar on recycled chic. By *Cathy Horvyn*. 70 Oliver Messel's brand of make-believe still earns ovations. By *Holly Brubach*.

### 77 SOURCE

Designs that make the ideal dinner companions.



The New York Times Style Magazine

DESIGN  
OCTOBER 2, 2011

### 26 EDITOR'S LETTER

### 28 CONTRIBUTORS

### 31 REMIX

Styled to a T: The Stockholm collective Front, Hugo França, Cristian Zuzunaga. Installation art in Marfa, Tex., inside designers'

ON THE COVER REFLECTIONS OF THE PAST IN THE CHICAGO APARTMENT OF JEAN AND STEVEN GOLDMAN. PHOTOGRAPH BY ANNIE SCHLECHTER.

NEXT ISSUE WOMEN'S FASHION. OCT. 16



# UPPING THE ANTE

WHEN AN  
ART ADVISER  
TURNED HIS EYE  
TO HIS OWN  
MANHATTAN  
APARTMENT,  
HE DIDN'T  
PLAY IT SAFE.

**Point of view** Allan Schwartzman in his home office, with tree trunk chairs by José Zanine Caldas, desk by Joaquim Tenreiro and art on the back wall by (from left) Kris Martin, Marlene Dumas and Rudolf Stingel.

BY LINDA YABLONSKY  
PHOTOGRAPHS BY JASON SCHMIDT



# GAMBLING ON CONTEMPORARY ART IS A RISKY BUSINESS.

**Object lessons**  
A Robert Ryman painting and Fornasetti chest in the "hangout room," above; through the living room, opposite, with chairs by Tenreiro and Arturo Pani, sofa by Kevin Walz for Ralph Pucci, Fort Street Studio carpet and a painting by Ricci Albenda.

Yet for the collectors he advises, Allan Schwartzman's knack for choosing works that only gain value makes him seem psychic. On the home front, Schwartzman, 54, has been similarly clairvoyant, amassing exactly the right pieces he would need for his New York apartment years before it ever existed. "I've always loved furniture," he says, "and before I started buying art I thought I'd collect it. I knew someday I would move, and just hoped it fit whatever place I moved to."

When Schwartzman moved into 100 11th Avenue Residences, the luxury Chelsea high-rise designed by Jean Nouvel, he left the contents of his former apartment behind. He started over with what he had in storage — a choice collection of modernist Brazilian furniture that he bought while working for a client there — and he made it fit. He

converted what was designed as a three-bedroom residence into what he calls "a deconstructed one-bedroom." The apartment looks more like a light-filled art gallery that allows for places to sleep, work and entertain.

Nouvel's variously sized and strategically placed windows — each minutely angled to catch the shifting light of the seasons — offer a panoramic view of the Hudson River and picture-perfect cityscapes to the north and east. The windows more or less dictated how the furniture and objects were placed. The pack rat in Schwartzman took little notice of the minimalist in Nouvel. His apartment is chockablock with sculptural chairs, tables and lamps that date from the 1940s to the '70s, all of which are characterized by a sensuality that might make Nouvel squirm. Magenta and cerulean blue





rule the living room, which includes two pairs of armchairs by Joaquim Tenreiro and a golden chair by the Mexican metalworker Arturo Pani that Schwartzman describes as “Chippendale Mexicana.”

## THE FORMER MASTER

bedroom, now Schwartzman’s “hangout room,” takes its cue from an ochre chaise rocker by Tenreiro and a chest by Piero Fornasetti, lacquered in a leopard and yellow leaf pattern. “I didn’t set out to make this room yellow,” Schwartzman says. “But after I got all the Brazilian furniture I needed some accent things, the lamps and tables and so on. I also needed a chest of drawers, and I always wanted a Fornasetti.”

Schwartzman was not always so acquisitive. As the New Museum’s first curator in 1977, he learned how to install art to advantage, but not how to buy it. In the next phase of his career, however — as a freelance journalist who focused on the burgeoning art market — he met artists who would become stars in the following two decades. His writings, mainly in *The New Yorker* and *The New York Times*, attracted the attention of Howard Rachofsky, a wealthy collector in Dallas, who was impressed by his ability to see into the future. Rachofsky, after deciding to bequeath his Richard Meier-designed house to the Dallas Museum of Art, solicited Schwartzman’s help in shaping a collection that was appropriate to it. Schwartzman assumed it was a one-shot deal, but as the Rachofsky collection matured and became more visible, other collectors came calling. Soon afterward, Marieluise Hessel, a trustee at Bard College, hired Schwartzman to fill gaps in her collection and help create a museum to house it.

Throughout this period, Schwartzman rarely had the urge to buy for himself any of the art he saw. “I never thought of a Cindy Sherman as a commodity I should own,” he says. Nor could he afford it. But as his business evolved, his attitude changed, and he decided to invest in a work by a single important artist.

His relationships with dealers gave him privileged access to

a cloudlike 2004 painting by Robert Ryman. It now hangs in his apartment with works by Gerhard Richter, Sigmar Polke, Louise Bourgeois and those he’s acquired since, by many younger artists. “The Ryman changed me,” Schwartzman says, still sounding awed. “After that I became just as hungry for art as the collectors I was working with.”

The bedroom alone, where framed drawings and photographs dominate every inch of wall space, testifies to his rabid appetite. “Look at this Tom Friedman,” he says. “A ball of folded paper mashed up I don’t know how many times — it’s insane. But I love how it catches the shadow.”

Schwartzman’s furniture-shopping spree began nine years ago, when the collector Bernardo Paz brought him in to be his art adviser and chief curator of what is now Inhotim, a museum of site-specific works spread over 3,000 acres in rural Minas Gerais, Brazil. Mainly, he went after pieces by Tenreiro and José Zanine Caldas, who carved surprisingly comfortable furniture out of the trunks of fallen trees.

Schwartzman’s first Brazilian purchase was a rare wooden folding screen by Tenreiro that now divides the living area from the stainless steel kitchen. “Everything Tenreiro made is like a brilliant shoe design that you can also walk in,” he says. “That’s how I think of his furniture.”

In his free time, Schwartzman sits at a Tenreiro desk on a Sergio Rodrigues chair, trawling 1stdibs.com. That’s where he scored the hilarious vintage aluminum serving pieces in his kitchen — a whale-shaped caviar dish, a suggestive swan tureen, a bunny wine cooler — by Arthur Court Designs. “I don’t even know if that’s a man or a company,” Schwartzman says. (It’s both.) But he had to have them.

Despite its density, the apartment is not the obstacle course that it first appears. Thanks to Schwartzman’s installation skills, the eye can easily take in the whole or focus on one object without another intruding. It’s a great advertisement for his business.

“But this is really personal,” he protests. “I crammed stuff in here in a way I never would in my clients’ homes. If I were to assess my own collection as I do for them, I’d probably tell myself that I could benefit from more discipline and a good adviser.” ■



### Crowd control

The bedroom, top left, with works on paper and a Stilnovo lamp. The living room, top right, with a Thomas Schutte sculpture on the floor. The 1960s Tenreiro table, chairs and screen and Paavo Tynell chandelier define the dining area off the kitchen, opposite.