

Salon Art + Design Brings International Dealers Together, Benefits Dia



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Arts

I write about fashion and New York's social scene.



Gallery: 2019 Salon Art + Design

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Salon Art + Design returned to the Park Avenue Armory for its eighth season on Thursday. Exhibitors from thirteen countries gathered to show the best furniture and accessories in modern and contemporary design, coupled with extraordinary 20th and 21st century art.

Nearly 4,000 people attended Thursday's opening VIP cocktail, hosted by art-world mother and daughter powerhouses Nathalie and Laura de Gunzburg, with all proceeds going to Dia Art Foundation.

"There is a synergy here," said Nathalie de Gunzburg. "For both Dia and Salon, it's about creativity and bringing out the best in people - artists, dealers, collectors. I always find tons of things to buy at this fair."

"Salon is an amazing melting pot of design, vintage, modern and contemporary art," said Laura de Gunzburg. "In addition to that, Salon is committed to Dia's mission of supporting artists and helping them realize their visions."

Laura should know: she is a partner at The Cultivist, opening doors to exclusive art events to members around the world.

"The Cultivist always has something going on; the art world always has an art fair, or another show opening," said Laura. "At the moment, we have a group of members doing an international trip in Israel, in both Tel Aviv and Jerusalem."

The de Gunzburgs know how to bring out the great collectors: Beth Rudin DeWoody, Whitney Robinson, Patricia Herrera, Margaret Russell, Richard Mishaan and Anh Duong were strolling the halls in search of that perfect object of unparalleled quality.

At the entrance, Lalique set the bar high for excellence, with crystal birds floating printed on images of pearls, and Lalique windows to die for.

Inside the exhibition hall, Liz O'Brien returned to Salon for the third time, with her signature mix of vintage pieces and contemporary design. Her star piece this year was an extraordinary terrazzo fireplace surround.

"The terrazzo panels are from the 1930's," said O'Brien. "They are by a San Francisco artist named Esther Bruton, signed in the design. We had the panels, but no way to really exhibit them, so we asked Stephen Antonson to make the surround. It's a wood core with plaster, done with a palette knife. It has great texture."

Benoit Drut of Maison Gerard was back at Salon for the fifth time.

"Salon is a really successful mix of 20th and 21st century art and design," said Drut. "It's very concentrated, very focused. I love Salon for its international mix of dealers. It started out as mostly French, but it's become much more blended. It's a great array of different disciplines. Our neighbors across from us are Russian [from Moscow's Heritage International Gallery], and they are showing pieces from the Soviet Union in the 1930's."

Drut was showing a striking scone/sculpture by Doug Fanning, against a patinated bronze console by the same artist.

Valentina Pozzoni at Nilufar Gallery was showing a bespoke Ignazio Gardella bookcase, made for Anna Castelli-Ferrieri's private house. It is the only one of its kind, distinguished by a felt-topped shelf at waist level.

"We love to come to Salon," said Pozzoni. "There are great vibes from collectors, and the quality is very high."

For those who were not in the market for furniture, Vogue Italia brought together a room of fifteen high-end jewelry designers, including GemPalace, Louise Courteille, and Peggy Stepaich Guinness.

"I was thrilled to have been contacted by Vogue Italia to be part of Salon," said Guinness, who has been designing jewelry for thirty years. "There is even a page in Vogue Italia to mark the occasion."

Guinness was showing a striking kyanite necklace with a white gold clasp and blue sapphire cabochons - the perfect thing to buy on one's way out.