

House & Garden

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SPECIAL ISSUE

decorating and Art

*how to make them
work in harmony*

expert
LIGHTING
for your
collection



U.S. \$3.50
CANADA/
FOREIGN \$4.50

03>

high and

In a Manhattan skyscraper, designer Sheila Bridges's neutral tones offset the provocative



mighty

art of Peter and Eileen Norton



DESIGNER SHEILA BRIDGES kept the furniture long and low so as not to distract from Kara Walker's powerful 1996 mural, *African't*. The teak benches are by Jerome Seguin from Takashimaya, NYC. A Donghia sofa in a subtly patterned Christopher Norman chenille adds texture to the neutral space, as does a Christian Lialgre three-seater from Holly Hunt, NYC, foreground, which is covered in a Kirk Brummel linen velvet. The cardboard chair is a 1970s design by Frank Gehry; the knotted rope chair by Marcel Wanders for Droog Design is from Moss, NYC. The wool-and-silk carpet is by V'Soske, NYC.



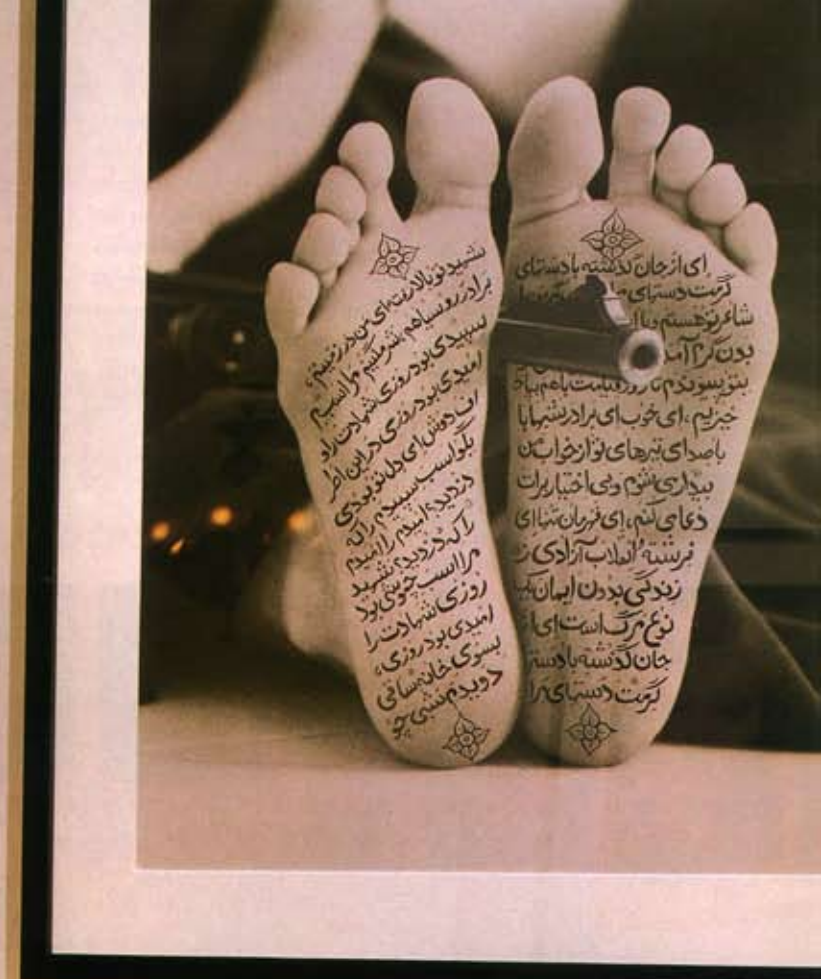
dECIDING WHERE to hang the paintings and place the sculptures is the final phase of most decorating projects. But when it came to the new Manhattan apartment of avid art collectors Eileen Norton and her husband, Peter Norton, the creator of the software program Norton Utilities, interior designer Sheila Bridges says, "That's hardly the way it was here. I started with a huge collection."

Huge in many senses of the word. While Bridges was called upon to incorporate only a fraction of the Nortons' 2,000-piece collection, some of the works are generously scaled—from Dennis Oppenheim's life-sized deer with light-up antlers and Kara Walker's *African't*, a powerful 15-foot-long

mural, to Mariko Mori's *Birth of a Star*, a large photograph lit by an operating-room bank of fluorescents.

Maybe more significantly, most of the pieces are not of the "let's just hang it over the sofa" variety. Thelma Golden, a former curator at New York's Whitney Museum of American Art,

BECAUSE NATURAL LIGHT can damage art, Bridges installed window shades, this page, with two layers—one sheer, the other opaque. The automated shades are programmed to lower during the day as the light changes. Dennis Oppenheim's 1988 deer sculpture, *Digestion*, gypsum gypsies, inhabits a corner of the living room. **ALLEGIANCE WITH WAKEFULNESS**, opposite page, a 1994 photograph by Shirin Neshat, confronts visitors in the foyer. The Dunbar club chair is from Nancy Corzine, NYC. The 1994 *Ripples-Trees*, by Fred Tomaselli, enlivens the hallway to the bedrooms.



ای از جان گذشته مادش تری
گرمت دستهای ما
شماره نخست و با
بدون ترا آما
بنویسندم تا روزی که دست ما به یار
خیریم، ای خوب ای برادرش ما با
با صدای تیرهای تو از خواب من
بیداری شوم و بی اختیار برات
دعای کنم، ای فرمان تنای
فرشته، الهاب آزادی
زندگی بدون ایمان به
نوع مرگ است ای
جان گذشته مادش تری
گرمت دستهای ما

منشیدن بی لایتن ای بند در زمین
برادر و سیاهم شرمشیم و اسیم
سپیدی بود روزی در این راه
امیدی بود روزی در این راه
ای دوست ای دلگشا بودی
بگو اسب سینه را
در زنده اندیم را
ساک در زنده اندیم را
هر اسب چو می بود
روزی که ما را
امیدی بود روزی
بسوی خانه ساقی
در دیدم منشی چو



e pluribus UNUM

“The most interesting aspect of this room is the comprehensiveness with which the designer has orchestrated a harmonious *unity* from all its elements—from the Carrie Mae Weems photographs, with their red and black tones, to the Odegard chandelier, with its rust-colored floral designs. Rust is highlighted once again in the velvet-upholstered dining room chairs, while the light-colored woods of the dining table and buffet blend subtly into the color scheme. At the same time, the honey-colored parquet floor picks up the dark brown mattings and frames around the photographs. The *total integration* of such details is an idea common to projects by a diverse group of 19th- and 20th-century designers, from James Whistler’s richly ornamented Peacock Room to the minimalist formulations of Marcel Breuer and Mies van der Rohe. ”—s.w.s.



of the city's newest high-rises—to function for entertaining as well as family living. “That can mean a hundred people standing around for cocktails or a dozen for a sit-down dinner,” explains Golden. At the same time, while the Nortons and their children—Diana, 11, and Michael, 10—rarely visit Manhattan for long periods, they want to feel at home when they do.

“I came up with a mantra—Keep it all long and low,” says Bridges, whose choice of an overall neutral palette provided

IN THE MASTER BEDROOM, this page, the Cassina bed faces away from the panoramic view. *Untitled*, by Ginny Bishton, hangs by the window. Bridges designed the rug for V'Soske. An Antigua chair from Holly Hunt stands by Tim Hawkinson's 1997 sculpture *Cow*. The 1920s French ceiling light is from L'art de Vivre, NYC. **THE MIRROR ON the French 1950s Leleu dressing table, right, from Malmaison Antiques, NYC, echoes Matthew Barney's 1994 photo series *CR4: Valve*. The small framed photograph is from *The Fae Richards Photo Archive*, by Zoe Leonard. A sculpture from Tony Cragg's 1995 *Solid States* series leans against the wall.**



her clients with furniture that would not compete for attention with the art—or the spectacular views—yet be comfortable and flexible. In the living room, roomy sofas with low backs and slim lines are upholstered in soft, textured fabrics that, in contrast to the art, create a sense of intimacy.

Bridges also understood that the serious tone of the collection aside, the Nortons wanted their apartment to convey wit and whimsy. When Marcel Wanders's quirky rope chairs for Droog and two Frank Gehry corrugated-cardboard chairs are introduced into the classically modern mix of sofas by Donghia and Christian Liaigre, the what is design?/what is art? conundrum is woven into the fabric of the interior.

Surprises are another part of this approach. "In the master bedroom," says Bridges, "Peter did not want the bed to face the view—which would have been an obvious choice. So I put it at

an angle and installed the art around it." Particularly felicitous is the pairing of a series of Matthew Barney photographs—in which the viewer and the artist play off each other in a mirror—with a 1950s French dressing table and looking glass. Such matches, says Golden, who introduced Bridges to the Nortons, show "how furniture and art can have a dialogue."

For the Nortons, such talks seem to have only just begun. &

CUTTING-EDGE ART on a "girlie" theme is the focus of 11-year-old Diana's room. Anna Gaskell's 1996 photo *Untitled #3 (Wonder Series)* hangs at left, while Kim Dingle's 1993 painting *Wild Girls Under Blue Sky (loose maryjanes)* is above the Tall Grass bed by Christopher Ross, Brooklyn, NY. The bed linens are from the Eddie Bauer Home catalogue; the stacked light fixtures by Tom Dixon are from the MoMA catalogue. Sources, see back of book.

The selection of furniture and art allows the **what is design?**
what is art? *conundrum to be woven into the fabric of the interior*

