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Collaborating with designer Francis D'Haene, art dealer Amy Gold and auction power broker Brett Gorvy transform a New York apartment into a sleek stage for the couple's growing trove of thought-provoking works

TEXT BY JULIE L. BELCOVE PHOTOGRAPHY BY THOMAS LOOF PRODUCED BY HOWARD CHRISTIAN





Amy Gold and Brett Gorvy (above right, pictured with their daughter, Tamsin, and a Studio Job cat sculpture) in their Manhattan apartment, which was renovated by Francis D'Haene of D'Apostrophe Design. In the living room, the love seat is by Andrée Putman for Ralph Pucci International, the side table is by Meret Oppenheim, and the framed works include pieces by Cy Twombly, Eva Hesse, and Bruce Conner. For details see Sources.

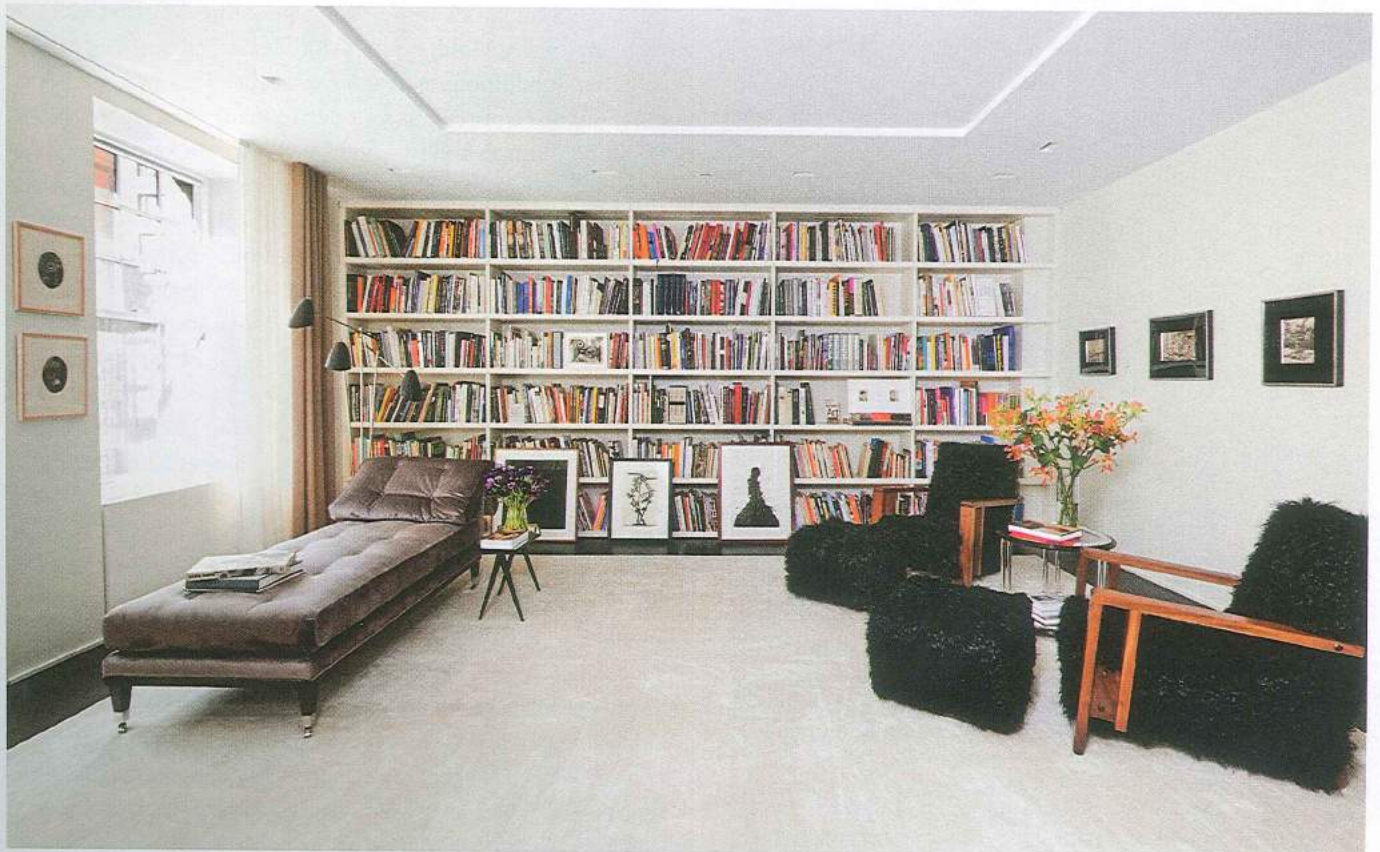


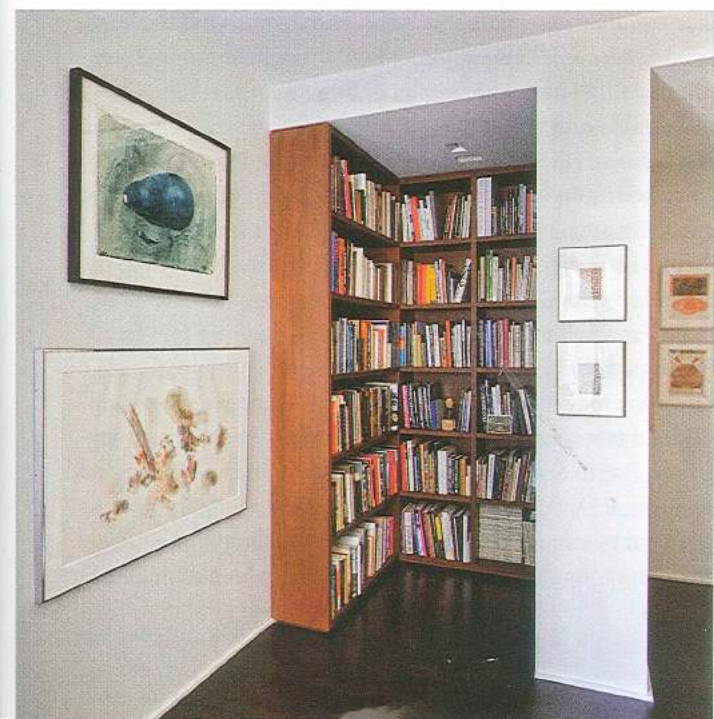
It's a sunny Saturday afternoon when the carefully wrapped parcels arrive at Amy Gold and Brett Gorvy's apartment on New York's Upper West Side. Kneeling on the living room rug, Gold, a private art dealer, gleefully opens the latest additions to the couple's collection of contemporary works: a porcelain foot with a protruding spike heel by Birgit Jürgenssen and two photographs of a heart-shaped mud sculpture by Ana Mendieta. Both artists were important feminist figures and both, as it happens, died in their prime—Jürgenssen the victim of cancer, Mendieta falling from a 34th-floor window. "We love a tragic woman artist," Gold wryly observes.

Not that an untimely demise is a prerequisite, adds Gorvy, who is the chairman and international head of postwar and contemporary art at Christie's, where he makes a living tracking down plum estates and iconic works with instant global appeal. The collection he and Gold have assembled emphasizes photographs and works on paper that are primarily intimate in scale and tend toward the monochromatic. Canon dwellers like Cy Twombly, Agnes Martin, and Yayoi Kusama have their place, but the mix is not one of obvious brand-name prizes. Instead these are subtle pieces that reward close attention: Examine a Gabriel Orozco photograph of a piano keyboard and see the artist's own breath, or study a Hiroshi Sugimoto nightscape and find the faintest reflection of the moon. Obsessively intricate black-and-white drawings by Bruce Conner factor prominently throughout the two-bedroom apartment, which the couple shares with their eight-year-old daughter, Tamsin. Displayed against a backdrop of muted tones



Above: Vladimir Kagan sofas clad in a Holly Hunt velvet flank cocktail tables by Silas Seandel in the living room; the large photograph at left is by Conner, the curtains were fabricated by Jonas, and the rug is by Tai Ping. **Below:** In the library, a Patrick Naggar daybed in a Castel fabric and a David Weeks floor lamp, both from Ralph Pucci International, stand atop a Stephanie Odegard Collection carpet. **Opposite, from top:** The family room's custom-made sectional and ottoman are covered in a Holly Hunt suede. To the left of the room's bookshelves are works by (from top) Miquel Barceló and Alan Saret.





and luxurious textures, the art contributes to an overall effect that is serene, even quiet. "When I come home I want to be with my things and feel cocooned," Gold says.

She and Gorvy met 13 years ago while both were working at Christie's, he in Manhattan and she in Chicago. After a whirlwind romance (two weeks of phone dating, a first kiss on a Friday, a proposal on bended knee the following Tuesday), Gold relocated to join Gorvy. When the economy crashed in 2008, she saw an opportunity for them to buy their dream home. "I said, 'Brett, this is our chance to not go up against everyone in the financial world.'"

One place, which she had admired years before when appraising its owner's art, slipped through their fingers, but then a 4,000-square-foot apartment in the same building came on the market. "It was so '70s glam, but the bones were good," Gorvy says of the space, which once belonged to singer Harry Belafonte (as did the other unit on the floor). The couple fell hard for the generously sized rooms, the private elevator vestibule, and



the clear division of formal and family areas. Upon buying the home, they interviewed four architects. Francis D’Haene of D’Apostrophe Design was the only one who asked to see the apartment before sending a proposal. Gorvy and Gold hired him.

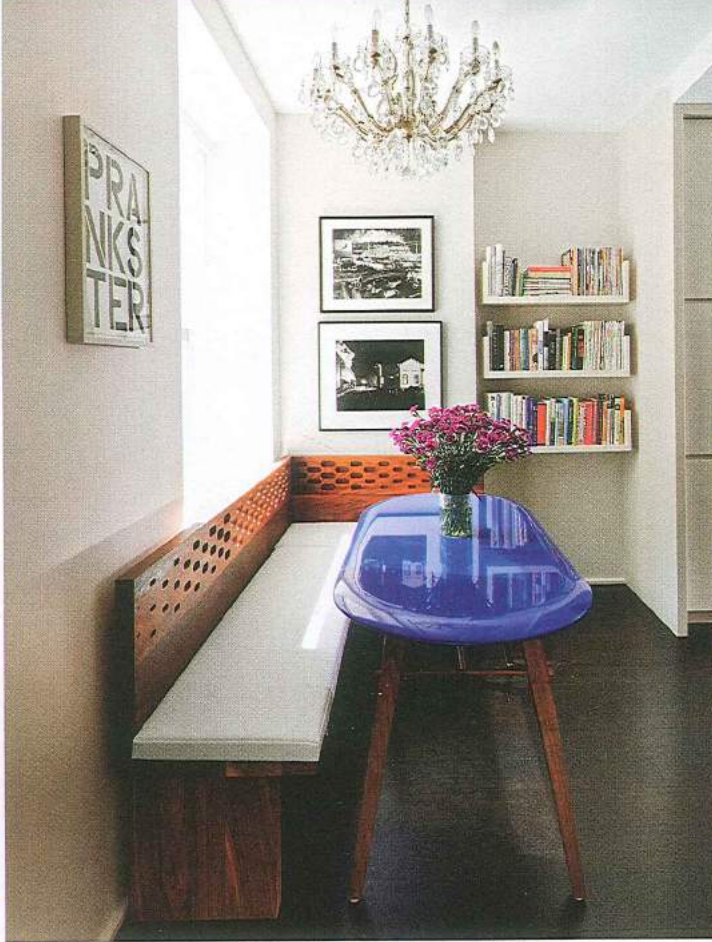
Not surprisingly for two people in their line of work, both husband and wife have what Gorvy calls “very specific taste.” Fortunately for their marriage, his and hers are very closely aligned. D’Haene, too, was on the same page. The architect set about modernizing the space while preserving the prewar feel, embarking on a gut renovation in which he reconfigured the existing four bedrooms, and, among other changes to the floor plan,

opened the library to create a gallery-like sequence with the living and dining spaces. There, as throughout the apartment, architectural details are spare and simple. But the home is not, as Gorvy notes, “a cold, minimalist box.”

For Tamsin, D’Haene devised a suite, using a pocket door to link her bedroom with a den that does double duty as a guest chamber. He upholstered her bed in a lavender fabric and papered her bath with purple and gray butterflies that take flight across the ceiling. Each year, Gold and Gorvy give Tamsin a drawing for her birthday; among the gifts displayed on her walls are fantastical Marcel Dzama depictions of tree people.

To set the tone furniture-wise, the apartment relies on a handful of statement pieces—including a graceful Patrick Naggar daybed paired with shaggy black lounge chairs in the library and kidney-shaped Vladimir Kagan sofas that face each other across a trio of curvy mirrored cocktail tables by artisan Silas Seandel in the living room. Gold and Gorvy are certainly fond of a little

Above: In the dining room, Mattaliano chairs in a Donghia fabric surround a Hugues Chevalier table from Studium, which displays a Franz West piece. The light fixture is by Serge Mouille, the large-scale photograph is by Hiroshi Sugimoto, the sideboard is by Jaime Hayon for BD Design, and the rug is by Tai Ping.



From top: D'Haene designed the banquette and table for the breakfast area, which showcases one of Christopher Wool's signature text-based works. The kitchen features a Gaggenau cooktop, Miele wall ovens, and a Sub-Zero refrigerator. A drawing series by Martin Creed lines one side of a hallway.

whimsy. The dining room, where the two frequently entertain in small groups, features a Jaime Hayon sideboard with eight legs, each a different shape. And earlier this year Gold bought her husband a risqué cat sculpture—conceived by the Dutch design collective Studio Job—whose eyes light up when its feline form is touched in just the right spot.

Art, of course, remains the primary pursuit. "I'd rather live with money on my walls than in the bank," says Gorvy, pausing before a tableau of 80 Martin Creed drawings rendered in juicy marker. "It was expensive," he recalls of the series, which the couple found years back at the Frieze art fair in London. "I didn't sleep all night." The next morning when he called Iwan Wirth, who was selling the piece, to back out of the purchase, the dealer convinced him otherwise. "He said the magic words: 'I know you're going to regret it,'" Gorvy remembers. "He got the psychology." As both art-world power players and passionate collectors, Gorvy and Gold understand the mind-set of desire all too well. □





From top: In the master suite, D'Haene framed a minimalist fireplace with limestone shelving; the television is by Samsung, and the nightstand is by Giorgetti. Walnut cabinetry sheathes the dressing room. The custom-made bed in Tamsin's room is upholstered in a purple Donghia fabric; the side chair is by Verner Panton. **Opposite:** Works by Marcel Dzama hang in Tamsin's room; the pendant lamp is by Flos, the Roman shades are of a Maharam faux suede, and the Flexform sofa is clad in a Holly Hunt fabric.

