

# THE WORLD OF INTERIORS

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# What's in the air this month

by David Lipton



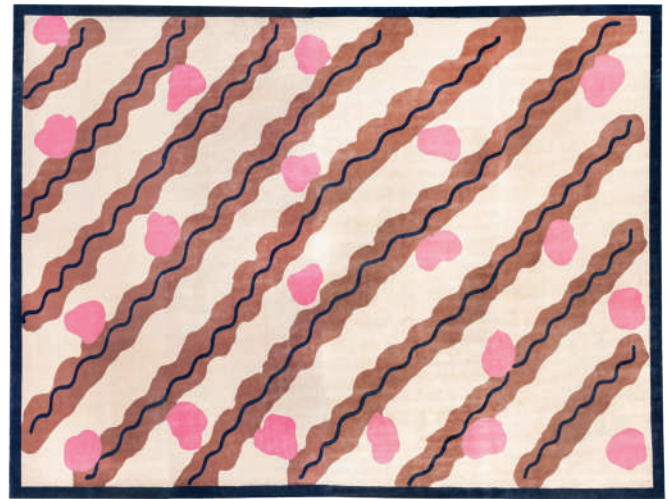
## Athletes' Feat

The German archaeologist Johann Joachim Winckelmann stated that imitating the Greeks was the only way to achieve greatness. Every generation, it seems, must weigh that assertion afresh: regardless of Michelangelo's tombs or Wedgwood's vases, designer Sebastian Errazuriz is now testing it again in his latest

show, *Rebuilding Reason*. While the forms are familiar, the attitudes are not: for, aided by AI and digital 3D technologies, he has wrestled with ancient Greek athletes, forcing them into the functional postures of furniture. Humour and historic bricolage have long typified the Chilean's work: here two stacked Belvedere Apollo busts are bathetically surmounted by a table top. Imitation it may be, but it's no less innovative for all that. Shown left: 'Euphoria and Melancholia' side table, £14,100. Visit [davidgillgallery.com](http://davidgillgallery.com)

## Snap 'em Up

Why clams are said to be happy nobody knows. Certainly, they gladden designer Pierre



Yovanovitch's heart. The molluscs in question happen to be the perfect vehicle for his latest furniture collection – made in France and upholstered in antique Swedish flat-weave rugs. The 15 sprightly seats of the range are an extension of his simple but historically informed manner. Yovanovitch founded his atelier in 2001, introducing the furniture range three years ago, and the Nordic *röllakan* rugs offer a compelling through-line. So if Aristotle is correct that the proof of happiness is in the achieving, the Frenchman's joy sounds convincing. Shown: 'Röllakan' chairs, \$12,000 each. Visit [pierreyovanovitch.com](http://pierreyovanovitch.com)

## Faber and Fibre

Britney Spears immortalised the demand 'gimme more' in 2007, but the attitude is ancient. Napoleon, for example, couldn't get enough stuff, filling the

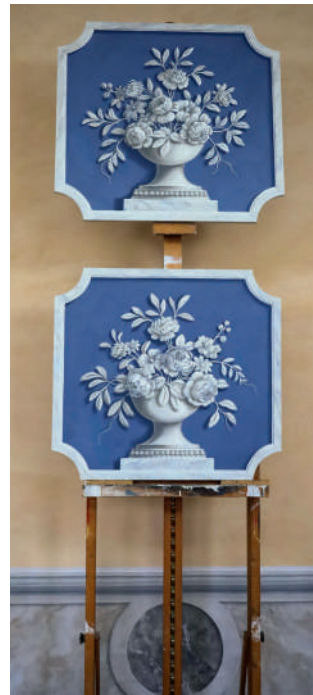
Louvre with thousands of looted artworks. Paolo Veronese's vast *Marriage at Cana*, for instance, was rolled all the way to Paris from a monastery on the Venetian island of San Giorgio Maggiore. In the very same refectory in which it once hung, the craft biennial Homo Faber has adhered to a similar magpie maximalism. As a backdrop to the 800 exhibits in its last show, its organisers unfurled two new rugs in the Palladian space, which now houses the Fondazione Giorgio Cini. Designed by film director Luca Guadagnino (*WoI* May 2024) and architect Nicolò Rosmarini, they were produced with Jaipur Rugs – to whose collection in India the pieces have returned. As a whole, the show manifests the enduring aesthetic principle that more is indeed more. Shown above: 'Padiglione delle Capriate', Jaipur Rugs. Visit [homofaber.com/jaipurrugs.com](http://homofaber.com/jaipurrugs.com)

## Tree Dimensions

From egg yolk to arsenic, calfskin to plant pith, humans have always painted with and on whatever lay closest to hand. But while the oil-on-canvas apotheosis has long been lauded, the tree-bark works of north Australia's Arnhem Land gained less attention. It was in the 20th century that painting with natural pigments on eucalyptus bark became the predominant vehicle for the *miny'tji*, or clan designs, in aboriginal art. Staging a corrective exhibition, Asia Society in New York is showcasing eight decades' worth of such artworks from the town of Yirrkala. Including 33 new pieces, it will not only celebrate the history, but demonstrate the enduring art practice, of Australia's indigenous community. They've been barking up the right tree unnoticed for way too long. Shown below: *Madayin: Eight Decades of Aboriginal Australian Bark Painting from Yirrkala* runs until 5 Jan. Visit [asiasociety.org](http://asiasociety.org)

## Strings to its Bow

Strangely, the most famous instrument in Britain isn't even real. Hanging on a door



at Chatsworth House, Jan van der Vaardt's trompe-l'oeil violin has been deceiving visitors for centuries. Inspired by such illusionism, Sibyl Colefax and John Fowler employed the artist George Oakes (*WoI* Oct 2022) to sprinkle some much needed postwar wonder on to their clients' walls. Indeed, for nine decades now, the firm has been defining the heights of interior ornamentation in this country. In the 1990s Oakes was followed by his daughter, Lucinda, into a painterly business that was in decline – with Colefax seemingly its sole champion. Thus, to mark its birthday, a show of her work will take place at its Pimlico Road shop – honouring an art form that has seen the venerable brand remain at the peak of interior decoration since the 1930s. Shown above: Lucinda Oakes, grisaille panels, £3,900 each. *The Lucinda Oakes Selling Exhibition* runs until 26 Oct. Visit [sibylcofax.com](http://sibylcofax.com)

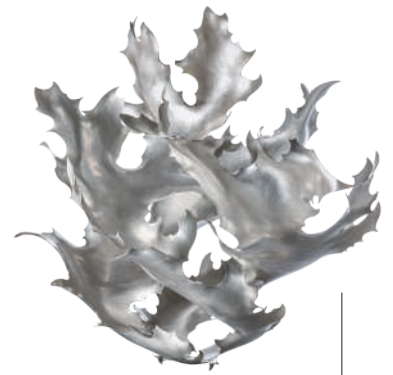
## A Blind Eye

While EM Forster imagined many a magnificent vista beyond his 'room with a view' in Florence, he did so in a realistic style. By contrast, Modernist painters were then transforming the world beyond their windows. Straight outdoor depictions are likewise not enough for textile

designer Jennie Jackson. Inspired by the St Ives school, with her bespoke roman blinds she is turning windows into frames. Handmade to commission and printed in her Reigate studio, they imbue interiors with self-wrought scenery. Thus, even amid the doldrums of daily life, these blinds do not shut out the world but bring it to even more colourful life. Proof that no matter the room, everyone can conjure their own views. Shown below: 'Sculpture Garden', from £800. Visit [jenniejackson.co.uk](http://jenniejackson.co.uk)

## Silver Wedding

'Send him to our hills,' wrote John Ruskin, 'and let him study there what nature means by a buttress, and what by a dome.' The Victorian art-theorist meant architects, but he could equally have been referring to craftsmen. Silversmith Shinta Nakajima has been steeping himself in the natural world to reinvigorate defunct decorative devices, such as acanthus leaves and ears of wheat. Studying first in Tokyo and then in Sheffield,



he brings to his work a rigorous technical skill. Nakajima's work alludes obliquely to Gothic art, in which, interestingly, Ruskin saw the Western aptitude for imitation of flora and fauna combined with an Eastern emphasis on the ornamental design. Having featured in our December 2022 design portfolio, the Japanese artisan is now exhibiting at the prestigious Goldsmiths' Fair: a showcase to test the mettle of nature's decoration. Shown above: Shinta Nakajima, *Fugacious Vessel/Acanthus X*, from £11,000. Week two of Goldsmiths' Fair runs 1–6 Oct. Visit [goldsmithsfair.co.uk](http://goldsmithsfair.co.uk)

