



SALON MODERNE David Salle's studio takes up the entire first floor of two buildings. "I think most art comes out of other art, or at least sets its compass points from what came before."

MIX MASTER

CELEBRATED ARTIST DAVID SALLE AND ARCHITECT CHRISTIAN HUBERT CREATE A LIVE/WORK COMPLEX FROM TWO DERELICT BUILDINGS IN BROOKLYN

ARCHITECTURE **CHRISTIAN HUBERT STUDIO**
TEXT **DEBORAH L. MARTIN**
PHOTOGRAPHY **COSTAS PICADAS**

DAVID SALLE IS a multi-hyphenate. To call him a contemporary artist, while true, doesn't fully describe him. Salle is a painter whose work has been exhibited at museums including New York's Whitney Museum of American Art, the Museum of Contemporary Art in Los Angeles, and Guggenheim Bilbao; a prolific writer who has recently compiled his essays, reviews, and new work into a 300-page book called *How to See*; a set and costume designer as well as a director who has worked in both cinema and ballet. It is no surprise then, that Salle's home is a multi-hyphenate as well—the 5-storey, live/work space in Brooklyn's Fort Greene section was created out of two separate and very distinct buildings dating to the late 1800s. Architect Christian Hubert—who designed the 10,000-square-foot residence in association with David Fratianne—says, "The buildings sustained a lot of water damage in the joint between them and they weren't in good shape. To David's credit, this was quite an ambitious project to take on." All together it took two years to complete, and is Hubert's biggest project to date. The south building (the more damaged of the two) is now surfaced in glazed concrete, stucco, and zinc, **CONTINUED ►**



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PRIVATE LIFE *OPPOSITE:* In the master bedroom, *Testigos* by Juan Uslé hangs over a Jens Risom lounge chair and stool. *THIS PAGE, CLOCKWISE FROM TOP LEFT:* The double-height master bath looks out onto the private terrace; The south building contains the private rooms at the top level. Behind it, the restored brick façade of the north building is visible through the trees. Le Corbusier lounge chairs in the sitting room look out on the south terrace; On the fourth floor, the bedroom opens to the north terrace; A mixed media work by Donald Baechler (2001) hangs in the master bedroom.



and the north building is a complete restoration that preserved the original terra cotta façade, however the interiors are unified in design, and indeed are connected at the first and second floors.

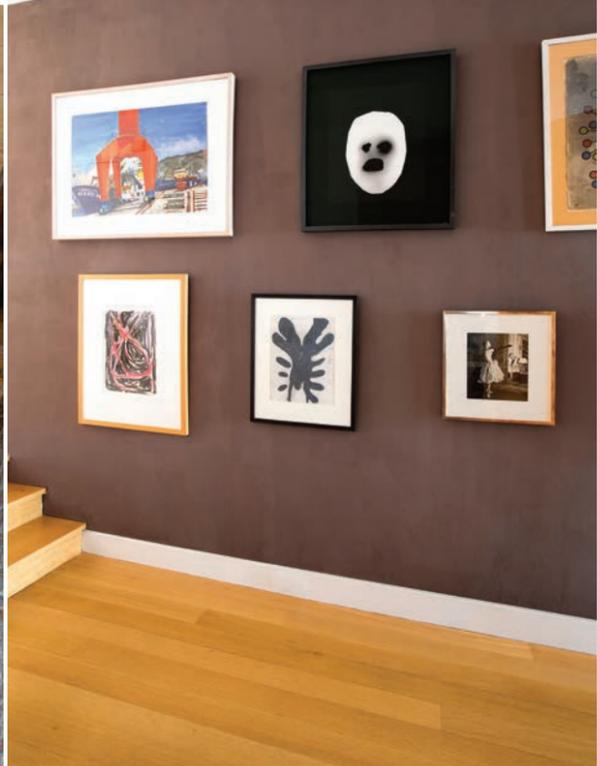
“The building was the right scale and had the right proportions,” says Salle, “and it was a total wreck so I could start from scratch.” Although he lived in TriBeCa since

the 1980s, the artist says, “I knew very little about Brooklyn when I moved there 11 years ago. I like living in the city in a way that’s kind of removed at the same time.”

The second story includes the kitchen (Salle’s favorite room), the dining room, library, and the massive living room. “We divided the living room into more intimate spaces because it felt too big for **CONTINUED ▶**



LIVING LARGE The living room, in the north building, was divided into two more manageable spaces. A pair of rare Gio Ponti armchairs faces the unglazed brick fireplace that runs the length of the large room. Over the fireplace is a work by Isabel Barber and *Threesome* (2004) by Salle. On the exposed brick wall, *Tiger Lily* (2006) by Alexis Rockman.



OPEN SPACE OPPOSITE, CLOCKWISE FROM TOP LEFT: A small study on the second floor; Salle's favorite room in the house is the kitchen; The master bedroom opens onto the north terrace; The second floor powder room. **THIS PAGE, CLOCKWISE FROM LEFT:** A section of the living area is used as a smaller studio; A grouping of artworks in the artist's collection; A work by Francesco Clemente hangs in the stairwell.

David," says Hubert. "The area near the fireplace became a smaller work/study area." The living room includes exposed beams original to the north building. The third and fourth floors are contained in the south building, and house the bedroom, a dramatic double-height bath paneled in Hinoki wood, and a top floor study/sitting room. Hubert says, "One of the things David wanted was outdoor space. In joining the two structures we created a terrace between them at the bedroom level, and at the other end, a smaller garden that we took back from the original square footage of the building. So now the bedroom floor has light and open space at both ends."

The mix of styles, both architecturally and in the interiors, suits Salle well. "Everything is important in a general sort of way. I wouldn't want the house to look overly designed—if anything it looks under-designed. The building is kind of self-contained."

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