

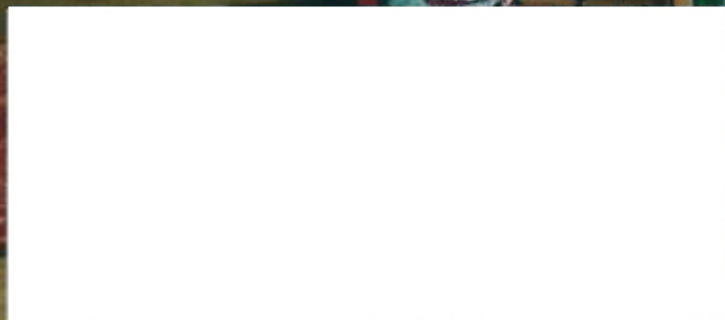
# ELLEDECOR

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## COMFORT & JOY

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thought nothing of carrying a Calder across town on a city bus, an early collecting story Fisher loves to tell about her mother, who created the nonprofit Fisher Landau Center for Art in Long Island City to share her sprawling contemporary collection with the public.

Fisher's affection and respect for her mother is obvious, but it doesn't mean she's willing to live without her Line Vautrin boxes, Kiki Smith bronzes, tramp art, and vintage camera collection. So how do a minimalist and a magpie live together in what appears to be perfect harmony? "We knew we had to blend their aesthetics, but having worked with both of them for so long, we know exactly where their tolerance levels are," Aman says. "They've actually moved toward each other."

There was the incident of the outsize sunburst mirror he hung above the gold linen sofa in the library. The exuberantly tufted, overstuffed sofa dressed in shimmering fabric was not the issue. But the mirror was another story. "Daughter wanted to live with it for a little while, but Mother took one look at it and emphatically rejected it," he says. Now, a painting by contemporary artist Neil Jenney pleases them both. So too do the etched-mirror panels by Anne Peabody set behind the Chippendale sofa in the living room. "The great thing about Candia is that she knows that the furnishings and objets have to be as good as the art," says Aman.

But there are many more great things about Fisher. Her daughter, Madeline, sums up what's so special about a home filled with passionately acquired beautiful things. While the pull of her peers, who live in hip enclaves of Manhattan and Brooklyn, is palpable, Madeline is more than happy to stay put. "I love my mom and my grandmother. They're as cool as it gets," she says. ■

**ABOVE:** A painting by James Rosenquist sits on the mantel in the master bath; the tub and fittings are by Waterworks, and the chair is by Claude Lalanne. **RIGHT:** The master bedroom's bed and side tables are custom designs, the bedding is by Frette, and the mirrors are by Line Vautrin; the table is by Philip and Kelvin LaVerne, the Art Deco bergère, covered in an Old World Weavers fabric, is from Karl Kemp Antiques, and the ceiling fixture is from John Salibello; the curtains are of a Kravet fabric, and an antique Chinese rug tops a carpet by Stark. For details, see Resources.







A pair of paintings by Gavin Turk hangs above an Axel Vervoordt sofa in the library; the 1970s suede chairs are by Klaus Uredat, a Robert Indiana sculpture sits atop a vintage French cocktail table, and the 1960s chandelier is Austrian; the 18th-century floorboards were salvaged from a Pennsylvania farmhouse. **FACING PAGE, FROM TOP:** A 1970s sofa by Harvey Propper, covered in an Old World Weavers wool, a painting by George Condo, and a sculpture by Rebecca Warren in the living area; the ceiling is lined with fir planks that have been primed, and the floor is tiled with antique marble. Haynes (left) and Roberts. In front of a trio of paintings by On Kawara. For details, see Resources.





of its 19th-century surroundings. "From the outside, these cast-iron buildings have period details like columns and fluting," Haynes says. "We didn't want to turn it into some ultramodern thing. We tried to marry old and new and hoped the end results would be more exciting than either of these things would have been on their own."

Their furniture spans three centuries and ranges from 18th-century French fauteuils to 20th-century classics, like a 1970s semicircular Milo Baughman sofa. For every purchase, Haynes and Roberts preferred to wait patiently for collectors' pieces rather than settle. They spent two years eyeing a pair of 1960s curved wicker-and-iron chairs, conceived by the French designer Mathieu Matégot for the airport in Casablanca, before finally taking the plunge. "The dealer in Paris had only seen three of them in his lifetime," Roberts says. "We negotiated with him for a long time."

The loft is filled with such unique pieces, like the monumental Jean Royère light fixture in the dining room and the metal-and-glass Philippe Hiquily table in the library. And while the overall effect is understated, the details are subtly spectacular, including the 18th-century marble and wood floors and the aged patina of the kitchen's stainless steel cabinets, which were fitted with Art Deco hardware.

But it is the art that takes center stage, such as a 2005 vapor sculpture by Larry Bell and a trio of calendar-date paintings by the late Japanese artist On Kawara. During renovation, when the workmen were putting the finishing touches on the new home, one man asked to use the restroom. Directed to the powder room off the library, the fellow beat a hasty retreat when confronted with a vanity mirror spray-painted with the words "Keep Out." He seemed puzzled when they explained that this, too, was art: a conceptual piece by the artist Rashid Johnson. The best strategy for living with art, the couple has learned, is to maintain a sense of humor. ■