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Fall 2018





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Fall 2018

I have been reading a book about how things become popular and was fascinated by a story I came across of Gustave Caillebotte, a relatively unknown artist who made Monet, Renoir, Degas, Cezanne, Manet, Pissarro and Sisley, the household names they are today. When he was alive, he was considered an equal to these impressionist masters and greatly respected by his peers. His works usually captured moments in the life of normal people in Paris but with a lens a few degrees more focused than others. My favorite is the one of three workers sanding a parquet floor called *Les Raboteurs de parquet* (1875), which is now permanently displayed at the Musée d'Orsay.

The question posed by the book is why, when the quality of his work was considered equal to the masters, did he not realize fame but rather made all his friends so recognized?

The thing is, he was born into wealth and never needed to sell his art, but rather, he would spend time acquiring his friends' works that no one else would buy. This resulted in little exposure for his own work, no gallery representation and a large collection of early impressionist works. Knowing he would somehow die early, he left instructions to his closest friend Renoir to donate all the paintings in his vast collection (excluding his own) to the Musée du Luxembourg. At the time, Impressionism was not much appreciated so the museum refused for years until finally one day they built a new wing, and reluctantly, or just for the sake of filling walls, they accepted Renoir's plea and the will of Caillebotte. Throngs of people from around the world ended up visiting the new wing and the Impressionist canon of 7 masters was established from that day on.

Sadly, what one realizes from hearing such a story is that quality is not enough and especially in today's world of Instagram, exposure has an incredible influence on all of us. It reminds us that we must be conscious and not overlook things less known for there may be a beautiful story behind it.

In this issue, we have been blessed with the support of very knowledgeable connoisseurs, who themselves may be less known but truly passionate in exploring the smaller, less recognized museums and to help us celebrate their uniqueness and invite you to visit them.

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KETTLE'S YARD/ CAMBRIDGE MUSÉE ZADKINE/ PARIS

Albano Daminato

IF, LIKE ME, YOU ARE PRONE TO THE OCCASIONAL CASE OF 'VISUAL FATIGUE' THAT CAN RESULT FROM HOURS SPENT WANDERING THROUGH ANY GRAND SCALED GALLERY OR MUSEUM, THEN I STRONGLY RECOMMEND SEEKING OUT SMALLER SIZED ESTABLISHMENTS THAT ALLOW YOU TO CONSUME YOUR ART IN LESSER DOSES.

Unlike larger, or the more well-known museums or galleries, that often may seem overwhelming and unaccomplishable in a single visit, smaller sized galleries allow you the time to not only experience the entire collection on show, but also often provide quieter, less-populated spaces in which to do so. Not hurried along by a sense of having to 'see everything' I find you are able to get closer to the artwork, the artists, and their spirit.

Two of my most favored galleries are pictured here – Kettle's Yard and the Musée Zadkine – both are inextricably linked to their founders or the artist whose works fill the spaces, giving them an added bonus of a more personal, holistic experience – viewing the art in their 'home' as it was.



KETTLE'S YARD

Situated in central Cambridge, England, Kettle's Yard re-opened in early 2018, following expansive renovations. Originally consisting of only a series of linked cottage buildings that were once the home of art curator/collector Jim Ede and his wife Helen, the buildings have since undergone various growth phases.

Beginning in 1956, the Ede's would open their private rooms in the afternoons of the university semester to students and visitors, giving them personal tours of their 20th century art collections. In these domestically scaled settings, visitors could see not only icons of contemporary art, but could get physically close to them, experiencing them in a more homely setting. With Jim's curatorial eye, artworks including paintings and sculptures were placed alongside furnishings, ceramics, glassware and found objects from nature that provided a more harmonious, approachable and lived-in atmosphere, taking art off its pedestal, so to speak.

At one stage of his life, Jim had been a curator at the Tate Gallery Britain, a role which brought with its friendships and associations with notable contemporary artists. British artists included Barbara Hepworth, Henry Moore, Ben Nicholson and Christopher Wood, to name a few. Other artists from across Europe and

America, included Constantin Brancusi, Joan Miró, Helen Frankenthaler and Henri Gaudier-Brzeka.

In 1966, they kindly donated their home and its contents to the University of Cambridge, although they continued to stay on there until 1973 when they then moved to Edinburgh. Extensions to the building, in a modernist architectural manner, were added in 1970 by the architects Sir Leslie Martin and David Owers. In 2015, the gallery closed again for another extensive renovation, this time with spaces designed by Jamie Fobert Architects. A series of sensitively resolved additions include a new entrance area, courtyard, larger exhibition galleries, an education wing, café and gallery shop. In this setting visitors can now enjoy not only the permanent collections established by Mr. Ede himself, but also a series of ever-changing temporary exhibitions.

KETTLE'S YARD
UNIVERSITY OF CAMBRIDGE
CASTLE STREET, CAMBRIDGE
UNITED KINGDOM

KETTLESYARD.CO.UK

MUSÉE ZADKINE

The first time I visited the Zadkine, on the edge of the Luxembourg Gardens in Paris, I was almost certain that I'd gone to the incorrect address. With no main street frontage, the museum itself is discretely situated behind what looks like a garage entrance and shared courtyard.

Occupied by the Russian born artist/sculptor Ossip Zadkine and his artist wife Valentine Prax between 1928 and 1967, the intimately scaled one and two storey buildings and courtyard garden opened to the public in 1982, following renovations and conservation works. The studio-museum remains faithful to its dual life of a creative atelier and private inner-city home.

Through a bequest of Valentine herself, the buildings now house a series of light-filled ateliers designed to represent the ambiance of the once working studios as genuinely as possible. Large glass windows frame views to the garden or towards the sky above, allowing the Parisian daylight as it changes with each season, to cast shadows on the exhibited sculptures and works by Zadkine himself.

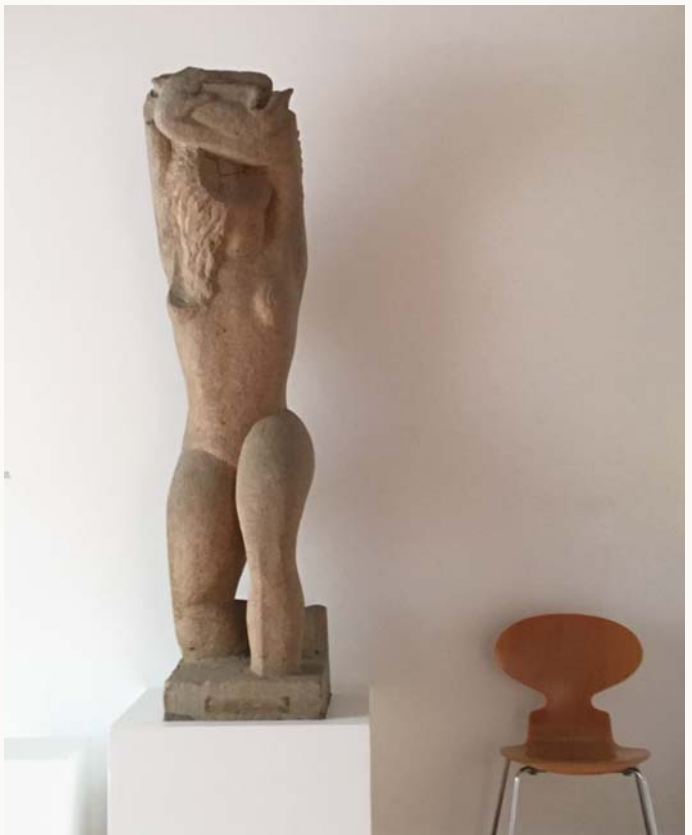
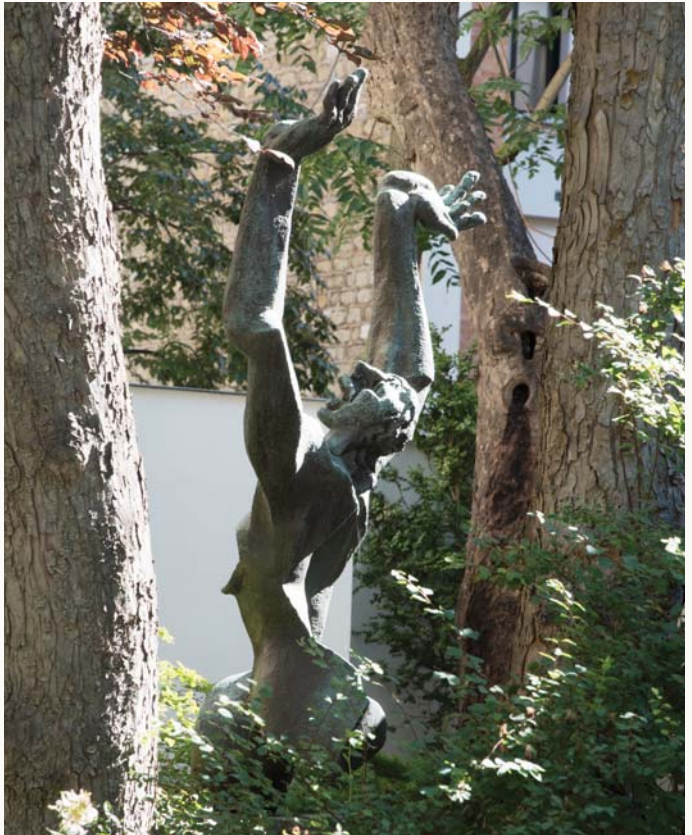
Wrapping itself around the tiny central garden, the spaces provide a perfect backdrop in which to experience Zadkine's sensual, warm, honest sculptures in materials such as rustic wood, earth clays, stone and plaster. I can think of nothing better than an hour or two on a rainy, silver skied Paris day, than spending time surrounded by Zadkine's work in the stillness of this special museum.

MUSÉE ZADKINE
100 BIS, RUE D'ASSAS, PARIS
FRANCE

ZADKINE.PARIS.FR



PHOTOS COURTESY OF ALBERNO DAMINATO





PHOTOS COURTESY OF CIRECOUBRA

A DISCREET DECADENCE

Perhaps because it is located in the street almost next to Champs-Élysées that the crowd swarms the touristy shopping avenue, but Musée Jacquemart-André bestows a contrasting picture despite being in the same arrondissement. The museum, whose personality spells finesse and profusion, is one of the best kept secrets of Paris.

Entering a huge Parisian door, I found myself walking upward a semi-circle path. A vast, symmetrical, neo-classical mansion that an aristocrat Édouard André and his wife Nélie Jacquemart formerly resided stood tall and grand before me.

The mansion is a celebration of art at the time and the masters from the era before. Whether in the curved grand salon or the tapestry room, no details were overlooked – I would say the Andrés and their architect Henri Parent were obsessed with perfection. The music room, with four-sided crimson brocade walls commemorating the Second Empire style, would be transformed to a ballroom on the party evenings, while the orchestra would perform on the balcony above.



This double-storey mansion houses Dutch, French, and English artworks on the first floor, where you can stumble upon the pieces of prominent artists such as Rembrandt, Van Dyck, Fragonard, and Boucher among many others. The Italian paintings including those by Botticelli, Uccello, and Bellini are upstairs, along with sublime sculptures, which were personally arranged by N elie according to their harmony. Apart from the layout that is sharply different from the grand museums, you can still very much sense the strong passion and devotion carefully put into the spaces.

The unrivaled highlight of the mansion is the ever-elegant winter garden, which is showered with, through the glass canopy, abundant natural light that changes according to the time of the day and the season. The life-sized mirror and the statue in front adorn the side wall. The foyer, paved with marble, leads to the august double helix marble and iron staircase, an engineering and architectural wonder. The Italian influence is obvious with complete balance and symphonic composition. As if that is not enough, Tiepolo's frescoes await you at the top of the

staircase. This masterpiece winter garden praises the refined taste of  douard as well as the talent of Henri Parent.

Despite the Andr e's massive art collection, the noticeably small yet charming bedrooms bestow an intimate atmosphere of a private home, preoccupied by the dedicated art loving couple. After  douard passed away, N elie, faithful to her husband's philanthropic and original objective, continued to amass the collection and bequeathed their home to the Institut de France to display their lifetime treasure to the public.

For a perfect visit, treat yourself to a cup of tea or a Sunday brunch in their original dining room, one of the most beautiful in all of La Ville Lumiere.

- Pamara Chavanothai

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PARIS, FRANCE

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PHOTO COURTESY OF THE FEUERLE COLLECTION

INSIDE THE BUNKER

Little known beyond specialists, Berlin is the city with one of the most important collections of Asian antiquities in the world. The collection of the Museum für Asiatische Kunst will soon join the new Humboldt Forum in the former Berlin Palace, opening in 2019. Against such an illustrious city backdrop, the Feuerle Collection is a welcome contemporary dose of old-school private collections in classical antiquities, in this case, Khmer sculpture, Khmer bronzes and Chinese furniture. These objects exemplify sophisticated connoisseurship, yet in a modern context, they possess an aura of the forbidden. To exhibit them effectively, collector Désiré Feuerle employed architectural designer John Pawson to convert a former Nazi concrete bunker into a sanctuary for these historical works.

Here Pawson created a Bruce Chatwin's 'Wabi' moment where "the planes, shadows, and proportions" synchronize to elevate the visitor's heightened sense of volume. The pond in the Lake Room reflects boundlessly, while Nobuyoshi Araki's photographs bind the gazes of the others. The brutal quality of its building's past works in reverse, lending its power to embrace the objects and the audience.

The addition of the Incense Room offers another glimpse of a centuries-old practice of burning agarwood, complementing the sensual experience of the entrance's Sound Room. An absolutely worthy visit in Berlin, the Feuerle Collection not only pays tribute to the city's Asian heritage but also its own architectural history, blending them into a transformative experience.

- Shane Suvikapakornkul



PHOTOS COURTESY OF THE FEUERLE COLLECTION

JOHN PAVSON PHOTO COURTESY OF E CINDY PALMANGO



ADVANCE BOOKING REQUIRED
THE FEUERLE COLLECTION
HALLESCHES UFER 70, BERLIN, GERMANY
THEFEUERLECOLLECTION.ORG

COASTAL CULTURE

I have always been fond of museums. My favorites are usually ones that are authentic and original, specifically where the place itself is an implicit narrative of the owner who once lived there. This is no exception when I visited the Côte d'Azur. With its distinctive air and refreshing hue of blues, you can never get enough time at the beach. Still, if you can spare two hours for a pink Renaissance-inspired palazzo surrounded by a huge garden, I suggest you do.

Villa Ephrussi de Rothschild sits atop the forested peninsula town called Saint-Jean-Cap-Ferrat, located between the astonishing yet less frequented beaches of Villefranche-sur-Mer and Beaulieu-sur-Mer. The former owner was the late aristocrat Béatrice Ephrussi de Rothschild.

After the divorce from her Russian husband and having inherited her father's significant fortune, Béatrice acquired, then, the rather inaccessible land in 1905. After seven years of garden work and villa construction, the Baronesse made the villa her winter residence. Béatrice was a fastidious collector and a person of

VILLA EPHRUSSI DE ROTHSCHILD
SAINT-JEAN-CAP-FERRAT
FRANCE

VILLA-EPHRUSSI.COM



taste. The villa was furnished with the best items from each era, dubbed *the Rothschild style*, and built to look out to the azure sea and sky. The patio, supported by pink Verona marble columns, sets in the middle of the building, around which each room was constructed. Sheer light finds its way into the villa through huge windows. The view is as breathtaking as the interior and Béatrice's collectibles, especially her porcelain collection.

The villa's loggia is one of my fondest spots with its panoramic view of the French garden and the Temple of Love at the far end. With the blue sea visible on both edges, the main garden was designed to shape like a ship deck, reminiscent of Béatrice's unforgettable voyage. Poet Andre de Fouquières once referred to the place as, "I remember, in particular, one summer night, when we had the privilege to see, in her gardens, which drew from her mansion across to the sea, and bathed in moonlight, Anna Pavlova dancing to the Chopin nocturnes". The shapely French garden covers a big part of all the gardens, but the other eight – Spanish, Japanese, rose, to name a few – are equally as pleasant.

As the peak season is in July and August where various flowers bloom, a bit of a crowd is expected. An intimate visit is possible in the early morning or a few hours before the closing time. As I finished my tour of the villa, I spent the rest of my time lingering in the lush garden and gazing at the exuberant sea view (silently swooned inside) until I was the last person left in this beautiful property. This place reinstates the indulgence of a beautiful summer. It was one of my most joyful and memorable evenings that I hope you can experience too.

– Pamara Chavanothai





PHOTOS COURTESY OF THE WALLACE COLLECTION

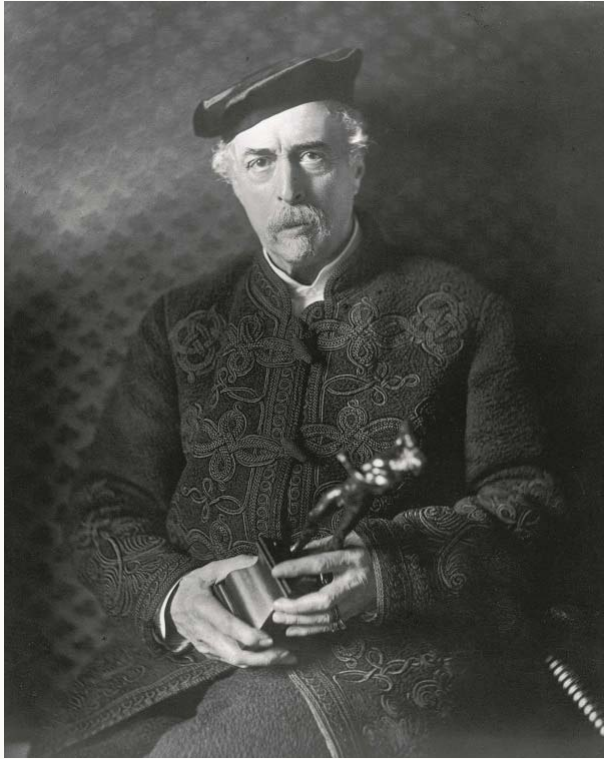
THE WALLACE COLLECTION: FIVE GENERATIONS OF COLLECTING

THE WALLACE COLLECTION
HERTFORD HOUSE, MANCHESTER SQUARE
LONDON, UNITED KINGDOM

WALLACECOLLECTION.ORG

Visiting the Wallace Collection, a national museum in London, is akin to being welcomed into a modern day billionaire's mansion. However it is most likely said billionaire is a self-made one, probably from tech, oil and gas or hedge funds, and probably only started the frenzied buying spree in the last 10 years or so. In contrast, the Wallace Collection was formed by five generations of the same noble family, the Seymour-Conways to be exact.

The art collection was brought together by the first four Marquesses of Hertford and added to largely by Sir Richard Wallace, thought to be the illegitimate son of the 4th Marquess. The magnificent collection is displayed in Hertford House, formerly the London residence of the Marquesses of Hertford and Sir Richard Wallace. It was bequeathed to the British nation by Lady Wallace, Sir Richard's widow, in 1897, and was opened to the public as a museum in 1900. Since then, the collection has not been added to nor has any item left the collection (not even for loan requests) and therefore is a perfect time capsule for the tastes of the day. For example, the acquisitions of the first three Marquesses of Hertford are strongly reminiscent of the Regency period (1811–1820), and added paintings by Caneletto (1697–1768), Gainsborough (1727–1788) while those of the 4th Marquess represent the Rococo Revival that coincided with the reign of Napoleon III (1852–1871) in France. The supposed illegitimate son



of the Fourth Marquess of Hertford, Sir Richard Wallace unexpectedly inherited the Marquess's dazzling collection of art in 1870.

In June 2018, the Wallace Collection will open its new £1.2 million exhibition space with *Sir Richard Wallace: The Collector*, an exhibition celebrating 200 years since the birth of the museum's founder who was a major international philanthropist and cultural luminary of his time, yet also an enigmatic and private individual. The exhibition explores the man, his life and his unprecedented contribution to the nation's cultural heritage, focusing on the diverse and idiosyncratic works of art he acquired and his considerable philanthropic legacy, including a

gold trophy head from the West African state of Asante, imperial ceremonial wine cups from China and a majestic ostrich figure, plus spectacular examples of arms and armour, jewellery and more.

So when you are next in London, leave the touristy souvenir shops in Oxford Street behind you, and consider it an open invitation to have tea and scones with the Seymour-Conway family and admire their collection.

- Stephanie Fong



PHOTO COURTESY OF THE WALLACE COLLECTION



COUPLE RUNNING FROM BEHIND, WESTBURY GARDENS, NEW YORK, 1992

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EXPANDING THE FRICK COLLECTION

Manhattan is home to many of the world's top-notch museums and institutions that receive acclaim from all corners of the globe, yet a mansion on the Upper East Side that looks modest up against its neighbor, The Metropolitan Museum of Art, is a serious contender for the title of finest art museum in North America.

Located at 1 East 70th Street, The Frick Collection was once the grand residence of – and is its namesake – the Gilded Age Industrialist, Henry Clay Frick (who was also quite a hated public figure, assassination attempt and all). With intimate, plush rooms adorned with opulent collections of art treasures from the 13th through 19th centuries, the Frick Collection beckons you to explore its lavish and carefully crafted space.

Frick's personal gallery reveals a world-class assemblage of old master paintings, European sculpture, and decorative arts. It was only at the time of his death in 1919 when the public learned that Mr. Frick had willed the house and his art collection into a museum for the public to forever have access to.

Walking through the Frick's galleries, you'll recognize masterpiece after masterpiece from your college art textbook: Rembrandt's pensive Self-Portrait, Vermeer's quiet Mistress and Maid, Whistler's paintings of beautiful women, and on and on. The Frick is a Greatest Hits of Western Art: Every work is stunning – no filler, no fat.

Today, you can tour Frick's sprawling treasure trove in an hour or two, and unlike most museums, which arrange works of art by date or artist or style, the paintings are arranged solely by Mr. Frick's own design, making the juxtaposition of dissimilar works for a unique museum experience.

One of the great conceptions that Mr. Frick had for his museum was for it to prevail as a living institution – one that would continue to develop after his lifetime and would welcome the opportunity for future additions. However, recent plans to expand the



PHOTOS COURTESY OF MICHAEL BODDY/CORBIS

museum by over 40,000 square feet have stirred up controversy and sent some New Yorkers into a tizzy.

After months of public discourse, the Frick's expansion, set to start in 2020, will increase the space by nearly a third with a six-story addition, the introduction of a café, and a reconfiguration of the jewel-box-like galleries that the landmark is so well known for. The museum's expansion joins a roster of museums across the country that are enlarging, a sign perhaps of increased competition for the cultural spotlight.

Critics of the expansion have called it unnecessary, too expensive, and even hubristic. They are concerned about the commercialization of the museum and see the Frick as yet another institution that threatens to grow beyond itself and become too big for its geographical frame.

On the other hand, the Frick's current spaces are too small to accommodate the crowds that have come for exhibitions, and lines to enter typically snake around the block, jamming the entrances of nearby homes and sidewalks. The Frick's underground galleries have low ceilings and limited square footage, making it impossible to show full-length paintings by the likes of Vermeer,

Hals and Rembrandt. And the museum continues to acquire work.

Although the future of the Frick is destined for change, it seems reasonable to assume that the trustees of the museum are ambitious about its future as much as they are about its past. They promise that the renovation will leave the core experience of visiting the Frick unchanged. "You feel the presence of the founder when you walk inside," says the architect team behind the expansion. "That is something critical that can't be lost".

Perhaps museums don't need as much space as they desire. After all, painters are content to stay within their frames.

- Sarah Poff

THE FRICK COLLECTION
1 EAST 70TH STREET
NEW YORK, NY USA

FRICK.ORG



PORTUGUESE GEM

THE CALOUSTE GULBENKIAN FOUNDATION
AV. DE BERNA, 45A, LISBON
PORTUGAL

GULBENKIAN.PT

If you ever have a chance to be in Lisbon, put this extraordinary small gem on your itinerary.

The Calouste Gulbenkian Foundation was established in 1956 by the last will and testament of the business man and art collector Calouste Sarkis Gulbenkian. During World War II, he was granted safe haven in Lisbon and, as a token of his gratitude, decided to create a Foundation to house his extensive art collection to benefit the whole of humanity.

Originally, the modernist building complex inaugurated in October 1969 only included the Foundation Headquarters and Museum facilities, surrounded by a harmonious garden. In addition to the areas set aside for administration and services, the headquarters complex includes the Grand Auditorium, temporary exhibition spaces and conference areas. A separate building houses the Calouste Gulbenkian Museum – Founder's Collection and the Art Library. The three Portuguese architects who designed the Calouste Gulbenkian's Foundation – Ruy d'Albuquerque, Alberto Pessoa and Pedro Cid – envisioned it as an enormous cultural center where the public could flow freely between exhibition spaces. The horizontal complex, built of sober materials, primarily concrete, was classified as National monument in 2010, the first contemporary construction to be classified as heritage in Portugal. In 1983, the Foundation opened a new building – the Modern Collection – designed by the British architect Sir Leslie Martin that displays a collection of modern and contemporary Portuguese art.

Born in Scutari (now Üsküdar), Istanbul, Gulbenkian (1869-1955) was a passionate art collector and philanthropist of Armenian origin. With his vast cultural background spanning the East and the West, Gulbenkian was, above all, an "architect of projects", with a vision and sense of balance in the interests prevailing in the first half of the 20th Century. He played a fundamental role as a mediator in the international negotiations leading to the exploration of the first oil reserves in the territories that are now Iraq. Over the course of his life, driven by his personal taste and very selective criteria, he put together a highly eclectic art collection and unique worldwide. He died in 1955, in Lisbon, the city where he spent the later years of his life and where his will stipulated the creation of an international foundation bearing his name and set up for educational, artistic, scientific and philanthropic purposes.

The Founder's Collection, gathered during Gulbenkian's life, covers 5,000 years of Western and Eastern history, from Ancient Egypt to Art Nouveau. His motto, "Only the best is good enough for me", accurately defines the criteria that guided his choices, and the passionate affection he developed for each artwork acquired.

The museum exhibits rare and exquisite art pieces from each period, arranged chronologically across several rooms designed specifically to house them. The journey begins in Ancient Egypt: ceramic and sculpture pieces reveal the most remarkable artistic periods of this civilization, from around 2700 BC to the Roman Era. The Greco-Roman section follows, exhibiting Greek coins and medallions belonging to a treasure found in Egypt (1902), along with Roman statues, silver pieces and glass.

The next rooms are devoted to Islamic arts from Persia, Turkey, Syria, the Caucasus and India, dating from the 12th-18th Centuries. The numerous objects on display include carpets, fabrics, illuminated manuscripts, book bindings, mosque lamps, painted tiles and ceramics, namely from Iznik. The Far East Hall includes delicate Chinese porcelain from the Yuan, Ming and Qing Dynasties, alongside Japanese prints and lacquer work.

A large section of the museum is also dedicated to European sculpture, painting, and decorative arts. The painting collection from the 15th to the 17th centuries gathers works of famous artists like Lochner, Van der Weyden, Bouts, Ghirlandaio, Moroni, Frans Hals, Ruisdael, Rubens and Rembrandt, among others. French artists such as Corot, Millet, Rousseau, Dégas, Renoir or Manet and the English painters Turner and Burne-Jones represent the nineteenth-century painting.

The Gulbenkian Garden, is one of the most emblematic landmarks of the modernist movement in Portugal and a point of reference in the Portuguese landscape architecture. At one of the entrances, visitors can discover the history of the garden at Gonçalo Ribeiro Telles Interpretative Centre, which is named after the architect who designed the garden in the late 1960s and oversaw its renovation in 2002. The landscaping of the garden made use of carefully selected trees, shrubs and flowers making it an exceptional green area in the city centre where visitors may observe wildlife, have a picnic, read a book, or simply relax alongside the lake.

During the spring and summer months, musical performances and film projections take place at the open-air amphitheater, especially the month of August where the museum hosts Jazz em Agosto featuring innovative national and international contemporary jazz musicians from around the world. Cecil Taylor, Sun Ra, Anthony Braxton, John Zorn, the Art Ensemble of Chicago, have performed throughout the years, making this festival the best in the national jazz scene.



PHOTO: ALBANO DAMINATO

PHOTO: ALBANO DAMINATO



PHOTOS COURTESY OF FUNDAÇÃO CALOUSTE GULBENKIAN 2018 PHOTO RICARDO OLIVEIRA ALVES

MATERIAL POSSESSIONS:

THE GUIDE OF WHAT AND WHERE TO BUY



Bundle Sofa

DESIGN BY EOOS

Walter Knoll

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DESIGN BY GEORGE NELSON

Herman Miller

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AJ52 Society Table

DESIGN BY ARNE JACOBSEN

Carl Hansen and Søn

The AJ52 Society Table is a distinctive piece featuring a desk, lamp, table shelf and drawers in one seemingly floating piece. It brilliantly showcases Jacobsen's ability to make the complex appear simple.

Baht 499,500



Circle Chair

DESIGN BY HANS J. WEGNER

PP Møbler

The Circle Chair turned out to be one of Wegner's most characteristic designs and it still offers great comfort and flexibility. One of the many appealing features of the Circle Chair is the fact that despite the size and comfort it is light and transparent, very practical and easy to move around.

Baht 352,000

Sling Bed

DESIGN BY THOMAS PHEASANT

Baker

Like a sling, the mahogany base supports the finely tailored, crisp upholstery held together with artful brass dowels. This bed is the classic example of utmost refinement and sophistication.

A masterpiece from our favorite designer!

Baht 609,000



Galion Console

Liaigre

The Galion Console features curved legs, a shelf and a platform base, all made from oak. While the base highlights the wood grain and grounds the piece, the lacquered top provides a sleek and polished finish. It will make an outstanding addition to the dining room, living room, or entryway.

Price Upon Request



PH 5 Pendant

DESIGN BY POUL HENNINGSEN

Louis Poulsen

PH 5 is a design classic. World-famous and more popular than ever. It was the embodiment of all the experience Poul Henningsen had reaped during more than 30 years' research into lighting. In PH 5, Poul Henningsen combined the three-shade and the four-shade fixtures to create a pendant that integrated downlight and diffused room illumination.

Baht 43,500

Tape Armchair

DESIGN BY OKI SATO

Minotti

Designed by the eclectic Japanese studio Nendo, directed by Oki Sato, Tape is a collection of seats with a strong personality, characterized by the light silhouette, and consists of a comprehensive range of models. Tape owes its name to the couture detail, conceived as a piece of ribbon that holds the Light Bronze-colored metal feet.

Baht 167,000



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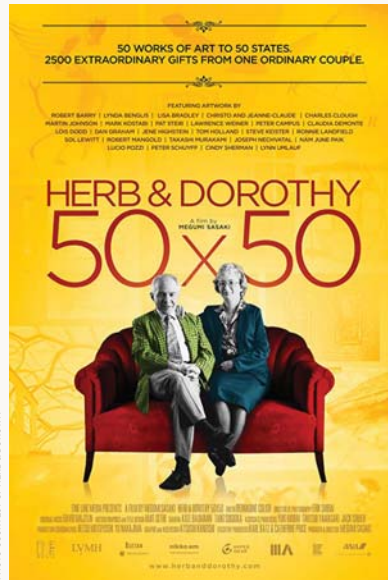


PHOTO COURTESY OF HERB & DOROTHY

FIFTY BY FIFTY

He was a postal clerk. She was a librarian. With their modest means, the couple managed to build one of the most important contemporary art collections in history.

Developed as the follow-up film to Megumi Sasaki's award-winning documentary *HERB & DOROTHY* (2008) that moved millions of art-lovers worldwide, *HERB & DOROTHY 50x50* captures the last chapter of the Vogels' extraordinary life and their gift to the nation, raising various questions on art, and what it takes to support art in today's society.

In 2008, legendary art collectors Herb and Dorothy Vogel made an announcement that stunned the art world. Known and loved as a retired postal worker (Herb) and librarian (Dorothy) who built a world-class art collection on their humble salaries, the Vogels launched a national gift project with the National Gallery of Art in Washington DC that would constitute one of the largest gifts in the history of American art: to give a total of 2,500 artworks to museums in all 50 states.

This came 16 years after the Vogels had transferred their entire collection to the National Gallery of Art, the majority as a gift, making headlines in 1992. During those years at the NGA, the collection had grown to nearly 5,000 pieces, too large for any one museum to contain. As a solution, a national gift project titled *The Dorothy and Herbert Vogel Collection: Fifty Works for Fifty States* was conceived. Though their collection was now worth millions of dollars, the couple did not sell a single piece, instead giving fifty works to one museum in every state. Having worked their whole lives as civil servants, their wish was to give back to the people of the United States.

HERBANDDOROTHY.COM

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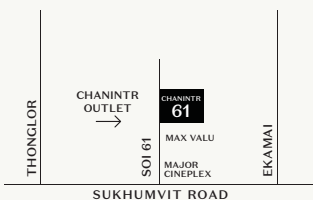
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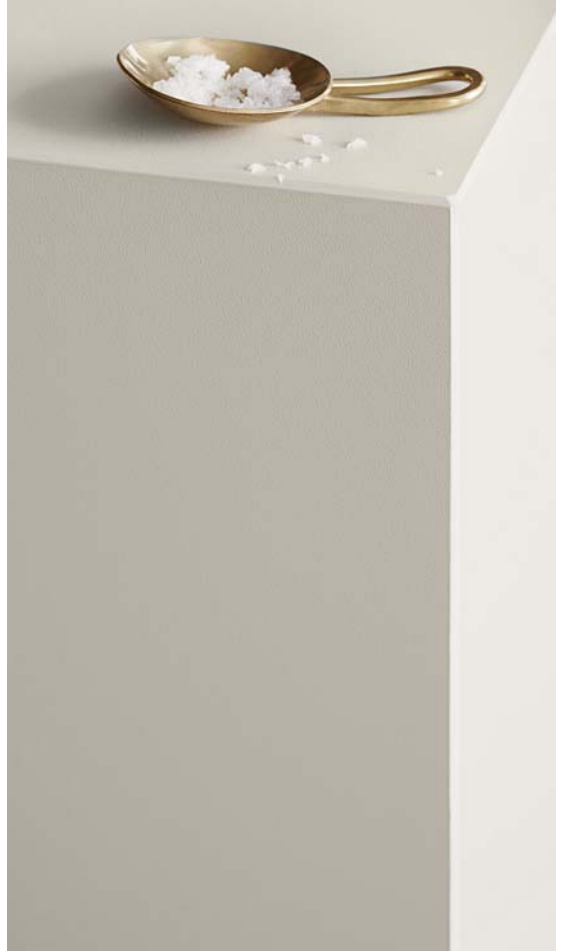
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