

# At Artist David Salle's Home and Studio, the Light Is Always Great

Some of the works produced at the compound, featured in *AD* in 2015, are now getting a show at the Brant Foundation

By Madeleine Luckel

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David Salle sits inside his studio in a vintage Wim Rietveld chair, surrounded by his paintings. On May 12 an exhibition of his artworks will open at the Brant Foundation. Photographed by William Waldron, *AD*, December 2015

It is a truth universally acknowledged that a painter in possession of a home-slash-studio must be in want of great light. **David Salle**, the Oklahoma-born, East Hampton-based artist, is no exception, as he himself made clear in a **December 2015 AD** feature. Speaking to the magazine's **Mayer Rus**, Salle said that the light in the Long Island beach community was "great in all seasons." **William Waldron's** correlating photographs are a testament to that fact, although they include only one exterior shot of the artist and former **John Baldessari** student's studio, and one portrait of the man himself inside.

Now, Salle's own artworks are set to go on view in another bucolic setting. Yesterday, **the Brant Foundation** announced its plans to open **an exhibition** dedicated to Salle's oeuvre at its Greenwich, Connecticut, location this May. It's a fitting venue, considering that the foundation's brown, stony exterior is not unlike Salle's own shingled home in palette and hue, and the fact that both structures cede their centrality—to a certain extent—to the great outdoors.



house to serve as a proper foyer. The new entry's steel-framed glass door and window wall project a decidedly more modernist vibe than the neighboring structures, but "it's subtle and not too disruptive," the architect notes.

When it came to the interiors, Salle handled the selection and placement of artworks and furnishings, demonstrating a masterful facility with scale, proportion, and juxtaposition. Massive canvases by Leipzig School artist Christoph Ruckhäberle and Brazilian painter Ana Prata bracket the huge double-height living room, where a Børge Mogensen sofa and two Guillemet et Chambron chairs are positioned beneath classic Isamu Noguchi paper globes that hang like twin moons from a rugged crossbeam. On the wall facing the fireplace, one of Harland Miller's signature paintings of Penguin Books covers catches the eye, displayed above a midcentury American desk and a striped Moroccan kilim. Nearby stands a sculptural coatrack festooned with a practical array of hats and tote bags. Nothing here feels too precious, but there is a palpable sense of composure and balance, with everything in its place.

That being said, Salle is far less interested in talking about the compound's decor than he is in discussing the quality of the Hamptons light—"great in all seasons," the painter declares—and the bliss of being left alone to wield his brushes in silence. "The house is there to support the studio," Salle says. "And the studio is perfect." □



A bedroom is outfitted with Maine Cottage beds and a ceiling light by Schoolhouse Electric & Supply Co. **Above right:** In the living room, an Enoc Perez painting surmounts a 1950s Hille credenza topped by an Eddie Martinez sculpture. **Opposite, from top:** To the left of the window in the dining area are works by Isabel Barber (top) and Alex Katz. The kitchen features pendant lamps from YLighting, a Thermador range, a Miele undercounter refrigerator, and a full-size Sub-Zero refrigerator.



A look around the home, including the dining room, kitchen, and a guest bedroom. Photographed by William Waldron, *AD*, December 2015

In the case of Salle's own property, that fact is evident in the sun- and shade-dappled grounds, expertly designed by landscape architect and committed naturalist **Edwina von Gal**. Meanwhile, the interiors, largely handled by Salle himself with help from interior designer and friend **Joe D'Urso**, are a testament to an artist's innate understanding of space, shape, and color. They're also a canvas of a different sort, for Salle to display works by other artists who continue to inspire him.



**Right:** Boston ivy envelops Salle's studio.

**Below:** The artist's vizsla, Dagmar, rests beneath a crape myrtle near the pool. **Opposite, from top:** A modernist glass wall marks the entrance to the house. Tolix bistro chairs dating from the 1920s surround a custom-made table under the pergola.



The green grounds created by Edwina von Gal. Photographed by William Waldron, *AD*, December 2015

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further emphasis to Haverland's point.) Salle was familiar with the site before it was his own, thanks to the fact that he was a friend of the property's former owner. The deep understanding that resulted from his years-long approach is clear in the quiet, layered compound the artist created. But ultimately, for David Salle, the home is his true focus: "The house is there to support the studio," he said at the time. "And the studio is perfect." As perfect, perhaps, as the paintings soon to go on view.

And yet, it would not be entirely correct for one to direct his or her concentration to the paintings and sturdy walls of these interiors. "Architecture is not the main feature of this place," Michael Haverland, the architect of Salle's home, told *AD* at the time of the article. "The landscape is the star, which is why we kept the buildings off to the side." (Von Gal told Mayer that "my objective is always to showcase the trees as beautifully as possible," adding