





BIOGRAPHY

HUNT SLONEM

(b. July 18, 1951)

Hunt Slonem will be the subject of a monograph in 2011 from Vendome Publishers with text by Dominique Nahas. The 30-year survey features more than 600 vibrant illustrations.

Since 1977, Hunt Slonem has had more than 350 exhibitions at prestigious galleries and museums internationally. In 2010 there are shows in the Coral Springs Museum, Coral Springs, FL; Museo de Arte El Salvador, San Salvador, Columbia; Meadows Museum of Art, Shreveport, LA; Paul & Lulu Hilliard Museum, Lafayette, LA; McMullen Museum, Boston, MA; National Museum of Art, Sofia, Bulgaria; and more. Globally, more than 100 museums include his work in their collections, among them the Metropolitan Museum of Art, the Solomon R. Guggenheim Museum and the Whitney Museum of American Art in New York City. He has been commissioned to paint large-scale murals for the Bryant Park Grill, New York City and the former World Trade Center, NYC.

"Pleasure Palaces: The Art & Homes of Hunt Slonem" with text by Vincent Katz, was published by PowerHouse Books in 2007. In 2002 Henry R. Abrams published "Hunt Slonem, An Art Rich & Strange" which features text by Donald Kuspit. Slonem divides his time between Louisiana where he owns two plantation homes on the historic register, Albania in St. Mary's Parish and Lakeside in Pointe Coupee; and New York City where he has lived and worked since 1973.

Hunt Slonem received the prestigious "Stars of Design" award in art October 2009 in New York City, the Greenshields Foundation award in 1976, the National Endowment for the Arts Grant in 1991, and numerous others. He studied painting at Skowhegan School of Painting & Sculpture in Skowhegan, Maine; Vanderbilt University in Nashville, TN; and received a Bachelor of Arts degree from Tulane University of Louisiana.



"Amazons" 2009 oil on wood 28x32in.



EDITORIALS



Discoveries

THE BEST IN DESIGN, CULTURE, AND STYLE

DESIGN IN FINE FEATHER

Just a glimpse of his Manhattan studios makes it clear: The painter Hunt Slonem—the creator of a new line of fabrics, wallpapers, and rugs for Lee Jofa's Groundworks brand—is a devout maximalist. Pictured here with his parrot Perky and samples from the collection, Slonem shares the 30,000-square-foot loft with, among other things, a menagerie of live birds, loads of antique furniture, marble busts by the dozen, and, of course, masses of his lavishly colored animal paintings. "I'm really into the 'more is more' mode," says the artist. ➔

PHOTOGRAPHY BY FREDERIC LAURANCE

ARCHDIGEST.COM 49

DISCOVERIES



Hunt Slonem's
orchid-print fabric
for Groundworks.

who has fashioned similar environments at the historic houses he owns in Louisiana and upstate New York. "Bare white walls scare me!" he adds. Indeed, with his collection, available in mid-November, Slonem has provided an exuberant antidote to blank spaces.

To start, he's conceived a quartet of wallpapers featuring such upbeat motifs as his signature flocks of finches and trompe l'oeil salon-style arrangements of framed rabbit portraits. There are also fabrics in patterns ranging from parrots in tropical hues to spirited stripes dotted with Impressionistic butterflies. And he has devised a set of rugs animated by more fauna still: some with bunnies and others with mesmerizing monkey eyes.

Thanks to advanced digital-printing technologies, Lee Jofa was able to retain the jaunty quality of Slonem's paintings. "We didn't want the designs to look like flat surfaces," explains Stephen Elrod, the company's creative director. "We wanted to capture the brushstrokes, depth, nuance, and complexity of his works." The collaboration—Lee Jofa's first with an artist—truly reflects Slonem's lyrical style and his love of the exotic. "It's all very joyous," says the painter, "and that's the point." lejofa.com —DEB SCHWARTZ



Henry Geldzahler was for three decades a prescient champion of young artists, of Andy Warhol, David Hockney, Keith Haring, and many more. Meet fourteen of the unheralded artists Geldzahler was enthusing about when he died last August at 59



Opposite, portrait by the artist, a young man; Geldzahler in 1966, by Ray Charles White. Above, left to right: Andy Warhol (rear), Henry, David Hockney, and writer Jeff Goodwin, shot in New York by Dennis Hopper in 1963.

Regarding Henry

By Julia Szabo

THE FIRST DIRECTOR OF THE VISUAL-ARTS PROGRAM of the National Endowment for the Arts; the first curator for the department of twentieth-century art at the Metropolitan Museum of Art; commissioner of cultural affairs in the Koch administration; guest curator at P.S. 1 and curator of the Dia Art Foundation's Bridgechampion gallery—Henry Geldzahler, who died last August, was no mere arts apparatchik. He was a pioneer, a true lover and collector of art and artists, an intrepid visitor of ateliers no matter how remote, a Maecenas with the Midas touch. A



list of Geldzahler's friends is a pantheon of contemporary art: Andy Warhol (whose best "serious" work Geldzahler personally provoked), David Hockney, Frank Stella, Francesco Clemente, Sandro Chia, Keith Haring. (At the coffeehouse Geldzahler ran in Harvard Square in the early sixties, he also booked gigs by a then-unheard-of young folk singer named Joan Baez.)

"When he was commissioner, Henry went to Jean-Michel [Basquiat]'s studio and bought a painting," says Raymond Foye, Henry's companion of many years and publisher of Hanuman Books. "He brought it back to his office, called in his staff, and said, 'Look at this picture. I just paid \$500 for it. It's a masterpiece.' He explained to them why, and then he said, 'I will give you this guy's address. If you know what you're doing, you'll go there and buy paintings, because you can all put your kids through college twenty years from now.' They thought he was nuts."

Who knows where the next mark-making young talent is? Henry knew. And because he was constantly scoping out new talent, no consideration of his legacy is complete without a reading of the signals he registered with his unfailing radar of the cutting edge. The following are the emerging artists (Henry would have called them "younger underknowns") he befriended and championed in the last years of his life. Coming soon to a gallery near you: twelve men and two women who benefited from Henry's considerable support. (The first six are the protégés who benefited the most.) Go and check out their new work. (Upcoming U.S. shows are listed.) That's what Henry would have done.

Hunt Slonem, 43, paints abstract portraits of exotic birds. Introduced to Henry by Slonem's brother, Jeffrey.

What Henry wrote: "Slonem's canvases emphasize an esthetic of ocular activity; the viewer's eye is set in almost constant motion, flicking about to take in the entire rectangle. . . . [He] creates beautiful work that continually gives joy and surprise."

Where to see the work: Robert McClain Gallery, Houston, Texas, through January; also Hall-Barnett gallery, New Orleans, through February 15. ■





Esprit du violon
 Le violoniste n'est pas chez lui une religion.
 Ce qu'il aime, c'est la jungle de son
 enfance passée à Naples. Il la reconstitue
 dans un bric-à-brac de meubles et de tentures.

Dans un salon classique, du mauve jusqu'à l'overdose!

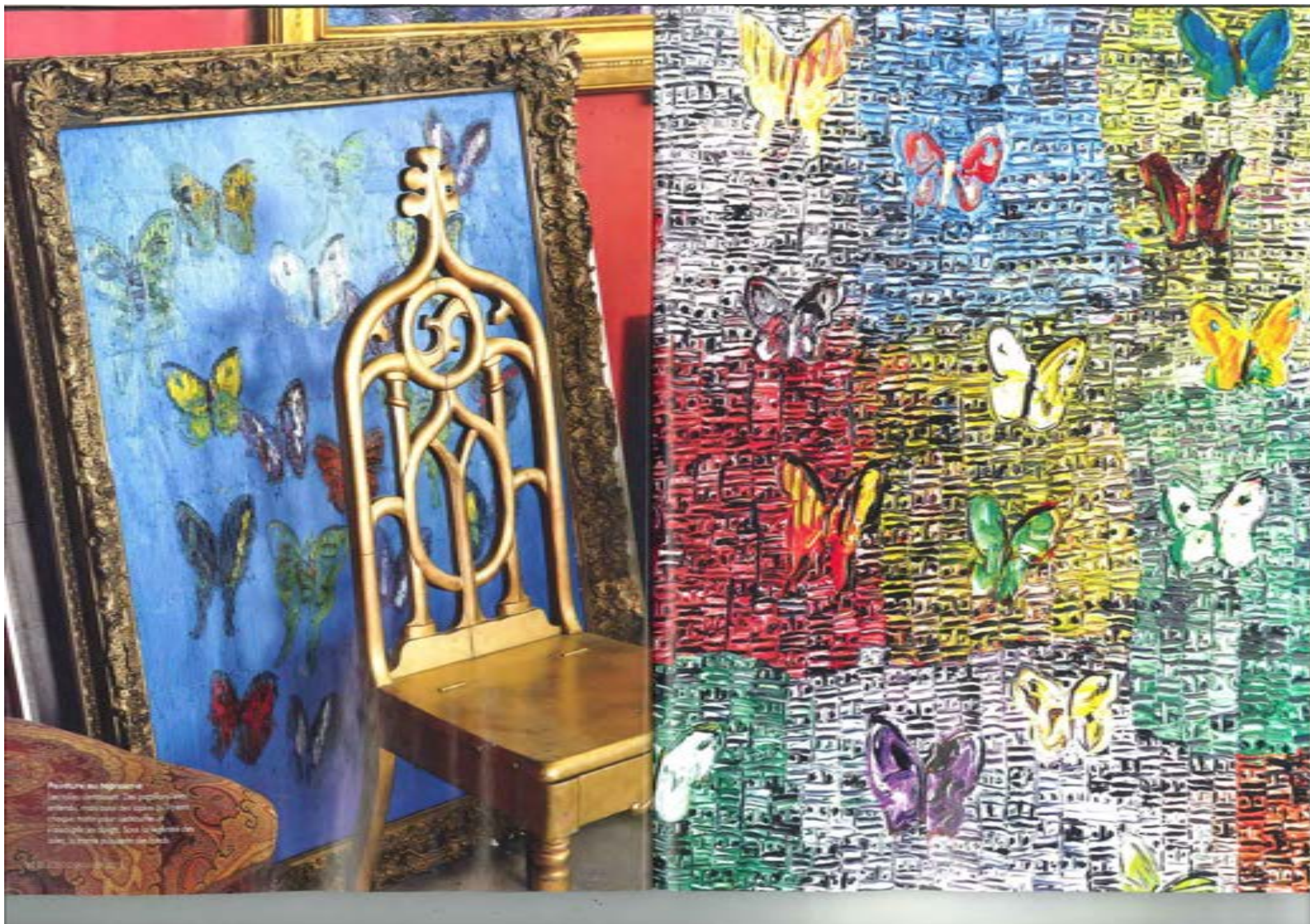
De sa naissance à Naples, Huri Simon a conservé l'amour des couleurs, des détails et plus encore de l'exubérance. Lui qui possède une villa, dans laquelle plus de cent espèces de violons se bousculent, n'a pas son pareil pour mélanger les styles, surajouter aux meubles anciens des créations contemporaines signées d'artistes aussi célèbres qu'Andy Warhol. Ce pot pourraille magnum, il le saupoudre encore de ses propres sculptures et tableaux. Jungle livres, tropicalisme, aspects décorative, exotique et échouille, se voit allégorique d'un jardin d'Éden effleuré puis évanoui.

C'est à New York qu'il a fait ses gammes, dessinant chaque matin des lapins pour s'échauffer les mains. Causé-à-désoir onent ses murs, toutes ongles déhors. Coloriste expert, il concocte des espaces nées en scène d'effet psychologique est calculé. À chaque couleur son esprit zen ou dynamo. Peintre, il marie le pinceau, un perroquet sur l'épaule; sculpteur, il multiplie les singes et les papillons. Ses propriétés du sud des États-Unis comme son studio londonien de Chelsea lui servent de showrooms et de piles de dôme, car l'artiste décorateur, collectionné dans plus d'une centaine de musées, aime encore organiser des soirées, on s'en doute, hautes en couleur. Un livre rend hommage à son style fascinant, tentaire explosif, où les limites du bon goût sont pulvérisées par une énergie primordiale caressée par l'ailé d'une provocation maintenue dans sa cage.

"When Art meets Design", par Huri Simon (Assoluto),
www.assoluto.com

Maria Rossi









ENTERING HUNT SLOAN'S UNIVERSE IS LIKE LANDING IN OZ: ON ONE SIDE OF THE DOOR LIES THE GRAY AND QUOTIDIAN, ON THE OTHER, DAZZLING TECHNICOLOR.

Over the past few decades, the artist has fashioned an alternate reality, a surreal cocktail of tropical jungle meets baroque grandeur, in the combined 75,000 square feet, in which he lives and works. These spaces, ranging from a floor of a former parking garage in New York City to restored plantation houses in Louisiana, crystallize Sloan's artistic vision and are works of art in their own right.

A brilliant colorist, Sloan understands the emotional connection between color and mood. Curator Marilyn A. Zettin has written that in Sloan's paintings, "color and content seem inevitably fused." This equally applies to his rooms: open.

"How do you want a room to make you feel?" is how Ellen Krenson, a Louisiana-based paint specialist who has worked with Sloan to create colors for his historic Louisiana properties, approaches color. Instead of developing a scheme to coordinate elements in a room, Sloan takes this visceral approach to color and chooses those that resonate emotionally as well as suit the room's theme. He chooses moody clear colors, described as "antidepressant" by Krenson.

The paint expert first pursued Sloan as a client by sending him her Magical Gems set, comprising colors such as anethoxy, turquoise, and malachite. Most people use these intense hues in small places, such as the inside of a closet or a bookshelf, Krenson says. But Sloan, by far her most integral client, has no qualms about using them in a 40-foot ballroom or porch. The enormous scale of his spaces and the heavy over layer of pictures and objects help carry off even the brightest colors, while their vibrancy works to contrast the space and carry it up. He chooses these same saturated colors as backgrounds for his



playing his work because he believes a white wall distracts the eye away from the piece.

The artist sets a loose perimeter of historic appropriateness when choosing colors. "I always find an existing example of the use of that color within a hundred years of the house—not after, but earlier. They used great colors. Everyone

ABOVE: In a small room at Cordia Mansion, the walls are painted in full Spectrum House's Accordion, a color Krenson describes as "relaxing yet refreshing." The antique chairs are upholstered in Star of India, part of his collection for Groundworks. **LEFT:** Sloan is in his New York City studio. **OPPOSITE PAGE:** The walls in the Bachelor Room at Cordia Mansion are covered in Hush by Hunt Sloan for Groundworks.

thinks these houses were white, but they weren't. First of all, so many had floor-finished floors, which were more expensive than wood ones. They also used to have finish the slate mantels every few years. I'm on a green kick right now. This friend of mine just bought a historical home in New Orleans, and she is now using a paint called Old World Kumpen Chartreuse. It's so delicious—it's like moss growing on the wall."

Indeed, the artist goes through color phases. A predisposition for pink marked the first decoration of Cordia Mansion, his country house in New York's Hudson River Valley, which was later superseded by lavender and blue.

A room might be painted three times before the color is deemed right. A houseguest, the magazine editor Marian McEvoy, once chastised Sloan for choosing a particularly Popsicle-bliss shade. A "peculiar" lavender-blue-gray copied from the trim of the Gallier House in New Orleans was used to paint a bedroom at Lakeside Plantation, but it didn't hold the space, nor did several attempts at aqua. Sloan isn't fazed by such setbacks. He lets the process unfold. This approach illustrates how the artist differs from a designer: His rooms evolve, rather than being planned and designed.

In Sloan's world, there is fluidity between creating and living, to create decoratively is to live decoratively. Supporting this symbiotic relationship is Sloan's passionate pursuit of collecting and donating, or "collecting," as he has dubbed it. He is energized by the act of creating settings with his collections, which in turn fuel his work. The vast amount of square footage he has managed to obtain affords him room to create even more settings. To a way, for Sloan, the point of having so much space is to fill it.

"I won't look at a house that's under 2,000 square feet," he says. "Why would I bother to go through all that for no space?"

Reynolds Green, Wilson Art Media Design, for Hunt Sloan, with an introduction by Emily Bruce Zerkowicz (sketches)



REYNOLDS GREEN, WILSON ART MEDIA DESIGN, FOR HUNT SLOAN, WITH AN INTRODUCTION BY EMILY BRUCE ZERKOWICZ (SKETCHES)



Aparor off the dining room at L'Espresso, one of the historic plantation houses. Simon's room in Louisiana, is painted in Full Spectrum Paints' Barry's Babylon, a festive color chosen for its "impeccable" effect. The portrait of a woman is made from the same color. Could the entire room be painted in this color?



LEFT: Full Spectrum Paints' Barry's Babylon was chosen for a bedroom with southern accents at Simon's Abbeville Plantation in Louisiana. RIGHT: A chair at Corbin's Museum is painted in a Royal Crown color.

LEFT: An assortment of Simon's color bunny paintings. RIGHT: Full Spectrum Paints' Gloomy Green is the guest bedroom of Simon's New York City studio was inspired by the color of the chairs at Monet's retreat.



art

MUST-DO LIST

THE ARTS SHIFT INTO HIGH GEAR IN SEPTEMBER; ADD THESE EVENTS TO YOUR CALENDAR

BY CONTRIBUTING WRITER MAUREEN SULLIVAN



Hunt Slonem at work in his New York studio.

Q&A

Hunt Slonem

New York-based artist Hunt Slonem is prolific to say the least. His work is held in vaunted collections such as the Guggenheim and the Met. He paints every day, he collects antiques of all sorts, and he's currently on a book tour, among other projects. The tour for *Barnes*, his latest book focusing on his myriad paintings of these furry friends, will make a stop Sept. 12 at his Kansas City gallery, Weinberger Fine Art. The event kicks off an exhibition of Slonem's work at Weinberger Fine Art that will run from Sept. 12 through Nov. 26. We caught Slonem on the go between book signings to talk about his upcoming K.C. visit, his various artistic pursuits—and some small animals, of course.

Spaces: You have a long history with Kansas City. Tell us about it.

Hunt Slonem: I first came there with the Myra Morgan Gallery. I showed with Dennis Morgan after Myra died. I've been showing with Kim Weinberger as long as she's been in business. I've had at least six or seven shows with her. I was in the inaugural show at the Kemper [Museum of Modern Art]; they have one of my paintings. It's been a long thread of activities.

S: What do you like about coming here?

HS: I collect antiques—especially antique frames. There's one street in particular, 45th (and State Line Road) that has a great collection of shops. There are also other antique malls scattered around that I like to go to.

I have a lot of friends here, too, a lot of people that I have long relationships with.



Left: *Chinese*, oil on canvas, and **below**, *Double Bunny*, oil on wood, both by Hunt Slonem.

to put them at the feet of the saint paintings [from the 1980s and early '90s].

S: What else do you have on the horizon?

HS: I have two plantations in Louisiana, so I spend at least week a month there. I work on sculpture projects there. One was for Veterans Memorial Blvd. and Clearview Parkway [in New Orleans], which had to be hurricane proof. Another is for Kenner, La. It's a butterfly.

My new book, *Bunnies*, is about to go into another printing. And I'm doing another book on homes and interiors.

I'm also coming out with a line of fabrics, wallpapers and rugs with Lee Jofa. We'll have some bunny wallpaper. I have a line of scarves and tote bags coming out in December with Echo. There's a long history of artists like Andy Warhol making products. I have shows planned to incorporate the new products. It's really high-end, gorgeous, gorgeous stuff. I'm so excit-

ed about what we'll be doing. It'll be fabulous.

For more information on Slonem, including his Sept. 22 book signing and exhibition opening, go to weinbergerfineart.com.



S: What can collectors expect to see new in the show, besides your book?

HS: We will probably feature the rabbits. We have some in diamond dust, some metallic bunnies.

S: Most people are familiar with your paintings of birds and the extensive aviary you keep in your Manhattan studio. How did you get into the bunnies?

HS: I've actually been doing the bunnies since the '70s; they just took off recently. I used



THE WALL STREET JOURNAL.

NY Culture

Butterflies, Birds and Black Streaks at Hunt Slonem's Chelsea Studio

L'Oreal Paris Hosts a Cocktail Party to Launch a New Mascara Collection

By Mike Vilensky



Jane Larkworthy

"Champagne?" asked a waiter in the elevator.

We were on our way up to Hunt Slonem's Chelsea studio, where the beauty brand L'Oreal Paris was hosting a cocktail party to launch a new mascara collection that is apparently inspired by butterflies. At least, it is called Voluminous Butterfly Mascara.



Billy B.

Dr. Gervaise Gerstner

To get to the event, guests stepped off the street and into a shaftway decorated with a red carpet and a chaise lounge, leaving the overcast day behind. Tomato canapés and drinks were offered during the quick ride from the ground floor to the third. "Cute," one guest remarked on the way up.

Mr. Slonem is a painter and sculptor known for his images of tropical birds. Those birds are not just present in his work but were also there at his studio—all 80 of them, squawking and stealing the spotlight from the makeup.

"I just came back from Louisiana yesterday," Mr. Slonem said, while mingling with guests. "I have two plantations down there and go back-n-forth."



Maggie Sajak and Lesly Sajak



Kim Paquet, Lisa Petrella and Patricia Acciavatti

The artist said he opened up his spacious studio, filled with Amazonian parrots (in cages) and with massive paintings and sculptures, because his own work often involves butterflies, too.

Alison Brod, the public relations honcho who put together the event, owns one of Mr. Slonem's butterfly paintings, the artist said.

A presentation was held to explain the details of the mascara, and mini-steaks were passed around.

But, again, the parrots captured the room's attention.



Hunt Slonem



Emmy Brooks

How—and why—did the artist amass his collection of winged animals? "Some people like dogs," Mr. Slonem said. "I'm kind of a sucker [for birds]. I am fascinated with the shapes of nature, and I like anything exotica."

The party spilled into the evening; booze, canapés and birds abounded.

"I saw a butterfly in a coffee plantation growing up," Mr. Slonem added. "I never got over the experience."

The Times-Picayune

LIVING

NOLA.COM/LIVING COMPLETE LIFESTYLE COVERAGE

MONEY
See
C-9



Models present the new collection by Libellule at Martine Chaisson Gallery during NOLA Fashion Week.

ROBBY KLEIN

ARCHITECTURAL DIGEST

Architectural Digest > Celebrity Style

Hairstylist Guido Palau's Artful Manhattan Duplex

The fashion-world favorite's New York City home is as distinctive as the coiffures he devises

Text by Douglas Brenner | Photography by Joshua McHugh | Produced by Howard Christian



Garden Room

Hunt Slonem's painting *Gilt Bunny*, set on a vintage Arredoluce lighted easel, takes pride of place in the garden room off the terrace. A custom-made chaise in a Pierre Frey fabric is paired with a graffitied ceramic stool by Reinaldo Sanguino.

HOME & DESIGN

The Magazine of Architecture and Fine Interiors

JULY/AUGUST 2013



A serene palette gives the family room an elegant yet comfortable vibe. A painting by Hunt Slonem above the mantel is a focal point.

Going Home

Courtney Cox of 2 Ivy Lane builds a nature-inspired house in the neighborhood where she grew up

Courtney Cox experienced an idyllic childhood in the Alexandria neighborhood of Belle Haven—and even then, she had a designer’s eye. “As a girl,” she recalls, “I always loved this one property because the house had a pink door.” Ironically, the home she’s referring to came on the market at a time when Cox and her husband



The dining room houses a painting by Hunt Slonem, and an antique table and chandelier.

were house hunting. Cox’s parents still lived in the neighborhood, so she and her husband jumped at the opportunity to buy there.

Unfortunately, the house had too many problems to salvage—pink door notwithstanding. So the couple enlisted architect Stephanie Dimond to design a classic, red brick house on the site that would work well in the traditional neighborhood.

For the new house, Cox and her husband chose a Colonial-style exterior with an open plan inside. “I had to plan ahead,” explains the designer, who now has a boy and a girl under four. “At the time, we didn’t have any kids, so I was trying to envision what I would need with children running around. An open floor plan seemed to me the perfect way for a young family to live.”

The first floor features high-ceilinged, light-filled rooms that connect via expansive case openings. A circular traffic pattern on the main floor leads from the foyer to the living, family and breakfast rooms, then to the kitchen and dining room and back to the foyer. French doors, glass-paned windows, understated moldings and random-width, old-growth heart-of-pine floorboards abound. “I’m inspired by nature,” says Cox, co-owner of 2 Ivy Lane with partner Alex Deringer. “I wanted my home to be soothing, fresh and light. Simplicity and clean lines matter to me. I also didn’t want anything jarring with respect to color or pattern.”

Cox achieved her vision by sticking to a palette of creams, grays and tans for large furnishings; case goods are either left natural or painted in her favored light hues. Mirrors reflect space and light. Upholstered pieces are mostly of linen, with silk curtains in the formal dining room and cut-velvet armchairs in the living room.

“The palette may not seem realistic with kids, but it works,” says Cox. “I use a lot of indoor-outdoor fabrics. Everything is stain-resistant. And the slipcovers on the kitchen benches are machine-washed every week.”

The kitchen design was very important to Cox. “Whether we entertain or not,” she says, “everyone gathers there so I wanted it to be really beautiful. I also wanted to bring in as much natural light as possible.”

She commissioned a stunning kitchen skylight by the British company Marston & Langinger, a designer of greenhouses and conservatories. “Whether it’s sunny

skies or pouring rain, I get such a good feeling working or sitting beneath the skylight,” says Cox. “I feel so connected to the outdoors.” Other highlights in the crisp, white kitchen include double bell jar light pendants and a rosewood island countertop that exudes organic warmth.

In the adjacent breakfast room, the chairs have chevron-patterned embroidery on their linen backs, while the seats are covered in easy-to-wipe pleather. Cox, who formerly owned a clothing boutique, applies her fashion sense to décor. “I put people in great dresses with clean lines. Then I added punches of interest through earrings or a pair of shoes. My house is the same,” she says, “simple, with small doses of color and pattern through its accessories.”

In the dining room, rays of sunshine peek through in the colors of the wingback chairs and settee. The living room blooms with blush and pink-dot accent pillows, and the family room carries ripples of blue and gray. Barely-there patterns are updated versions of their traditional cousins, from leopard prints and oversized paisleys to soft geometrics or botanical motifs.

“I don’t have an enormous backyard, so I brought the garden inside,” says Cox, explaining her use of glass lanterns and hurricane lamps as ambient lighting indoors. Wrought iron, often painted, finds its way into chandeliers, sconces and curtain-rods. Stone statuary, woven baskets and ceramic garden stools are other outdoor-inspired elements. Potted plants and cut flowers abound. Contemporary paintings of wildlife or antique-framed botanicals hang in groups.

“I love our home,” says Cox. “As the children are growing, I know we made the right decisions. They’re lucky to have grandparents up the street. Everything we need is right here.”

Charlotte Safavi is a writer in Alexandria, Virginia. Photographer Angie Seckinger splits her time between Potomac, Maryland, and Spain.

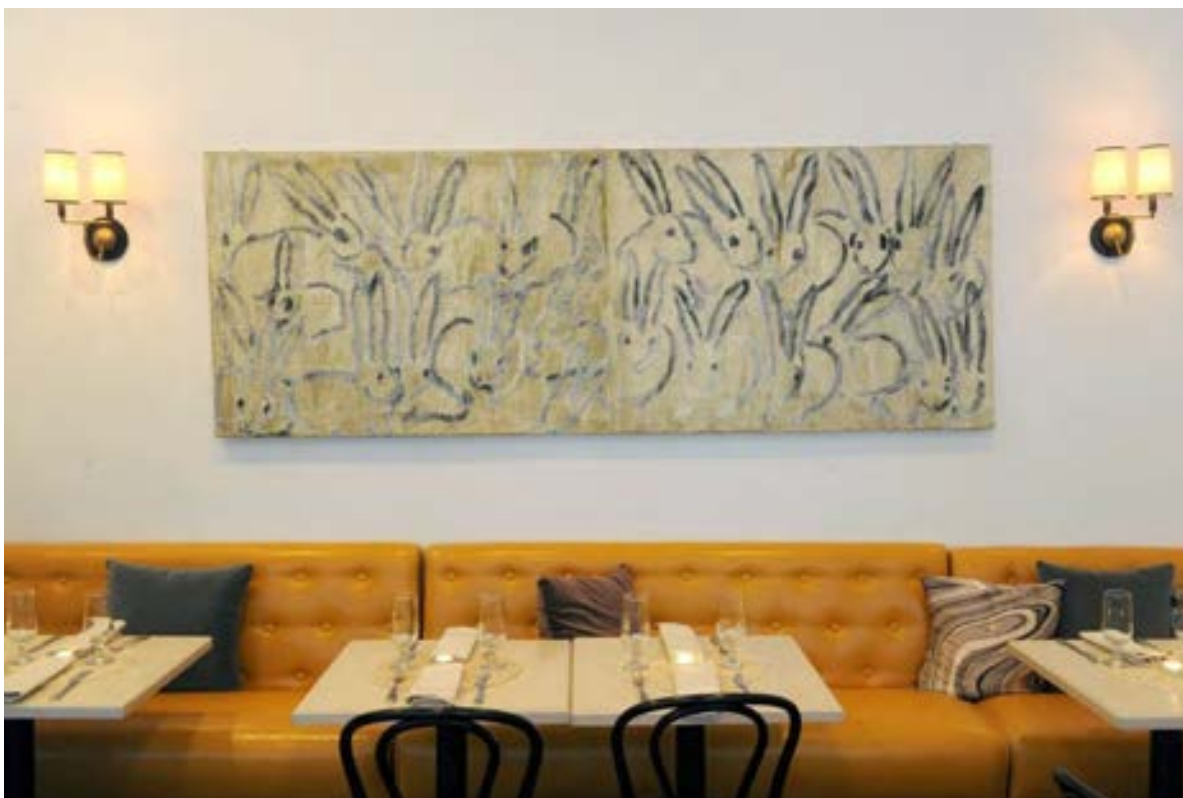
ARCHITECTURE: STEPHANIE DIMOND, Dimond-Adams Design Architecture, Alexandria, Virginia. INTERIOR DESIGN & CONTRACTING: COURTNEY COX, 2 Ivy Lane, Alexandria, Virginia.

Ciano Cucina Opens in New York

BY TAYLOR HARRIS



Stratis Morfogen, Filipa Fino and Unik Ernest. Photo By Steve Eichner



Dining room of Cucina Ciano. Photo By Steve Eichner

Hunt Slonem X Echo Design: Wearable Art

By Lauren Parker



New York—It was an evening of bunnies, butterflies and birds (painting, printed and real) at Wednesday's Hunt Slonem X Echo Design launch party, held at the artist's incredible Manhattan art studio.

The event gave retailers and media a chance to experience Slonem's four-decade art career firsthand and see the inspiration behind the limited-edition capsule collection of printed scarves and totes, all reinterpreted for Echo Design. Retailers range from \$48 to \$148.

The Hunt Slonem for Echo Design collection features six scarf designs and one tote bag, each turning a different piece of Slonem's works into wearable art. With such an avid art following, Slonem's collection for Echo will certainly expose the brand to the art aficionado customer (Slonem's art is exhibited in over 50 museums around the world). We actually met Hunt two years ago through a business friend. However, we did not begin working and collaborating with him until about a year later," says Lynn Roberts, Echo's Vice President of Communications. "We have always wanted to have artist's collaborations and every time we discussed it internally, his name immediately came up. So we approached him and he was interested in partnering with us."

While the collection is certainly museum gift-shop ready, Echo's main focus is its existing retail base of major department stores and specialty stores, as well as new stores that would be a good fit, says Dorothy Roberts, chairman, Echo Design Group. "We've always been about print, pattern and color and this art collaboration adds a new layer to what our regular customers already love about Echo." Launching for Spring 2015, the Hunt Slonem for Echo Design will also produce Summer and Fall 15 collections. "This is the first in Echo's new artist series," says Lynn Roberts. "Our intention is to introduce a new partnership every year.

Below a walk through Slonem's colorful and eclectic art studio from last night's event:







Lauren Parker, Editor-in-Chief, Accessories Magazine

As Editor-in-Chief of Accessories Magazine for the past 12 years, Lauren Parker has covered accessories both from a retail business perspective and a fashion point of view. In previous full-time magazine jobs and freelance gigs, she's written about practically every angle of fashion lifestyle living, including accessories, fine jewelry, Caribbean travel, private jets, Hampton's real estate, the New York art scene, the bridal industry, men's lifestyle and being a mom. She loves meeting designers and seeing how their latest offerings capture the current zeitgeist and fit into the entire cultural and social picture.

artnet Asks: Painter Hunt Slonem

Lorraine Rubio, Sunday, September 14, 2014



Hunt Slonem Photo: courtesy of theselby.com.

Hunt Slonem grew up in a military family, living in Hawaii, Virginia, and Connecticut throughout his childhood. His time spent in Hawaii would leave a forever lasting impression as his neo-Expressionist impastoed oeuvre depicts birds, exotic flowers, rabbits, butterflies, leopards, and a many more colorful specimens. The animals have become an alphabet to which he discusses life, whether it be stacked and divided bunnies as a stand-in self-portrait or crowded birds flurrying through the canvas, a metaphor to the New York art scene in the early 1980s alongside the likes of Andy Warhol and Truman Capote. Slonem has exhibited internationally and has been an active participant in the Art in Embassies Program sponsored by the United States Department of State, where he received the first ever Medal of Arts from the Department of State for his “outstanding commitment” to the program.

When did you know you wanted to be an artist?

When I was really little. My grandfather painted and sent us paintings and paintings by other artists and it's the only thing in my childhood that really resonated with me. My father was a naval officer. I grew up with models of submarines and missiles on the coffee table. But the paintings really got me going. We had to draw a picture of what we wanted to do when we grew up in first grade and I drew a picture of myself standing next to an easel painting and I've never swayed from that desire. So about the age of two or three, I'd say.



Hunt Slonem, *Catelayas* (2013)

Oil on panel 28.5 x 24 in.

Photo: Courtesy of artist and DTR Modern Galleries.

What inspires you?

Nature, spirituality, other art. I like the word *exotica*, meaning anything that's not familiar. I grew up with interest in tropical things. We moved to Hawaii when I was a child and I raised orchids and lived with birds. I was an exchange student in Nicaragua in high school. I also went to school in Mexico for a year. So it was a big hit, the tropics, early on in life. I just came back from Belize last week where I was blown away by the varieties of heliconia that are native to that part of Central America. So it's an ongoing fascination with rarefied plant, animal, and insect forms.

If you could own any work of modern or contemporary art, what would it be?

One of my favorite works of art is part of modernism, it's called *The City Rises* (1910) by [Umberto Boccioni](#), the Italian Futurist painter. I've always loved that work. The city is such a fascinating thing and how it functions and rises, builds, and gets torn down and all the lights... [*The City Rises*] captures that divine manner of existence so beautifully. That's always fascinated me. There's artists I love and adore. I love Kiefer and a million artists. Picasso is my favorite, but as a single work [*The City Rises*] leads to an end as a single inspiration for me.



Hunt Slonem, *Channel Bill (Toucans)* (2008)

Photo: Courtesy of the artist and Jean Albano Gallery.

What are you working on at the moment?

I'm currently working on a number of things: rabbit, butterflies, and bird paintings and a new group of flora and fauna that I saw in Belize. I'm working on some large museums in museums that will have large installations. I'm doing some ceramics. I have a new book coming out on my homes and interiors. I just had the bunny book come out. Then I have lines of fabrics, wallpapers, and rugs coming out.



Hunt Slonem, *Yellow Stacked Bunnies* (2013)

Photo: Courtesy of artist and DTR Modern Galleries.

When not making art, what do you like to do?

I'm a big collector of 19th-century furniture and houses. I restore old national landmark houses that need my loving care. I have two plantations in Louisiana and a mansion in upstate New York. I'm looking at some other large properties, so we'll see what happens. I just collect a lot of stuff, so I need houses.

Two Standout Artists at the Dallas Art Fair

Analog or digital? This question—perhaps the defining one of our time—is at the heart of James Verbicky’s “media paintings,” large-scale, glossy assemblages composed of vintage magazine cutouts applied in horizontal grids to Baltic birch panels, and finished with a slick of resin. Homages to print media and the now-benign language and designs of vintage advertising, Verbicky’s colorful collages absorb the bold text and formal flourishes of pages pulled from decades-old copies of *TIME*, foreign publications, and books collected at flea markets. With no shortage of nostalgia in his voice, Verbicky says in an online video that delves into his magazine-strewn studio, “printing is such a dying media, this was the main way of influencing people back then.” In his eye-catching works, which explode with visual information and draw from the vocabulary of both Pop and Minimalism, these relics of print media are “sealed in time,” the artist says.

Another artist to draw elements from Pop, Hunt Slonem—who you may know for his series of portraits of Abraham Lincoln and his mural that adorns the much-loved Manhattan institution, the Bryant Park Grill, as well as his signature paintings of exotic birds and butterflies—has said of his practice, “I was influenced by Warhol’s repetition of soup cans and Marilyn. But I’m more interested in doing it in the sense of prayer, with repetition...It’s really a form of worship.” Slonem employs this meditative strategy in captivating gouache and oil renderings of parrots, doves, macaws, and cockatoos—subjects that have been something of an obsession for the artist, all featuring in his personal aviary at his home in the American South. The *New Yorker* once reported that the artist could be found in his studio “painting away with a bird or two on his shoulders.” Among the tropical birds and butterflies that inhabit his paintings are rabbits, which Slonem began painting after discovering he was born in the year of the rabbit, according to the Chinese zodiac calendar.

Focusing on their respective fixations has paid off for Verbicky and Slonem, whose works are richly patterned and imbued with tender reverence for their subjects. You can find their work, alongside others, at Madison Gallery’s booth at the Dallas Art Fair, April 10–13, 2014.



Peace Plan, 2011



the world according to . . .

HUNT SLONEM

AVENUE's back-page column asks New York notables our version of the questionnaire made famous by Marcel Proust

Modern-day bon vivant and antiques enthusiast Hunt Slonem is an American painter, sculptor and printmaker from Louisiana. His work has been exhibited in more than 350 galleries and museums worldwide, including the Metropolitan Museum of Art, the Solomon R. Guggenheim and the Whitney Museum of American Art. Known for his illustrious depictions of some of nature's friendliest creatures, Slonem says he awakes every day and performs his "daily warm-ups," painting rabbits on a series of small rectangular panels made of wood or Masonite. Each work encompasses a Post-expressionist narrative. A collection of these paintings is presented for the first time in his newly published book, *Bunnies* (Glitterati Incorporated). Here, the colorful artist, who divides his time between his two plantations in Louisiana and his art studio in New York, talks about his New York state of mind.



WHERE DO YOU GO TO BE INSPIRED IN NEW YORK? OR WHAT NEW YORK BUILDING/INTERIOR INSPIRES YOU THE MOST? I would have to say that the major portion of my inspiration comes from within my own studio. I also go to the Metropolitan Museum to get inspired.

WHAT'S THE BEST ADVICE YOU'VE EVER BEEN GIVEN? Not to listen to anyone!

WHAT'S YOUR MOTTO? Well I have a few, but just to persist and never give up, and paint through it all!



BEST MEAL YOU'VE HAD IN NEW YORK CITY? I've had some pretty good meals at Daniel recently, but I find almost every meal in New York unforgettable . . . I think we have standards.

IF YOUR APARTMENT WERE ON FIRE, WHICH THREE THINGS WOULD YOU RESCUE? I'd try to rescue all of my beautiful birds.

IF YOU WEREN'T AN ARTIST, WHAT WOULD YOU BE? [Laughs.] I probably wouldn't be alive; I can't imagine not being an artist. I would be very unfulfilled!

WHERE IS PARADISE FOR YOU? On one of my plantations, specifically in Batheleur, Louisiana. It is the closest thing to paradise for me.

WHOM DO YOU MOST ADMIRE? Picasso, and I love [French antique dealer and interior designer] Madeleine Castaing.



WHAT DO YOU MISS MOST WHEN YOU'RE OUT OF NEW YORK CITY? Painting and my animals and my birds.

WHO IS YOUR FAVORITE DINNER PARTNER? Kip Forbes, just because I had dinner with him twice recently.

WHAT DO YOU COLLECT? A very wide range. I collect John Henry Belter and Gothic revival furniture, particularly in the period of 1798-1860. I also collect Old Paris porcelain, marble busts and columns, and I don't know if "collecting birds" is the right term, but I save unwanted birds. I collect plants, I collect

19th century Southern portraits. Oh, and I collect houses. Let's stop there; I could go on! [laughs]

Anne Slater

Amy Fine Collins



WHO IS THE MOST STYLISH NEW YORKER YOU KNOW? Just off the top of my head, Anne Slater and Amy Fine Collins.

WHAT IS YOUR FAVORITE NEW YORK CITY CLICHE? LEAST FAVORITE? "Let's have lunch," which means you'll probably never see them again. "Just thinking of you" or "You're on the top of my list for people to call."

WHAT DO YOU WANT TO BE WHEN YOU GROW UP? Young and beautiful and me! +





PAGE DE DROITE Formes directement sur les lieux pour le client et pour l'équipe, les deux tubes modulaires en polyéthylène, d'une superficie globale de 11 m², ont été fabriqués de la composition idéale de la même manière. C'est à partir d'un nouveau type universel supermodulaire breveté à New York que le designer a commencé à définir la palette chromatique et les choix les matériaux techniques de son grand édifice.

SCULPTURES DE PLOMBIER Andrew Norton. PEUPLER BÉBÉ/DOUBLES CLOISON-Peup. TISSU D'AMÉLORÉMENT Éclair Canada. VÉLOUX INTERACTIF DES BÉBÉS/Éclair Canada pour Éclair Canada. TAPIS PERSAN RETENT 10 m x 30 m, ABC Carpet & Home. CHAISE EN PLEIN PLEIN (canapé), Acton Furniture. DÉCORAGE DE SCÈNE Sublime



Juste à côté de l'atelier du rez-de-chaussée, un petit studio autonome accueille les amis du passage. C'est un entre-deuxième hérité de tissus nobles aux couleurs de sable, de terre et de mer, un condensé aussi d'opulence et de fonctionnalité.

CANAPÉ ET TROU-CANAPÉ : HENRI CANO; OUVREUR SUR PAPIER : JEAN-PAUL RICHIER; PORTRAITS : ENRIQUE LINDO; HENRI CANO; VITRINES DES BOIS : HENRI CANO; DE WOLFF : GUY DUBOIS; POUR HENRI CANO; COMPOSÉ : LINDO; ENRIQUE LINDO; S.A.B. : MATHIEU; GUY DUBOIS; HENRI CANO

Lexotisme à la Hunt Slonem

né à Kittery (Maine) en 1951, le peintre Hunt Slonem s'est acquis une renommée internationale. Formé en art à la Tulane University of Louisiana et à la Savannah School of Painting and Sculpture, il a présenté plus de 250 expositions aux quatre coins du globe, se démarquant par ses tableaux vivants et colorés, peints d'oiseaux, de lapins ou de papillons.

« J'ai été influencé par Hesse et le surréalisme, et Matisse, qui j'ai visité à l'occasion d'un échange étudiant, commente l'artiste. Les voyages m'ont inspiré : les marchés d'Amérique centrale, l'Inde, qui a été une révélation pour moi », mais aussi le milieu de la mode de New York, le Studio 54... un mélange de cultures. Si je devais choisir un mot pour qualifier mon art, ce serait "lexical", ce qui, pour moi, signifie "l'écrit". » Les œuvres de Slonem s'inspirent aussi de l'architecture singulière de son atelier new-yorkais, véritable royaume d'oiseaux de paradis, de coquelicots et de perroquets.

C'est nous, c'est la Galerie de Bellefeuille qui le représentons. En plus de ses expositions, Hunt Slonem a de nombreux projets dans ses cartons : un livre sur ses lapins à peindre chez Orlan, une collection de tissus, papier peint et tapis réalisés à partir de ses œuvres par Lee Joffe et un immense hôtel qu'il souhaite transformer en musée pour y présenter toute l'histoire de son œuvre. huntslonem.com info@huntslonem.com

essentials | HAPPENINGS

**WHERE TO GO AND WHAT TO READ FOR
YOUR SPRING DESIGN FIX.** BY GINA TOMAINE



HOP TO IT

Maine-born artist Hunt Slonem's whimsical rabbit paintings—on display at Boston's DTR Modern Galleries through mid-June—fill the pages of *Bunnies*, which features contributions from writers John Berendt and Bruce Helander. **OUT 4/7, \$63, GLITTERATI.**



VÖGEL, AUTOS, Schmetterlinge

Seine bevorzugten Motive sind Vögel und Schmetterlinge: Der Maler **Hunt Slonem**, Jahrgang 1951, ist bekannt für seine neo-expressionistischen Bilder, die in vielen bedeutenden Kunstmuseen in der ganzen Welt zu sehen sind. Drive sprach mit dem Künstler über Vögel, Autos und die Faszination der Stadt New York.

Drives: Dass Sie einmal die Kaiserlichhofbahn einschlagen würden, war Ihnen ja nicht in die Wiege gelegt: Ihr Vater war Marineoffizier, Ihre Familie zog alle drei bis drei Jahre von einem Standort zum nächsten. Ihr Großvater war Lehrer und in der Schulverwaltung tätig. Wo haben Sie den Weg zu Ihrem Beruf gefunden?

Hans Slomann: Nein, ich habe wirklich nicht die Leidenschaft für Schiffe und 1-Bunde von meinem Vater geerbt. In der Tat war es mein Großvater, der mich mit seiner Liebe für die Malerei inspiriert hat. So kam es, dass ich frühzeitig die Liebe zur Kunst in mir entdeckte. Ich habe oft mit meinen Eltern zusammen Masson

Source: New Jersey Tollway Authority. Data collected from toll records.

Debates: Should We Vaccinate or Not? Should We Vaccinate the Entire Population and Not Just Those at Risk?

Hans Stemann: Ja, ich war als junger Mensch in Nicaragua und Ruanda, und das Leben in diesen Ötzen voller Sonne und toller Farben hat mich sehr stark geprägt. Der Kater ist dann weiter: Ich auch manchmal, manche Tage auch.

Frage: Was hat Sie dazu bewegt, den Sarg als Künstler und archaischen Sarghersteller in Sieben und Neundorfer (Machlag) in New York zu installieren?

Hart Winans lebt hier im US-Strat-Wasser und in Kanada im Schiffsgepäck. Er war Engländer und wurde als junger Mann in den Eisack nach New York geschickt - und habe diese Stadt dann irgendwann nie mehr verlassen. Ich habe mich in diese internationale Metropole verliebt, in der ich so viele hochkarätige Klubs, bei und zwischen den drei Business-Infrastrukturen. Für einen Künstler in New York ist das das Beste, was es gibt.

Denk: Welches Ereignis in Ihrer Familienlinie wurde bei einem „Mann der Herkules“ beschrieben?

[illegible]

Wann Sie genau das folgende Eingabefeld in Ihre Zeit-
 Ein- und Ausbilder von Schwestern und Tanten kommen?

Best Moments: A look, like New York city, who gives the job, the to others. In short, that's how it's the leader in the industry - and that's why it's the King George, not the King George.

Notes: The word *vin* in the title *Wines*, sometimes means *Widdowson's* (I understand). So the title *your Widdowson* with the same pronunciation. *Kanawast* (pronounced like *both* *Al Capone*) (the *So* is *Widdowson*). *Widdowson* (the *So* is *Widdowson*, not *Widdowson* and *Widdowson* as *Widdowson*).

Ralf Wimmer: Durchs Internet geht's ja schon, ich ich das, dass die von Google/Amazon/Apple kommen. Das ist ein bisschen eine tolle Leistung, die die Kulturbewahrung unterstützt. Ich habe mir auch keine Sorgen gemacht, das Webthings werden immer mehr. Aber ich habe auch keine Angst, dass die Webthings werden immer mehr. Aber ich habe auch keine Angst, dass die Webthings werden immer mehr.

New Orleans nach den Bestimmungen durch den Herrscher „Kaiser von Mexiko“.

Editor's Comment: For any input, you can drive the bus position and

Hans Wagner: Ich will nur, dass der Busch bei diesem Auftrieb natürlich so prunkvoll erstrahlen sollte, so wie, will ich allerdings nicht. Ich habe den Wagen wieder nicht wieder gesehen.

Hinter Völkern-Vorhöltern haben Sie geworlt zu tun? Jemand, der in York York lebt, kann je eigentlich einen anderen von Völkern nicht sein lassen.

Shant Shantoni: Indian movement, Indian in New York, Indian with north-eastern features: some Plattsburgh in Louisiana and one Hanoi in intellectual field of the Situation, New York, with Iranian head feature, some and police Plattsburgh and others in Shantoni. To be in, there is to be that, Indian Indian, some it is also American. The chiefest in some, American in, Indian Indian, also American in Indian.

Übers: Sie haben zwei Schwerepunkte in gelber Blauerei. Der jüngere Bruder ist 2,00 (Hochwasser) groß. Welches Sie durch die Engel (Wachstum) einbringen oder die Fülle eines Kapels oder Schmelz (unten) erzeugen?

Herr Staurer: Ich habe ja nicht nur viel, sondern ich sammle auch viel, vor allem Bücher aus dem 19. Jahrhundert. Was meine eigene Arbeit betrifft, so habe ich ganz große Pläne und möchte endlich wieder viel mehr.

Editorial Board of the Journal: (continued)

Hart Shuman: Sie waren Verurteilter. Und wenn ich nicht mehr arbeiten will als Häftling, was dann? Ich bin inhaftiert, Sie sind nicht, und nicht von den Straftätern des Bundes eingeschlossen. Also:

Driver: Was not for any indication, given for safety in driver studies
continued?

[illegible]

RE: DEPARTMENTAL NOTICE CONCERNING
UNIVERSITY OF CALIFORNIA
RE: JOURNAL OF LAW AND ECONOMICS

www.daneshmand.com

Abstract







This residence, completely transformed by an art collector and traveler eager to make it into a home, is located in a building constructed in the 1960s that was used for storing tramway equipment. The rawness of the large open space, expansive brick walls and industrial features blends flawlessly with modern design elements, making it a sophisticated and inviting place to settle in.

The scale of the room presented an initial challenge, as the designer sought an intimate look and feel. Converting this formerly stark space into a living and entertaining area started with the homeowner's collection of works from artist Hunt Slonem. The artist's work is displayed floor to ceiling on the double height brick wall, transforming the dark space with a variety of exotic birds, butterflies and bunnies, rendered in bright bold colors and wrapped in a chic assortment of oversized antique frames. Slonem traveled to the space to complete the two largest pieces on site.

Grounded by beautiful antique rugs in saturated jewel tones and featuring multiple seating areas, the large room achieved the goal of providing intimacy and warmth whether entertaining a large group or just an individual. An incredible eclecticism has been achieved through a wide variety of colors, materials and furniture styles.



Kravet

Lee Jofa

GP & J Baker

Brunschwig & Fils

SUMMER 2013



Kravet



Lee Jofa



GP & J Baker

Brunschwig & Fila



THE HUNT FOR BUNNIES

Down the Rabbit Hole with Painter HUNT SLONEM

By Tyler Malone

Photography and Paintings Courtesy of Glitterati Incorporated

Design by Mina Darius

Spring 2014

“Be vewy vewy quiet, I’m hunting wabbits,” says Elmer Fudd, in just about every cartoon he appears in with the world’s most famous rabbit, Bugs Bunny. Though he’s not hunting for rabbits (or wabbits) like Elmer Fudd, painter Hunt Slonem does a better job at capturing them. While Elmer Fudd constantly messes up in his attempt to turn Bugs into bunny stew, Hunt Slonem wakes up every morning and captures bunnies on canvas. These warm-ups are, as John Berendt calls them, “the artistic equivalent of calisthenics in which he flexes his painting apparatus to establish control over the colors, shapes, and textures that flow from his mind’s eye through his arm, hand, and brush on the painted surface.”

Hunt Slonem paints countless other subjects, but the bunnies always begin his day. Like the White Rabbit in Lewis Carroll’s *Alice’s Adventures in Wonderland*, they lead him down the rabbit hole to the Wonderland that

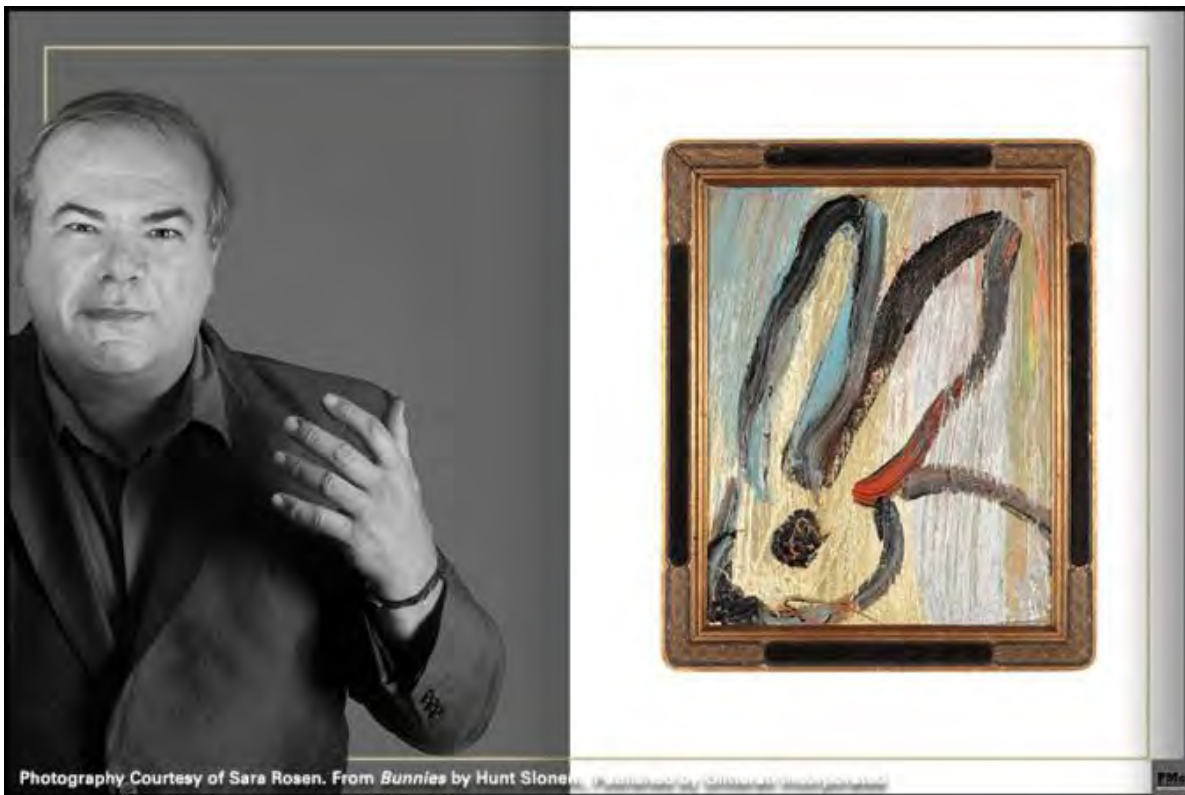
is the rest of his paintings. I spoke with him about his new book, *Bunnies*, which collects a number of his bunny warm-ups.

Tyler Malone: When and why did you start doing these warm-ups which John Berendt called your “artistic equivalent of calisthenics”?

Hunt Slonem: I started a long time ago. About thirty years ago, I had a show in Richmond, and I didn’t have money for contemporary frames. I was going to the flea market a lot so I started buying 19th century photo frames. There was a standard size 8×10. I started working in that size. The frames sort of changed the way I worked. I started buying gallons of white paint, and painting wet into wet. So it was a huge breakthrough for me: I started doing these little studies to fit the frames in wet on wet.

TM: So why did you pick bunnies as your subject?

HS: I didn’t know at the time why I picked them. I liked them, and I’ve had them as pets off and on my whole life. I was using them in groups at the feet of saints. I don’t know: something about luck and multiplicity. I also just liked the shape, and they’re cuddly. Then one night I was having Chinese food and I looked down and realized I am the sign of the rabbit. So maybe they’re sort of all self-portraits?



TM: Monet had his waterlilies. Dali has his soft watches. Warhol had his Campbell soup cans. You have your bunnies. Why do you think it is that so many artists, yourself included, have a particular image or icon or concept that they keep gravitating back to?

HS: I like the idea of repetition. To me, it’s like divinity. Why is grass green? And why does so many different unique blades of grass make up the whole? Why are leaves covered with trees where no two are exactly the same? Why do you say the rosary and repeat certain things? I’ve followed a lot of Hindu practices throughout

my life, and we repeat mantras. So repetition and divinity for me go hand in hand. I have repeated everything I've done in life a million times. It's almost hard for me to abandon painting anything. I am constantly repeating. I also think that every time you do it, you do a little better.

TM: Who are some of your artistic heroes?

HS: I'd have to say my number one is Picasso. But I like different people for different reasons. Warhol is a big inspiration for many different reasons, not necessarily painterly. I like Cindy Sherman's work a lot. I like Richard Sexton's work. He's a New Orleans photographer. I also love Frida Kahlo and Diego Rivera. There's millions of inspirations. I love American painting of the Victorian era.

TM: You've mentioned the White Rabbit from Lewis Carrol's *Alice's Adventures in Wonderland* when discussing this series in the past. When you speak of *Alice Adventure's in Wonderland*, there's the idea of altered states and alternate realities that comes up, and of course related to that there's also the concept of madness which is such a part of that book. "We're all mad here." How do you feel your bunny series fits in with those thematic concerns?

HS: It's a wonderful reference. It's a magical reference. It's a reference that has inspired all of our childhoods. As you say, the whole idea of alternative realities, and alternatives to authority, a bit of rebellion. There's the big and little, and high and low. I love the whole tea party scene. I keep in my homes full place sets of old Paris porcelain dinnerware at all times on the table. People come and eat on paper plates on top of it, and move from seat to seat. The whole idea of the continual event.



Photography Courtesy of Sara Rossel, from Bunnies by Hunt Stonem, Produced by Ghazal Industries



Photography Courtesy of Sara Rosen. From *Bunnies* by Hunt Slonem, Published by Glitterati Incorporated

TM: What other rabbit paintings are in your mind as you paint?

HS: The most famous rabbit painting in the world is probably Dürer's *Hare*, which my generation grew up on. There's that movie *Harvey*. There's Bugs Bunny. There's a whole book on rabbits and art, and it's pretty amazing. We've just always been fascinated by painting rabbits, all the way back to Medieval times. We don't paint rats as often, even though they're both rodents. There's just something about rabbits that we love. There's something charming. People carried rabbits feet for lucky charms when I was a kid. They're a symbol of fertility and multiplying.

TM: Though we've discussed the idea of you continually coming back to bunnies, obviously bunnies aren't the only thing you paint. What was the thought behind doing the book specifically on bunnies, which is only just a small selection of what you paint?

HS: Well, it's becoming an increasingly larger part of my work. It's just something I've always wanted to do. Marta [Hallett] gave me the opportunity to do it. She was very open to the idea. She did a gorgeous job with the book. And it's out just before Easter, which is great.

TM: A lot of the idea being of creating art in any of its forms has to do the concept of creating something beautiful to live on after you, a sort of surrogate immortality. What do you want people to say about you and your artwork long after you are gone?

HS: I'd like them to say anything they want. I paint. I have paint in my veins. It might seem like a silly thing today to want to paint when there are so many other forms of expression. But I grew up around art, and I just love to paint, and have since I was child. I paint whether anyone likes it or not. I guess I hope I'm remembered for reminding people to look at nature more. It's vanishing at such a rapid rate, I hope we still have wild rabbits running around in the near future. I hope my work lasts. That's the hope. But that's not why I do it. I do it because I have to.



Alec and Hilaria Baldwin make appearance at book launch

By Mara Siegler
| 11:19pm
Modal Trigger

March 27, 2014



Alec Baldwin, Hilaria and baby with artist Hunt Slonem. Photo: PatrickMcMullan.com

Alec Baldwin can't stay away from the limelight despite boldly bidding goodbye to public life — and New York.

He was with Hilaria and baby Carmen at a Manhattan magazine bash Tuesday for the release of artist Hunt Slonem's new book "Bunnies" at the Paul Smith boutique in Soho. Baldwin happily mugged for photos without incident.

A source said he was there because Hilaria had done a cover for Manhattan's sister magazine Beach and he came as her date.

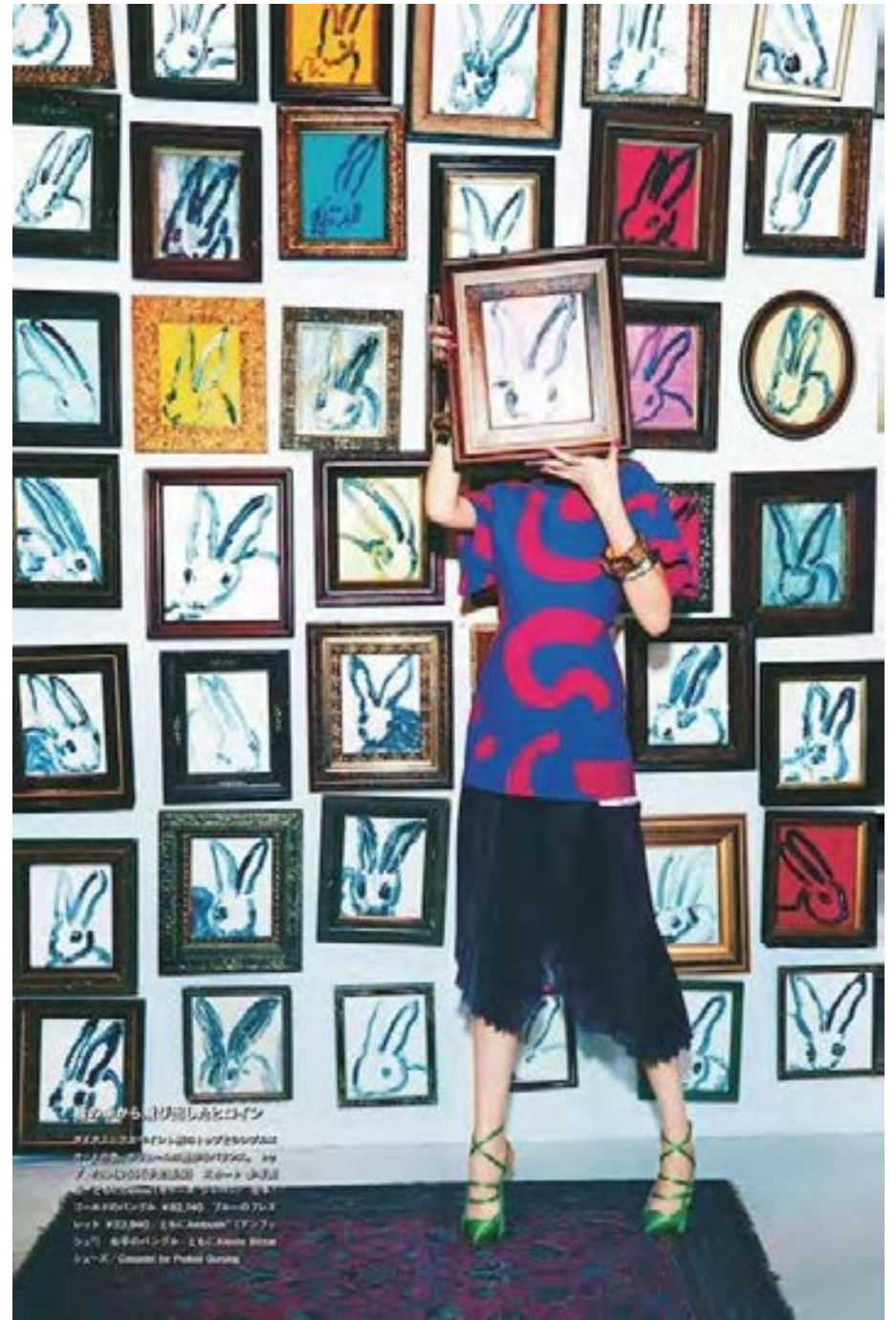
Also there: Ann Dexter Jones, Sharon Bush, Lady Liliana Cavendish, Slonem's journalist bro Jeffrey Slonim and Naeem Khan.



PHOTOS BY ELLEN VON UNWERTH



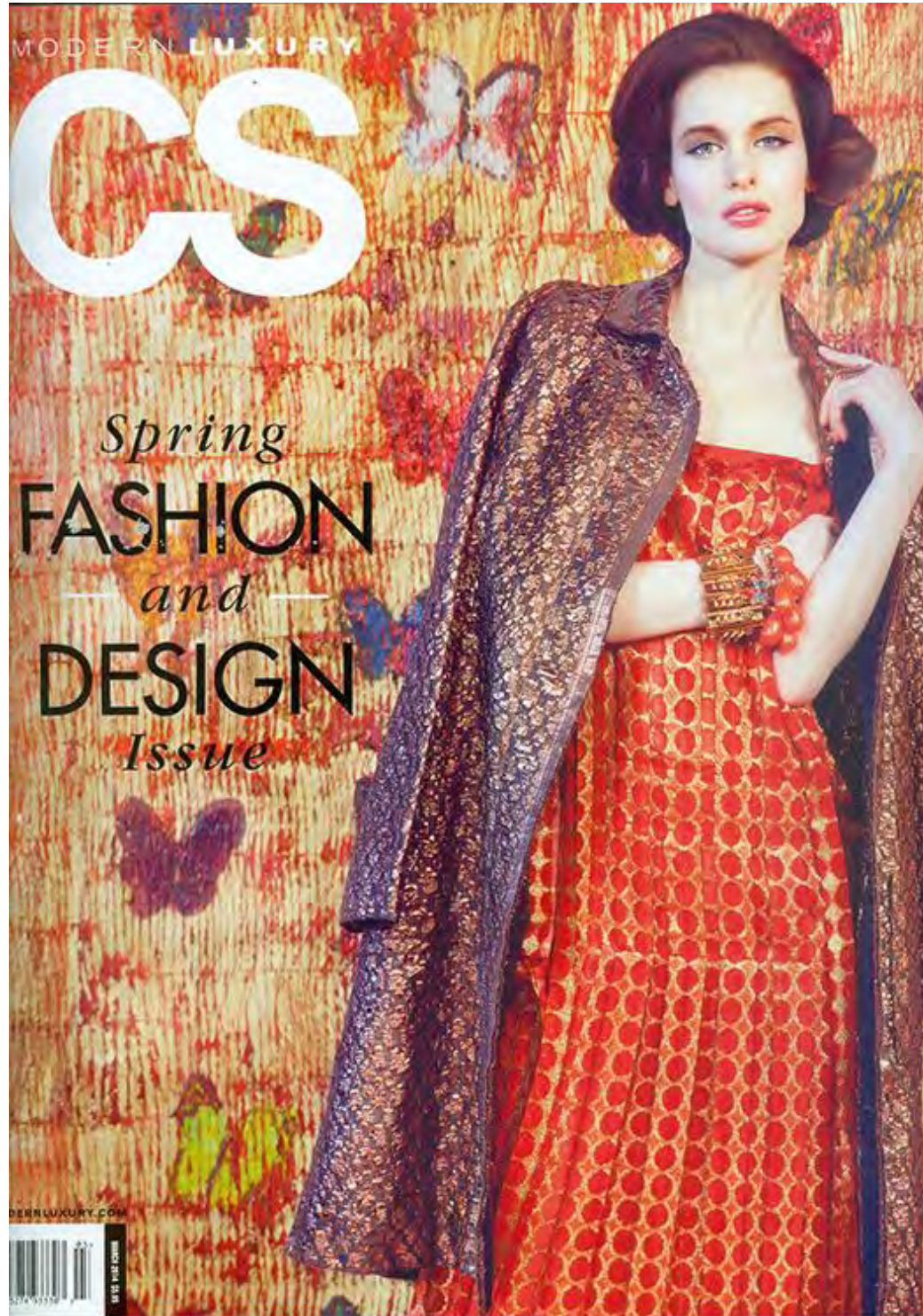
NUMERO TOKYO APRIL 2014



On this page, the "Toucans" sculpture at Clearview Parkway and Veterans Boulevard illuminates the evening sky.

On the back cover, the fishing pier at the Laketown Lighthouse in Kenner offers nighttime access to Lake Pontchartrain.

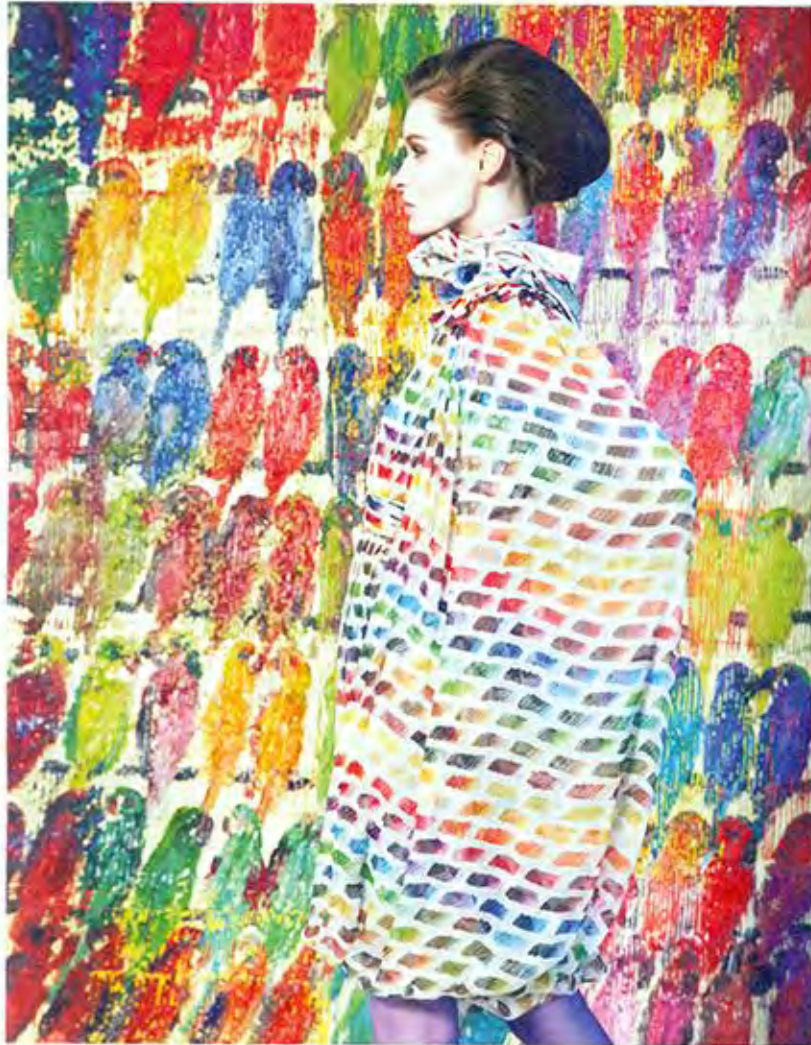












Printed muslin dress, \$8,590, at Chanel; 212.787.5500; Finches print silk tie, \$90, by West Slatem at westslatetie.com.



Brooches: vintage pin long chain gangster pose, \$1,390, by Brian Chen at Neiman Marcus, 313 842 2900; bracelet: spirit over the heart design, \$15,448, at Neiman, 512 737 9171; necklace: voluminous floral and paisley print draped and wall, \$298, by Lisa at Lisa Lisa: golden beaded patterned cuff hair with ring and ring, \$1,000, by David Harris New York at Neiman Marcus.







SANDRA LUCAS & SARAH EILERS
DINING ROOM

Dongren's laundries, laund and laund filters were originally found in the dining room, because of the plaster board ceiling. She then rearranged the formal dining room as it is that space for the third generation of the family who built the house. "We felt that it was important to bring history and achievement reference to our family while collecting modern art," explains Li. The original stained wood millwork was preserved, but the table was gone, too. Li's wife, Fuxun & Bello Chaudhry, Green points, a pollution-free line that the designers carried into the lobby as the custom dining chair. A 19th-century mahogany dining table and a 1910 Belgian silver-plated chandelier were brought in, and could well have been locally furnished. Abstract artwork by Dutch painter hangs on the walls. "The art was selected for its playful colors and emotional impact," explains Fines. Classic and more modern pieces overlook the dialogue between old and new, while the chandelier's tiers peek up at the brass accents in the contemporary rug.



Beauty

THE BEAUTY CLOSET

Chastened by angry birds, beauty editor **JEAN GODFREY-JUNE** arms herself with cerulean creams.

This innocent-looking bird might not make the 50 best party guests.

The beauty-editor corps has enlarged exponentially with the blogosphere. If you call us all together at once, the mob-scene aspect is a little staggering. There we all were, at the far-West Side studio (it seemed to take up almost an entire city block) of the artist Hani Slonem: Whitewashed old room after whitewashed old room was crisscrossed with paintings (30 deep in places), Oriental rugs, wild furniture from seemingly every period.

Mr. Slonem also loves birds and has many—it seemed like upwards of 20 or 30 of them, in every size, including several toucans the size (and temperament) of robust toddlers. The birds—inside and outside of their cages—were all at one end of a large central gallery, and they were agitated, screaming at the top of their lungs. The biggest among them loomed and hopped and bobbed in a way that was either disarmingly cute or terrifyingly menacing.

L'Oréal was introducing a new mascara; executives stepped up to speak at the microphone about its many attributes, but the birds drowned out anything anyone tried to say. People shouted, whistled and cleared their throats to no avail—but the birds triumphed, utterly and completely.

There was nothing to do but take home the mascara and try it. And, best freakin' mascara ever. It's super-black and curves your lashes upward perfectly; the butterfly-wing-ish shape gets into the corners like nothing else and somehow, it leaves not a clump. Triumph!

L'Oréal Paris Voluminous Butterfly Mascara, \$8, drugstore.com

Waxwings BUTTERFLY

This cream is blue—fully, actually blue, as in, you will really have to rub it in so as not to be left with blue skin. It's made from the indigo plant, which, it turns out, is hugely anti-inflammatory—for centuries, Japanese samurai wore indigo-dyed cotton clothes beneath their armor so as to heal wounds more quickly (in Japan, the color indigo is called samurai blue). The people at Tatcha have made a number of creams (face, hand, body) with indigo, but this one is the most concentrated, not only is it anti-aging, it treats skin irritations, small and large, often overnight. Everyone needs a jar in the medicine cabinet: It works, it's totally natural and it could not be more glamorous.

*Note to world: Please, someone, start a line of fingerie/T-shirts/long underwear/sheets called Samurai Blue that's all indigo, all the time!

● Follow me! @JeanGodfreyJune, or read (many) more bits of my beauty advice on bellymag.com.

Tatcha Indigo Soothing Recovery Treatment, \$98, tatcha.com

TATCHA

Bird's-eye View: Talking Art With Hunt Slonem

By Rosemary Feitelberg, Photos by Kyle Eriksen



One of the many seating areas in Slonem's massive work space.

Amidst Hunt Slonem's murals, hundreds of paintings and sculptures in his cavernous 30,000-square-foot work space, one thing is clear — the artist likes to go big.

Beyond the art, as far as the eye can see, 60-plus birds, some of which are 60 to 75 years old, were squawking away from an unseen section of his studio during a recent visit. The 62-year-old artist is widely recognized for his neo-Expressionist paintings of birds. But, like much of what he does, even his hobbies are rooted in his art.

An ardent antique collector with a New Orleans sensibility, Slonem has what he describes as the largest privately owned Gothic sofa collection, not to mention hundreds of top hats and framed iridescent blue morpho butterflies on display.





But back to the art. With 36 exhibitions of his works planned for this year alone, a new book release and a Lee Jofa-made rug collection set to make its debut this fall, Slonem says he is nearing the purchase of The Rexmere, a former 400-room hotel in Stamford, N.Y., that he plans to convert into a work studio and decorative art museum.

Tonight, Slonem will be holding court in the Paul Smith store in New York's SoHo signing copies of his sixth tome, "Bunnies" (Glitterati Inc.), which has a foreword by John Berendt. Every morning Slonem starts his work day with "daily warm-ups" (a term he borrowed from the abstract expressionist Hans Hofmann), spending 30 minutes painting rabbits on small rectangular panels made of wood and Masonite. Signings are also slated for April 9 at Lord & Taylor's flagship and April 23 at Dylan's Candy Bar.

The Kittery, Maine-born artist routinely paints until 7 or 8 p.m., or well into the night if he is not going out. But despite having had 350 shows since 1977, he barks, more than bristles, when asked why he is so prolific.

"Because I'm a working artist. I mean, Picasso was prolific, you know [Andy] Warhol left [behind...] I hate that question. Why shouldn't I be? Is Damien Hirst?" he says. "I paint my work and I enjoy painting. It is the glue and fiber of my existence. Nothing else satisfies me. I get my ideas by working daily. You know, it has taken me 62 years to arrive at what I do. I didn't just start scribbling overnight. And the simplicity of my work came from leaving things out."



A wall of the artist's bunny paintings.

Raised in what he called an Ozzie & Harriet-type world where calling cards were in order, Slonem and his siblings grew up in many places because their father was a Navy officer. As a high school exchange student in Nicaragua, he would skip school and hit the jungle with his butterfly net. Slonem says that magical experience has never left him, “My whole work was influenced by it. I remember all of it so vividly, the name of the parrot and the servants, and this wonderful woman named Rafaella who used to comb all of the girls’ hair. The grandfather was 95 and lived in this 300-year-old house with 40-foot ceilings, and little families of turtles would walk out into the jasmine-filled courtyard. It was just straight out of ‘100 Years of Solitude’ [Gabriel García Márquez’s classic novel].”

After graduating from Tulane, he studied at the Skowhegan School of Painting and Sculpture in Maine, and then in 1973 followed the “don’t go to grad school, just go to New York” career advice. Meeting Roz Chast briefly at a Robert Mapplethorpe opening led him to his first apartment — a \$250 monthly rental in SoHo. Recalling that “edgier” time in the city, Slonem says, “I just remember being with René Ricard at some after-hours place on Avenue D and being frisked for guns walking in. Maybe my ideas were fresher, but every day was this adventure. I’m happier now that I’m more focused.”





A view of Hunt Slonem's massive work space.

One thing is clear: Slonem is savvy about real estate. Years after his arrival in Manhattan, he scored 30,000 square feet with a terrace in the Starrett Lehigh Building for \$5 a square foot, which he kept for a stretch. If that weren't enough elbow room to paint, the artist later landed an 85-room, 45,000-square-foot space on 10th Street.

Like The Albania and The Lakeside, the two plantations that he owns in Louisiana, The Rexmere is a National Historic Landmark. "I've always said that with 100,000 square feet I can be kept busy for the rest of my life," Slonem says. "I can fill up 20,000 to 30,000 [square feet] in a few years."



Lady Day



THE PHILANTHROPISTS-WHO-LUNCH LOOK HAS A NEW RELEVANCE AND YOUTH—A GUTSY ALTERNATIVE TO ALL THE MINIS AND MAXIS CROWDING SIDEWALKS BELOW 57TH STREET. PHOTOGRAPHED BY STEVEN MEISEL.



THE BUCCANEERS
 iridescent dress and
 French-style outfit
 show, among many
 other things, American
 woman for the first
 time. On the show's
 runway, \$2,400, jacket
 and skirt. One of
 the best. Top skirt
 \$1,100, and the pants.
 select Chanel's
 boutique in
 Manhattan. The
 show's details, see in The
 Fashion Editor's
 Guide to the show.

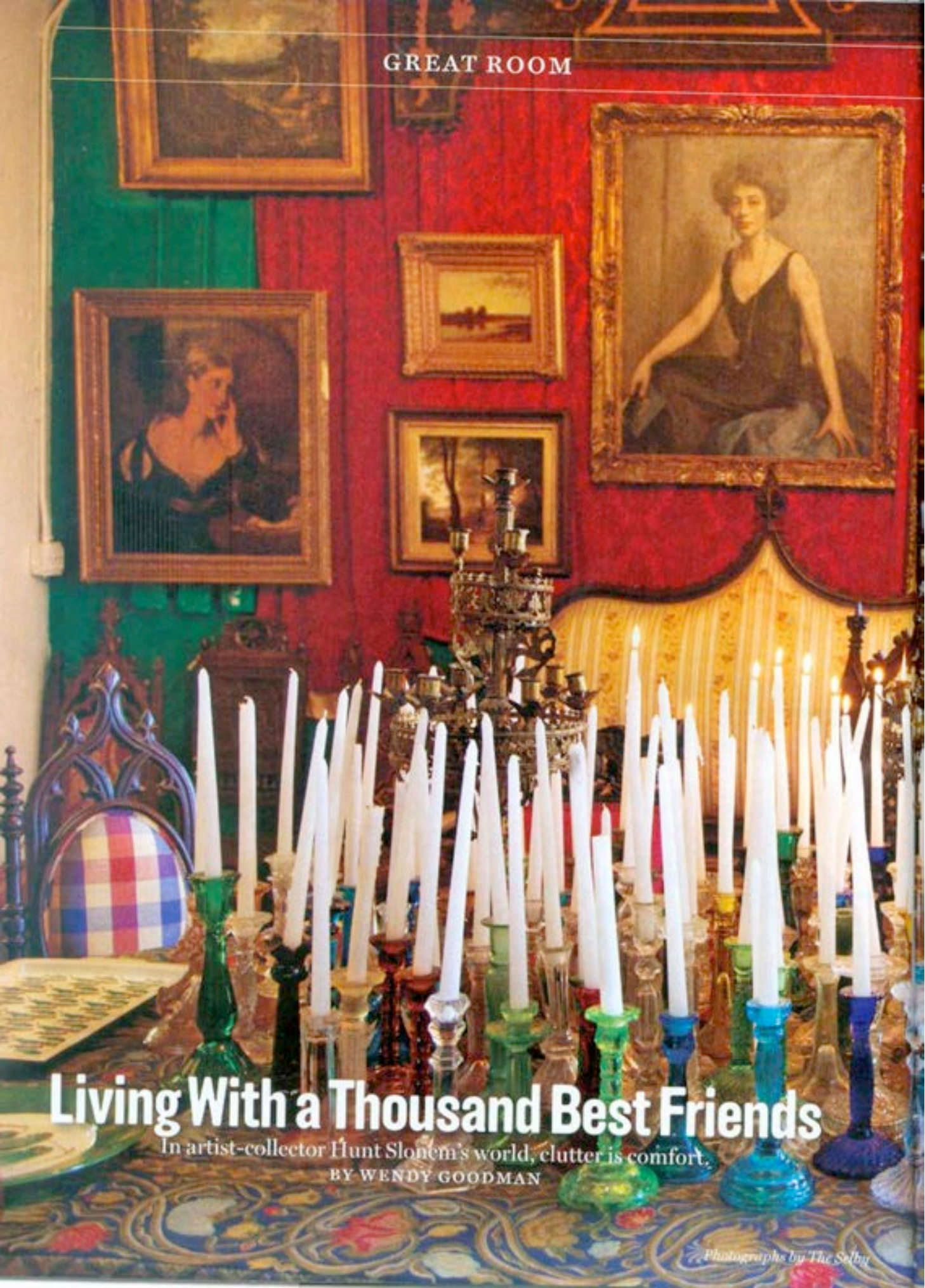


SHE MEANS BUSINESS *THIS PAGE:* For a charitable powwow with the mandarins of the museum board, a Nina Ricci suit is her battle uniform. Powder-blue tweed jacket (\$2,590), beige angora sweater (\$1,350), skirt (\$1,050), gloves, pumps, and mink bag; jacket, sweater, and skirt at Neiman Marcus stores, or online; bag, Lanvin stretch wool-jersey dress, \$2,940; Lanvin, Las Vegas; Yves Saint Laurent gloves. Details, see In This Issue.



VOGUE MAY 2010





GREAT ROOM

Living With a Thousand Best Friends

In artist-collector Hunt Slonem's world, clutter is comfort.

BY WENDY GOODMAN

Photographs by The Solby

THE DINING AREA

The glass candlesticks are part of a collection of thirties and forties American pressed glass. Slonem says the middle portrait is of Consuelo Vanderbilt, although he can't identify the portraits around her. The tablecloth is from Schumacher. Slonem's jacket is by Timothy Christopher.



GREAT ROOM



THE AVIARY

Slonem's tropical birds are frequent subjects and have full run of the studio. The majolica table is nineteenth century. "The only other one like it is at Windsor Castle," he says.

LINCOLN ROOM

One of the chairs is from the hotel Abraham Lincoln was taken to after he was shot; the room is dedicated to him. The walls are "Albania Teal" by Ellen Kennon Full Spectrum Paints.

THE LOUNGE

A sitting area at the far end of the painting studio contains various pieces from flea markets and antique dealers. The velvet curtain closes off a storage area.

HUNT SLONEM'S Hell's Kitchen habitat is 15,000 square feet. Cramped New Yorkers accustomed to tiny spaces might get dizzy at the prospect of filling that much openness, but Slonem, an artist and life-long accumulator, had the opposite problem: He was moving from a Tenth Street studio that was a mind-boggling 40,000 square feet, divided into 89 rooms. "I had to give away 27 sofas," he says wistfully. "I lost a thousand things in the moving process! I was beside myself."

This space, which had been headquarters for a movie company, now houses Slonem's painting studio as well as his ever-expanding collections, mined from flea markets and antique fairs. In an interview in Vincent Katz's book *Pleasure Palaces: The Art & Homes of Hunt Slonem*, he describes his collecting technique as "cluttering." For him, objects are friends; the more there are, the more he's inspired. "I have to have a certain amount of stuff in place before I can function and paint," he says.

Slonem is a prodigious multitasker. He paints (rabbits, birds, portraits) several hours a day. He's also planning his next show, at the Marlborough Chelsea gallery next year, launching a rug collection with interior designer Marc Charbonnet, and working on his next book, with Vendome Press. *Grey Gardens* director Albert Maysles has a documentary in the works about him. But nothing gets in the way of twice-weekly flea-market visits. After shedding so much during the last move, "I feel I am entitled to get a thousand new things!" he says, chuckling.

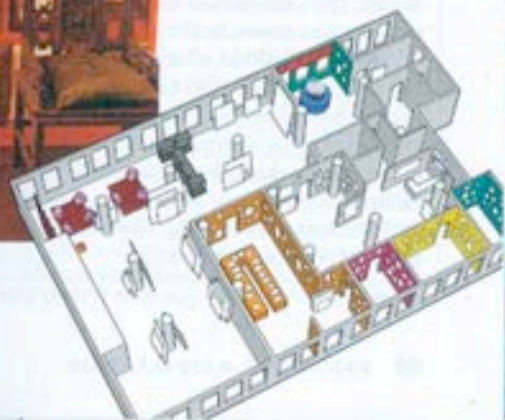


ILLUSTRATION BY JASON LEE



THE RABBIT ROOM

The walls are "Coral" by Ellen Kennon. "The two chairs are nineteenth-century Chinese that I found at a flea market somewhere," Slonem says.





"AN ARTIST'S LIFE" BERGDORF GOODMAN FEBRUARY 2009



AN ARTIST'S LIFE BERGDORF GOODMAN FEBRUARY 2009



ELLE DECOR

SEPTEMBER 2014 VOLUME 17 NUMBER 7



Noureen Khan and her wife, Rasana, in the living area of their SoHo loft. The decor was a collaboration between the homeowners and interior designer Tom Scheerer. Facing page: A quartet of Yonsei Painter Globe lights are suspended from the 13-foot ceilings. See Resources.

NATURAL BEAUTY

Maria Hatzistefanis, founder of cult beauty brand Rodial, has decorated her home in sumptuous neutrals by ANGELA VILLA



Step inside the chic Chelsea town house belonging to Maria Hatzistefanis and you are immediately seduced by the understated glamour of every room. It's no surprise, really, as glamour has become a byword for the founder of cult beauty brand Rodial.

An eye-catching pink and gold butterfly painting, by New York artist Hunt Slonem, dominates the room. 'It was the first important piece of art that I bought with my husband and we still love it.'



INGENUE AUGUST 2004





CAMERA READY

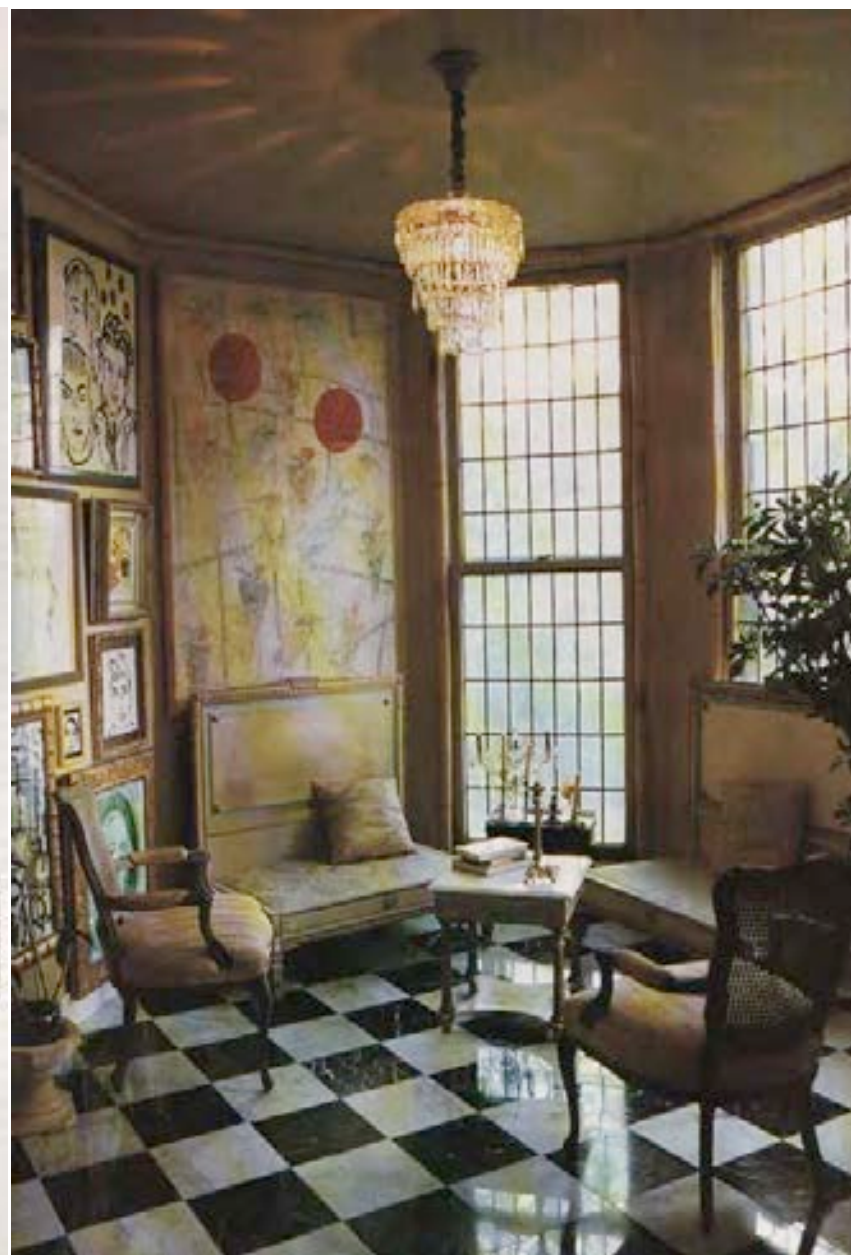
A HOMEOWNER WITH DISTINCTIVE DIGS GETS A TASTE
OF THE GLAMOROUS LIFE WHEN CREWS ARRIVE

flash bulbs explode in a paparazzi-like frenzy. *Vogue* supermodels lounge in your living room. Julia Roberts pauses to take in the view of your backyard. For the owner of one Westchester location home, it's just another ordinary day.

What's it like to rent out your house as a backdrop for photography, film and TV? Lucrative, occasionally annoying and generally quite a trip, *Westchester Health & Life* discovered.

Continued

Indicative of an owner with an eclectic eye, the salon-style arrangement of artwork in the breakfast nook adds to the multiterrestrial look of Katie Yukerman's Yonkers home.





The Manor Reborn

Artist Hunt Slonem infuses his Hudson Valley mansion with lush textiles, Victorian furniture, and, of course, plenty of art

Text by Jeffrey Slonim · Photography by Fernando Bengoechea · Styled by Carlos Mota

"The first time I drove up to Cordts Mansion, it looked like an ice palace," remembers artist Hunt Slonem about the Second Empire-style house looming high above a broad bend in the Hudson River two hours north of Manhattan. "Eight inches of snow had blanketed the grounds. I was speechless—I just flipped for it."

Slonem, whose Modernist canvases of butterflies, birds, silent-film stars, and society figures are exhibited at Marlborough gallery in New York and included in some 70 museum collections, became the owner of the historic 1873 mansion two years ago. Originally called Edgewood Terrace, the ten-bedroom center-hall Victorian with a cast-iron-crested tower



was built by John H. Cordts, a brick merchant who kept track of ships on the Hudson and his nearby brickyard through a telescope in the tower.

An early photo of the house shows Matilda Stock Cordts, who was married to Cordts's son, State Senator John N. Cordts, standing on the front lawn with their young daughter, Florence. Matilda lived in the house until she was 104, and Florence, who cared for her, lived to 91. By the late 1960s Matilda and Florence were still entertaining guests at the mansion, serving soda crackers and ginger ale. They kept six safes there (two so large that they were emptied but never removed) and an aging Buick limousine with whitewalls in the carriage house. Florence was bathing Matilda when the tower was struck by lightning in the early '70s.

A fireman pounded on the front door. "Mrs. Cordts," he shouted, "Your house is on fire."

"Young man, do not come in this house," Florence replied. "Mother isn't dressed." Much to Florence's distress, he broke through a panel of hand-etched Tiffany plate glass, though to his credit the rest of the house went undamaged.

Once Slonem, an indefatigable collector of mid-19th-century antiques, moved in, he quickly filled the structure with timeworn treasures: a pair of gilded chairs reputedly by A. W. Pugin, a neo-Gothic Italian chair from Carlos de Beistegui's Le Corbusier penthouse on the Champs-Élysées, and an Astor-family marriage bed attributed to Herter Brothers.

Within a few months, the upriver parlor, which Slonem had painted deep red, appeared grand but welcoming. He accessorized the room's ornate white cast-iron mantel cover with a French Gothic clock, an 1860s Gothic candelabra, and for hip whimsy, a



Christopher Makos photograph of Andy Warhol in drag. Two 19th-century Gothic chairs and a parlor set by George J. Henkels provide commodious seating around a 19th-century Gothic Revival center table. "Hunt is breathing new life into the house," says Matilda Cordts Davenport, Florence's niece. "I think my Aunt Florence, who was a great patroness of the arts, would be very pleased indeed."

Meanwhile, in the blue, or downriver, parlor, a zebrahide ottoman serves as a cocktail table for a Venetian settee and chairs, part of a suite of furniture from New Orleans that Slonem—à la Scarlett O'Hara—had re-covered in vintage curtain fabric. In the window is a full-height plaster Venus that once belonged to Fred Hughes, Warhol's business manager.

"At first I found it intimidating to try to make the place mine," explains Slonem. "So I decided to have one big project done each weekend. On one, I had the kitchen painted tangerine; on another, designer Guy Clark installed orange Schumacher fabric on the walls of the dining room," he says, adding that he "quickly painted over all the reproduction-Victorian wallpapers that were so busy they were keeping me up at night." Longer-term projects included restoring two gazebos, repainting exterior

From top: *Butterflies*, a 2001 oil on canvas by Slonem, and a 1950s Murano-glass collection in an attic gallery/bedroom. The low stool next to the pedestal sink is upholstered in Schumacher's Domino fabric. Facing page: *Pinwheel*, a 2001 oil on canvas; Geoffrey Bradfield and Picul Eclectus, 2000 oils on canvas, all by Slonem, in a guest room. The 19th-century Spanish carved-wood bed is dressed in a flea-market bedcover and pillows. See Resources.



trim that hadn't been touched in 40 years, and turning the carriage house into an artist's studio.

Coming up with enough artwork to fill a 30-room mansion would derail most homeowners, but not Slonem. A black sitting room houses a menagerie of his black-and-white canvases of butterflies and bunnies, a trio of figurative works enlivens a guest room, and the breakfast nook is peopled with his colorful portraits of Georgette Mosbacher, Mary Todd Lincoln, and Lady Patricia Cottenham.

But no visit to Cordts Mansion would be complete without a peek inside the tower. Two steep flights of stairs lead from the third floor to a trapdoor that opens onto what looks like a bell tower with a hangman's platform. The room is lit with a single bulb swinging at the end of a long wire. From there one ascends a rickety ladder to a latched roof panel, which pops open for bird's-eye views of mountainous riverbanks that turn banana-yellow and rust in the setting sun. The vista brings to mind the canvases of Slonem's historic Hudson River School neighbors: Bierstadt, Church, Cole, Cropsey. In fact, the previous owner insisted that Slonem climb out on the tower's roof before he would sell him the house. "Let's just say," deadpans the artist, "I haven't done it since." ■



The dining area's Arts and Crafts chairs and farm table are French, and the Chinese ladder is antique. Facing page, clockwise from top left: A 19th-century cabinet from ABC Carpet & Home displays chins and Dorothy Thorpe glassware, and the doors are lined with vintage Karl Lagerfeld wallpaper; the drawing is by Weinrib, and the antique Italian chair is covered with one of her fabrics. A Nicola Tyson painting, antique Thai Buddha, 1930s club chair from ABC Carpet & Home, and pillow from Madeline Weinrib Atelier. The vintage Fritz Hansen stools at the kitchen counter are from ABC Carpet & Home. See Resources.



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Hunt Slonem

Artist profile by Dr. Lisa Dethlefs



Rings of the Sun 74" x 60" oil on canvas 2002



Landscape 52" x 70" oil on canvas 2002



Seven Windows 70" x 60" oil on canvas 2002



In and Out 60" x 72" oil on canvas 2002

Flights of Fancy

Humans have dreamed about taking flight for as long as memory exists. Icarus wanted to fly, but nature defied his wishes. Leonardo da Vinci would buy birds in the local marketplace only to release them and watch them take flight, dreaming and fantasizing about the joy and freedom of flight as well as attempting to study the aerodynamics of their amazing feat. Today, we take flights for granted as we pile onto jumbo jets to whisk us off to far away places. This author knows that there is no greater thrill than sitting in the left seat behind the controls of an airplane, becoming one with the machine and parting the clouds in a manner that far exceeds that of the birds. To become one with the plane is the closest we can come to knowing the feeling of freedom that birds have been endowed with.

Throughout human history, birds have most often been seen as intermediaries between those of us who are earthbound and the heavens wherein God dwells. On occasion, artists portray birds as messengers. Alfred Hitchcock's classic film, *"The Birds"* comes to mind in this vein, but thankfully most of us see birds as benign or even as spiritually blessed. Animal behaviorists have proven in recent years that birds, especially those in the parrot and cockatiel family have an innate intelligence comparable to that of a young child. And given the ability to speak, many species amaze us with not only their reproduction of human speech, but their comprehension as well.

Hunt Slonem is an artist for whom birds are as special and revered as they were for Saint Francis. To Slonem, birds are the living symbols of the human soul and its spiritual liberation. His studio-lit New

York is also home to seventy pet birds that consume at least two hours per day of his time in maintaining their care. Not only do they offer him companionship and serve as a source of pleasure, but they are his prime inspiration as subjects for his paintings. His reverence for and love of birds has made him unique among artists, and has made him the subject of numerous television and journal interviews. Unlike artists such as the legendary Audubon, Hunt Slonem could not imagine showing birds so that their form and color could be studied in laboratory fashion prior to painting their image. To him this very concept is repugnant, but this has not lessened his respect for the quality of the imagery created by such pioneers as Audubon.

The most descriptive view of Slonem's work comes from the 1993 essay by the late Henry Geldzahler who said, "The visual field of Hunt Slonem's paintings is a continuum accented by ovals of varying shape and colors that is turned out are birds." Earlier in his career, Hunt Slonem painted images of suns, which he later combined with the meticulously detailed works of Fabronius, Heade and Audubon.

Add to this the spiritual influences that he has developed from numerous trips to India, and one can easily see the development of his style. In his paintings, birds are a repetitive motif, often appearing in great multiples as if depicting the abundance of life that proliferates, especially in tropical biomes, which are in all likelihood the home of the avian species millions of years ago. In many of his works, Slonem appears to be appealing to his audience to develop a greater appreciation for birds and begin to care about these numerous species

that have been brought to the verge of extinction by our handwork. His works burst with subtle colors and textures, most often painted in oil on canvas. Often there is a subtle grid design worked into the composition, presenting the illusion of there being a screen between the viewer and the subject, almost indicative of the mesh or cage that often separates us from birds in captivity. Many larger works have been created in panels, utilizing enamel on wood. He also works in watercolor with the same brilliance and delicacy as seen in his oils. He has also created bold sculptures using resins, acrylic and wood, again depicting the tropical environment and its birds as well as other animals. He has also painted numerous compositions in which the butterfly is the focal motif, but like birds, the butterfly is delicate and graceful, presenting a mystical and spiritual image. In many eastern cultures such as China, butterflies are revered and are never disturbed lest such action brings bad luck.

Slonem summarizes his art as being "eclectic," therefore carrying in that word a mix of meanings, combining the unusual or even alien with a hint of excitement that beckons one to experience more. His work has been described by others as modern baroque, a combination of great painterliness combined with the freedom of abstraction. In the words of poet-critic John Ashbery, "From the narrow confines of his grids, half cage, half perch, Slonem summons dazzling explosions of the variable life around us that needs only to be looked at in order to spring into being."



Larks and Crows 60" x 70" oil on canvas

Hunt Slonem's work is available through Varier Galleries • 7106 E. Main St., in Scottsdale, AZ 85261 • Tel: (480) 948-7107 or (800) 900-9020
and on online at www.varierart.com

An artist's sumptuous book of bunnies, just in time for Easter

R. Stephanie Bruno April 20, 2014



Anyone old enough to remember the Easter bunnies at Scheinuk the Florist's on St. Charles Avenue every spring can recall the experience of standing outside the bunny enclosure, watching the rabbits as they slept or hopped or sat perfectly still. Grown-ups seemed always to tire of bunny gazing, but children could watch for hours (and create a scene when forced by an exasperated adult to get in the car and leave the bunnies behind).

New York artist Hunt Slonem seems as mesmerized by rabbits as the boys and girls of New Orleans back in the '50s and '60s. Slonem, a Tulane University graduate who visits the city monthly and has restored two Louisiana plantations, wakes every morning and warms up by painting rabbits.

Now, Glitterati Press has collected dozens of Slonem's rabbit images in "Bunnies," a sumptuous, large-scale book alive with gold pages and vivid color.

The book isn't what Slonem expected, but he says that's a good thing.

"I probably would have done something much more modest, images of bunnies in frames, one to a page, something like that," he said. "But the publisher had a different idea. They wanted it to be a coffee-table-sized book with gold pages and large-scale images. I'm thrilled they insisted on it, because what they produced surpassed anything I would have come up with."

The shimmering presentation and life-size images succeed in capturing the viewer's imagination in unpredictable ways. What is it about a big book filled with painted images of bunnies that induces a meditative state? Is it the repetition, like a mantra? Is it the seemingly endless variety of personalities that Slonem can tease out of a few skilled brush strokes? Or is it the rabbit image itself?

"I found out reading the table mat at a Chinese restaurant that I was born in the year of the Rabbit, but I had been painting rabbits long before that. Rabbits have an innocent appeal, almost vulnerable, but they have a mythological quality, too. There are just so many associations with rabbits in our culture," Slonem said. "There

LOUISIANA ADVOCATE APRIL 20, 2014

are figures like the White Rabbit and the March Hare in ‘Alice and Wonderland,’ there’s Harvey the Pooka in the movie with Jimmy Stewart, there’s the white rabbit of Grace Slick and Jefferson Airplane. Rabbits represent good luck.”

Rabbits are also a symbol of “intimate activity,” as he phrased it, due to the fact that they reproduce at an astronomical rate.

And reproduce they have, at least in their newest studio (located in the building that Manhattan) is covered with rabbit paintings at flea markets and estate sales all over the



Some paintings are stark — spare but background — but others have colored pink, blue or red. Some canvases have multicolored and metallic surfaces.

expressive black lines on a white background in luminous shades of green, painted form. An entire wall of Slonem’s formerly housed Plato’s Retreat in hung in frames that Slonem has purchased world then carefully fitted to the subject.

“My newest technique is mixing diamond dust into the paint to make the surfaces glisten,” he said. “I use it on black or dark blue paintings and outline the rabbits in white.”

Slonem said that his fascination with the creatures goes back to his childhood in Maine, where he would spot bunnies at twilight. “It took on a mythical feel, it being neither day nor night but in-between.”

In the book, all rabbits have names, something the publisher requested and Slonem worked furiously to accommodate.

“I came up with as many as I could think of,” Slonem said. “Almost everyone I have ever known is in there somewhere or another.”

Rabbits are also named obliquely for the two Louisiana plantations that Slonem has restored: Albania and Lakeside. The bunny named “Jeanerette” is for the Louisiana town near which Albania is located and “Bayou Teche” is the body of water that borders it. Another rabbit is named for the Morganza Spillway, located just down the road from Lakeside Plantation in Batchelor.

Slonem shows his paintings in galleries around the world and has been collected by major museums, including the Guggenheim and Metropolitan Museum of Art in New York, the Smithsonian in Washington, D.C., and the Ogden Museum of Southern Art in New Orleans.

Locally, he exhibits at Martine Chaisson Gallery on Camp Street in the Warehouse District, which will host an exhibition of his new works in August for White Linen Night.

Although Slonem is known to keep birds in his studio space, along with the Gothic Revival furniture and marble busts he loves so well, his single foray into rabbit ownership was what he described as “a disaster.”

“I lost three assistants to that rabbit! It would chase people. I finally gave it to a friend who owned a farm,” Slonem said. “The rabbit fell in love with one of the farm horses and would follow it everywhere. Maybe it was really a horse in a rabbit’s body.”

5 Whitney Art Party-Inspired Accessories

In anticipation of this evening's Whitney Art Party, we've been checking out some of the pieces up for auction. To make a rather large generalization, the same root source can spark an idea in many different creative fields. Here, we round up works in the realm of art and accessories that draw from the same well of inspiration.

By: Daisy Shaw and Jaclyn Cobourn



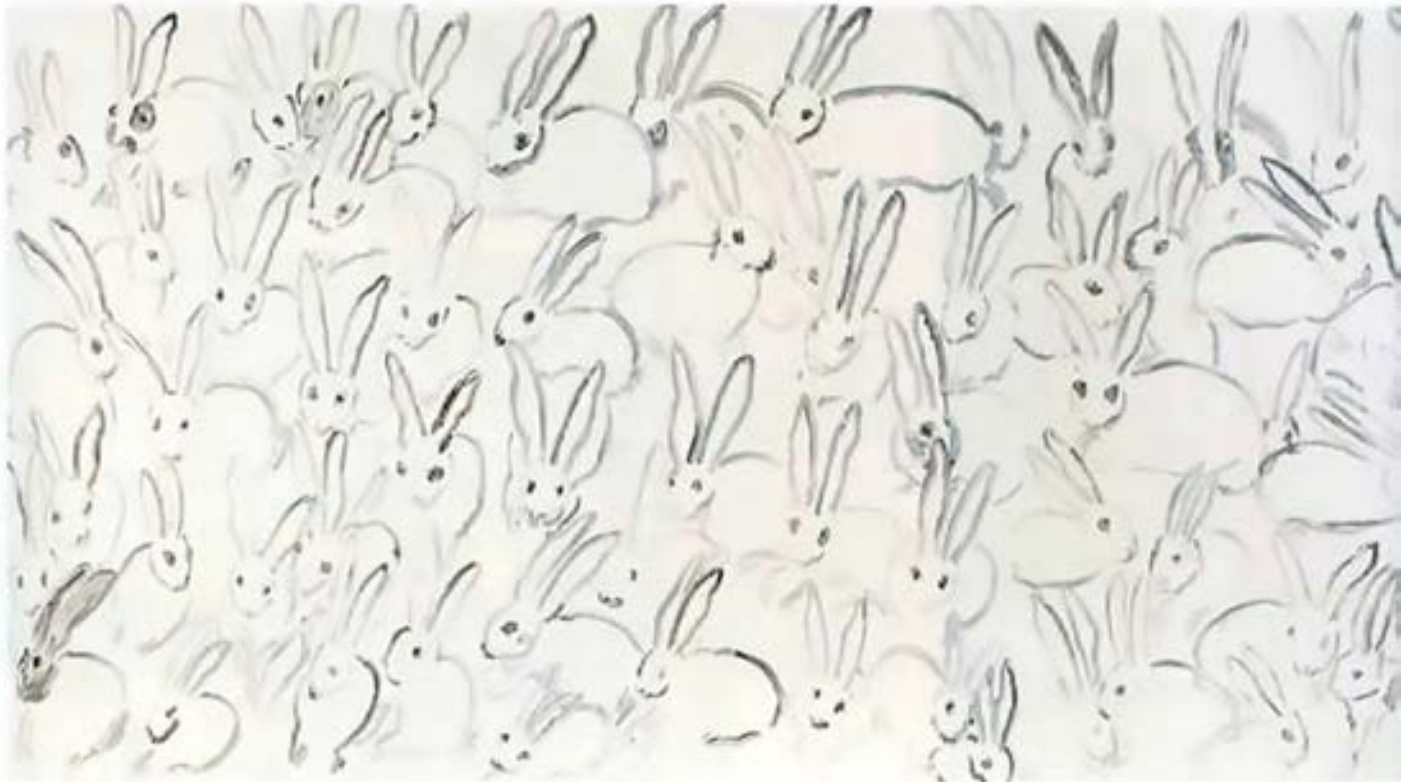
Courtesy of the Whitney Museum of American Art, Courtesy of Finn.

Hunt Slonem, *Untitled (Rabbit)* and Finn Rabbit Necklace

Yes, Finn's gold bunny is an obvious match for this gilded Slonem painting, but with both being such literal interpretations of the animal, it seemed silly not to pair the two. Animal lovers can gaze at their walls, their necks, or both —D.S



OCTOBER editor's letter



LIKE BUNNIES "The Worlds of Hirst Skolem," a monograph on the artist's life and work, is out October 15. Here, Skolem's "Hutch."

THREE AND A HALF BILLION MEN

THAT'S ABOUT HOW MANY Y-CHROMOSOME CARRIERS ARE MILLING ABOUT THE EARTH. And despite all the easy jokes we could make about dedicating an entire issue to the State of Man—"It's about time someone put these menfolk in the spotlight"—it was an earnest curiosity about what it means to be a man today that set our editorial agenda for this issue. We discovered a cosmopolitan group with remarkable style and far-reaching influence. At Cipriani in Venice, we found Nicolas Berggruen, who lives in hotels all over the globe while advising heads of state on how to make the world a better place. In Bologna, we interviewed Luca Cordero di Montezemolo, chairman of Ferrari, the living embodiment of sprezzatura and quite possibly the next president of Italy. We journeyed to the war-torn Congo to find the unlikely fashionistas in the world, the dapper dandies called Sapeurs, working-class men who dress not to impress but to uplift. In the highlands of Scotland, we went shooting with the very forward-thinking Colin Cawdor, current Thane of Cawdor, whose family and property were immortalized long ago by Shakespeare. And we saved our cover for the golden boy who is arguably the most famous man in the world, global ambassador of sport and style David Beckham.

Deborah Needleman

d.needleman@wsj.com



Rainforest Foundation US

2005 Calendar



Cover art: Hunt Slonem "Aricari" oil on canvas 77" x 101"

Hunt Slonem

BIRD'S EYE VIEW

Years ago, Hunt Slonem was determined to close out Manhattan's downtown concrete jungle by insulating himself behind the thick brick walls of a Houston Street tenement, whose interior was somewhat reminiscent of the Bronx Zoo aviary. Like so many artists before him, Slonem enriched his life and his inspiration by surrounding himself with personal objects of his desire. Working and living in the same environment is an absolute necessity for most artists. The practicality of rising with the sun where you paint when you awake to the multiple chants of exotic birds—lots of them—becomes a built-in daily motivating alarm clock for exploration.

George Bellows loved the inspiration he derived from the Hudson River; even in the dead of winter he was compelled to sit alongside a natural aquatic border to soak up the movement of barges as they floated by in the cold hazy mist of a Manhattan morning. Perching on a wooden stool, wearing leather gloves that clutched a paint brush nearly frozen in time, the artist liked to encircle himself with the true life elements of a fascination that kept him occupied for years.

Larry Poons, who took over Willem de Kooning's studio on Broadway, lived inside his canvas. Every wall and floor was covered with years of residuals that had strayed off course during his wild throwing sessions, which launched paint into the air and onto a waiting canvas. The requisite of living knee deep in his work—one literally bounced as one walked on the spongy acrylic surface—was the same constant physical stimulation that artists seek when they have found a direction they must follow.

For Hunt Slonem, entering his own cage that he shared with dozens of winged companions not only isolated him from the demanding distractions and stimuli of the city, but solidified a bond with his subjects that is indeed rare in the history of art. The exhibition of his large-scale paintings at Marlborough Chelsea in Manhattan showed off the intensity of the artist's commitment to co-existing with his models. There is a remarkable intimacy and understanding of his living still life "props." These airborne creatures seem to come alive again as they nest on a flat canvas protected from a dangerous outside world by a thick idiosyncratic cross-hatched mesh that covers every picture like a mosquito net. For years, the artist painted his feathered friends frolicking among the decorated branches. Their large colorful beaks were proudly held high as they looked back to their provider, who lovingly recreated their astonishing beauty on a daily basis. The show in Chelsea went well beyond his most notable silhouettes, with his portraits of human heads and ornate objects retaining the same kind of magic the artist has perfected over the past thirty years.



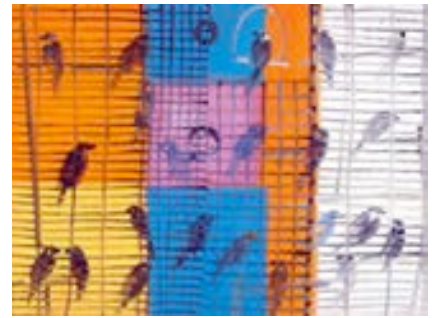
In his remarkable maturity as an artist, Hunt Slonem has developed an eccentric style of cross hatching his surfaces with thousands of scored lines wandering in all directions. Once his paintings have been completed with visual stories and compositional balancing acts, the traveling circus he formed is then completely blanketed by the fine latticework that adds an integrated spirit to his canvases. Sometimes nearly hidden by conflicting parallel rows that enclose his subjects, the pictures often promote a mysterious spirituality that seeps through to confront the viewer.

In one work, Haitian Rope Morpho (1997), the artist offers a hybrid of organic shapes that pay a distant homage to Terry Winters, whose seed pods and attraction to nature dovetail into Slonem's own primitive instincts. In the bright orange composition, long-tailed yellow cockatoo-like birds synchronize with the vertical seed pod shapes, fiddle ferns and pomegranates that nourish this beautiful species. This delightful display interconnects black lines on vivid surfaces as the artist moves wet pigment back and forth until the entire design is protectively and systematically sealed. We are looking in while the birds are looking out, and somewhere in the middle a simple melodic harmony pulled from a prehistoric past comforts our intuitive desire to commemorate nature. Red Butterfly (1998, oil on canvas, 108 inches x 144 inches) presents a large slice of the earth's atmosphere, where butterflies dance in a pattern of gently flapping wings that seem to endlessly circulate.

While an exchange student in Nicaragua, the artist played hooky to hunt for exotic butterflies that captured his imagination and permanently branded in his memory a love of creatures in their home environment. A long-standing symbol of the soul in Western mythology, the butterfly was frequently the attribute of Psyche in neoclassical painting and sculpture. Continuing with this tradition, the artist here has crafted a fusion of neoclassical sensibilities reminiscent of great still lifes, often set in similarly crafted gilt frames with a contemporary application that energizes a canvas, with the old supporting the new.

Slonem, a rare adorable bird in his own eccentric right, portrays his great love for winged specimens and nature with a charming mix of abstract expressionism, color field attitudes and classic sculpted gardens redolent of Claude Monet. The playful images of Paul Klee and to a certain extent Alexander Calder relate to many of Slonem's witty and fanciful arrangements. Experiencing a Hunt Slonem show becomes a celebrated and exciting event, complete with a caged three-ring circus where creatures silently sing as they jump to a permanent perch of position and respect.







living in colour

Words & Images: Lakshmi Harilela

Artist Hunt Slonem, an eccentric and debonair character, has held more than his share of attention from the media and from art buyers. Born in 1951 in Kittery, Maine, Slonem has travelled to many destinations across the globe, including Hawaii, where as a child he was inspired by the exotic elements surrounding him. He now resides in New York City, where he is a prolific artist and major collector of antique furniture and *objets*. Since 1977, he has staged 250 solo exhibitions at many galleries and has work in the permanent collection of The Metropolitan Museum of Art.





Since he was two years old, Hunt Slonem knew that he wanted to paint. Today he is a prolific artist - not only a painter but also a sculptor - living and working a very eccentric life in New York City and various self-decorated homes. In addition to owning two lofts in New York City, he has a Victorian mansion in Hudson and two plantation homes in Louisiana. In New York, his environments are enlivened not only by his collection of neo-gothic furniture, Blenko glass and a multitude of period picture frames, but also by his astonishing collection of tropical birds. He pays the same careful attention to these elements of his life as to his painting.

"I have had three different studios in the last 15 years, and the previous one was the largest," says the affable artist. "When I needed to find a new space, a miracle occurred and a space showed up at the last minute, as it usually does." This "miracle" occupies 30,000 square feet on the fourth floor of the Starrett-Lehigh Building, a New York City Historic Landmark built in 1929, and what lies within is almost beyond description. A massive space comprising several large rooms, it contains a veritable treasure trove of Slonem's art works, Neo-Gothic and Baroque furniture pieces and literally hundreds of *objets d'art* that he has collected over the years, from antique shops, galleries and flea markets around the world.

"The colours are traditionally Louisiana plantation-house colours," says Slonem. There is a yellow room featuring orchids of many varieties, not to mention the multitude of still wet paintings. Another room is known as 'The Lincoln Room', a green room which smells of incense. "Abraham Lincoln frequently comes into my mind, so I decided to dedicate this room to him since I also regularly paint him." Then there is another small coral coloured room adorned with Slonem's pictures of bunny rabbits, leaving hardly an inch of bare wall space. "The mango coloured room known as Central America, is home to my Siamese fighting fish in tanks." To many this space would seem like a trip down the rabbit hole of Alice in Wonderland.

Slonem has been surrounding himself with beauty since his childhood in Hawaii and Nicaragua. "I craved the Tropics and nature's exotic forms," he says, a fact that is highly apparent in Slonem's work, which displays an extravagant and naturalistic intensity, the imagery being vibrant with strong colours. His paintings illustrate faces, butterflies, rabbits, and birds in particular.

A passionate animal lover, Slonem currently has a collection of 25 birds (in the past having up to 250 at one time) that also reside in the studio and claims that to him birds, animals and insects are sacred. "I used to rescue turtles from Chinatown, and at one time I had about 35 in my bathtub. I then found a home for them at Turtleback Zoo. I also had three monkeys, which are now in an Ashram in India. I love India, I have been there three times. It's an extremely



'Channel-Billed Toucans' 2005



'Catelayas' 2002



'Catelays' 2004



'Lunas' 2001



'Chandelier 3' 1994



'Origin' 2003

spiritual and exotic place.” The purity and innocence of creatures is not only an inspiration to Slonem, but also apparently a way of life. It is clear that his paintings are also about other realms of existence, depicting purity, spirituality and fantasy.

Slonem describes his state while he paints. “It is intense. I burn incense and every stroke of the brush is like a form of meditation. I say a mantra during the creation of each piece, and I live by miracles.” Slonem claims that “miracles happen every day under our very noses, we just have to be open to receive them.”

In Slonem’s opinion, colour is vital to our existence and enables us to express our own truth. “Colour is like candy, dessert. It is part of life. When I paint something, I consider everything. For example, when displaying my paintings I like to hang them on coloured walls, and this way the observer’s attention goes directly to the centre.” And indeed, his works do command attention. Represented by New York’s Marlborough Chelsea gallery, his paintings have sold for up to US\$70,000 and some are in the collections of the Metropolitan Museum of Art, the Guggenheim and the Whitney.

Besides his art, Slonem owns and runs four homes. Both the art and the homes are the subject of his latest book, published last year and entitled ‘Pleasure Palaces: The Art and Homes of Hunt Slonem’ (Powerhouse). An impressive showcase of the artist’s many talents, the book’s 200 plus glossy pages are an arresting visual display which combine Slonem’s paintings - mainly those of birds, butterflies and animals - with photographs of the various rooms within his homes, lavishly and eclectically decorated, and clearly demonstrating Slonem’s obsession with colour, nature and objects.

At the conclusion of the book, the artist explains, “My environment is the recreation of my experiences in nature as well as the outside world. What I try to do is bring the outside world into my personal space; that includes my studio as well as my homes. My work and home environments are reflections of my travels and the exotic and mystical experiences I’ve had and continue to have...I need to have a lot of clutter around me when I paint.”





le quede bien. Una habilidad anhelada por toda mujer.



VANITY FAIR

10.10.2004 11.10.2004 11.10.2004 11.10.2004 11.10.2004



Stephanie Seymour

L'ARTE DELLA SEDUZIONE

UN CORPO STREPITOSO, UN VISO D'ANGELO.
E LA COMPLICITÀ DI ABITI SEXY E
PREZIOSI. È L'ESSENZA DELLA FEMMINILITÀ

FOTO RUVEN AFANADOR

Miscelato a
sottoveste di
chiffon con nastri
di raso, Chanel
(C 1960).
Sandali Bora
Capriola.
Sul divano,
luminosa opera
d'arte, Alexander
McQueen.

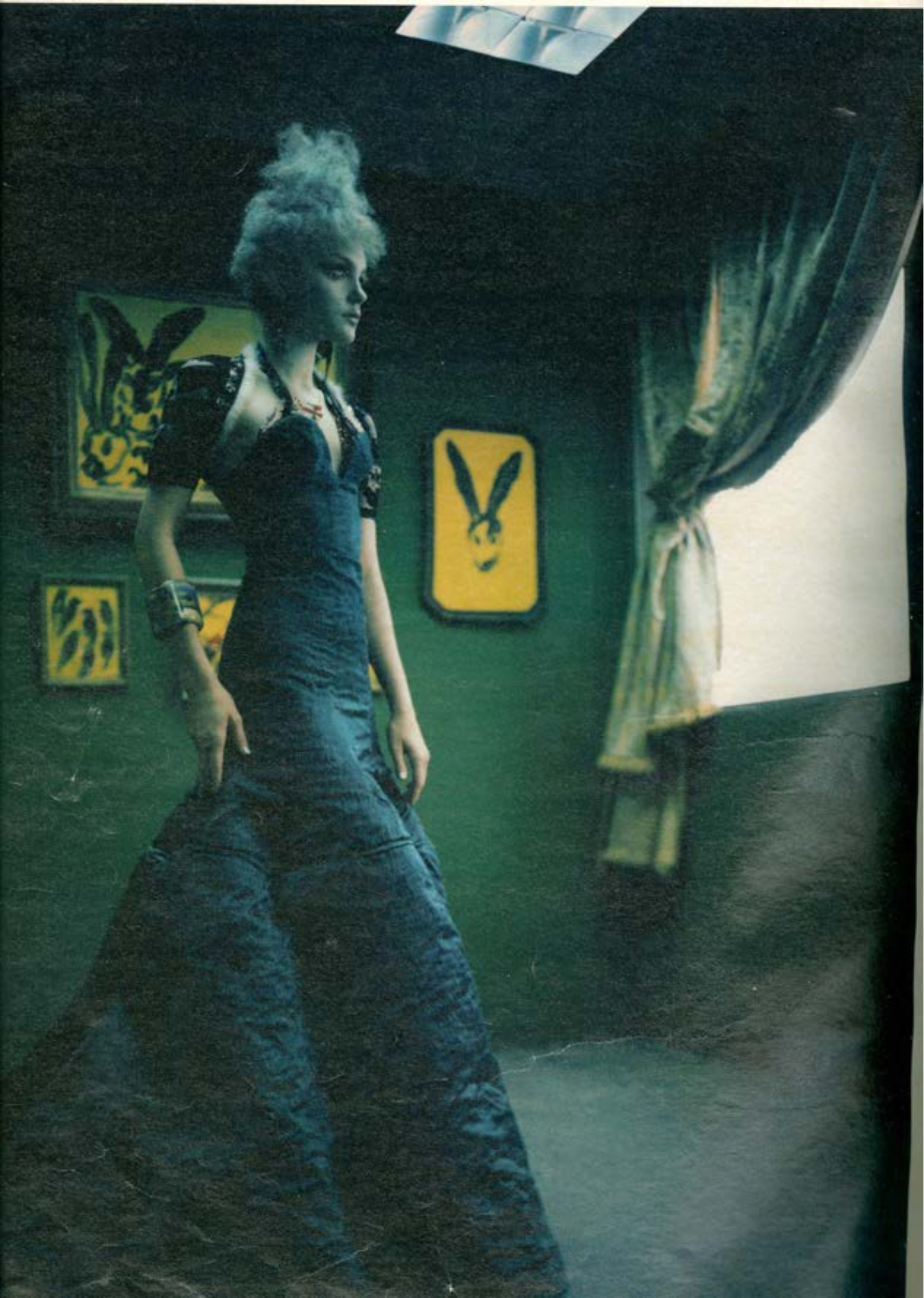


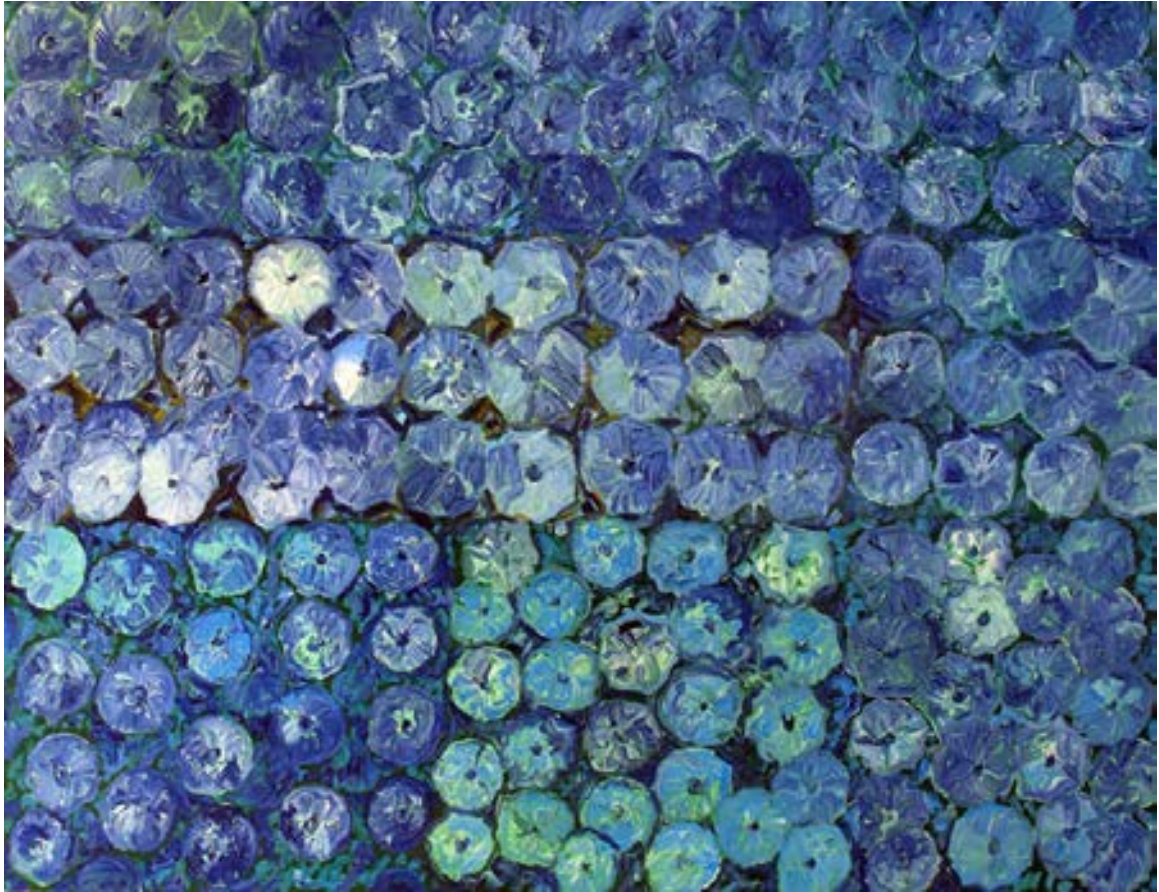






Dress, \$1200,
Alessandro Dell'
Acqua; cami and
boxer set, \$1000,
Dior by John
Galiano; pumps,
\$585, Giuseppe
Zanotti Design;
earrings, \$585, M+J
Savitt; anklet,
Jennifer's own.
Fashion editor:
Tracy Taylor.





PRODUCTS

Art Meets Design



FRITILLERY





Hunt Slonem is an American painter, sculptor, and printmaker best known for his Neo-Expressionist paintings of tropical birds and exotic butterflies, painted in a style he describes as “exotica.” Slonem has traveled all over the world, but it was a childhood spent in Hawaii and a year studying in Nicaragua that has had the most profound impact on his life's work, exposing him to new plant and animal species as well as a heightened awareness of cultural norms and spirituality. Though he has not been back to Nicaragua since his visit as a teenager, his memories are as vivid as if he'd just stepped off the airplane. The color combinations and wildlife he encountered there inspire him to this day.

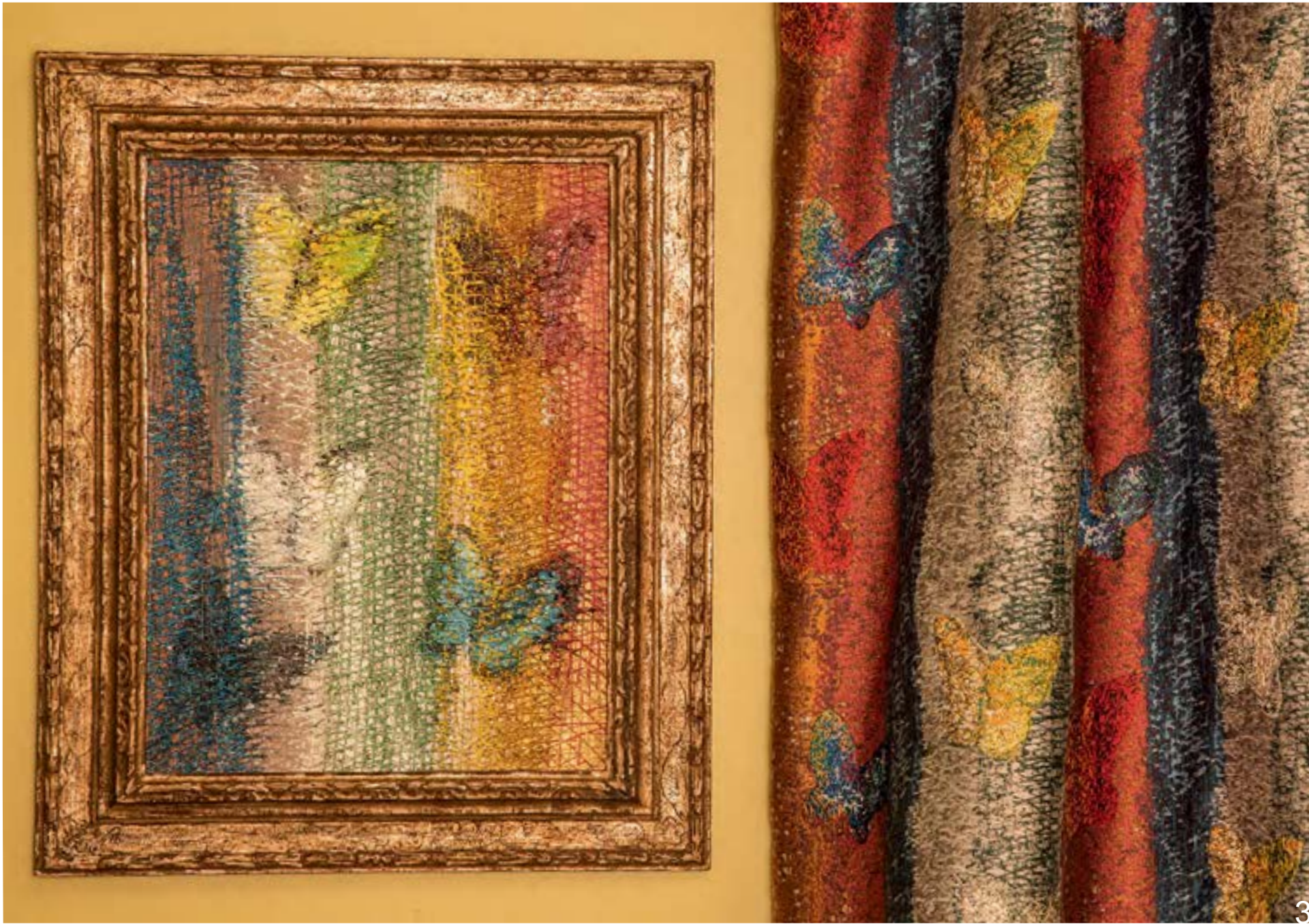
Slonem's New York City loft as well as his art studio function as walk-in aviaries, and house his extensive collection of antique sculptures and Neo Gothic furniture. The environments he creates have become as important as the works themselves, as he is constantly surrounded by the world he seeks to recreate through his paintings. He spends a week every month at his other homes, two historic Louisiana plantations, Albania and Lakeside, as well as a mansion in upstate New York. All of his homes are decorated with period antique furniture, collectibles and sculpture, as well as his own work.

Today, the motifs he explored in his early works have been reduced to their essence and have become recurring themes: birds, butterflies, bunnies and portraits. To Slonem, repetition is divinity. Just like the act of repeating a phrase creates a mantra, the object is elevated and the act of repeating these forms becomes an act of worship. The process of painting is sacred to Slonem, and as a result, his body of work represents so much more than what's painted on the canvas.

Slonem's empathy for, and connection to biodiversity in all of its forms, as well as the spiritual connection to the concept of metamorphosis, led him to include the butterfly as one of the recurring themes in his work. Appearing in a range of color-saturated palettes, the paintings in this series feature butterflies in multiples, reinforcing the theme of repetition as meditation and mantra.

His paintings are layered with thick brushstrokes of vivid color, and are often cut into in a cross-hatched pattern to add texture to the overall surface of the painting. This technique of painting wet onto wet, then layering the crosshatched pattern, mimics the effect of viewing the subjects through a cage, as he often does when he paints. It also reveals colors buried below the top layer of paint, adding dimension and light that reveals itself to the viewer and enhances the bright bold colors he employs in his paintings.

The butterfly motif is represented in Fritillery through layers of embroidery, woven to mimic his signature cross hatch technique. The butterflies in this series are based on the specimens Slonem studied and collected as a boy and now paints from memory.



Fritillery, Multi
GWF-3402.953

BAYOU CASINO



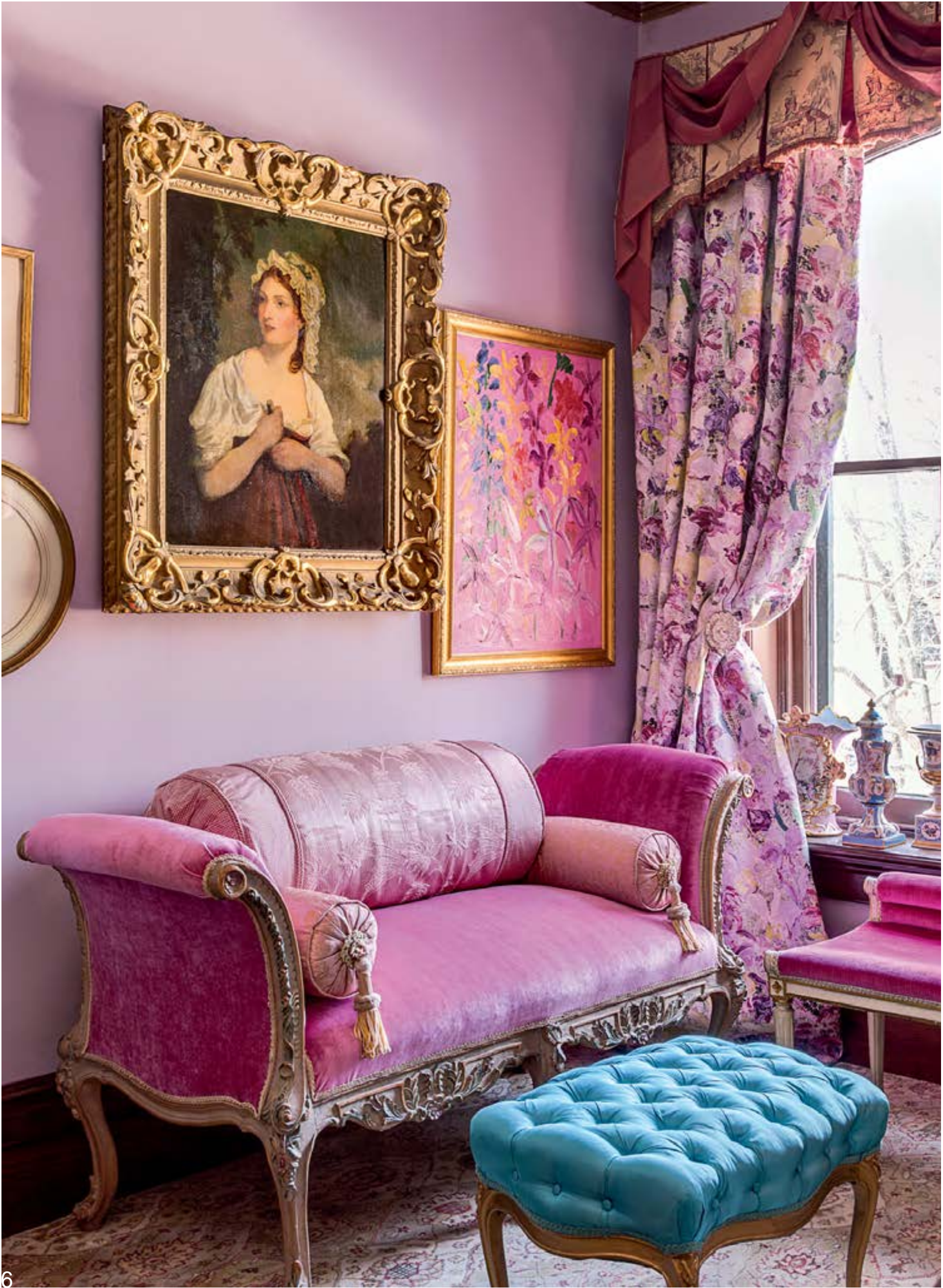
Slonem's birds are the witnesses of his life. His home and his studio house hundreds of birds, both in and out of cages. The variety of species at any given time includes macaws, troupials, tanagers, hornbills, hummingbirds, toucans, barbacks, parrots and more.

Bayou Casino is styled after Slonem's signature parrot series, which he paints using dozens of live parrots as models in his studio. The fabric, which is digitally printed on 100 percent linen, was named in honor of Slonem's plantations on the bayous of Louisiana. Albania Plantation is located on the Bayou Teche in St. Mary Parish, northwest of New Orleans and Lakeside Plantation is located in Bachelor, north of Baton Rouge.

Lakeside Plantation was once owned by Marquis de La Fayette, whose close relationship with lifelong friends such as Thomas Jefferson, Benjamin Franklin, James Monroe, John Adams, and Robert Livingston played a pivotal role in the Louisiana Purchase. The property is listed in the National Register of Historic Places listings in Louisiana.



CATELAYAS 2



6

Catelayas 2, Purple/Berry
GWF-3406.104



As a child in Hawaii, Slonem collected orchids, and his passion and respect for the flower continues to this day, including this fragrant, tropical variety. For Slonem, the orchid is a constant source of inspiration and pure spirit. The fabric, Catelays 2, is digitally printed on 100 percent linen to capture the nuances and explosive color of Slonem's orchids, which are presented against a subtle backdrop of Guardian monkeys.



STAR OF INDIA





Star of India describes a type of tortoise that was a former pet of the artist. The name also describes a famous sapphire that is one of the largest in the world. The Maharani, or Princess, of Cooch Behar, in the foothills of the Eastern Himalayas, carried around a jeweled tortoise for luck. The fabric application of Star of India is digitally printed on linen with a combination of viscose velvet applique and viscose embroidered shells.



MONSTERRA





Slonem's paintings express a strong affinity for nature, combined with the meditative repetition of objects and forms.

Monsterra is one of Hunt's most beloved leaf forms. Surrounded by Queen Alexandra's Birdwing Butterflies, this pattern has a dynamic and exotic motif. It is digitally printed on linen and the butterflies are applied with viscose embroidery, adding dimension and texture.



BUNNY WALL





Slonem's fascination with the rabbit began in the early 1980s when he discovered that he was born in the year of the rabbit, according to the Chinese zodiac calendar. They first appeared in his paintings of saints surrounded by animals. Over time the rabbit has become a singular motif, appearing on its own on small canvases, or grouped together on larger ones, all framed in authentic antique 19th century portrait frames which are hand selected by Slonem.

A signature feature of Slonem's New York City studio is the Bunny Wall, a large expanse of salon-style groupings of Slonem's small bunny paintings, some famously hung while still wet. These signature paintings are collectors' items, and have inspired similar style groupings in both museums and private collections.

Bunny Wall is a trompe l'oeil wallpaper that mimics the effect of the framed paintings against different colored backgrounds. Hutch offers a seamless series of bunnies, unframed and multiplied, on solid and metallic backgrounds. The carpet options are fully customizable and beautifully textured to recreate Slonem's painting technique in pure New Zealand wool as well as wool and bamboo silk combination.



GUARDIANS





The Guardians is a series of paintings that feature the eyes and mouths of monkeys, repeated in rows across the canvas using simple brushstrokes to create a recurring pattern. Slonem first began painting monkeys after observing the self-portraits of Frida Kahlo in which she's frequently pictured with monkeys. In Mexican mythology, monkeys are symbols of lust, but Kahlo portrayed them as tender and protective symbols, a concept with which Slonem identifies, in addition to her primitive painting techniques, use of color and symbolism.

In the fabric application, Guardians is a jacquard velvet with cut and loop pile, offered in eight saturated hues with a subtle hint of metallic. The carpet options are fully customizable, and woven to order by artisans in Thailand from wool and wool viscose combinations. The enhanced stippling effect of the design creates a beautifully textured heirloom-quality carpet.





PRINTED IN CANADA



When Art Meets Design by Hunt Slonem explores artist Hunt Slonem's fantastically decorated and meticulously restored homes. Vivid original photography reveals the intersection of antiques, artwork and fabrics—including the artist's eponymous collection for Groundworks—offering an exciting view into his unique world.

www.assouline.com



Front Cover: Wallpaper: Hutch, Gold GWP-3413.40
Fabric: Catelayas 2, Purple/Berry GWF-3406.104
Back Cover: Catelayas 2, Purple/Berry GWF-3406.104

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FOURTITUDE

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NEW YORK, NY – Audi of America Inc. today announced it will unveil a custom-painted A5 created by New York City-based artist Hunt Slonem, at the company's kick off event for the 2008 New York International Auto Show at the Audi Forum New York City. The A5 is Audi's all new sports coupe. In addition to the special A5 unveiling, Audi will showcase the highly anticipated R8 TDI Le Mans concept.

As part of Audi's ongoing relationship with Denise Rich's G&P Foundation for Cancer Research, the Slonem-designed A5 will be auctioned off later this year to benefit the organization. The G&P Foundation was created to encourage the development of more effective therapies for patients with leukemia, lymphoma and related cancers. Prior to auction, the A5 will tour the country, including a stop at the American Film Institute at the Arclight in Los Angeles. Additionally, the car will be displayed at events created by another non-profit organization Audi supports, Best Buddies International. Best Buddies is dedicated to enhancing the lives of people with intellectual disabilities by providing opportunities for one-to-one friendships.

"Audi is committed to providing support to well deserving organizations making a difference in people's lives everyday," said Johan de Nysschen, executive vice president, Audi of America. "We are honored to work with Denise Rich and the G&P Foundation for Cancer Research, and know that our support will help with their mission to develop new therapies for treating cancer. We thank Hunt Slonem for contributing his artistic talents to create a distinctive version of the A5 that will be sold for a very worthwhile cause."

The Audi R8 TDI Le Mans concept made its first and only U.S. appearance at the 2008 North American International Auto Show in January 2008. The R8 TDI Le Mans features a variation on the Le Mans-winning Audi R10 diesel engine. The concept model's twelve-cylinder clean diesel engine produces 500 hp and 738 lb-ft of torque, while achieving a fuel-efficient 23 mpg.

The event will also feature catering by famed chef and restaurateur David Bouley, and a performance by the Loston Harris Trio.

About Audi of America

Audi of America, Inc. offers a line of luxury vehicles that include the Audi A3 sport compact; the sporty A4 sedan, Avant and Cabriolet models; the high performance S4 sedan, Avant and Cabriolet models, the high-revving RS 4 sport sedan and Cabriolet; the all new S5 Coupe with 354 hp; the design-leading A6 sedan and Avant; the V-10 powered high performance S6 sedan; the Audi Q7 performance SUV; the new all-aluminum Audi A8 and A8L; the new S8 with V10 power; the all-new 2008 TT Coupe and Roadster models; and the all-new, all-aluminum R8, one of the most exclusive mid-engine sports cars in the world.



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PICULES

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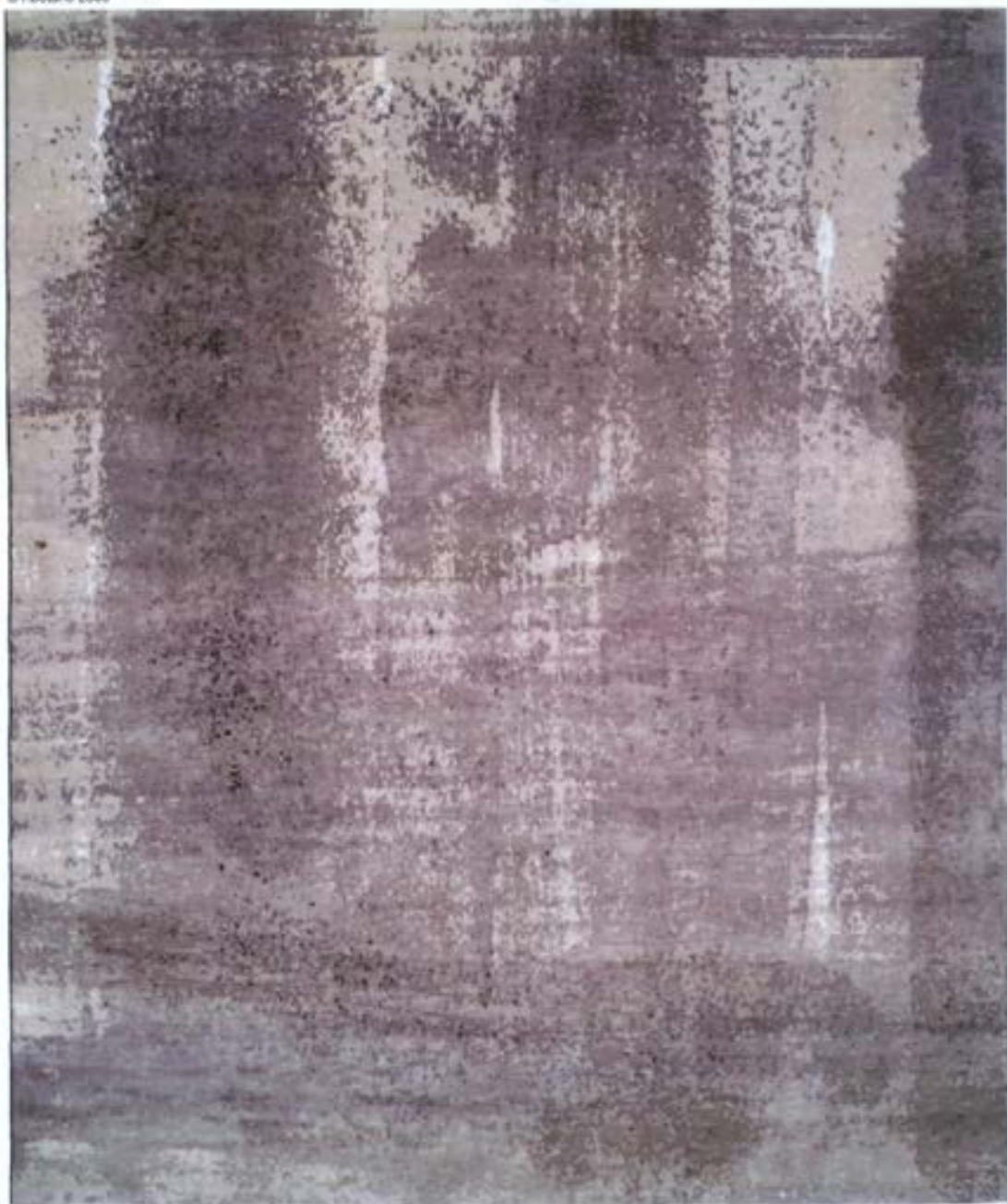


RED PICULE

150 KNOT MOHAIR, WOOL, SILK, NETTLE

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ARGENTO

150 KNOT MOHAIR, WOOL, SILK, NETTLE

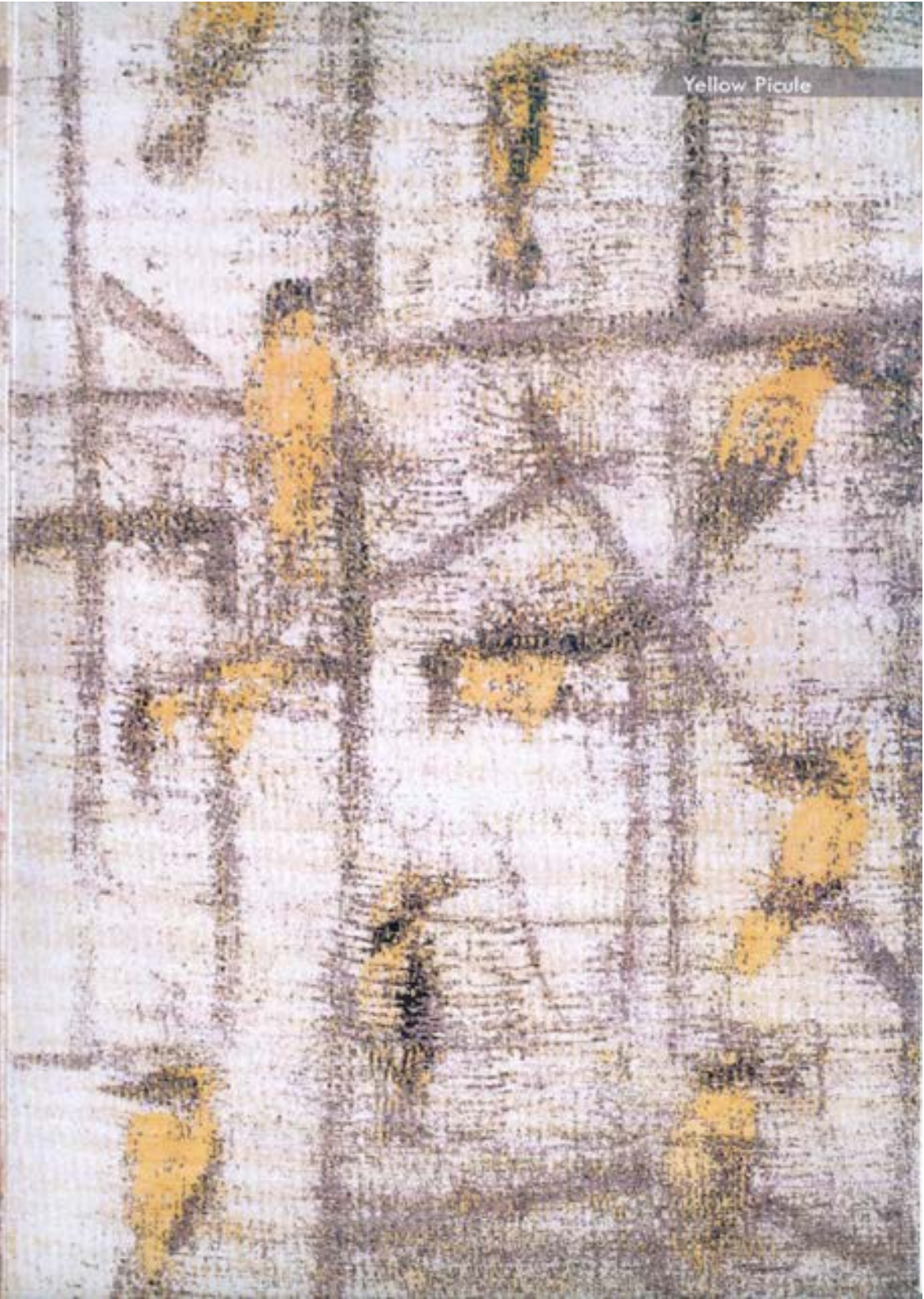
T I B E T A N O



Picule

Hunt Slonem (b. July 18, 1951), the internationally renowned American Artist has had exhibitions at over 350 galleries & museums worldwide as well as representation in over 100 museums including the Metropolitan Museum of Art, the Solomon R. Guggenheim and the Whitney Museum of American Art in New York City.

Through collaborations with Tibetano, a reinvention of Mr. Slonem's work has come to life in the form of hand-crafted carpets. Woven with some of the most luxurious materials in nature, from silk and mohair to Himalayan sheep wool and nettle, this centuries old art form has lent itself seamlessly to the modern sensibility of Mr. Slonem's work.



Yellow Picule