



SALON

The Intersection of Art + Design

The power of collecting



NICOLA COX UNDER OUR MAGNOLIA CHANDELIER

VISIT US AT SALON ART & DESIGN FAIR, NEW YORK

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Cover Image: Janny Baek, *Mineral*, 2021.
Color-stained porcelain hand-built form with applied Nerlage veneer surface.
Photo: cultureobject.com



HANDMADE IN OUR LONDON WORKSHOP

SALON – THE INTERSECTION OF ART + DESIGN

by Jill Bokor

On a sweltering July afternoon, we look ahead to the fall art season, excited about crisper days and for the snap and crackle of a new year in the world of art and collectible design.

You are reading the fourth edition of Salon magazine which, along with a preview of the objects that will be shown at Salon Art + Design (November 9–13), brings you a look at the trends in the world of design from the perspectives of designers, collectors and curators.

Our “By Design” columns in this issue spotlight American makers who have chosen to work not in large cosmopolitan centers, but rather in smaller cities such as Philadelphia, Detroit, Houston, Seattle, and New York’s Hudson Valley. We step into the studios of furniture designers, wood sculptors, an artist who sculpts everyday materials into furniture and highly collectible pieces, among others.

Two articles on the making and collecting of ceramics brings into focus how this classic yet evergreen genre, once thought of as craft, has made its way into a noted collection sitting side by side with the best of post-war art by Johns, Oldenburg, Rosenquist, and Warhol. Now more than ever, curators seek contemporary ceramics and treat them as museum-worthy.

Silver as an art form, one of the oldest elements to be employed in luxury goods, is coming into its own as a design category. Here we look at two Japanese designers who work in this sterling medium with fantastic results.

You’ll also find a breezy trend story about curtains, which are now considered textile art. Used creatively not only to frame windows, “curtains create a sense of arrival and discovery,” says one London-based designer, who employs them in non-traditional ways in the spaces he creates.

A connecting thread throughout the issue is sustainability. Along with utilizing found objects, which brave new materials are designers considering in the context of a greener planet?

Finally, as always, we offer news on the collectible design market here and abroad. At fairs and auctions, the most sought-after 20th-century names remain highly desirable. In Salon, we have chosen to bring you the lesser-known, on-the-cusp artists and designers who will be viewed as the leading lights of 21st-century design.

As ever, thanks to the teams on both sides of the Atlantic who make Salon readable, elegant, and surprising. To our readers, we look forward to seeing many of you at the fair where you will see some new faces, along with gorgeous design objects both old and new. For those who can’t join us, we hope that the magazine provides a glimpse of the treasure to be found in these pages and farther afield.

Jill Bokor is Executive Director, Salon Art + Design

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“WE NEED TO TALK TO THE GENERAL PUBLIC TO COMMUNICATE OUR IDEAS”

JOYCE LIN

An appreciation for wood and all its possibilities has led the artist to the burgeoning art scene of Houston, Texas

“Houston seems like a business city, a lot of people here are transplants who have just come to work,” says Joyce Lin. The Taiwanese-American artist grew up in Birmingham, Alabama, before studying at both Brown University and RISD (Rhode Island School of Design) in Rhode Island. Lin, who is something of a genius, followed a dual degree in both interdisciplinary geology and design. “It’s a five-year program, and it’s very tough,” she admits.

But now she’s in Texas: her family moved here while she was in college, then a job came up in the wood shop at the TXRX Labs makerspace in Houston. It could hardly have been better suited to the designer whose work frequently questions the values we associate with this natural material and how it is used. Her *Wood Chair*, 2023, for example, is made in both wood and MDF, covered in oil paint and epoxy resin but looks like it was hewn from a single trunk. “It’s about the duality between the artificial and the natural,” says the 29-year-old.

Having run the wood shop at TXRX for five years, she has now moved to just teaching there, as she strives to fulfill the orders for her distinctive and often humorous limited-edition pieces, which resulted from her first show at R & Company in New York this April. “The Lab runs a variety of classes and does fabrication for places including NASA and Delorean,” she explains. “Teaching allows me access to various facilities, and it’s allowed me to develop much more tolerance and understanding of people who aren’t professional artists. We should be able to talk to the general public to communicate our ideas.”

There is no art school in Houston, “so it’s not easy to find an assistant, you can’t nab a recent graduate,” says Lin. But there is a blooming arts community. “The quality of life is good here, and I don’t see how I could make my work in a different city. When you’re working with 3D objects, it’s a question of space and equipment. It’s a huge undertaking.”

When Lin left college, she tried living in New York and was an intern in the Chen Chen & Kai Williams design studio, which also focuses on the possibilities of materials including ceramic and wood. “But the economic cost was too much of a barrier,” Lin says. “Young designers are looking for somewhere else to go, and I think these centers will start to grow significantly. Philadelphia is already a magnet—and it’s close to New York. But in Houston, we have the great Museum of Fine Arts, with a new building focused on contemporary craft and design. There’s space to grow.” Something that Lin’s reputation is doing at a furious rate.



Left: Joyce Lin, *Root Chair* (in foreground), and *Wood Metal Stone* (behind), 2023, on display at R & Company. Right: Joyce Lin. Photos: Joe Kramm; Rob Chron