

Todd Merrill Studio's booth with Amir Habibabadi's monumental Soho Wall Mounted Cabinet in ash and travertine at left; wall pieces in ceramic by Milody Horn and Molly Hatch, and in glass by Jamie Harris Stucklo; sculptural chair by Morten Skonbeck, and a bronze and oak low table by Yorktown Kiln. Photo Peter Baker courtesy Todd Merrill Studio.

Salon | ART + DESIGN

FIFTEEN YEARS OF ARTFUL LIVING

Salon Art + Design Returns to New York for Its *15th* Edition

By Benjamin Genocchio

Salon Art + Design returns to New York's Park Avenue Armory for its 15th edition, November 5th – 8th, bringing together more than 40 galleries from Europe, the Americas and Asia, alongside 12 special design exhibitions. A colorful, Surrealist-inspired entrance installation, Impossible Blooms, by New York interior designer Courtney McLeod of Right Meets Left Interior Design, sets the tone for a fair that celebrates imagination, color, craftsmanship and the popular influence of the natural world.

The range is impressive. Historical, modern and contemporary furniture shares the floor with lighting, ceramics, fine art, jewelry and decorative objects. There's even a booth devoted entirely to books. Exhibitors include Incollect dealers Milord Antiques, Donzella Ltd., Twenty First Gallery, Todd Merrill Studio, Bernard Goldberg Fine Arts, Wexler Gallery and Liz O'Brien, alongside David Gill Gallery, Maison Gerard, VIVAM, Hostler Burrows and Cristina Grajales Gallery.

Among the historical highlights is an exceptional palmwood cabinet designed around 1935 by Eugène Printz, presented by Parisian Art Deco specialist Galerie Marcilhac. One of the great cabinetmakers of the interwar period, Printz is admired for his refined architectural proportions, exacting craftsmanship and inventive combinations of wood and metal. This is top-tier French Art Deco.



Ram Kuan Festival cabinet by Philip and Kelvin LaVerne, made of etched, enameled and patinated bronze, pewter and painted wood. Unique piece, c. 1974, from Donzella Ltd. Photo: Josh Dadds.

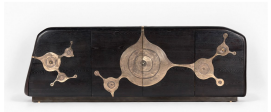
Donzella Ltd. has a rare illuminated desk by Jean Royère, circa 1955, originally commissioned for André Castorianis, the prominent Lima antiques dealer with whom Royère established Le Magasin de Paris as part of his expansion into Latin America. Also on display is a rare Kuan Festival cabinet by Philip and Kelvin LaVerne, combining etched, enameled and patinated bronze, pewter and painted wood. Both works demonstrate the extraordinary inventiveness of postwar decorative arts, though in strikingly different ways.

Longtime Salon exhibitor Bernard Goldberg Fine Arts has another fascinating selection of early 20th-century American art and design. Among the highlights is a 1930s oil painting by Winold Reiss that served as the basis for a monumental mosaic commissioned for Cincinnati Union Terminal. Also on view is Martha Byrhen's *Arcadian Batik* (1915), a fine example of the American batik movement, along with other important early American textiles, as well as ceramics and silver.



Left: Rare vintage million folding screen, "Citta de Carta Parlante" by Piero Fornasetti, lithographic transfer print with hand-coloring over lacquered wood. Italy circa 1950. Right: Pair/couch of cast and gilt aluminum "Clarville" armchairs by Dan Johnson, woven cured rawhide and backs. Model No. 308. USA, c.1955. Photos courtesy Milord Antiques.

Several galleries organized presentations around themes. Milord Antiques created the atmosphere of a luxurious private office, combining Art Deco furniture with works by Paul Evans, Dan Johnson, Max Ingrand and Philip and Kelvin LaVerne. Here, designers from different generations are united by their interest in rich materials, elaborate surfaces, visual impact, and exceptional craftsmanship.



Nacra Credenza, 2026, Erwan Boulloud. Charred oak, patinated and polished bronze. Signed and numbered, edition of 8. At Twenty First Gallery, photo courtesy Twenty First Gallery.

Twenty First Gallery takes a different approach, exploring how artists transform raw materials into expressive, often unexpected forms with works by Erwan Boulloud, Marcin Rusak, Eric Schmitt, Emmanuel Boldini and others. The core idea is to demonstrate the possibilities of contemporary craftsmanship, while blurring distinctions between furniture, sculpture and decorative art. This is a beautiful booth, with every object on display a material-driven balance of rich textures and sculptural form.

Todd Merrill Studio is similarly interested in pushing the boundaries of materials and fabrication techniques. His amped-up presentation includes works by Italian duo Drogo & Auroi, alongside Pia Maria Raeder, Maarten Vrolijk, Gary Magakis, Clement Thévenot and Amir Habibabadi. Many of these designers draw inspiration from nature, translating underwater landscapes, botanical structures, organic growth, and topographic contours into sculptural furniture and lighting.

The relationship between art, design and the natural world also informs Tamburan Gallery's presentation, which places historical works from across the globe alongside modern and contemporary design. "The historical works from Africa, Oceania, and the Northwest Coast were selected for their animal forms, organic silhouettes, and connection to nature," says Maureen Zarember, who established her New York gallery in 1979.



Left: Rare and important writing table by Samuel Marx, circa 1935, parchment, metal legs with cut crystal. Right: Otto Luce Chandelier in oil-rubbed bronze with hand-blown gilded alabaster glass by Cartwright NY. Photos courtesy Liz O'Brien and James Wade Photography for Cartwright NY

Liz O'Brien offers a selection of 20th-century and contemporary furniture and decorative arts, including a hand-blown glass chandelier by Cartwright NY in oil-rubbed bronze with gilded alabaster glass. Its combination of delicate glasswork and sculptural metalwork makes it particularly appealing. Also on view is a rare hand-built glazed ceramic vessel from 1988 by Andrew Lord, formerly in the collection of Peter Schlesinger and Eric Boman, as well as Esther Bruton's striking Figural Terrazzo Mosaic Table with Three Archers, circa 1952.



From Wexler Gallery Left: STACKED Winged Vessel "Ascend," Richard Hashimoto, 2029. Right: The Chalice Lamp, 2021, Daniel Shapiro. Photos courtesy Wexler Gallery

Wexler Gallery returns with works by Danny Bakewell, Malene Clarnaba Barnett, Richard Hashimoto (awarded one of the prizes at this year's fair), Daniel Shapiro, Eric Sullivan, Jennifer Trask and design duo Wilkinson. The presentation reflects a shared commitment to what gallery owner Lew Wexler describes as "material exploration, craftsmanship, and the natural world," reinforcing another theme at this year's fair — complete fluidity between art, design and craft.



From Polmar Gallery: *Two Points*, 2026, Alex Shepd. Black-stained oak, earth-brown mohair, tilted pyrite cube. Photo courtesy Polmar Gallery

Among newcomers is New York's Polmar Gallery, making its Salon debut with a presentation of collectible furniture and sculptural works by its founder, London-based architect and designer Alex Shepard. Shepard is interested in contrasts between materials, textures and structural forms. *Two Points* (2026), a bench combining black-stained oak and earth-brown mohair with a tilted cube of pyrite, explores the relationship between visual weight, balance and points of support. It is an intriguing example of furniture conceived as sculpture.