

In the living room of Sharon and Michael Young's home, Giuseppe Penone's *Respirare l'ombra*, 1998, comprised of cages of laurel leaves and a bronze lung. Daybed from John Saladino, New York. Cedric Hartman table from Vivian Watson. Vintage Aldo Tura cocktail tables. Antique French bergère, in Jakob Schlaepfer silk from Allan Knight. Rug from Fort Street Studio, New York. Vintage William Haines stool from Dragonette Limited, L.A.

STATE OF THE ART

BODRON + FRUIT WORK THEIR MODERNIST MAGIC ON AN ARCHITECTURALLY SIGNIFICANT HOME FOR TEXAS ART COLLECTORS SHARON AND MICHAEL YOUNG.



INTERIOR DESIGN AND ARCHITECTURAL RENOVATION, BODRON + FRUIT. ORIGINAL ARCHITECT ROBERT JOHNSON PERRY. BY REBECCA SHERMAN. PHOTOGRAPHY LISA PETROLE FOR SISTERBROTHER MGMT. PRODUCED BY MICHELLE AVINA FLOWERS HAILE WOSSEN.



The entry descends into the living room via serpentine steps. On far wall, Robert Mapplethorpe's photograph *United Self-Portrait with Cane*, 2007. Vintage pair of Jean Royère chairs from Galerie André Hayat, Paris.

For contemporary art collectors, choosing a new house is all about finding the right backdrop to display the works. A mid-20th-century-modern house, located on a lush acre and a quarter in Dallas' Preston Hollow, plucked all the right heartstrings for collectors Sharon and Michael Young. "We walked in and saw that beautiful backyard, the gracious living room, the original '60s spiral staircase, and that was it," Sharon says. "I had to have it — no matter what."

Designed in 1961 by architect Robert Johnson Perry — known for creating site-specific modern houses — the Young residence is defined by the property's rolling topography, which terraces gently through woodland greenery towards a creek below. Yet, as captivating as the house was, they first sought the input of architect Svend Fruit and designer Mil Bodron of Bodron + Fruit before taking the plunge. It was a great fit. The firm has worked with a number of prominent art patrons, including Naomi Aberly and Larry Lebowitz on their Philip Johnson-designed Dallas estate, and is known for sensitively handling renovations of architecturally significant houses by Frank Lloyd Wright, E. G. Hamilton, Howard Meyer and Antoine Predock.

To the Youngs' astonishment, Bodron

arrived at their first meeting with a set of Perry's original plans for the house. Not only had Bodron previously renovated a Perry house and researched the architect's other works, but he had also lived next door to Perry's widow, now deceased. Bodron



Sculpture on pedestal, Rebecca Warren's *I told you I was depressed*, 2003.

remembers her talking about this house in particular. "It was one of the favorites of Perry's career," he says. "So, Mrs. Perry kept all her husband's original drawings and slides for that reason." Why it became such a cherished project of the late architect

is not known, but Bodron suspects it was the opportunity to build an atypical floor plan on such an interesting lot. Decorative flourishes, such as the exquisite winding magnolia-wood staircase and unusual serpentine steps that descend from the entry to the main room, were unique for most modern houses of the era. "Clearly it was a very high-end house," Bodron says. "And he was allowed to create without much constraint."

The original buff-colored Mexican brick, favored by modernists such as Perry, O'Neil Ford, and Frank Welch, was in pristine condition. "Usually by the time you get hold of these houses, the brick has been painted," says Bodron. "You can't sandblast it off, because the brick is so soft it disintegrates." The original parquet wood floors also remained intact, and in the entry, Bodron gambled that '60s-era terrazzo tile lay beneath a layer of flooring that had been an addition. He was right.

Original magnolia-wood screens dividing the entry and living areas, clearly visible in Perry's original photos, had been removed at some point and replaced by a white sheet-rock wall, which turned out to be a perfect location for the Youngs' massive work by Giuseppe Penone. Inspired, Bodron had a simplified version of the original screen recreated as a striking room divider for the master bedroom. The screen pays homage to Perry's work, but it also acts as a clever headboard, allowing the bed to float in the



room, facing a dramatic wall of windows overlooking the back gardens. Bodron played to these all fresco opportunities wherever possible, emphasizing the house's vast expanses of glass and many small courtyards with thoughtful furniture selection and placement. "I love how the house lives outside in every room," Sharon says.

Sharon and Michael Young, both partners in the investment firm Quadrant Capital Partners, have a head for business and a heart for the arts and philanthropy. Michael grew up in a creative family with an artist sister and playwright brother; he's a longtime supporter of the medical and research organization Dignitas

International and often travels to Malawi to visit its AIDS clinics. Sharon is a trustee of the Dallas Museum of Art, vice president of the advisory board at Booker T. Washington High School for the Performing and Visual Arts, and, along with Deedie Rose, is co-chairing the prestigious 2017 Nasher Prize. The Youngs' personal art collection — which currently includes some 50 paintings, sculptures, photographs, and drawings — is internationally renowned, and bequeathed to the DMA.

Inspired by their friends, also great art collectors, they seek works that add value to the local community. New York-based

art advisor Allan Schwartzman has consulted with the couple for 15 years to build a diverse group of works that continues to evolve. "We've never had a plan or wish-list, we've just bought art that speaks to us intellectually and emotionally," Sharon says. "But a comment I hear from other collectors who come to our home is that we have a very international collection." Said visitors are right, as the Youngs' collection includes works by Belgian, German, Italian, American, and Japanese artists.

One of the most arresting works is an early acquisition by Giuseppe Penone, an artist from the Arte Povera movement whose massive



Left: In the family room, 1950s vintage sofa from Hollywood at Home, L.A. Round Swedish table from Svenska Möbler, L.A. Pair of vintage T. H. Robsjohn-Gibbins chairs from Antiques du Monde, San Francisco. Sebastian Herkner's green Bell side table from Avenue Road, Toronto. Christian Liaigre chaise from George Cameron Nash. Vintage William Haines table from Dragonette Limited, L.A. Vintage James Mont stools from Rago auction. Thomas Eggerer's *The Connoisseur*, 2012.

Top: Magnus Plessen's *Frau Mann Stuhl*, 2010.

Above: Kiki Smith's *Blue Girl*, 2003. At left, Charles Ray's *Untitled*, 1973.



In the entry, '60s-era terrazzo was uncovered. Serpentine steps, door, and floating staircase are magnolia wood and original to the house. The parquet floor is also original.



Miroslaw Balka's *Untitled*, 2001. On wall, Paul McCarthy's *White Line Painted on the Floor with my Face*, 1972.

Respirare l'ombra, 1998, is made from cages of laurel leaves and a set of bronze lungs. Dominating the stairwell is a resin-and-steel sculpture, *With Silver Feet*, 2001, by late Spanish artist Juan Muñoz. It depicts two men seated in chairs, one with a bright yellow foot — the meaning of which is a puzzle.

The Youngs focus on acquiring works by contemporary artists including Los Angeles provocateur Paul McCarthy and German-born sculptor Kiki Smith. Performative self-portraiture is also of interest, with a group of dozens of Polaroids taken by the late performance artist Chris Burden; an enigmatic self-portrait by L.A. artist Charles Ray of himself cocooned like a caterpillar to the limb of a tree; and Harry Shunk's 1960 photo of the artist Yves Klein jumping with abandon into a void.

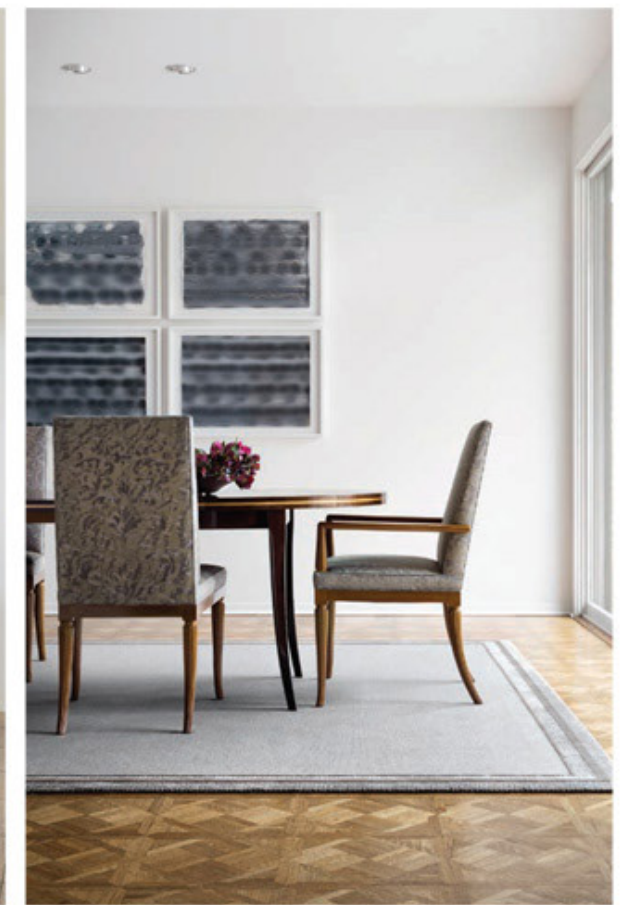
The Youngs also focus on mid-career artists and have recently begun to seek under-appreciated artists just starting their careers. In the dining room are a group of dark canvases by Ghanaian artist Lynette Yiadom-Boakye, whom they first discovered at the 2014 Venice Biennale; it took another three years to track down a piece to acquire. Schwartzman introduced Sharon and Michael to young L.A. artist Noam Rappaport's geometric paintings, and one now hangs above their stairs.

Sharon tries to make regular artist studio visits, and she recently returned from visiting Paul McCarthy's L.A. atelier; after hearing him talk about his work, she sees it in a fresh way. But much of the past year has been focused on the 2017 Nasher Prize, with a Renzo Piano-designed award presented to French sculptor Pierre Huyghe. She hopes the Nasher Prize will someday become the Pritzker Prize of sculpture.

In less deft hands, another interior designer might have looked at the Youngs' collection of contemporary art and followed suit, turning Perry's modernist jewel into a cold Bauhaus palace of chrome and leather. Bodron had other ideas. "I did not ever feel like this house would be about Knoll or Mies van der Rohe or Corbusier," says Bodron. "But I did want it to be about beautiful things." His cues instead derived from the decorative elements, such as the curved staircase and elegant powder room. The result is a downright glamorous house, thoughtfully furnished with pieces from the mid 20th century's most important designers.

The kickoff was a daybed by John Saladino, custom made for the Youngs by Saladino's atelier in lavender silk velvet and mohair. Other exquisite pieces followed: a pair of petite Jean Royère slipper chairs from a gallery in France; a flirty William Haines swivel ottoman from the golden age of Hollywood; a pair of three-legged brass-and-marble side tables by Cedric Hartman, which Bodron describes as "the most beautiful nothing table you can find"; and a French bergère the Youngs already owned, recovered in dynamic and regal Jakob Schlaepfer couture fabric and likened by Bodron to a queen on acid.

In the family room, which looks over the expansive backyard, Bodron was careful to select furniture that wouldn't block the view, such as



beautiful legs and shoes — they're all different, but they all look great together," he says.

For anyone familiar with Bodron's work, the use of so much color in the house might come as a surprise. "The Youngs like more color and pattern than I do, but I tried to keep it as neutral as I could get away with because of the art," he says. Pale pink and lavender upholstery worked perfectly with the delicate clay color in the Mexican brick, he notes. Patterns such as

the Fort Street Studio rug under the Giuseppe Penone in the living room, feel painterly without competing with the art.

For the Youngs, their house became precisely what they wanted. "Michael and I care about aesthetics and design," Sharon says. "When you look at art, it's not how you respond with your eye, but does it make you cry, does it make you laugh? At the end of the day, our home and our art is a reflection of the way we think and what we care about."

Clockwise from top left:

The magnolia-wood staircase is original to the house, as is the terrazzo floor. Robert Mapplethorpe self-portrait, 2010.

In the dining room, vintage Tommi Parzinger table from Todd Merrill Studio, NY. Vintage T.H. Robsjohn-Gibbings chairs from 20th-century Interiors, San Francisco. Fortuny upholstery from Ellouise Abbott showroom. Gerhard Richter's *Silikat Studien*, 2003.

Juan Muñoz's *With Silver Feet*, 2001.

Alessandro Pessoli's *Tavola Morandi*, 2012.

Leg detail of Tommi Parzinger table and T.H. Robsjohn-Gibbings chairs.