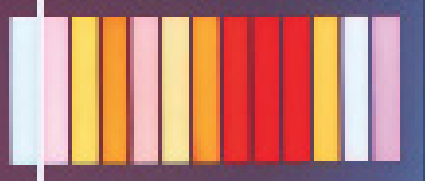




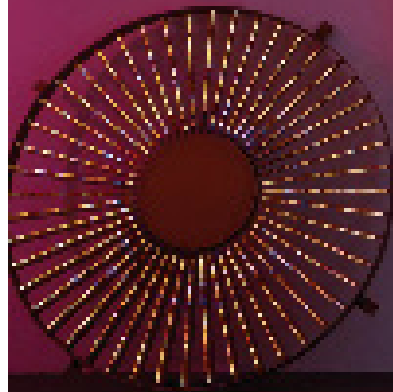
# making monumenta

Interior Design by Tracy Spauld and the Power of Fabric

by Tracy Spauld

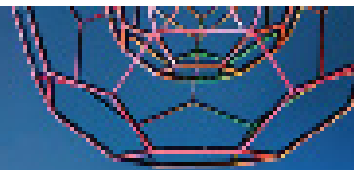


When you're designing a room, it's important to carefully consider the colors you choose. Tracy Spauld, interior designer and author of *Color Theory: The Art of Color*, offers tips on how to choose the right colors for your space.



Interior design is a complex and multi-faceted discipline that involves a wide range of skills and knowledge. From understanding the principles of color theory to mastering the art of lighting design, interior designers must be well-versed in a variety of subjects in order to create spaces that are both functional and aesthetically pleasing.

58 pages



**LEO VILLARREAL'S STUDIO** is part of a complex in Greenwood, Brooklyn. The buildings there span five streets and house dozens of artists' spaces. They are perpendicular to Governor Day, and east of the Gowanus Expressway. The streets are paved with cobblestones. The buildings are masonry. They are six stories tall with great windowspanes. There is art in the air and rust on most of the loading docks.

Leo's studio is on the fourth floor. Everything echoes when walking up the metal stairs. There is a doorbell outside. Inside, there is light.

"I realized that I could control light with [computer] code, and I had an epiphany that it was a powerful combo," says Leo, whose illuminated sculptures and large-scale public works projects are displayed worldwide. The art in his 6,000-square-foot studio are museum and gallery pieces he created. They all project randomized patterns of colorful lights. One, titled *Flag*, is a representation of the American flag, a project he created in 2008.

"This is as close as I would get to using an image," says Leo of the piece. "I started thinking about the flag as a symbol, and its ratios and proportions." At times, you can see the flag. At times, it portrays abstract patterns. "It resonates in different ways depending upon what's happening in the world."

Earlier this fall, Leo joined Pace Gallery. He made his Pace debut with works shown at Trixier London in October, and he will be showing a new piece at Art Basel Miami Beach this year. He'll be joined there by his wife, Yvonne Force Villarreal. She's been to Art Basel since 2007 to support the Art Production Fund (APF), a nonprofit she cofounded in 2005 to commission and produce public art.

Both see art as a way to foster community and conversation. It's a public service.

In March 2013, Leo illuminated San Francisco's Bay Bridge with 25,000 LED lights. The Bay Lights project was supposed to be up for two years. He moved his studio from Chelsea to Brooklyn soon after as the Bay Lights boosted both Leo's profile and the scale of his work. In January 2015, about a year after the project's official end, the Bay Lights became a permanent installation.

People are compelled to tell Leo their stories of the Bay Lights. He enjoys listening. "They're not just describing a piece of art. It's like a whole impactful moment that people have," says Leo. "The passion it creates is really amazing." At Pace, Leo will be working closely

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— YVONNE FORCE  
VILLAREAL



Yvonne Force Villareal, a 70-year-old artist, lives and works in  
Machias, 603 Bradford Avenue, 02609-2201.  
Photo credit: David Yvonne Force

Ms. Lopez 04/1/2018



with *Interline*, an innovative partnership with Fairway Park dedicated to public art.

Yvonne knows the ins and outs of producing large-scale public works. AIF helps to bring such projects out but often requires permits, money and administrative support to pull off—to fruition. New Yorkers may remember Ruffalo Siegel's final stop in Grand Central Station's Vanderbilt Hall, installed in 2004; *Art Walks*, artwork placed on top of trains in 2011; and *After Hours*, which shut railroad car roll-down stations down stairs in 2011 and 2013. All were AIF projects.

"Public art often art for everyone, and that's something that we really believe in," Yvonne says. "People need art to consider a different way of looking at things and communicating."

The Art Production Fund began as a collaboration between Yvonne and Dorcas Jernaz. The two are graduates of the Rhode Island School of Design. The name was chosen for its simplicity, allowing each project to have its own identity. "We look for work where you can understand the project on your own terms," says Yvonne. "We strive to foster projects that a child can easily delight within and appreciate, and simultaneously an art historian would be interested in." The Art Production Fund does it better than projects. "We keep it fun and not serious."

The most recent AIF opening was *Seven Stages* Mosaic, just outside Las Vegas, by artist Tijo Bordinana. It took five years to bring the project to fruition. "It's a modern-day Stonehenge," says Yvonne.

Yvonne Yonasz is a  
Member of the  
Rhode Island School of Design  
and a graduate of the  
Rhode Island School of Design  
and a graduate of the  
Rhode Island School of Design

"It's a culture that has its own sense of purpose and spirituality, and you don't need to read too much about it to understand it."

APPA's most iconic contribution to date is *Druid Mafia*, a project by artists Michael Kingreen and Ingar Dreyer. The permanent installation is on U.S. Highway 68 in east Texas. It's in the woods of Mafia, which is a community of 2,000 year-round residents that has become an epicenter of criminal activity.

*Druid Mafia* is a museum, with real *Druid* axes in sizes large enough to accommodate male feet in the windows. "*Druid Mafia* is a monument to consumption and sexual hunting," says Yvonne. The project was a collaboration with *Full Moon Mafia*, a nonprofit that seeks to further the community art scene. All items operated by formulating partnerships with local institutions or museums. "The place is outside Mafia because the project has a lot of personality," says Yvonne of the piece. She didn't want the woods in the community.

"The quiet beauty and the credence of Mafia is like a blank canvas in a way," says Leo. "When you get there, you feel a sense of space." The family—Leo, Yvonne and their two children, Carter and Leo—has a home there. They also have a cottage in Orient, Long Island, and a flat in New York City.

Yvonne and Leo go to Burning Man to relax. The annual wedding festival in Nevada's Black Rock Desert is a gathering of artists and visionaries who create a village. "You come back exhausted but energized," says Leo. Yvonne agrees. "What binds everyone together is that Burning Man is a gift economy. It brings out the best in people." The festival is based on tenets of inclusivity, where a diverse group of people is welcome to create art without judgment or criticism.

Leo first went to Burning Man in 1994, when the festival attracted a fraction of the 70,000 attention it caps out at today. It was there that he started connecting software and light. The discovery was a practical one—"I needed a light to find my tent," Leo says.


The couple have been going to Burning Man together for the past 18 years. Leo now sits on the board of the Burning Man Project, a nonprofit that helps to fund the festival, as well as a variety of related digital off productions.

The two travel for their art, but New York is home for the couple. He wears dark khaki, ages 3 and 15, go to school. They do not have a bedroom in their Greenwich Village great room. The walls are white brick. They are covered with photos created by Jeff Koons, Alex Dean, Mike Katz, David Laury, Rafael Peñonera, Lisa McCarone, David Stiegel, Jordan Craig Martin, the couple's children and Leo. Yvonne has posed for Koons almost 30 times. "We live with the art of our friends," Yvonne says.

Leo wears a Jacquard Casual Button Down Shirt by Salvatore Ferragamo. \$115. Full Moon Mafia, APFA, Burning Man, Burning Man Project, Full Moon Mafia.



The image of the artist's studio is a  
by Leo Villarreal. The image is a  
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*“Sophisticated people  
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— LEO VILLAREAL*

"It's really an honor to have their work. The way you place it creates its own dialogue and relationship."

A white John Chamberlain couch is in the center of the room. "We first met at an opening for John Chamberlain," recalls Leo. Yvonne bought the original couch, a hand-curved prototype. Leo purchased one of 10 editions. They began dating soon after.

The original couch is next to a baby grand piano. Both of their kids play. It's important to Yvonne that they're exposed to different hobbies. Her older child, Carter, asks, "We don't know anything about sailing," says Yvonne.

"I had a very atypical upbringing," she continues. Yvonne spent most of her formative years in Key West. "It was the 70s. I was in a boating set and bare feet. But it's also an artist's home, a community where people embraced all walks of life."

The two return to South Florida, to Miami, for Art Basel this year. Expo will feature Leo's work. As it has in the past, the Art Production Fund has partnered with artists to create and sell cotton beach towels at Art Basel. This year's artists are Laurie Simmons and John Currin. Priced at \$95, the towels are a way for people to own a piece by an artist that may not otherwise be accessible to them. All of the revenue from the sale of the towels goes back to public art projects. "It's another way to give back to the public," Yvonne says.

Earlier this summer, Leo debuted *White (Black)*, a piece at the Sea, the Dallas Cowboys' training facility in Frisco, Texas. "It's a volumetric piece with 40-foot-long stainless steel rods, located in the lobby," says Leo. Both *Vehave (Frisco)* and the *Bay Lights* have been featured on television during breaks in football games. Leo's phone starts beeping with Google alerts when it happens. "I guess we should start watching more football," says Yvonne.

The Cowboys' commitment in particular has resonated with a need that both Leo and Yvonne see in art—that it doesn't have to be confined to museums anymore. Recently, Yvonne and her AFF cofounder Renee started Culture Corps, an art consultancy for the private sector, particularly in hospitality, resorts and real estate companies. This month, the duo announced that they will be handing the reins of AFF to executive director Casey Freeman, who joined the organization in 2019. They'll continue to be involved on the board of directors, but will now focus on Culture Corps. "There's a growing desire to bring high-integrity projects to places," says Yvonne. "Overstated people and places in general want to have art as a part of their lives," Leo chimes in.

That list now includes the city of London. Leo was just shortlisted for *The illuminated River*, an initiative to light all 17 bridges across the river Thames. The winner will be announced on December 8.

The bridges are the perfect metaphor for what both Yvonne and Leo strive to do in their work—to use art as a catalyst to bring people together. ➔



PEOPLE ARE  
compelled to tell LEO  
TILLER stories OF THE  
DAY LIGHTS. HE  
enjoys listening.

LEO TILLER  
BY JAMES M. HENNING

