

BOOK Artists Living With Art

An interior design tome with cultural edge, *Artists Living With Art* (Abrams) is a voyeuristic peek into the homes of artists who also collect: Chuck Close, Cindy Sherman, and the couple who brought Lena Dunham into the world, among others. The interiors here are often as interesting as the art (which shouldn't be surprising, considering these homeowners presumably possess a certain visual sensitivity). The book shows a piece by Sol Lewitt, which he painted directly onto the wall at Pat Steir's Greenwich Village brownstone, a seemingly modest backdrop for a collection of fossil stones on display. Across town in the black-painted parlor of Rashid Johnson's Kips Bay townhouse, one of Glenn Ligon's neon-light works hangs over the fireplace; in the living room, a sculpture by the Campana Brothers shares space with one of their chairs. At a time when the art world is so commercial that it seems like a farce, these collectors stand out for their earnestness. Or, as the painter and critic Robert Storr puts it in the foreword: "Unlike collectors who approach art like postage stamps or stock portfolios, artists acquire and put up things that mean something very specific to them, things that energize them and help them to make their work better and more distinctive." Laymen take note.

—Hally Wolhandler



UP AND COMING Ania Jaworska

"Architecture is very *serious* business," says Ania Jaworska, tongue-in-cheek. The Polish-born, Chicago-based 36-year-old stood out among the dozens of other architects at the inaugural Chicago Architecture Biennial for a tool, unusual in the industry, that pushes the discipline in a new direction: humor. To Jaworska, its complex range—from innocence to irreverence—provides rich means to initiate conversation. Likewise, her first solo show, now on view through Jan. 31 at the Museum of Contemporary Art Chicago, features bold, minimalist shapes that explore how common architectural forms communicate. "Gated Area," a steel ring with an arched entryway, invites viewers inside while inherently creating a boundary; "Monument For Them" consists of two wood letters that appear to be on their knees, begging for attention, forming the word "hi." Nearby, 16 screen-printed posters comprise "A Subjective Catalogue of Columns," a series of new column typologies informed by buildings and everyday language: "Whoops," a column that fails to touch the ground, hangs alongside "Boring Office" (an unadorned cylinder) and "The '90s," a rave-inspired group of skinny, multicolored rods. Together, they diminish the distance between architecture and contemporary culture, creating an index with references everyone can appreciate. Jaworska credits her time at the Cranbrook Academy of Art, where she earned her master's degree, for her ability to articulate the playful side of her approach. "Humor helped me find my point of view within the field of architecture, which requires a lot of time, money, and power," she says. "I use humor to undermine these conditions. It's a form of critique, but also offers social relief." —Tiffany Jow

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