





MIX MASTERS *A Chicago home where décor is driven by life's adventures*

BY GINA BAZER PHOTOGRAPHY BY TONY SOLURI

Situated on the ninth floor of a Beaux Arts building overlooking Belmont Harbor, the home of Andrew Hollingsworth and Gilles Noyer is a study in the power of optimism. The partners purchased it four years ago, after passing on a unit in the same building when they'd heard that a better space was to open a few floors up. In a market where condos were turning over in less than 24 hours, their decision was risky at best. Hollingsworth and Noyer were confident, however, that things would work out and proceeded to plan a two-week trip to Alaska. The day before they left, their dream place went on sale. "I rushed up to see it, and bought it on the spot; Gilles hadn't even seen it," recalls Hollingsworth. "Then we went to Alaska and my existing place sold in 24 hours. Everything worked out amazingly."

Hollingsworth, who owns a namesake gallery in Old Town that specializes in 20th-century Nordic furniture, is sitting in an 18th-century Chinese chair next to a long, narrow B&B Italia table in his oval-shaped dining room. "I'm really against this idea that there is a formalized way of designing," he explains. "I really believe that you can just mix it all in. As you can see, our style is eclectic. There is everything from Louis XVI to Chinese to contemporary Italian to Regency. I think Americans in particular make the mistake of trying to be too pure."

Formerly a CFO at a global investment management firm, Hollingsworth (originally from Kansas City) has lived in London, Tokyo, New York and Switzerland, where he met Noyer, then a human resources exec at a big Swiss company, and the two have traveled extensively throughout Europe and Asia, collecting art and furniture along the way. Their art is as varied as their furniture, featuring works by Christo, Catherine Opie, Charles Arnoldi and Alex Katz, alongside a 19th century American pastoral scene by A.F. Tait, a 15th century Italian painting of St. Bartholomew and, finally, what Hollingsworth describes as their most important piece: a frame containing his baby shoes and baby picture.

As Hollingsworth walks me through his and Noyer's collection, themes of hope, peace and the journey of life emerge repeatedly: St Bartholomew gazes wistfully up at the heavens in their den; above their bed, in a large photograph by Catherine Opie, Malibu surfers await the next big wave; and in their living room, above a 19th-century Biedermeier-style couch, hangs a contemporary painting called *Spaces, #4*, by Chilean artist Franchesca Sutil, whose series of unevenly spaced vertical lines "are about our journey through time," says Hollingsworth.

Hollingsworth and Noyer are themselves men on journeys: Both of them recently left their corporate lives behind to pursue their passions. Noyer, who had always dreamed of bringing "a little Switzerland to America," opened a Teuscher Chocolates in the 900 North Michigan building three years ago. And, a year and a half ago, Hollingsworth, a devoted follower of fashion and design, opened his gallery. Naturally, each new beginning in the partners' lives has been marked by one or more new objets d'art in their home. Pausing before a small

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The living room is drenched in light and overlooks Belmont Harbor. The walls feature all of their original crown moldings, though, says Hollingsworth, at least 30 coats of paint had to be stripped to get them to their current state. Artwork by Charles Arnoldi (left) and Gean-Marc Spaans (right). See following pages for dining room.



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Left: The circular foyer is boldly painted in black with a gold ceiling. In the center is a 19th-century Chinese table. Chair is one of a set of six Louis XVI 'Salon' chairs. Floral painting in hall by Alex Hanimann. Above: The dining room's central focus is a painting by Munro Galloway. The chandelier is by Ingo Maurer. Table and chairs by B&B Italia.



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...CONTINUED Christo depicting a drawing for a storefront, Hollingsworth points out, "We got this right before Gilles opened Teuscher." Meanwhile, back in the dining room, an imposing multi-panel acrylic-on-canvas by Munro Galloway represents Hollingsworth's leap of faith. Called *I Could Live in Hope*, it's a reinterpretation of Edouard Manet's *The Dead Toreador* and features a Japanese Prada model laying full-length across the canvas looking down reflectively. "It's about the West's influence on the East. Much of Galloway's work at the time was about the cultural influence of drugs and other aspects of modernity on this very ancient culture," explains Hollingsworth, adding that somehow this theme and the model's facial expression combined to summarize his own feelings at the time when he was opening his new business.

Then, with a look of contentment on his face, Hollingsworth points across the room to a new painting, just purchased a few weeks prior to our interview. "That one is called *The Rain King*. It's also by Munro Galloway," he says. "As opposed to that Prada model, who's looking down, this guy's looking up. And if that was me three years ago, then this is where I am today. So, you know, it's sort of a nice little story." ■



Above: In the master bedroom, a photograph by California photographer Catherine Opie hangs above the bed. The column is from an ancient Indian temple, purchased in Hamburg. Venini lamp. 19th-century Japanese chest. **Left:** The living room features a set of mid-20th-century Danish chairs (at fireplace), black contemporary Italian leather chairs with pony-skin arms by Minotti, a Biedermeier-style couch at right and 18th-century Chinese porcelain platter at left. Painting above couch by Franchesca Sutil.