

# HOSTLER BURROWS

## ARCHITECTURAL DIGEST

### NEWSROOM

## Art and Design Merge in Hostler Burrows's Latest Show

Creative director Michael Reynolds pairs Victoria Sambunaris photographs with design masterworks to alluring effect



Shell furniture by Hans Wegner with a Victoria Sambunaris photograph, sculpture by Frida Fjellman and chair by Otto Schulz.



"I wanted to make it as dynamic as possible," says creative director Michael Reynolds of the exhibition of [Victoria Sambunaris](#) photography he curated for [Hostler Burrows](#)'s inaugural show in its new East 10th Street gallery, opening tonight. It may go without saying, then, that the exhibition, which comprises 11 of Sambunaris's C-print [photographs](#) as well as masterpieces hand-selected from Hostler Burrows's impressive permanent collection, is no run-of-the-mill gallery show.

Put simply, the exhibition hinges on contradictions—the three- with the two-dimensional, the vastness of landscape photography with the innate immobility of furniture—but instead of distracting from one another, these differences play up each work and create interesting visual conversations.

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"I wanted to create an exhibition where the design supported the artwork; it didn't compete with it or upstage it, it complemented it," explains Reynolds. "We chose pieces with clean lines that are subtle but have personality." The result is a striking interplay of texture and shadow that makes for an enchanting vision in which Sambunaris's photographs take on the effect of windows in a room forgotten by time.

The photographer, a longtime friend of both Reynolds and gallery owners Kim Hostler and Juliet Burrows, has earned numerous accolades for her work depicting the American landscape and its changing nature. She spent the last four years along the American border with Mexico documenting the dividing wall and its surroundings in a time when that particular piece of fence has taken on a heightened significance in global politics. Her work seems at once an ode and a challenge to preconceived notions of Americana.



Chairs by Johan Gullberg beneath two Sambunaris photographs.

In his design, Reynolds takes Sambunaris's already large-scale photographs one step further, plastering three walls of the gallery with blown-up versions of selected works that he developed in collaboration with Brooklyn-based Flavor Paper. "I designed a show for Vicky at Albright Knox a few years ago, and I had some of her photos blown up to cover the entire wall," Reynolds recalls. "It was so impactful and such a success that I really wanted to explore doing a line of these murals with *Flavor Paper*, and this was the perfect opportunity. The space is huge, so it's a good way to cover some of that vast wall." Talk about dynamic.