

Hostler Burrows

Was there art on the walls when you were growing up?

Kim Hostler: When I was a young girl, my mother would stay up all hours of the night painting. She had a great eye and began dealing—decorating commercial spaces and clubs—when I was about 11, so I grew up with lots of art, sculpture, paintings, tapestries. **Juliet Burrows:** I grew up in New Jersey, but we traveled every summer in Europe when I was little, so the house had reproductions of classical Italian Renaissance art mixed with contemporary works, such as the paintings of Barton Benes, who was friends with my parents.

What is the first work of art you remember being affected by?

KH: We used to go to the Philadelphia Museum of Art every Sunday. There was a piece, *Prometheus Bound*, by Rubens, that I would go and stare at. I was obsessed with Greek mythology, and it always affected me. **JB:** I remember the first time I went to the Cloisters, in New York, when

I was quite young, seeing the unicorn tapestries. Apart from the beauty of the tapestry itself, I'm a big animal lover and just felt so deeply for that poor, trapped, mythical creature.

When did you open your first gallery, and what drew you to the business?

KH: I tried other careers—I was a serious tennis player and aspired to turn pro, but at 19 I quit the circuit and began working with young horses that were bound for the track. But I was always drawn to art, and this is where I felt at home. I opened my first gallery in 1982, in Philadelphia. Then I had a shop in L.A. called Arts and Interiors, 1920–1960. In 1994, just before I met Juliet, I moved to New York City and took a job as a studio assistant for the painter David Deutsch. He often encouraged me to find vintage furniture for him. He was also interested in designing furniture, which we did together for a while. Eventually I realized it was time to get back to having my own gallery. Juliet danced with Mark Morris but was ready to stop touring, so we opened Antik in 1998 on Franklin Street.

JB: I segued right into another career seamlessly. It was completely engaging and exciting and had all the sort of glamour and drama that ballet and modern dance had.

How did you choose your specialty?

KH: It really chose me. I would go shopping or to estate sales and look at furniture and decorative objects and my heart would race. In New York, I realized you could have a shop that was specialized. We fell in love with Scandinavian materials. Also, on a practical level, the problem of authenticating American design work of real vintage quality is just not an issue with the Scandinavian work.

AGE: Kim Hostler, 52, and Juliet Burrows, 47

HAIL FROM: Philadelphia and Millstone, New Jersey, respectively

PRESIDE OVER: Hostler Burrows, 51 East 10th Street, New York

GALLERY'S SPECIALTY: 20th-century Scandinavian design and decorative arts

ARTISTS SHOWN: Axel Salto, Finn Juhl, Axel Einar Hjorth, Josef Frank, MMF

FIRST GALLERY SHOW: "Axel Salto: Forces of Nature," the first U.S. exhibition of the artist's work, 1998

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What is the most challenging part of running an art gallery today, and how do you deal with it?

JB: People are buying things for different reasons than they did when we first started the gallery together. The relationships we formed in the beginning were so intimate and so personal. It was just meeting people, looking at ceramics, and falling in love with them. In the last few years people have been speculating. They want to know what is hot and what is worth more money. We try to stay committed to our desire to show things that we think are beautiful and just trust that there are still people out there who appreciate beauty.

In which art fair do you most enjoy participating, and why?

JB: We love Design Miami in Miami and Basel. They are glamorous; they are exciting. Then the Winter Antiques Show, because we love being a part of a community. That is part of the reason we moved to 10th Street last fall. There are a number of other well-regarded dealers and galleries in the vicinity, like Maison Gerard, Magen H. Gallery, Kentshire, Karl Kemp, Bernd Goeckler.

Are there any works that have been painful to part with?

JB: They can all be painful, but what I've found is that it is only painful until they are gone. These are all things. They aren't as important as people.

If you could own any artwork, price no object, what would it be?

KH: I don't want to own anything. That is why I am a dealer. I want to be with everything, and I love it while it is here, but it is off-loaded at some point. ☐

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Juliet Burrows

Kim Hostler

HOSTLER BURROWS, NEW YORK