

COME TOGETHER

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**A** well travelled home is in the art of curating; gathering all that you love to bring soul to your home in a cohesive manner. Lately, we've spent a great amount of time at home. As we keep evolving in our spaces, redefining its uses, and offering it new perspectives we discover new parts of ourselves. Much like travel, this inward reach of discovery is our new escape. In this edition of Come Together we continue to celebrate women in design. Featuring Paris Forino, Founder of Paris Forino Design, as she masters combining tradition with modernity — harmonizing interiors with elegance, intelligence and wit. There is nothing quite like art to complement the work of a designer, to elevate the soul of a home, and accentuate the bones of the architecture to focus on a perspective. Ingrid Cincala Gilbert, the Principal of Cincala Art, an advisory practice, wonderfully orchestrates the dialog between interiors and owners to reflect the core inspiration and elevate the space. These two powerful women have traveled the world, and are here to give us insight in curating a well traveled home. Discover our playlist to get to know more powerful women moving to their own beat.

# INGRID CINCALA GILBERT

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Ingrid Cincala Gilbert is the principal of Cincala Art, an advisory practice based in New York. Ingrid works with clients globally, including collectors, corporations, interior designers and developers, helping source and evaluate post-war and contemporary art, often with a special focus on how art interacts with space. Her Instagram account @cincalaart has a wide reach, currently boasting nearly 65,000 followers. <http://www.cincala.com>



*Courtesy photos of Ingrid Cincala Gilbert*  
Art work: Liz Deschenes, FPS (15), 2018 (silver gelatin photograph)

## How has it been for you individually in forging ways and establishing your grounds as a woman in this art world?

I think the art world, and even my crossover work in architecture, is quite unique in that women are often very much at the forefront. So in that sense the art business can be seen as somewhat more progressive than some others, where there is still a lot of work to do to get to a level playing field. That certainly doesn't mean it is any less competitive or more forgiving. But in some sense it does allow me to focus more on improving and growing rather than, as in some careers, focusing on breaking down barriers.

## What time period inspires you most, why?

In general my focus is advising on work from the post-war and contemporary periods, so really anything after 1945. But modern, before 1945, is also very exciting. What is most inspiring to me is actually the connections between periods—looking at a painting by a fantastic contemporary painter like Rita Ackermann, for example, and tracing the lineage back to French Modernist Edouard Manet, or to American masters Willem DeKooning and Cy Twombly.

The same can be done in industrial design, or in furniture. Drawing out those connections and stories to begin to understand the broad arc of history in terms of art and design is all really exciting, and can give additional meaning to work and to a collection.



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*Courtesy photos of Ingrid Cincala Gilbert*

**How has being a woman helped you shape your company and career?**

A precise design consciousness, artistic vision and understanding of financial value is something I try to bring to all projects and to client collections, but I think it would be an oversimplification to attribute these skills to any particular part of my person. I feel like the sensibilities I bring to my work are informed by many elements of my background, including my experiences as a woman. The one thing I can say for certain that has truly shaped my company and career is my interactions with other women in the business. It has been great to see so many working so hard and having so much success. It has really motivated me.



Courtesy photos of Ingrid Cincala Gilbert  
Art work: Günther Förg, Untitled, 1997

**Top 3 questions to ask your art advisor before you hire her/him?**

An art advisor can be different things for different people, and so I think the most important question that a person can have is really for themselves: what do they want to get out of the relationship? Some are looking to build a world-class collection; others may be looking for simply a special piece to grace their dining room. But once you decide that, I think I would focus on the advisor's background and what makes them unique. Do they understand how art works within architectural space? Do they have good access to work, which can be especially important in today's hyper-competitive contemporary art scene? But probably most important is to ascertain whether they are listening...are they in tune with the goals that you have set?

**If you can have a day with an artist who would it be and why?**

Lee Krasner is an artist I really admire and someone with whom I would have loved to spend some time with. She was born in 1908 in New York and had a truly fascinating, six-decade long career. Today she is considered one of the most critical figures in American art. While she was incredible in her own right, she also was surrounded by many of the other greats of the time—artists like Jackson Pollack, Mark Rothko and Joan Mitchell—so I am sure she would have a story or two to tell.

**Leisure files...**

**Currently listening to:**

It all depends on my mood. Dua Lipa is on rotation now, but I have also been listening to Sheku Kannah-Mason of late, who is a really interesting British-born cellist. Frightened Rabbit is another one of my favorite bands.

**Favorite go to destination:**

In this environment, where we have been spending so much time at home, we really value the design and art that we have been fortunate to have carefully collected over the years. But when getting away in normal times, one of our favorite spots is Lake Louise in Canada, which is probably one of the most beautiful places on earth and is really close to our heart.

**Cultural Institution (favorite Museum, historic place, etc):**

Nothing beats the Dia Art Foundation in Beacon, in my view, in its ability to combine a day trip out of the city with some of the most amazing modern and contemporary art in the world, in a really unique setting. MoMA remains fantastic, of course.

**Best spot for a meeting lunch in NYC?**

For pure people watching, during the week and a healthy dose of art world participants, Sant Ambroeus is a perfect Upper East Side meeting space. Further downtown I like Untitled, located in the Whitney Museum, which has a casual vibe, great food and provides views of the Hudson River and High Line Park, and is in the heart of the Chelsea gallery district.