

AMERICAN
art
COLLECTOR



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*Also Showcasing
Glass, Ceramics & Wood*

A modern dining room with a large wooden table, a multi-colored pendant light, and large windows overlooking a mountain landscape. The room features a high wooden ceiling, a large window with a view of a mountain landscape, and a dining table with striped chairs. A black leather chair is in the foreground. A colorful abstract painting is on the wall. A living area with an orange sofa is visible in the background.

New Mexico *Retreat*



INSIDE THIS LIGHT-FILLED SANTA FE HOME IS A COLORFUL AND STIMULATING ART COLLECTION.

BY JOHN O'HERN PHOTOGRAPHY BY DANIEL NADELBACH

Nestled on a ridge in northern New Mexico high above the Rio Grande with uninterrupted views of the Jemez Mountains is a pueblo-style home of subtle adobe brown and natural wood. Spots of color on the portals and in the gardens give clues to the riot of color inside.

The home had the “ample windows and ample wall space” the collector was looking for when he moved to Santa Fe from Colorado. His eclectic art collection

is protected from direct sun by deep portals and solar screens. He makes one exception for a spectacular painting by Phil Sims, *Untitled Yellow*, that hangs in his dining area next to a bank of east-facing windows. Sims incorporates clay with his pigments, creating subtly textured surfaces. The morning sun rakes across the canvas and helps the collector greet the day.

Assisted by designer Steffany Hollingsworth of HVL Interiors in Santa Fe,

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At the end of the dining area is Richard Jolley's 2008 glass sculpture *Translating Substance* #32 and Deborah Oropallo's 2010 oil on canvas *Slumberwear*.



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the collector created a setting that gives the art pride of place. Hollingsworth says, "This provocative project supplies a dose of the unexpected, letting the art collection take center stage. A balance was struck between Southwest flavor and contemporary, playful and refined elements with great emphasis placed on customized detailing."

The collector advises other collectors to "choose your art first, not your furnishings. The universe is about all kinds of different things coming together and coexisting. That's why I have such an eclectic

collection with a broad range of forms and different media."

He comes from a technological and computer science background and often selects works that have a technological bent. "I took art classes when I was a kid and thought I might become an architect," he says. "Later, even when I had a good career, I would go into galleries and see works for \$7,000, and I couldn't imagine having enough disposable income to buy something like that." Eventually, his business made it possible for him to do

just that.

He credits a visit to the home of an executive of Eastman Kodak with getting him going on assembling a collection. "I'd been in many executive homes and they seemed to be filled with things that weren't of high quality and didn't hold together," he says. "What impressed me most in this home was the quiet sophistication he had about himself and the beautiful objects he had acquired from around the world to complement that. He collected with a purpose. He and his home always stuck in

2 Davide Salvadore's 2009 glass sculpture *Spina* echoes the forms of three 2011 oil paintings by Kevin Sloan titled *Audubon's Pool*, *Audubon's Knot* and *Audubon's Lawn*.

3 Robert Pummill's 1990 oil on canvas *The Big Drive* hangs in the bedroom.

4 Jorge Santos' 2012 oil and acrylic on canvas *Shipwreck* hangs in a bedroom.

5 *Red Wing*, a 1908 photograph by Edward Curtis, hangs above Clayton Kaniatobe's *Left-Handed Kachina*, carved from cottonwood root. The lamp to the right is by Suzanne Derrerr and is constructed of handmade paper and twigs.

6 Jim Vogel's 2007 oil on panel *Johnny Appleseed* hangs in a bedroom.

7 Phil Sims' oil on canvas *Untitled Yellow*, 1999, hangs in the dining area.

8 To the left in the collector's office is the glass sculpture *Summoner's Tale VII*, 2009, by Stanislaw Jan Borowski. Behind the desk is an oil, watercolor and pencil work, *Amores Dificiles*, 2009, by Carlos Estévez. To the right is an early 20th-century carved wood Baga bird from Guinea.



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my mind, and I knew I would bring fine art work into my home if I ever could.”

Today, his colorful and thoughtful collection provides a stimulating environment. “I collect things because I enjoy them,” he explains. “I like things that are colorful and like things that bring light and stimulation into my home.”

When he had a home in Vail, Colorado, it was heavily Western in theme. Moving to Santa Fe, he sold much of the Western art, keeping only a few choice pieces. “I don’t buy for investment,” he says, “but I will sell pieces from time to time. I don’t store anything or swap it out or rotate it. I like to live with my art.”

Not every piece fits the colorful mold, however. One of his favorite paintings is an oil, watercolor

and pencil work, *Amores Dificiles*, by the Cuban artist Carlos Estévez. It is from a series called *The Mystery of Migrations*. One half of the tondo is a painted representation of a moth and the other half is a graphite drawing of a moth in a mechanical da Vinci-like style.

“I never go looking for pieces. I find them casually,” he says. “If I’m in San Francisco or other cities, I obviously go to the galleries. If I happen to see something when I’m there and I like it, I buy it. There are certain artists I follow. I first saw Kevin Sloan’s work in *American Art Collector*, even though he then lived in Santa Fe. I eventually bought the series of three paintings that are now hanging in my office.

“I don’t often try to meet the artists, but if the

9 Hanging above the fireplace in the collector’s living room is Bill Worrell’s bronze *The Gift of Light*, 1998. Rose B. Simpson’s ceramic, leather and mixed-media sculpture *Jupiter*, 2014, sits on the hearth. Her ceramic and mixed-media sculpture *Empathy*, 2012, sits on the coffee table. Gordon Snidow’s *Crazy*, 2005, a gouache on panel is hanging to the left. The lamps are Murano glass from the 1950s



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opportunity is there I enjoy doing that.” he continues. “Next to the Kevin Sloan paintings is a glass sculpture by Davide Salvadore. I had seen his work at *SOFA Chicago* and admired it. The people at Habatat Galleries told me that if I was ever in Venice, they would put me in touch with him. I did go to Venice and visited him and his family on the island of Murano. His studio and home are next to each other and his wife prepared a great meal for us.”

Unlike many artists, Salvadore encourages people to experience his art intimately. “I want them to touch it, to caress it and to understand the shapes and movements,” Salvadore says. “Simply, I want the enthusiast to experience what I feel for my art—passion and love.”

This collector’s passion and love for his art is infectious when you view it in his light-filled and colorful home. ●

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Woodrow Nash’s ceramic
Amiticia, 2002.

John O’Hern, who has retired after 30 years in the museum business, specifically as the Executive Director and Curator of the Arnot Art Museum, Elmira, N.Y., is the originator of the internationally acclaimed Re-presenting Representation exhibitions which promote realism in its many guises. John was chair of the Artists Panel of the New York State Council on the Arts. He writes for gallery publications around the world, including regular monthly features on Art Market Insights and on Sculpture in Western Art Collector magazine.

