

PATRON

ART / CULTURE / DESIGN

ART & DESIGN ISSUE

STACY JACOBSEN REVIVES A HOME
DAVID CADWALLADER & SCOTT MAREK TEAM UP
THOMA FOUNDATION INSPIRES



FRIDA FEVER AT THE DMA
HUGH HAYDEN AT THE NASHER



Palais de Texas



In the living room from left: Julie Speed, *Anchovy Eaters*, 2009-2010; John Wilcox, *Please Don't Worry About It!*, 1981; Bill Komodore, *Sun be silent and stand still*, 2003; and Joseph Havel's *Sinking Prayer Book*, 2013 sits on the table. Works by John Torreano, Gregory Halili, Janet Tyson, Linda Ridgway, Julie Speed, and Gregory Horndeski embellish the bookshelves.

BLUFFVIEW HOME FEATURES ARCHITECTURE BY SCOTT MAREK, INTERIORS BY DAVID CADWALLADER, AND A PANTHEON OF ARTISTS FROM ACROSS THE STATE.

BY NANCY COHEN ISRAEL PHOTOGRAPHS BY HIEU LI

To walk into this Bluffview home is to enter a parallel universe. The serene space, rooted in Texas modernist architecture, is punctuated with work by the pantheon of leading contemporary Texas artists.

Originally built in the 1930s, the home has undergone a few renovations. The most recent, completed in 2021, was designed by Scott Marek of Marek Architecture. A protégé of the late Frank Welch, Marek worked with “the dean of Texas architecture” during the early planning phase of this project. “Throughout the project, I remember just one phrase Frank used. He said he wanted the house to sparkle,” Marek reminisces. Through close attention to light, native stone, and wood, hallmarks of Welch-inspired structures, Marek created balance and harmony on the home’s exterior and interior. He worked with builder Jim Nisbet of Pedernales Development Company to realize his plans.

The creative team also included Mark Fasang of Solid Details for his meticulous millwork, and Steven Byrd of byrdwaters DESIGN, whose lighting provides ideal illumination. As Marek shares, “He did not make everything one consistent shade of light. It’s very much alive. Moving through the spaces there are different qualities of light.”

Drawn to his forte for symbiotic spaces, homeowners Carol and Peter York looked to David Cadwallader of Cadwallader Design,

who employed a neutral palette for the furnishings, most of which he had custom made in order to ensure that the art remained the primary focus. “The overall plan was to keep the whole background calm and uniform to allow for the placement of the large and varied collection,” notes Cadwallader. In fact, he says, “There is only one carefully selected tone of white, and all of the woodwork is a slightly warmer enamel.”

Accommodating the Yorks’ collection was a core concern during the planning phase. “Their art is so much a part of who they are,” Marek notes. And, as they are related to Dan Rizzie, who was one of the leading contemporary artists in 1980s Dallas, they have an affinity for the local art community. While Rizzie moved to New York decades ago, the friendships the Yorks forged with most of the artists in their collection continues, as does their ongoing patronage. Their roster of venerable artists includes John Alexander, David Bates, Leonardo Drew, Erick Swenson, the late Vernon Fisher and Sam Gummelt, Linnea Glatt, Joe Guy, Joseph Havel, Bill Haveron, James Magee, Tom Orr, Linda Ridgway, Julie Speed, James Surls, John Torreano, John Wilcox, and others. Having acquired some of the finest of the artists’ works, the Yorks regularly provide loans for museum exhibitions around the country. Several objects are promised gifts to area institutions.

The collection is beautifully installed throughout the home,



Bill Haveron's *Mr. Dale*, 2005, mixed media on wood.



Dan Rizzie's *Promised Land J.R.R.*, 2018, hangs above John Torreano's *French Diamonds*, 2013, wood and acrylic.

In the media room with custom furnishings by Cadwallader hang Donald Sultan, *Building Canyon*, 1981; James Magee, *Mind Shaft*, 1995-1998; Vernon Fisher, *Bang*, 2019; behind the sofa. Linda Ridgway's *Cunneform*, 1981, perches.



as well as on its exterior. An elegant granite pillar by Jesús Moroles provides a welcoming beacon on the circular drive. Its vertical angularity sets up a visual conversation with the strong horizontals of the home. From the front steps, visitors can peek at Alexander's provocatively titled painting, *Death of Importance*. It stretches across a dining room wall, facing a bank of windows. Inside the home, this space branches off the entry hall. From this axis point, the room is dominated by Drew's construction, *Number 173T*. Its black monochromatism balances the bold crimson of Alexander's painting. Chromatically, Drew's work provides an anchor for prints by Donald Sultan and a sculpture by Surls. The dining table, a family heirloom, offers a playful balance of antique and contemporary.

A living room on the other side of the entry hall features equally significant work. Softly illuminated shelves flanking the white marble fireplace offer a curio cabinet of smaller 3D works. "We selected materials for the new fireplace mantels to complement the architecture, though they do make a statement in the living room with the full wall of white marble," Cadwallader explains. An acrylic on canvas work by John Wilcox, *Please Don't Worry About It!*, 1981, adds drama against the white marble from Aria Stone Gallery. Within the curio cabinet, an early geometric construction by Ridgway reflects her early interest in architecture. A lower shelf holds one of Gregory Horndeski's sample boxes. Formerly of Dallas, his signature expressionist style, embellished with handwritten text, is immediately recognizable. Gregory Halili's meticulously painted eyes look like a fragment from a Renaissance painting, while Torreano's small gems offer a colorful sparkle.

Havel's resin-cast *Sinking Prayer Book* sits on the coffee table in



From left: James Magee, *Peace*; above the breakfast table; David Bates, *Artist Studio*, 1983; Sam Gummelt, *Rokko*, 2003; and Vernon Fisher, *Mickey Mouse, Scenes from the American West*, 1990.



Above: The dining table and chairs, a family heirloom, are surrounded by John Alexander's *Death of Importance*; Leonardo Drew's *Number 173T*, 2015; a wood column with bronze-cast figs by an unknown artist from the private collection of Ted Pillsbury; along with Joe Guy, *Volume*, 2004; and a James Surls sculpture. Below: In the custom-designed kitchen roosts Erick Swenson, *Muncie Head*, 2000; Donald Sultan, *Black Lantern flower*, 2013; and Gregory Halili, *Time*, 2011, watercolor on vintage ivory.



The home embraces the verdant surroundings.

front of the fireplace. The most recent addition to the collection, it features a stack of Bibles that belonged to Havel's parents.

Behind this sitting area, a long corridor provides a perfect gallery to accommodate larger works, including those by Dan Rizzie. In some ways it is a hall of tribute. Rizzie's mixed-media collage, *Promised Land J.R.R.* is an homage to a deceased friend, John Rector. *January 27, 2010* depicts a bouquet of flowers, in memory of his departed dog, Vex. An installation of Torreano's larger gemstones accents the space. The hall is bracketed on one end with a large geometric work by Gummelt and on the other by Haveron's sculpture *Mr. Dale*, crafted in memory of his deceased pet monkey. The adjacent media room is dominated by Magee's muscular *Mind Shaft*, which provides a strong focal point in a space that also has works by Sultan, Fisher, Ridgway, and Glatt.

The white kitchen, custom designed by Cadwallader, who worked with local cabinetmaker Solid Details, is complemented by similarly hued three-dimensional works, including Erick Swenson's *Muncie Head* and a small suite of eyes by Halili. Blum European metal drawer boxes and Hafele accessory fittings add to the efficiency. The adjoining dining area contrasts with the coolness of the kitchen. Here, an early painting by Bates, *Artist's Studio*, creates an almost illusionistic wall.

As with most renovations, the primary bedroom and bathroom received special attention. In the light-filled primary bath, ample wall space and a high ceiling accommodate Andrea Rosenberg's *Untitled 18.18*. Though monumental in scale, this abstracted floral provides a note of delicacy to the space.

Marek overhauled the bedroom, creating an airy, spacious room for rejuvenation. Cadwallader designed the furniture, including the freestanding bed and the John Saladino-inspired chaise. The calming palette reflected in works by Rizzie, Sultan, and a



Jesús Bautista Moroles, *Untitled*, stone sculpture of Texas pink granite.

commissioned work by Leonardo Drew above the bed contrasts with an eye-catching golden puzzle work by Gabriel Dawe.

Elsewhere on the upper floor, works by Pamela Nelson, Hung Liu, Robert McAn, and Allison V. Smith bring dynamic energy into the spaces in which they are installed.

"We needed a quiet, pretty palate to begin with. It's like having the basic black dress and then putting diamonds on—the art is the diamonds," Carol concludes. Through coordinated efforts, the art and the space realize Welch's original vision to make the home sparkle. **P**



A commissioned work by Leonardo Drew hangs above the custom-designed bed and side tables. On the left, Donald Sultan, *Morning Glories*, 1991, prints on Somerset paper.

Above: Overlooking the backyard hangs Dan Rizzie, *Black and White Landscape*, 2006, alongside a chaise lounge custom designed by David Cadwallader with a cashmere throw over Carol's mother's handwoven Indian shawl; Cedric Hartman chrome-plated steel and granite side table; Jonathan Cox, *The Discovery V*, 2017, birch leaf sculpture with variegated marble base; and Will Stone's 1990, hand-forged plant stand. Below: In the primary bath Andrea Rosenberg's *Untitled 18.18*, 2018, reflects in the mirror.



Hung Liu, *Portrait of a Chinese Self #4*, oil on canvas; Gregory Horndeski, *Sampler #7*, 2013, acrylic on Masonite



James Surls, *Cut Hand Hurt Eyes*, 1990, original print woodcut; Linnea Glatt, *Random Accumulation*, 2013, thread on sized mulberry paper.