

# COLOR SCHEME

MOLLY BRUDER AND MARK SCHACHTER BUILD A COLLECTION RICH IN HUE.

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Every collection has a ribbon of constancy running through it. For Molly Bruder and Mark Schachter, vibrant color provides that unity. Bruder and Schachter are young, newly married, and enthusiastic about their growing collection, which already includes many of the most-celebrated artists of this generation.

The playful whimsy of much of the work in the collection is apparent at first glance. Flanking the white walls of the entry foyer are facing works by Cary Leibowitz. In this commissioned diptych, *I Told You I Was Wearing This...No You Didn't*, his characteristic use of text is inscribed upon a pink background that is freckled with yellow polka dots. These large-scale, shaped canvases reflect the levity of much of the collection. "Everything he does is whimsical and comical. We love his sense of humor," Molly explains. As someone who works in the world of fashion, she was particularly amused by the title. Leibowitz has a long history with Molly's family. When relatives Hilary and Hannah Fagadau featured him in their inaugural exhibition at Gallery 12.26, he stayed with the couple.

They are assisted in their collecting by New York-based art advisor Anne Bruder, who also happens to be Molly's sister. They credit Anne with opening their eyes to many of the artists in their collection. "Anne has been so helpful in directing our collecting. She got us started and got us hooked," Molly says. Mark concurs, adding, "Anne spoils us and helps curate artists and galleries she thinks are a fit for our collection." They tend to collect young emerging artists, predominantly from New York and Los Angeles. While the couple is well-traveled, much of their collection has been acquired at the Dallas Art Fair. "We often go to the Thursday evening preview benefit. We first beeline to see the booths that we are interested in," Molly says. They closely follow at the fair exhibitors CANADA, Nicelle Beauchene Gallery, and Rachel Uffner Gallery.

Jim Lee, represented by Nicelle Beauchene, is one of the artists whose work Anne presented to them. Two large color field paintings from his *Half Off* series anchor the living room. "They were probably among the few pieces that I was deputized to select," Mark jokes. Lee's work enhances the serenity of the space created by interior designer Jennifer Littke. The room is balanced by one of Bianca Beck's sculptures, acquired at the Dallas Art Fair from Rachel Uffner. "We had never bought sculpture before, but we bought it on the spot because we were so drawn to it," says Mark.

In an adjacent room, a tondo from the series *I don't think he knows how to turn on a computer (brief pause)*, painted by Florian Meisenberg, is another work that Mark selected while working with Anne. "We love the shape and nuanced details," he says. It stands in contrast to Paul Cowan's work, *Because the Sky is Blue*, another Dallas Art Fair acquisition, through London-based Jonathan Viner. As with the deliberately misspelled title, Cowan's work rethinks conventional painting.

Art collecting has given the couple an avenue for marking milestones. For a significant birthday, Molly presented Mark with an untitled work by Tony Just, acquired from Karma in New York. While it is evocative of a passing cloud, the pure formalism of the richly painted surface provides a calming visual refuge. "I love the paint strokes and the rich blue hues. It reminded me of Mark, and I thought it was a perfect gift to commemorate his big birthday," Molly says. And, as they are admirers of Holly Coulis' work, Molly adds, "I

Kim MacConnel, *Untitled (5/07)*, 2007.



Bianca Beck, *Untitled*, 2017, from Rachel Uffner Gallery.







Left: Jim Lee, *Half Off (Cosabella)*, 2017, acrylic, Flashe, dry pigments, and staples on linen, 76 x 52 in.; Paul Cowan, *Because the Sky is Blue*, 2013, Chroma Key blue paint on canvas, from Jonathan Viner; Jim Lee, *Half Off (Rutting Moon)*, 2017, oil and staples on linen, 76 x 52 in.





Katherine Bradford, *Bike Rider*, 2017, from Adams and Ollman, Portland.

Florian Meisenberg, from the series *I don't think he knows how to turn on a computer (brief pause)*, 2016, from Simone Subal, New York.











From left: José Lerma, *Upside Down Guys*, 2004; Dan Kopp, *The Holy Mountain*, 2000, acrylic on canvas over panel, 60 x 72 in.



Below: Guy Goodwin, *Study for Club for Trio 3 (1)*, 2014, from Brennan & Griffin; Top right William Anastasi, *Untitled*, 1998. Bottom right; Andrew Kuo, *On Something*, 2014, from Marlborough Contemporary, New York.





Top: A painting from Bill Wood's studio hangs next to the bed; above the bed hangs a gallery wall of works by Scott Reeder, the largest of which is *Snake on the Phone*; on the nightstand, Matthew Day Jackson, *Reflection*, 2014. Below: Chris Hood, *Broken Flowers*, 2018, from Lyles & King, New York.

purchased two small works on paper as a wedding gift to Mark." Coulis is represented in New York by Klaus von Nichtssagend Gallery. When Coulis began making sculpture, Molly says, they immediately bought one of his kinetic pieces.

This same appreciation for color led them to acquire Katherine Bradford's *Bike Rider* from the Portland, Oregon-based gallery Adams and Ollman. Uncharacteristic of much of Bradford's work, which features swimmers and divers, they were drawn to this atypical subject matter depicting a close-up of a casual cyclist set against a field of magenta.

Appropriately in the kitchen, two works on paper by Katherine Bernhardt, *Doritos and Diet Coke* and *Eggs and Sneakers*, are installed. These are additional fair finds, through CANADA.

A mixed-media work on board by Andrew Kuo holds a special significance for them: "This was the first piece we acquired together at the Dallas Art Fair," says Mark. With a legend lining the bottom, the work, from Marlborough Gallery, is reflective of a generation raised on data and online ratings. Similarly, he and Molly were attracted to a painting by Margaux (Maggie) Ogden, presented by Johannes Vogt Gallery. Titled *Mass Sexz*, it is interspersed with contemporary slang reflecting current cultural trends.

The collection features other works that benefit the local art ecosystem. *Broken Flowers*, a painting by Chris Hood, came into their collection via TWO x TWO for AIDS and Art. Hood is represented by Lyles & King in New York. The collection has also expanded with local acquisitions, such as several ceramic works by Johanna Jackson, acquired at 12.26. "They are playful, beautiful, and functional," says Molly. She adds, "We are super excited about 12.26. Dallas is lucky to have gained such a gem."

They are delighted to be able to grow their collection slowly and locally through galleries and events. Molly sums it up best, saying, "We love the Dallas Art Fair. It is such an approachable size, and we look forward to it every year." By making a deliberate effort to support it, they are among the many who insure the growth and continuity of this much anticipated event. **P**