

AMERICAN
art
COLLECTOR



DISPLAY UNTIL 3/28/17

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9 On the left is Xenia Hausner's *Alles Walzer*, 1997, acrylic on panel, while Anna Wypych's *Blue*, 2015, oil on icon panel, is on the right.

10 Hanging above the bed is Anna Wypych's *Loading*, 2013, oil on canvas.

11 Above the dresser is Suzanne Anan's *Love After Love*, 2015, oil on canvas. In the hall is Patricia Watwood's *Venus Apocalypse*, 2013, oil on linen. On the right is Lee Price's *Tea Cup*, 2014, oil on linen.

thing continues to be finding people like that painter in the Midwest. There are people out there laboring in obscurity who just need an opportunity to be discovered—for someone to pay attention just a little. Collectors can change artists and artists can change collectors," he continues. "The collection has changed me. Every single acquisition expands my vision and sharpens it."

He observes, "I think artists do a marvelous service to society especially in the U.S. where people understand less and less about the arts. We aren't nurturing that part of young people that makes them artists and that makes them admirers of cultural production.

"Collecting is a journey that never ends. It's like a river that flows through one's being. In the young collector it meanders. When you're older the river is wide and strong and cuts a clearer swath.

"If I could give any advice," he continues, "it's when you see what turns you on don't hesitate to acquire it. Of course, you have to look at your bank account, but the truth of the matter is what it does to you and that it's kind of a transcendent experience. Let yourself be carried away. Who cares, truthfully, if it doesn't move others. If it sweeps you up, grab it." ●