

RIGHT



ANGLES

Mil Bodron and Michael E. Thomas work in concert to create balance and symmetry to a home and art collection.

BY NANCY COHEN ISRAEL
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This page: Robert Mapplethorpe (American, 1946-1989), *Rose*, 1989, silver gelatin print; staircase landing left to right: Ricky Swallow (Australian, b. 1974), *Untitled*, 2013, marker on paper; Ricky Swallow (Australian, b. 1974), *Reversed Pitcher 1*, 2013, patinated bronze. Opposite: Nancy Rubins (American, b. 1952), *Drawing*, 2010–2018, graphite pencil on rag paper; On center table: Liz Glynn (American, b. 1981), *Untitled (Tumbleweed XVI)*, 2018, cast stainless steel; Sculpt 513 sectional sofa, David Weeks Studio, New York in Brunswick from Holland & Sherry, Dallas; custom, hand-knotted Mohair rug, The Rug Company, Dallas; Moving Mountains Design Studio Puffer chairs, Colony, New York; Platner lounge chair Knoll, Dallas; Minotti Raymond coffee tables, Smink, Dallas; Colouring Table, concrete and aluminum, OS AND OOS, Netherlands; Casa Casati Mirage 50 side table, BeDesign, Houston; painting detail, Ivan Morley (American, b. 1966), *Fandango*, 2019, thread and ink on canvas.



Left: Lapalma sofa, Scott + Cooner, Dallas; Diana B ClassiCon bar table, M2L, New York; Mark Manders (Dutch, b. 1968), *Dry Clay Head*, 2017, painted bronze, wood, stainless steel, newspaper, glass; East hallway drawing: Claudio Parmiggiani (Italian, b. 1943), *Untitled*, 2019, smoke and soot on board. Above: Ivan Morley (American, b. 1966), *Fandango*, 2019, thread and ink on canvas.

From the Gallotti&Radici dining room table, Tomás Saraceno’s glass orbs glow, drawing light deep into their crevices while simultaneously reflecting the serenity around them. Saraceno’s work, as much of the art in the home of Kim and Jeff Chapman, changes with the light around it. On a nearby Pallucco buffet, an iconic geometric sculpture from Peter Alexander complements Saraceno’s work. The pink wedge adds a splash of color to the room. Anchoring the space is *transmutation* by New York-based artist Hugo McCloud, whose muscular works combine industrial design with traditional painting techniques. The contrast between angularity and spherical objects is a microcosm of the conversation between the art and furnishings throughout the house.

The home is a dream come true for the couple. It is a second marriage for both; they came together through the shared grief of each losing a spouse to cancer. Jeff credits Kim’s vision for their home’s aesthetic. She worked with Mil Bodron of Bodron/Fruit to bring it fruition. What began conceptually as a small renovation project became a full remodel. “We rethought the interior to the point we could. We added and expanded the primary bath and redid the interior furnishings,” Bodron explains. Working with Kim, he created a cool, monochromatic palette dappled with teal. With Steven Byrd of byrdwaters DESIGN, all of the interior lighting was also replaced, with consideration given to art placement.

The Chapmans are aided in their art collecting by art advisor Michael Thomas, who came to this project on Bodron’s recommendation. Thomas



Sarah Morris (British, b. 1967), *Spiderweb*, 2021, household gloss paint on canvas; Mia armchairs and ottomans, MDF Italia, Italy; Lim 3.0 desk, MDF Italia, Italy; Cassina Cab 413 desk chair in gray leather Scott + Cooner, Dallas; Casa Casati Sasso side table, BeDesign, Houston; mohair rug, Carol Piper Rugs, Dallas.



and Bodron have worked together regularly through the years. The Chapmans are part of Thomas's small, carefully selected clientele. "When I go to work for you, it is for the rest of your life," he says.

While Bodron and Thomas work in tandem, they stress that their work is conceived separately. "By the time Michael is involved, typically I've laid out the house. I start with the furniture plan to solve space composition for how the client lives in it and wants to move around it. I solved this one geometrically because of all the viewpoints," Bodron describes, adding, "The art isn't supposed to match my design and the design isn't supposed to match the art. Though we are all in agreement of where art should go."

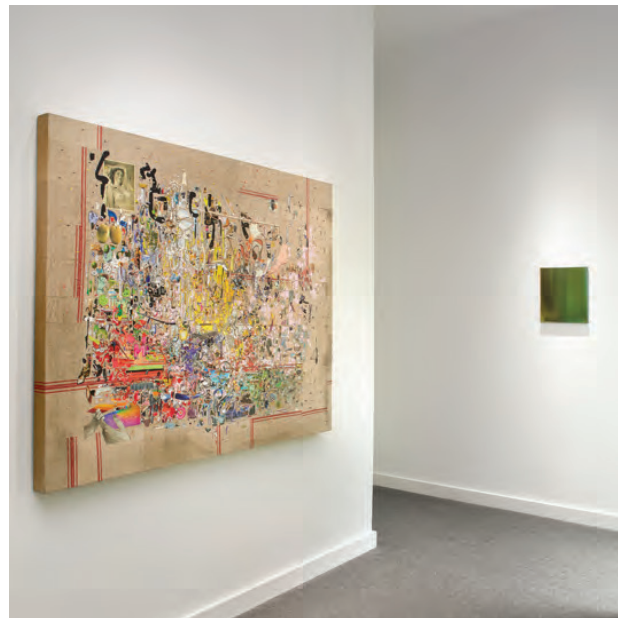
Through conversations with his clients, Thomas acquires work based on their preferences. He has his own criteria too, however. "Everything is bought because of the quality of the artist or the vision of the artist," he explains. He also takes a thoughtful approach to each collection. In this case, he worked with the couple for about a year before making the first acquisition. Thomas's quest for quality is evident through his selections. In a living room sitting area, for example, a Nancy Rubins monumental graphite drawing on rag paper visually envelopes the space. It is one of only 19 that she has created. It may be familiar to visitors to the Nasher Sculpture Center, where Rubins' work was included in the exhibition *Paper into Sculpture*. In addition to its powerful aesthetic, its asymmetry balances the geometry found in the furnishings in this room.

Sited in the center of the home, the angular lines of the David Weeks Studio sofa are softened by the round Moving Mountains Puffer chairs

Above: Hugo McCloud (American, b. 1980), *transmutation*, 2018, patina, solder, mixed media on bronze sheet; On Pallucco Next Basic 4 doors console, Lepere, New York; Peter Alexander (American, b. 1939), *5/14/19 Fusion Red Wedge (Pink)*, 2019, urethane; On Gallotti&Radice Eyl satin white glass dining table, M2L New York (left, center, right); Tomás Saraceno (Argentinian, b. 1973), *Aeolus 4.2*, 2018; *Aeolus 18.21*, 2018, *Aeolus 0.52*, 2018. All mirrored hand-blown glass, metal structure; Cassina Hola 367 dining chairs, Scott + Cooner, Dallas. Below: S Table, matte white Cristalplant, MDF Italia, Italy; COR Jalis dining chairs, Manifesto, Chicago; Bertoia Barstools, Knoll, Dallas; DCW Editions, Paris, Here Comes the Sun pendant light, Made In Design, England; Andrea Rosenberg (American, b. 1948), *Untitled 44.18 (detail)*, 2018, mixed media on paper.



Drawings left to right: Andrea Rosenberg (American, b. 1948), *Untitled 44.18*, 2018, mixed media on paper; Andrea Rosenberg (American, b. 1948), *Untitled 46.18*, 2018, mixed media on paper; Cosy Sofa, MDF Italia, Italy; Cosy Low Table, MDF Italia, Italy; Linteloo Terrace coffee table, Smink, Dallas; Rug, Stark Carpet, Dallas.



Sitting area: Liliane Tomasko (Swiss, b. 1967), *Cypher*, 2018, oil on linen; Linda Ridgway (American, b. 1947), *Without a Cloud*, 2003, bronze; Vitra Grand Repos Wing Lounge Chair and Ottoman, Scott + Cooner, Dallas; Moroso Tender chaise, Scott + Cooner, Dallas, Saarinen Coffee Table, Knoll, Dallas. Above the bed: Sam Reveles (American, b. 1958), *Drawing from Poulaphouca #5*, 2018, gouache and pencil on paper; Minotti Andersen king bed, Smink, Dallas; Minotti Lou nightstand, Smink, Dallas; Tobias Grau Five lamp, Scott + Cooner, Dallas. Lower right: Elliott Hundley (American, b. 1975), *Endgames*, 2019, paper, pins, plastic, encaustic, foam, and linen on panel; On right: Markus Amm (German, b. 1967), *Untitled*, 2019, oil on gesso board. Opposite, anchoring the outdoors: Alicja Kwade (Polish, b. 1979), *MatterMotion*, 2019, powder-coated steel, granite.



and circular Minotti coffee tables. From this room, there are clear sight lines to the redesigned front door as well as to the backyard. Echoing the geometry of the living room furnishings, Alicja Kwade's sculpture *MatterMotion* dominates the backyard. It balances dark-metal angles with light-colored stone spheres, one of which appears to languidly slump over its metal frame. "Alicja Kwade is one of the most contemporary and progressive of young female sculptors alive today," Thomas states. When Thomas met the Polish-born, Berlin-based artist, she was preparing for her first New York exhibitions, in which this work was included. Kwade's work has also been featured at the Dallas Contemporary. Mary Ellen Cowen of MESA Design Group redesigned the home's landscape program, including a regrading of the backyard to accommodate Kwade's massive work.

One of the few figurative works in the collection is a bronze sculpture by the Dutch artist Mark Manders, which stands sentinel at the entry to the library. Bodron re-envisioned the room to be a cozy space for reading or watching television. The horizontal symmetry of its furnishings—MDF Italia desk, armchairs, and ottomans—is contrasted with the strong diagonals rendered in *Spiderweb*, a painting by Sarah Morris. "It is a new series based on spider webs. This is the second painting in the series," Thomas says.

Thomas stresses that with the exception of Robert Mapplethorpe and Peter Alexander, who recently passed away, the collection is comprised of artists who are still living. Thomas has also created

a collection that incorporates a variety of media. In his work, for example, Ivan Morley uses a sewing machine to create tactile imagery realized in thread. Thomas also acquired one of Elliot Hundley's mesmerizing collages for the couple. His global perspective also brought into the collection works of color-field painters such as Liliane Tomasko and Markus Amm.

About one-third of the artists in the collection are from Texas. This includes Andrea Rosenberg, whose four drawings span from her early career to more recent work. *Drawing from Poulaphouca #5*, a gouache and pencil work on paper by Sam Reveles, enjoys pride of place in the primary bedroom. Houston-based Joseph Havel is perhaps best known for his large-scale sculpture. For the Chapmans, Thomas acquired a suite of works on paper from Havel's *Bedsheet* series. Texas sculpture is well represented with one of Linda Ridgway's delicate works. "It's very important to me that it have a strong Texas contingency to it," Thomas states.

Being surrounded by art has been a continuous thread for the couple. "I proposed to Kim in an art museum," Jeff confides. They are enjoying the adventure of growing their collection with Thomas. For his part, Thomas concludes, "If you are willing to let it, the art will change your life. It has significantly changed both of their lives. It is the most I can hope for at this very young stage of their collecting." **P**