



*The
Alomics
+*

CALIFORNIA STYLE



Hot Ticket

California's ARTS scene
takes CENTER STAGE

OCTOBER 2016 \$5.99

10>

74820 64508 6

From Los Angeles to San Francisco, collector CHARA SCHREYER and her five RESIDENTIAL collaborations are greater than the sum of her ART. Case in point: her Marin MASTERWORK

Tour

de



Force

Photography by MATTHEW MILLMAN
Written by ALLISON BERG



The central staircase with KEITH TYSON's *Tabletop*, 2001, installed over the far left opening. Works from left: JEFF WALL, *Passerby*, 1996; RICHARD PRINCE, *Untitled (Fashion)*, 1982-1984; JACQUELINE HUMPHRIES, *OO OOH*, 2015. Opposite: The rear living-room gallery showcasing ANNE TRUITT, *3 December '65*, 1965; ROBERT GOBER, *Untitled*, 2002, and MAN RAY, *Vénus restaurée or Vénus de Medici*, 1971.



> “It’s my life’s work,” says Chara Schreyer, simply. “I’m excited.” She’s anticipating the launch of *Art House* (Assouline), a lavish new coffee table book debuting this month that documents her modern and contemporary art collection—and 40-year collaboration with interior designer Gary Hutton. For Schreyer, the project feeds into a desire to broaden the public’s understanding of visual art. “I am a custodian for the art,” she says. “It needs to live long past my lifetime.”

She divides her time between Los Angeles, San Francisco, Belvedere and Marin; her homes are her sanctuaries. The mother of two grown daughters (and grandmother to two grandsons), Schreyer was born in Germany, raised in Los Angeles, honed her love of art at UC Berkeley, and is on the boards of the San Francisco Museum of Modern Art, Hammer Museum and The Museum of Contemporary Art, Los Angeles. As the daughter of Holocaust survivors, she lives their tragic histories subconsciously—her collection tells a unique story. She “bows before the brilliance of human creation and thought,” and shares it generously.

“I am always looking for great architecture to house my collection, and vice versa,” says Schreyer. Together with Hutton and other professionals, including lighting designer Hiram Banks, architect Joe McRitchie and landscape architect William Peters, she has created five harmonious residences. “The secret to our long, lovely relationship is mutual respect. We each know the other is usually right,” notes Hutton. Projects maintain their architectural integrity, but the art is always at the core.

The Marin residence, Schreyer’s primary home, is simultaneously serene and

subversive. Hutton created an all-white master bedroom supporting works such as Eva Hesse’s *Top Spot*, an assemblage of found objects above the fireplace, Georgia O’Keeffe’s oil painting *Pelvis IV* and Louise Bourgeois’ marble sculpture *Harmless Woman*. Texture is Hutton’s secret weapon for creating warmth. He upholstered the walls and roman shades in a linen blend with bits of shimmer, maximizing wall space for art. The carpet weave highlights the furniture’s wood and the walls’ sheen.

They also transformed a family room into a contemporary gallery and wedding-themed art loft, where E.V. Day’s *Bridal Super Nova 1* (an “exploding” Barbie wedding dress), Robert Gober’s photo-lithograph of himself as a bride, and Pierre-Louis Pierson’s



The two-story view featuring works (from top) **CHRISTOPHER WOOL**’s *Untitled*, 2007, **RACHEL HARRISON**’s *Hail to Reason*, 2004, and **VERA LUTTER**’s *The Appropriation of Manhattan, Fulton Ferry Landing, Brooklyn IV, June 16*, 1996, and **SEAN SCULLY**’s *Untitled*, 1987. Opposite, clockwise from far left: A third-floor landing view. **GEORGIA O’KEEFFE**’s *Pelvis IV*, 1944 in the master bedroom. Holding court in the living room, **FRANK STELLA**’s *Honduras Lottery*, 1962, and **HANS BELLMER**’s *La Toupie*, 1938/68. The Marin residence’s interiors set the standard for all of Schreyer’s future residences.





Female-focused works line the master bedroom. **EVA HESSE's** *Top Spot*, 1965, reigns over the fireplace. Opposite, from left: **LOUISE BOURGEOIS's** *Harmless Woman*, 1969, **ROBERT GOBER, LOUISE BOURGEOIS** and **KAREN KILIMNIK's** *Exquisite Corpse*, 2010.



Cactus, a 19th-century photograph of La Comtesse de Castiglione as a bride, are on view. “Between my two marriages, I had been single for seven years,” says Schreyer. “I must have wanted to be a bride again.” For the record, she is now happily married to retired real estate management firm owner Gordon Freund.

Formal conceptual masters, such as Frank Stella, Marcel Duchamp, Joseph Beuys and Christopher Wool, anchor the collection and cohabit the living room directly below the loft. When visiting from New York, Duchamp expert Francis Naumann observed a subconscious dialogue between the two spaces. The brides’ placement above the male, historical artists below, results in a dynamic that mimics Duchamp’s *The Bride Stripped Bare by Her Bachelors, Even (The Large Glass)* by Her Bachelors, Even (The Large Glass). The frustrated bachelors cannot get to their brides.

Themes of fear of loss, and desire for mobility and portability pervade Schreyer’s entire collection. Duchamp’s *Boîte-en-valise, Series A* (a leather suitcase holding 69 reproductions and an original colotype, from Andy Warhol’s collection), Claes Oldenburg’s *London Knees* (a cast latex painted with colored polyurethane, and a felt and cloth suitcase) and Jenny Holzer’s original 10-part colored paper lithograph *Inflammatory Essays* are examples. “My parents’ fears became my fears,” she confides. In every residence, she has a dedicated “disaster” room with pieces exploring themes of tragedy. In Marin, it is an entire outdoor shed.



Clockwise from top left: **CHARA SCHREYER**, Featured in the “brides loft,” **ROBERT GOBER**, *Untitled (Bride)*, 1992-1996, **GARY HILL**, *Crossbow*, 1999, **E.V. DAY**, *Bridal Super Nova 1*, 2005, and on the floor, **ROBERT MELEE**, *In Between False Comforts*, 2005. **MAN RAY**, *Cadeau*, 1962.

Schreyer has welcomed more than 600 people for home tours, and regularly entertains artists such as Mark Bradford, Aaron Curry and Elliott Hundley. It’s clear she feels a profound responsibility to support public institutions, and has gifted many works to California museums, including Glenn Ligon’s neon sculpture *Double America* and Rachel Harrison’s sculpture *Hail to Reason* (comprising everything from chicken wire to a DVD player), both on view at SFMOMA. “My real joy,” she says, “is passing on knowledge to others.” •



Inside the art shed, **HENDRIKA SONNENBERG** and **CHRIS HANSON**, *Broken Fence*, 2005, **ROBERT BECK**, *Untitled (The New York Times, June 14, 1998; Mitchell Johnson)*, 2001, **JENNY HOLZER**, *Inflammatory Essays*, 1979-1982, and a **ROBERT BECK** artwork made of mortician’s wax, plastic, paper and metal.