





cultural institutions, struck what seems to be a comfortable equilibrium in their new lakefront home a few miles west of Minneapolis. Their outstanding collection of painting, photography, sculpture, and conceptual art—blue-chip works by names like Gerhard Richter, Cy Twombly, and Félix González-Torres—mixes happily with midcentury French antiques and one-of-a-kind artisanal commissions.

The couple, who had lived in downtown Minneapolis for decades, reconsidered their home base after they began spending much of their time in Florida. “We thought, Why are we not living on the water, in a house that could really do justice to our collection?” recalls the wife, a loyal patron of the Walker Art Center. She and her husband of 52 years took their time searching, finally settling on a spacious house on a quiet cove of Lake Minnetonka in Wayzata.

At first blush the 1970s structure didn’t look like a natural fit for the modern-minded couple. Its spartan exteriors, rendered in stucco with Italianate statuary perched atop heavy cornices, skewed classical. But it had good bones and handsomely proportioned rooms with soaring ceilings that would perfectly suit sizable works by Sigmar Polke, Agnes Martin, and Joan Mitchell, as well as provide space for entertaining. A pair of courtyards flanking a central salon with expanses of tall, slender sliding doors let in bountiful daylight. →

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with art, particularly large-scale contemporary works, is always a delicate balancing act. Focus too much on the art and you might feel like you’re living in a gallery; too little, and prized pieces don’t shine. One Minnesota couple, avid collectors and supporters of Twin Cities



ABOVE WALTER LAMB DESIGNS FURNISH A TERRACE FACING LAKE MINNETONKA. **RIGHT** AN ALBERT OEHLER WORK DOMINATES THE MASTER BEDROOM, WHERE SAMUEL MARX CHAIRS CLAD IN A CLAREMONT SILK CONTRAST WITH AN EBONY BED. **OPPOSITE** THE DEN IS BRIGHTENED BY A SIGMAR POLKE WORK AND A MARC DU PLANTIER CARPET; SAMUEL MARX DESIGNED THE DESK AND THE CABINET.

