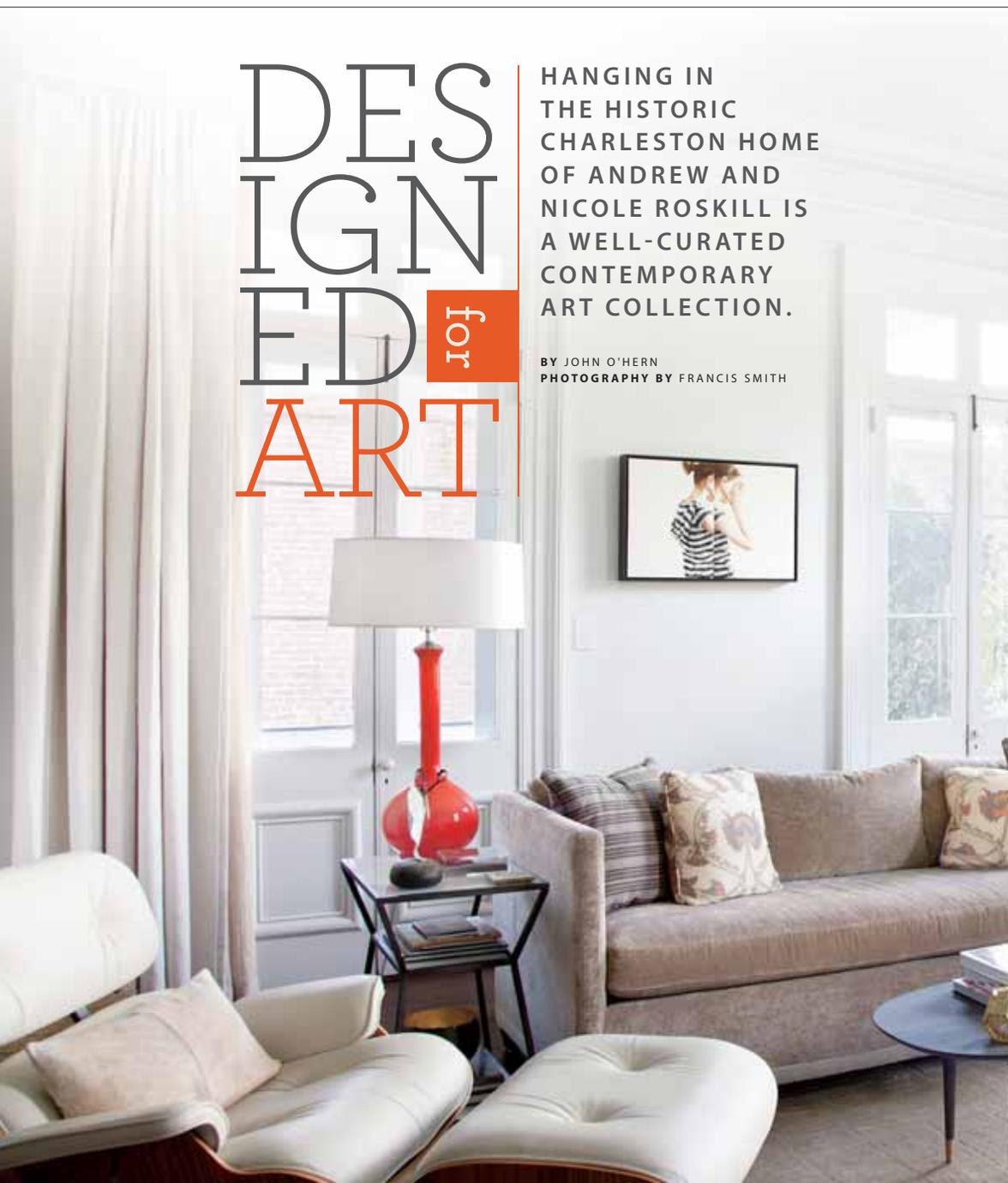


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ART

HANGING IN
THE HISTORIC
CHARLESTON HOME
OF ANDREW AND
NICOLE ROSKILL IS
A WELL-CURATED
CONTEMPORARY
ART COLLECTION.

BY JOHN O'HERN
PHOTOGRAPHY BY FRANCIS SMITH



1
Ali Cavanaugh's modern fresco (watercolor on clayboard) *Separate my thoughts from yours* (2008) hangs above a sofa in the living room. The small bronze sculpture on the table to the left is *Rock, Paper, Scissors* (2010) by Kevin Box. John Duckworth's oil on canvas *Carriga Descending* (2011) hangs above the black walnut *Dragon Cabinet* by Michael Moran, which Nicole purchased when she and Andrew were dating.



Andrew Roskill's father was the eminent art historian Mark W. Roskill. His grandfather was the official historian of the Royal Navy and his grandmother was one of the first women to be trained at the Slade School of Art in London.

"I grew up with a healthy exposure to modern art," he explains, "but it made me terrified to buy anything. I wasn't sure what good art was."

He recalls a visit to the Museum of Modern Art with his father and asking, "What makes that art?" His father replied, "Because it's hanging on the wall at MoMA!"

"That intimidated me. It wasn't until I met Nicole that I could talk about art," he says. "She took the pressure off. She said the only thing that's important is that a piece is something you love looking at

every day. That makes it all easier."

Nicole adds, "We think mostly about what it is we want to look at. What's inspirational. What's enriching to us."

Ironically the couple was buying art furniture by the same Charleston craftsman before they met and began dating. Nicole saw Michael Moran's *Sunrise Sideboard* in a store and, later, contacted the artist. Andrew had commissioned a cabinet for his own home that now graces the couple's dining room. Nicole purchased the spectacular *Dragon Cabinet* when they were dating. "We just commissioned a piece for the front entry," Nicole explains. "We trust Michael and his vision and told him it just needs to fit the space, so have at it!"

Art also plays a role in their celebrations.

Nicole gave Andrew a Kevin Box sculpture for their one-year dating anniversary and Andrew gave Nicole another for their first wedding anniversary. Their Lee Price painting was a wedding gift to each other.

Married in 2012, both Nicole and Andrew work in the technology industry.

JOHN O'HERN: Please tell me about the Erik Johnson work behind you in the photo Francis took of you.

NICOLE ROSKILL: We had seen one of Erik's pieces with a similar concept—of an object in water with paint or ink swirling around. We started talking about how we like it, but we wanted something more like us. Erik went over to Andrew's house; we talked and finally came up with the pen in water. Andrew did a lot of writing



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Andrew and Nicole Roskill live in an 1879 Charleston home that was built in a Victorian/Italianate style.

3
Ethan Diehl's *Fame, Riches and Romance Are Yours For The Asking* (2011), an oil on canvas that is made up of 31,104 squares of paint, hangs in the kitchen. Diehl breaks his photographic portraits into a grid and paints them in 1/8-inch squares. Through the doorway is Robert Lange's oil on canvas *He Raised His Eyes Briefly* (2008). Joshua Suda's oil on panel *Teeth Clenched and Inhaling* hangs between the doorways. Through the right doorway is a painting of a sailboat, a wedding present from their friend, artist Paul Stone.

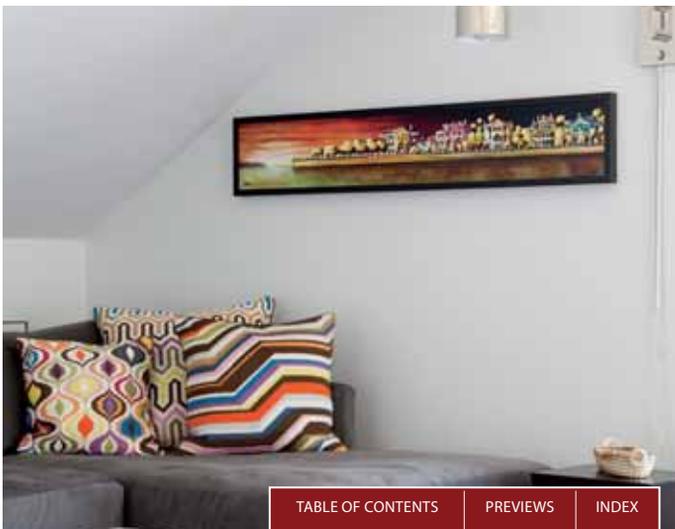
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Robert Lange's oil on panel *Never Enough* hangs above Fred Jamar's oil on panel titled *Corner of Church and Queen Street* (2010). Both are Charleston artists.

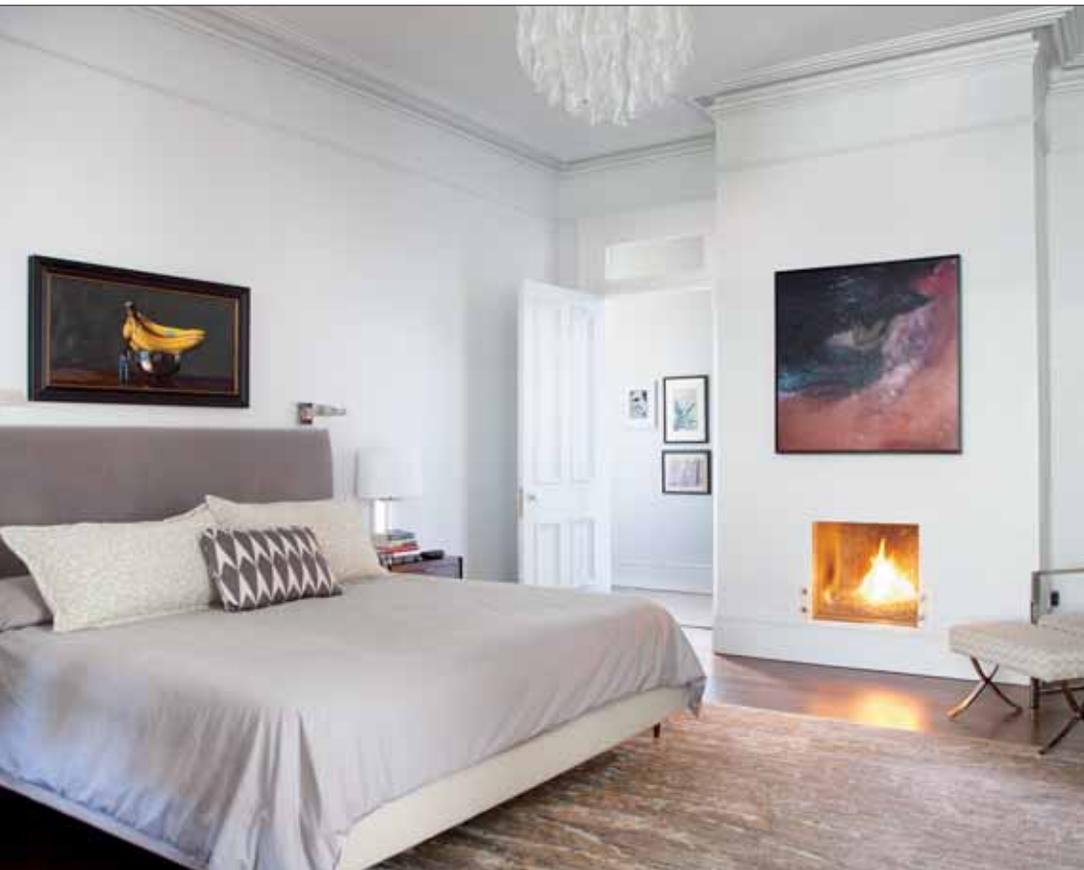
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Fred Jamar, a Belgian artist working in Charleston, is known for his scenes of the city. His oil on panel *Sunrise On Battery* (2010) hangs in the den.



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as a literature major. So Erik ran with the concept. Erik took hours experimenting—setting up the scene with different glasses, different pens, different colors of ink, and the way the ink came out of the pen.

ANDREW ROSKILL: Erik probably took days if not weeks to get the right setup. At the time he was also teaching so it was not a full-time thing to do this painting. Now, thankfully, he's able to paint full time.

JO: It's great to see your contemporary collection in the setting of a historic Charleston house. How did that come about?

NR: The home was built in 1879 by a lumber baron in a Victorian/Italianate style.

AR: It has very sturdy walls and floors. There are wonderfully tall ceilings and elaborate moldings.

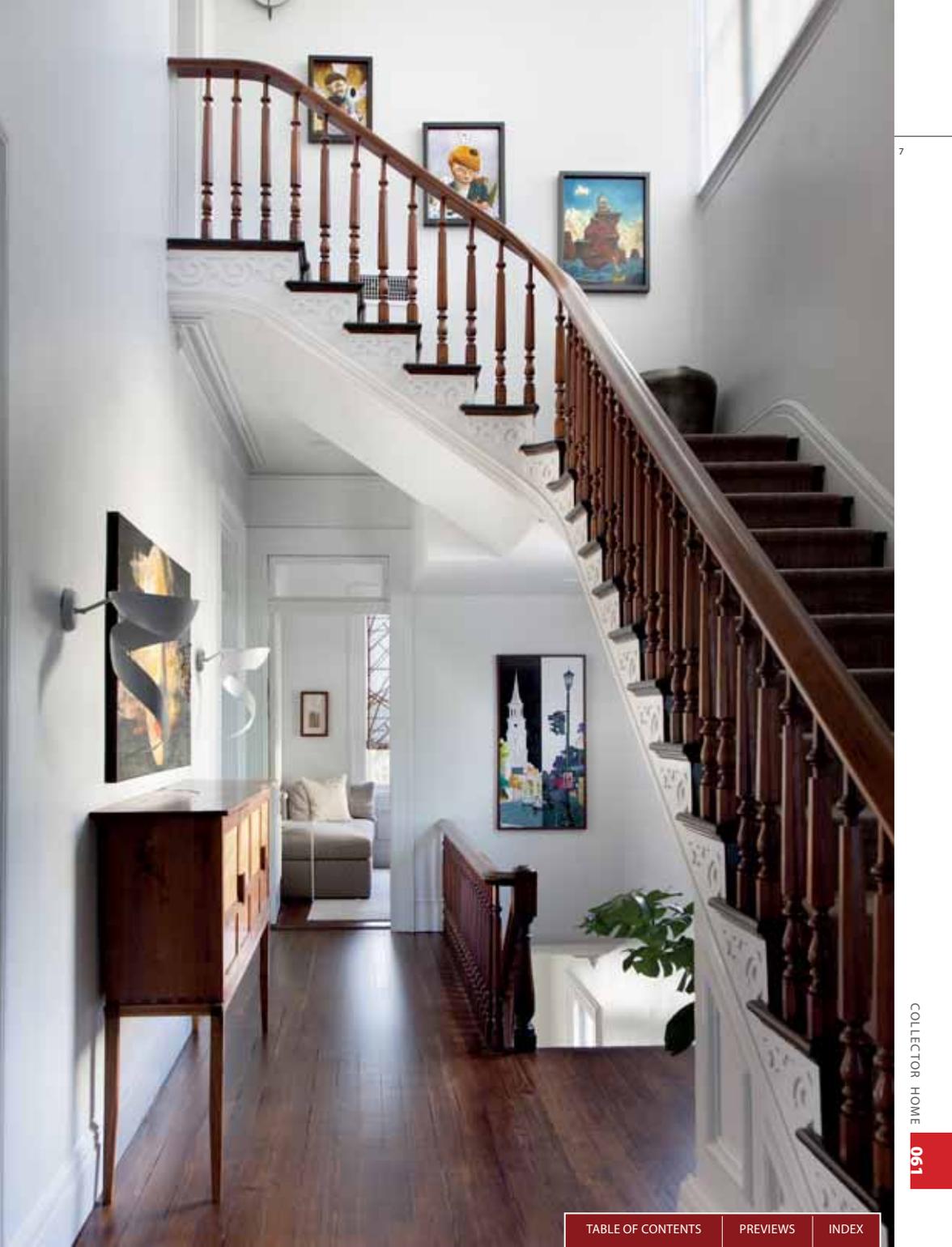
NR: We designed the house for art. We did minimal renovations to the main floor but did extensive renovations upstairs. The colors and furnishing are neutral to showcase the art. When I told our contractor that we wanted the walls and the moldings painted the same color but with the moldings having a higher sheen, he told us that nobody does that. We told him that we do.

JO: You're living in Charleston and have work by quite a few Charleston artists. Is that a deliberate focus?

NR: Usually once a month there is an

6 Robert Lange's oil on panel *Life Is Grand* (2009) hangs above the bed in the master bedroom. Harriet White's oil on panel *Lawless* (2011) is above the fireplace.

7 Descending the upper stairs are three oil on panel paintings by Charleston artist Nathan Durfee: *Roland Could Not Reciprocate* (2009), *Sarah's Little Lullaby* (2010), and *Jacques at his Summer House* (2010). On the lower level of the hall, David Harouni's untitled oil on canvas (2010) hangs above Michael Moran's *Sunrise Sideboard*, which Nicole purchased before the couple began dating. In the far room is a framed vintage flapper purse (1920s) from Nicole's family. A Fred Jamar painting hangs to the right.





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ArtWalk that we like to go on to look at art and to enjoy the social activities. There are a lot of social events centered around art in Charleston. We like to go to Robert Lange Studios. Robert and Megan are great curators and have selected really good artists. They also throw really great parties.

We go to galleries when we travel not only to look at the art but to educate ourselves and expand our horizons. When we were in New York we went to Bernarducci.Meisel.Gallery and discovered Bernardo Torrens. Once you see a piece

of that quality you can't go back. We want to get exposed to more and more things. We're trying to learn more about what we like and what we appreciate. We didn't buy the Torrens and someone else did. It's the one that got away. We won't let that happen again.

AR: I admire and respect art that is hard to do. It goes back to that visit to MoMA. I was looking at a "simple" painting of a square within a square. I asked, "What's the big deal." My father said, "Try and do it!" Since then I've looked more at process and

I enjoy watching Robert Lange painting when he's working in his gallery. I like art that's not only incredibly well done but art that has some whimsy.

JO: Do you always agree on what you want to buy for your collection?

NR: Andrew once described a piece he was interested in. I didn't have a good feel for it and we didn't buy it. We want to buy what we feel we can both identify with.

Principle Gallery was holding a Face Off where artists paint from the live model



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in front of an audience. I was asked to be the model. I had gone over the day before to talk with the artists and to look at the art. I came home and described a really interesting piece by Josh Suda that I had seen as I turned a corner in the gallery. The next day as I was modeling, Andrew came in and I could see where he was walking. He turned to look at the painting, looked over at me and smiled. It was a look of recognition. “Yes I see it and yes, it’s pretty fantastic.” So Josh’s *Teeth Clenched and Inhaling* now hangs in our home. ●

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In a corner of the master bedroom is an oil on canvas by Ethan Diehl titled *Constellation*; it is composed of 77,760 squares of paint. The work hangs above a bronze sculpture by Kevin Box titled *Master Peace Double Mini* (2013). Harriet White’s oil on panel *Lawless* (2011) is above the fireplace.

9
Two oils on panel by Robert Lange hang to the left: *Follow Your Leader* and *Put Your Excess Energies Towards Rejuvenation*. At the end of the hall is Lee Price’s *Cherry Cheesecake II* (2010), oil on linen.

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Nicole and Andrew Roskill with one of their dogs, Scout, sitting in front of Erik Johnson’s *Plot* (2011), which they commissioned from the artist.

John O’Hern, who has retired after 30 years in the museum business, specifically as the Executive Director and Curator of the Arnot Art Museum, Elmira, N.Y., is the originator of the internationally acclaimed *Re-presenting Representation* exhibitions which promote realism in its many guises. John was chair of the Artists Panel of the New York State Council on the Arts. He writes for gallery publications around the world, including regular monthly features on *Art Market Insights* and on *Sculpture in Western Art Collector* magazine.

