

WESTERN
ART & Architecture
CELEBRATING 10 YEARS
From Cowboy to Contemporary

A Vision in Black and White: Photographer Barbara Van Cleve
The Life and Work of America's Sculptor, Glenna Goodacre
Architecture in the Rocky Mountain West
Chris Maynard's Carved Feathers

plus:

Collectors Nancy and Joe Masterson

Sculptor Dan Ostermiller's eclectic studio

Latino experiences of the West: Mi Tierra at the Denver Art Museum

Helen Henderson Chain [1849–1892]: painter, alpinist and philanthropist





Bruce Schuettinger, owner of Mosart Furniture, sees his work as a sustainable practice that promotes fine craftsmanship and creativity in design. Using a variety of wood as his color palette, Schuettinger creates pieces that are a cross between painting and utilitarian furniture.

“Coming from an artist’s perspective, it is easier and freer to [design] without restriction,” Schuettinger says. “I know that there are needs for dining tables, coffee tables, occasional tables and desks, whether for use in a corporate atmosphere or for the home. Those forms are popular, and we know people use them. If we can create forms that individuals want and impart the decoration that we want, we can create individual works of art.”

Even his **studio** space supports **sustainability**. Mosart upcycles **materials**, and Schuettinger’s studio **runs** on **solar** power.

Schuettinger selects the wood specifically for the grain pattern, the colors or the way it refracts light. “I studied art and art history in school,” he says. “What I wanted to do was paint with wood. I’m using the natural color grain patterns in our decoration. Trying to bring forth the concept of how varied and beautiful the woods are and how we should be looking at them a little differently. Nature created this wonderful material, and I’d like to bring that forth.”



In Support of the Gift that is the Tree
27 x 24 x 28.25 inches | American Black Walnut Slabs, Oil Paint, Gold Leaf and Varnish

The intricate and expert workmanship is a nod to the way that, historically, furniture was considered an art that’s executed for both function and décor.

“In the 16th century, it was a highly respected craft,” he says. “Currently, it’s not viewed by the public in that way. I believe I’m bringing this back to the forefront — let this furniture be a work of art, functional, well crafted, but let it be a work of art.”



A Coming Together
92 x 48 x 29.75 inches | 54 Different Species of Wood from more than 20 Countries



Intersections
24 x 24 x 28 inches
Hard Maple, Black Diamond Richlite and Plyboo

For example, his dining-room table, titled *A Coming Together*, includes 54 different species and figures of wood from more than 20 countries, from American Cherry to Andiroba Crabwood. Schuettinger feels that when someone sits down at such a piece, they can't help but appreciate the natural beauty.

"When nature creates a tree, it's important," Schuettinger says, explaining that in Western culture the best part of the tree is used and the defects are cut out. "I want to show all the parts of the tree. For instance, I'm designing a table right now, using mainly old stock, especially some of the exotic woods that aren't available anymore. It promotes sustainability. I let the tree dictate what I do."

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Schuettinger's work is represented by Blue River Fine Art Gallery in Breckenridge, Colorado, and Harker Design in Jackson Hole and Wilson, Wyoming.

— Michele Corriel



Directions
66.25 x 30.75 x 30.25 inches | Mottled Bubinga, Chechen and Makore, African Ribbon Striped Mahogany, Honduran, Purpleheart, Brazilian Rosewood, Vermilion and Mahogany Veneer Plywood

**Historic Ceremonial Bowl
from Tesuque Pueblo
circa 1880**

Provenance: ex. Coll. Larry Frank, Taos New Mexico

Exterior View

Side View

Interior View

Published in: Historic Pottery of the Pueblo Indians 1600-1880

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