

Style

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Bringing it all together



STANDISH RESIDENCE

The Harbor Acres home of Mark and Kim Standish was built in 1998. Designed by Phil Skirball, it was originally the home of Robert and Mollie Nelson.

BY MARTY FUGATE
PHOTOGRAPHY BY GREG WILSON

A quiet, canopied street in Harbor Acres offers a study in contrasts. One front lawn is a carefully crafted tapestry of date palms and ancient live oaks; the multilevel house is a clean, white expression of modernist geometry. It's monumental and slightly imposing. Walking up to it feels like you're approaching a significant structure — perhaps a museum of modern art. And in

a way, you are.

The owners meet me at the door and welcome me inside.

Mark Standish is the former president and co-CEO of RBC Capital Markets; Kim Standish is retired from a 28-year career as a counterterrorism officer with the CIA. They're a warm, down-to-earth couple. And fearless art collectors.

Striking works of art immediately draw my eye. This is definitely not your grandmother's art collection. Cheeky, edgy, sexy, contemporary

pieces. As cutting-edge as a new razor blade.

Mark and Kim happily take me on a guided tour of their live-in art gallery. Powerful art works command strategic spaces throughout the home. They pause before their favorite pieces, and tell me the stories behind them.

There's Ann Carrington's striking portrait of Queen Elizabeth II — created entirely from safety pins and bracelet chains. An homage to Sid Vicious, perhaps.

Dustin Yellin's "Psychogeographies" sparkle in

several rooms. These are colorful human figures, encased in solid glass. On closer inspection, you see they're three-dimensional collages. Each figure is comprised of hundreds of tiny images. Fragments of clippings, buildings, people's faces, the Greek flag. The sheer density is hypnotic.

Santiago Montoya, a contemporary Colombian artist, created an intricate money collage — a mash-up of Cuban and American currency. “I think he’s saying money talks,” Kim says with a

laugh. “It’s the universal language.”

Alexis Silk’s glass-blown figure is both beautiful and unsettling. A lithe female torso in hot-red glass hanging from a meat hook. The convergence of beauty and exploitation, perhaps.

Ron English mocks the icons of advertising and popular culture with several subversive works. These include a photo of the pudgy Ronald McDonald statue he created for “Supersize Me,” a painting of Marilyn Monroe with Mickey

Mouse-faced breasts, and a recreation of the Rolling Stones “tongue logo” using two intertwined, painted female figures.

Mr. Brainwash (aka Thierry Guetta) weighs in with portraits of Madonna (as seen on the “Celebration” album) and Charlie Chaplin (holding a can of pink paint in front of a graffiti-layered wall).

Colin Christian’s “Love Bunny” is a bunny-eared female figure mounted on one wall. A



Wine lovers take note: The dining room is home to a glass-fronted wine vault, with more than 2,000 bottles in plain sight.



As seen from the bay, the house seems to float in a field of green, with dramatic stairways rising to meet the elevated living areas.



A modern art collection — with cheeky, edgy, contemporary pieces — lines the walls of the dramatic home.

silicone sculpture, all white except for the flesh tones of her face. She looks back at you with the big eyes and the inviting expression of an anime heroine.

Most of these artists reflect the pulse of street art, graffiti art and the whirlwind of contemporary pop imagery. But that's not the only flavor here. Sarasota-based artist William Kelly offers more traditional meditations on scenes of Tuscany in the dining room.

"We love Bill's work," says Kim. "He creates such colorful tranquility in his paintings. I could get lost in them."

That's just some of their stunning sculpture and paintings. Unconventional work, although it fits the standard definition of visual art. But, in the Standish house, the boundaries of art, architecture and furniture design blur. It's impossible to tell where one ends and the other begins.

Take the Orb chandelier in the master living space. It sounds like something out of "Star Trek" — and looks like it, too. A spidery geodesic dome with an intricate mechanism. If you think you've seen it before, you probably have — or a smaller version. The Orb is a large-scale variation of Chuck Hoberman's spherical toys. But this mechanized globe isn't child's play. Push a button, and it expands from 18 inches to an impressive 6 feet in diameter. And it comes with its own multicolored light show.

In the living room, the sculpture of a floppy-eared Playboy Bunny on all fours supports the weight of a glass coffee table. (A piece by Paul Insect — and, yes, that is his name.) It's not as sexist as it sounds; it's more of a morbid memento mori. The figure is a skeleton. She gazes into a hand mirror on the floor. Remember, Playboy Bunny. Thou art mortal.

Each piece stands out. The artists make their edgy statements — and they come through loud and clear, thanks to the house's open plan and cool, white color scheme. House and art seem made for each other.

Actually the house was remade to be the showplace it became.

It was not so much a renovation as a transformation.

Tale of transformation

In the early 2010s, Kim and Mark were part-time Sarasota residents with a place in the Ritz on Lido. They went looking for a more permanent home base. They found much they liked. With this Harbor Acres residence, they found a lot to love.

Mark fell in love immediately. He's a tech-savvy, forward-looking guy with a contemporary style. Kim had a more delayed reaction.

"Modern architecture isn't my usual cup of tea," she says. "Most of it strikes me as sterile. But this place grabbed me. It's warm in a way you seldom find."

The house was built in 1998. Architect Phil Skirball had designed it for Robert Nelson,