

A Star Collection

+ Story by Jennifer Dorsey
+ Photography by Latham Jenkins



A group of bulls drawn in charcoal by William Beckman acknowledges the area's ranching heritage.



Barbara Van Cleve's photo of a cowboy under a shower of stars hangs in the clubhouse dining room.



An American Indian portrait by Robert Rauschenberg adds another dimension of the West to the collection.



Don Coen's paintings of the Snake River Ranch were commissioned for the clubhouse collection.



Kathryn Mapes Turner, a Jackson Hole artist, painted this fall scene from her photos of the Snake River Ranch.



Art consultant Elizabeth Weiner mixed black horses by Henry Moore with red horses by September Vhay, a Jackson Hole-based painter.

Ranching isn't just a part of the Resor family's past; it's part of their present and future as well. The new Shooting Star golf course and residential development they've built at Teton Village is bordered on the south and east by their Snake River Ranch, a working cattle operation for nearly 80 years and a living, breathing piece of Jackson Hole's heritage.

Shooting Star President John Resor spent summers on the ranch when he was growing up and then attended Williams College, where art history was one of the subjects he studied. With his ranching background and art education, it was only natural for him to have taken an interest in selecting the artwork for the Shooting Star clubhouse. He and Elizabeth Weiner, a California-based art consultant, worked together to round up a collection of paintings, prints and photographs. Their criteria: "Each piece had to have some connection to the West, and it had to be 'real,'" Resor said.

"I wanted to connect the club to the ranch," he said. "Each entity supports the other. The ranch provides open vistas and scenes of a working cattle ranch, and the success of Shooting Star will help support the cattle operation and make the ranch more sustainable."

Some pieces in the collection are more obviously "real" than others. Resor likes the way a Susan Burns photo of a cowboy in a barn shows the grit on the floor. "That's the way barns are," he said. The handles on a fire screen crafted by local metal worker Kevin Davenport are genuine old railroad spikes. Photographs of the ranch formed the basis for "Fall Morning," a landscape painted by Kathryn Mapes Turner, a Jackson Hole-based artist who herself has a feel for the lifestyle, having grown up on the Triangle X in Grand Teton National Park. On a giant charcoal-on-paper mural by William Beckman in the hallway between the lobby and dining room, four bulls gaze out at passers-by, a reminder that roundups are as much a part of the present-day Jackson Hole lifestyle as teeing off on the Tom Fazio-designed Shooting Star golf course outside or skiing at the Jackson Hole Mountain Resort.

Resor and Weiner didn't fence themselves in by equating "real" with photorealistic. They share an interest in pop art—"It doesn't take itself too seriously, and it's very accessible," Resor said—so they incorporated prints

by legends Andy Warhol, Roy Lichtenstein and Robert Rauschenberg into the clubhouse collection. A colorful cow portrait by Warhol, for example, is part of the lobby collection, a whimsical counterpart to the genuine horse hair bridle hanging nearby as well as the prints from Lichtenstein's abstract haystack series positioned on another wall. It was eye-opening, Weiner said, "to realize you could put something so urban and out there in a collection that's all about ranches and cows and the West."

She and Resor let their art-collecting lassos fly far and wide as they searched for pieces for the Shooting Star collection. While roaming the Internet, Resor discovered a Native American portrait by Rauschenberg that was going up for auction in Germany. The artist's incorporation of elements like a pickup truck and a basketball hoop gave the piece a feeling of authenticity that appealed to him. Weiner's son discovered Beckman's charcoal bulls in a New York City art gallery. "It's the only drawing the artist did in that style, which I thought was kind of relevant," Weiner said. Other art in the clubhouse came from private collections, art galleries around the country and auction houses. Weiner even "created" a piece or two herself, when she combined groups of abstract prints of horses by September Vhay and Henry Moore in a way that makes it look as though the two artists were of one mind. And in the men's locker room, a montage of Tom Fazio's sketches and before and after photographs of the course offer insight into the designer's creative vision. "It's not just a golf course," Weiner said of the 18-hole course. "It's a work of art in itself."

It took the two of them about a year to pull the collection together for the clubhouse, which opened in the summer of 2009. Resor admits that he felt a bit protective as they pulled all the elements together. "I thought, 'I don't want anyone to see this until it's all up,'" he said. What's unique about the clubhouse art in Weiner's mind is the way it incorporates unexpected elements in a cohesive manner. "The collection becomes the cohesive element as opposed to any one piece of art," she said.

A round of golf is a relatively new part of the Jackson Hole lifestyle. Cattle ranching has long been a way of life. At Shooting Star, a unique art collection manages to accommodate both. ■