

PATRON
BEST

GEOMETRIES ON AND OFF THE GRID: ART FROM 1950 TO THE PRESENT AT THE WAREHOUSE



Gallery 5 installation view from left: Norio Inai, *White Ceremony Toward #2*, 1966–70, acrylic, cotton cloth, and plastic pattern, The Rachofsky Collection. (Top middle) Charlotte Posenenske, *Rasterbild Halbkreise*, 1957, pencil on paper, The Rose Collection. (Bottom middle) Charlotte Posenenske, *Grid (Semi-Circles)*, 1957, model made for a paper and cardboard wall relief in the Dieburg District Court (not realized), The Rose Collection. (Right) Blinky Palermo, *Untitled*, 1967–68, casein paint on canvas, The Rose Collection. Photography by Kevin Todora

The latest show at The Warehouse, *Geometries On and Off the Grid: Art from 1950 to the Present*, highlights the tremendous and pervasive interest in geometry, in all mediums and spanning the globe, over the last half century. The work for it was all gathered from local collections: The Rachofsky Collection, The Rose Collection, The Collection of Marguerite Steed Hoffman, the Dallas Museum of Art, and the collections of Amy and Vernon Faulconer and Sharon and Michael Young, and it is all of the highest caliber, from very well-known art historical giants like Josef Albers and Donald Judd, to wonderful, lesser known artists like Charlotte Posenenske. It's a rare delight to see such a cohesive but comprehensive show, and rarer still to see so many private collectors, as well as an institution like the DMA, work in concert with one another to make an exhibition like this possible outside of a conventional museum space. —Jeremy Strick, Director, Nasher Sculpture Center