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## MARK BRADFORD AT THE MODERN Dallas Art Fair Fall Preview Psychic Wounds: On Art & Trauma



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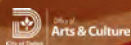
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## EDITOR'S NOTE

April 2020



Portrait Tim Boole, Styling Jeanna Doyle, Stanley Korshak

### **TERRI PROVENCAL**

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I received an email from Robert Dimin of Denny Dimin Gallery, New York, while writing this note, inviting me to tune in to a web-based panel discussion that afternoon. The discourse would examine *Hong Kong Tales Of The City*, a gallery show curated by Isaac Leung that displays works by members of Videotage, a Hong Kong-based artist collective. "It is an aptly timed show," Dimin wrote, "as the works on view explore ideas of *Publicness* and *Everydayness*, which in this moment, I am trying to process more than I have in the past."

A Dallas Art Fair exhibitor, Dimin got me thinking about the unique ways we will communicate this month. Part of me rejoices that people will now be reading more, but, like the rest of the art world, I worry about the impact on irreplaceable visual and performing arts institutions, and art galleries. Our support will keep the arts ecosystem thriving despite temporary closures. There are ways to do that: make donations; resist requesting refunds for events, galas, exhibitions, and performances (look for rescheduled dates); and acquire art.

In that spirit, we moved forward with some Dallas Art Fair coverage—consider it a print exhibition, although the fair itself has been postponed to October 1–4. *Solo Show* will catch readers up with Kennedy Yanko, whose sculptures will be available at Denny Dimin's booth. Read about her practice, which combines her signature paint skins with vigorously reworked metal objects, along with the practices of five other disparate artists: Issy Wood, Jessica Dickinson, David Benjamin Sherry, Scott Kahn, and the late Georg Karl Pfahler. Their work will be displayed by eight Dallas Art Fair exhibitors this fall.

March was tough, but the opening of *Mark Bradford: End Papers*, on view at the Modern Art Museum of Fort Worth, was unquestionably a highlight. The genre-defining artist's enormous fan club, including this editor, showed up in force to opening engagements for the chance to meet the Los Angeles artist. For *A New Kind of Content*, Dallas' own Darryl Ratcliff—an arts writer, poet, and artist whose practice emphasizes community engagement—was uniquely prepared to interview Bradford and discuss the exhibition.

*Psychic Wounds: On Art & Trauma* unpacks the work of over 60 international artists whose distinctive memories of historical trauma inform the affecting exhibition on view at The Warehouse. Curator Gavin Delahunty writes: "The proliferation of violent imagery since World War II has led to new kinds of artworks that marshal consciousness of traumatic events and their cultural processing." Read Chris Byrne's informative interview in *Imprints of Trauma*.

Virginia Shore's thoughtful curation of HALL Arts Hotel's common areas further exemplifies the need to look beyond the surface of great collections; artists often have a story to tell. Shore, who led the first art acquisitions program for the US Department of State's Office of Art in Embassies, offers insight in *Public Prowess*. Down the street, Brian Bolke, chair of Art Ball 55 (postponed to 2021), invited friends and arts patrons to select favorites among Dallas Museum of Art's vastly rich holdings.

In frivolous style, fashion rockers arrived at the new Virgin Hotel with Bill Hutchinson and an English bulldog champion named Ridley. Enjoy the less-serious side of fashion in *The British Are Here*, captured by fine arts photographer Thom Jackson with styling by Diamond Mahone.

In keeping with *Publicness*, we urge you to use your mother's always prudent wash-your-hands advice, then visit our cultural institutions when they reopen. During these unprecedented times remember that your favorite retailers are hoping to see you too; maintain their businesses as well. At *Patron* we want to thank all of our advertisers for taking part in this issue. This keeps the arts, and our issues, alive in print and in our digital edition online. We dedicate these pages to you.

– Terri Provencal



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## CONTENTS 1



68



74



100

## FEATURES

### 68 A NEW KIND OF CONTENT

For Mark Bradford, working with end papers as a young hairdresser in his mother's South Los Angeles beauty salon, was, in fact, a beginning.  
By Darryl Ratcliff

### 74 SOLO SHOW

Eight Dallas Art Fair exhibitors will highlight the work of one artist this fall.  
By Nancy Cohen Israel, Arthur Peña, and Terri Provencal

### 86 IMPRINTS OF TRAUMA

An exhibition of nearly 100 works on view at The Warehouse culled from museums and private collections, channel consciousness of traumatic events into a potent form of cultural processing.  
Interview by Chris Byrne

### 92 COLOR SCHEME

Molly Bruder and Mark Schacter build an art collection rich in hue.  
By Nancy Cohen Israel

### 100 THE BRITISH ARE HERE

The Virgin Hotel hosts fashion rockers in a spring style feature for *Patron*. Bill Hutchinson and Ridley made a cameo.  
Photography by Thom Jackson; Styling by Diamond Mahone



92

On the cover: Mark Bradford, *White Girl* (detail), 2002, permanent-wave end papers and mixed media on canvas, 95 x 145 in. Collection of Jim and Irene Karp, © Mark Bradford.





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## CONTENTS 2



### DEPARTMENTS

#### 14 Editor's Note

#### 20 Contributors

#### 32 Noted

Top arts and culture chatter. By Anthony Falcon

#### Of Note

#### 36 CURIOUS CURIO

In an exhibit at the Amon Carter, conceptual artist Mark Dion recreates the journeys of explorers, architects, and artists across Texas.

By Kendall Morgan

#### Fair Trade

#### 52 FIRST THERE WAS PLANKBOY, THEN THERE WAS BROOM

Emily Mae Smith in conversation with mentor Sean Landers on their upcoming inclusion in Rodolphe Janssen's booth at the Dallas Art Fair.

Interview by Emily Mae Smith

#### Contemporaries

#### 54 PUBLIC PROWESS

Informed by distinct cultures and nations, Virginia Shore filled the HALL Arts Hotel with the work of established artists as well as the lesser-known.

By Terri Provencal

#### 58 SEEING THE DMA

Brian Bolke, chair of Art Ball 55 benefiting the Dallas Museum of Art, tapped his fellow art patrons and friends to take a closer look at the museum's holdings.

#### 62 GOOD NEIGHBORS

The Contemporary Art Dealers of Dallas champions young artistic talent within the local community. By Nancy Cohen Israel

#### Performance

#### 64 A MOVEABLE MUSICAL VISUAL FEAST

DSO's SOLUNA International Music & Arts Festival returns with another stellar program. By Steve Carter

#### There

#### 108 CAMERAS COVERING CULTURAL EVENTS

#### Furthermore

#### 112 STRUCTURAL ELEMENTS

Booker T. Washington students combine disciplines to create original work for Flyinghorse. By Nancy Cohen Israel





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# CONTRIBUTORS



## STEVE CARTER

reminds readers to clear your calendar and get set to explore the many offerings of SOLUNA International Music & Arts Festival for 2020, April 3 through April 21. Freelance writer Carter previews the festival and admits, “This article was a lot of fun to work on, but really a challenge. The more I learned about SOLUNA, in its sixth annual iteration, the harder it got to focus on highlights. So many ‘don’t-miss’ performances, so many highlights!”



## LAUREN CHRISTENSEN

has more than two decades of experience in advertising and marketing. She consults with clients in art, real estate, fashion, and publishing through L. Christensen Marketing & Design. She serves on the boards of the Christensen Family Foundation and Helping Our Heroes. Her clean, contemporary aesthetic and generous spirit make Christensen the perfect choice to art direct *Patron*.



## NANCY COHEN ISRAEL

looks forward to spring’s arrival, with its bountiful tulips and the spring art season. An almost-native Dallasite, Nancy is an art historian, writer, and educator. For the current issue, she was delighted to speak with artists represented by Dallas Art Fair exhibitors and the talented young artists at Booker T. Washington High School for Performing and Visual Arts. Nancy also enjoyed writing about the good work being done on behalf of local artists by CADD.



## SERGIO GARCIA

is a Los Angeles-based photographer, formerly from Dallas, and the go-to source in the entertainment industry, frequently tasked with capturing the personalities of actors, musicians, and those seeking the unexpected. He keeps his lenses close at hand and visits his old North Texas stomping grounds from time to time for assignments. Last month, Sergio visited Los Angeles native Mark Bradford in his studio to photograph the on-fire artist for *Patron*.



## THOM JACKSON

is a fine-art photographer represented by Craighead Green Gallery in Dallas and On Center Gallery in Provincetown, MA. His work is a result of trial and error, creativity, desire, weather, and light, all manipulated into a moment that a second before seemed unattainable but somehow happened. Thom shows his playful side with *The British Are Here*, shot on location at the across-the-pond-originated Virgin Hotel.



## DARRYL RATCLIFF

is an award-winning artist and poet based in Dallas whose work engages communities and mobilizes social issues. Ratcliff is the cofounder of Ash Studios, Creating Our Future, and Michelada Think Tank. His curatorial practice currently consists of Black Projects, which presents contemporary work by black artists in galleries. In *A New Kind of Content*, Darryl visited with Mark Bradford, whose *End Papers* is on view at the Modern Art Museum of Fort Worth. He enjoys both brunch and basketball.

## CHRIS BYRNE

is the author of the graphic novel *The Magician* (Marquand Books, 2013) and *The Original Print* (Guild Publishing, 2002). He is cochair of Art21’s Contemporary Council and serves on the board of directors of the Museum of Contemporary Art Detroit and the American Folk Art Museum’s Council for the Study of Art Brut and the Self-Taught. He is the cofounder of the Dallas Art Fair and former chairman of the American Visionary Art Museum.

## CHRIS LUTTRELL

is a painter and sculptor who splits his time between Hudson Valley and New York City. After migrating from Oklahoma City, he is now part of New York’s downtown art and nightlife community, capturing its unique history, either by lens or by line. After earning a BA in music, he spent a large part of the 2000s documenting downtown musicians while traveling the world as a musician and a tour photographer.

## DIAMOND MAHONE

is the impeccably yet eclectically dressed cofounder of The CLAD Life, a full-service personal and editorial styling collective. With years of experience styling celebrities, athletes, personalities, and entire families under her oh-so-chic belt, Diamond was well-equipped to style a group of ready-for-fun fashion rockers when they checked in at the Virgin Hotel for a full-day photoshoot in *The British Are Here*.

## KENDALL MORGAN

is a Dallas-based journalist and a gal about town. Throughout her journalism career, Morgan examines the space where culture, art, fashion, and food align. “As an explorer of all that is weird and wonderful in the great state of Texas and an inveterate fan of the *Wunderkammer*, I was excited to write about the ambitious project *The Perilous Texas Adventures of Mark Dion*, on view at the Amon Carter Museum of American Art.”

## ARTHUR PEÑA

is a Bronx-based artist and writer. He is the founder/director of the national curatorial project One Night Only, which has presented ephemeral solo celebrations with Jay Stuckey, Nicole Eisenman, and industrial musicians Street Sects. He is a public relations consultant for Independent Art Fair and his own work has been exhibited nationally, including solo shows at the Dallas Contemporary, EXPO Chicago, and Couples Counseling in Queens, NY.

## JOHN SMITH

flexes his degree in architecture as an ongoing *Patron* contributor and Dallas photographer. He is renowned in the region for his work with architects, designers, and artists when tapped to showcase their vision and projects through photographs. In a feature timed with the beauty of spring, John highlighted the multihued art collection and comely home of Molly Bruder and Mark Schachter in *Color Scheme*.







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Taxi Girls, 16 X 9.5

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Carroll Harris Simms: *National Black Art Competition and Exhibition* will be on view Apr. 18–Oct. 30. The competition and exhibition attracts African American artists. [aamdallas.org](http://aamdallas.org)

## 02 AMON CARTER MUSEUM OF AMERICAN ART

Mark Dion retraces the footsteps of several 19th-century explorers in Texas, collecting materials to form a site-specific exhibition, *The Perilous Texas Adventures of Mark Dion*, through May 17. *Eliot Porter's Birds* highlights 30 photographs and archival objects alongside excerpts from his extensive writings, through May 10. *Puente Nuevo* by Justin Favela features an immersive installation through Jun. 30. James Surls' *Seven and Seven Flower* on view through Jul. 31. *Looking In: Photography from the Outside* examines the way artists have photographed groups they are not part of, through May. 10. Image: Danny Lyon, *Sparky and Cowboy, Schererville, Indiana*, 1965–66, gelatin silver print. Amon Carter Museum of American Art, Fort Worth, Texas, Gift of George A. Peterkin, Jr., Houston, Texas, © Danny Lyon. Courtesy Gavin Brown Gallery. [cartermuseum.org](http://cartermuseum.org)

## 03 CROW MUSEUM OF ASIAN ART

Kicking off the Texas Asian Women Artists Series is the exhibition *Beili Liu: One and Another* featuring two monumental works from the Austin-based artist and UT-Austin art professor Beili Liu. The exhibition continues through Aug. 16. *Future Retrospective: Master Shen-Long*, highlighting the contemporary master's classical Chinese literati perfections of painting, poetry, calligraphy and seal-carving, remains on view through Aug. 16. Image: Installation view of *Lure* by Beili Liu. Photograph by Beili Liu Studio. [crowmuseum.org](http://crowmuseum.org)

## 04 DALLAS CONTEMPORARY

Vivienne Westwood, *Get A Life* and Paolo Roversi, *Birds* run through Aug. 23. Liu Xiaodong, *Borders* will open Apr. 14 and remain on view through Sep. 23. Image: Paolo Roversi, *Birds* © Paolo Roversi. [dallascontemporary.org](http://dallascontemporary.org)

## 05 DALLAS HOLOCAUST AND HUMAN RIGHTS MUSEUM

*The Fight for Civil Rights in the South* combines two photography exhibitions covering the African American struggle for civil rights and social equality in the 1960s; *Selma to Montgomery: Photographs by Spider Martin* and *Courage Under Fire: The 1961 Burning of the Freedom Riders Bus* remain on view through Jun. 30. On Apr. 2, humanitarian aid worker Carl Wilkens will discuss his experiences as the only

American to remain in Rwanda during the 1994 genocide against the Tutsi. Yom Hashoah, also known as Holocaust Remembrance Day, takes place on Apr. 19. [dhhrm.org](http://dhhrm.org)

## 06 DALLAS MUSEUM OF ART

Brazilian artist Sandra Cinto's *Landscape of a Lifetime*, a commissioned mural, remains on view through Jul. 5. *Flores Mexicanas: Women in Modern Mexican Art* continues through Sep. 20. *My|gration* highlights the contributions of artists who immigrated to the US and illuminates ways cross-cultural connections inform artistic production, through Jan. 3, 2021. Through Oct. 11, *Frans Hals: Detecting a Decade* showcases two portraits of the same sitter over a ten-year span. Inspired by philosopher Gaston Bachelard's concept of the psychological significance of rooms and houses, *For a Dreamer of Houses* presents contemporary artworks that evoke personal spaces and considers the politics of places we identify with, through Jan. 31, 2021. *Dali Divine Comedy* showcases the colored wood engravings from Salvador Dalí's most ambitious illustrated series, the epic poem by the medieval Florentine writer Dante Alighieri, through Nov. 15. Image: Misty Keasler, *Green Room (Quarenteen) Leagnul di Copii, Tigru Mures, Romania*, 2004, C-print on Kodak Supra Endura, Dallas Museum of Art, gift of Burt and Missy Finger. Courtesy of Misty Keasler and The Public Trust. [dma.org](http://dma.org)

## 07 GEOMETRIC MADI MUSEUM

*Hip Squares*, works by Roger Winter with Herb Rogalla and other artists from the 1960s, will remain on view through Apr. 26. [geometricmadimuseum.org](http://geometricmadimuseum.org)

## 08 GEORGE W. BUSH PRESIDENTIAL CENTER

The Bush Presidential Center's annual *Forum on Leadership* featuring Nikki Haley and Wendy Kopp will take place Apr. 16. A new special exhibit, *Liberty & Laughter: The Lighter Side of the White House*, presents a behind-the-scenes look into the White House through Oct. 4. [bushcenter.org](http://bushcenter.org)

## 09 KIMBELL ART MUSEUM

*Flesh and Blood: Masterpieces from the Capodimonte Museum*, on view through Jun. 14, features nearly 40 masterpieces. The show draws from the best of both the Renaissance and Baroque holdings of the museum, starting with the portrait of the elegant beauty *Antea* by Parmigianino and the ravishing *Danaë*, painted by Titian. Annibale Carracci's *Pietà* and Guido Reni's *Atalanta and Hippomenes* face off



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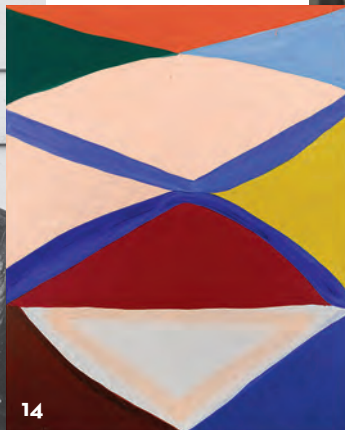
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against Ribera's *Drunken Silenus* and Giovanni Battista Caracciolo's *Virgin of the Purgatory* in a contest of northern-Italian classicism versus Neapolitan Caravaggism. [kimbellart.org](http://kimbellart.org)

### 10 LATINO ARTS PROJECT

Latino Arts Project mounts *Metaphysical Orozco*, an immersion experience that offers the possibility of proposing a new understanding of the first murals by José Clemente Orozco, one of the three main protagonists of the Mexican muralism movement, through Apr. 30. [latinoartsproject.org](http://latinoartsproject.org)

### 11 LATINO CULTURAL CENTER

Cine de Oro presents *Hello Hemingway* on Apr. 15. *Cement City* by Bernardo Daher is the untold story about the community that was constructed in Dallas. Based on interviews, research, and drone footage, the immersive experience brings to life a West Dallas neighborhood once known as Cemento Grande and explores urban amnesia, through Apr. 11. [lcc.dallasculture.org](http://lcc.dallasculture.org)

### 12 THE MAC

*Finding Our Way* is a photographic installation designed to serve as the catalyst for conversations on women's issues in Texas and photography as a medium of self-expression, through May 10. *Mi'kman's foolish notions of suffrage* by Tahila C. Mintz is exhibited in The MAC's new media gallery concurrently. Image: Mary Margaret Hansen and Patsy Cravens, *Dejected Housewives* series, 1982. Photograph courtesy of the artists. [the-mac.org](http://the-mac.org)

### 13 MEADOWS MUSEUM

The Meadows Museum and The National Gallery of Art present the first major US exhibition dedicated to Spanish sculptor Alonso Berruguete. Over the course of his career, which included a period in Italy under the influence of Michelangelo, the artist emerged as 16th-century Spain's most innovative artist. Berruguete was widely respected for his work across a variety of media. The exhibition displays six drawings, three paintings, and 24 sculptures, including two dozen examples from the retablo for the church of San Benito el Real in Valladolid, widely considered the artist's magnum opus. *Alonso Berruguete: First Sculptor of Renaissance Spain* will be on view through Jul. 26. [meadowsmuseumdallas.org](http://meadowsmuseumdallas.org)

### 14 MODERN ART MUSEUM OF FORT WORTH

*Mark Bradford: End Papers*, curated by Michael Auping, former chief curator at the Modern, focuses upon the key material and fundamental motif the artist employed early in his career and has returned to over the past two decades; on view through Aug. 9. In Marina Adams' paintings, which explore the relationship between color and form, biomorphic forms dovetail, each structure

distinguished by a solid field of color. *FOCUS: Marina Adams* is on view until May 24. Image: Marina Adams, *Cheops*, 2018, acrylic on linen, 98 x 78 in. Courtesy of Salon 94, New York. [themodern.org](http://themodern.org)

### 15 MUSEUM OF BIBLICAL ART

Bernie Taupin wrangles visual stories from found objects, repurposed materials, artifacts, and text in *American Anthem*, on display through Apr. 30. *Seeing the Light* presents ephemeral depictions of places of worship by Alexander McQueen Duncan through April. *Line Upon Line: Jorge Cocco's Sacrocubist Images of Christ* displays Cocco's "sacrocubism," a blend of modern forms and sacred subjects, through May 31. *Holocaust Heroes: Fierce Females* features the work of New York artist Linda Stein and highlights women heroes who opposed the Nazi regime, through May 31. [biblicalarts.org](http://biblicalarts.org)

### 16 NASHER SCULPTURE CENTER

*Resist/Release*, through Apr. 5, presents a dialogue between forms in sculptures by several artists, including newly acquired works by Magdalena Abakanowicz and John Chamberlain. *Barry X Ball: Remaking Sculpture* displays his adapted innovative technologies and traditional techniques to make meticulously honed sculptures in rarely used semiprecious stones that push the physical and conceptual boundaries of sculpture, through Apr. 19. Two works by the 2020 Nasher Prize Laureate Michael Rakowitz, part of his series of sculptures *The invisible enemy should not exist*, and his film *The Ballad of Special Ops Cody* remain on view through May 3. *Sightings: Magali Reus*, Apr. 18–Aug. 16, examines the relationships between people and objects. Image: Magali Reus, *Settings (Antennae)*, 2019, powder coated and airbrushed steel, CNC aluminium, aluminium hex pole, hex bolts, sprayed UV, printed resin, acrylic, grub screws, 27.88 x 27.88 x 2 in. [nashersculpturecenter.org](http://nashersculpturecenter.org)

### 17 PEROT MUSEUM

*Nature's Art—The Mineral Beauty of China* features over 70 specimens from various geographical regions of the country, through Sep. 7. China's abundant mineral resources were historically used for industrial purposes only. This changed in the mid-1980s when remarkable Chinese specimens entered the Western market and not only amazed collectors worldwide, but created a rising interest in collecting minerals within China itself. [perotmuseum.org](http://perotmuseum.org)

### 18 TYLER MUSEUM OF ART

*Lone Star Impressions II: Prints by Flatbed Press* highlights over 30 fine art prints executed in a variety of techniques from the Austin-based collaborative workshop, through May 31. The 16th Annual High School Art Competition, which presents students the opportunity to mount a full-scale museum exhibition, will remain on view through May 3. [tylERMuseum.org](http://tylERMuseum.org)



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# CURIOUS CURIO

In an exhibit at the Amon Carter, conceptual artist Mark Dion recreates the journeys of explorers, architects, and artists across Texas.

BY KENDALL MORGAN



Mark Dion at Galveston Island State Park. Photograph by and courtesy of © Dornith Doherty. Inset: *The Perilous Adventures of Mark Dion* at the Amon Carter Museum of American Art, February 2020. Courtesy of the Amon Carter Museum of American Art, Fort Worth, Texas.

From the Renaissance to the Victorian era, the craze for arranging objets d'art and antiquities in a *Wunderkammer* was a way for everyone from monarchs to merchants to preserve the natural world. For American conceptual artist Mark Dion, collecting found and created curiosities for large-scale installations is a mode of connecting modern art to the historical past, albeit one tempered with an elevated intellect and a tongue-in-cheek sensibility.

To articulate the exhibition *The Perilous Texas Adventures of Mark Dion* at the Amon Carter Museum of American Art, Dion walked (and occasionally motored) across the Lone Star State in the footsteps of such 19th-century explorers as ornithologist and artist John James Audubon, painter Sarah Ann Lillie Hardinge, architect Frederick Law Olmsted, and botanist Charles Wright. By following their itineraries through Austin, Houston, Galveston, West Texas, and San Antonio, the artist developed his curio exhibition to complement paintings, works on paper, and archival materials from the museum's permanent collection.

Amon Carter curator Margaret Adler says she's "a super fan of his work. Part of my curatorial mission is to decide how to bring [historical artworks] to life, and I had it in my head that someday I'd get to work with Mark, who beautifully brings the past into the present."

Four years in the making, the show began with Adler's idea of

Dion retracing the journey of New England watercolorist Hardinge, who traveled Texas in the mid-1800s to secure inherited property.

Through an "expertly guided treasure hunt" within the museum's archive, Dion's project expanded to include the paths of Olmsted, Wright, and Audubon. Guides specific to each region (including botanists from the Botanical Research Institute of Texas and a Comanche educator and poet) were selected to accompany him on his travels.

Although Dion was presented with specific objects related to each journey before embarking, he had carte blanche to pick up whatever caught his eye. Giant pods preserved in alcohol from Galveston are actually avocado pits from the artist's breakfast toast. A collection of matchbooks from defunct Fort Worth restaurants are given as much attention as an entire coyote skeleton from Fort Davis.

Dion admits that humor allows him to reference sometimes grim aspects of the contemporary experience in a way that will still engage an audience. As matchbooks might someday become a thing of the past, his cabinets and display cases allow future viewers to imagine the detritus of experiential travel as yesterday's viewer of a carefully preserved cabinet of curiosities might have gazed in wonder at a stuffed dodo.

Dion says he hopes that viewers of *Perilous Texas Adventures* will be as inspired a century from now, even as the works may be colored by the "self-awareness and metasensibility" of 21st-century society. "This is what is interesting about an artwork—you can experience it 100 years later," he says. "Just as I find the vision of the Yankees who traveled in Texas colored by their prejudice and assumptions... so will viewers of the future (and present no doubt) find flaw with my interpretation of the Texas I encounter. Perhaps the only difference is I know my process is a flawed one." **P**





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## NOTED: PERFORMING ARTS



### 01 AMPHIBIAN

*All My Sons*, Arthur Miller's 1947 scathing drama about the American dream, filmed in The Old Vic in London with Academy Award-winner Sally Field and Bill Pullman, will screen on Apr. 8 and 11. Next, Amphibian screens *#AnneFrank Parallel Stories*, a retelling of Frank's life through the pages of her diary, guided by actress Helen Mirren, and through the lives of five women who were also deported to concentration camps but survived the Holocaust. [amphibianstage.com](http://amphibianstage.com)

### 02 AT&T PERFORMING ARTS CENTER

AT&T PAC will celebrate dance with classes every Saturday in April. The classes mount on Saturday, Apr. 4, with Texas Ballet Theater, followed by Ballet Folklórico with Anita N. Martinez Ballet Folklórico on Apr. 11; next, on Apr. 18, take part in Indian dance with Indique Dance Company; and Dunham with Dallas Black Dance Theater on Apr. 25. All classes will be held 9 to 10 a.m. in Sammons Park at AT&T PAC. Virtuoso violinists Kev Marcus and Wil B are Black Violin, and they make their return with the Impossible Tour on Apr. 5. Hasan Minhaj takes part in the #hearhere series on Apr. 23. *Memorias Flamencas* comes to AT&T PAC as part of Ida y Vuelta's Flamenco Fusion series Apr. 23–25. Join *Today* show co-anchor Jenna Bush Hager for a night of lively conversation on Apr. 25. *Andrew Bird - My Finest Work Yet* closes out the month on Apr. 30. [attpac.org](http://attpac.org)

### 03 BASS PERFORMANCE HALL

Three renowned artists of the next generation combine talents in an eclectic new piano trio, Junction Trio. Presented by the Cliburn, the trio will perform on Apr. 16. Next, the Fort Worth Opera showcases *La Bohème* at Bass Performance Hall Apr. 17–19. Image: Production of *La Bohème* at the Austin Opera. Courtesy of Erich Schlegel and the Austin Opera. [basshall.com](http://basshall.com)

### 04 CASA MAÑANA

*Matilda: The Musical* ends its run at Casa Mañana on Apr. 5. Opening on Apr. 17, everyone's favorite ogre shines on stage; *Shrek The Musical* brings all the beloved characters you know from the film to life through May 10. [casamanana.org](http://casamanana.org)

### 05 DALLAS BLACK DANCE THEATRE

For Rising Excellence, choreographic duo Madison Olandt and Derion Loman create a new work, *The Long Wait*, that captures the human spirit when refusing to give up; and Artistic Director Nycole Ray choreographs *Nineteenth*, Apr. 3–4. Both performances are part of the SOLUNA International Music & Arts Festival. Image: DBDT's *Rising Excellence*. Photograph by Amitava Sarkar. [dbdt.com](http://dbdt.com)



### 06 DALLAS CHILDREN'S THEATER

*Last Stop on Market Street* follows CJ as he learns to view the world with more than his ears and eyes, through Apr. 5. Next, *Balloonacy* follows The Old Man, who lives a solitary life until a mischievous red balloon blows through his window looking for a friend. Apr. 18–May 3. [dct.org](http://dct.org)

### 07 THE DALLAS OPERA

The Dallas Opera presents *Pulcinella*, a tale of a mercurial rogue who constantly interrupts other people's romances, and *La voix humaine*, a one-woman show centered on one last call with her lover, who is leaving her for another; both take the stage Apr. 3–8. "Figaro, Figaro, Figaro" will ring out as *The Barber of Seville*, the master of disguises, surprises, and deceptions takes the stage Apr. 24–May 10. [dallasopera.org](http://dallasopera.org)

### 08 DALLAS SUMMER MUSICALS

*Rent* follows an unforgettable year in the lives of seven artists struggling to follow their dreams without selling out, Apr. 14–19. *Jesus Christ Superstar* is set against the backdrop of an extraordinary series of events during the final weeks in the life of Jesus Christ as seen through the eyes of Judas. This musical, now in its 50th year, will come to Fair Park Apr. 28–May 10. Image: Cast of *RENT 20th Anniversary Tour*, photograph by Amy Boyle. [dallassummermusicals.org](http://dallassummermusicals.org)

### 09 DALLAS SYMPHONY ORCHESTRA

Composer Du Yun opens the SOLUNA festival with *Windows to Yushi*, which explores the lasting effects on the children who have grown up in the Yushu Tibetan Autonomous Prefecture; presented in partnership with the Crow Museum of Asian Art on Apr. 3. Fabio Luisi leads Franz Schmidt's magnum opus, *The Book with Seven Seals*, a vast oratorio that explores the Bible's Book of Revelation, Apr. 3–5. Bring the family to Passport to the Park at Klyde Warren Park on Apr. 4. *Music and the Brain* will take place on Apr. 5. *A Musician's View*, chamber works curated by DSO Composer-in-Residence Julia Wolfe is on Apr. 6. Sō Percussion makes its Dallas debut with *Forbidden Noise*, including the Texas premiere of Julia Wolfe's *Forbidden Love* on Apr. 7. Fabio Luisi Conducts Brahms' Symphony No. 2, Apr. 9–11. *Funny Women Of A Certain Age* brings the laughs Apr. 12. James Ehnes Chamber Concert mounts Apr. 14. The minimalist music ensemble Natural Information Society, led by Joshua Abrams, hits Dallas Apr. 15. James Ehnes Directs All-British Program, Apr. 16–18. Beauty and Beyond features Avant Chamber Ballet Apr. 17–18. Dallas' Carmen Menza premieres a modern, multimovement chamber work that employs improvisation at The Boedeker for *Negotiating Dialogues* Apr. 18. The Flaming Lips brings its legendary album *The Soft*





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for more information about Yoshitomo Nara or TWO x TWO 2020, please visit [twoxtwo.org](http://twoxtwo.org).

*Image copyright: Yoshitomo Nara / courtesy Blum & Poe and Pace Gallery.*



## NOTED: PERFORMING ARTS



*Bulletin* to the Meyerson on Apr. 19. *Song from the Uproar: The Lives and Deaths of Isabelle Eberhardt* tells the story of Isabelle Eberhardt Apr. 19–21. *A Thousand Thoughts*, a live documentary, features the Kronos Quartet at the Texas Theatre on Apr. 21. Karina Canellakis conducts Rachmaninoff's Piano Concerto No. 3 Apr. 23–26. mydso.com

### 10 DALLAS THEATER CENTER

*American Mariachi* tells a heartwarming and hilarious story about family, progress, and the freedom to dream big, through Apr. 5. Next, *Pipeline* follows Nya, a schoolteacher who is desperate to give her only son a fighting chance at life without forsaking his community, Apr. 3–May 3. dallastheatercenter.org

### 11 EISEMANN CENTER

Celebrate the Chamberlain 35th Anniversary Apr. 3–5. The Vocal Majority Chorus performs Apr. 4–5. Jiaping Shi Dance will perform Apr. 11. Prestonwood Christian Academy visits Apr. 15–18. The Richardson Symphony Orchestra closes out its season with Ginastera's *Estancia Dances*, Lalo's Cello Concerto, and Rimsky-Korsakov's *Scheherazade* on Apr. 18. *Dog Man: The Musical* tells the story of a crime-fighting pooch Apr. 19. Keyboard Conversations with Jeffrey Siegal examines Gershwin, Joplin, Sousa, Stravinsky, and Shostakovich on Apr. 20. eisemanncenter.com

### 12 FORT WORTH SYMPHONY ORCHESTRA

As part of the Symphonic Series, Miguel Harth-Bedoya conducts Beethoven's Ninth Symphony on Apr. 3–5. Next, as part of the Concerts in the Community series, the company will perform Bach's *St. John Passion* at Arborlawn United Methodist Church on Apr. 11. fwsymphony.org

### 13 KITCHEN DOG THEATER

Mark your calendars for the world premiere of *A History of the Life and Voyages of Christopher Columbus* by Washington Irving. Directed by KDT Artistic Company Member Christie Vela, the new play will feature music and lots and lots of murder, Jun. 4–28. kitchendogtheater.org

### 14 MAJESTIC THEATRE

Christopher Cross: 40th Anniversary Tour stops in Dallas on Apr. 3. *Whose Line is it Anyway* brings the laughs on Apr. 4. Join Hollywood icon John Cusack for a *High Fidelity* screening on Apr. 10. High-functioning hot mess and comedian Heather McMahan comes to the Majestic on Apr. 11. Spend *An Evening with the Monkees* on Apr. 16. Mandy Moore takes the stage Apr. 23. *Last Podcast on the Left* is live and on stage Apr. 24. Thomas Middleditch and Ben Schwartz perform two-person long-form improv on Apr. 26. Adam



Ant: Friend or Foe with special guests Glam Skanks perform Apr. 28. majestic.dallasculture.org

### 15 TACA

Join Elisabeth Galley, fundraising consultant and TACA team member, to learn tried-and-true ways to increase contributions to your organization. Amplifier Workshop: Increasing Contributed Revenue will take place Apr. 1. taca-arts.org

### 16 TEXAS BALLET THEATER

Mark your calendars for TBT's next performance, *A Midsummer Night's Dream*, May 8–17. texasballettheater.org

### 17 THEATRE THREE

Meet John Merrick, an intelligent and friendly man shunned by Victorian-era society due to his dramatically deformed body. *The Elephant Man* is inspired by the true story of Merrick, whose medical diagnosis remains inconclusive today. Apr. 9–May 3. theatre3dallas.com

### 18 TITAS/DANCE UNBOUND

Recognized today as the leading performer and creator of Korean contemporary dance, and over the past 35 years touring 100 cities in 20 countries, KIM MaeJa ChangMu Dance Company has introduced the world to the artistry of Korean dance. Steeped in rich Korean culture, with a mastery of traditional Korean dance, including shaman dance, Buddhist dance, folk dance, and court dance, ChangMu Dance Company will perform on Apr. 11. Image: ChangMu Dance, courtesy of Daejeon Arts Center. titas.org

### 19 UNDERMAIN THEATRE

*Whither Goest Thou America?*, the third series of readings of new American plays examining the American landscape, comes to Undermain Apr. 16–May 10. The centerpiece of the festival will be *He's Born, He's Borne* by David Rabe, supported in part by TACA's New Works Fund. *Katherine Owens: A Retrospective*, celebrating the life of the founding artistic director of Undermain Theatre, is open for viewing at all performances. undermain.org

### 20 WATERTOWER THEATRE

Based on a true story and inspired by interviews conducted by the playwright, Doug Wright, *I Am My Own Wife* tells the story of Charlotte von Mahlsdorf, an elegant and eccentric 65-year-old German transgender woman who, against all odds, managed to survive both the Nazi onslaught and the repressive East German communist regime. Apr. 16–May 3. watertowertheatre.org





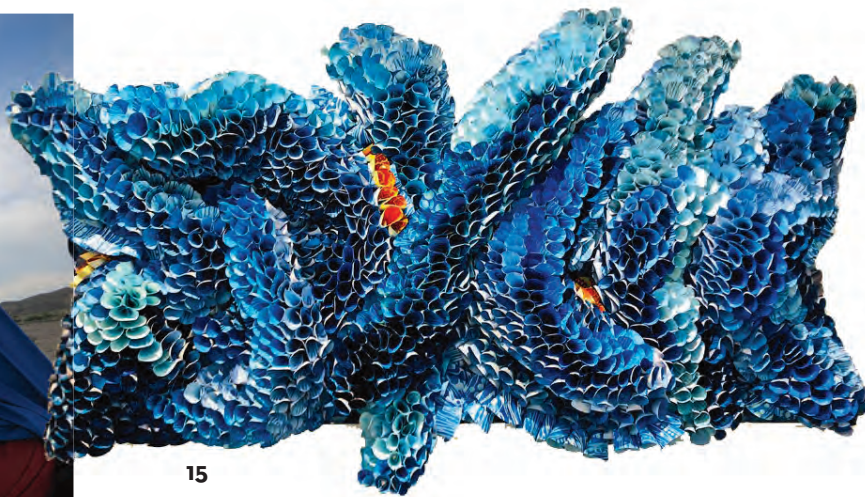
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## NOTED: GALLERIES



### 01 12.26

A show for Jackie Feng, Emily Furr, and Max Maslansky continues through Apr. 4. Next, Eve Fowler: *Just Seated Beside the Meaning* will open on Apr. 15 and remain on view through May 23. The LA-based painter is known for her manipulation of oil and watercolor to produce light-infused works that at times appear ghostly. [gallery1226.com](http://gallery1226.com)

### 02 214 PROJECTS

214 Projects is an exhibition and project space adjacent to the Dallas Art Fair offices at River Bend in the Dallas Design District. [214projects.com](http://214projects.com)

### 03 500X GALLERY

Through Apr. 4, *500Xit* will be the final exhibition at the gallery's namesake at 500 Exposition Avenue and showcase work by current 500X members who were previously scheduled to have exhibitions. [500x.org](http://500x.org)

### 04 AFTER IMAGE GALLERY

In *Doug's Gym: The Last of Its Kind*, Norm Diamond presents photographs of the old downtown gym in Dallas, Texas—Doug's Gym. It was an urban fixture for many decades until closing in 2018. The exhibition takes an intimate look at the 55-year gym and its owner, Doug. *The Last of Its Kind* remains on view through Apr. 30. [afterimage.com](http://afterimage.com)

### 05 ALAN BARNES FINE ART

ABFA belongs to a family of British art dealers, conservators, and restorers whose roots reach back to London during the reign of King George III. The gallery's exhibition for Matthew Alexander, titled *The Light on the Landscape*, remains on view through Apr. 24. [alanbarnesfineart.com](http://alanbarnesfineart.com)

### 06 AND NOW

Dallas-based artist Oshay Green will be highlighted at AND NOW from Apr. 15–May 23. The exhibition marks Green's first solo show in the gallery. [andnow.biz](http://andnow.biz)

### 07 ARTSPACE111

*To 40 More!* continues to celebrate Artspace 111's 40th anniversary through May 1. The group exhibition honors the artistic community that has supported Artspace111 since 1980 and highlights the future of the gallery as it enters a new decade. [artspace111.com](http://artspace111.com)

### 08 BARRY WHISTLER GALLERY

Jay Shinn's *New Drawings* and Stephen Mueller's *Paintings & Watercolors* continue through Apr. 4. Next, Otis Jones' *New Paintings*

and Allison V. Smith's *Recent Photographs* will fill the gallery Apr. 11–May 16. Image: Allison V. Smith, *Campus*, 2018, Alpine, Texas, color photograph 40 x 40, edition 1/3. Courtesy of Allison V. Smith and Barry Whistler Gallery. [barrywhistlergallery.com](http://barrywhistlergallery.com)

### 09 BEATRICE M. HAGGERTY GALLERY

*Art Faculty Exhibition* mounts Apr. 14 through May 3 with a reception on Apr. 22. Participating artists include Steven Foutch, Kelly O'Briant, Kim Owens, and Phil Shore. Professor emeriti include Dan Hammett, Lyle Novinski, and Juergen Strunk. The show is representative of undergraduate and graduate programs focused on painting, sculpture, printmaking, and ceramics. [udallas.edu/gallery](http://udallas.edu/gallery)

### 10 BIVINS GALLERY

Bivins Gallery presents *Psychedelic Robot's Illuminated Walls* through Apr. 30. The exhibition will fill the gallery with graffiti-inspired illuminated walls intersecting art and technology. [bivinsgallery.com](http://bivinsgallery.com)

### 11 CADD

*CADD Happy Hour* will take place Apr. 1 at 500X. *CADD SPACE* at SieMatic Dallas on Slocum St. in the Design District opens Apr. 9 featuring an exhibition of artists' works represented by member galleries in a group exhibition. *CADD SPACE* will host four to five exhibitions per year by CADD members and invited artists as well as other curatorial projects. The *CADD BUS TOUR* on Apr. 18 will visit Ro2 Art, The MAC, and Talley Dunn Gallery. [caddallas.org](http://caddallas.org)

### 12 CARNEAL SIMMONS CONTEMPORARY ART

Carneal Simmons Contemporary Art seeks to advance artistic excellence for individuals and communities at large through the development of art programming, curation of art collections, and placement of contemporary art. [carnealsimmons.com](http://carnealsimmons.com)

### 13 CHRISTOPHER MARTIN GALLERY

Christopher Martin Gallery presents the reverse-glass paintings and limited-edition works of Aspen-based American artist Christopher H. Martin. In addition, the gallery will display *Flora: Floral Scanography* by Chad Kleitsch and *Revolutionary Love*, which highlights mixed media works by duo Angela and Gabriel Collazo, Apr. 2–23. On Apr. 30, the gallery mounts *Flower Evolution*, photographs by Isabelle van Zeijl. [christophermartingallery.com](http://christophermartingallery.com)

### 14 CONDUIT GALLERY

Maja Ruznic *My Noiseless Entourage* with James Sullivan's *Unfinished Business 1* and Kendall Glover's *Variant* continue through Apr. 4. *A bird flew in through my window*, the tenth solo exhibition at Conduit for Austin-based artist Lance Letscher; *Wordless Communication*, the





seventh solo exhibition of new works by Phoenix-based artist Carrie Marill; and *Dream Sequence*, the first exhibition in Dallas by Connecticut-based artist Christopher Mir, will all be on view Apr. 11–May 16. Image: Christopher Mir, *Fight*, 2018, acrylic on canvas, 60 x 53 in. [conduitgallery.com](http://conduitgallery.com)

#### 15 CRAIGHEAD GREEN GALLERY

Abhidnya Ghuge, Anders Moseholm, and Damian Suarez will be on display through May 2. Ghuge displays sculptural paper works, Moseholm's work highlights motifs of urban landscape and old baroque interiors, and Suarez's multimedia op-art works exemplify light, symmetry, and color. Image: Abhidnya Ghuge, *Now*, woodblock, printed paper, wire, 64 x 111 x 14 in. Courtesy of Craighead Green Gallery. [craigheadgreen.com](http://craigheadgreen.com)

#### 16 CRIS WORLEY FINE ARTS

Maysey Craddock: *Soil and Sea* and Isabelle du Toit: *Diversity* remain on view through May 2. Additionally, CWFA's debut *Tales From the Viewing Room...*, featuring Lauren Clay's installation *While Sleeping, Watch*, will also remain on view through May 2. Image: Isabelle du Toit, *Little Chorus*, 2020, oil on canvas, 12 x 16 in. Courtesy of Cris Worley Fine Arts. [crisworley.com](http://crisworley.com)

#### 17 CYDONIA

Cydonia Gallery is a contemporary art gallery committed to co-operating with artists whose practices reflect conceptual research. The gallery's next show, *Thrive*, will open Apr. 4 and run until May 24. [cydoniagallery.com](http://cydoniagallery.com)

#### 18 DADA

The Dallas Art Dealers Association (DADA) is an affiliation of established independent gallery owners and nonprofit art organizations. Save the date for the 2020 DADA Scholarship Awards & Exhibition on May 7. [dallasartdealers.org](http://dallasartdealers.org)

#### 19 DAVID DIKE FINE ART

David Dike Fine Art, established in 1986 in Uptown Dallas, specializes in late 19th- and 20th-century American and European paintings with an emphasis on the Texas Regionalists and Texas landscape painters. [daviddike.com](http://daviddike.com)

#### 20 ERIN CLULEY GALLERY

Riley Holloway opens his first solo exhibition with Erin Cluley Gallery on Apr. 4. On view through May 9, *HOME* takes a more introspective approach to Holloway's



3617 Crescent Avenue  
Highland Park | \$10,250,000



4241 Lorraine Avenue  
Highland Park | \$7,995,000



9207 Sunnybrook Lane  
Preston Hollow | \$6,850,000

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## NOTED: GALLERIES



storytelling. Through paintings, works on paper, and small sculpture, Holloway highlights the people and elements involved in raising his family. [erincluley.com](http://erincluley.com)

### 21 EX OVO

For her first solo presentation in Dallas since relocating from New York City in 2018, Tamara Johnson will show a new series of works that negotiate her relationship to the South, Apr. 4–May 9. *LOCII+O II*, created by the TVCCA and presented by ex ovo and Sweet Pass Sculpture Park, is an interactive installation that exists as a durational performance that invites a curated group of performance artists, musicians, and poets to perform on a green-screen stage with a live audio/visual accompaniment. Apr. 18, 6 pm–1 am. Image: Tamara Johnson, *Port Aransas*, 1986. Image courtesy of Tamara Johnson. [exovoprojects.com](http://exovoprojects.com)

### 22 FORT WORKS ARTS

*Prelude to a Dream* presents a group show for living contemporary artists across the nation through May 9. The exhibition will present only one piece of art by each of these artists. [fortworksart.com](http://fortworksart.com)

### 23 FWADA

Fort Worth Art Dealers Association (FWADA) organizes, funds, and hosts exhibitions of noteworthy art. [fwada.com](http://fwada.com)

### 24 GALERIE FRANK ELBAZ

*Almanac*, a group show featuring Wallace Berman, Sheila Hicks, William Leavitt, Ari Marcopoulos, Kaz Oshiro, Stefan Rinck, Ketuta Alexi-Meskishvili, and Mungo Thomson, will be on view at the gallery Apr. 14–Jul. 31. [galeriefrankelbaz.com](http://galeriefrankelbaz.com)

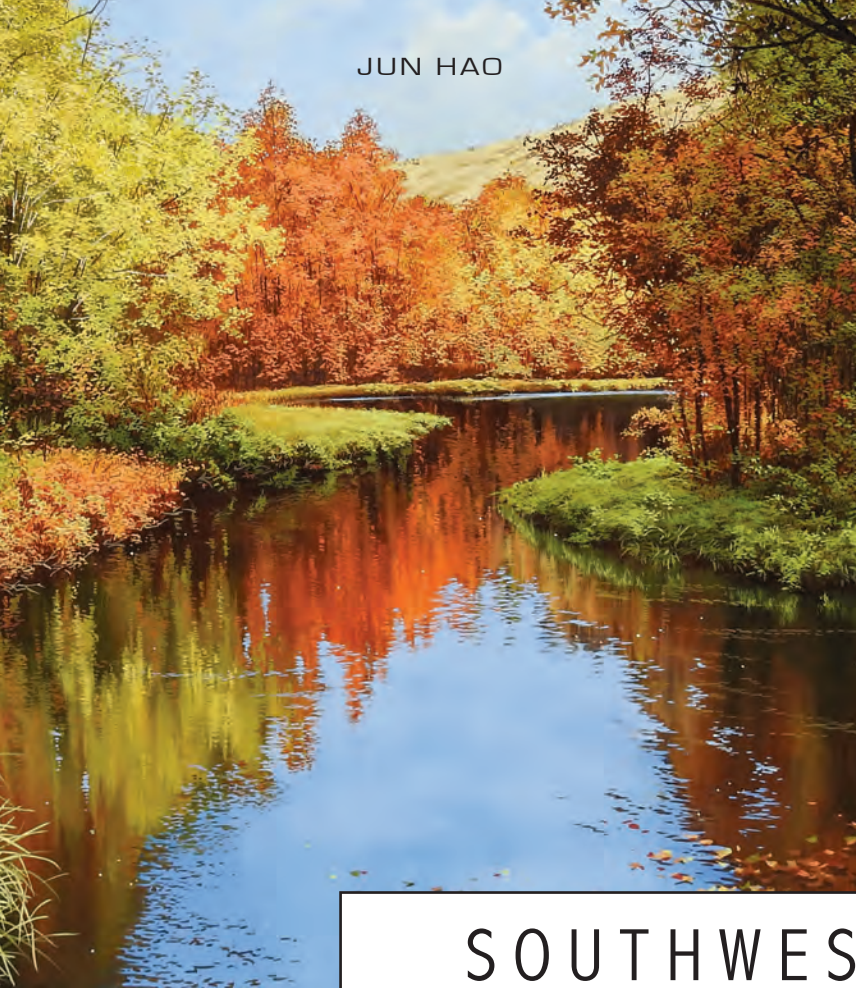
### 25 GALLERI URBANE

A solo show for Jessica Drenk continues through May 2. Drenk's work inquiries into materiality: what makes up the objects that surround us as well as the composition of the natural world. The artist is interested in how parts combine to create a whole and the intricacies of shape and texture found in the world on every scale. [galleriurbane.com](http://galleriurbane.com)

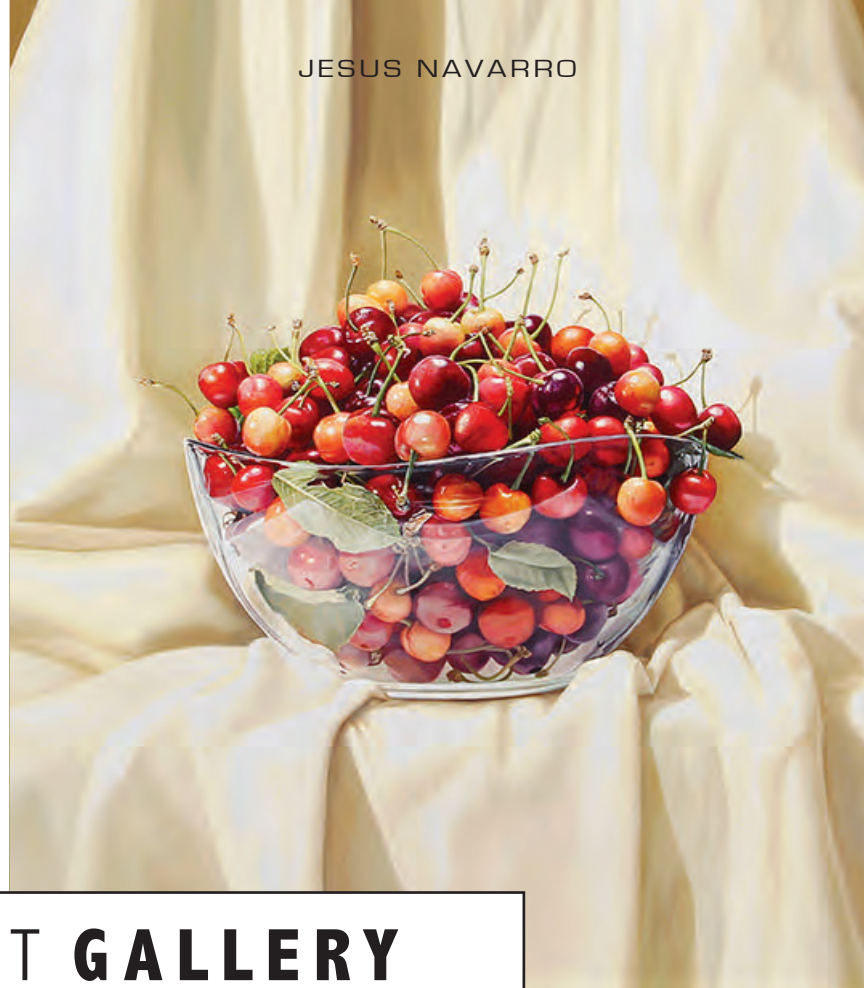
### 26 GINGER FOX STUDIO

Ginger Fox Gallery features the colorful abstract, hyperreal, and surreal paintings by Dallas-based artist Ginger Fox along with emerging and mid-career artists, including Tamara White. By appointment only. [gingerfox.myshopify.com](http://gingerfox.myshopify.com)





JUN HAO

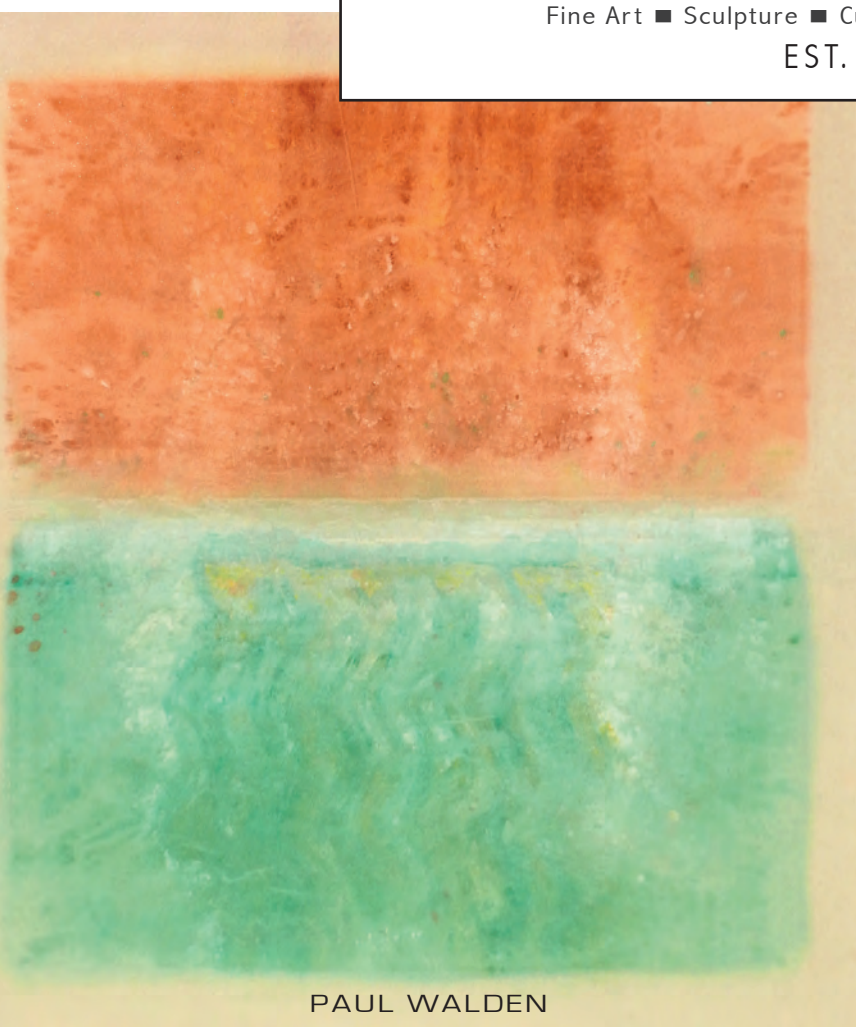


JESUS NAVARRO

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Fine Art ■ Sculpture ■ Custom Framing ■ Art Glass

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PAUL WALDEN



KENT WALLIS





# Max Steven Grossman James Verbicky

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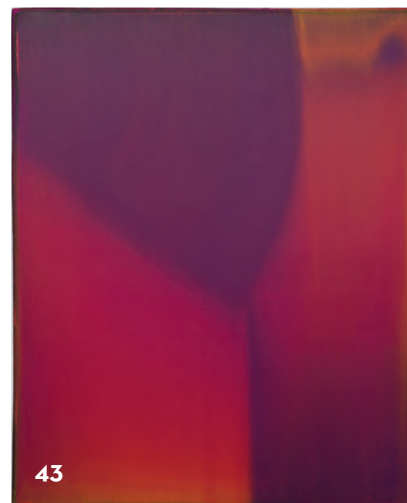
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**LAURA RATHE FINE ART**

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LauraRathe.com

## NOTED: GALLERIES



### 27 HOLLY JOHNSON GALLERY

Joan Winter: *COLOR+LIGHT* remains on view through Jun. 6 and displays new oil paintings on linen, prints, and sculpture that explore the perception of color from a purely visual reference and investigate how color changes depending on light conditions affected by the passage of time in a day, over the seasons, or in a fleeting few moments. [hollyjohnsongallery.com](http://hollyjohnsongallery.com)

### 28 JOEL COONER GALLERY

This Dragon Street mainstay specializes in important tribal, Asian, Oceanic, Pre-Columbian, and ancient artworks with cultural significance. [joelcooner.com](http://joelcooner.com)

### 29 KIRK HOPPER FINE ART

Mark your calendars for a retrospective exhibition for Roger Winter in celebration of the book *The Art of Roger Winter: Fire and Ice*, opening May 23. [kirkhopperfineart.com](http://kirkhopperfineart.com)

### 30 KITTRELL/RIFFKIND ART GLASS

From Apr. 4–May 10, Kittrell presents *Introducing...New Artists and New Work*, featuring works by Jennifer Caldwell and Jason Chakravarty, Kathryn Adams, Tina Council, and Corey Silverman. [kittrellriffkind.com](http://kittrellriffkind.com)

### 31 LAURA RATHE FINE ART

*Reconstructed*, featuring new works by Max Steven Grossman and James Verbicky, continues through May 2. Objects separated from their original context can be rebuilt to serve an entirely new purpose, and artists Max Steven Grossman and James Verbicky use this concept when creating different thoughts and ideas through their art. Each working with identifiable imagery, they assemble fragments of various media, focusing primarily on textual references, to reconstruct a new dialogue with the viewer. [laurarathe.com](http://laurarathe.com)

### 32 LILIANA BLOCH GALLERY

Founded in 2013, Liliana Bloch Gallery will open in a new location. Currently, the gallery is open by appointment only. The gallery represents emerging to mid-career contemporary artists working regionally, nationally, and internationally in all mediums. [Lilianablochgallery.com](http://Lilianablochgallery.com)

### 33 MARTIN LAWRENCE GALLERIES

Founded in 1975, Martin Lawrence Galleries specializes in original paintings, sculpture, and limited-edition graphics. The gallery is distinguished by works of art by Philippe Bertho, Erté, Marc Chagall, Robert Deyber, François





Fressinier, Kerry Hallam, Frederick Hart, Keith Haring, Liudmila Kondakova, René Lalonde, Felix Mas, Takashi Murakami, Pablo Picasso, Andy Warhol, and many others. [martinlawrence.com](http://martinlawrence.com)

### 34 MARY TOMÁS GALLERY

Through May 23, *Terlingua Color in Landscape* features Winter Rusiloski and Angel Fernandez, a married couple inspired by Romanticism and photographs from their journey through the northeast, northwest, and southern United States. The landscapes often include their children as small contrasting figures in sublime spaces. Image: Angel Fernandez, *Agua Fria Mountain*, photograph, 18 x 24 in. [marytomasgallery.com](http://marytomasgallery.com)

### 35 MERCADO369

Latin American artists are well represented in this Oak Cliff jewel. Nine galleries offer sculpture, jewelry, textiles, and home décor hailing from Mexico to Argentina. The 7,000-square-foot space plays host to art talks, workshops, and celebrations. [mercado369.com](http://mercado369.com)

### 36 PHOTOGRAPHS DO NOT BEND

*Signs of the Times*, a group exhibition of various signs, including both street advertising and sociopolitical signage throughout the past century, will be on view through May 2. *Signs of the Times* is a project of love and remembrance, a tribute to Ilona Albok Vitarius. Image: *Jimmy & Dena Katz World of Wonders, Florida, 2007*, photograph of sideshow art banners. [pdnbgallery.com](http://pdnbgallery.com)

### 37 SMU POLLOCK GALLERY

*Riso Bar*, an interactive show dedicated to the creativity of Risograph printing technology invented in Japan in the 1940s, continues through Dec. *Riso Bar* is a collaborative exhibition that engages with the vast Riso network, exploring the Risograph's potential as a tool for learning and experimentation. Visitors to the gallery are invited to use the risograph to create works of their own. [smu.edu/Meadows/AreasOfStudy/Art/PollockGallery](http://smu.edu/Meadows/AreasOfStudy/Art/PollockGallery)

### 38 THE PUBLIC TRUST

Located in the Dallas Design District, The Public Trust exhibits contemporary artwork by mid-career and emerging artists. The gallery's program extends into publishing significant art publications as well as limited-edition prints and other multiples. [trustthepublic.com](http://trustthepublic.com)



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S

Through  
May 2

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CHRISTOPHER MIR

April 11 - May 16, 2020

Opening  
Saturday, April 11, 2020 12:00 - 6:00pm

## NOTED: GALLERIES



21

### 39 THE READING ROOM

The Reading Room is project space which, through occasional readings, performances, and installations, explores the many ways in which text and image interact. [thereadingroom-dallas.blogspot.com](http://thereadingroom-dallas.blogspot.com)

### 40 RO2 ART

Eben Lee Hall's *Imperfect Perfections* in the downtown gallery will close Apr. 4. North Texas-based, Korean-born artist Bumin Kim explores the nature of lines in *Coalescence*, and Minneapolis-based artist Nicole Havekost's *Felt Sense* displays her interest in material and process. Both exhibitions continue at The Cedars location through Apr. 25. Additionally, Ro2 celebrates its ten-year anniversary with Talley Dunn in *Antidote II*, featuring a four-day event Apr. 16-19. [ro2art.com](http://ro2art.com)

### 41 ROUGHTON GALLERIES

Featuring fine 19th- and 20th-century American and European paintings, the gallery is distinguished for its scholarship and research. [roughtongalleries.com](http://roughtongalleries.com)

### 42 SAMUEL LYNNE GALLERIES

The exhibition for Incubus front man Brandon Boyd features Boyd's newest artworks combining ink, watercolor, and acrylic, works on paper and on canvas, and a mix of portraiture and abstraction, on view through Apr. [samuellynne.com](http://samuellynne.com)

### 43 SITE131

*Fresh Faces from The Rachofsky Collection*, postponed until Sep. 2020 to coincide with Dallas Art Fair, will present approximately 40 works by 30 younger emerging artists from the collection. While The Rachofsky Collection has focused on postwar art, including Minimalism, German expressionism, Italian Arte Povera, and postwar Japanese works, there has always been consideration to collecting the of the art of our time as well. Image: Markus Amm, *Untitled (detail)*, 2017, oil on gesso board (detail), 19.75 x 15.75 in. Courtesy of The Rachofsky House. [site131.com](http://site131.com)

### 44 SMINK

This Dragon Street design showroom features rotating art exhibitions. Mark your calendars for the opening reception of Robert Szot's *La Ofrenda* at SMINK on May 9. [sminkinc.com](http://sminkinc.com)





#### 45 SOUTHWEST GALLERY

For over 50 years, Southwest Gallery has provided Dallas' largest collection of fine 19th- to 21st-century paintings and sculptures. Jun Hao's stunning landscapes continue to fill the gallery through Apr. 30. [swgallery.com](http://swgallery.com)

#### 46 TALLEY DUNN GALLERY

Francesca Fuchs and Butt Johnson's exhibitions, *Painting and Mugs* and *Drawing Fast and Slow*, fill the gallery through Apr. 18. With the success of *Antidote I* in 2019, the gallery has an expanded program for *Antidote II* that will include Ro2 Art in a unique four-day event, Apr. 16–Apr. 19, of special exhibitions, artist talks, performances, and installations at Talley Dunn Gallery, a celebration of artists represented by both galleries. [talleydunn.com](http://talleydunn.com)

#### 47 THE POWER STATION

Organized by Rob Teeters, an exhibition of works by hyperrealist Mathew Cerletty, *Full Length Mirror*, will move from its originally scheduled April opening to a future date. [powerstationdallas.com](http://powerstationdallas.com)

#### 48 VALLEY HOUSE GALLERY

This spring is the perfect time for a visit to Valley House Gallery & Sculpture Garden, which offers a place of respite, rejuvenation, and an opportunity to stroll amidst nature and sculpture. Henry Finkelstein's *Recent Painting* continues through Apr. 25. Finkelstein's work remarks on the character of places using color, light, air, space, and volume. Image: Henry Finkelstein, *The Cherry Tree*, 2019, oil on linen, 48 x 60 in. [valleyhouse.com](http://valleyhouse.com)

#### 49 WAAS GALLERY

WAAS is an oasis for women to explore, examine, and expand their lives no matter the path they are on. Established by and for women, WAAS celebrates art and wellness through a diverse curriculum of talks, wellness classes, events, and exhibitions. [waasgallery.com](http://waasgallery.com).

#### 50 WEBB GALLERY

*Vanishing Point*, new work by nomadic tattooer and self-taught artist Max Kuhn, continues through Apr. 26, featuring the artist's paintings and dioramas. [webbartgallery.com](http://webbartgallery.com)

#### 51 WILLIAM CAMPBELL CONTEMPORARY ART

*GEMS* features four artists: Michelle Benoit's three-dimensional wall sculptures, Jeff Kellar's resin, pigment, and clay paintings, Arno Kortschot's reflective metal

TALES FROM THE VIEWING ROOM...

## LAUREN CLAY

ON VIEW THROUGH MAY 2, 2020



Cris Worley Fine Arts thanks the local community for its support as we celebrate our 10th Anniversary!

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# CURATED



Images: Sydney Yeager, *Touch and Touch Again*, Oil On Linen, 48 x 72 in., Laura Rathe Fine Art; Carrie Marill, *Wordless Communication: I Miss Up*, 2019, gouache on paper, 9 x 12 in., Conduit Gallery; Sculpture by Jessica Drenk, Galleri Urbane; Christopher Mir, *Flowers*, 2018, acrylic on canvas, 60 x 53 in., Conduit Gallery; Paul Rousoo, *An Open Book*, 2020, mixed media on hand sculpted acrylic, 50 x 57.50 x 9 in., Laura Rathe Fine Art; Carrie Marill, *Wordless Communication: The Friend*, 2019, gouache on paper, 9 x 12 in., Conduit Gallery; Cassandra Blackmore, *Blue Asami*, 2020, reverse painted glass, 30 x 54 in., Laura Rathe Fine Art.

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**Guests will be notified of any date change.**



## NOTED: GALLERIES



sculptures, and Steve Murphy's painted wood sculptures. The artists' use of clean lines, crisp forms, and strong color explore the relationships among these elements. *GEMS* remains on view through May 9.

[williamcampbellcontemporaryart.com](http://williamcampbellcontemporaryart.com)

## AUCTIONS AND EVENTS

### 01 ART BALL NEW DATE

Chaired by Brian Bolke, Art Ball 55: Seeing the DMA, benefiting the Dallas Museum of Art, will take place on April 10, 2021. [dma.org/support-fundraising-events/art-ball](http://dma.org/support-fundraising-events/art-ball)

### 02 CURATED AT DECORATIVE CENTER DALLAS

This annual art and showroom tour, organized and hosted by *Patron Magazine*, is scheduled for April 30 and includes participating showrooms Ornare, Eggersmann, McGannon, Renaissance Tile and Bath, Scott + Cooner, SieMatic, and several local galleries. [patronmagazine.com](http://patronmagazine.com)

### 03 DALLAS ART FAIR NEW DATES

The Dallas Art Fair has been rescheduled for this fall, Oct. 1–4, and will continue to offer art collectors, arts professionals, and the public the opportunity to engage with a rich selection of modern and contemporary artworks presented by leading national and international galleries along with exciting event programming. [dallasartfair.com](http://dallasartfair.com)

### 04 DALLAS AUCTION GALLERY

Dallas Auction Gallery auctions fine art, contemporary art, Western art, decorative arts, sculpture, porcelains, art glass, antique silver, clocks, Asian art and antiquities, fine estate jewelry, antique furniture, and much more. The *Chinese Red Revenue Stamp Collection of Mr. Walter Huang* auction will take place on Apr. 4. [dallasauktiongallery.com](http://dallasauktiongallery.com)

### 05 HERITAGE AUCTIONS

HA slated auctions for Apr. are the *Entertainment & Music Memorabilia Auction* on Apr. 4–5, *Photographs Signature Auction* on Apr. 4, the *Photographs Monthlong Auction* beginning Apr. 8, the *Urban Art Monthlong Auction* beginning Apr. 8, the *Fine & Decorative Arts Monthlong Auction* beginning Apr. 9, the *Design Signature Auction* on Apr. 20, the *Prints & Signature Auction* on Apr. 21, the *Prints & Multiples Monthlong Online Auction* beginning Apr. 22, the *Historical Manuscripts Signature Auction* on Apr. 23, and the *Illustration Art Signature Auction* on Apr. 24. [ha.com](http://ha.com)



# MISTER MORGAN & THE ART OF THE CANDLE

[www.nivenmorgan.com](http://www.nivenmorgan.com)





Left: Sean Landers, *Plankboy (Pygmalion)*, 2019, oil on linen, 43 x 59.12 in. Courtesy of the artist and Rodolphe Janssen. Below: Emily Mae Smith, *Study of The Slippers*, 2020, watercolor on paper, 14 x 11 in. Photograph by HV Studio, courtesy of the artist and Galerie Rodolphe Janssen.

# First there was Plankboy, then there was Broom

Emily Mae Smith in conversation with mentor Sean Landers on their inclusion in Rodolphe Janssen's booth at Dallas Art Fair this fall.

INTERVIEW BY EMILY MAE SMITH

**E**mily Mae Smith (EMS): *You were my mentor in graduate school, and about nine years later I got to assist in your studio. Both of those events bracket really important developments for me and my work. What can you share about mentoring, your studio, and the like?*

Sean Landers (SL): I really enjoyed teaching graduate painting at Yale and Columbia from 1999 to 2005. I am always eager to share what I have learned and super-gratified when someone whom I have mentored or taught does well—and you, Emily, are a prime example of that. As you know, if someone works for me, they are going to work very closely with me, and they will get an earful, whether they like it or not. I will try to download to them everything I know about making a body of work that will grow and continue to evolve over a lifetime. Just last night I was at a big art-world dinner, and I was seated at a table with two of my favorite teachers from Yale: Ursula von Rydingsvard and Judy Pfaff. It was truly wonderful to spend some time with them. They both left their mark on me, but even more than that, they genuinely encouraged me, which I think is perhaps the biggest gift that that one generation can give to another.

EMS: *I learned and uploaded very much from you, especially in the studio. One of the things I got to see up close is that you are a very technical and rigorous painter. This is consistent across all your imagery and bodies of work, whether representational or otherwise. Your paintings are conceptually rich, yet without a great handle on the materials, those big ideas wouldn't come through. So how did you arrive at your boned painting habits? There are very specific colors, brushes, and supports that you use. For example you have a "Sean way" of painting sky*





and water, and creating atmospheric space in your paintings. When did you figure these out?

SL: Talking painting technique in an art school is strangely unwelcome. It feels almost as if you are trying to discuss penny farthings. I think it goes back to the ingrained need for independence from anything resembling “the academy.” You are absolutely correct—every painter has a language or even multiple languages in which they speak. How these languages are read is mostly up to the skill of the painter, but also up to the skill of the viewer.

I first learned how to paint from my grandmother when I was six years old. She was a small-town oil-painting teacher who was very skilled. My mother is also a small-town oil-painting teacher under whom I had to paint my share of potted geraniums. I took painting courses at the Philadelphia College of Art, and even though I was a sculpture major at Yale, I still painted on my studio walls. But the serious learning came from doing—making hundreds and hundreds of paintings and truly loving it.

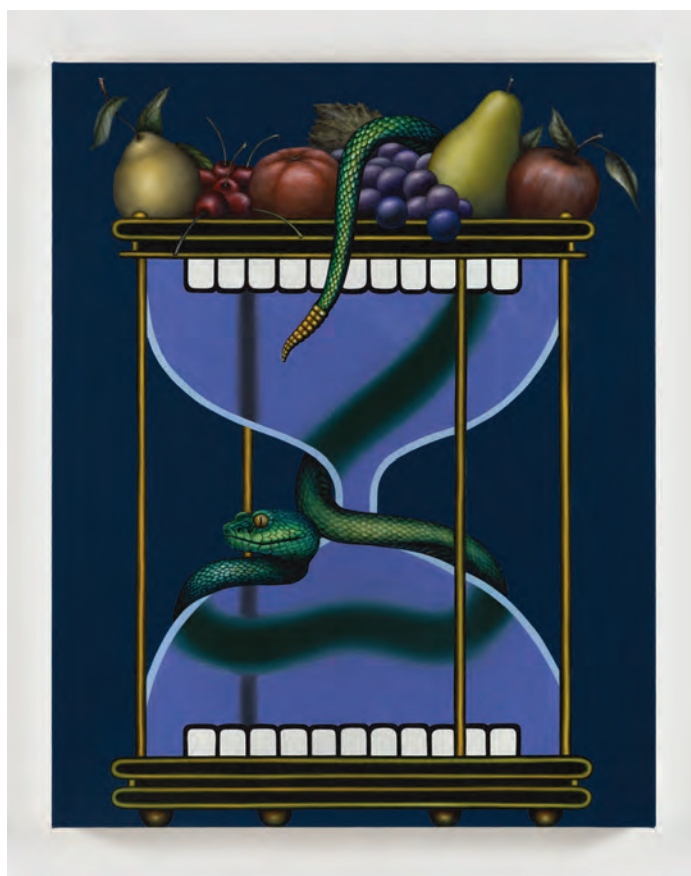
EMS: *My mom is also a small-town painter in Texas. I want to talk about some of the characters in your work. Two of my favorites are The Robot Poet and Plankboy. I was thrilled to see that your recent show at Rodolphe Janssen in Brussels included several Plankboy mythology paintings. The Plankboy (Daedalus) painting is a great metaphor for the painter/technique discussion from earlier. Your characters are exploring their special subjectivities. “Myth” and “character” are doors your work opened for me. They help me speak about issues as a woman and painter facing history. I think a splinter from Plankboy broke off and became my Broom, like a rib from biblical Adam. (There’s a show idea!) Would you unpack for us the genesis of one of your special characters?*

SL: I love that show idea. I also like thinking about your Broom and Plankboy being related. It would be wild to see them together in a painting. I totally understood your Broom character as soon as I saw her. That’s what a good character does, she makes you feel that you’ve known her your whole life when in fact you’ve just met. I think that’s why Plankboy resonates; everyone feels a certain level of pathos, rejection, and loneliness. I tried to layer all of those feelings into the work. These are feelings I first explored in my text paintings, and they run through *Robot Poet*, my *Rowboat Clown*, and others. There is something very appealing about an ostracized character. We sympathize and empathize with them, they draw us into their narrative worlds. From Rudolph the Red-Nosed Reindeer to Rodion Raskolnikov, the tortured misfit has a strong appeal and staying power.

EMS: *In a way, we are all using a traditional genre of Western art (portrait, landscape, still life) to bring our inside worlds to the outside world. The Landers tartan animals and confessional forests do this, and I think that my paintings do this too. This is one of the reasons I wanted to exhibit with you and Lucas Blalock for the Dallas Art Fair. I also know you both personally—you’re my mentor and Lucas is a friend. Texas is my home state and it feels right to bring some of one’s art family to the homecoming.* **P**

#### ABOUT THE INTERVIEWER:

Emily Mae Smith (born 1979) is a visual artist from Austin, Texas, who lives and works in Brooklyn. Smith is known for her narrative oil paintings featuring her reoccurring avatar Broom, inspired by Disney’s *The Sorcerer’s Apprentice*. Smith attended the University of Texas from 1997–2002, receiving a BFA in studio art. Upon graduating, she was presented with the school’s Roy Crane Award. In 2005, Smith received the Edward Mazzella Jr. Scholarship from Columbia University where, in 2006, she received her MFA.



Above: Sean Landers, *Big Horn Sheep*, 2015 oil on linen, 64 x 48 in. Courtesy of the artist and Rodolphe Janssen. Below: Emily Mae Smith, *Temptation Island*, 2019, oil on linen, 38 x 30 in. Courtesy of the artist and Rodolphe Janssen.



# PUBLIC PROWESS

Informed by distinct cultures and nations, Virginia Shore filled the HALL Arts Hotel with the work of established artists as well as the lesser-known.

BY TERRI PROVENCAL



Curator Virginia Shore. Portrait by Robert Tsai.

Walking into the new HALL Arts Hotel is a visual treat. Sun-soaked with natural light, bold-faced art names and emerging artists all have stories to tell, and they want to share them with you.

Kathryn and Craig Hall tapped internationally renowned curator and their own personal art advisor Virginia Shore to curate the common areas of the hotel, while Dallas' own Patricia Meadows curated the rooms and hallways. Having curated over 200 exhibitions for public and private collections around the globe, here Shore shares the defining points of the hotel's inaugural collection.

Terri Provencal (TP): *For United States embassies across the globe, in your former role as acting director and chief curator of the US Department of State's Art in Embassies Program, you established and oversaw the first acquisitions program and the historic lending program. I know it might be tough to choose, but were there any particular installations that were especially gratifying?*

Virginia Shore (VS): That is difficult! There were many incredible projects. With each exhibition/collection you were learning about the culture of another country and identifying artists, issues, and themes that resonate in our country as well as in the host country. I curated 54 new embassy collections and oversaw another 40 in 12 years. You were constantly trying to find new ways to connect two cultures through art. A few of the projects that will always stay with me were simultaneously the most challenging and rewarding: the new embassies in London, Beijing, Dakar, and Islamabad.

TP: Mark Bradford: *End Papers* is currently on view at the Modern Art Museum of Fort Worth. You commissioned the artist's 32-paneled site-specific painting, *We The People* (2017), for the US Embassy London's atrium. What can you tell us about working with him on this monumental project?

VS: He's brilliant, focused, insanely clever, and has true grace. The work is truly monumental. It is comprised of 32 canvases, each 10 feet by 10 feet. It is the largest commission ever installed for a US embassy. Bradford, a gay black man, holds the most visible space, and the work of three women surround: Jenny Holzer, Rachel Whiteread, and Eva Rothschild.

Two years into the London commission Mark was selected to represent the US in the Venice Biennale, and then he was approached by several museums regarding commissions and shows. From the time we embarked on this journey to the time of installation, the world had changed. The significance of the work, *We The People*, which is the text from the US Constitution, went from a brilliant and breathtaking work of a historic document to a loaded subject reminding us of the unknown with some of our basic rights in flux.

TP: *You've worked with Kathryn and Craig Hall for over two decades. How did you first meet?*

VS: We first met at the State Department in Washington, DC. It was a few weeks before Kathryn Hall was confirmed as the US Ambassador to Austria under President Clinton.

TP: *What curatorial directives did they give you, if any, for the HALL Arts Hotel? How long have you been working on the project?*

VS: I have been working on the project for approximately two and a half years. In our initial conversation, we discussed the importance of building a collection that energizes





Clockwise from left: Pard Morrison, *Warp & Weft*, 2019, fired pigment on aluminum; Carrie Mae Weems, *The Blues*, 2017, archival pigment prints; James Welling (photographer) and Stephen Miotto (mosaicist), *Untitled*, 2019, industrial glass mosaics and Venetian glass smalti mounted on mesh; Cerith Wyn Evans, *Just play me two bars of stardust*, 2011, neon; Eva Lundsager, *Every There* 4, 6, 7, 8, 9, 10, 11, 12, 14, 16, 17, 18, 19, 23, 24, 25, 26, 29, 2015-16, watercolor and Sumi ink on paper. All photographs Fraiberg Hollander | e3 Photography.







Left: Lava Thomas, *Resistance Reverb: Movements 1*, 2018, tambourines, leather, suede, Plexiglas, mirrored acrylic, acrylic paint, grosgrain ribbon, monofilament wire, S-hooks. Below: Nekisha Durrett, *Then I Wished That I Could Come Back as a Flower*, 2018, polyurethane foam, acrylic paint, cotton bolls, Spanish moss, lotus pods, cedar cones, eucalyptus, burlap.



Right: Eva Rothschild, *Egyptians*, 2011, Bioresin, Jesmonite, polystyrene, beads, steel.



Tomás Saraceno, *Mammatus / M+1*, 2017, iridescent glass panels, wire rope. All photographs Fraiberg Hollander | e3 Photography.



and humanizes the spaces and inspires conversation and connection for the guests.

TP: *For the common areas, and particularly the lobby of the hotel, you've assembled a progressive collection that inaudibly addresses contemporary topics, with an emphasis on the work of racial, ethnic, and gender-diverse artists. For example, the cheery use of pink tambourines in Resistance Reverb: Movement I by Lava Thomas harmonizes with the natural light streaming through the hotel yet recalls the historical use of tambourines by activists as well as the Women's March of 2017. As the very first hotel within the Dallas Arts District, was it especially important to consider these conversations?*

VS: Art transcends language and time. This collection celebrates the power of beautiful objects and issues of the world, with over 40 domestic and international artists and over two dozen site-specific commissions. Whether we are in Dallas, DC, Los Angeles, Chicago, Paris, Mexico, or Mumbai, many of the artists focus on issues and themes that continue to resonate today: race, gender, inequality, and the environment.

TP: *Nekisha Durrett's Then I Wished That I Could Come Back as a Flower, profoundly imbued by the artist-described "empathic cotton plant," is beautiful, but the work is so nuanced it deserves deeper understanding of her sources: Peter Thompson and Christopher Bird's The Secret Life of Plants, Stevie Wonder's original score for the documentary, the revolutionary African American botanist and agriculturalist George Washington Carver, and the cotton plant itself—to some a nostalgic fount of purity, to others pain and trauma. What inspired you to balance more challenging work with immediately accessible art like Ben Skinner's Let's Pretend Tomorrow Night Never Happened, and Cerith Wyn Evans' Just play me two bars of stardust?*

VS: Cerith Wyn Evans' *Just Play Me Two Bars of Stardust* is a nod from this British artist to the revered African American jazz saxophonist John Coltrane. Coltrane is considered revolutionary and groundbreaking, credited with inventing "free jazz." The refrain reminds us of our history and roots as a mixed-race country of immigrants building up our American heritage. Ben Skinner, an emerging Canadian artist, uses wordplay and visual poetry, a play on words and time.

TP: *It's wonderful to have emerging artists like Dallas' own Alicia Eggert represented among transnationally lauded artists you've worked with in US embassies, like Carrie Mae Weems and Pedro Reyes, who received one of the biennial Medal of Arts awards you founded through the State Department.*

*Other highlights include the very long, large-scale paintings by London's Clare Woods, American artist Kristin Baker, Argentinian Tomás Saraceno, and the mosaic collaborative work by photographer James Welling and mosaicist Stephen Miotto that beckons hotel guests to reserve a prized seat in Ellie's Terrace. Will you speak to these as well as the hidden gems in the collection?*

VS: Emerging to established artists are represented in the hotel. This has been a focus throughout my career. It was one of many symbiotic connections with the Halls. They were also fully supportive of my proposal to envelop the entire first floor of the hotel—lobby, ballroom, corridors, and beyond—with the work of 12 fascinating and poetic female artists.

TP: *What do you hope hotel guests and visitors leave with?*

VS: That guests leave feeling inspired, appreciated, and connected. **P**



## A Distinguished Guest: Secundino Hernández

**On view at the Meadows Museum through  
April 26, *Untitled* (2019) by Madrid native  
Secundino Hernández.**

Please visit [meadowsmuseumdallas.org](https://meadowsmuseumdallas.org)  
for more information.

Photo credit Kevin Todora. Also pictured above, Juan Muñoz's *Seated Figure Looking Backwards* (1996).

  
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*“The unique mural Genesis, The Gift of Life by Covarrubias, which has become a landmark for the Dallas community, is not only an astonishing artwork made with my favorite material, but also a gateway to immerse oneself in a different cultural perspective of life and art. Every time I walk into the museum and see this amazing mural, I can’t help but feel proud of how diversity is dignified and well represented by the DMA.”*

—Adrian Sada

Genesis, the Gift of Life, 1954, glass mosaic, Venetian glass technique, image dimensions (mosaic): 143.37 x 687.84 in., framed dimensions (limestone): 171.75 x 693.25 x 28 in., City of Dallas. Gift of Peter and Waldo Stewart and the Stewart Company, 1992.



# SEEING THE DMA

Brian Bolke, chair of 2021’s Art Ball 55 benefiting the Dallas Museum of Art, tapped his fellow art patrons and friends to take a closer look at the museum’s holdings this spring.

Here are some of their favorites.



*“I am enamored of the collection of paintings recently donated by Margaret McDermott. Not only are they each masterpieces in their own right, but together they tell the story of the life and love of an extraordinary woman. Seeing them all together, as they were in her home, reminds us of her curiosity and her incredible spirit. I am so grateful that these works remained at home in Dallas, and that we all have the opportunity to visit them, and her, whenever we like. She remains an inspiration to me and to our community. May we all have such a life!”*

—Jacquelin Sewell Atkinson

Edgar Degas, Jockeys, 1888, pastel and graphite on paper, framed dimensions: 39.62 x 47.62 x 3 in., Dallas Museum of Art, The Eugene and Margaret McDermott Art Fund, Inc. Bequest of Mrs. Eugene McDermott.





Robert Rauschenberg, *Skyway*, 1964, oil and silkscreen on canvas, 215.96 x 192 in., Dallas Museum of Art, The Roberta Coke Camp Fund, The 500, Inc., Mr. and Mrs. Mark Shepherd, Jr. and General Acquisitions Fund, © Robert Rauschenberg Foundation.

*"I 'rediscovered' Rauschenberg's Skyway hanging in the Hamon Atrium last year, during the Dior-opening dinner. What struck me was the absolute modernity of the piece, painted 55 years prior.... It easily could have been from today or 55 years from now. Digging into its extraordinary history proved that every piece in the DMA collection, from smallest to largest, has a story to tell."*

—Brian Bolke



Clyfford Still, *Untitled*, 1964, oil on canvas, 92 x 69 in., Dallas Museum of Art. Gift of the Meadows Foundation, Incorporated, © Estate of Clyfford Still.

*"I love Clyfford Still's work. Every time I am in front of one of his paintings it is like a bolt of lightning, energy, and possibilities explode in the room."*

—Geoffroy van Raemdonck



*"A bona fide Warhol lover, I am always captivated by Andy's specific commitment to documentation and this little 'scrapbook,' if you will, is just the obscure kind of piece that lights my fire. The Red Book, with price tag still affixed, chock-full of Polaroids, conjures a dreamlike narrative. Did Peter Beard pull out his pen immediately and alter his own image? This is the same year of John Lennon's Madison Square Garden shows ... perhaps Warhol snapped them at an after party. Regardless, I especially love to discover a treasure like this one at the DMA when I am with Stella, to show her that art is all around us. Time capsules matter. Story has an impact. Even her own little Red Books will unleash hazy memories someday. So—like Warhol—be a maker!"*

—Lucy Wrubel

Andy Warhol, *Red Book* (prefix "F190"), 1972, seventeen Polaroid photographs assembled into an album, photo album assembled: 5.50 x 3.50 x .75 in., sheet dimensions (each Polaroid): 4.12 x 3.37 in., Dallas Museum of Art, gift of The Andy Warhol Foundation for the Visual Arts, © Andy Warhol Foundation for the Visual Arts.



## CONTEMPORARIES

*"In George Grosz's street scenes of downtown Dallas, particularly his group of nocturnal scenes, Grosz taps into his long-standing interest in not only urban typology, but also the shaping of the urban landscape by commercial signage. Just as he had in Berlin and New York, Grosz tried to assimilate the specific details of Dallas' commercial landscape into his paintings. This view of Dallas' neon-lit theater district is crowded with the logos and names of Dallas businesses, from Zales jewelers and Dr Pepper to the soaring neon Pegasus of Magnolia Petroleum Company (now Mobil Oil) flying high above. In his night scene of Dallas' Theater Row, the sidewalks of Elm Street teem with a vaporous crowd of theatergoers, their social diversity wittily signaled by an assortment of disembodied hats."*

—Nakita Johnson



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George Grosz, *A Dallas Night*, 1952, watercolor on paper, 21 x 13.75 in., Dallas Museum of Art, Foundation for the Arts Collection. Anonymous gift in memory of Leon A. Harris, © Estate of George Grosz.





*“The Dallas Museum of Art is an incredible asset to our community. Its permanent and revolving art exhibits are world class, and it’s a place we’re proud to take visitors and our family for visits. When we built our home eight years ago, we were encouraged by Emily Summers to put influential art in the kids’ bedrooms, and she found an amazing collection of Sol Lewitt lithographs that are in our son’s bedroom. Our son, Stephen, gets so excited when he sees the original Sol Lewitt ‘stars’ at the DMA, and we’re glad we can appreciate them, as they have become a part of our daily life at home also.”*

—Elisa and Stephen Summers



Sol Lewitt, *Study for Stars with three-, four-, five-, six-, seven-, eight- and nine points*, drawn with a four and one-half-inch wide band of yellow ink wash, 1984, ink wash and graphite, 22 x 15 in., Dallas Museum of Art. Gift of the artist, © Sol LeWitt.

*“Nothing is more important to the human experience than the concept of ‘home,’ and I am intrigued by Alex Da Corte’s multimedia installation, which plays with childlike imagery and innocence mixed with provocative voyeurism. As the centerpiece of the new exhibition For A Dreamer of Houses, it speaks to the DMA’s approach through recent acquisitions of challenging all of us to think...and to dream.”*

—Faisal Halum

Left: Alex Da Corte, *Rubber Pencil Devil*, 2018, glass, aluminum, vinyl, velvet, neon, Plexiglas, folding chairs, monitors, high-res digital video, color, sound, 191 x 192 x 264 in., Dallas Museum of Art, TWO x TWO for AIDS and Art Fund. Courtesy of the artist and Karma, New York. Photograph by Tom Little.



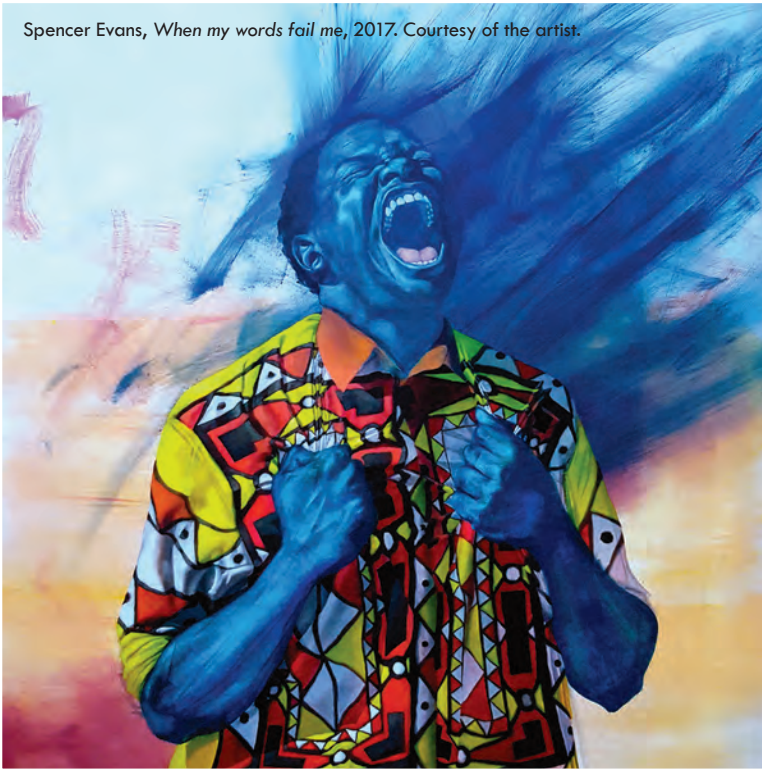
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Spencer Evans, *When my words fail me*, 2017. Courtesy of the artist.



Spencer Evans was the CADD Fund Winner of 2017. Photograph courtesy of the artist.



Conner Chase, Booker T. High School for the Performing and Visual Arts CADD Scholarship Winner of 2018. Photograph courtesy of the Contemporary Art Dealers of Dallas.



# GOOD NEIGHBORS

The Contemporary Art Dealers of Dallas champions young artistic talent within the local community.

BY NANCY COHEN ISRAEL

The Contemporary Art Dealers of Dallas (CADD) is a nonprofit organization whose primary mandates include creating awareness about the local contemporary art community and raising money to benefit young artists. The latter is achieved through the CADD FUND and CADD Scholarship. These scholarships are endowed by the organization's popular Bus Tour series and CADD FUND evening, both of which are open to the public.

The CADD FUND offers a scholarship to undergraduate and graduate art students within a 100-mile radius of Dallas. This year's call to entry achieved a record 29 submissions. According to Danette Dufilho, the director of Conduit Gallery and chair of this year's event, "CADD has gotten smarter about how we get the word out." She cites social media as well as affiliated artists and university professors as being effective means to reach the target audience.

Six finalists were selected from these submissions by a jury that this year included Dr. Anna Katherine Brodbeck, Hoffman Family Senior Curator of Contemporary Art at the Dallas Museum of Art; Kristen Gaylord, Associate Curator of Photographs at the Amon Carter Museum of American Art; and Frank Hettig, Director of Modern and Contemporary Art at Heritage Auctions. This year's finalists were Christopher Evans, Stephanie Gerhart, Jihye Han, and Abby Pfaff, all from University of North Texas; Audrey Travis, a

student at Texas Christian University; and Shayna Sutton from the University of Texas at Arlington. The artists will present proposals for their current or soon-to-be realized projects to an audience at a later date. The scholarship winner will be determined by the votes of those in attendance. Money raised from the evening goes back into the scholarship fund.

The CADD Scholarship is awarded annually to one senior in the Visual Arts Conservatory at Booker T. Washington High School for the Performing and Visual Arts. It is open to students who plan to pursue a fine arts degree. "They've made a commitment to the arts long before they went to Booker T.," explains Holly Johnson of Holly Johnson Gallery. The scholarship also provides encouragement to young artists. The 2018 recipient, Conner Chase, says, "The CADD scholarship helped me in my journey of studying art at Pratt and gave me more confidence that I would be able to achieve my goals."

Erin Cluley of Erin Cluley Gallery states, "We are really proud of our contribution towards our annual Booker T. Washington scholarship, which comes from revenue generated from the CADD Bus Tours." Cluley is currently cochairing CADD with Jordan Roth of Ro2 Art.

Since its inception in 2007, community has been at the heart of this organization. Nancy Whitenack of Conduit Gallery and Cris



Multidisciplinary artist  
James Talambas, CADD  
FUND Winner 2018.  
Photograph courtesy of  
the Contemporary Art  
Dealers of Dallas.



Melissa Gamez-Herrera,  
CADD FUND Winner  
2019 for her series  
of photographs and  
handmade books about  
women maquiladora  
(assemblage factory)  
workers in Piedras  
Negras, Mexico.  
Photograph courtesy of  
the Contemporary Art  
Dealers of Dallas.

Worley of Cris Worley Fine Arts are among the organization's founding members. Worley credits Whitenack's insistence from the beginning that, "CADD engage with the community through educational opportunities as well as with a giving factor."

A new addition to their program, CADD Space, opens this month. Working in partnership with the German kitchen-design showroom SieMatic, member galleries will curate an independent exhibition space in the Dallas Design District. Artists represented by the galleries as well as those without gallery representation will be able to show their work here. According to Cluley, a committee is in place to coordinate programming, with exhibitions rotating on a quarterly basis. One of the first exhibitions planned will commemorate the 100th anniversary of the passage of the 19th amendment, granting women the right to vote. It will feature the work of female artists from across the member galleries.

Every member feels vested in this community. Roth says, "We are taking our responsibility seriously of being experts in contemporary art in the city." For Dufilho, organizations such as CADD are an investment in the future: "In terms of building community, I want my child to grow up in a culturally rich place and to know that our generation has been integral in making it." **P**



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Fabio Luisi conducts Scheherazade. Photograph courtesy of Dallas Symphony Orchestra.



# A Movable Musical Visual Feast

DSO's SOLUNA International Music & Arts Festival returns this month with another stellar program.

BY STEVE CARTER

Although people have sung the charms of *April in Paris* since the '30s, it's April in Dallas that's *really* something to sing about. Look no further than the Dallas Symphony Orchestra's sixth annual SOLUNA International Music & Arts Festival, running April 3 through April 21. SOLUNA has an uncanny knack for surpassing itself, and 2020's programming promises the same. From the collaboration of the DSO with alt-rock/psych-rock legends The Flaming Lips, to Dallas' Verdigris Ensemble and Voices of Change performing acclaimed composer

Missy Mazzoli's first opera, *Song from the Uproar*, to the family-friendly Passport to the Park at Klyde Warren Park, and beyond, there's a wealth of options to hear, see, and experience. While SOLUNA is always highlight-studded, *Patron* narrows its focus on six don't-miss happenings.

Where to start? Let's try the beginning, when on April 3, with encore performances on April 4 and 5, DSO Music Director Designate Fabio Luisi conducts the Dallas premiere of Franz Schmidt's *The Book with Seven Seals*. The dramatic oratorio is a nonpareil tour-de-





Above: So Percussion. Photograph by Stefan Cohen.



Left: James Ehnes, Dallas Symphony Orchestra's artist-in-residence. Photograph by Benjamin Ealovega.



force by the Austro-Hungarian composer, (1874-1939), and it's seldom heard outside of Austria. Based on the Apocalypse from the Book of Revelation, *The Book with Seven Seals* is a late-Romantic period masterpiece; not coincidentally, Schmidt is one of Luisi's favorite composers. In a recent statement, Luisi reflected, "*The Book with Seven Seals* is very challenging for both orchestra and chorus, but it will have a very big impact on everyone, and I think the audience will very much love it. With our wonderful hall and our wonderful organ, I am very happy to present it for the first time in Dallas."

Also on April 3, Pulitzer Prize-winning composer Du Yun presents *Windows to Yushu* at the Crow Museum of Asian Art of the University of Texas at Dallas, a performance involving the composer; her band, OK Miss; and director Julian Crouch, who's

been collaborating with her on a documentary about the project. Featuring new music and teasers from the in-progress film, the evening will be capped with an artist talk by Du Yun and Crouch. Du Yun is widely known for her unpredictability as a composer and her dynamic stage presence, and OK Miss, a rock band/chamber group hybrid, is the perfect vehicle for her chimerical musical visioning. *Windows to Yushu* is part of Du Yun's ongoing FutureTradition initiative, a cultural dialogue which draws upon folk art influences from around the globe. *Windows* focuses on the Yushu Tibetan Autonomous Prefecture, a remote region of China's Qinghai province.

Another SOLUNA highlight is sure to be NYC-based Sō Percussion's Dallas debut at Moody Performance Hall on Tuesday,



## PERFORMANCE



Above: Kronos Quartet. Photograph courtesy of Kronos Quartet.



Below: Carmen Menza, *Negotiating Dialogues*. Photograph courtesy of Carmen Menza.

April 7. The concert, *Forbidden Noise*, involves two works: *Amid the Noise* by Sō's Jason Treuting, and the Texas premiere of DSO Composer-in-Residence Julia Wolfe's *Forbidden Love*. Treuting explains that *Amid the Noise* shares an aesthetic conceit with Terry Riley's epochal *In C* in that it can be realized by any grouping of instruments; the April 7 performance will feature Sō, guest percussionists, and musicians of the DSO Young Strings program—every iteration of the piece is unique and spellbinding. Julia Wolfe's *Forbidden Love* is her fifth string quartet, but it's anything but traditional. Treuting says that Sō commissioned the experimental work, "...because we love her percussion music and we love her string quartet writing, and she was just crazy enough to say 'yes.' I think folks in Dallas are going to love it—it's pretty wild, but really fun."

Violinist/Artist-in-Residence James Ehnes will certainly be the festival's busiest artist—his SOLUNA dance card is brimming with concerts. First, the internationally acclaimed Canadian virtuoso is featured with the DSO for three nights, April 9–11, with Fabio Luisi conducting. Edward Elgar's devilishly difficult Violin Concerto opens the program, and Ehnes is a revelatory interpreter of the piece; Brahms pastoral Symphony No. 2 completes the evening. On April 14 the violinist presents a James Ehnes Chamber Concert at Moody Performance Hall, with members of the DSO. Prokofiev's Sonata for Two Violins, James Newton Howard's *They Have Just Arrived at This New Level*, and Beethoven's Septet comprise that program. Then Ehnes returns to the Meyerson April 16–18 for an all-British program; for these concerts he'll be playing and directing. Works by Michael Tippett, Henry Purcell, Benjamin Britten, Gustav Holst, and Elgar are slated, along with Vaughan Williams' idyllic *The Lark Ascending*.

Dallas-based media artist Carmen Menza's *Negotiating Dialogues*

is a world premiere set for Saturday, April 18 at The Cedars Union Boedeker Building; Menza previously showcased at SOLUNA 2018. *Negotiating Dialogues* is a team effort by composer/creative director/producer/performer Menza, whose collaborators include composer/producer Mark Menza, animator/percussionist Eric Farrar, and VFX artist/projectionist Joel Olivas. Live music for the piece will be performed by a trio of DSO players: clarinetist Paul Garner, violist Tom Demer, and cellist Nan Zhang. The five-movement piece is a multisensory feast that utilizes algorithms to create a live conversation of sound and visuals, an evanescent, real-time, generative happening. "The initial conceptualization of it was to speak to the dialogues that we're having with each other and with machines—how we're becoming so much more comfortable speaking into machines like Alexa and Siri," Menza reveals. *Negotiating Dialogues* indeed.

There are highlights, and there are *highlights*, and the return to Dallas of the legendary Kronos Quartet certainly qualifies for the second category. In their first appearance in the city in 13 years, Kronos Quartet will perform their "live documentary" multimedia performance piece *A Thousand Thoughts* at the Texas Theatre on Tuesday, April 21; the film was the buzz of the 2018 Sundance Film Festival, where it premiered. The work is a hybrid that incorporates Kronos performing live on stage, archival footage, interviews with a bevy of heavyweight Kronos collaborators throughout their 45-plus-year career, and live narration by *A Thousand Thoughts* filmmaker Sam Green. It's a transformative event for audience and Kronos alike. Quartet founder David Harrington acknowledges, "It's a weird experience for me, I'd have to say. Looking into the past of the group...talking about some of the tragedies that we've had to surmount—for me it's a very thoughtful experience, and one that gives me energy and gives me, I think, hope for the future." **P**





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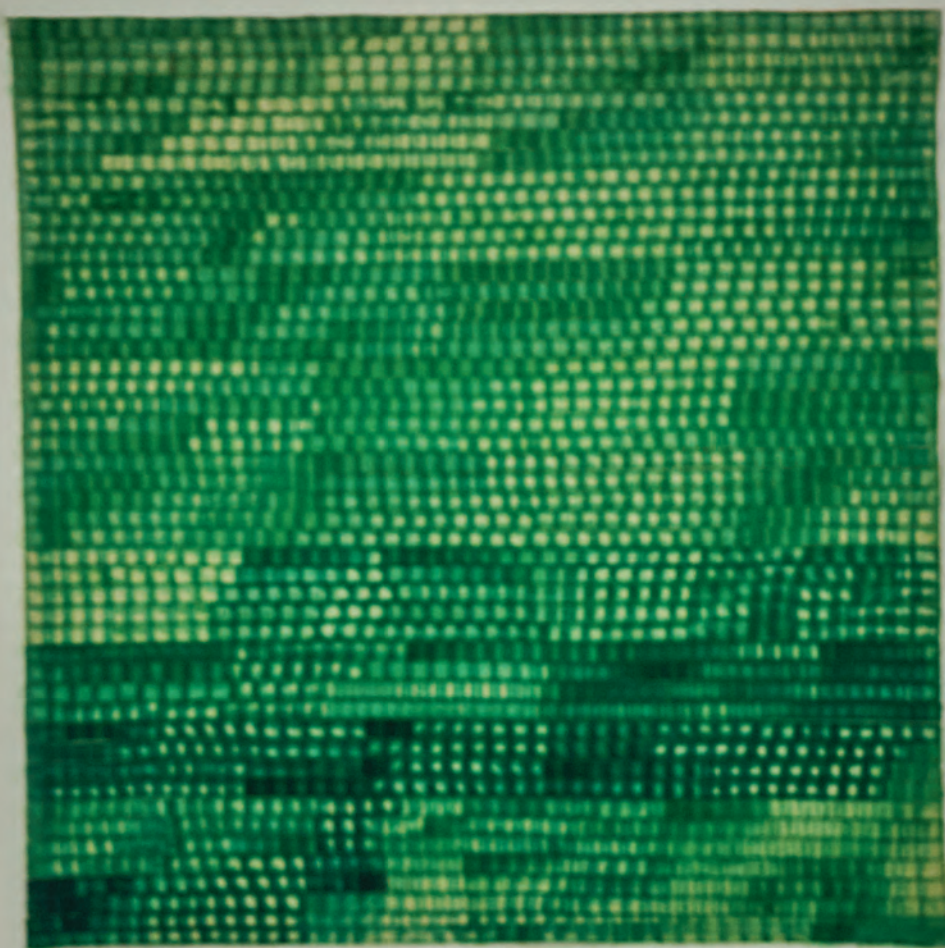
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*KidLinks is a 501(c)(3) nonprofit organization that provides healing, hope and happiness for children and families through therapeutic music entertainment and music therapy programs. For more than three decades, impacting more than 375,000 children and caregivers, KidLinks has provided healing experiences for the special needs of children through performing arts and media, funded therapeutic music initiatives, university-level music therapy training and free/low cost treatment programs for children in need.*

*Current at time of print deadline 02.24.20*



Mark Bradford in his Los Angeles studio. Photograph by Sergio Garcia.



# A NEW KIND OF CONTENT

For Mark Bradford, working with end papers as  
a young hairdresser in his mother's South Los Angeles  
beauty salon was, in fact, a beginning.

BY DARRYL RATCLIFF









Mark Bradford, *Biggie, Biggie, Biggie*, 2002, mixed media on canvas, 72 x 84 in. Los Angeles County Museum of Art, Modern and Contemporary Art Council, 2002, Art Here Art Now purchase, © Mark Bradford.

**T**he black hair salon, according to artist Mark Bradford, “is the longest matriarchal engine that has existed in the US.” It was while working at his mother’s salon that Bradford discovered what would become the first material he made his own: end papers. It was also at her salon that Bradford discovered the ethics of work and labor. *Mark Bradford: End Papers*, currently on view at the Modern Art Museum of Fort Worth and curated by former Chief Curator Michael Auping, is a beautiful and formative show focusing on some of Bradford’s earlier works and illustrating how abstraction can elegantly and powerfully address issues of race and class.

Firstly, end papers are thin, translucent sheets of papers that are used to protect the ends of hair from heat and from getting frizzy, particularly while being permed. For Bradford, it wasn’t the perm or the bouffant that familiarized him with end papers, but the popular ’80s hairstyle, the Jheri curl.

After graduate school, Bradford was looking for materials that he could afford that would let him work at a larger scale, and he turned to end papers, which were only 50 cents for a box of 1,000 at the time. He painstakingly layered and pressed each one, on bed sheets, then singed their ends with a blowtorch.

*Enter and Exit the New Negro* is one of the pieces that catapulted Bradford to stardom as part of Thelma Golden’s seminal exhibition, *Freestyle*, in 2001. The title references *The New Negro*, an influential essay and book by Harlem Renaissance author Alain Locke. “I was interested in the legacy of black art from the Harlem Renaissance and politically making a new relationship,” Bradford says. This relationship was about opening up what black art could be, making it more horizontal and less vertical, more of a hybrid, and more distinctive. It was the boldness of Bradford looking at contemporary art history, where the most revered artists were, as he describes them,

“white male cowboy macho heterosexual painters” and declaring himself, as a six-foot-eight-inch skinny black gay man, to be just as macho.

“I was hiding behind the material and having a conversation with art history and who wasn’t there,” Bradford says. Those who weren’t there included people of color and women, and Bradford was explicitly influenced by Agnes Martin. In the surface of *Enter and Exit the New Negro* one sees a rhythm, a hazy repetition of the end papers blurring together that creates a slightly sloping grid. It is as if in a quest to create order Bradford reveals the impossibility of this. It maintains the spirituality of Agnes Martin while using a materiality that is distinctively black.

This referentiality to blackness continues in his titling: *43G Spring Honey*, a reference to hair-dye color; *Biggie, Biggie, Biggie* references the Notorious B.I.G.’s song *Hypnotize*; and *You Remind me of a friend of mine* references the Chaka Khan song *Please Pardon Me*.

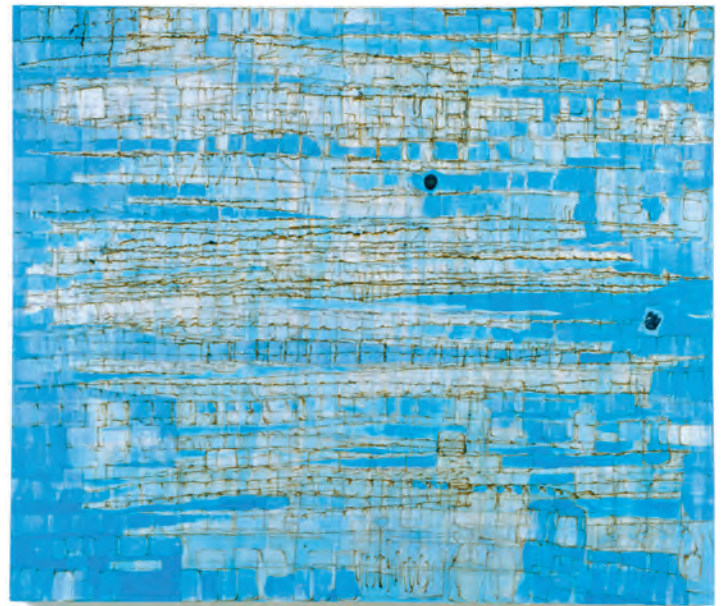
There is a formalist, surface beauty in Bradford’s work that is poetic in its layering of meaning while retaining a quality of serendipity that allows joy to radiate from the paintings. “I like poetry, I love language,” Bradford says. One of his favorite artists in the mid ’90s was Lil’ Kim, but these days Bradford is just as likely to be reading Bayard Rustin, Zora Neale Hurston, *Black Wall Street*, or studying midcentury medieval tapestries. Like his art, Bradford’s interests are rabbit holes. “I want to know what is the source; I am interested in reading Greenberg and not the critique of Greenberg,” he says.

As the exhibition *End Papers* continues, Bradford’s grid becomes more destabilized, color starts creeping in, and the subject of the work shifts. *On a clear day, I can usually see all the way to Watts* adds a blue surface to the painting that makes one think of air and water. The work, which references the famous suite of drawings by Agnes





Clockwise from top: Mark Bradford, *You remind me of a friend of mine*, 2002, mixed media on canvas, 48 x 60 in. Private collection, © Mark Bradford; Mark Bradford, *On a clear day, I can usually see all the way to Watts*, 2001, mixed media on canvas, 72 x 84 in. The Bluff Collection, © Mark Bradford; Mark Bradford, *White Girl*, 2002, permanent-wave end papers and mixed media on canvas, 95 x 145 in. Collection of Jim and Irene Karp, © Mark Bradford.



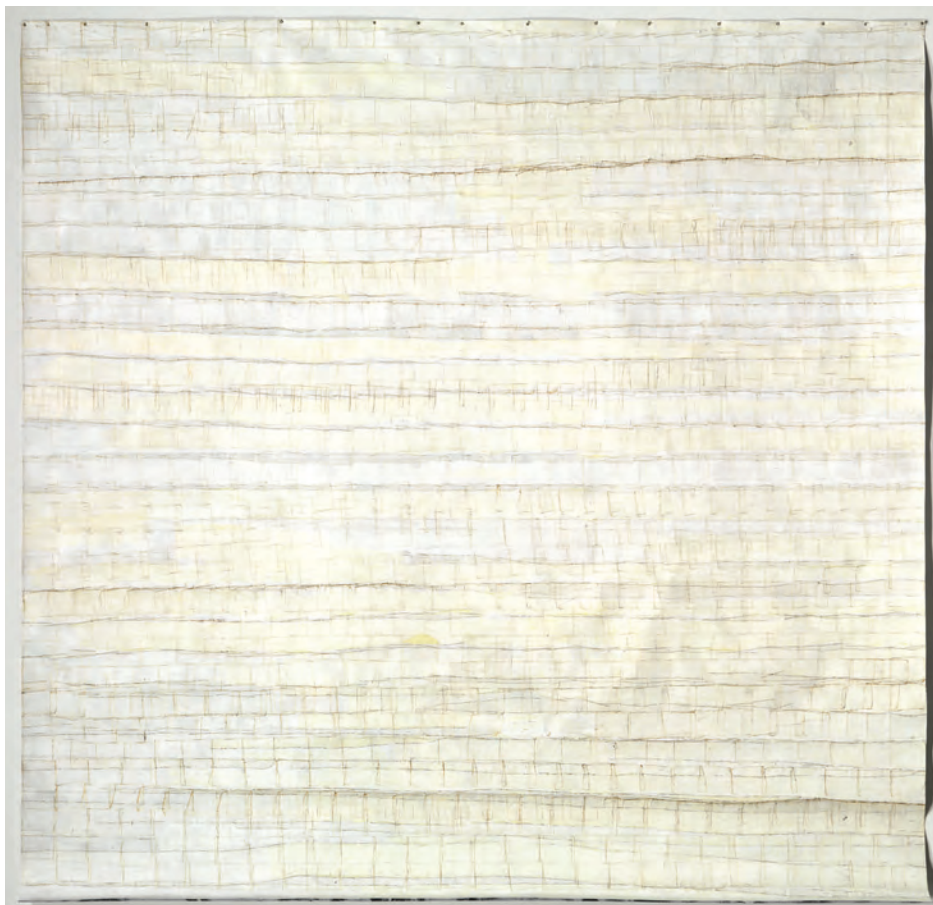
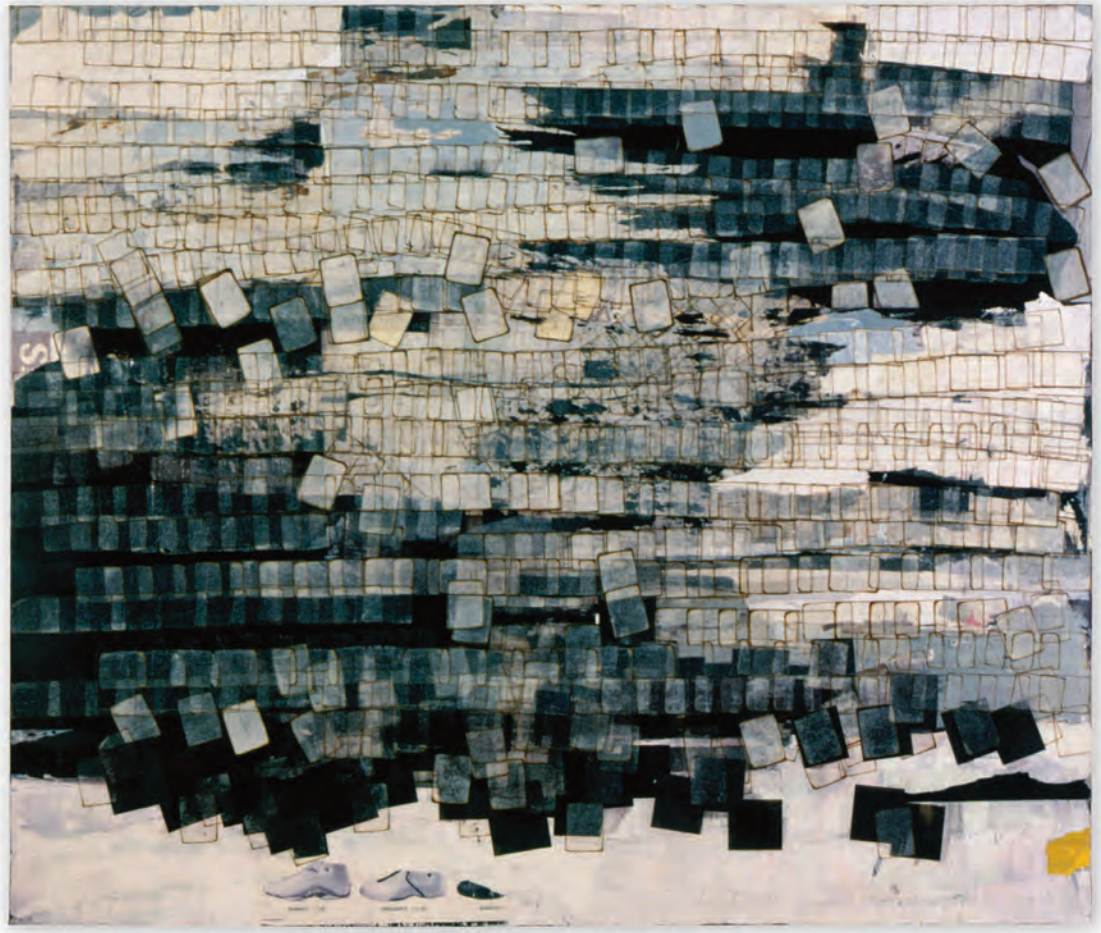
Martin titled *On a Clear Day*, both orients Bradford's position in art history and extends it outwards to his local geography of Watts. His paintings become commentaries on the city and abstract landscapes of the city. Looking at the painting, I imagine the greyish end papers as pollution and the piece being about environmental racism and climate change. However, for Bradford, these works, and the consideration of the diverse neighborhood he was living in, have more to do with class than with race.

Bradford is very focused on what work is, and if he has a political position, it is in sympathy with the working class. "It can thrive until something closes down, and when those jobs leave, the working class can drop off. It is a very fluid class," he says. He sees being a hairstylist as being part of the working class, as "relating to artisans and crafts, the production of labor." So for him, the materiality of

the end papers isn't a reference to race, but to labor. "The economic engine of the black woman for women by women, historically, that is what I am trying to give the props to," He sees the salon as a counter to the patriarchal black church, and for him the importance of the end papers referencing the Jheri curl in particular is because the hairstyle integrated the beauty salon. "You had men and women getting into the same space."

Nevertheless, salons were still predominantly female spaces, and eventually Bradford decided that he wasn't comfortable making his work about black female spaces. So he turned to "what, geographically, the hood looks like, looking at zoning and redlining." In his painting *20 minutes from any bus stop*, one can imagine looking from above at a zoning map and that the overlapping squares and colored rectangles are census tracts. It is impossible to discover exactly what it means,





Top" Mark Bradford, *The hood is moody*, 2003, permanent-wave end papers and mixed media on canvas, 72 x 84 in. Collection of Anderson Cooper, © Mark Bradford. Below: Mark Bradford, *Enter and Exit the New Negro*, mixed media on canvas, 108 x 95 in. The Studio Museum in Harlem. Museum purchase with funds provided by the acquisitions committee, © Mark Bradford.





Above: Mark Bradford, *Los Moscos*, 2004, mixed media on canvas, 127 x 192 in. Presented by the American Fund for the Tate Gallery, courtesy of the American Acquisitions Committee 2012, © Mark Bradford. Right: Mark Bradford, *Dancing in the Street*, 2019, video, 2 mins, 50 sec., © Mark Bradford. Courtesy the artist and Hauser & Wirth.



but it evokes both density and isolation.

*The hood is moody*, introduces strong black coloring into the work and starts to make more prominent imagery from advertisements that were barely perceptible a year or so earlier in *On a clear day I can see all the way to Watts*. The patina of advertising flyers in urban cities, how they stack on top of each other, how they sometimes get resurfaced and exposed, would become one of Bradford's greatest muses. And this too relates to class for Bradford. "In more affluent cities they clean up the advertisements right away, but in less economically advantaged places they stay up for months and sometimes years," he says.

The culmination of this is *Los Moscos*, which sucks viewers into a black, smoky background that explodes with fireworks of color and feels like a map of a city infused with a soul. The scale of Bradford's work can feel impossibly large, and indeed one feels the conversations with his tall, lanky body that, he says, "forced him to be an extrovert." But it is also well equipped to poetically bring to life the impossible largeness of a diverse city like Los Angeles. The feeling of chance and soul have a lot to do with Bradford's own process and fearlessness. "I never want to lose the idea of play, and I am completely okay with things falling apart. I have never been afraid of the messy. Sometimes you are afraid, you run across the street to get something to fix a color, you are running, things fall apart, but if you have been doing things long enough you can get it back together," he says.

The newest work in the exhibition is a 2019 video called *Dancing in the Street*, which Bradford made sitting in the back of a moving van, projecting black-and-white footage of Martha and the Vandellas performing the song *Dancing In The Street* onto buildings that in 1965 were burned down in the Watts riots. I immediately thought of the poet Sekou Sundiata's poetic monologue, "Space":

"So then Nat Turner told me, 'Do the Tighten Up.' And, Martha, Martha, could out-sing Diana any damned day. The Vandellas. Sojourner told me the Vandellas was a tribe of female warriors, do what they say, dance in the street. Why she say that? Sojourner crazy too. Dance in the street."

Bradford acknowledges that he is familiar with Sundiata's work, and that the piece is channeling that political instruction, because "dance in the street" was code for black people to go out and protest. So, just like much of Bradford's work, a lush, beautiful, formalist surface can encode a highly political message, this time bridging the gap between the revolutionary period of the 1960s and the revolutionary period of today—perhaps instructing us to dance in the streets once again, but also physically showing us what happened to a city in between the dancing.

*End Papers* is a critical show for appreciating the genesis of Bradford's signature style, his ability to talk about the history of painting without painting. "In my mind it's straight, in my mind it's Agnes Martin. I am a modernist, I don't say much, I keep a lot of mystery, I intimidate people." he concludes. **P**





# Solo show

EIGHT EXHIBITORS WILL DEDICATE THEIR BOOTHS TO THE PRACTICES OF ONE ARTIST AT DALLAS ART FAIR THIS OCTOBER.

BY NANCY COHEN ISRAEL, ARTHUR PEÑA, AND TERRI PROVENCAL

This page: Issy Wood, *Study for me getting nostalgic*, 2019, oil on linen, 59.84 x 81.12 x 2 in. Courtesy of the artist; Carlos/Ishikawa, London; and JTT, NYC, © Issy Wood 2020. Opposite, top to bottom: Issy Wood, *Slouching towards the maxillofacial unit*, 2018, oil on linen, 39.37 x 55.11 x 1.77 in. Courtesy of the artist; Carlos/Ishikawa, London; and JTT, NYC, © Issy Wood 2020; Issy Wood, *Excuse me / your life is waiting*, 2019, oil on linen, 78.75 x 78.75 x 1.60 in. Courtesy of the artist; Carlos/Ishikawa, London; and JTT, NYC, © Issy Wood 2020; Issy Wood, *Car interior / snacking on your faculties*, 2019, oil on velvet, 118.12 x 78.75 x 1.12 in. Courtesy of the artist; Carlos/Ishikawa, London; and JTT, NYC, © Issy Wood 2020.



## ISSY WOOD AT CARLOS/ISHIKAWA AND JTT

Issy Wood is an American-born, London-based painter and writer. The work of this artist, who is in her late 20s, will be featured jointly at October's Dallas Art Fair by Carlos/Ishikawa and JTT, her London and New York-based galleries, respectively. Carlos/Ishikawa is dedicated to showing experimental work in a variety of media. Wood's work is no exception, as her writings tend to serve as a sounding board for her paintings. Her blog, *committotthedish*, continues a journaling practice that she began as a teen.

At first glance, Wood's work features beautifully painted ephemera of middle-class life. *Slouching towards the maxillofacial unit*, for example, presents the aura of a traditional still life. With the prominently featured plaster cast of a jaw, it carries the same dirge-like quality of memento mori from previous centuries. This jaw, however, is accentuated by a set of braces that glint like diamonds. The pallid, lifeless cast is contrasted by luscious, perfect Concord grapes in the background, still attached to their vibrant leaves. From an art historical perspective, the connection could be made between the braces of adolescence and the full flush of puberty.

The homage to suburban life continues in *Excuse me/your life is waiting*. Here, a set of formal china, complete with every imaginable serving piece, is arrayed across the picture plane. The feminine dimpled chin and crimson Cupid's bow lips of the face at the top of the work suggest that all this tableware awaits its central place in a young bride's new home. With her face cropped below the eyes, this faceless woman reflects the soulless sameness of midcentury consumer culture. The image self-consciously represents an antiquated image of hope and the promise of marital bliss embodied in owning a complete set of china. Since Wood regularly mines auction catalogues for source material, in her hands it seems to represent something else. Rather than the future, once these objects become heirlooms they often go under the hammer as the result of loss, usually as one of the three *d's* of the auction trade: death, divorce, or debt.

Similarly, *Car interior/snacking on your faculties*, reflects the stereotypical male desire: a sports car, outfitted with plush, black-leather seats. The jadeite bull in the foreground adds an additional dose of testosterone. This larger-than-life work is even painted on black velvet, paying homage to mancaves throughout middle America.

Wood's work has a subtle refinement to it. *Study for getting me nostalgic* features a young woman whose artistic roots seem to lie in the moody elegance of early 20th-century painters such as Tamara de Lempicka. There is a timeless grace to the figure deflecting a universe of stars as they begin to swarm her.

According to the Carlos/Ishikawa's Vanessa Carlos, "Good painting is always timeless, but the work engages with some very fundamental structures of patriarchy, femininity, and class that are still very much present and perhaps being discussed more openly now." Indeed, these works suggest the decay of bygone stereotypes, painted by a millennial who is ready to see the world evolve.

—Nancy Cohen Israel





## THE ESTATE OF GEORG KARL PFAHLER AT NINO MIER

Georg Karl Pfahler will have his debut exhibition in Texas at the Dallas Art Fair, October 1–4. Though he passed away in 2002 at the age of 76, his work is as crisp and vibrant today as when it was created decades ago. This one-person exhibition will be the focus of Nino Mier Gallery's program at this year's fair.

"Pfahler was quite productive throughout his career, and as one of the few proponents of color field painting in Europe, there was significant interest in his work during his lifetime, particularly at the peak of his career from the early 1960s to the mid-1980s," says Nino Mier, whose galleries in Los Angeles and Cologne represent the artist's estate.

Pfahler was among a group of artists whose work became part of the effort to reweave the cultural fabric between Germany and the United States after World War II. Mier explains that Pfahler's then-gallerist, Hans-Jürgen Müller, was among the earliest to promote the work of American artists after the war. "As a result," Mier adds, "several of his artists exhibited in the US as part of an informal reciprocal cultural exchange meant to build bridges through art after a protracted and bitter global conflict."

Throughout the 1960s, Pfahler's reputation continued to grow as his work was being exhibited in museums and galleries on both sides of the Atlantic. "It is important to remember the context in which Pfahler's works were created in the early 1960s, at a time before modern technology such as the internet and social media existed. Even color photography and transatlantic travel weren't readily accessible," Mier explains.

Color field painting developed with different objectives on the opposite sides of the Atlantic. For some American artists, it represented an opportunity to re-envision the world reborn after years of war. For others, it offered a purely formalist approach to painting. Overseas, Mier says, "In post-war Germany especially, there was an outpouring of creativity after the stringent censorship of the Nazi dictatorship was lifted. All of a sudden, artistic styles that had previously been outlawed or disparaged were finally allowed to flourish again, including Pfahler's colorful abstractions."

The Kennedy assassination also played a key role in Mier's decision to bring Pfahler's work to Dallas. While it is a chapter that locals would like to see fade into the distant past, in the 1960s, it informed how the world viewed the city. "Like many people around the world, Pfahler was deeply moved by the assassination of John F. Kennedy," he says. In response, Pfahler began his seminal series, *Tex*, in 1962. Named explicitly in reference to this tragedy, he continued to work on it over the next 12 years. "Early versions of the series are even named *Dallas-Tex*," Mier adds.

"The estate still holds a representative portion of works across all mediums, from painting to gouache, drawings, sculptures, and architectural models." For Dallas viewers, this will present a unique opportunity to become part of an international set of collectors through whom Pfahler's legacy continues to live.

—Nancy Cohen Israel



Above: Georg Karl Pfahler, (German, 1926–2002), *Untitled*, 1965, acrylic on cardboard, 21.7 x 19.7 in. Courtesy of Nino Mier. Below: Georg Karl Pfahler, *Clöff*, 1965-1975, acrylic on canvas, 78.75 x 74.75 in. Courtesy Archiv Pfahler and Nino Mier Gallery.





Archiv Pfahler. Courtesy of the estate of Georg Karl Pfahler and Nino Mier Gallery.



Brooklyn-based artist Kennedy Yanko.  
Photograph courtesy of the artist.





# KENNEDY YANKO AT DENNY DIMIN GALLERY

“Nothing feels as good as scouring a yard, spotting a piece that calls to you, digging for its entirety, and revealing its full glory,” says Brooklyn-based sculptor Kennedy Yanko. She is speaking of her trips to salvage yards in search of discarded metals she will later repurpose for her sculpture practice. “It’s a full day or multiday activity, scavenging. But again, it’s an integral thrill and informs everything that follows.” The fruit from some of these treasure hunts will be on view in a solo show with Denny Dimin Gallery at the Dallas Art Fair in October.

In 2017, Yanko was looking for new ways to engage the signature paint skins she is known for, and a metal fabrication shop down the street from her studio provided that turning point. Following what essentially became a welding apprenticeship, where she “shadowed the guys in the shop,” she participated in The Fountainhead Residency in Miami and geared her studio practice to joining found objects with her paint skins. “I’d found a few metal objects there that just cried out with opportunity. Their palettes appealed to what I felt the paint skins had been craving, and I immediately found a use for them.”

The making itself informs Yanko’s work, which involves a complex bending and crushing of the metal into desired forms while leaving traces of the performance of making. Next she applies the prepared paint skin, its ebb and flow partially entombing the object through creases and corners in the foreground, background, then foreground again, until they become one.

Leaving the material’s ghostly intent discarded in the yards, Yanko imparts, “I want to challenge people to use their intuitions; to discover what it means to trust that uncanny feeling that speaks not in any one language, but in a cascade of undifferentiated sensation. I want people to hear the humming of atoms that comprise the object before them, and let it develop intent in their own realities.”

For her new body of work coming to Dallas this fall, she returned to copper in a continuation of her solo show *Highly Worked* at the New York-based Denny Dimin Gallery last February. “At the time, I was looking at Renaissance painters who used copper as their canvas. I was fascinated by the way in which they had to ‘work,’ or prepare, their copper canvases so that the copper could hold the paint.” Of the new work, she says, “This time around, though, there’s a sweet luminescence about the copper that I want to preserve. As such, I’m using sort of stale, pale-gray paint skins. It allows them to be both present and not, both serving as a structural element and yet fading into the background. I’m channeling an aspect of Robert Morris in that way, wanting the skins to both have gravity and levitate.” She adds, “I love the way in which the grays capture the metal story at play here while maintaining their own weighty, sublime character.”

Gallerist Elizabeth Denny looks forward to introducing the sculptor to Dallas. “This has been such an exciting period for Kennedy, with international gallery shows and important public installations, but Dallas was missing from her agenda,” Denny says. “It is also very important to us to support and show women artists, especially those who are not easily categorized, as with Kennedy working between sculpture with salvaged metals, painting, and installation/performance.”

In this case, art dealer and artist are kindred spirits. In Yanko’s *Our Valence* video, produced in conjunction with her installation for Time Equities Inc.’s Art-in-Buildings Program, she summarizes her life and practice: “Everything that I do—and I think that women embody this—is an offering and a gesture of giving.”

—Terri Provencal



Above: Kennedy Yanko, *ANON VII*, February 2020, paint skin and copper, 15 x 12 x 14 in. Photograph by Martin Parsekian. Below: Kennedy Yanko, *ANON I*, February 2020, paint skin and copper, 24 x 19 x 13 in. Photograph by Martin Parsekian.



## DAVID BENJAMIN SHERRY AT MORÁN MORÁN AND SALON 94



Top: David Benjamin Sherry, *Valley of the Gods II*, Bears Ears National Monument, Utah, 2018, chromogenic print, framed dimensions: 90.75 x 73 x 2 in., image dimensions: 88.75 x 71 in. Edition 1 of 3, 2 Aps. Bottom: David Benjamin Sherry, *Moon over Gold Butte*, Gold Butte National Monument, Nevada, 2018, chromogenic print, framed dimensions: 73 x 90.75 x 2 in., image dimensions: 71 x 88.75 in. Opposite: David Benjamin Sherry on location. Photograph courtesy of the artist.

“My work investigates American Western landscape photography as a queer person in this age of climate crisis,” asserts David Benjamin Sherry. His large-format, monochromatic photographic prints reveal the beauty of these terrains and the danger of what is rapidly disappearing as safeguards for national monuments shrink. “I feel that my work is part of a movement to raise awareness and to protect these places,” he adds.

A native New Yorker, Sherry moved to Los Angeles nine years ago. Several times a year, he will travel to remote areas where he spends weeks alone, completely unplugged, exploring the rugged terrain of the Western states. He brings along an eight-by-ten format camera loaded with one of the few types of film still being produced by Kodak. Aside from artistic inspiration, these trips also provide him with a sense of inner peace and well-being. “There is something zen and meditative about film photography,” he says. By rolling back the clock on technology, Sherry is able to move forward with a unique vision.

Sherry attended Yale School of Art, where he earned his MFA in 2007. As someone whose interest remained in analog, the seismic shift towards digital photography provided him with unfettered access to abandoned darkrooms where he could spend hours experimenting and where he made test strips of every color. “I think of it as an alternative process with traditional photographic processes. I print to its chromatic extreme before the color breaks down. I get to a place of correct color and then turn it on its head,” he explains. His unique color process allows him to access deeper meanings. “Color is emblematic of my relationship with these places. Color can lend itself to an emotional viewing.”

Sherry made his first trip to Big Bend National Park in 2012 while doing a residency at Artpace San Antonio. He spent two weeks capturing Big Bend’s unique essence. “What I found so beautiful was the reflected light at sunset. The sunset is like nowhere else,” he says.

Sherry’s work is jointly represented by Morán Morán and Salon 94. Working collaboratively in one booth, they will debut the fruits of Sherry’s Big Bend sojourns at the Dallas Art Fair October 1–4. “We feel that art fairs often present so many artworks. It’s nice to present work as a little solo show,” says Morán Morán director David Daniels. As for Sherry, he is particularly excited to bring his vision of some of the state’s landmarks to local audiences. The exhibition will be complemented by his recently published book, *American Monuments*. Kat Parker, director of Salon 94, adds, “I think it is a very appropriate way to celebrate a body of work created in that state. To debut the works there seems like a wonderful way to expose people to David’s practice.”

For Sherry, politics, emotion, and identity are bound together. He cites the traditional macho mythology of the West, embodied in Manifest Destiny and conquest, as particularly intriguing. As someone who is other, however, he says, “I walk through the world differently. I think that’s why my pictures have an identity.”

– Nancy Cohen Israel







Jessica Dickinson in her Sunset Park, Brooklyn studio. Photograph by Chris Luttrell.





## JESSICA DICKINSON AT JAMES FUENTES

To get to Jessica Dickinson's studio is a bit of journey. It is located in Sunset Park, Brooklyn, within the massively sprawling Brooklyn Army Terminal, which nonprofit ArtBuilt, working with the city, developed to provide affordable mixed-use studio spaces. Along with private investors, civic support, and multiple artists, Dickinson helped to organize the pioneering development, the largest of its kind in New York's recent history.

Dickinson's own studio is ideal in striking the perfect balance of a comfy second home and rigorous workspace. Freshly finished paintings along with works in progress line the walls, including two new pieces that Lower East Side fixture James Fuentes will present at the Dallas Art Fair this fall. Both are large wooden panels with roughed-up and carved-into surfaces. Dickinson hammers into the wood with a mallet and a huge paint scraper, marking the site with jagged punctures which she then fills and covers with paint or plaster.

Sections are sanded and the process is intuitively repeated over many days and months. The end results are richly layered surfaces with aggressive patience embedded in the material; these are slow paintings, not just in their making, but also in their revealing. "There's something very specific I'm after in terms of poetics, and a lot of that has to do with how something changes through time," Dickinson explains. "These different moments build on top of each other and create an understanding, which becomes a painting."

Beginning in 2010 with *Towards*, which will also be presented in the James Fuentes booth, Dickinson began to chart the topographical shifts of her work with rubbings of them on paper, capturing the dynamic tactility of each panel's iteration. Titled *Remainders*, this series is made analogous to the paintings and helps her make sense of all the moments that are lost and added during the process. "I want there to be a stillness for the work, allowing for things to emerge. It's about acknowledging a life span; with the *Remainders* you see the life span of the painting," Dickinson says. A room full of her *Remainders* were exhibited at Cindy and Howard Rachofsky's The Warehouse in 2014.

For panels so substantially physical, Dickinson's work is birthed from ephemeral inspirations, such as the shape of raking sunlight across a wall. While I was in her studio, a similar moment lit the surface of a work, accenting the excavated terrain of the painting. Dickinson spoke of writing personal prose after noticing dust collecting on a shelf and gestured towards pieces of paper taped to a concrete column. Each sheet contained stanzas made of starkly paired words, a process Dickinson uses to title and come to terms with the essence of the work. Her daily drawing practice uses similar instances as a starting point, helping to build a map for each work's elusive journey. "I like to work through the unknown—that's what making art is about. In the end, the paintings become something I could have never imagined." —Arthur Peña



Top: Jessica Dickinson, *Always-Also*, 2010–2011, oil on limestone polymer on panel, 54.25 x 48 in. Courtesy of the artist and James Fuentes. Bottom: Jessica Dickinson, *Towards-*, 2009–2010, oil on limestone polymer on panel, 50 x 48 in. Courtesy of the artist and James Fuentes.





## SCOTT KAHN AT HARPER'S BOOKS

Sometimes learning something new requires unlearning everything previously taught. Such was the case with New York-based painter Scott Kahn. As an art student, he was raised in an environment in which abstraction was the prevailing taste. “When you’re young you tend to admire artists that are current, and you don’t realize that you have to find your own voice and throw away your education,” he states.

Raised and educated in New York City, a residency at the Edward F. Albee Foundation in Montauk made him rethink his path. “I reached a dead end with abstraction,” he admits. Casting about for what to paint next, he began at the starting place for many artists, with a self-portrait. The landscape and light of Sag Harbor, where he relocated, ultimately became his muse. He speaks of this time as crucial to his current practice, and for this reason considers himself to be self-taught. “That was my true education. Even technically, I changed to oil painting. It was more traditional. It was richer,” he explains.

He returned to New York City nearly five years later. Its dearth of bucolic landscapes forced him to rely on his imagination and memory. It also gave him a chance to fully find his voice. This introspection has resulted in verdant landscapes, dreamlike fantasy worlds, and singular portraits. Kahn considers his work a visual diary, evoked by the world around him. He speaks of his work and his inspirations in terms of poetry and depth and cites the deep need for connection to the people and places he portrays.

While Kahn has been working for decades, two relatively recent events have brought renewed attention to his work. The first was a serendipitous friendship with the late painter Matthew Wong. “We had a great understanding, and I felt a connection to him,” Kahn says. Social media has also helped change the direction of Kahn’s career. Kahn felt the power of Instagram after Wong purchased one of his paintings and posted it. “It set off an avalanche,” he says, and it brought gallerists streaming through his studio.

Harper Levine, owner of Harper’s Books in East Hampton and Harper’s Apartment gallery on Manhattan’s Upper East Side, was among those who became familiar with Kahn’s work on Instagram. Levine, a rare-book dealer, added the gallery component to his program a few years ago. He is delighted to represent Kahn and acknowledges that it has taken time for the art world to catch up to him. “A lot of great painters are so ahead of the curve. We see a trend in today’s art world towards surrealism and otherworldliness. I think Scott’s paintings are very timely,” he says. In May, Kahn will be the featured artist in a one-person exhibition in the Manhattan space.

In October, Kahn will make his Texas debut as the gallery’s solo exhibition at the Dallas Art Fair. It is a particularly exciting time for the artist, who says, “After 16 years, I feel like I am having a relaunch into the world.” For fairgoers, seeing his work will be its own revelatory voyage of discovery.

—Nancy Cohen Israel

From top to bottom: Scott Kahn, *A Touch of Spring*, 2005, oil on linen, 48 x 56 in. Image courtesy of Harper’s Books; Scott Kahn, *Leap from the Balcony*, 2003, oil on linen, 62 x 72 in. Image courtesy of Harper’s Books; Scott Kahn, *Scrub*, 1988, oil on linen, 66 x 78 in. Image courtesy of Harper’s Books.



Scott Kahn in his DUMBO, Brooklyn studio. Photograph by Chris Luttrell.





# IMPRINTS OF TRAUMA

An exhibition of nearly 100 works on view at The Warehouse, culled from museums and private collections, channel consciousness of traumatic events into a potent form of cultural processing.

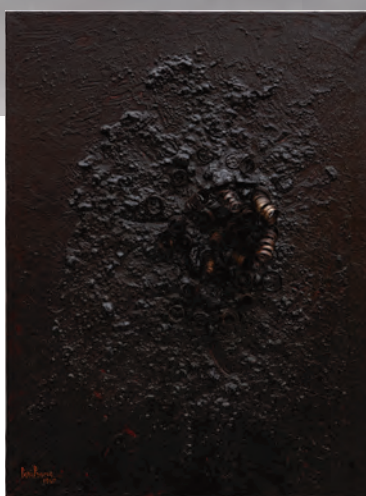
INTERVIEW BY CHRIS BYRNE

PHOTOGRAPHY BY KEVIN TODORA



From left: Natsuyuki Nakanishi, Japanese, 1935–2016, *Ningen no Chizu (Map of Human)*, 1959, paint, enamel, and sand on plywood. The Rachofsky Collection, © Estate of Natsuyuki Nakanishi; Yayoi Kusama, Japanese, b. 1929, *Accumulation*, 1962–1964, sewn stuffed fabric with paint on wood chair frame. The Rachofsky Collection and the Dallas Museum of Art through the TWO x TWO for AIDS and Art Fund; Gerhard Richter, German, b. 1932, *Stadtbild Mü (Townscape Mü)*, 1968, Amphibolin on canvas. Promised gift of Marguerite Steed Hoffman, the Marguerite and Robert Hoffman Collection and Collection of the Dallas Museum of Art: Gift of The Rachofsky Collection in honor of Bonnie Pitman; Lay Family Acquisition Fund, General Acquisitions Fund, and gifts from an anonymous donor, Cindy and Howard Rachofsky, Deedie and Rusty Rose, Mr. and Mrs. Paul Stoffel, and Mr. and Mrs. William T Solomon, by exchange, © Gerhard Richter 2020; Hi Red Center's *Cleaning Event* (officially known as *Be Clean!* and *Campaign to Promote Cleanliness and Order in the Metropolitan Area*), 1964 (printed in 2014), gelatin silver prints. All three The Rachofsky Collection.





From left: Carol Rama, *Bricolage*, 1967, mixed media and glass eyes on masonite. *Bricolage Nero*, 1965, oil, metal shards, and mixed media on board. *Untitled*, 1966, rubber, iron, glass eyes, and mixed media on board. The Rachofsky Collection, © Archivio Carol Rama, Torino.

In *Psychic Wounds: On Art & Trauma*, exhibited at The Warehouse, curator Gavin Delahunty examines historical trauma through the lens of diverse artists whose practices, through psychological and spiritual assault and healing, have influenced their development. Informed by the psychoanalytic hypotheses and work of artist and philosopher Bracha L. Ettinger, Delahunty asks viewers to “recognize co-humanity” and consider artists’ innovation post-World War II through Ettinger’s theory that “we are first connected to all others before we are separated from them.”

Chris Byrne shares his interview with Delahunty here:  
CHRIS BYRNE (CB): *Thank you for taking me through the exhibition Psychic Wounds: On Art & Trauma. What was the impetus for the show and how did it come to be presented at The Warehouse?*

Gavin Delahunty (GD): The exhibition and book were inspired by an invitation to curate a show based on the collection of Cindy and Howard Rachofsky. Aware of its strengths in Italian Arte Povera and Japanese Gutai, I wanted to bring recent developments in trauma studies into conversation with the work of an international group of artists working from the 1950s to the present. While there has been an explosion of writing that addresses traumatic experiences since the 2000s, it became clear that no comprehensive exhibition had yet been dedicated to this subject.

CB: *A number of works on view are from The Rachofsky Collection, but you’ve also brought in pieces specifically for the exhibition.*

GD: Of around 100 works in the exhibition, half are from The Rachofsky Collection, a quarter are loans from museums, and a





Carrie Mae Weems, *American*, b. 1953, *Blues and Pinks*, 1992–1993, hand-tinted gelatin prints. Courtesy the artist, Jack Shainman Gallery, New York, and Galerie Barbara Thumm, Berlin.

quarter have been loaned directly by the artists. To make a persuasive curatorial point, we chose to borrow works from galleries across the country as well as internationally, draw from several important private collections, and from a number of museums.

CB: *It was fascinating to see the space carved out within the exhibition dedicated to the work of the artist and writer Bracha L. Ettinger. Since her approach to psychoanalytic theory and feminist logic served as the inspiration for the exhibition, was it important to present her subjective experience of trauma alongside her more academic understanding?*

GD: In 2001 I had the opportunity to see the first US solo exhibition of Bracha L. Ettinger at The Drawing Center, New York. Ettinger is an artist, psychoanalyst, and philosopher who has made some of the most significant contributions to trauma studies in recent years. Her belief is that trauma is “not based on loss and separation, instead it discloses parallel strings of yearning for connectivity and an inescapable potential for hospitality and compassion towards the other.” From this perspective, we can relate to the pain or trauma of the other because we share it as well as its traces, bear it, transport it and its traces, and can use it to recognize our shared humanity rather than policing the boundaries of difference. Art, Ettinger claims, is capable of transcending the normal channels of identification and empathy, bringing us closer to the possibility of being affected by the pain or pleasure of other people, other times, and other histories.

CB: *You mentioned several key works in the show that segue between different notions of trauma. Could you discuss any specific pieces?*

GD: The exhibition begins with the generation of artists who had firsthand experience of World War II. For example, Alberto Burri had served as a combat medic for the Italian army before being

captured by the British and spending the remainder of the war in a prisoner-of-war camp in Hereford, Texas. His work *Legno (Wood)*, 1958, evokes a wall or shelter that has endured some attack. A variety of abrasions and lacerations appear across its surface. Two large open wounds (or traumas) are visible, which we assume were caused by an object that has forcefully punctured and penetrated the wooden skin, revealing a crimson-red casualty beneath. A survivor of the Holocaust and a victim of tuberculosis and breast cancer, Alina Szapocznikow rarely spoke of her traumatic experiences in public. Instead, she worked through the scars of her past through her sculptures. In *Lza (tear)*, 1971, Szapocznikow casts her own body to create an erotically charged corporeal fragment that embodies, or perhaps exorcizes, her suffering, while commenting upon the unpredictable and ephemeral nature of human life. Disembodied and hung on the wall, the teardrop shape cast of the sculpted breast and the puckered latex skin gathered around it carry an emotional impact that cannot easily be categorized, with both desire for the breast and resentment for the disease that took it from her. Carrie Mae Weems’ *Blues and Pinks*, 1992–1993, looks back to the Civil Rights struggles of the 1960s. *Blues and Pinks* reconfigures tightly cropped versions of Charles Moore’s now-iconic photographs of the 1963 Children’s Crusade in Birmingham. Those marching to protest racial segregation were set upon by police armed with fire hoses and attack dogs. Weems’ color treatment of the photographs is highly significant. It is striking that Weems has chosen pink for the reproductions of baton-ready white policemen and lunging attack dogs, opting for blue for Black teenagers being dragged from the scene in handcuffs, blasted by water cannons, or terrorized by



Right, from left: Alina Szapocznikow, *Lza (tear)*, 1971, cast breast and coated polyester fabric (polyester resin and gauze). Collection of Marguerite Steed Hoffman, © 2020 Artists Rights Society (ARS), New York / ADAGP, Paris; Hannah Wilke, *Untitled*, c. 1970, unglazed ceramic painted black. The Rachofsky Collection, © 2020 Marsie, Emanuelle, Damon, and Andrew Scharlatt, Hannah Wilke Collection & Archive, Los Angeles/Licensed by VAGA at Artists Rights Society (ARS), NY; Shelagh Wakely, *Woodpool*, 1984, watercolor, ink, and white pastel on calico. Deedie Rose, © Estate of Shelagh Wakely. Courtesy Richard Saltoun, London.



Kimiyo Mishima, *Recollection II*, 1962, magazine and oil on canvas. The Rachofsky Collection; Eva Hesse, American, born Germany 1936–1970, *No Title*, 1960, oil on canvas. The Rachofsky Collection, © The Estate of Eva Hesse. Courtesy Hauser & Wirth; Alberto Burri, Italian, *Legno (Wood)*, 1958, wood, acrylic, and combustion on canvas. The Rachofsky Collection, © 2020 Artists Rights Society (ARS), NY / SIAE, Rome.



Gerhard Richter, *Abstraktes Bild (Abstract Painting)*, 1986, oil on canvas. The Rachofsky Collection, © Gerhard Richter 2020 (0037); Natsuyuki Nakanishi, *Ningen no Chizu (Map of Human)*, 1959, paint, enamel, and sand on plywood. The Rachofsky Collection, © Estate of Natsuyuki Nakanishi; Yukinori Yanagi, *Ground Transposition -26°31'12"N 128°2'8"E (Camp Schwab, Henoko, Okinawa); 36°43'38"N 118°9'10"W (Manzanar, California) (partial view)*, 1987/2019, soil, excavations, mortar, balloon, helium, and gas. The Rachofsky Collection, © Yanagi Studio. Courtesy of the artist and Blum & Poe, Los Angeles/New York/Tokyo.





violent body blows.

CB: *How difficult is it to make decisions about the inclusion or exclusion of certain artists? Magdalena Abakanowicz's work specifically comes to mind, since she witnessed her mother lose a limb at the hands of German soldiers during the invasion of Poland, yet she is not represented here.*

GD: I would argue that curatorial work is no longer focused solely on the task of selection but is becoming increasingly research-based and collaborative. The process of refining a selection for this exhibition began with a comprehensive review of The Rachofsky Collection. From there I consulted a number of important books on the subject of trauma by the likes of Ruth Leys, Kristine Stiles, and Griselda Pollock that have engaged with the study of trauma in psychoanalysis, psychiatry, and art history. The work of these authors helped shape the exhibition.

CB: *It was great to see a selection of work by the Italian artist Carol Rama. It seems that personal trauma is the spur for so many self-taught or "outsider" artists.*

GD: The arena of self-taught artists is complex and multidimensional. With regard to this exhibition, for me the keyword is "self"—how artists think about, evaluate, or perceive themselves. It was important to present a combination of inward and outward looking by artists.

CB: *It was also interesting to see a room featuring Michelle Rawlings' work — how did you become aware of her work for this exhibition?*

GD: Several elements of Michelle's contribution had been previously presented in a solo exhibition at AND NOW gallery in 2017.

When I saw that exhibition, I was deeply moved by its conjuring of childhood trauma. For example, *Girl at School*, 2017, is a hand-stitched self-portrait of the artist as an eight-year-old girl. A badge

with the writing "FRIENDSHIP CLUB" dominates the backpack, yet she is strangely alone, arms folded in self-comfort, facing the wall to avoid any eye contact. The vibrant pinks, purples, and reds of her clothes also seem at odds with her solitary positioning. The fanciful ribbon selected to coordinate with the outfit, tied into a bow by a parent or guardian, is symbolic of the ties of dependency and of a knot that may actually exist in the body of the child: the knot-in-the-stomach of anxiety, the lump-in-the-throat of inhibited sadness. These complex and difficult knots make us feel tense or tongue-tied and can disturb our thoughts.

CB: *The exhibition catalogue includes an historic essay by Robert Storr about Gerhard Richter.*

GD: The book, designed by Matsumoto Inc. serves both as the catalogue for the exhibition *Psychic Wounds* and as an essential anthology of key texts that have shaped the discussion on art and trauma. It includes texts by Carolyn Christov-Bakargiev, Director of Castello di Rivoli, Turin; Beatriz Colomina, Princeton; Huey Copeland, Northwestern; Bracha L. Ettinger; Hal Foster, Princeton; Erika Naginski, Harvard; Griselda Pollock, Leeds; and curator and critic Robert Storr.

CB: *Can we look forward to any other projects in the near future?*

GD: I am currently working towards a major publication on the collection of Marguerite Steed Hoffman. Designed by the renowned agency A Practice for Everyday Life and set to be published by Ridinghouse, London, the book investigates the use and love of art, surveying over three hundred works of modern and contemporary art held in the collection. **P**





Clockwise from top left: Bracha L. Ettinger, *Medusa*, 2012, oil on canvas. Courtesy of the artist and Braverman Gallery; *Eurydice — Medusa — Pieta No. 1*, 2015–2018, oil on canvas. Courtesy of the artist and Braverman Gallery; *Eurydice, No. 53 — Pieta*, 1998–2001, oil and carbon dust on paper mounted on canvas. Tony Podesta Collection, Washington, DC; *Eurydice — Medusa — Pieta No. 3*, 2015–2018, oil on canvas. Courtesy of the artist and Braverman Gallery.





# COLOR SCHEME

MOLLY BRUDER AND MARK SCHACHTER BUILD A COLLECTION RICH IN HUE.

BY NANCY COHEN ISRAEL  
PHOTOGRAPHY BY JOHN SMITH





Every collection has a ribbon of constancy running through it. For Molly Bruder and Mark Schachter, vibrant color provides that unity. Bruder and Schachter are young, newly married, and enthusiastic about their growing collection, which already includes many of the most-celebrated artists of this generation.

The playful whimsy of much of the work in the collection is apparent at first glance. Flanking the white walls of the entry foyer are facing works by Cary Leibowitz. In this commissioned diptych, *I Told You I Was Wearing This...No You Didn't*, his characteristic use of text is inscribed upon a pink background that is freckled with yellow polka dots. These large-scale, shaped canvases reflect the levity of much of the collection. "Everything he does is whimsical and comical. We love his sense of humor," Molly explains. As someone who works in the world of fashion, she was particularly amused by the title. Leibowitz has a long history with Molly's family. When relatives Hilary and Hannah Fagadau featured him in their inaugural exhibition at Gallery 12.26, he stayed with the couple.

They are assisted in their collecting by New York-based art advisor Anne Bruder, who also happens to be Molly's sister. They credit Anne with opening their eyes to many of the artists in their collection. "Anne has been so helpful in directing our collecting. She got us started and got us hooked," Molly says. Mark concurs, adding, "Anne spoils us and helps curate artists and galleries she thinks are a fit for our collection." They tend to collect young emerging artists, predominantly from New York and Los Angeles. While the couple is well-traveled, much of their collection has been acquired at the Dallas Art Fair. "We often go to the Thursday evening preview benefit. We first beeline to see the booths that we are interested in," Molly says. They closely follow at the fair exhibitors CANADA, Nicelle Beauchene Gallery, and Rachel Uffner Gallery.

Jim Lee, represented by Nicelle Beauchene, is one of the artists whose work Anne presented to them. Two large color field paintings from his *Half Off* series anchor the living room. "They were probably among the few pieces that I was deputized to select," Mark jokes. Lee's work enhances the serenity of the space created by interior designer Jennifer Littke. The room is balanced by one of Bianca Beck's sculptures, acquired at the Dallas Art Fair from Rachel Uffner. "We had never bought sculpture before, but we bought it on the spot because we were so drawn to it," says Mark.

In an adjacent room, a tondo from the series *I don't think he knows how to turn on a computer (brief pause)*, painted by Florian Meisenberg, is another work that Mark selected while working with Anne. "We love the shape and nuanced details," he says. It stands in contrast to Paul Cowan's work, *Because the Sky is Blue*, another Dallas Art Fair acquisition, through London-based Jonathan Viner. As with the deliberately misspelled title, Cowan's work rethinks conventional painting.

Art collecting has given the couple an avenue for marking milestones. For a significant birthday, Molly presented Mark with an untitled work by Tony Just, acquired from Karma in New York. While it is evocative of a passing cloud, the pure formalism of the richly painted surface provides a calming visual refuge. "I love the paint strokes and the rich blue hues. It reminded me of Mark, and I thought it was a perfect gift to commemorate his big birthday," Molly says. And, as they are admirers of Holly Coulis' work, Molly adds, "I

Kim MacConnel, *Untitled (5/07)*, 2007.



Bianca Beck, *Untitled*, 2017, from Rachel Uffner Gallery.







Left: Jim Lee, *Half Off (Cosabella)*, 2017, acrylic, Flashe, dry pigments, and staples on linen, 76 x 52 in.; Paul Cowan, *Because the Sky is Blue*, 2013, Chroma Key blue paint on canvas, from Jonathan Viner; Jim Lee, *Half Off (Rutting Moon)*, 2017, oil and staples on linen, 76 x 52 in.





Florian Meisenberg, from the series *I don't think he knows how to turn on a computer (brief pause)*, 2016, from Simone Subal, New York.



Katherine Bradford, *Bike Rider*, 2017, from Adams and Ollman, Portland.











From left: José Lerma, *Upside Down Guys*, 2004; Dan Kopp, *The Holy Mountain*, 2000, acrylic on canvas over panel, 60 x 72 in.



Below: Guy Goodwin, *Study for Club for Trio 3 (1)*, 2014, from Brennan & Griffin; Top right William Anastasi, *Untitled*, 1998. Bottom right; Andrew Kuo, *On Something*, 2014, from Marlborough Contemporary, New York.







Top: A painting from Bill Wood's studio hangs next to the bed; above the bed hangs a gallery wall of works by Scott Reeder, the largest of which is *Snake on the Phone*; on the nightstand, Matthew Day Jackson, *Reflection*, 2014. Below: Chris Hood, *Broken Flowers*, 2018, from Lyles & King, New York.

purchased two small works on paper as a wedding gift to Mark.” Coulis is represented in New York by Klaus von Nichtssagend Gallery. When Coulis began making sculpture, Molly says, they immediately bought one of his kinetic pieces.

This same appreciation for color led them to acquire Katherine Bradford’s *Bike Rider* from the Portland, Oregon-based gallery Adams and Ollman. Uncharacteristic of much of Bradford’s work, which features swimmers and divers, they were drawn to this atypical subject matter depicting a close-up of a casual cyclist set against a field of magenta.

Appropriately in the kitchen, two works on paper by Katherine Bernhardt, *Doritos and Diet Coke* and *Eggs and Sneakers*, are installed. These are additional fair finds, through CANADA.

A mixed-media work on board by Andrew Kuo holds a special significance for them: “This was the first piece we acquired together at the Dallas Art Fair,” says Mark. With a legend lining the bottom, the work, from Marlborough Gallery, is reflective of a generation raised on data and online ratings. Similarly, he and Molly were attracted to a painting by Margaux (Maggie) Ogden, presented by Johannes Vogt Gallery. Titled *Mass Sexz*, it is interspersed with contemporary slang reflecting current cultural trends.

The collection features other works that benefit the local art ecosystem. *Broken Flowers*, a painting by Chris Hood, came into their collection via TWO x TWO for AIDS and Art. Hood is represented by Lyles & King in New York. The collection has also expanded with local acquisitions, such as several ceramic works by Johanna Jackson, acquired at 12.26. “They are playful, beautiful, and functional,” says Molly. She adds, “We are super excited about 12.26. Dallas is lucky to have gained such a gem.”

They are delighted to be able grow their collection slowly and locally through galleries and events. Molly sums it up best, saying, “We love the Dallas Art Fair. It is such an approachable size, and we look forward to it every year.” By making a deliberate effort to support it, they are among the many who insure the growth and continuity of this much anticipated event. **P**





Gucci cardigan, Forty Five Ten, shirt and jewelry from Dolly Python, vintage Versace jeans, Martini Consignment; blazer, shirt, jeans, and boots, Saint Laurent NorthPark Center; Veronica Beard top and shorts, Tootsies, Plaza at Preston Center, Maryam Nassir Zadeh boots; Bill Hutchinson is self-styled; Cinq à Sept Colleen satin blazer, Tootsies, Plaza at Preston Center, vintage Versace pant, Martini Consignment, Rachel Comey shoes, Forty Five Ten; Brandon Maxwell dress, Forty Five Ten.



# The British are here

The Virgin Hotel hosts fashion rockers in a spring style feature for *Patron*. Bill Hutchinson and Ridley make a cameo.



PHOTOGRAPHY BY THOM JACKSON, THE PHOTO DIVISION  
STYLING BY DIAMOND MAHONE, THE CLAD LIFE  
HAIR AND MAKEUP BY MICHAEL THOMAS, SEAMINX

Digital tech, Elliott Snedden; Assistant, Lee Dirksen; Props, Jocelyn Meintser; Musical technical advisor, Dalton Wolfe; Models: Garrett Merryfield-Kim Dawson Agency, Shaun Balkum-Kim Dawson Agency, Dakota-The Dragonfly Agency, Ayden-The Dragonfly Agency, Anneliese Aeria-The Campbell Agency, Xiong- Wallflower Management, Ridley, the bulldog, courtesy of Lone Start Bulldog Club Rescue. Above: John Varvatos shirt, scarf, and jeans, John Varvatos, NorthPark Center; Cinq à Sept tank and Colleen satin blazer, Tootsies, Plaza at Preston Center, Gucci pant, Forty Five Ten; jacket and pant, Saint Laurent, NorthPark Center; Versace shirt, tank, and jeans, Versace, NorthPark Center.





Dries Van Noten leopard suit, Forty Five Ten; Gucci cardigan, Forty Five Ten, vintage shirt and jewelry, Dolly Python, vintage Versace jeans, Martini Consignment.



Vintage jacket, Dolly Python.



De La Vali dress, Tootsies, Plaza at Preston Center.



Batsheva dress, Forty Five Ten; Saint Laurent shirt and jeans, Saint Laurent, North Park Center; Paco Rabanne dress, Forty Five Ten; John Varvatos suit, John Varvatos, NorthPark Center; Versace suit, Versace, NorthPark Center.



Versace shirt, tank, and jeans, Versace, NorthPark Center.



Ridley, the bulldog, courtesy of one Start Bulldog Club Rescue





Veronica Beard top and shorts, Tootsies, Plaza at Preston Center, Maryam Nassir Zadeh boots, Forty Five Ten; Brandon Maxwell dress, Forty Five Ten.







Saint Laurent shirt, pant, scarf, and boots, Saint Laurent, NorthPark Center.



John Varvatos shirt, jacket, jeans, boots, and scarf, John Varvatos, NorthPark Center; Rodarte blouse, Forty Five Ten, vintage T-shirt, Dolly Python, vintage skirt, Martini Consignment; Saint Laurent jacket and jeans, Saint Laurent, NorthPark Center, stylist's own hat and jewelry.





Vintage jacket, Dolly Python; stylist's own vintage garments.



Brandon Maxwell dress, Forty Five Ten; stylist's own belt;  
Veronica Beard top and short, Tootsies, Plaza at Preston Center.





# AKRIS SPRING/SUMMER 2020 COLLECTION PRESENTATION WITH GUEST ARTIST SECUNDINO HERNÁNDEZ AT THE MEADOWS MUSEUM

PHOTOGRAPHY BY BRAD LINTON



Alessandro Ugge, Janet Kafka



Akris Spring/Summer 2020 Collection  
at the Meadows Museum



Jan Dedrie Strimple



Secundino Hernández



Marcie Haley, Sara Lee Sanders, Stacey McCord



Sam Holland



Katie Clayton, Teresa Moeller



Melinda Knowles, Deborah Scott



Kelly Cornell, Hilary Conner



# SISTERS OF RED X WOMEN OF TODAY X CAMILA MCCONAUGHEY BENEFITING JUST KEEP LIVIN FOUNDATION AND CHILD POVERTY ACTION LAB

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Alma Nachawati, Melissa Martin



Chef Momo Sow



Joan Stockton, Felice Crocker, Megan Filgo, Tricia Besing



Phil Pritchett and The British Are Coming



Alex Snodgrass



Erin Duvall, Bill Duvall, Molly Duvall Thomas, Rusty Duvall



Jorie Wages



KIDSLINK 10TH ANNUAL SYMPHONY OF CHEFS AT SIXTY FIVE HUNDRED

PHOTOGRAPHY BY GEORGE FIALA AND LATERRAS WHITFIELD



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Honorary Chef Emeritus Salvatore Gisellu and KidLinks CEO Diana Crawford



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Muffin Lemak, Julie Hawes



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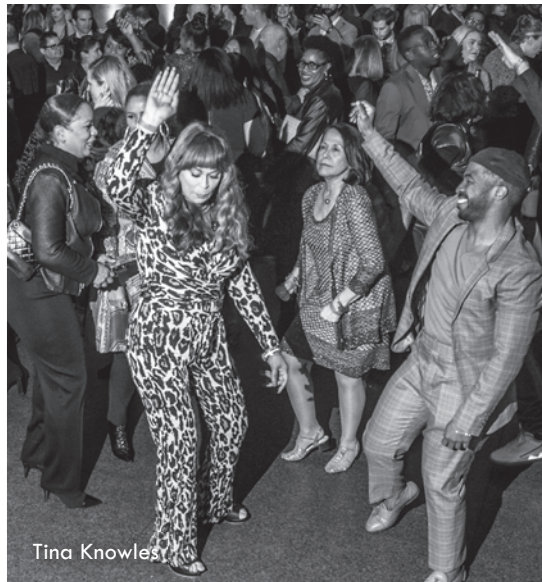


# MARK BRADFORD: END PAPERS MEMBERS' PREVIEW PARTY AT THE MODERN

PHOTOGRAPHY BY KIM KIM LEESON



Mark Bradford



Tina Knowles



Lenders Brian Saliman and Larry Matthews



Michelle Blair and Isabelle Coslik



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Costumes by Booker T. Washington High School for the Performing and Visual Arts student Myah Hasbany, worn by Myah Hasbany and Felipe Tascon. Photographs courtesy of the artist.

# STRUCTURAL ELEMENTS

Booker T. Washington students combine disciplines to create original work for Flyinghorse.

BY NANCY COHEN ISRAEL

**C**reative revolutionaries. It is an apt title for the scholar artists at Booker T. Washington High School for the Performing and Visual Arts who are already making significant contributions to the arts.

One of the myriad ways in which their endeavors are supported is through the Arts Magnet Advisory Board. It is the board's job, says executive director, Lisa Walker, "...to raise money for the school and to raise awareness of Booker T. within the Dallas community." Flyinghorse is a signature program towards this goal. As this year marks the event's 10th anniversary, the board has planned *10 for 10*, featuring multiple pop-up events across the city. Among the most ambitious of these is a collaborative work commissioned for the Dallas Art Fair, conceived, created, and executed by visual arts student Myah Hasbany; dance students Christian Burse, Nicholas Elizondo, Joziah German, and Grace Major; and music students Aaron Daane and Gene Nucal.

Using the exhibition *For a Dreamer of Houses*, currently on view at the Dallas Museum of Art, as their source material, the group agreed on notions of structure as the unifying theme. In a relatively short period of time, costumes were created, movement choreographed, and music composed.

Hasbany's background in sculpture plays a large role in her unorthodox fashion design. Using flat planes and straight lines, she conceived the costumes as pliable, moving structures. The canvas jackets are layered with plaster bandage, paper-mache, and textured paste. And just as physical structures assume wear and tear, Hasbany used materials that will intentionally break down, she explains, to do the same.

The dancers see her costumes as a crucial aspect to their work. German admits that when he first donned the jacket it felt heavy and stiff. Ultimately, he says, the material began to move and adapt to his body. Elizondo adds that the dancers have stylized their movements in such a way as to reflect the visual structures of the garments. And while each dancer has a unique style, through this collaborative effort, they have been able to create a seamless performance. Burse points out that the challenge of creating new ways of moving helps hone their technique. And the experimental aspect of this work, Major explains, has been a source of excitement for the group.

The school's faculty used their alchemy to bring these artists of diverging styles together. In the case of the musicians, pairing the classically oriented Nucal with the contemporary-leaning Daane has led to a unique soundscape that plays to both their strengths. While composing, Nucal stresses, he and Daane looked for a persistent structural element. Daane adds that they also sought to create spaces in the music for the dancers.

The work is being filmed at the Dallas Museum of Art and will run on a continuous loop throughout the weekend of the Dallas Art Fair this fall. Through thoughtful collaboration, these young creatives are revolutionizing what it means to be an artist in the 21st century. **P**



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WOMEN'S RINGS