

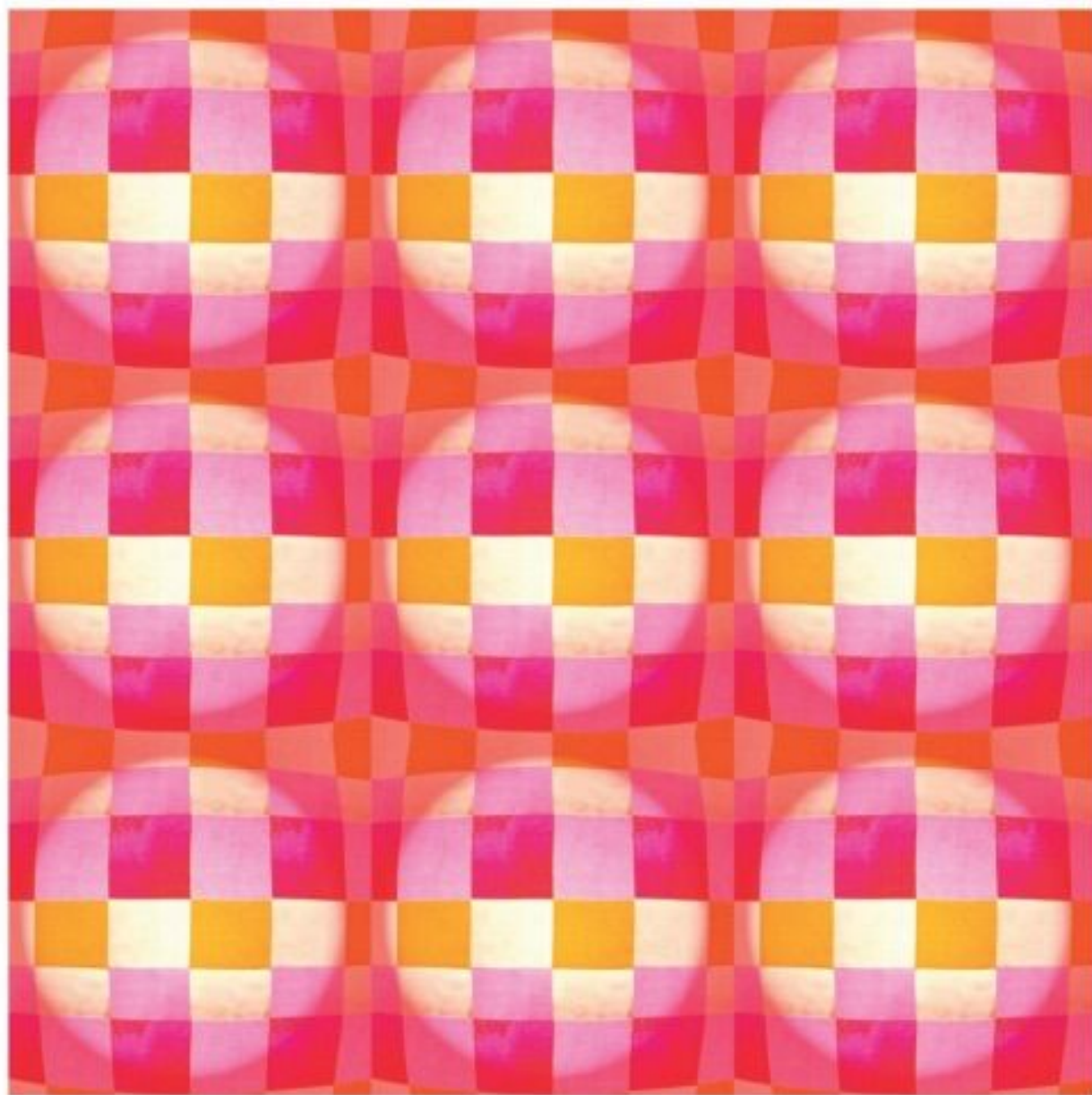
April/May 2018

**HEAD OVER HEELS, DALLAS ART FAIR TURNS TEN, THE SUBLIME SOLUNA,
THE EAGLES NEST**

PATRON

ART / CULTURE / DESIGN





MARY HULL WEBSTER | 9 DAYS | 2018 | ACRYLIC ON KODAK FILM IN LIGHT BOX | 16" X 16"


MARY HULL
WEBSTER
ILLUMINATIONS

BOOTH
F21
AT THE
DALLAS
**ART
FAIR**



GALLERY
LOOK AGAIN

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 www.kittrellriffkind.com

Introducing...
 May Set

Jewelry Trunk Show April 7th

NOTED: GALLERIES



18 DADA

The Dallas Art Dealers Association is dedicated to promoting the highest standards of ethical practice within the profession and increasing public awareness of art and the role and responsibilities of reputable art dealers and nonprofit visual art spaces. dallasartdealers.org

19 DAVID DIKE FINE ART

David Dike Fine Art was established in 1986 in the Arts District of Uptown Dallas where it resides today. The gallery specializes in late 19th- and 20th-century American and European paintings with an emphasis on the Texas Regionalists and Texas Landscape painters. daviddike.com

20 DREXEL GALERIA/NUEVO LEON

Committed to promoting the work of important contemporary artists of Mexico, Drexel Galeria returns to the Dallas Art Fair Apr. 13–15. drexelgaleria.com

21 ERIN CLULEY GALLERY

Francisco Moreno's highly anticipated show, *The Chapel and Accompanying Works*, opens Apr. 7. The exhibition will run through May 19. On Friday, Apr. 13, Erin Cluley will host a one-night-only pop-up with Wheron in their annex space, featuring an art installation, painted works, and tattoo artists for lucky Friday the 13th ink. Dallas Art Fair booth F8, Apr. 13–15. Image: Wheron, *Be-norion*, 2017, acrylic on MDF, 20 x 24 in. erincluley.com

22 FORT WORKS ARTS

Through May 5, artists Jesse Sierra Hernandez and Fabiola Valenzuela tackle cultural identity in *Out Of Focus*, exploring Latinx roots, sociopolitics, and personal claims of culture. *My Eyes Are Up Here* features figurative artists Kate Stipp's and Megan Van Groll's revelations about the female experience, and the emotional, psychological, and cultural forces that shape the lives of women. Adam Palmer shows a series of abstract installations and drawings in *The Sentimental Circus* in FWA's satellite gallery. fortworksart.com

NOTED: GALLERIES

SAMANTHA McCURDY

Personal Boundaries

APRIL 7 - MAY 5

Saturday, April 7
Opening Reception
5:30 - 8:30 PM
Artist Performance
7:30 PM with composer
Ryan Lynch.

GALLERI URBANE
2277 Monitor St. Dallas TX
GALLERIURBANE.COM

50 PATRONMAGAZINE.COM



23 FWADA

Fort Worth Art Dealers Association organizes, funds, and hosts exhibitions of noteworthy art. fwada.com

24 GALERIE FRANK ELBAZ

Opening Apr. 5, *Objet Laissez: Jay DeFeo Works on Paper from the 1970s* will run through Jul. 14. Curated by Paul Galvez, the exhibition showcases work from the latter years of DeFeo's prolific career. Dallas Art Fair Booth F27B, Apr. 13-15. Image: Jay DeFeo, *Untitled photography*, 1979, 8.5 x 11.5 in., Estate no. E2964 © 2018 The Jay DeFeo Foundation/Artists Rights Society (ARS), New York. galeriefrankelbaz.com

25 GALLERI URBANE

Samantha McCurdy's exhibition *Personal Boundaries* and Kristin Skees exhibition *Class-Knit* open on Apr. 7 and run through May 5. There is a one-night-only performance by Samantha McCurdy occurring during the opening reception. galleriurbane.com

26 GINGER FOX GALLERY

Ginger Fox Gallery is in the heart of the Bishop Arts District. The contemporary art gallery features the art of Ginger Fox as well as many other local artists in a variety of mediums. gingerfox.myshopify.com

27 THE GOSS-MICHAEL FOUNDATION

Selected Works from The Goss-Michael Collection are on view during *Dallas Art Week*—Apr. 8-15. Introducing strong, accomplished female figures in the international arts community alongside highlighted works from the 2018 MTV RE:DEFINE Honoree, Tracey Emin, CBE, The Goss-Michael Foundation presents this show in support of, and reaction to, the courageous voices uplifting the message of widespread female disparity across all industries. g-mf.org

28 HOLLY JOHNSON GALLERY

Gael Stack: *Times* continues through May 5. *Times* is an exhibition of new work by Stack and features new oil paintings on paper. Next, HJG will open *Party*, featuring new work by Geoff Hippenstiel. *Party* will run Apr. 7-Jun. 16. hollyjohnsongallery.com



29 INMAN GALLERY/HOUSTON

Inman Gallery will display the work of three nationally recognized artists at Dallas Art Fair: Tomory Dodge based in Los Angeles, Shaun O'Dell based in San Francisco, and Dario Robleto who lives and works in Houston. Visit Inman at Dallas Art Fair, Apr. 13–15. inmangallery.com

30 JEN MAULDIN

Courtney Miles' *Courtesy: I LOVE* and Caroline Oliver's *New Paintings and Rainbow Road* close Apr. 21. *Fall Color* featuring work by Erin McAllister opens Apr. 7 through May 5. McAllister's meditation-based work represents a fluid deconstructed grid built by hand-and-eye coordination. Running Apr. 28–May 26, *Image as Language* features work by Ann Chisholm, centering on communication. June Covington displays May 12–Jun. 16. jenmauldin-gallery.com

31 KIRK HOPPER FINE ART

KHFA will open an exhibition on Apr. 7 with artists Lois Dodd and Roger Winter. Winter is known for his figurative landscapes of hauntingly beautiful paintings of the mundane and unobtrusive that pay close attention to subjects seen in a glimpse. Dodd began her career in New York during the postwar art scene and was the only female founding member of Tanager Gallery. Her work is inspired by the rich character and natural beauty of the Northeast. Through Jun. 9. kirkhopperfineart.com

32 KITTRELL/RIFFKIND ART GLASS

Opening Apr. 7–29, the *Jewelry Track Show* features work from some of the gallery artists. Next, *Introducing...* will show two new artists to the gallery, Zachary Yuskanich and Ken Rosenfeld. The gallery will showcase Yuskanich's blown and carved sculpture and Rosenfeld's paperweights. *Introducing...* will run May 5–Jun. 3. kittrellriffkind.com

33 KRISTY STUBBS GALLERY

Kristy Stubbs brings experience and expertise to the global art trade, often bringing notable artists to the US from abroad, and offers museum-quality paintings and sculptures. stubbsgallery.com



ANNABEL DAOU

KIRK HAYES

ROBERTO BENAVIDEZ

April 7 - May 19

conduitgallery

1026 H LINE DRIVE, W. DALLAS, TEXAS 75207

DALLAS ART FAIR Booth F3

APRIL 13-15

CONTEMPORARY ART



Artist Roy Tamboli, *The Chivaloo, oil on panel, 47 x 37 in.*



Artist Rick Lazex, *Aguaflo Squeezer, reverse painted melted pieglass, 25 x 23 x 13 in.*

MARY TOMÁS
GALLERY

FINE ART FOR THE SENSES

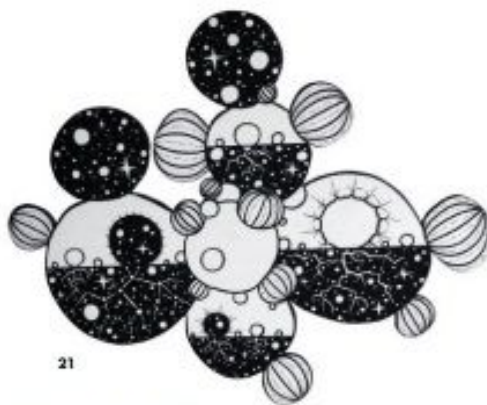
www.marytomasmuseum.com

1110 Dragon Street | Dallas, TX 75207 | 214.727.5101

Hours: M-F 10-5, SAT 12-4 and by appointment

CAD DADA

NOTED: GALLERIES



21

34 LAURA RATHE FINE ART

Considered one of the great colorists, particularly known for his vibrant neo-expressionist paintings of rabbits, butterflies, and birds, *Heart Slower: A Spring Affair* runs through May 5. New works by Dallas porcelain artist, Lucrecia Waggoner, who uses a potter's wheel to form clay into delicate vessels, mounts May 12. She incises, intricately carves, or leaves these vessels smooth before glazing, painting, or metal-leafing their surfaces. *Lucrecia Waggoner: New Works* runs through Jun. 16. laurarathe.com

35 LILIANA BLOCH GALLERY

The Future's Ecology is Bogdan Perzhyński's second solo exhibition at Liliana Bloch, who will present two major works: *2018-TABLE*, a continuing large-scale photographic installation, and *Setting*, a silent, single-channel video installation. The exhibition continues through May 5. Dallas Art Fair booth D8, Apr. 13-15. lilianablochgallery.com

36 LUMINARTÉ FINE ART GALLERY

LuminArté Fine Art Gallery represents and promotes international and national mid-career artists, whose works are exhibited in private, corporate, and museum collections all over the world, all the while nurturing regional emerging artists. luminartegallery.com

37 MARTIN LAWRENCE GALLERIES

In the Dallas Galleria, Martin Lawrence features work by Philippe Bertin, Erté, Marc Chagall, Robert Deyber, Frederick Hart, Keith Haring, Douglas Hofmann, Felix Mas, Takashi Murakami, Pablo Picasso, Andy Warhol, and others. martinlawrence.com

38 MARY TOMÁS GALLERY

Light Returned and *Fluid* feature new work by artist Roy Tamboli and sculptor Rick Lazex, respectively; free-flowing forms and metaphorical language highlight the work of these bold artists, through May 5. *Color Play* features artists Chakda Maloff, Tom Ortega, Ellen Soffer, and sculptor Bill Holmberg who express vibrant color combinations and playful themes, opening May 12 through Jun. 16. marytomasmuseum.com

39 PAUL KASMIN GALLERY/NEW YORK

Paul Kasmin Gallery is committed to supporting an ongoing intellectual and visual dialogue with influential Modern and Contemporary artists, representing several generations of internationally recognized artists working in a variety of media.



17
 Visit Paul Kasmin at Dallas Art Fair in their booth, Apr. 13–15. Image: William N. Copley, *The Cowboy Cave*, 1967, acrylic on linen, 45 x 58 in. Courtesy of the artist and Paul Kasmin Gallery. © The Estate of William N. Copley, LLC. paulkasmingallery.com

40 PHOTOGRAPHS DO NOT BEND

Peter Brown: *Houston Texas* continues through May 5. Peter Brown, and Joe Holley, a journalist known for his column, *Native Texas* in the Houston Chronicle, recently collaborated on the book, *Houston Texas*. The book explores the land and people of this vast state of Texas: East, West, North, South, and Central. They illustrate, through stories and pictures, the place that shapes a person that defines them as Texans. Dallas Art Fair booth B10, Apr. 12–15. pdnbgallery.com

41 POLLOCK GALLERY AT SMU

An exhibition of work by M.F.A. candidate Gage Peer continues through Apr. 14. The *Division of Art B.F.A. Qualifying Exhibition*, the annual spring exhibition of B.F.A. candidates, opens May 5. The show will feature works in a wide-ranging variety of styles and media through May 19. smu.edu/meadows/AreasOfStudy/Art/PollockGallery

42 THE POWER STATION

The Power Station presents painter and installation artist Adam Gordon in *Sleep*, opening Apr. 11 through May. On Apr. 13, *Culture Hole* features the work of Israel Lund. Brooklyn-based Lund produces paintings, prints, and zines that traffic in abstract imagery. powerstationdallas.com

43 THE PUBLIC TRUST

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

44 THE READING ROOM

Carolyn Sorror's *Plaid Pipes* is an intermedia installation with projected HD video at The Reading Room for a one-night-only presentation on Apr. 14. *is Further Seasons*, a group exhibition exploring images and texts about nature, curated by Lucia Simek, will open Apr. 28 and run through May 26. Image: Marjorie Schwarz, *untitled (flowers)*, 2014, water soluble oil on canvas, 16 x 20 in. thereadingroom-dallas.blogspot.com



BRAD ELLIS
 NO HOLDS BARRED



KELSEY IRVIN
 IN ALL I DO



TRACEY HARRIS
 FERAL

OPENING MARCH 31

5 PM - 8 PM

ON VIEW: 3/31/18 - 5/5/18



CRAIGHEAD GREEN GALLERY

1011 Dragon St | 214.855.0779
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grid of streets, the massing of city blocks, and the very center of mankind's notion of civilization. The exhibition continues through Jun. 16. sminkinc.com

51 SOUTHWEST GALLERY

The Beauty of the American Landscape is an exhibition of breathtaking paintings that explore the beauty of the United States through Apr. 16. Next, a solo show for Roberto Ugalde will run Apr. 14–May 14. And Kent Wallis will run Apr. 14–May 14. swgallery.com

52 TALLEY DUNN GALLERY

Mead, featuring works by Joseph Havel, will be on view through Apr. 21. Running congruently with Havel is the work of Kana Harada in an exhibition titled *Sanctuary*. Next, TDG will open an exhibition of new work from Tim Bavington in the main gallery and Helen Altman in the project gallery running from May 5–Jun. 16. Dallas Art Fair booth A1, Apr. 13–15. talleydunn.com

53 VALLEY HOUSE GALLERY

Retrospectivis for Spanish artist Miguel Zapata continues through Apr. 21 and includes work from all periods of his life. Zapata's oeuvre explores the visual dialogue between opposing elements he sought to balance: beauty versus power, past versus present, and construction versus deconstruction, bringing these antithetical elements into harmonious coexistence. Dallas Art Fair booth A5, Apr. 13–15. valleyhouse.com

54 WAAS GALLERY

Women-focused, WAAS will exhibit during Deep Ellum Arts Festival, Apr. 6–8. Apr. 13–15, Brandy Michele Adams and Kirsten Joy Burch will lead *The Art of Well Being* workshop. BioGlitz creator, Saba Gray, flies from LA for *FLARTHX*, Apr. 20–22 to educate on the contamination of glitter and its harmful effects on the environment. May 1 begins with another *ToughTalk* and *Goddess Series* workshop. waasgallery.com

55 WILLIAM CAMPBELL CONTEMPORARY ART

William Campbell Contemporary Art features Benito Huerta in *Odd Ducks and Other Assorted Tales* through Apr. 28. For the tenth year, William Campbell will exhibit at Dallas Art Fair booth F10, Apr. 13–15. williamcampbellcontemporaryart.com

COURTNEY MILES

COURTNEY: LOVE MARCH 24TH - APRIL 21ST



MILLOVE H: 12 W: 12 PENCILS

CAROLINE OLIVER

RAINBOW ROAD MARCH 24TH - APRIL 21ST



RAINBOW ROAD H: 40 W: 30 INCHES

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www.SamuelLynne.com | 214.965.9027

NOTED: GALLERIES



AUCTIONS AND EVENTS

01 ART BALL 2018

All That Glitters Art Ball 2018 takes place Saturday, Apr. 21 at the Dallas Museum of Art. The 53rd annual gala, chaired by Rebecca Enloe Fletcher and benefiting the DMA, features a seated dinner, a luxury live auction chaired by Brian Bolke and Faisal Halum, entertainment, and a festive after-party. For tickets visit support.dma.org

02 DALLAS ART FAIR

Held annually at Fashion Industry Gallery (f.i.g.), the 10th anniversary of the Dallas Art Fair featuring nearly 100 prominent modern and contemporary galleries from across the globe, mounts this month. Apr. 12 marks the Dallas Art Fair Preview Benefit Gala. Fair days take place Apr. 13-15. dallasartfair.com

03 DALLAS AUCTION GALLERY

On Apr. 11, Dallas Auction Gallery's spring *Fine & Decorative Arts Auction* will offer a selection of European furniture, Chinese jade and ceramics, contemporary prints, rugs, and more. dallasauctiongallery.com

04 HERITAGE AUCTIONS

Auctions for Apr/May are the *Illustration Art Auction*, Apr. 24; *Silver & Vint* Auction, Apr. 25; *Timeless Signatures Auction*, May 1; *American Art Auction*, May 4; *Nature & Science Auction*, May 5; *Texas Art Auction*, May 12; *Tiffany, Lalique & Art Glass including Art Deco Auction*, May 16; *Modern & Contemporary Art Auction*, May 24; and *Online Prints & Multiple Fine Art Auction*, May 29. Visit HA.com for more details and to view the full auction calendar. ha.com

05 MTV RE:DEFINE

Join hosts Kenny Goss and Joyce Goss for the seventh annual MTV RE:DEFINE Auction and Gala honoring artist Tracy Emin. Chaired by Maxine Trowbridge and Brooke Davenport, the event benefits the MTV Staying Alive Foundation and Dallas Contemporary and is presented by NorthPark Center, on Apr. 13. mtvredefine.com



Top: Brian Bress, *Paperboy* (an orange dashed), 2016, high-definition, single-channel video (color), high-definition monitor and player, wall mount, framed, 37 x 21 x 4 in., 25 min., 54 sec., loop. Bottom: Nicholas Hatfull, *Smilla's Feeling for Snow*, 2017, acrylic on canvas, 67 x 51 in. All courtesy of the artists and Josh Lilley Gallery.

BY WAY OF LONDON

JOSH LILLEY RETURNS TO THE 2018 DALLAS ART FAIR WITH A TWO-PERSON SHOW.

Returning to the Dallas Art Fair from London, Josh Lilley Gallery will present a two-person show pairing metaphysical painter Nicholas Hatfull's dissociative metaphors of contemporary consumption with the collaged and painted photographic and video-based work of Brian Bress that explores fabricated space.

Dallas native and arts patron, Jenny Mullen, shared a conversation with Josh Lilley on his frequent and rigorous gallery and fair programming along with his thoughts on exhibiting at the 2018 Dallas Art Fair.

Jenny Mullen: *As you're returning for your fourth turn at Dallas Art Fair this month, in what ways have you seen the fair grow over the years, and what sets it apart from other art fairs that you do each year?*

Josh Lilley: I suppose in order to answer the question, it's important to state that the gallery itself has grown during this time. Such progress has allowed us to be more strategic in what we bring, and to have a more specific level of expectations in what we hope to achieve. The caliber of the gallery has changed for sure, while it does seem that the fair has had more of an impact on the greater Dallas community at large. The city sets it apart from other fairs I do. It's a town with a deep sense of hospitality, with curious and exceptional collectors taking an active role in the promotion and acquisition of contemporary art.

JM: *In what ways do you differentiate between the artwork you show at fairs and the exhibitions you have at your gallery? Will you be showing more of a representative cross-section of your program at the Dallas Art Fair, or are you looking to do something that is more project-based?*

JL: Well, art fairs give you a taste of the broader context of an artist's work. We try to bring the best examples of an artist's practice to fairs—because you have less scope to make an impression. For Dallas this year, we will be doing a more focused presentation of two artists' works.

JM: *How has the rigorous schedule of participating in almost half a dozen art fairs annually changed the way you plan your program at your gallery in London?*

JL: It just means we have much more work to do. I will be doing 6–8 fairs this year. Art Basel Hong Kong and Frieze New York are on either side of Dallas. To make it work it requires real planning, from both the artists and, of course, myself and my staff.

JM: *What artists are you bringing to Dallas this year and what artworks are you most excited about presenting at the fair in April?*

JL: We are presenting paintings by Nicholas Hatfull, and framed video panels by Brian Bress. The new suite of paintings by Hatfull is immensely bold and confident, while the work *Landscape Fruit Salad* by Bress is an absolute standout.

JM: *Lastly, as a collector and long-time admirer of your gallery and program myself, what has your experience been in connecting with the collectors who frequent Dallas Art Fair? And what are your hopes in that area in looking forward to this year in Dallas?*

BY DANIELLE AVRAM, STEVE CARTER,
AND NANCY COHEN ISRAEL
PHOTOGRAPHY BY SHAYNA FONTANA AND OTHERS



A DECADE OF ART: DALLAS ART FAIR'S MILESTONE EDITION

*PATRON CHECKS IN WITH 10 ARTISTS OF NOTE, SHOWING
WITH NEW AND RETURNING EXHIBITORS.*

Alex Gardner/The Hole
Barbara Takenaga/Gregory Lind Gallery
Claudio Parmiggiani/Simon Lee Gallery
Kirk Hayes/Conduit Gallery
Yelena Popova/Division of Labour
Bruce M. Sherman/Nicelle Beauchene Gallery
Rosemary Laing/Galerie Lelong & Co.
Matthew Ronay/Casey Kaplan
Arcmanoro Niles/Rachel Uffner Gallery
Faith Ringgold/Pippy Houldsworth Gallery

Below: Alex Gardner, *Auditions in the Frozen Food Section*, 2017, acrylic on linen, 64 x 48 in. Courtesy of the artist and The Hole. Right: Los Angeles painter Alex Gardner in his studio. Courtesy of the artist and The Hole.



ALEX GARDNER THE HOLE

Alex Gardner exemplifies the art historical practice of synthesizing tradition while propelling his medium forward. The up-and-coming painter from the Los Angeles area creates tableaux that seem familiar but, as in a dream, remain elusive. While his ebony figures appear to interact with another, there is a mystery to their actions. "The figure seems to just be an object to manipulate in creating forms through a composition," Gardner explains. Mannerism, the 16th-century movement defined by elongated, twisting figures, has been one of his inspirations. "I liked most of the 15th- and 16th-century art while in school. I was a sucker for the illusionism and also really appreciated the skill level," he says, adding, "I loved how everything was so purposefully composed."

In another nod to Mannerism, Gardner plays with color, light, and shadow to great effect. His faceless figures, which only hint at gender, are uniformly clothed in short-sleeved t-shirts and boxers. In some works, these garments illustrate the full reflective value of white while in others they echo the background color.

Kathy Grayson, the director of The Hole, the New York City gallery that represents Gardner, says, "I was drawn to the way

they were painted; layers of acrylic built up to paint the figure are rare and difficult. I was also drawn to their subject matter." She was first attracted to the work after seeing it in an exhibition in Los Angeles. Gardner's soft hues add to the dreaminess of his surfaces and act as a foil to the absorption and reflection of black and white, respectively. Gardner says, "The color serves a greater roll than narrative."

It is an age-old dilemma for representational artists to fuse their work with abstraction. Gardner manages to bridge this chasm. "Some of it is narrative and some of the works have had a narrative thread. Even though it's clearly representational, the subject matter is very minimal and the narrative is meant to be abstract. Most of the work is supposed to serve as a singular representation of emotion and mood," he says. Grayson adds, "When you get into his world and see the intensity of the body interactions he is carefully constructing, they are powerful works."

The Dallas Art Fair marks Gardner's debut in Dallas. It is also the first year that The Hole is participating. They will also present the work of painters Jonathan Chapline and Eric Shaw.

-Nancy Cohen Israel



It all begins with a dot. From this most simple mark, Barbara Takenaga conjures brilliant universes. Her meticulously crafted work pulsates with dynamic energy. "They started out as little paintings of hair spirals," says the New York-based artist. Rather than astronomy, it was the hair on Takenaga's dog that served as her original inspiration. Tufts of fur became spirals. The addition of radiating lines furthered the cosmic feel of the work. Ultimately, the combination of elements created portals into unknown dimensions.

Process is of utmost importance to Takenaga, who does not work from preliminary drawings. The painstakingly executed work is compelling in its intricacy. Of late, she says she is exploring abstract expressionist pours. "I did a whole series with background pours," she says. In spite of the potential capriciousness of pours, Takenaga also adds, "I work off structure." Much of her current work is bifurcated into what appears as a horizon line. "One of the things I tried was to put a dividing line in the painting. I didn't intend for them to be a landscape, but that's how they have evolved," she says. Whether dividing earth and sky or reflecting the cosmos, the light in her work pulsates from within, pulling the viewer into the image.

Takenaga's paintings and works on paper are perennial favorites at the Dallas Art Fair. This year, Gregory Lind Gallery, from San Francisco, will be featuring the work of this mid-career artist, along with that of Jake Longstreth and Anne McGuire. Takenaga began showing with Lind in the early part of this century when another one of his artists, Sarah Walker, organized the exhibition *Radial Gradient*. The exhibition, he says, "introduced seven artists who were retinal programmers. Each captured visual perception." Lind has a keen interest in the relationship between science and art. "With Takenaga's work," he says, "one could be looking through a telescope or a microscope."

A pair of Takenaga's larger paintings, which can work together as a diptych or individually, will be prominent in Lind's booth at the fair. He will also be showing Takenaga's works on paper, which resonate with a broad audience. "People love the immediacy of these drawings," he says.

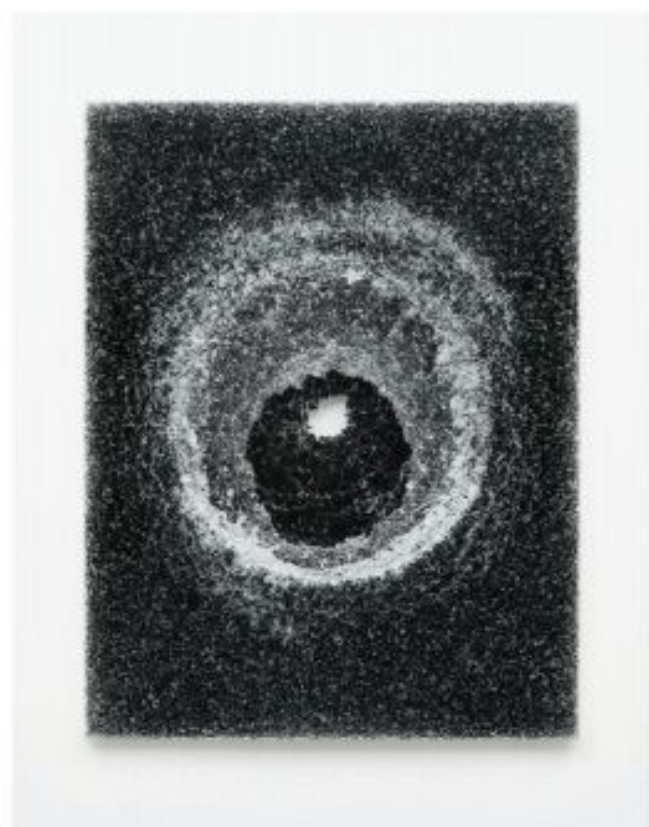
Lind and Takenaga are veterans of the Dallas Art Fair. This will be the gallery's third year to exhibit at the annual event. "I enjoy the Dallas Art Fair. It's intimate enough. The people are very enthusiastic. And the museums in Dallas and Fort Worth are tremendous," Lind concludes. —Nancy Cohen Israel



Barbara Takenaga, *Atmosphere I*, 2017, acrylic on linen, 72 x 36 in.; Barbara Takenaga, *Atmosphere II*, 2017, acrylic on linen, 72 x 36 in.
Courtesy of the artist and Gregory Lind Gallery.

Claudio Parmigiani, Portrait by Todd White Art Photography. Courtesy of the artist and Simon Lee Gallery.
Opposite: Claudio Parmigiani, Senza Titolo, 2017, glass, 35.37 x 27.5 in. Courtesy of Simon Lee Gallery.





CLAUDIO PARMIGGIANI SIMON LEE GALLERY

Amidst the hustle and bustle of the Dallas Art Fair one will find the artistic embodiment of absence, stillness, and silence. Made by Italian artist Claudio Parmiggiani, the pieces are comprised of soot-laden boards and shattered glass panes, remnants of processes designed to erode physical barriers, exposing the nothingness in between.

Born in Luzzara, Italy in 1943, Parmiggiani studied at the Istituto di Belle Arti di Modena, where he met famed painter and printmaker Giorgio Morandi, whose still lifes of bottles and vases continue to have a profound effect on Parmiggiani's work. Associated throughout his career with both the Arte Povera and Conceptual Art movements, Parmiggiani resists substantial connection with either, preferring to retain a singularity about his work rather than categorical associations.

In 1970 Parmiggiani began his well-known *Deluazione* (de-location) series. Inspired by dusty silhouettes created by objects set on shelves and placed against walls, the works are meditations on the voids left behind in the wake of loss, and our desire to retain some sense of presence in the face of absence. "*Deluazione* is a work born from the observation of an abandoned place inside a museum, where the only presences were the footprints of the objects I had removed," he explains. "An environment of shadows: shadows of canvases removed from the walls, shadows

of shadows, like seeing another veiled reality behind a veil and another reality behind it and other veils, and so on, getting lost indefinitely, looking for an image and through that image the desire to glimpse oneself." In order to create these pieces, Parmiggiani places objects in front of large boards, and fills the sealed room with smoke from burning tires. The thick, acrid air deposits smoke and soot across the surface, leaving ghostly traces of the objects—books, bottles (a nod to Morandi), small objects, window drapes—as if one is viewing the walls of a home after a fire, when only the shadowy figures of the past remain.

Juxtaposing the smoky lushness of these panels is a series of "black mirror" works, featuring panels of black glass shattered in the middle, as if struck by a fist or a rock. Whereas fire can be seen as cleansing and sensual, jagged flecks of glass speak to fear and violence, the shattering of protective barriers against unknown predators. One thinks of windows, gunshots, robberies—all violations of personal safety and security. Yet the glass harkens back to the basic elements of creation, and the cyclical nature of fire as a creator and destructor, as a force of life and death. And this is where Claudio Parmiggiani wants to situate his viewers, in the quiet stillness in between moments, when the embers take their last breaths and the smoke disappears into the ether, leaving only the scent behind. —Danielle Avram



Kirk Hayes, March 5, 2018. Photograph by Shayna Fontana.

KIRK HAYES CONDUIT GALLERY

Although the genre of *trompe l'oeil* (literally “deceive the eye”) painting dates back to antiquity, in the hands of Fort Worth artist Kirk Hayes, the tradition is alive and well, and recalibrated to suit his nonpareil vision. Hayes, 60, has been represented by Conduit Gallery in Dallas for the past two decades, and three of his idiosyncratic paintings will highlight that gallery’s Dallas Art Fair booth. At first glance—no, make that repeated close-on *studie*—a Kirk Hayes painting looks like primitive grade-school collage: raw, hand-torn shapes of fiberboard crudely affixed to a plywood field, replete with bits of wrinkling tape, jutting staples, and ice-picked holes, with just enough shading to verify the third dimension. But Hayes’ technical virtuosity has done it again—what you’re seeing is all paint, oil, and spray enamel, on brown paper-covered signboard. Every wood grain, knothole, shape, tape, blemish, and staple is an illusion, a masterful sleight-of-hand that’s confoundingly convincing. Kirk Hayes is a magician.

One singular aspect of his take on *trompe l'oeil* is that he’s mimicking collage, rather than still life, relief, or perspective. His method is singular as well: he begins a painting by actually creating the collage that he intends to recreate in paint, a full-size

maquette. “It’s crazy, isn’t it?” Hayes concedes. Another singularity is that Hayes’ subject matter is decidedly un-heroic, non-classical, antithetical to the canvases of *trompe l'oeil* masters such as William Harnett and John Peto. “I didn’t particularly like them; I thought they were pretty boring,” the self-taught Hayes says. “But I was painting to learn how to paint, actually, so over the process I made progress pretty fast, and then I saw the possibility of what could be done with it, more so than just painting objects.”

Hayes is an inveterate introvert, and there’s often an Everyman/Sad Sack irreverence that pervades his works, a sense of Sisyphean futility, dreams dashed—in short, the human condition. Michael Auping, former chief curator of the Modern Art Museum of Fort Worth, maintains that all of Hayes’ paintings are self-portraits, and the artist concurs: “Yes, they are self-portraits, and they’re embarrassing sometimes. You kind of put yourself out there, in a hidden way. Even if it doesn’t look like me, it’s me. But if you don’t recognize that, then that’s probably a good thing.” Pre-fair and post-fair, these paintings will also be on view at Conduit’s Project Room, April 7 through May 12.

—Steve Carter

YELENA POPOVA DIVISION OF LABOUR

Artist Yelena Popova and gallerist Nathaniel Pitt forged their working relationship over a shared interest in the Russian Avant Garde. "We talked for a long time about Constructivism, women in art, and the links to Bauhaus," says Pitt, director of London's Division of Labour.

For the Dallas Art Fair, the Russian-born, UK-based Popova has created an installation that resembles a well-appointed living room. A comfortable chair sits in one corner. Sculpture adorns the walls. A large tapestry on the back wall serves as a focal point to the space. Popova's work deals with balance, and in this arrangement, there is a sense of equilibrium. Upon closer inspection, the movement of a rapidly changing world becomes evident.

Popova is primarily a painter, which initially attracted Pitt to her work. He says, "I was mesmerized by her deft language in painting, layered with new ideas whilst reflecting a history of modernism." She was introduced to textiles during a recent residency at Cambridge's Girton College. The fabric on the chair is a sample from her first tapestry. The jacquard wall tapestry, digitally woven in Belgium, is a screenshot of an earlier work, a code-generated computer performance called *Тhis Cаrked Тhat*. "With these two tapestry pieces, I sense a new language is appearing in my work. I really enjoy the intensity of color, the interlocking guilloche lines, and the algorithmic quality of jacquard itself," she says.

The use of money as imagery has increased relevance in a transactional world. For Popova, using Euro notes as a source of inspiration has a special appeal. "I chose the Euro for its distinct circle of stars, which, when animated, produces a hypnotic effect," she says. The echoing of the circles throughout the installation further suggests movement. With Brexit afoot, the work takes on a timely urgency.

Additionally, the story of Leon Warnerke fascinates Popova. In the 19th century, Warnerke and a group of Russian anarchists attempted to destroy the international economy by flooding it with counterfeit banknotes that Warnerke created in his London photography studio. Inspired by her research on Warnerke's practice, Popova has created a series of etchings, which will be presented at the fair.

This year's fair will be the first time that Popova's work is being exhibited in Texas. Pitt is sharing his space with Copperfield, his partner gallery, and will also feature the work of Jane Bustin. Having been at the Dallas Art Fair in 2015, Pitt came away impressed. "I've been looking for an opportunity to return ever since," he says.

-Nancy Cohen Israel



Upper left: Yelena Popova. Portrait courtesy of the artist and Division of Labour. Lower left: Yelena Popova, *This Carked That*, 2018, jacquard woven tapestry, 68.89 x 55.11 in. Courtesy of the artist and Division of Labour.



Left: Bruce M. Sherman works in his Manhattan studio. Above: Represented by Nicelle Beauchene Gallery, Bruce M. Sherman is known for his anthropomorphic, ceramic vessels. Photography by Shayna Fontana.

BRUCE M. SHERMAN NICELLE BEAUCHENE GALLERY

For the last handful of years, ceramics has been enjoying a season in the sun, gaining long overdue respect in an art world which has sometimes relegated the medium to a one-down status. Happily, for the Dallas Art Fair, New York's Nicelle Beauchene Gallery returns this year with new work by ceramist Bruce M. Sherman, a roster artist whose oeuvre is cutting edge, provocative, and endlessly delightful. Sherman practiced dentistry "on and off" for nine years, but his love affair with clay has been a constant for 50+ years, and for the last 15 of those, his full-time passion. "For a lot of years ceramics was sort of a second cousin; it was a craft," he confirms. "I think it's caught on more lately because people are discovering what a breadth of possibilities there is in clay."

Possibilities, anyone? Sherman's clay-ful imagination frequently takes him to an anthropomorphic Neverland, where his inscrutably beguiling sculptures may be composed of hands, lips, eyes, ladders, eggs, feet, cactus, birds, top hats, cylinders, high-contrast glazes, and the requisite connective tissue to pull it all together. "I don't really work from sketches," he says. "It's very improvisational, sort of like listening while you're playing music,

which I still do, improvisational piano. With clay I have to feel what's needed next, let's say after I put the legs on—what's the next form? The piano has really helped me become more intuitive with the clay, just kind of listening to it, seeing where it wants to go." Sherman likes to start his morning with piano practice before he hoofs it over to his studio, and it's not unusual for him to be working six, even seven, days a week.

Nicelle Beauchene first showed Sherman's work two years ago, part of a group exhibit called *The Fantasy Inside*. Featuring eight artists working in a variety of mediums, the favorable response to Sherman's pieces was strong enough that the gallerist invited him to join her roster. *IS*, his first solo exhibition there, ran last spring and included a number of vessels, even a drawing, in addition to a dozen or so of his signature surreal sculptures. "My little figures are very intuitive; I have no idea what those things are going to be," he says. "They sometimes have a certain compassion to them, or a certain humanness—they really do. I'm as surprised as anyone else." -Steve Carter

ROSEMARY LAING GALERIE LELONG & CO.

Place, landscape, and belonging are major themes informing the work of Rosemary Laing. Galerie Lelong & Co., New York, is presenting the Australian photographer's large-scale work from her *weather* series at this year's Dallas Art Fair. Laing's work may be familiar to local audiences through *grasscutted (nd piazza) #2*, her work in the permanent collection of the Modern Art Museum of Fort Worth.

"The *weather* series was made about a decade ago," Laing says. It was in response to *walk on a sea of salt*, an earlier series, which was photographed at the former Woomera detention center. Housing asylum seekers until its closure in 2003, the infamous facility, as well as the desolate landscape surrounding it, affected Laing deeply. It led her to revisit Queensland, where her family settled in the mid-19th century. Laing says she returned "to reconnect with something better." The dismaying environmental degradation she encountered there inspired the *weather* series.

Feeling helpless to stem this destruction, Laing invented what she calls "a kind of no-place." She staged the images in a rented studio, where she and her crew worked with stunt performer, Gill Stratham. Special effects created the air storm, enhancing its cinematic quality. To make the debris field, Laing used cut-up newspapers. Its effect, she says, is of "a location-less cyclone, or maelstrom." She adds that the protagonist-performer "is buffeted by high winds and a storm of newspaper shards. It is ambiguous as to whether this influencing cyclone is climatic, or events, or both. She appears unable to determine her actions—her abilities have been impacted and altered," Laing explains. "In the least," she concludes, "what is necessary is to find an agility to weather the weather of this circumstance." Galerie Lelong & Co. Director Dede Young says, "The idea of environmental change is especially compelling and timely in this body of work."

Young further states, "Rosemary Laing is one of the most celebrated artists working in Australia, but she is lesser known here." Galerie Lelong & Co. introduced Laing's work to American audiences in a solo exhibition, where it was immediately embraced. According to Young, "[Laing's work] fits within Galerie Lelong & Co.'s ongoing commitment to showing a range of dynamic work by artists from across the globe that the Dallas Art Fair audience may not necessarily know." The gallery, participating in the fair for the first time, will also feature work from its internationally renowned stable of artists.

-Nancy Cohen Israel



Represented by Casey Kaplan, New York, Matthew Ronay in his Long Island City studio, New York. Portrait by Shayna Ferrana. Below: In the foreground, Matthew Ronay, *Announcement* | *Incarnation*, 2018, basswood, dye, gold leaf, flocking, shellac-based primer, steel, 19 x 23 x 21 in. Behind from left: Matthew Ronay, *Condition*, 2018, basswood, dye, gouache, flocking, plastic, steel, shellac-based primer, 23 x 21 x 18.25 in.; Matthew Ronay, *Blow*, 2018, basswood, dye, gouache, flocking, plastic, steel, shellac-based primer, 14.5 x 19 x 18.25 in. Photograph by Shayna Ferrana.



MATTHEW RONAY

CASEY KAPLAN

Welcome to Planet Matthew Ronay, a fantastically surreal world of imagination, where the lingua franca is purely visual and ineffable, and the Rosetta stone has yet to be discovered. New York gallery Casey Kaplan will be bringing five new pieces by Matthew Ronay, the acclaimed Brooklyn-based sculptor, to the Dallas Art Fair, along with paintings by Italian artist, Giorgio Griffa. The handful of recent Ronay sculptures won't comprise an installation as such, but the medium-size, pedestal-bound works are sure to cohere as an eye-rubbing terra incognita. Ronay's meticulously crafted objects are created from fairly commonplace materials—basswood, dye, plastic, gouache, string, flocking, and steel, for instance—but the materials are alchemized in the cauldron of his imagination, emerging as absolute wonderments.

Matthew Ronay's work is sometimes characterized as being anthropomorphic, biomorphic, or erotic, but he maintains that the natural world is hugely influential on his process. "I think I have an intuitive understanding about nature," he says, "and so a lot of the works that have been described as 'foreign species,' 'alien,' maybe 'microscopic photography,' is the feeling of someone who is close to nature, trying to be harmonious with the physical world, yet filtering through my unconscious." There's an occasional suggestion of the Dr. Seuss-ian, the Tim Burtonesque, the scant quarter-teaspoon of Ken Price, a trace element of Ron Nagle, but Ronay's vision remains utterly proprietary, and immersion in that world is a baptism by discombobulation. And while there's an absolute object-ness at work (and play) in



his oeuvre, Ronay's creations are unswervingly gregarious, approachable, and inviting.

"There's another aspect of the work that I think touches on science fiction," Ronay continues. "Some of the things look cybernetic, as if one part is organic and one part is machine in a sort of Cronenberg way, a machine that's augmented, but not necessarily in a way that you'd normally think of." Most of his sculptures begin as drawings, although there may not be a 3D intention at the outset. "My process for coming up with imagery is automatic," he says. "I'm just letting my hand work on a piece of paper through a pencil or a piece of charcoal. And I think my imagination lies somewhere in this realm of the unconscious; if there's any real talent in my imagination it's that I'm able to relax and trust that my muscle memory and drawing skill lead me to discover new shapes..." -Steve Carter



ARCMANORO NILES RACHEL UFFNER GALLERY

While he's only been represented by New York's Rachel Uffner Gallery since February, 28-year-old Arcmanoro Niles will be front and center at the gallery's Dallas Art Fair booth. How could he not be? Brooklyn-based Niles' canvases are populated with life-size, glitter-bespangled figures who address viewers face-on, unflinching. And as the viewer is taking the measure of the orange-tinged subjects, imagining narratives for the *mise en scène*, there's the inescapable realization that Niles' people are checking out their audience with a quiet "what-the-hell-are-you-looking-at?" curiosity. It's conversation, not confrontation, and the engagement is compelling. "It's important for me that I want you to feel like you're a part of the scene, like you're walking into it," Niles acknowledges. "You shouldn't feel like you're looking from the sidelines; I want you to feel like they see you and they're either inviting you in or making you feel like you're not sure you should be there."

Niles grew up in a Washington D.C. suburb that he's described as an urban "middle space" somewhere between impoverished and middle class. After finishing high school at D.C.'s Duke Ellington School of the Arts, he earned his BFA from Pennsylvania Academy of Fine Arts and MFA from New York Academy of Art. 2017 was a watershed year for Niles: he received a Joan Mitchell Foundation Painters & Sculptors Grant; Long Gallery Harlem presented *Arca*, his first solo exhibition in New York; he signed with Rachel Uffner Gallery; and 2018 began with his first solo exhibition there, *Raising Arca*. His more recent paintings are interior scenes, and one highlight is close to home. "There's one of my grandfather in the kitchen, a place where he always relaxed and reflected on his life," Niles says.

Whether he's painting his familiars back in D.C. or newer neighbors in Brooklyn, the through-line in his work is people, exploring the individual to uncover the universal. Niles adds, "I'm really interested in people, how they relate to each other, the way their environment and paths and everything they've been through influences how they act with each other. I want the viewer to feel like they're going on a tour with me." Rachel Uffner's booth will also feature another recent addition to the roster, sculptor Sally Saul, Shara Hughes, and Leonhard Hurlzmeier; Hughes and Hurlzmeier are already familiar to fairgoers from their contributions to TWO x TWO for AIDS and Art. —Steve Carter



Top: Brooklyn-based Arcmanoro Niles. Bottom: On the left a work in progress, Arcmanoro Niles, *What's Left of me (Wild Heart)*, 2018, oil, acrylic, and glitter on canvas, 32 x 35 in. Photography by Shayna Fontana.

you discuss a strategy before the auction? Are there any notable stories to share?

Jennifer Eagle: My strategy is usually to have John sit on his hands! He loves an auction and loves to win! That said, yes, we do seriously talk about works that fit in our collection and what we're planning to bid on. We have come away with great pieces that we live with every day and it's also satisfying to know that our support has a meaningful impact for two important organizations.

John Runyon: Many of the TFWO x TFWO works you've added to your collection were selected among live auction lots including Mark Bradford, Ugo Rondinone, and Charles Ray, and/or were the honored artist that year, in the case of Joel Shapiro and Elizabeth Peyton. What are some of the memorable experiences and exciting moments for you as a collector and supporter of TFWO x TFWO?

Jennifer Eagle: Elizabeth Peyton was the honored artist in 2006 when I co-chaired TFWO x TFWO with Catherine Rose. She and Gavin Brown were seated at our table and the live auction began. John was discreetly bidding against a friend and fellow tablemate. No one knew who the second bidder was, including me. We took it home and hung it immediately since we were hosting the brunch to honor her the next day. It has never been in storage. This lovely piece actually opened our eyes to other figurative works we now own.

John Runyon: TFWO x TFWO is a unique fundraising event. The obvious beneficiaries are Dallas Museum of Art and amfAR. Can you describe how TFWO x TFWO has benefited others and the community?

John Eagle: In hosting our out-of-town guests, TFWO x TFWO has really put Dallas on the map. It is so rewarding to share our vibrant arts community and so many impressive personal collections with those that may find it a real surprise. Surely, many gallerists have decided to invest and participate in the Dallas Art Fair as a result of their visit to TFWO x TFWO. Of course, the Rachofskys lead the charge, but they have created a team of supporters through camaraderie and a family atmosphere.

John Runyon: Have you been able to establish relationships with the artists and gallerists spurred by introductions via TFWO x TFWO?

Jennifer Eagle: Definitely. Having dealers in town and getting to know your collection and how you live with art has been invaluable in

the opportunity to acquire new pieces outside the event.

John Runyon: The Dallas Museum of Art unveiled the Eagle Family Plaza in 2016 and the corporate offices at amfAR have a plaque on their wall engraved with your names. How do you feel that these organizations have benefited from the past two decades of TFWO x TFWO for AIDS and Art?

Jennifer Eagle: Obviously, these two organizations benefit financially from TFWO x TFWO but there is more to it than that.

Dallas is on the esteemed list of international cities hosting events for amfAR and actually raises the most funds outside of the Cannes Film Festival, even though proceeds are split 50/50! The flow from artist and gallery to the Dallas Museum of Art Contemporary Acquisition Fund and then right back around in the form of acquisitions from these same contributors is a direct benefit for everyone.

John Runyon: The Rachofskys lead the charge, but they have created a team of supporters through camaraderie and a TFWO x TFWO family atmosphere. How do you describe their gift of leadership and inspiration?

Jennifer Eagle: Cindy and Howard are two of the most generous people we know. They are the bridge-builders who bring us all together and know no limits when it comes to personal relationships. We have met so many people from all over the globe through their friendship and made many lifelong friends along the way. To say their commitment is an inspiration is an understatement.

To install your entire house with works for auction, plan and execute a beautiful week of parties replete with tents that brim with food, wine, and newly imagined decor each year all while living there and remaining the ultimate, gracious hosts, the Rachofskys are nothing short of sainthood. **P**



Left (from left to right): Yayoi Kusama, Untitled, 1953, gouache on paper; Bruce Conner, Inkblot Drawing, 1992, pen and ink on paper. Acquired from TFWO x TFWO; Ewan Gibbs, New York, 2008, pencil on paper; Irma Blank, Ur – schrift overo Avant – text, 1998, ballpoint pen on paper. Right: Charles Ray, Handheld Bird, 2006, cast stainless steel and acrylic, polyurethane. Acquired from TFWO x TFWO.





Miwa Komatsu will perform *Spiritual Guardians* for the Dallas Art Fair Preview Benefit celebrating the 10th Anniversary.

BY DANIELLE AVRAM

MIWA KOMATSU'S GUARDIAN DEITIES

Shinto guardians inform a Japanese artist's performance during Dallas Art Fair.

Looking at the work of Japanese artist Miwa Komatsu, one would hardly expect that she began her career as a copperplate printmaker. Having first gained attention for her printmaking prowess while a student at the Joshibi College of Art and Design, the press quickly dubbed Komatsu as "too beautiful" to be taken seriously as an artist. Struggling to find her creative footing, Komatsu was inspired to change her aesthetic trajectory after a trip to Izumo-taisha, the oldest Shinto shrine in Japan.

Eschewing the delicate and laborious copperplate process, Komatsu began painting in colorful acrylics, trading fine-point etching tools for brushes and her hands. Born and raised in the mountainous region of Nagano, Komatsu spent her youth surrounded by animals and nature, which spurred a fascination with and respect for the cycles of life and death. A reverence for the natural world is enhanced by Komatsu's belief in the Shinto religion, which focuses on the practice of rituals in order to establish a connection between present-day Japan and its ancient past. Shinto also emphasizes the interconnectivity between all things, through which flows a sacred essence, or "kami."

"There are spirits and guardian deities around us. I am hoping that my works could create an opportunity to link with people and those spirits," she says. "Painting is my prayer."

Animals, Shinto guardians, and biomorphic forms feature prominently in Komatsu's work, which she has taken to creating in live settings so as to better transpose the energy of her surroundings

onto canvas. "Drawing is the part of the Shinto rituals which is the way to connect with the local guardian angels," she explains. "While I am painting live, I receive the energies of people from my back, soak it up, and transform it into the moving force."

During these live performances, Komatsu dons a white *hakama*, the traditional uniform of a female Shrine attendant. As she applies paint to the canvas—with a brush, her hands, direct from the tube, or even throwing it from a distance—the *hakama* becomes covered in a myriad of colors, the smudges and spatters not only a residue of her performance, but a work unto themselves. Komatsu often saves each *hakama*, exhibiting it alongside the painting or gifting it to collectors. Fiery dragons, horned *Komainos*—lion-dogs that guard Shinto shrines—and a host of otherworldly creatures take shape as the artist paces back and forth in front of the canvas, never staying in one spot for too long.

While in Dallas, Komatsu will perform for a live audience, creating a painting inspired by the energy of the city. In describing her approach to preparing for her performance at the art fair, Komatsu says, "To communicate with the guardian angels in Dallas, I would start with the meditation to warm up my third eye. I will simply follow my soul and spirit to create the work extemporaneously, without any sketch in advance." It remains to be seen what mythical beasts she will be able to summon amidst the backdrop of art-world bacchanal, but it stands to reason that if anyone can channel the divine in the middle of Dallas, it is surely Miwa Komatsu. **P**