

February/March 2018

By Nancy Cohen Israel



PRIVATE VIEW

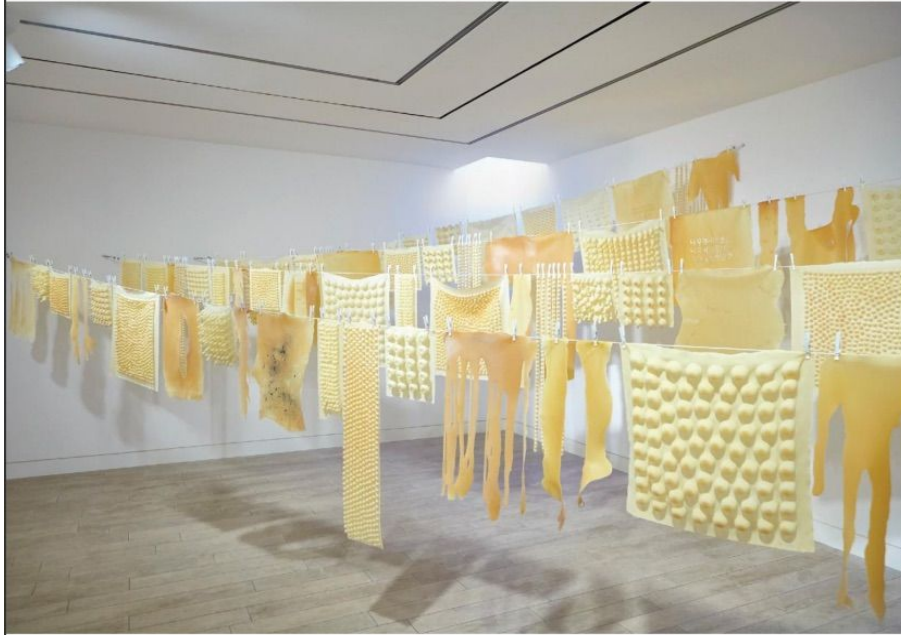
MARGUERITE HOFFMAN WILL WELCOME DALLAS ART FAIR EXHIBITORS THIS APRIL.

BY NANCY COHEN ISRAEL
PHOTOGRAPHY BY JOHN SMITH



From left: Mark Bradford, *A Truly Rich Man is One Whose Children Run Into his Arms When his Hands are Empty*, 2008, media collage on canvas, Skema, Jerome & Co., New York; Cy Twombly, *Children*, 1966, oil-based house paint, blue, orange on canvas, Greenberg, New York; Marguerite Staud Hoffman seated below Peter Dink, *Red of Extremes*, 2008, distemper on linen, Michael Wiener Gallery, New York. All courtesy of Collection of Marguerite Staud Hoffman. Architecture and design by Dallas-based Andrew, Bill Boushelle, All Interiors/ furniture design by Anselm Pinner.

Renate Bertlmann, *Washing Day*, 1976–2014, 120 pieces of latex, hung on washing lines with pegs. Collection of Marguerite Steed Hoffman.



While the Dallas Art Fair has opened the door to a growing number of collectors, the city's stalwarts continue to play an active role. In addition to being among the first to walk through each April installment during the Patron Preview, many of them generously open their homes and collections during that weekend. This year, prior to the public opening, one of its sponsors, Marguerite Hoffman, will welcome exhibitors to her Bill Booziotis-designed guesthouse and exhibition space known as B2.

Though she and her late husband, Robert, built the collection together, their approaches to collecting varied. "Robert had a list of five criteria. Some of these criteria formed the backbone of the collection," Marguerite says. She, on the other hand, collects more intuitively. "It happens to me in the first three minutes. I look for quality that's inherent," she explains.

Hoffman is delighted that the Dallas Art Fair is cultivating new collectors with initiatives such as the Dallas Art Fair Foundation & Dallas Museum of Art Acquisition Committee. She credits

the leadership of the fair with creating a critical mass between institutions and emerging collectors.

"We have to keep expanding awareness and move beyond the obvious players," she says. As the former chair of the DMA Board of Trustees, she also stresses the importance of getting collectors involved with local institutions.

While her collection includes titans of modern and contemporary art, Hoffman continues to expand its scope. "I made a conscious decision a year or two ago to diversify the collection and to include the work of more women and more people of color," she says, adding, "Since this work will go into a municipal collection, it has to reflect that culture." Mark Bradford and Rashid Johnson, accomplished artists by any barometer, are among those reflecting this diversity. She has also acquired the work of over a dozen women, including Austrian artist Renate Bertlmann.

"Often the work refers to women's bodies or to the roles that are traditionally relegated to women. *Washing Day* is a perfect example of these conditions. Bertlmann was a proto-feminist artistic voice

From left: Wyatt Kahn, *Bad Girl*, 2015, canvas on canvas on panel; Lynda Benglis, *Untitled*, 1975, purified pigmented beeswax and damar resin on masonite; Alison Knowles, *Book Jacket*, 1999-2008, clothing with collage elements and found objects, ink and graphite on paper, cotton, handmade flax paper, pins, paperclips, and string. All Collection of Marguerite Steed Hoffman.



commenting on the oppression of women as well as on female sexuality. I am interested in all these themes and how they have played out over time," she explains.

Hoffman also enjoys following the work of younger artists, such as Wyatt Kahn, saying, "I feel that Wyatt is confronting a long line of questions in art history about what constitutes a painting or a sculpture. His shaped canvases with their playful titles activate the room and immediately call to my mind some of the ideas inherent in the work of Stella or Kelly."

In addition to the opportunity of acquiring new work, Hoffman also values the relationships that she has formed with gallerists. Many galleries are on her list to visit this year, including Van Doren Waxter, a Dallas Art Fair newcomer, but a longtime friend of Hoffman. She also looks forward to the return of Kerlin Gallery and Harlan Levey Projects. From the latter, she is interested in seeing Marcin Dudek's *Alcoholigen*. "It bows a bit in the direction of Clifford Still, but in a Dr. Seussian kind of way. The manner of execution is interesting and exacting," she says.

A tour through this art doyenne's spectacular collection is something Dallas Art Fair Director Kelly Cornell is grateful to offer visiting exhibitors. "We are thrilled to have the generous support of Marguerite, opening her collection and being active in the fair. Marguerite is a shining example for new generations of collectors, and her involvement with the city's institutions has been crucial to putting Dallas on the map as it is today." **P**



Marcin Dudek, *Alcoholigen*, 2017, acrylic paint, image transfer, UV varnish on cloth tape, 78.74 x 59.05 in. Courtesy of Harlan Levey Projects.

Home Grown

DALLAS ART FAIR CULTIVATES A NEW COLLECTOR BASE.

BY NANCY COHEN ISRAEL
PHOTOGRAPHY BY JOHN SMITH



George Hayes, Texas Teen, stands in the Rayburn with Shannon and Dallas Senior.

What is the secret to art collecting? For many collectors, it all comes down to intuition. This innate sense makes it possible to wander through galleries and be immediately drawn to new works. With close to 100 galleries from 15 countries participating, the upcoming Dallas Art Fair, now in its 10th year, will offer an abundance of choices. The Dallas Art Fair Preview Gala is the opening event to the weekend, with proceeds from this dazzling evening benefiting the Dallas Museum of Art, Nasher Sculpture Center, and Dallas Contemporary. Through a variety of initiatives, the Dallas Art Fair is cultivating a new generation of collectors while also working in

tandem with established collectors. Shannon and Dallas Senior are among this new generation inspired by the Dallas Art Fair. Though a native son, Dallas met Shannon in Los Angeles, where they both lived before relocating to this area in 2015. Dallas learned about the fair shortly after moving back to town. "We really started collecting in Dallas because of our great experience with the Dallas Art Fair," he says. The first year they attended, they purchased *Tour Jew* by Georgia Hayes. "It related to Shannon's own experiences as an outsider moving to Texas," Dallas explains. The following year, they were invited to participate in the Dallas

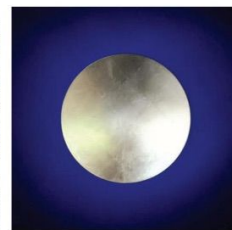
Art Fair Foundation Acquisition Program. This invitation-only group, now in its third year, is a unique partnership between the Dallas Art Fair and the DMA. Participants donate to the fund and then have the opportunity to preview the Dallas Art Fair with Dallas Museum of Art staff several days before it opens to the public. This year Katherine Brodiesch, The Nancy and Tim Hanley Associate Curator of Contemporary Art and Dr. Agustín Anaya, The Eugene McDermott Director, will play an active role in the acquisition tour and selection process. This will be the Somniers' second year to participate on the committee. Dallas says, "It is fascinating to have the galleries host and be able to hear their conversations with DMA curators and know that we could help acquire work for the museum. It's like peeking behind the curtain in the *Winged of Oz*."

The movie reference is apt as Dallas is the CEO of the film company CineStar. As one might expect from a filmmaker, much of the work in their home has a narrative element to it. The couple enjoys the reactions their collection elicits. "I really like when someone comes to the house, sees a piece, and is inspired by it," says Shannon. Perhaps not surprisingly, much of the work in the collection has a narrative element to it. Chivas Clem's *Totem III*, for example, greets guests in the entry of the Somniers' home. "It's a giant jenga statue of VHS tapes," Dallas explains. Beyond the obvious cinematic connection, there is a deeper personal connection. Clem, represented locally by Erin Claley Gallery, is from Paris, Texas. He acquired the tapes from shops throughout East Texas. Dallas' family owned a ranch near Minersville while he was growing up. The possibility that some of the tapes in the totem are the same ones that Somniers may have rented as a teenager gives it added meaning.

In the meantime, they anticipate seeing several pieces coming to the fair. Jacob Hashimoto's multimedia piece, *The Mountain Builders*, will be presented at Roschier Gallery. Dallas says, "Shannon and I got our start in the movie business in our 20s, working as assistants at the United Talent Agency in Beverly Hills. The boss, Jeremy Zimmer, is as sophisticated a collector as I have ever met. He had a wonderful piece by Hashimoto in the lobby of the old UTA offices, and I remember thinking that on day I would love to have a piece that stunning."

They are also looking forward to seeing Lita Albuquerque's *Auric Field* from Peter Blake Gallery. "Anyone named Lita Albuquerque is going to catch our attention, as that name belongs to a superhero or rock star. Having both of my parents in tragic circumstances, I think a lot about life, death, and the afterlife. Lita has captured the energy surrounding a beautiful life in her piece, and I wonder if the created is as a reminder of someone whose spirit she misses quite often," Dallas muses.

At this year's fair, they will visit with local friend Erin Claley as well and Division Gallery from Canada. Their favorite part of the weekend is its kickoff event. "The preview night is the best night of the year," says Dallas, adding, "We'll tour, see friends, meet new people. It's a blast!"



Top: Lita Albuquerque, *Auric Field*, 2017, pigment on panel and gold leaf on resin, 30 x 30 in. Image courtesy of the artist and Peter Blake Gallery. Bottom: Jacob Hashimoto, *The Mountain Builders*, 2015, multimedia, paper, denim, acrylic, and pigments, 42 x 71 x 7.87 in. Image courtesy of Roschier Gallery.

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Top: Laura Lancaster, *Untitled*, 2012, oil on linen, 70.87 x 90.5 in. Courtesy of the artist and WORKPLACE GALLERY. Bottom: John McAllister, *Interior with Trees*, 2017, oil on canvas, 42 x 38 in. Courtesy of the artist and Shane Campbell Gallery. Photograph by Evan Jenkins.

Over the past 20 years, William Carr and Michael Pappas have traveled the world collecting art. Objects in their beautifully renovated mid-century ranch reflect travels to Africa, South America, and Europe and span several centuries. "It is talks to us, it doesn't matter if it is from the 15th century or the 21st century," Carr says. Pappas and Carr are global citizens in the truest sense. In addition to an 18-month sabbatical during which Pappas lived in Paris, the couple also spends every July in Mallorca.

Their collection veered to the contemporary about three years ago and continues to reflect this international dynamic. Working with Carlton 12 Gallery from Dubai, they acquired several pieces at the Dallas Art Fair from artists such as Portuguese painter Gil Horta Cortesio and Austrian artist Philip Muehler and Bernhard Buhmann. Carr says that one of Cortesio's Porsche paintings spoke to him for two years before he decided to buy it last year. They acquired the Buhmann work the year before. With the Buhmann painting, Pappas says, "It was mainly an emotional response to his composition of abstract shapes and his use of color." That many of the artists shown by Carlton 12 are up-and-coming is particularly exciting for them. They are also eagerly anticipating seeing new work by the artists represented at Nicole Beauchene Gallery and Carrie Seem Gallery.

Carr has been involved with the Dallas Art Fair from its earliest days. He is also a founding member of the two-year-old Dallas Art Fair Foundation Board. Serving on the Board, he says, is an honor and a privilege. He is also delighted that the fair attracts a broad array of visitors to Dallas. Carr further stresses that the event "allows people to collect at all levels."

Among the works that Pappas and Carr look forward to seeing this year are paintings by John McAllister and Laura Lancaster from Shane Campbell Gallery, and WORKPLACE GALLERY, respectively. Pappas is drawn to McAllister's painting *Interior with Trees*. "I am attracted to his work for their vibrant colors and his subject matter of still life and landscapes," he says. His taste is consistent: Last year, the couple acquired a work from Muehler's *Mountain series*. "I fell in love with it. The dimensions, the artistry all spoke to me," Pappas says.

Of Lancaster's untitled painting, Carr says, "It's new and fresh and London on the line of abstract. This painting in particular expresses the hope of the human spirit reaching out for something." He is also drawn to Lancaster's process. "She uses old negatives that she finds at garage sales and interprets the event through her painting," he explains.

Both men work in creative fields. Carr is the owner of William Carr Salon and Pappas is a landscape designer with impeccable taste. While they collect collaboratively and intuitively, Carr says, "I defer to Michael a lot because his background in landscape design and architecture is phenomenal. He has that eye."

Pappas concludes with what he enjoys most about this annual event: "The art. The people. It's exciting to see new and emerging artists."

Officially, the Dallas Art Fair is a three-day event. Those purchasing Patron passes also enjoy access to the Thursday night Preview Gala as well as to learning opportunities throughout the weekend, including visits to private collections, lectures, and evening events. Just as the Dallas Art Fair has created a ripple effect within the contemporary art scene, it has also become the catalyst for the city's celebration of Dallas Arts Month, bringing exposure to the area's diverse visual and performing arts community. P



William Carr and Michael Pappas seated next to Zaphyr.

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