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By Nancy Cohen Israel



# PRIVATE VIEW

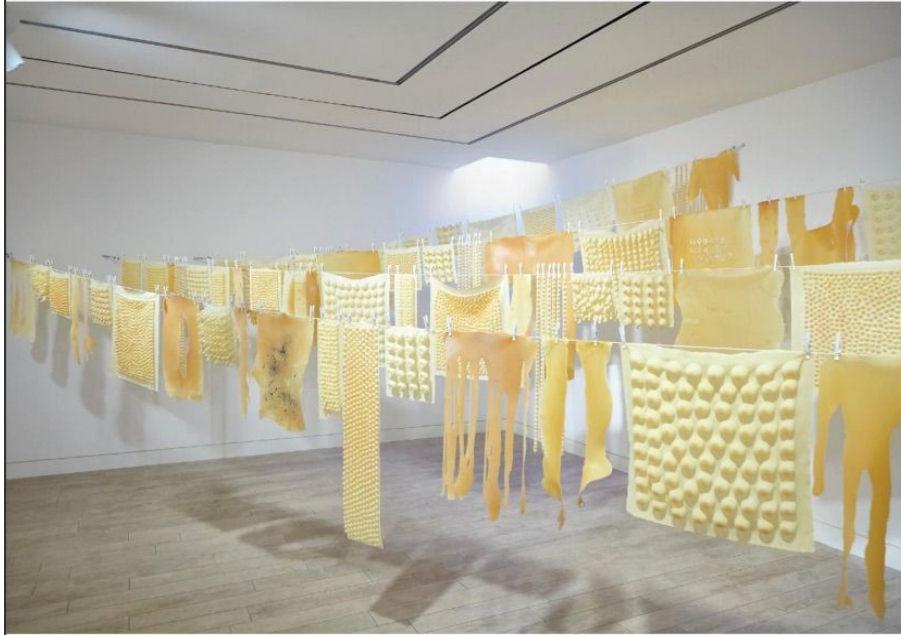
MARGUERITE HOFFMAN WILL WELCOME DALLAS ART FAIR EXHIBITORS THIS APRIL.

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, NY; *Tranquility*, Goldsworthy, 1986, oil-based house paint, silk, crystals on canvas, Contemporary West Coast Gallery, New York; Marguerite Steed Hoffman seated below *Origi*, Hal O'Ennis, 2006, dispenser on steel, Michael Wiener Gallery, New York. All courtesy of Collection of Marguerite Steed Hoffman. Architecture and design by Dallas-based Andrew, Bill Beoulieu, All Interiors/ furniture design by Andrew Palmer.

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 panels; 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.

