

FIFTEEN FOR 15

DALLAS ART FAIR, CONNECTING GALLERIES WORLDWIDE WITH THE ARTS COMMUNITY AND COLLECTORS, MARKS ITS ANNIVERSARY.

BY STEVE CARTER, NANCY COHEN ISRAEL,
TERRI PROVENCAL, AND DARRYL RATCLIFF

Make way for Dallas Art Fair's 15th installment, which promises to be a spectacular showing of 88 galleries from 28 countries and 48 cities. *Patron's* coverage of 15 galleries representing 15 artists of note pays homage to the anniversary.



Clockwise from left: Laust Højgaard, *Sad Girls Luv Protein*, 2022, acrylic on linen, 23.50 x 16 in. Courtesy of the artist and Galerie Droste; Laust Højgaard, *Vulture Princezz Luvs Trouble*, 2022, acrylic on linen, 47 x 59 in. Courtesy of the artist and Galerie Droste; Laust Højgaard. Courtesy of the artist.

LAUST HØJGAARD at GALERIE DROSTE, Düsseldorf and Paris

Intending to open up new perspectives, Galerie Droste's program illustrates cultural and social trends. A delightful example is the oeuvre of Danish artist Laust Højgaard (b. 1989), who lets his exaggerated and distorted band of misfits determine his process of creation to carry a surreal version of reality. Working straight from his imagination, Højgaard paints spontaneously, direct to canvas, and allows his contorted characters, most with writhing muscles and tiny heads, to determine the textures and brushstrokes. Mythology, gigantism, pop, and urban culture play roles here.

"He starts out with very rough canvases containing a lot of linen fibers, inherent in structure," says Galerie Droste manager Friederike Meyer. "He then goes and creates layers with paint, his brushes, as well as spraying techniques, never completely hiding the layers beneath. Thus they get a painterly feel to them that combines a fable for street art and the brushstrokes of classical paintings."

Højgaard is known for working on several paintings simultaneously, which brings fluidity to his work, which he describes as portraiture. The artist enjoys "a predilection for everything mystical combined with a cubistic sense of aesthetics," says Meyer.

The artist's paintings will be available at Galerie Droste's Dallas Art Fair booth. Look for finely wrought details coupled with humorous titles like *Vulture Princezz Luvs Trouble*, and *Sad Girls Luv Protein*. His show, *What We Did When the Sun Turned Green*, is on view at the gallery's Paris outpost through May 6. —Terri Provencal





Left: Daniel Gibson, *Two Lovers*, 2021, oil on linen, 72 x 72 in. Courtesy of the artist and Shulamit Nazarian. Above: Daniel Gibson, *On the Yaqui Shoreline*, 2021, oil on linen, 64 x 73 in. Courtesy of the artist and Shulamit Nazarian.

DANIEL GIBSON at SHULAMIT NAZARIAN, Los Angeles

Daniel Gibson's paintings are a riot of color, bursting with flowers, butterflies, and desert landscapes. But, just as in the desert, closer looking brings a different ecosystem into sharp relief. Gibson's work is rooted in memory. He incorporates a visual vocabulary honed from childhood to tell the stories of those making their way to a new life.

Gibson, who is Mexican American, was raised in a small community in California. His family's home was the first that migrants would reach as they crossed the border into the US. Knowing the difficulties that lay ahead as they made their way across the desert terrain, he captured in his work the treachery of this journey while bringing empathy to those who make it. In his storytelling, the largely self-taught artist incorporates a rich symbolism. One recurring motif reflects Gibson's childhood hope that butterflies could lift the migrants to safety. Faces, legs, and hands also hide within the work, representing those trying to remain unseen.

At this year's fair, Gibson will be the featured artist for the Los Angeles-based gallery Shulamit Nazarian. Local art patrons may remember his work from last fall's TWO x TWO for AIDS and Art. According to Seth Curcio, a partner in the gallery, Gibson's work gives voice to untold stories of migration. And far from relying solely on childhood memories, Gibson's involvement with nonprofit organizations that advocate on behalf of people making their way into this country informs his work while keeping their stories alive. As Curcio notes, "The works speak to resilience and transformation. They're hopeful paintings." —Nancy Cohen Israel

ANNA VALDEZ at OCHI, Los Angeles

Anna Valdez lives in a colorful world of her own making. Raised in California, she embraced the cultural backdrop that surrounded her growing up. With a playful edge and a sense of community, she developed a visual vocabulary that is uniquely her own.

Valdez came to artmaking in an unlikely way: She was on an archeological dig in Ireland when she first learned she had a proclivity for drawing. Keeping a sketchbook, she reinterpreted and catalogued the abandoned sites with scale drawings and maps. Thus, with an academic background in sociocultural anthropology, the beginnings of an art practice took shape. Valdez received her MFA in painting from Boston University in 2013, and her BA in Anthropology and Art from University of California, Davis in 2009. Her work has been shown at the Crystal Bridges Museum of American Art in Bentonville among other institutions.

The work celebrates the joy of painting densely populated with objects found in domestic spaces and a few she dreamed up. Painterly vases with plants seem a nod to Jonas Wood, the celebrated artist and former TWO x TWO for AIDS and Art honoree who also hails from California, though Valdez is engaged in the intersection of cultural identities, observation, and fictionalization.

The epic tableaux *Taxidermy with Birds Landscape Vase*, 2023, will be available at Dallas Art Fair in OCHI's booth. Today Valdez's practice is multidisciplinary, and we hope to see her ceramic work in the booth as well. —Terri Provencal

YURI YUAN at ALEXANDER BERGGRUEN, New York City

New York's Alexander Berggruen is relatively new to the city's art horizon, but their inaugural visit to the Dallas Art Fair this year won't be the first for the eponymous gallery's namesake. Owner Alexander (Alex) Berggruen has bona fide art gallery DNA, with his parents' legendary Berggruen Gallery a San Francisco go-to since 1970. Alex came to Dallas Art Fair in 2019 to help work their booth and assesses, "It was a great crowd, a positive environment. . .there's a good energy to it." Alexander Berggruen will be featuring six artists for its premiere: Freya Douglas-Morris, Nicasio Fernandez, Emma Fineman, Cara Nahaul, Ross Taylor, and Yuri Yuan. It should prove to be an auspicious debut.

Yuri Yuan, one of the gallery's represented artists, has so far had two solo shows there: 2022's *Dark Dreams* and 2021's *River Flows in You*. Alex Berggruen has admired Yuan's work since her graduate school days at Columbia, and his enthusiasm is palpable. "Yuri is someone we're fortunate to represent. . .it's been a pleasure to work with her," he says. "Something that was apparent to me from first getting to know her work, and something I've really enjoyed following, is that she has a keen understanding and eye toward art history, an appreciation for that, and a desire to make her own mark within that realm. And I really appreciate the look into the human psyche that Yuri makes with her work." Alexander Berggruen will be bringing two of her recent paintings. —Steve Carter



Top: Yuri Yuan in the studio, New York, NY, 2022. ©2022 Photograph by Johnny Le. All rights reserved. Courtesy of the artist and Alexander Berggruen, NY; Left: Yuri Yuan, *Night Walk*, 2023, oil on linen, 48 x 36 in. Photograph by Philipp Hoffmann. © Yuri Yuan. Courtesy of the artist and Alexander Berggruen, NY.



Hugo McCloud, *Carb Loaded*, 2021, plastic merchandise bags on wood panel, 71 x 61 in. Courtesy of the artist and Luce Gallery, Turin Italy.

HUGO MCCLLOUD at LUCE GALLERY, Turin, Italy

Luce Gallery, based in Turin, Italy and founded in 2009 by Nikola Cernetic, is exhibiting work by Hugo McCloud, an artist known for his innovative use of materials and textures in his figurative and abstract compositions, which have included tar, aluminum sheeting, and oxidized steel plates. Recently, McCloud is most known for his manipulation of the single-use plastic bags that he gathers from the streets and then gives new use as the materials of his canvases. It seems almost impossible that the plastic bags many of us have used and discarded could become material for stunningly beautiful paintings, yet McCloud renders compelling scenes in vibrant colors over and over again.

McCloud's figures are less about individuals than archetypes, namely the often-unseen class of laborers and street vendors who are essential to the urban fabric. There is often the feeling of transit, mobility, and a sort of burden. People are carrying things, holding things, often at the same scale or larger than the figures themselves. His works contain commentaries of societies, identities, environments, exploitations, and labor, and his ability to tackle this complex subject matter and create something beautiful is laudatory. —Darryl Ratcliff

SAM GILLIAM at HOLLIS TAGGART, New York City



Sam Gilliam, (1933-2022), *Untitled*, 1971, watercolor on paper, 23.25 x 35 in., signed, dated, and inscribed lower right: "Sam Gilliam '71 - 7/16." Courtesy of Hollis Taggart.

Hollis Taggart has been a force to be reckoned with on the New York gallery scene since 1979; their current location in Chelsea includes both street-level and 2nd-floor exhibition spaces. Currently the gallery represents 17 artists, reps the estates of eight more, and offers works from scores of others, many of them blue-chip giants. Hollis Taggart is a seasoned veteran of several Dallas Art Fairs; last year they spread their wings across two booths, one contemporary and one postwar. And what to expect for 2023? "It'll be a group show of postwar artists," says Lydia Furuta, the gallery's associate sales director. While the selection of artists wasn't quite finalized at press time, works by Michael (Corinne) West, Dusti Bongé, Grace Hartigan, Adolph Gottlieb, Alexander Calder, Norman Carton, Albert Kotin, Pablo Atchugarry, Theodoros Stamos, Chloë Lamb, and Sam Gilliam are expected, a similar lineup to last year's. Sam Gilliam, who passed away in June 2022, is well-known to Dallas cognoscenti, no doubt familiar with the Dallas Museum of Art's 2016 acquisition, *Leaf*, an epic-scale example of his Drape paintings. Furuta comments, "We do have good clients for his pieces, and we do try to get his works in the gallery; we never have more than a handful, and they tend not to stay very long." *Untitled*, a Gilliam watercolor on paper from 1971, is a standout. "It's a beautiful piece," Furuta continues. "If you imagine it larger it would look just like one of his draped canvases—it's a very nice example." —Steve Carter

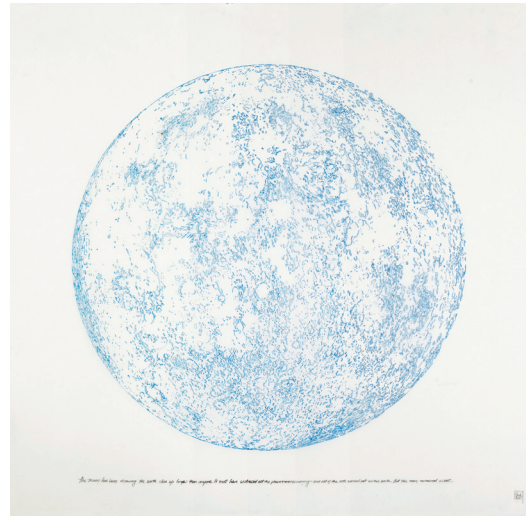
AMELIA LOCKWOOD at THE VALLEY, Taos

Taos, New Mexico's The Valley is making its sophomore appearance at the Dallas Art Fair this year, presenting four artists: Travis Boyer, Sophia Heymans, Fernanda Mello, and Amelia Lockwood. Any takeaways from last year's visit? "It was wonderful," enthuses owner/curator Arielle (Ari) Myers. "I think the part that was most exciting for us was that we met a number of Dallas-based collectors who've continued to be really supportive of our program and have gotten interested in the artists that we show." Currently representing five artists and offering works from another 14, The Valley's focus is on early career artists, local and national, with a particular embrace of "magic and mysticism, craft practices, and connection to place," according to its mission statement, as well as a commitment to honoring the region's indigenous populations.

Sculptor and ceramicist Amelia Lockwood has been with The Valley from early on; indeed, Ari Myers has known her and her work since they were grad students together, and she witnessed Lockwood's evolution. "The work she's doing now is very different than anything else that's out there—she's one of one," Myers observes. "I really appreciate how her work is full of mystery but simultaneously full of a kind of a playful quality as well." The Valley plans to bring six new medium-scale Lockwood pieces—"medium" being the best fit for the booth, since her large-scale works can be human size. "Amelia's visual language is so unique to her, and I think it'll be something that will really resonate with folks in Dallas," Myers predicts —Steve Carter



From left: Amelia Lockwood, *rotating twins*, 2022, stoneware and glaze, 30 x 23 x 23 in. Courtesy of the artist and The Valley; Amelia Lockwood, *purple pleione*, 2022, stoneware and glaze, 27 x 24 x 15 in. Courtesy of the artist and The Valley.



From top left: Yu-Wen Wu, *Accumulation of Dreams VI*, 2023, graphite, gold ink, 18 carat gold leaf on Arches paper, 22.50 x 45 in. unframed, 30 x 50 in. framed. Signed on recto; Yu-Wen Wu, *The Moon Has Been Observing the Earth*, 2022, graphite and blue ink on Dura-Lar, 43 x 43.50 in. Photograph by Will Howcroft. Courtesy of the artist and Praise Shadows; Yu-Wen Wu, *Nocturne*, 2010, graphite and acrylic on Bristol, dimensions variable. Photograph by Will Howcroft. Courtesy of the artist and Praise Shadows.

YU-WEN WU at PRAISE SHADOWS ART GALLERY, Boston

Founded in 2020 by Yng-Ru Chen, contemporary, Boston-based Praise Shadows Art Gallery is presenting work by an interesting multidisciplinary artist, Yu-Wen Wu, who was born in Taiwan and is also based in Boston. Wu's work includes site-specific video installations, large-scale drawings, community-engaged practices, and public art. Her work takes on the issues of global migration, environmental displacement, and the immigration experience. Jerry Saltz named Yu-Wen Wu's *Walking to Taipei* as one of the top ten shows in New York in 2022. This work, a monumental collage scroll of Google walking directions she received in 2010 to visit her sick grandmother when she couldn't afford the flight to Taipei, is emblematic of the deep poetics in Wu's work.

Wu's drawing *The Moon Has Been Observing the Earth* is a beautifully detailed drawing of the moon in blue ink that feels like it might scatter away if you breathed too hard in its direction. The lovingly written script reads "the moon has been observing the earth close up longer than anyone. It must have witnessed all the phenomenon occurring—and all of the acts carried out on this earth. But the moon remained silent..." With that the viewer can be launched conceptually a thousand different ways, and even the blue of the moon takes on additional meaning beyond the obvious pun. —Darryl Ratcliff



Yu-Wen Wu. Photograph by Edward Boches.



From left: Madeline Donahue, *Nail polish*, 2023, oil on canvas, 46 x 36 in. Courtesy of the artist and Hesse Flatow; Madeline Donahue, *Dining Table*, 2023, colored pencil on paper, 17 x 14 in. Courtesy of the artist and Hesse Flatow.

MADELINE DONAHUE at HESSE FLATOW, New York City

From snuggling with a toddler to the nightly challenge of making dinner, Madeline Donahue’s work strikes a universal chord. While parenting is a constantly evolving experience, bouncing from triumph to trial and everything in between, rarely do these quotidian events find their way into contemporary art. For Donahue, however, they provide an endless supply of inspiration for her drawings, paintings, and ceramics.

The Houston-born Donahue currently lives in Brooklyn. At this year’s Dallas Art Fair, she is the featured artist of New York-based Hesse Flatow. “Drawings are the core of her practice,” explains gallery manager Rana Saner, adding that it is a medium that Donahue can balance with the responsibilities of motherhood.

The effects of the pandemic, with everyone at home and parents juggling childcare with their own work, puts this into sharp focus. “People feel so seen and represented in her images,” Saner says.

Children respond to this work as much as their parents. Whether it is Donahue’s vibrant use of color in the paintings, the familiar medium of colored pencil in the drawings, or the pure joy in the ceramics, her work is immediately accessible.

For Saner, the fact that Donahue brings herself to the canvas in myriad ways, between enjoying time spent with her children, doing household chores but also actively making art, makes her work especially poignant. “People open up when they see her work,” she says, adding, “That level of connection is so strong.” —Nancy Cohen Israel

TIFFANIE DELUNE at GALLERY 1957, Accra, London

It’s just over seven years ago now since Marwan Zakhem opened Gallery 1957 in Accra, Ghana. The gallery has now expanded to three locations in its city of origin, and in October of 2020 a London branch joined the ranks. Founder/director Zakhem is a Lebanese-born British businessman who launched Gallery 1957 as a haven for his own contemporary art collection, but more significantly it’s the realization of his vision for championing acclaimed West African artists; the roster today numbers 25, with another 28 exhibited artists. Gallery 1957’s endeavors include an artist residency program and The Yaa Asantewaa Art Prize, an award that recognizes and celebrates female African artists. This year marks the gallery’s maiden voyage to the Dallas Art Fair, and it’s a great opportunity to get acquainted with Accra’s first internationally operating contemporary art gallery.

Gallery 1957 expects to feature four artists at the fair: Arthur Timothy, Gideon Appah, Cornelius Annor, and Tiffanie Delune, who signed with the gallery late last year. She’s currently doing a residency there, and her first solo exhibition with Gallery 1957 (Accra) opened on March 29. Angelica Litta Modignani, Accra’s gallery manager, says they were introduced to Delune’s work by a collector in Paris in 2021 and enthuses, “Her visual language is very powerful, with strong symbolism. I was impressed with the dreamlike and unique use of textile.” Delune, of French and Belgo-Congolese heritage, is a magician, a visual storyteller, whose work hasn’t been shown in Dallas before. —Steve Carter



LILIANA PORTER at POLÍGRAFA OBRA GRÀFICA, Barcelona, Spain



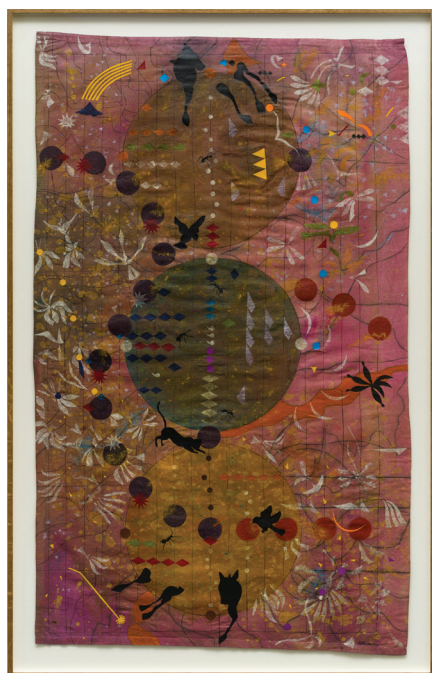
From left: Liliana Porter. Courtesy of the artist and Polígrafa Obra Gráfica; Liliana Porter, *Triángulo*, 2021, etching with collage, 19.88 x 15.15 in. Edition of 20. Courtesy of the artist and Polígrafa Obra Gráfica

“In 1964, we started printing and publishing contemporary editions with international artists, especially focused on Latin America,” says José Aloy, managing partner of the Barcelona-based Polígrafa Obra Gráfica. For their inaugural Dallas Art Fair, they are bringing a selection of work by these artists, including the Argentine-born Liliana Porter.

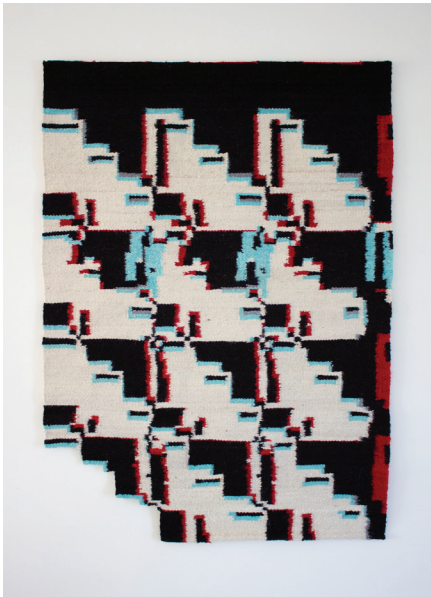
Porter’s small, playful works on paper invite us into their world in an intimate way. This current body is the culmination of decades of experimentation. She studied in Buenos Aires and Mexico City before moving to New York in the mid-1960s, where she co-founded The New York Graphic Workshop with fellow South American artists. Their aim was to unshackle themselves from moribund concepts of printmaking, rooted in centuries of tradition, and focus on the concept rather than the process.

As leaders of the conceptual art movement, the group explored novel techniques and incorporated new media. Porter moved into photography and photomontage. Her practice ultimately included paintings, drawings, collage, and video. In more recent years she has returned to printmaking, weaving her work with humor, political critique, and other elements from her long, illustrious career.

In Dallas, audiences will get a taste of this work, which revisits traditional printmaking techniques such as etching and lithography. Now in her 80s, Porter continues to experiment with media such as lithograph-collage with sound, photolithography, collage, and embossing, which the gallery looks forward to introducing to local audiences. As Aloy states, “We are willing to know the Texas art scene and to meet collectors from the area.” –Nancy Cohen Israel



Tiffanie Delune, *There's A Place For People Like Us*, 2022, mixed media on loose linen, 58.25 x 35.37. Courtesy of the artist and Gallery 1957; Tiffanie Delune, *There's Gasoline In My Heart*, 2022, mixed media on cotton canvas, 78.75 x 59 in. Courtesy of the artist and Gallery 1957; Tiffanie Delune. Courtesy of Gallery 1957.



GUIDO YANNITTO at ULTERIOR GALLERY, New York

Founded in 2016 by Takako Tanabe, a gallerist originally from Tokyo, Ulterior is committed to the exhibition of works by an array of intergenerational artists from diverse cultures and backgrounds. True to the mission, one of the artists featured in this year’s Dallas Art Fair will be Argentinian artist Guido Yannitto. Yannitto’s work will feature several geometric-style weavings that feel like deconstructed Mondrians mixed with glitch art.

Yannitto, who has exhibited extensively across South America, North America, and Europe, is inspired by the pre-Hispanic communities of South America. He collaborates with weavers, taking traditional loom techniques and casting them into experimental formats. Some of his tapestries, such as *Grada*, use llama wool, while others, such as *Falla II*, use sheep wool.

Yannitto gathers much inspiration from the natural world, and these patterns, waterways, and topographies become the influences for shapes and compositions in his work. However, he is also responding to the pace and disconnect of the digital age and finds resistance in the slow, material, and time-honored tradition of weaving. —Darryl Ratcliff

Clockwise from top left: Guido Yannitto. Courtesy of the artist and Ulterior Gallery; Guido Yannitto, *Lawhò II*, 2022, sheep wool tapestry made on Creole loom and plastic bottle caps 47.25 x 39.37 in. Courtesy of the artist and Ulterior Gallery; Guido Yannitto, *Grada*, 2022. Llama wool tapestry made on a Creole loom, 55 x 39.87 in. Courtesy of the artist and Ulterior Gallery.



Above: Emily Furr, *Extra Strength*, 2023, oil and acrylic on board, 12 x 12 in. Courtesy the artist and 12.26; Emily Furr. Courtesy of the artist and 12.26.





SHEROANAWÉ HAKIHIWE at CECILIA BRUNSON PROJECTS, London

Deep within the Amazon rainforest, from the headwaters of the Orinoco River in Mahekoto-Teri (Platanal), lives the spiritual Venezuelan artist Sheroanawe Hakihiiwe, who was born there. Working between drawing, painting, and printmaking, the indigenous artist mines his ancestors and the daily life of his tribe.

“What is striking about Hakihiiwe’s work is the impression we get of how Yanomami people live in harmony with their natural environment,” says Dominic Christie of Cecilia Brunson Projects, “There are lessons to be learned when it comes to the mutual respect between Yanomami people and the forest. It’s a symbiotic relationship—one that has been threatened greatly by mining, logging, etc.”

Using symbolism and imagery, Hakihiiwe looks to his forest home for source material and inspiration, often using plant fibers to make his own paper. “All the symbolism we see relates to something specific, whether that’s a plant, animal, or image of a body piercing/adornment.”

Hakihiiwe’s monoprints on mulberry paper were part of last year’s 59th International Art Exhibition of Venice Biennale, *The Milk of Dreams*, curated by Cecilia Alemani. “His Venice presentation was obviously a vital moment in his career. He presented works which featured plant, animal, and spiritual imagery. As with all of his work, it contributed to the building of an archive of Yanomami visual memory.”

An acrylic on cotton mosquito net will be a highlight at this year’s fair. “*Wanathau (Río Bambú / Bamboo river)*, 2022, represents a new stylistic approach for the artist,” says Christie. “For the first time we get a greater sense of perspective in a figurative work. This piece shows the river and forest from a kind-of bird’s-eye view; a zoomed-out snapshot of his home, perhaps.” —Terri Provencal

Sheroanawe Hakihiiwe, *Wanathau (Río Bambú / Bamboo river)*, 2022, acrylic on cotton (mosquito net), 50.62 x 77.37 in. Courtesy of the artist and Cecilia Brunson Projects; Sheroanawe Hakihiiwe. Courtesy of the artist and Cecilia Brunson Projects.

EMILY FURR at 12.26, Dallas and Los Angeles

In the early part of the 20th century, the machine age augured a spirit of endless possibility. Avant-garde artists such as Francis Picabia responded by presenting the clean-edged precision of a mechanical aesthetic. A century later, Emily Furr picks up where these artists left off. Her work, however, strikes a balance between hard edge and celestial infinity. “I’m comparing mechanical, man-made objects with something natural and cosmic and the incongruity it presents,” she says.

While Russian constructivism and pop art may be seemingly disparate, she draws inspiration from both. At first glance, objects in her work appear to be feats of engineering. But a closer look suggests a tongue here, flesh there, and even procreation, imbuing these images with a humanizing presence. She also sees parallels with the potentially sentient qualities of AI and ChatGPT. “I’m observing this new world, comparing it to the past and looking at the future,” she explains.

This spring, concurrent with the Dallas Art Fair, the Brooklyn-based Furr will have a solo exhibition of her paintings and works on paper at 12.26. The gallery also plans to show her work at the fair. Furr moved to New York over 20 years ago to pursue a career in graphic art. She was in her mid-30s when she began painting. Of our present circumstances, she says, “I think we’re in for a whole new world. With my art, I’m not taking sides; I’m capturing our moment in time.” —Nancy Cohen Israel

Emily Furr. *Sharp Tongue*, 2023, gouache on watercolor paper, 10.5 x14 in. Courtesy of the artist and 12.26.



RAELIS VASQUEZ at PM/AM, London

PM/AM is a London based contemporary art gallery, residency program, and incubator founded by Patrick Barstow. One of the many exciting artists they will be presenting at the Dallas Art Fair is Raelis Vasquez, an Afro-Latinx painter and US immigrant from the Dominican Republic. Vasquez is drawn towards intimate scenes of daily life from communities in New Jersey and the Dominican Republic. The lack of artifice in his pieces becomes powerful because of the specificity of the people he is capturing. These are everyday scenes rooted in African, Hispanic, and Caribbean cultures and diasporas, a rich mixing and complexity that is often experienced but rarely depicted.

A young boy and girl sitting on a sidewalk in front of a blue building, their feet turned inwards as the boy holds a lollipop, gazing intently at the girl, who more shyly looks at him. There is a sweetness to this work, of letting Black and Brown people simply be themselves and depict the beauty of human existence. Among the highlights at PM/AM will be his painting *Somewhere Along the Line*, 2023, which depicts four teens sitting on a bench, with a partial view of another behind them.—Darryl Ratcliff

Raelis Vasquez, *Somewhere Along the Line*, 2023, oil and acrylic on canvas, 60 x 48 in. Courtesy of the artist and PM/AM.



From left: Anna Valdez, *Taxidermy Birds with Landscape*, 2023, oil on canvas, 89 x 69 in. Courtesy of the artist and OCHI; Anna Valdez in her studio. Courtesy of the artist and OCHI.

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DALLAS ART FAIR'S 15TH EDITION

NASHER PRIZE LAUREATE

Senga Nengudi

**Cerámica Suro at
DALLAS CONTEMPORARY**

TACA'S TOP HONORS



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EDITOR'S NOTE

April / May 2023



Portrait Tim Boole. Styling Jeanna Doyle, Stanley Korshak

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Everything, Everywhere, All at Once aptly describes the glorious month of April. Welcome to Dallas Arts Month, when a brisk pace and comfortable shoes are the order of the day. This month's programming promises to be a head-spinning experience stemming from an entirely collaborative effort. Here we give you a sneak peek at some of our favorites.

Dallas Art Fair returns for its 15th edition. In honor of the anniversary, we check in with 15 international artists and their galleries. On the cover, Yu-Wen Wu's *Accumulation of Dreams VI*, 2023, at Praise Shadows Art Gallery seemed destined to honor this triumph. Darryl Ratcliff, Nancy Cohen Israel, and Steve Carter join me in highlighting this diverse group in *Fifteen for 15*.

Nasher Prize has begun their peak celebrations by the time this issue drops, and the crowning achievement that is the decades-long practice of Senga Nengudi is in mid-fête. Seemingly summing up the spirit of the season, Nengudi tells arts writer Lyndsay Knecht, "I accept [the Nasher Prize] almost like a group thing, you know, because none of us have gotten this far by ourselves." The laureate's work is on view at Nasher Sculpture Center through April 30.

The team at Dallas Contemporary has been busy readying their spring shows. You cannot be part of the art cognoscenti without knowing of José Noé Suro and hearing about his *Cerámica Suro* based in Guadalajara. It's a magical place, attracting artists from around the world to work and team up in his studio. One such artist is Eduardo Sarabia, whose solo show, *This Must Be the Place*, will be on view alongside *Cerámica Suro's* own exhibition. Eve Hill-Agnus gives readers an enthusiastic account in *The Manufactory of Desires and the House of Dreams*.

Ever wonder where the art lands after the Dallas Art Fair? We bring you two homes teeming with art. John Smith photographed the home and collection of David Liu and Michael Fountas, in *Embracing Identity*. Next, John's son Archer came along to assist in capturing the essence of Erin Mathews' pleasingly detailed pied-à-terre in *Layered Elegance*. The journeys of these collectors are described by Nancy Cohen Israel.

Sara Hignite takes a look at our thriving auction scene and the talent running the modern, contemporary, and decorative divisions in *Premium Buyers*. Get to know Ed Beardsley and Frank Hettig of Heritage Auctions, Capera Ryan of Christies, Charlie Caulkins of Sotheby's, Brandon Kennedy of Bonhams, and, newly appointed for Phillips, Joyce Goss. Brendan Blaney handsomely captures their personas.

In May, TACA (The Arts Community Alliance), led by the Donna Wilhelm Family President and Director Maura Scheffler, honors two arts patrons of distinction whose volunteerism and commitment to the arts is undeterred. Lee Cullum shares the unique stories of Gene Jones and Joe Hubach in *Cultured Bellwethers*.

Fashion was photographed by Luis Martinez on location at {neighborhood}, which is in the midst of opening their adjacent Lone Gallery. Giant windows overlooking the Trinity River added lightness to gossamer looks in *On a Sheer Day*.

In our departments, we check out solo shows for Giangiacomo Rossetti at The Power Station and Yifan Jiang at Meliksetian|Briggs. Concurrently at The Power Station, artist Gregory Ruppe, with Alden Pinnell's commitment to the endeavor, has turned his attention to Picnic Surf Shapes and Picnic Curatorial Projects; Danielle Avram illuminates. Chris Byrne speaks with artist Joe Minter, who has a work on view at Nasher Sculpture Center that was selected by Mark di Suvero to exhibit within his own *Steel Like Paper* exhibition.

Lastly, *Matters of the Moment* takes in the *Talk of the Town* exhibition on view at NorthPark Center. The show highlights work acquired for the Dallas Museum of Art through the Dallas Art Fair Foundation Acquisition Fund. It's further evidence of this resolute pursuit across North Texas to bring rigorous programming to the community. Let's applaud them all through participation. Enjoy the season.

— Terri Provencal

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FEATURES

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Dallas Art Fair, connecting galleries worldwide with the arts community and collectors, marks its anniversary.

By Steve Carter, Nancy Cohen Israel, Terri Provencal, and Darryl Ratcliff

84 ELEMENTS OF INFLUENCE

Senga Nengudi's Nasher Prize follows a constellation of artists who supported one another as they challenged perceived limits of sculpture and performance. By Lyndsay Knecht

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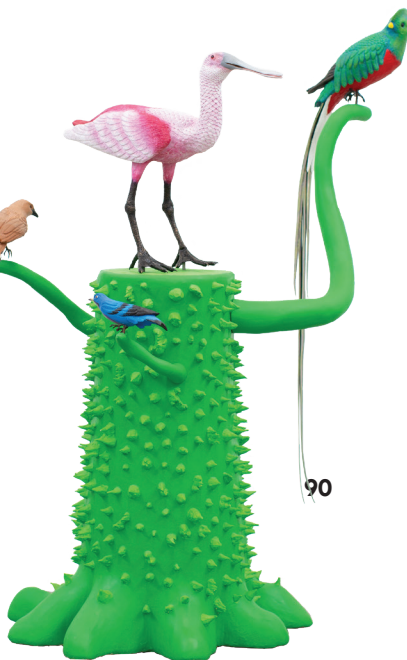
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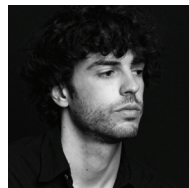
On the cover: Yu-Wen Wu, *Accumulation of Dreams VI*, 2023, graphite, gold ink, 18 carat gold leaf on Arches paper, 22.5 x 45 in. unframed. 30 x 50 in. framed. Courtesy of the artist and Praise Shadows Art Gallery.

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BRENDAN BLANEY

is a Dallas-based photographer specializing in portraiture and directorial modes of photography. Brendan received his BFA in photography from Parson's School of Design. He has since created work for prominent fashion houses, design firms, and publications across New York, London, and Dallas. Influenced by the Dutch Golden Age and Baroque era, Brendan brings a painterly quality to his portraits.



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has over two decades of experience in advertising and marketing. As a principal with L+S Creative Group, she consults with a wide variety of nonprofit organizations and businesses in many sectors, including retail, real estate, and hospitality. Lauren is a Dallas native and a graduate of SMU with a BA in advertising. Her clean, contemporary aesthetic and generous spirit make Lauren the perfect choice to art direct *Patron*.



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is a Dallas-based writer, art historian and educator at the Meadows Museum, where she manages the docent program. For *Patron*, she enjoyed writing about Erin Mathews' serene home as well as the thoughtfully growing collection of David Liu and Michael Fountas. She was also delighted to get a sneak peek at work that will be coming to this year's Dallas Art Fair.



LEE CULLUM

is a Dallas journalist and a senior fellow at the John G. Tower Center for Public Policy and International Affairs at SMU, though she has turned passion for the arts into a vocation. For several years she has profiled TACA Silver Cup winners for *Patron* and this time is delighted to profile Joe Hubach, devoted to music and the Dallas Symphony, and Gene Jones, who heads the superb Dallas Cowboys Collection.

SARA HIGNITE

has worked at the DMA, Meadows Museum, Goss-Michael Foundation, and Mildred Lane Kemper Art Museum, St. Louis. From 2020 to 2022, overseeing the Karpidas Collection, Hignite curated the Richard Prince exhibition and edited the accompanying catalogue. Hignite Projects offers curatorial and strategic services to art organizations, collectors, and artists.

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BRANDON KENNEDY

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is a writer and artist working between Los Angeles and Texas. Her arts reporting and criticism focus on collective healing and communal memory. She studies writing and performance as an MFA student at CalArts. For *Patron*, she investigated the body of work of this year's Nasher Prize Laureate Senga Nengudi, in *Elements of Influence*.

ELAINE RAFFEL

is a creative director and stylist. Elaine's fashion prowess and years as a creative working for Stanley Korshak, Neiman Marcus, and Mary Kay bring an elevated edge to *Patron*. For *On a Sheer Day*, she teamed up with photographer Luis Martinez at the fabulous furnishing store {neighborhood}, where West Texas modern lives, to bring the transparent looks of the season.

DARRYL RATCLIFF

is an artist and poet with a writing and curatorial practice whose work engages communities and mobilizes social issues. He builds collaborative, durational cultural projects that help tell community narratives, promote civic engagement, and increase community health. He is a Yerba Buena Center for the Arts 10 Fellow and founder of Gossypion Investments.

JOHN SMITH

is a Dallas-based photographer who flexes his degree in architecture to photograph homes of distinction. In the current issue, he photographed the European antiques and contemporary art collection in Erin Mathews' home with his son Archer. In *Embracing Identity*, find his interiors photography of the home of David Liu and Michael Fountas.





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