



# Edith O'Donnell Institute of Art History Newsletter

## Report of the Director



Dr. Richard R. Brettell

The O'Donnell Institute continues to grow and to evolve. We are already in construction on the Institute's UTD headquarters in the Edith O'Donnell Arts and Technology Building, which will house all four new chairs, six Ph.D. students, two seminar rooms, its own bathroom (!), a small kitchen, and two meeting areas as well as offices for visiting faculty. It is promised by May 1, so we fully expect to entertain all of you in it before June 1. Its design is by Cunningham Architects in Dallas, and we intend it to be unique in the United States as a research center for art history. But, you will judge.

And we are in full search mode for two of the four chairs: the Conservation Science Chair, which is being spearheaded by Bonnie Pitman from the Institute, Mark Leonard from the DMA, and a wonderful committee overseen by Dr. Bruce Novak, Dean of UTD's School of Natural Sciences and Mathematics. Five candidates are coming to Dallas in the next month, and we expect an announcement in April. This will be our first true "art-science" duo.

Our second search is a major Islamic Arts Chair to coincide with the long term loan of the Keir Collection, which is arriving in Dallas in ten monthly shipments from London beginning this month. This will be the third most important collection of Islamic art in the U.S. and one of the top ten in the world, and, as we all know, Dallas has a substantial and important population of citizens and immigrants for whom this will be a touchstone of their heritage. We have received applications and appointed a committee for the chair, which is being overseen by the Provost with much input from Dr. Maxwell Anderson at the DMA.



Construction of the Edith O'Donnell Institute's UTD headquarters on February 20, 2015.



Keir Collection to enter the DMA's Collection on Long-Term Loan. Photo taken from [www.dma.org](http://www.dma.org).

In addition, I have met personally with each of the members of the curatorial staff of the DMA to forge lasting links for our joint research agendas, and have met twice with the combined art history faculties of UTD and UTA. There are many plans for joint teaching and research.

The Edith O'Donnell Institute for Art History is a work in progress, and as we expand and define ourselves we realize just how much we both value

and need the ideas and advice of the DFW Art Historians. What we are trying to do is both to link together what we have and to create a center for ideas, inspiration, and funding that will help ALL art historians in North Texas.

Don't be shy. If you have ideas, names of people, suggestions for programs, etc., please communicate with us. We will be only as good as our community, as Peter Simek made clear in his article in D Magazine last month.

Dr. Richard R. Brettell  
Founding Director  
The Edith O'Donnell Institute of Art History  
Margaret McDermott Distinguished Chair  
Art & Aesthetics  
Co-Director of CISM  
Center for Interdisciplinary Study of Museums

## Greetings from the Assistant Director



Dr. Sarah Kozlowski

Warm greetings from the UT Dallas campus, where construction of our new offices in the Edith O'Donnell Arts and Technology Building is underway. Housed both at UTD and at the Dallas Museum of Art, the O'Donnell Institute will, I hope, become an intellectual center of gravity for scholars, students, artists, and arts professionals working in Dallas-Forth Worth. Since taking up my appointment in February, I have worked to cultivate a series of projects that will help make the Institute a vital forum for research, exchange, and collaboration.

Following upon the success of the Goya symposium that Alexandra Letvin organized in conjunction with her exhibition at the Meadows Museum in February, the O'Donnell Institute has begun to collaborate with the DMA to design programming around an exhibition of Jackson Pollock's Black Pourings, which will open in November. In this and future projects, our aim is to develop a broad and varied range of scholarly programs including symposia, gallery lectures, working groups, work-in-progress talks, studio visits, and collaborative research projects. Looking ahead, we are beginning to think about what an EODIAH publications program might look like, and how we might rethink traditional formats from the scholarly journal to the catalogue raisonné.

The O'Donnell Institute was founded as a forum for scholarly research but also as a center for graduate study. To that end, we have begun to sketch out the contours of a new Master's program in art history that will be uniquely positioned to draw on the resources of a university, a research institute, area museums and private collections, and our ever-growing community of art historians and artists. The rich body of material-artworks, architecture, archives--close at hand here in North Texas will form the curriculum's cornerstone and constant point of reference. The curriculum will join this object-oriented approach with a practicum element in which students will curate exhibitions, deliver gallery lectures, collaborate with practicing artists, and conduct



Site visit to the Edith O'Donnell Institute's UTD headquarters under construction on February 13, 2015.



EDOIAH UTD Headquarters under construction for anticipated May 1st opening.

archival research. In the meantime, UT Dallas and the O'Donnell Institute are planning a number of exciting courses for the 2015-2016 academic year. In the Fall, Kimberly Jones, Assistant Curator of the Arts of the Americas at the DMA, will teach a UTD Honors College course on the art of the Andes in conjunction with her exhibition that will open in May; and Kevin Tucker, Senior Curator of Decorative Arts and Design at the DMA, will offer a graduate seminar based entirely on the museum's collections. In the Spring, Max Anderson, Jeremy Strick, and Amy Hofland, directors of the DMA, Nasher, and Crow, respectively, will collaborate on a graduate course called *The Museum in the City*. Beth Wright, Professor of Art History at UT Arlington, and Rick Brettell, the O'Donnell Institute's Founding Director, will team-teach a course on Delacroix and Gauguin. And I will offer a new course called "The Painter at Work," which will bring together artists' writings from the Renaissance to the present, close engagement with artworks in area

collections, study of materials and techniques, and studio visits to explore the work of the painter as practice and idea.

Thanks to the O'Donnell Institute and to all of our collaborators and supporters for welcoming me so enthusiastically into the fold. I look forward to sharing with you the many more projects we have in the works, and to welcoming you to the Institute's new home later this Spring.

Dr. Sarah K. Kozlowski  
Assistant Director  
The Edith O'Donnell Institute of Art History

## INVITATION: SPRING 2015 Gathering

Next Gathering for DFWAHN  
Invited to Tour: Geometries On and Off the Grid:  
Art from 1950 to the Present

Sunday, March 29, 2015  
4:00 pm - 6:00 pm  
THE WAREHOUSE

"Geometries On and Off the Grid" focuses on the role of geometry in postwar art from the United States, Europe, Japan, and Latin America. The exhibition will include work from The Falconer Collection and The Rachofsky Collection, as well as important loans from the Dallas Museum of Art, The Rose Collection, and The Collection of Marguerite Steed Hoffman. Over 100 artists will be represented in the exhibition, including Robert Irwin, Donald Judd, Anne Truitt, Ellsworth Kelly, Louise Bourgeois, Gordon Matta-Clark, Piero Manzoni, Geta Bratescu, Lucio Fontana, Jiro Takamatsu, Nobuo Sekine, Doris Salcedo, Lygia Pape, Lygia Clark and Hélio Oiticica.

Please RSVP to Pierrette Lacour at [pierret@utdallas.edu](mailto:pierret@utdallas.edu) by Monday, March 23, 2015.

## Call for Submissions to the Newsletter

As we look ahead to the May/June edition of the newsletter, we invite you to consider submitting short "reports from the field" that apprise the arts community of current projects as they unfold, e.g. if you are in the process of mounting an exhibition, in the thick of a new research project, or designing a new course. Part of the work of the Institute and its newsletter is to foster communication and collaboration. We want to know what you're working on!

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Another priority of the O'Donnell Institute is to ground our practices as scholars and teachers in the material close at hand here in North Texas. To that end, we ask you to consider contributing a short text on a little-studied or newly-acquired artwork here in Dallas/Fort Worth, introducing it to the scholarly community.

So that we can meet our May 1 publication goal, please send your contributions to **Pierrette (pierret@utdallas.edu) by Wednesday, April 8, 2015**. And please write to **Sarah (skk150030@utdallas.edu)** if you have other ideas for contributions! Thank you.

## NEWS from Faculty

### Visiting professor at The Harvard University Center for Italian Renaissance Studies

Dr. Mary Vaccaro, Professor of Art History at UT Arlington, has been appointed to serve as the 2014-2015 Lila Wallace-Reader's Digest Visiting Professor in Art History at Villa I Tatti-The Harvard University Center for Italian Renaissance Studies outside Florence, Italy. She begins her residence in spring 2015.

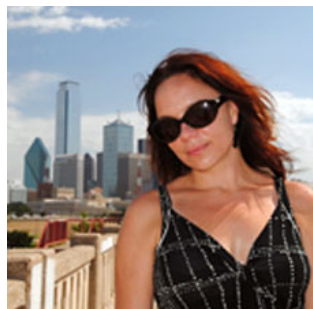


Dr. Mary Vaccaro, Professor of Art History at UT Arlington.

Vaccaro is an authority on Italian Renaissance art, especially 16th century northern Italian painting and drawing. She returns to Villa I Tatti, having earned one of 15 annual post-doctoral fellowships at the institute early in her career.

[READ MORE](#)

### Chaired CAA Panel & Lectures Series by UTD Professor



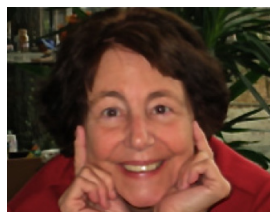
Dr. Charissa Terranova, Associate Professor of Aesthetic Studies at the Edith O'Donnell Institute of Art History at UTD.

In February Dr. Charissa Terranova, Associate Professor of Aesthetic Studies at the O'Donnell Institute, chaired a CAA panel entitled BIOS: Biology in Art, Architecture, and Design. The panel is the basis for an anthology coedited by Terranova and Meredith Tromble and entitled Routledge Handbook to Biology in Art and Architecture (Routledge, 2016).

On March 11, Dr. Terranova gave a guest lecture entitled "Art History via General Systems Theory, from Biology to the Machine and Back" in the Art History department at Texas Tech. On Saturday, April 11, she will give a talk in New York on her most recent research, The Theoretical Biology Club and A Biological Bill of Rights, for Leonardo/The International Society for the Arts, Sciences, and Technology.

## “Egon Schiele: Portraits” Exhibit at the Neue Galerie in New York Curated by Former Meadows Professor

October 2014 saw the blockbuster opening of New York’s Neue Galerie Museum’s Egon Schiele: Portraits curated by Dr. Alessandra Comini, University Distinguished Professor of Art History Emerita at SMU. The show received such rave reviews and heavy attendance (80,000 by last count) that it has been extended through April 2015.



Dr. Alessandra Comini,  
University Distinguished  
Professor of Art History  
Emerita at SMU.

[READ MORE](#)

Comini also published two books in 2014: her 1974 Egon Schiele’s Portraits, nominated for a National Book Award and recipient of the Charles Rufus

Morey Award, was republished in paperback with a long (and sometimes funny) introduction, and her first art history murder mystery, Killing for Klimt, starring the 77-year-old alter ego, Megan Crespi. The second in the series, The Schiele Slaughters, is just out this month (February) and both can be read on Amazon.

Comini is 47,000+ words deep into her third Krimi Roman, The Kokoschka Capers. She never realized that fiction could be so much fun!



Photo from Neue Galerie

## Report From the Classroom

### New Course Taught by Dr. Fernando Rodriguez-Miaja

Specialized studies in the Baroque are not frequent in the academic world. This situation runs parallel to the fact that museums devoted specifically to the Baroque are scarce. Current thought holds that to teach and to show one must not concentrate exclusively on specific topics or historical eras. Rather, the methodology is to analyze phenomena through parallelisms, confluences, and similarities, regardless of who did what, and when. This fresh approach allows Art History to be more closely linked to other fields of knowledge such as science, technology, and other branches of the humanities. So, if the Baroque is to be studied, one can study it as a global phenomenon. What, then, would be the “Global Baroque?” The term reflects a wider geographical scope that includes aspects of the Italian, Flemish, Spanish, Central European, and Latin American worlds. Moreover, as some philosophers argue, if the Baroque can be considered a reaction against equilibrium in times of crisis, then the twenty-first century is the age of the “Neobaroque.” So, couldn’t we talk also about a “forever Baroque”?

This is the challenge of the course that Professor Fernando Rodriguez- Miaja is teaching for the first time at the University of Texas at Dallas, under the auspices of The Edith O’Donnell Institute of Art History and the School of Arts and Humanities. This introduction to the Baroque offers a global perspective, but not only as an artistic style that includes painting, sculpture, and architecture in the Western world from the seventeenth and eighteenth centuries. The intention is to cover the Baroque from its past sources to its future trends. The topics that we have been covering in the course include the Baroque as a context for the study of the relationship between art, science, and technology; communication through language and images; the representation of the sciences in the Baroque (physics and mathematics, geography and cartography, biology and the natural world); and the Neobaroque as the future of the Baroque.



Professor Fernando Rodriguez-  
Miaja, Visiting Professor at The Edith  
O’Donnell Institute of Art History

## TCU Receives Bequest from Robert Sunkel

The Art History program at TCU is pleased to announce the receipt of a bequest from the estate of Robert Sunkel in the amount of \$1,239,000 that will be added to the existing Robert and Mary Jane Sunkel Art History Endowment, bringing the total to \$1.5 million. The endowment will be used to support research by faculty in art history and graduate students in the M.A. program in art history beginning in the fall of 2015.

The Sunkels were graduates of TCU and were, for many years, faculty members at Northwest Missouri State University: she, in the Computer Science/Information Systems Department, and he as an art historian in the Art Department and as Dean of Arts and Humanities. Besides establishing an endowment, the Sunkels supported the TCU Library in the acquisition of art history books and TCU's M.A. by funding a brochure when the program was launched in 1998.

## DMA Exhibition Coming this Spring

The Dallas Museum of Art will open in May *Inca: Conquests of the Andes*, curated by Dr. Kimberly L. Jones, The Ellen and Harry S. Parker III Assistant Curator of the Arts of the Americas and on view exclusively at the DMA through November 15. As Faculty (Faculty Affiliate) of the EODIAH, Dr. Jones will be teaching her first course in the fall designed around the exhibition and occurring on-site in the Museum collection and special exhibition galleries.

*Inca: Conquests of the Andes* explores the dynamic nature of state expansion and imperial conquest on Andean visual arts. The Inca Empire developed through the 15th and early 16th centuries, encompassing the central Andes of South America. Before and after the Inca Empire, political expansions by local states or foreign empires continually transformed the Andean coast and highlands. The visual arts of these periods reflect the dynamism of such cultural convergence. The exhibition presents more than 120 works primarily drawn from the DMA's collection, many of which are on view for the first time, along with significant loans. The Inca (Inka) and their imperial impact are framed by pre-Inca cultures, such as the Huari (Wari), and the successive early Spanish colonial period. The exhibition reflects the traditional media of Andean visual arts, from ceramic and wood to gold, silver, feather, and textile objects. They convey the richness and dynamism of over 1,000 years of Andean cultural history.



**Inca: Conquests of the Andes**  
Tunic with checkerboard pattern and stepped yoke, Inka (Inca), Late Horizon, Peru, South America, A.D. 1476-1534, camelid fiber, Dallas Museum of Art, The Eugene and Margaret McDermott Art Fund, Inc. in honor of Carol Robbins.

## Happening at UNT

### Art History public lecture: Dina Bangdel

Wed., Mar. 25, 2015,  
5:00 p.m.  
ART 223

### Student Writing Competition Presentations

Mon., Mar. 30, 2015,  
5:00 p.m.  
ART 223

### Core Talk Speaker Mike Holmes

Wed., Apr. 08, 2015,  
1:00 - 2:00 p.m.  
Sage Hall 116

## At the DMA

This season brings a series of exclusive DMA-organized exhibitions to the galleries. In February, the DMA presented two world exclusives with the premieres of *Between Action and the Unknown: The Art of Kazuo Shiraga and Sadamasa Motonaga* and *Frank Bowling: Map Paintings*. Featured in Art Forum as one of 45 exhibitions opening worldwide, *Between Action and the Unknown* examines the full arcs of the post-war Japanese artists' careers, and will include work which has never been exhibited in the United States. *Frank Bowling: Map Paintings* will highlight the DMA's acquisition of its first painting by the seminal artist Frank Bowling, *Marcia H Travels* (1970), in an installation that marks the first time in nearly 45 years that the complete and influential "Map Paintings" series will be brought together since their debut at the Whitney Museum of American Art in 1971. The US premiere of the internationally traveling exhibition co-organized by the DMA on the work of contemporary Belgian artist Michaël Borremans opens in mid-March after well-received presentations in Brussels and Tel Aviv. In her first U.S. museum solo show, *Concentrations 58: Chosil Kil* is also on view.

### Between Action and the Unknown: The Art of Kazuo Shiraga and Sadamasa Motonaga



Sadamasa Motonaga, *Work*, 1963, oil and gravel on canvas, The Rachofsky Collection © 2015 Estate of Motonaga Sadamasa



Kazuo Shiraga, *Daiitokuson*, 197, oil on canvas, Amagasaki City, courtesy Amagasaki Cultural Center © 2015 Shiraga Hisao

### Michaël Borremans: As sweet as it gets



Michaël Borremans, *The Devil's Dress*, 2011, oil on canvas, Dallas Museum of Art, DMA/amfAR Benefit Auction Fund ©Michaël Borremans



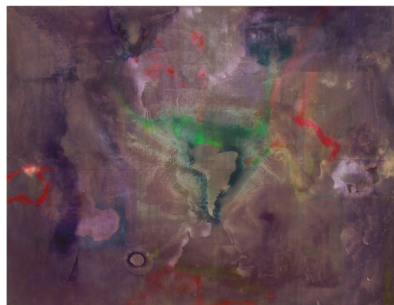
Michaël Borremans, *The Angel*, 2013, oil on canvas, Courtesy Zeno X Gallery Antwerp © Photographer Dirk Pauwels ©Michaël Borremans

READ MORE about *Between Action and the Unknown*, *Frank Bowling: Map Painting*, *Michaël Borremans: As sweet as it gets*, and *Concentrations 58: Chosil Kil*.

### Frank Bowling: Map Paintings



Frank Bowling, *Marcia H Travels*, 1970, acrylic on canvas, Dallas Museum of Art, DMA/amfAR Benefit Auction Fund © Frank Bowling



Frank Bowling, *Polish Rebecca*, 1971, acrylic on canvas, Courtesy of Frank Bowling and Hales Gallery © Frank Bowling

### Concentrations 58: Chosil Kil



Installation of *Concentrations 58: Chosil Kil*, Dallas Museum of Art, 2015, Courtesy of Dallas Museum of Art

Works from the DMA's collections of African, American and Decorative Arts and Design are moving out of the galleries as loans to several important international exhibitions. *A Seated male figure* by the Baule peoples and an *Equestrian figure* by the Senufo people, both located in the Côte d'Ivoire, will reside at the Musée du Quai Branly in Paris, France after stops in Germany, Zurich, and Amsterdam as part of the internationally touring *African Masters - Sculptures by Traditional West African Artists* exhibition. This month, a Thomas Sutton silver *Wine cistern* will be a highlight of The Art Institute of Chicago's *Ireland: Crossroads of Art and Design, 1690–1840* exhibition and later this year, Gerald Murphy's *Watch*, will travel to the Philadelphia Museum of Art to be featured in the upcoming show *Audubon to Warhol: The Art of American Still Life*.

## FRAMING DESIRE at The Modern Art Museum of Fort Worth

The Modern Art Museum of Fort Worth presents FRAMING DESIRE, an exhibition showcasing over 40 recent acquisitions alongside iconic photographs and videos from the permanent collection. The Museum has acquired key works by Cory Arcangel, Artemio, Larry Clark, Philip-Lorca diCorcia, Rineke Dijkstra, Debbie Grossman, Candida Höfer, Misty Keasler, Ragnar Kjartansson, Robert Mapplethorpe, Gordon Matta-Clark, Ryan McGinley, Nicholas Nixon, Catherine Opie, Orit Raff, Laurie Simmons, Allison V. Smith, Arne Svenson, Frank Thiel, and Gillian Wearing.

The artists included in FRAMING DESIRE each use their medium in ways that transcend what the imagery literally depicts to intensify the idea of desire. Interweaving the documentary, subjective, and symbolic, these artists address sexuality, gender, longing, catharsis, and transgression, among other subjects.

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© Arne Svenson, *Neighbors #52*, 2012, Pigment print, Acquired in 2014, Collection of the Modern Art Museum of Fort Worth, Museum purchase, The Friends of Art Endowment Fund.



## NASHER SCULPTURE CENTER

### Melvin Edwards: Five Decades – January 31, 2015-May 10, 2015

In January 2015, the Nasher Sculpture Center presents Melvin Edwards: Five Decades, a retrospective of the renowned American sculptor Melvin Edwards. Working primarily in welded steel, Edwards is perhaps best known for his Lynch Fragments, an ongoing series of small-scale reliefs born out of the social and political turmoil of the civil rights movement. Incorporating tools and other familiar objects, such as chains, locks, and ax heads, Edwards's Lynch Fragments are abstract yet evocative, summoning a range of artistic, cultural, and historical references.



Melvin Edwards: Five Decades, Welded steel, 62 x 102 x 26 in. Williams College Museum of Art, Williamstown, Massachusetts; Museum Purchase. © 2015 Melvin Edwards / Artists Rights Society (ARS), New York.

READ MORE

## The Gallery at UTA

Subject: Disability

Gary Cannone, Sally Glass, Joseph Grigely, Olga Koumoundouros, Pierre Krause, Michelle Rawlings, Sunaura Taylor, Lauren Woods, Michael Wynne

February 23 – April 4, 2015  
(closed during Spring Break:  
March 9-15, 2015)

The Gallery at UTA is pleased to present Subject Disability, featuring nine artists from both the DFW area and from across the United States whose work addresses issues concerning disability today. Media ranging from painting and drawing to installation and video works has been chosen to illustrate the ways art can challenge and inform our experience of others. Guest curated by Stephen Laphisophon, the exhibition



Gary Cannone, Corner Prop, mixed media, 2014

coincides with UT Arlington's 50th annual Webb Memorial Lectures, which this year commemorates the 25th anniversary of the Americans with Disabilities Act. Laphisophon, a respected artist and educator who teaches in both the Art & Art History Department and the Department of History Minor in Disability Studies, states that the exhibition title "serves not only as a marker for the content of the show but also as a reference to a subject / object relation on questions of being – agency, authority and power – 'who speaks for whom?' in our world."

Gallery hours are 10 am until 5 pm Monday through Friday and noon until 5 pm on Saturday. The Gallery is located in the Fine Art Building, room 169, at 502 S. Cooper Street, Arlington, TX. For more information contact Benito Huerta or Patricia Healy at (817) 272-5658 or visit [www.uta.edu/gallery](http://www.uta.edu/gallery).

# THE WAREHOUSE

## Geometries On and Off the Grid: Art from 1950 to the Present

*Geometries On and Off the Grid: Art from 1950 to the Present* examines geometry in the art of the postwar period and its evolution from an increasingly reductivist language in the 1950s and 60s to one that was re-envisioned in the 1960s and 70s as a means of reincorporating the figure and representations of identity into vanguard art. This history, which has been principally told from an American perspective, is explored here with the work of 112 artists from 18 countries in North America, Europe, Latin America, and Asia,



*Geometries On and Off the Grid: Art from 1950 to the Present* at The Warehouse.

spanning 7 decades of art making. By proposing at times unorthodox lineages and combining works from cultures that are not commonly displayed side by side, the exhibition aims to provide fresh insights into the history of postwar art. *Geometries On and Off the Grid* draws works from The Rachofsky Collection, The Rose Collection, The Collection of Marguerite Steed Hoffman, the Dallas Museum of Art, and the collections of Amy and Vernon Faulconer and Sharon and Michael Young.

Allan Schwartzman  
Exhibition Curator

*This exhibition is a program of The Warehouse, a project initiated by Vernon Faulconer and Howard Rachofsky to open new dialogues about postwar Modern and contemporary art.*

For more information please visit <http://thewarehousedallas.org/exhibitions>.

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## PRIVATE WORD: The third exhibition in a series of installations devoted to the work of John Wilcox, in the Wilcox Space.

The use of words holds a special place in the work of John Wilcox. Words served as symbols. They were catalysts. Plays on words and the arrangements of letters conveyed different layers of meaning. In the third installation in The Wilcox Space, Leigh Arnold curates a selection of works on paper and canvas in which the artist uses text. Focusing on a five-year period of Wilcox's career that begins during the artist's time in New York City, the works reflect his experience witnessing the ravages of the AIDS epidemic, as well as the challenges and fears he faced when confronted with his own diagnosis. While earlier drawings are minimal and tend to focus on word play, later works are far more private conveying themes of hope, healing and faith. The installation comprises many works that have never been exhibited before and sheds new light on the many dimensions of Wilcox's oeuvre and his sensibilities as an artist.

*The works are installed at The Wilcox Space located in Exposition Park at 824 Exposition Boulevard, #9. Viewings are by appointment only by contacting Pierrette Lacour at [pierret@utdallas.edu](mailto:pierret@utdallas.edu) or 972-883-2475.*

## The Reading Room

March 21 - April 25, 2015

Palestine, Texas is an exhibition of works by Noah Simblist that tells the parafictional history of a small American town, an intersection of colonial histories, of holy lands, of conjunctions and disjunctions, where the utopian location of Zion can always be found on the horizon and catastrophe is always underfoot. This exhibition will include related discussions on March 21 from 4 to 6 pm and April 12 from 4 to 6 pm. Simblist is a writer, curator, artist and Chair of Meadows School of the Arts at Southern Methodist University.



*Palestine Texas*  
فلسطين تكساس  
פלסטין טקסס

Reception March 21, 2015

6:00 - 8:00 p.m.

The Reading Room  
3715 Parry Avenue, Dallas

For more information, please contact Karen Weiner at  
214-952-4109 or visit [www.thereadingroom-dallas.blogspot.com](http://www.thereadingroom-dallas.blogspot.com).

## Noriko and Ushio Shinohara: Cutie and the Boxer in Dallas Kirk Hopper Fine Art

March 7-April 11, 2015

Kirk Hopper Fine Art

Opening Reception:  
Saturday, March 7, 2015  
6:30 - 8:30 p.m.  
Artists in attendance

Kirk Hopper Fine Art is excited to announce *Cutie and the Boxer in Dallas*, an exhibition by artists Noriko and Ushio Shinohara. The Shinoharas are most recently known from the Sundance Film Festival award winning documentary *Cutie and the Boxer*. This documentary explores the history of the couple's often tumultuous marriage and their lives as artists. The exhibition will open on March 7th and will run through Dallas Art Fair week.

READ MORE

Kirk Hopper Fine Art is located at 3008 Commerce Street, Dallas, Texas 75226 in the Deep Ellum neighborhood. Gallery hours are Tuesday – Saturday from 12pm – 6pm or by appointment. Phone: 214-760-9230, Email: [casey@kirkhopperfineart.com](mailto:casey@kirkhopperfineart.com), Website: [www.kirkhopperfineart.com](http://www.kirkhopperfineart.com)



Noriko Shinohara, *You Have a Bank Account?*, 2014, oil on canvas, 22" x 28"

# Exhibitions

## CLOSING SOON

CLOSES Mar. 21, 2015

**LORIS GRÉAUD**  
**The Unplayed Notes Museum**  
[Dallas Contemporary](#)

CLOSE Mar. 22, 2015

**Impressionist Paintings from the Reves Collection**  
Focus II Gallery  
[Dallas Museum of Art](#)

CLOSES Mar. 27, 2015

**Helen Suzman Exhibition**  
Edith O'Donnell Arts and Technology Building  
[UTD](#)

CLOSES Mar. 31, 2015.

**H. O. Robertson: A Self-Taught Texas Regionalist**  
[Meadows Museum, SMU](#)

CLOSES Apr. 4, 2015

**Whos Afraid of Chuck and George?**  
[CentralTrak](#)

CLOSES Apr. 4, 2015

**"SUDARIUM" by Reinhold Engberding**  
[CentralTrak](#)

CLOSES Apr. 4, 2015

**Disability**  
[The Gallery at UTA](#)

CLOSES Apr. 05, 2015

**FOCUS: RongRong&inri**  
[The Modern](#)

## Current Exhibitions

**Kelly Kroener, "corework"**

Opens Mar. 7, 2015  
[Modern Dallas](#)

**JOSH REAMES + AMBER RENAYE CO-ED**

Opens Mar. 14, 2015  
[Oliver Francis Gallery](#)

**Noriko and Ushio Shinohara: Cutie and the Boxer in Dallas**

Mar. 7- Apr. 11, 2015  
[Kirk Hopper Fine Arts](#)

**Mary Vernon: New Paintings**

Mar. 21 - Apr. 18, 2015  
[Valley House Gallery](#)

**Small Worlds: Edouard Vuillard and the Intimate Art of the Nabis**

Nov. 21, 2014 - Apr. 19, 2015  
Level 2  
[Dallas Museum of Art](#)

**Comer Collection: Of Nature**

Mar. 27 - Apr. 24, 2015  
Edith O'Donnell Arts & Technology Building 1st floor Gallery  
[UTD](#)

**Sedrick Huckaby: The 99%**

Mar 7 - Apr. 25, 2015  
[UNT Art Space Dallas](#)

**Lone Star Portraits**

May 13 - May 10, 2015  
[Amon Carter](#)

**Melvin Edwards: Five Decades**

Jan. 31, 2015 - May 10, 2015  
[Nasher](#)

**Sam Reveles: Iarnród**

Mar. 20, 2015 - May 16, 2015  
[Talley Dunn Gallery](#)

**Leonardo Drew**

Mar. 20 - May 16, 2015  
[Talley Dunn Gallery](#)

**Benito Huerta: Axis Mundi v.2**

Feb. 25 - May 17, 2015  
[Amon Carter](#)

**Annabel Livermore: New Paintings**

Apr. 18 - May 23, 2015  
[Kirk Hopper Fine Arts](#)

**The Collection of Nancy Lee and Perry R. Bass**

Mar. 1 - May 24, 2015  
On view in the Renzo Piano Pavilion  
[Kimbell Art Museum](#)

**Roger Winter: Northern Paintings**

June 2015  
[Kirk Hopper Fine Arts](#)

**FOCUS: Mario García Torres**

Apr 11 - Jun 28, 2015  
[The Modern](#)

**Tin Toys & Raw Realities**

Mar. 1 - June 28, 2015  
[Tyler Museum of Art](#)

**Human/nature. The Ridiculous and Sublime: Recent Works by John Alexander**

Mar. 22 - June 28, 2015  
[Meadows Museum, SMU](#)

**Tough by Nature: Portraits of Cowgirls and Ranch Women of the American West**

Mar. 29 - July 12, 2015  
[Tyler Museum of Art](#)

**Between Action and the Unknown:**

**The Art of Kazuo Shiraga and Sadamasa Motonaga**

Feb. 8 - July 19, 2015  
Hoffman Galleries  
[Dallas Museum of Art](#)

**American Still Life**

Feb. 14 - Aug. 2, 2015  
[Amon Carter](#)

**Audubon's Beasts**

Jan. 15 - Aug. 2, 2015  
[Amon Carter](#)

## Exhibitions & Upcoming Lectures

### **Concentrations 58: Chosil Kil**

Feb. 20 - Aug. 2, 2015

Barrel Vault and Hanley, Lamont, Rachofsky, and Stoffel Galleries

[Dallas Museum of Art](#)

### **Bold Abstractions: Selections from the DMA Collection 1966–1976**

Feb 20 - Aug. 2, 2015

Barrel Vault and Hanley, Lamont, Rachofsky, and Stoffel Galleries

[Dallas Museum of Art](#)

### **Frank Bowling: Map Paintings**

Feb 20 - Aug. 2, 2015

Barrel Vault and Hanley, Lamont, Rachofsky, and Stoffel Galleries

[Dallas Museum of Art](#)

### **At Home and at Court: Chinese and Japanese Paintings from the Crow Collection**

Mar. 14 - Aug. 15, 2015

[Crow Collection](#)

### **Like Father, Like Son: Edward and Brett Weston**

Feb. 21 - Aug. 23, 2015

[Amon Carter](#)

### **ANILA QUAYYUM AGHA, Intersections**

**NATE LOWMAN, America Sneezes**

**DAVID SALLE, Debris**

Apr. 11 – Aug. 23, 2015

[Dallas Contemporary](#)

### **FRAMING DESIRE: Photography and Video**

Feb. 21 - Aug. 23, 2015

[The Modern](#)

### **Rock Crystal Ewer from the Keir Collection**

May 27, 2014 - Sept. 27, 2015

Level 3

[Dallas Museum of Art](#)

### **Modern Opulence in Vienna: The Wittgenstein Vitrine**

Nov. 11, 2014 - Oct. 18, 2015

Conservation Gallery

[Dallas Museum of Art](#)

### **Add to, Take Away: Artistry and Innovation in African Textiles**

Nov. 8, 2014 - Dec. 6, 2015

Level 3

[Dallas Museum of Art](#)

### **Form/Unformed: Design from 1960 to the Present**

Dec. 19, 2010 - Dec. 31, 2015

Tower Gallery

[Dallas Museum of Art](#)

### **Fundamental and Superfluous: The Arts of Life in China, Japan, and Korea**

Mar. 14, 2015 – Feb. 28, 2016

[Crow Collection](#)

## Upcoming Lectures

### **Rabih Alameddine with Colm Tóibín: Words and Pictures**

Tues., Mar. 17, 2015, 7:30 p.m.

[Dallas Museum of Art](#)

### **Tom Sachs**

Tues., Mar. 17, 2015, 7:00pm

[The Modern](#)

### **Jo Baker: Jane Austen Remixed**

Thurs., Mar. 19, 2015, 7:30 p.m.

[Dallas Museum of Art](#)

### **Aristide Maillol: The Question of Scale**

Patrick Elliott, senior curator, Scottish National Gallery of Modern Art,

Edinburgh

Fri., Mar. 20, 2015, 6:00 p.m.

[Kimbell Art Museum](#)

### **Late Nights at the DMA**

Fri., Mar. 20, 2015,

6:00 p.m. - midnight

[Dallas Museum of Art](#)

### **Fashioning Jane Austen**

Fri., Mar. 20, 2015, 7:00 p.m.

[Dallas Museum of Art](#)

### **Modernizing Jane for the Digital Age: “The Lizzie Bennet Diaries” and “The Secret Diary of Lizzie Bennet”**

Fri., Mar. 20, 2015, 9:00 p.m.

[Dallas Museum of Art](#)

### **Pride and Prejudice (1940)**

Fri., Mar. 20, 2015, 10:00 p.m.

[Dallas Museum of Art](#)

### **Austenland (2013)**

Fri., Mar. 20, 2015, 10:15 p.m.

[Dallas Museum of Art](#)

### **Emily Jacir**

Tues., Mar. 24, 2015, 7:00pm

[The Modern](#)

### **Impressionist Paintings from the Bass Collection: Monet, Pissarro, and Van Gogh**

George T. M. Shackelford, deputy director, Kimbell Art Museum

Wed., Mar. 25, 2015, 12:30 p.m.

[Kimbell Art Museum](#)

### **Philosophy as Physician: The Origin, Influence, and Surprising Modern Applications of an Ancient Idea**

Thurs., Mar. 26, 2015, 7:00 - 8:00 pm

[Crow Collection](#)

### **Philip-Lorca diCorcia**

Tues., Mar. 31, 2015, 7:00pm

[The Modern](#)

### **Huan Hsu: Hidden Treasure**

Tues., Mar. 31, 2015, 7:30 p.m.

[Dallas Museum of Art](#)

### **Living in Sync with Nature's Cycles and Rhythms**

Wed., Apr. 1, 2015, 12:00 - 1:00 p.m.

[Crow Collection](#)

# Upcoming Lectures, Concerts & Performances

## **Tibetan Wellbeing: Mind Body Practices from the Caves to the Clinic**

Dr. Alejandro Chaoul  
Thurs., Apr. 2, 2015, 7:00pm  
[Crow Collection](#)

**Mario García Torres**  
Tues., Apr. 7, 2015, 7:00pm  
[The Modern](#)

**Ei Arakawa Performance in Response to “Between Action and the Unknown”**  
Wed., Apr. 8, 2015, 6:00-7:00 p.m.  
[Dallas Museum of Art](#)

**Fashion Victims: Dress at the Court of Louis XVI**  
Thurs., Apr. 10, 2015, 7:00 p.m.  
[Dallas Museum of Art](#)

**Billy Collins and Aimee Mann: Poetry, Music, and Conversation**  
Sat., Apr. 11, 2015, 7:30 p.m.  
In celebration of National Poetry Month  
[Dallas Museum of Art](#)

**Sina Najafi**  
Tues., Apr. 14, 2015, 7:00pm  
[The Modern](#)

**Candice Bergen: Candid Reflection**  
Wed., Apr. 15, 2015, 7:30 p.m.  
[Dallas Museum of Art](#)

**The Self-Portrait: A Cultural History**  
Fri., Apr. 17, 2015, 9:00 p.m.  
[Dallas Museum of Art](#)

**Laurie Simmons**  
Tues., Apr. 21, 2015, 7:00pm  
[The Modern](#)

## **Twentieth-Century Works from the Bass Collection: Miró, Léger, and Picasso**

Mark Thistlethwaite, Kay and Velma Kimbell Chair of Art History, Texas Christian University, Fort Worth  
Wed., Apr. 22, 2015, 12:30 p.m.  
[Kimbell Art Museum](#)

**State of the Arts: Technology and Innovation**  
Thurs., Apr. 23, 2015, 7:00 p.m.  
[Dallas Museum of Art](#)

**Isamu Noguchi: Between Measured Time and the Vastness of the Universe**  
Alison de Lima Greene, curator, contemporary art and special projects, Museum of Fine Arts, Houston  
Fri., Apr. 24, 2015, 6:00 p.m.  
[Kimbell Art Museum](#)

**Sue Roe & Joshua Wolf Shenk: Matisse, Picasso & the Power of Pairs**  
Mon., Apr. 27, 2015, 7:30 p.m.  
[Dallas Museum of Art](#)

## **Concerts & Performances**

**Live Music on Fridays**  
Tom Reynolds-Guitar and Paul Unger-Bass  
Fri., Mar. 27, 2015, 5:30 p.m.  
[Kimbell Art Museum](#)

Newsletter designed by Tricia Stout,  
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