

# PATRON

ART / CULTURE / DESIGN

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JONAS WOOD  
TWO x TWO  
ARTIST HONOREE



# Precious Materials

Deedie Rose curates an out-of-the-ordinary portable art collection for TWO x TWO.



Maria Cerito, Day After Spring, 2016, wreath, vintage 11 x 16 inches. Courtesy of Galeria Amanda Vittoria, Roma, amandavittoria.it

Judy Ortho, abstract, 1990, bronze, Castorionion glass bead beads, wire, works, shells, and string beads, a 75 x 47.5 x 42 in. Courtesy of Galeria Amanda Vittoria, Roma, amandavittoria.it

Though dense and initially understated, when Deedie Rose spreads any of the minimalist abstract works across town, you can count on her to be donated as a beautiful story designed by her daughter Lela Rose, paired with pieces of regenerative jewelry. Celebrated for her enduring philanthropy and donating a significant contemporary art collection along with the Rose-Alvord Collection to the Dallas Museum of Art, she results in a series known quite simply as portable art. "The field is very small and not many people know about these artists," she says. "TWO x TWO gives me the chance to have an opportunity to host on a carefully edited selection of wearable art included in this



Baracka Fisher, Shell (Over Drive), 2015, brooch, pearls and diamonds, 9.75 x 4.75 x 1 in. Courtesy of O'Hara Gallery, San Francisco, ohragallery.com

Deedie Rose and Cindy Sachofsky wearing works by Paul O'Hara (Photo: © 2017, Rene Zimmerman/White Horse, 2015), and Sofia Sjöman (Photo: the art closet, 2016). Photograph by Jane Joon.

BY CINDY SACHOFSKY



Lee Barnett, Anita, 2015, brass, wire and wood, 2.8 x 3.8 x 2.8 in. Courtesy of Galeria Amanda Vittoria, Roma, amandavittoria.it

Amelia Harrop, Anita, 1982-2007, wooden, stainless steel, brass, 2.8 x 3.8 x 2.8 in. Courtesy of Galeria Amanda Vittoria, Roma, amandavittoria.it

year's season with Dean, precious materials not necessarily reach their weight in gold. Deedie Rose's choice to highlight these artists says, "I thought this would be great for the field. It opens up the field and the scene to a wide group of artists and collectors."

**Cindy Sachofsky:** How did you come across these artists with the world of portable art, or wearable sculpture?  
**Deedie Rose:** In the early '70s, I was leading through the pages of *Artforum*, and I started to see some pieces of what turned out to be an exciting and beautiful, by an artist named Dean. I noticed the signature in Dean's name when the book, and then looked her up in the New York City phone book. After I called her, and brought some of her sculpture work, she told me about a gallery in Washington DC called *Proclamation*. The day I visited was the day she passed. I was stunned by the things I saw, and my world of art and collecting expanded exponentially to include the new (to me) field.

**CS:** You are known as a collector of contemporary art, and as a supporter of contemporary sculpture and design. How does your passion for this wearable kind of art relate to these other mediums?  
**DR:** I have long been interested in contemporary sculpture and design (the subject if you have seen my *easy chair*), and contemporary art, especially sculpture. To me, wearable sculpture is just an extension of that.  
**CS:** You once took an all-around you in a house designed by Antoni Gaudí, and you have worked to include this field of contemporary art among the installations of art in your home. How did you make the field of art being included in the architectural collection at the Dallas Museum of Art (and how did you suggest this in 2014 by the gift of the Sage Auerbach Collection)? Why is this important to you?  
**DR:** These are artists whose medium happens to be sculpture of the body, or jewelry, rather than painting, or sculpture. They are artists, like other great ones, who see the world in new and

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different ways, and this expansion takes one into art. They make us think I believe they should be part of the purchase of great art exhibited in a museum.

**CS:** One of the most interesting things about these artists is that you can wear them. How do you decide when to wear? Are these items just for season's sake?  
**DR:** Certainly, there are different pieces for different seasons. I wouldn't wear the *It's a Girl* after the same kind of cold and rainy day that I might wear in an evening in the 2014, or in the TWO x TWO season. (Although I like to think it is so that the result probably will be surprised in anything that comes through the door.)

**CS:** There are a number of artists who make this kind of wearable sculpture in this year's TWO x TWO season. How do the artists represent the history of the field, and the ways that artists of wearable sculpture have evolved?  
**DR:** Other than these artists, we made of unrepresentative art pieces. I think we represent history, the history of these artists is not based on the field of the materials used to make the piece but in surprising juxtaposition and the ideas incorporated. And that will be discussed in the early Deedie Rose collection in the TWO x TWO season. They are really beautiful.  
**CS:** You've been buying the kind of wearable art for a number of years now. Has anything in particular from this year's season caught your eye, and might have you wearing that piece?  
**DR:** Oh my god, I am shocked by the kind of audience of the piece in the season, and I have found myself wearing one several of them. I have to personally remind myself that the piece of jewelry, rather than the field, is to be shown in a museum, and to enjoy when in the appreciation of this wonderful art form.  
The TWO x TWO season is not about the most successful thing I know of the growing industry to know and to please. There are really great artists who deserve to be shown in a museum, and the season opens up the field and the scene to a wide group of artists. P



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