

PATRON

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THE DESIGN ISSUE

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BY DANIELLE AVRAM

LEGENDS OF THE FALL

A LOOK AT THE ART GIANTS HONORED OVER 20 YEARS OF TWO X TWO.

The legendary art event, TWO x TWO, celebrates its 20th anniversary this October. In honor of this momentous achievement, we look back at the artists honored each year with the annual Award of Excellence for Lifetime Contributions to the Fight Against AIDS—art-world legends whose contributions have enabled the event to continue supporting two very worthwhile causes.



Robert Rauschenberg, *Oval Series: Spring*, 1979, oil and silkscreen on Silkscreen/ready-made canvas, 22 1/2 x 18 7/8 in. From an edition of 22, published by Universal Limited Art Editions, New York. © Robert Rauschenberg Foundation and Universal Limited Art Editions, New York, New York.

1999

The legend is art. Started in 1979 by Howard and Cindy Kachofsky as a way to raise money for AIDS research while honoring the Dallas Museum of Art and the then-burgeoning Dallas contemporary art scene, the benefit has raised over 75 million dollars to date while adding a considerable number of pieces to the museum and numerous local private collections.

2000 Robert Rauschenberg

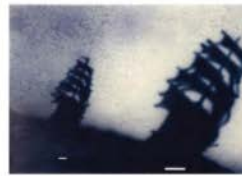
Arguably the most famous and influential artist to ever emerge from the Lone Star State, Post-Abstract native Rauschenberg was the first TWO x TWO honoree, having been named in 1988, since its inception in 1979. In 1997, the artist was the subject of a major retrospective organized by the Guggenheim Museum, New York. The exhibition was so sprawling in scope that when it traveled to Houston the following year, it demanded three museums: the Menil Collection, the Contemporary Arts Museum, and the Museum of Fine Arts. So profound is his impact on contemporary art and his legacy as a hometown hero that *Greater Houston* founder Rainey Knudsen named the Texas-based art museum site after one of his nicknames.



Julian Schnabel, *Portrait of the Artist* (Part of the Series), 1992, oil, enamel, and wax on canvas, 108 x 128 in. Courtesy of the artist, The Metropolitan Museum of Art, New York.

2002 Ed Ruscha

A painter who rose to prominence in the early days of the Pop Art movement, Ruscha is best known for his paintings that depict his own design, California-inspired landscapes and atmospheric landscapes, with blunt, tongue-in-cheek statements that also illustrate comments about American culture. In 2003 the Henry Ransom Center at the University of Texas, Austin, acquired the artist's personal archives, including documents, photographs, and sketches. In 2011, Ruscha's contribution to TWO x TWO, a recreation of the artist's 1987 painting, *Center Street*. The shift in the title and the ship's position from one painting to the next suggest a playful, yet ambitious, transformation of genre.



Ed Ruscha, *Center Street*, 2011, acrylic on linen, 24 x 24 in. © Ed Ruscha. Courtesy of the artist and Gagosian.

2001 Julian Schnabel

Schnabel was honored a year after the release of his award-winning film, *Light in the Piazza*, which was based on the life of Cuban writer Remedio Amato, who was imprisoned by the Castro regime in 1973, and died after an intentional drug overdose following a three-year battle with AIDS. The subject of a 2014 retrospective at the Dallas Contemporary, Schnabel spent his teen years in Romeville and obtained his BFA from the University of Houston prior to attending his registration as one of contemporary art's most boldly diverse and difficult-to-categorize artists.



April Gornik, *Tree 210*, 2003, oil on canvas, 20 x 28 in. Courtesy of the artist and Gagosian/Gagosian, New York.

2003 April Gornik

A longtime supporter of causes such as AIDS research, Planned Parenthood, and environmental advocacy, Gornik also has a longstanding connection to Dallas, having exhibited at John Ruzyen's former gallery in 1997. Known for her creative, large-scale landscape portraits, Gornik is an institutional stalwart and has been in the saloons of the Dallas Museum of Art, the Metropolitan Museum of Art, the Museum of Modern Art, and the Smithsonian, among others. She and her husband, artist Eric Fischl, are in the midst of acquiring a historic former Methodist church in Sag Harbor, which they plan to convert into an art space that will offer residents to four artists at a time, and include a public space for programs and exhibitions.

2004 Joel Shapiro

Most people may be unaware of their familiarity with, and emotional proximity to, the work of famed sculptor Joel Shapiro. The post-minimalist's abstract forms and blocky, humanoid figures populate public spaces across the globe, including over 20 works. Shapiro was the subject of a 2016 solo exhibition at The Nasher Sculpture Center, and his colorful piece, *20 Eleven*, an homage to Jean-Baptiste Carpeaux's monumental marble sculpture *Le Dieu*, is currently on view at NasherPark Center. Whether lightweight and lifted into the air, or solidly covered in hundreds of pounds of bronze, Shapiro's sculptures are exploring in their ability to retain an effortless lyricism while staying true to their materiality.

Joel Shapiro, Untitled, 2000-2002, bronze, 13.0 x 12.70 x 2.0 in., view 2 of 4, edition of 4. © 2014 Joel Shapiro/Artists Rights Society (ARS), New York. Courtesy of The artist.



2007 Elizabeth Peyton

Elizabeth Peyton, Joe (Joe Hartmann), 2007, oil on board, 12.12 x 8.12 in.



Cecily Brown, Untitled, 2005, oil on linen, 82 x 81 in. © Cecily Brown. Courtesy: Paula Cooper Gallery, New York.

2005 Cecily Brown

In few places the paintings of Cecily Brown appear so lushly female as these, thick with pigment and gestural brushstrokes. Upon closer inspection the abstracts reveal themselves to be composed of organic figures, seated within stark, personal scenes, as though Francis Bacon's nightmarish figures have landed onto a Willem de Kooning landscape. Brown confronts her male predecessors head on with their own tactics, subverting misogynistic machinations by introducing an unflinchingly feminist reclamation of sexuality, violence, and ecstasy.

2006 Tom Friedman

Tom Friedman has made a career out of being difficult to pin down. While his trademark sense of humor often gets him away, his choice of materials and methodologies is so varied, it's surprisingly easy for even the most discerning of eyes to be fooled into mistaking his work for that of another artist. Still, among Friedman's many material choices—paper, Spectrum, light, foam, Plexiglas, steel, and even his own feces—stainless steel cast from trampled aluminum is easily the most attributable. Last year Friedman unveiled *Muddy*, a 10-foot-by-18-foot sculpture commissioned for the grounds of The Sea, the Dallas Cowboys' Future-based complex. With this sculpture Friedman joined the ranks of one of the art world's most unexpected and exciting colliders of public works.

Tom Friedman, Small Dog, 2016, iron and other metals, 12 x 27 x 24 in. Courtesy of the artist and DePue + Friedman Gallery, London.



2008 Jim Hodges

Moving to New York City in the wake of the 1980s AIDS epidemic has had a profound impact on the practice of Jim Hodges. Composed of materials such as folded paper, raw steel chains, gassy letters, and gold leaf, his works are delicate. Inspired by the abstract and minimalist movements more in their time, like hard-edge and green and brown, his most recent work in the wake of Jim. A 2014 survey exhibition at the Dallas Museum of Art titled, *Jim More Than The Title*, included a number of works that directly address Hodges' personal experience with the disease—the loss of friends and colleagues, such as Peter Gonzalez-Torres—quietly reminding viewers of the fragility of life and the importance one can continue to have in this world after passing onto the next.



Peter Doig, *United*, 2008, oil on linen, 18 x 27 1/2 in. © Peter Doig. Courtesy of the artist.

2009 Peter Doig

Like Modigliani, Turner-nomineed artist Peter Doig has made a career out of the unusual, although his work steers away from sentimentality thanks to a hefty dose of magical realism laced with ominous irony. Doig's painted landscapes are influenced by photography, film, and art history, as well as his upbringing in Canada, featuring heavily depicted environments blanketed by an otherworldly stillness. The artist relocated to Trinidad in 2002, and is often compared to Paul Gauguin, another tropical artist inspired by the lush serenity of island life. However, unlike the famous French artist's laissez-faire regionalism, Doig is inspired by the chaos of living on the gleaming-white aluminum edge of the tropics and the unknown that lies just beyond.

2010 Christopher Wool

For over 30 years Christopher Wool has been creating monochromatic works ranging from stenciled letters on white canvases to gestural strokes resembling heavily aerosolized, half-erased graffiti. Wool's stripped-down aesthetic is reminiscent of his years spent in the 1970s punk, graffiti, and film scenes of New York's East Village, but works embracing the disorder of the era with their blurring messages and over-detailed by-making application. While many artists of his age merge one-sided statements, Wool remains a leading intermediary and gum nationalism that fuel puritans in today's political and cultural climates.

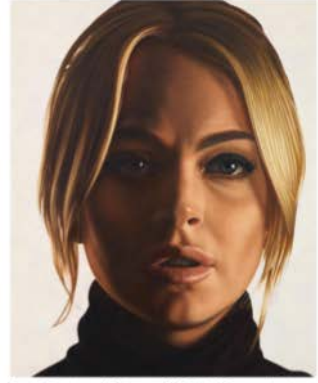
Christopher Wool, *United*, 2010, oil on linen, 18 x 14 in. © Christopher Wool. Courtesy of the artist and Sotheby's, New York.



2011 Mark Grotzahn

By now the antics of Mark Grotzahn following the 2011 TWO x TWO gala are as infamous as the amount noted by the evening's auction of his work. Active since the mid-1970s, Grotzahn has made a career out of bold moves—both in and out of his studio—as demonstrated by his complex geometric paintings and willingness to grab the art world and the art market by the horns. This year seeing the artist made headlines when he publicly tossed down an award from the Museum of Contemporary Art, Los Angeles, citing a lack of diversity amongst award winners, all of whom were white, male artists. While Grotzahn's work has placed him among the most influential artists of his generation, his outspokenness has been equally as important.

Mark Grotzahn, *In and Out of the Darkroom* (2011), oil on stretched-mounted on linen, 88.28 x 63.26 in. © Mark Grotzahn. Courtesy of the artist, Photograph courtesy of Douglas H. Parker Studio.



Richard Phillips, *United*, 2012, oil on canvas, 64.3 x 78 x 1.2 in. Courtesy of the artist.

2012 Richard Phillips

Back in 1971, then relatively unknown, artist Richard Phillips was given his first solo show outside of New York City, at the former Dallas-based gallery of an associate John Ruyon. Cut in 2014 when Phillips was given his first US solo exhibition at the Dallas Contemporary, complete with the long-term installation of his painting sculpture *Biggie Mopli* in front of the building. In 2013 Phillips joined the Contemporary's board of directors, of which he is still a part. Phillips credits the city as having a major impact on his career, and, in turn, his large-scale phenomenological paintings of celebrities, media, and even figures have had a major impact on the growth of the Dallas collecting scene, the contemporary art world, and the contemporary art market.



2013 Luc Tuymans

Widely hailed as one of the greatest living realist painters, Belgian artist Luc Tuymans creates haunting, washed-out scenes, portraits, and still lifes reflective of the darker side of humanity. Tuymans first gained notice in the mid-80s with his painting, *Go Chien*, which depicts an empty and eerily monochromatic view of a gas chamber at Dachau, the notorious Nazi concentration camp. Since then, the artist has cemented his place as a contemporary Flemish master, leaving his paintings off of populating imagery so as to use a thin veil between subject and viewer, creating an unsettling out-of-body experience as if viewing one's own life from a distance. In 2010 the Dallas Museum of Art held Tuymans' first ever US retrospective, an spontaneous exhibition of over 70 paintings dating back as early as 1978.

Luc Tuymans, *in Saguna*, 2013, oil on canvas, 62.00 x 62.25 in. © Luc Tuymans. Courtesy of the artist and David Zwirner.



Wade Guyton, *Untitled*, 2008, *Seven chromeless latex on steel*, 12 x 22 in. Courtesy of the artist and Pataki Gallery, New York.

2014 Wade Guyton

Since the early years of the new millennium, Wade Guyton has made works that navigate the use of digital technologies as tools of artistic production. Guyton's practice involves using found material that he finds through digital cameras and printers, blending images, shapes, and letters. 'C' and 'X' are recurring motifs in order to create a vocabulary that speaks to the technological hybridization of the artist's hand and the inherent information gaps and boundaries involved in digitization. Recently, Guyton has adopted a decidedly more digital methodology, screening photos taken in his own studio with an iPhone camera. Rather than herald the mechanization of the artist's process, these works investigate the artist's studio as a source material, both as a space for the transformation of ideas into objects and as an object in and of itself.

2015 Ellsworth Kelly

Passed just two months before his death at age 92, legendary color-field painter and minimalist sculptor Ellsworth Kelly had a longstanding relationship with Texas. His works are in a number of private and museum collections, and Kelly received public commissions for the Museum of Fine Arts, Houston, the Milton H. Eisenhower Symposium Center, and the Dallas Museum of Art. In 2015 the Blanton Museum of Art at the University of Texas, Austin, was gifted with the artist's design for a white stone building adorned with colored glass windows and black and white marble panels. Titled *Austin*, but ironically referred to as the "shape," a nod to the structure's shape and screen images but also the Rankin Chapel in Houston, the building opened on the UT grounds earlier this year, and stands as the artist's final work and only building.



Ellsworth Kelly, *White Piece*, 2015, *printed aluminum*, 80 x 71.75 x 4.25 in., *edition of 2*, Dallas Collection Art Collection, Artworks © Ellsworth Kelly Foundation.

2016 Laura Owens

While a host of TWC in TWC honorees have made calculated process and signature aesthetics a part of their practice, painter Laura Owens has built a career out of being substantially unwilling to any experimentation with all the medium has to offer. The subject of a mid-career retrospective at the Dallas Museum of Art earlier this year, Owens has a reputation for incorporating a plethora of materials and methodologies—painting, embroidery, screen-printing, digital technology, stamp, text, found imagery, and an hourly—into her work, combining the varied textures of painting's role as the apex of "fine" art and turning it into a lightweight, malleable medium for the digital age. In doing so, viewers can sense that perhaps the most important part of Owens' practice is simply allowing the opportunity for anything to be fun.



Laura Owens, *Untitled*, 2016, *Paint, oil, acrylic, and screenprinting on canvas*, 128 x 84 in. Courtesy of the artist, Gaille Savaris, *artworks*, New York, *Image*, Seattle Cole P2, *London*, and *Galaxy Clark Gallery*, Chicago.



Jonas Wood, *Flak*, *Flak*, *Flak*, *Flak*, *Flak*, 2016, *oil and acrylic on canvas*, 118 x 92 in. Courtesy of the artist, Arken Fine Galleries, New York, NY; David Wadsworth Gallery, Los Angeles, CA; Gagosian and Stone Isenberg Galleries, Chicago.

2017 Jonas Wood

Like his mentor and former boss, Laura Owens, the work of Jonas Wood exudes a kind of airy quirkiness. His landscapes and interiors are postmodernist whimsical renderings of found images, his aesthetics a mash-up of David Hockney-style satiric and South Pacific-style animation. Plants and pottery feature heavily in Wood's work, whether as singular subjects or decorative elements set in larger architectural spaces. The collaging of these elements into each other gives his work a slight Surrealist quality, the reduction of forms and dimensionality rendering recognizable scenes as ones humorous and amusing.

2018 Dana Schutz

Dana Schutz first gained attention in 2002 with her "Freaky" series, featuring portraits of a fictional man painted as though he and Schutz were the last two people on earth. Her art coincided with a shift in contemporary art that rejected the ethos of postmodernism with a measure of personal responses to the burgeoning image information glut of the Internet. Last year Schutz became the unexpected subject of controversy when her painting *Open Casket*, based on a photograph of Emmett Till, a black teenager lynched in the American South in 1955, was presented for an exhibition in the Whitney Biennial. Although unimpeachable, the piece sparked a necessary dialogue about cultural appropriation in the art world and the usage of imagery depicting the suffering of others in the era of viral videos of police brutality, immigration reform, and the #MeToo movement. As a result, many museums are now taking steps to remedy the distance between artist, institution, and viewer, understanding the inherent need for art to be in an ever-evolving state of evolution. P