



DOROTHY HOOD

Future Spaces Part I, n.d.

oil on canvas
90 x 68 inches

McCLAIN GALLERY

DALLAS ART FAIR 2019 BOOTH G6

VIP PREVIEW & GALA: Thursday, April 11
PUBLIC DAYS: Friday, April 12: 11am - 7pm
Saturday, April 13: 11am - 7pm
Sunday, April 14: 12 pm - 6 pm

ANNE DELEPORTE
DOROTHY HOOD
BO JOSEPH
JULIA KUNIN
LOUISE NEVELSON

www.mcclaingallery.com



DOROTHY HOOD
Going Forth X, 1997
oil on canvas
48 x 48 inches

This year, McClain Gallery participates in the 2019 Dallas Art Fair with a curated selection of artists:

ANNE DELEPORTE
DOROTHY HOOD
BO JOSEPH
JULIA KUNIN
LOUISE NEVELSON

The centerpiece of McClain Gallery's presentation is Dorothy Hood (1918-2000), whose work combines color field techniques with painterly abstraction. The pictorial space and visual fissures of her large-scale paintings recall a profound mind scape that echoes her early Surrealist influences from her time spent in Mexico. A beautiful trove of Hood collage works on paper, rich in material experimentation, reveal a more intimate look at the artist's process and inspirations. This presentation marks the gallery's debut showing of Hood material in partnership with the Art Museum of South Texas and its holdings and archives of the artist.

Although they never met, Louise Nevelson and Dorothy Hood were contemporaries whose careers often overlapped. Both artist's collage pieces share common sources such as Cubism, Surrealism and Pre-Columbian art as inspirations. Their work was recently paired in the Museum of Fine Arts, Houston exhibition: *Kindred Spirits: Louise Nevelson & Dorothy Hood*, November 3, 2018-February 3, 2019.

Having moved back to Houston in 1962, the impact of the space age and the fathoms of deep space were a profound influence on Hood's paintings. The spatial expanses of the subconscious, the symbolic and even spiritual realms echo throughout the booth.

In Anne Deleporte's ongoing photo-fresco series, she paints over collaged newspaper pages, yielding a visual shorthand that highlights images rather than words. In her work, as in Dorothy's paintings, fields that read as voids become mysterious volumes ripe for exploration, where there is as much interest in what is concealed as in what is revealed. Similarly, the sculpture and works on paper by Bo Joseph draw from a myriad of cultural references and shared histories as Hood's collages. Joseph's works on paper and sculptures reimagine and decontextualize the familiar into abstract forms of layered content, fragments of meaning, and open-ended touchstones.

Julia Kunin has spent over ten years going to Hungary working with ceramic engineers and glaze chemists. The iridescence of her well-researched and unique eosin glazes, a type of metallic luster-like glaze, lends an otherworldly presence to her work much like the mystical spaces created in Hood's paintings.



ANNE DELEPORTE
Great Exposure, 2014
newsprint and gesso
36 x 48 inches



ANNE DELEPORTE
Warhol, 2013
newsprint and gesso
8 x 10 inches

ANNE DELEPORTE (b. 1960, Corsica, France) is a New York based multi-media artist who has always been fascinated with phenomena of disappearance. True to Deleporte's signature practice of covering up to reveal, her videos, paintings, and photos engage themes of identity and enigma.

About her series of photo-frescoes, Sara Reisman wrote:
This is no doubt an artist's filter of the newspaper. Images are privileged over words, suggesting a different kind of literacy. Deleporte's selective reading creates a sense of order out of the glut of visual and textual matter we face daily, both awake and in dreams.... Like the news itself, Deleporte's paintings leave certain details to the imagination. How one image or detail relates to another is part of the experiment. The real mystery is what Deleporte chooses to cover up.

Her large scale murals and video installations have been presented at the Musée des Beaux Arts d'Orléans (2016), Maison Européenne de la Photographie (2015), Queens Museum (2014), the Dallas Contemporary and Momenta Art NYC (2010), Museo do Paço Imperial in Rio de Janeiro (2009), Prospect.1 New Orleans (2008), and commissioned by NYC Public Arts (2014). Deleporte has exhibited nationally and internationally at the New Museum of Contemporary Art, New York; PS1 MoMA; Santa Monica Museum of Art; Shanghai Art Museum; Musée de l'Elysée, Lausanne; Tang Museum, New York; Centre Georges Pompidou, Paris; Musée d'Art Moderne de la ville de Paris; and Musée de la Chasse, Paris. In 2013 she was awarded the Peter S. Reed Foundation Grant and participated in FotoFest, 2014 in Houston.



DOROTHY HOOD (b.1918, Bryan, Texas) established herself as a pioneer of modernism from 1937, first as a scholarship student at the Rhode Island School of Design, and briefly at the Art Students League in New York City, before settling in Mexico City in the 1940s, and finally Houston. She exhibited widely in Mexico City which led to an acquisition by Museum of Modern Art, NY and a solo exhibition at the legendary Willard Gallery in New York in 1950. Talented and quick-witted, while in Mexico Hood was befriended by leading artists and intellectuals such as Frida Kahlo, Diego Rivera, Leonora Carrington, Pablo Neruda, and José Clemente Orozco. In 1946, she married famed Bolivian composer and conductor José María Velasco Maidana.

In 1962, Hood moved to Houston and started teaching at the School of Art of the Museum of Fine Arts, Houston. Moving into a new, larger, light-filled studio in the late 60's, Hood felt emboldened to scale-up her work with a body of paintings measuring as large as 8 by 12 feet, ultimately creating the works of art which would again garner her national attention with solo exhibitions at the Contemporary Arts Museum, Houston; Witte Museum, San Antonio; Rice University, Houston; Museum of Fine Arts, Houston; Everson Museum of Art, Syracuse, New York; and Tibor de Nagy Gallery, New York.

DOROTHY HOOD

Sonar Psyche, c.1970s
oil on canvas
90 1/8 x 70 1/2 inches



On Dorothy Hood's Collages:

Following a 1981 trip to Egypt, where she amassed handfuls of beautifully printed papers, Dorothy Hood launched into a series of collages that were to occupy her for more than a decade. She found in collage an intimate, creative outlet that was less demanding than her large canvases, and she also appreciated the lineage of collage in both Cubist and Surrealist art. Reviewing Hood's first exhibition of these new works in 1982, Mimi Crossley observed, "They are put together in surrealist compositions—a surrealism not made by juxtaposing images full of content, but created by placing shapes on shapes, texture against color, until a dreamlike world is born in toto."

Hood's first collages tended to be vertical, with a compositional flow that was not dissimilar to her paintings. As the series evolved, however, Hood began to insert increasingly narrative elements.

-excerpt from MFAH pamphlet for *Kindred Spirits:*
Louise Nevelson & Dorothy Hood



DOROTHY HOOD
clockwise from top left:
Binaki, Athens;
Players;
Letters Mingle Souls;
and
Polska
collage on mat
20 x 16 inches



BO JOSEPH's (b. 1969, California) work is distinguished by a complex and labor-intensive process that he has developed over the years, which begins with a selection of images culled from his vast archive of catalogs, personal photographs and books. In both Joseph's cast bronze sculptures and joined paper pieces, the selected souvenirs are visually stripped of normal reference points and distilled into solid shapes. In the paintings on paper, outlines of these shapes are drawn multiple times in vivid oil pastels onto various layers of paper. To create a larger support, the smaller sections of paper are joined to form a kind of patchwork reminiscent of textiles or panoramic maps. The "puzzle" is then disassembled and covered with a dense layer of tempera paint. Each sheet is then razor-scraped, sanded and finally coated with acrylic-based ink before being rinsed, dried and reassembled. Joseph's method of utilizing both constructive and destructive techniques masterfully mimics the course of humanity's collective history.

Joseph lives and works in New York City. He received his BFA from the Rhode Island School of Design in 1992 and has received awards and honors such as the Basil H. Alkazzi Award, and fellowships in painting from Provincetown Fine Arts Work Center and the Rhode Island State Council on the Arts. He has been a visiting artist/lecturer at the University of Massachusetts in Dartmouth and the Rhode Island School of Design where he also taught drawing. His work can be found in museums nationally and abroad including Museum of Fine Arts, Houston; Kemper Museum of Contemporary Art, Kansas City, Missouri; and Guilin Art Museum, China. Joseph's work has been the subject of recent solo exhibitions at Lee Eugene Gallery in Seoul, South Korea (2017), Sears Peyton Gallery in New York (2016) and McClain Gallery in Houston (2015). Joseph's sculptural work was included in McClain Gallery's 2018 exhibition *re:construction*.

BO JOSEPH

Souvenirs from Nowhere: Rovelli's Antelope, 2018
oil pastel, acrylic and tempera on joined paper
79 1/4 x 56 1/4 inches



BO JOSEPH

*Caput Mortuum: Create Yourself
from Darkness, 2018*

bronze

20 1/4 x 24 5/8 x 11 inches

Edition 1 of 3, with 2 AP



JULIA KUNIN

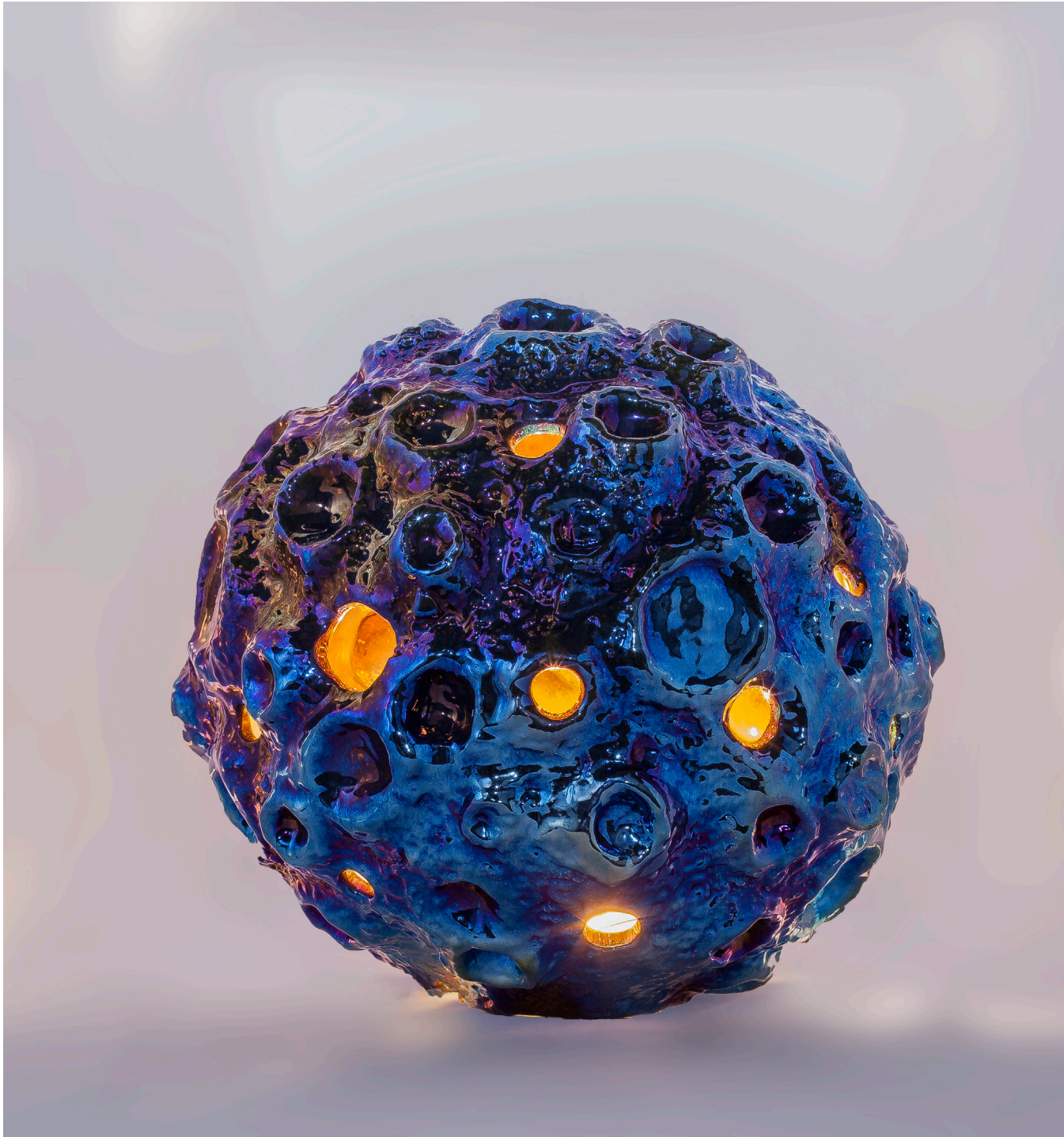
Mirror I (Green Purple), 2015
ceramic
14 1/2 x 9 1/2 x 1 1/2 inches

JULIA KUNIN's (b. 1961, Vermont) otherworldly and often semi-figurative forms have sensual iridescent surfaces that are even more animated with the introduction of light. Her ceramic sculptures embrace the scientific, natural, and geological in form, but her use of rare Hungarian glazes reference the opulence of the baroque. Her suspended and table top lamps take this play of light created by the glaze to the next level as they are activated from glowing light within and the surrounding ambient light. These works bring to mind mystical scholar's rocks, volcanic formations, and pelagic ocean floors.

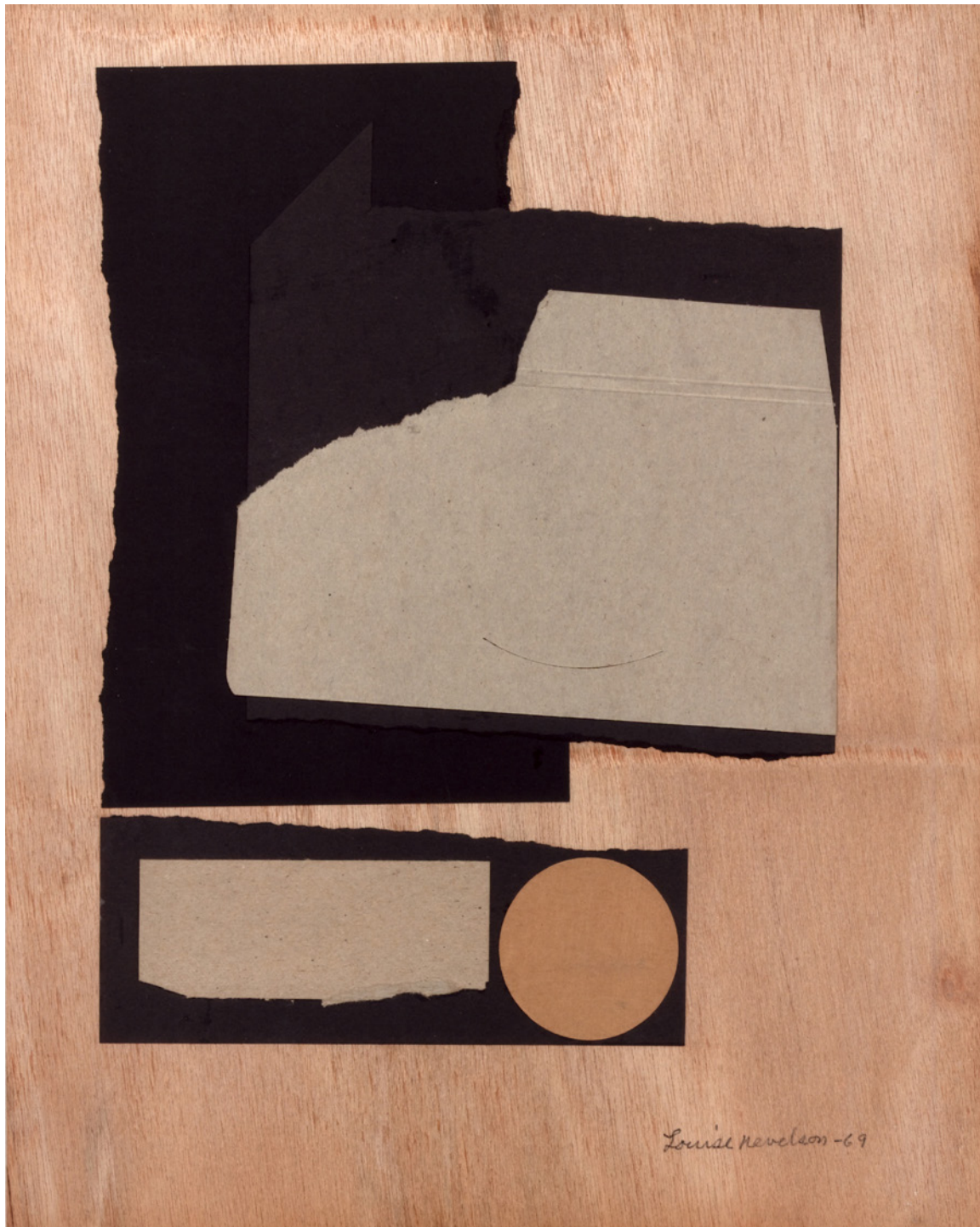
Kunin's influences include the 16th century French ceramicist Bernard Pilassy, who made platters resembling ponds and used direct casts of animals and plants, as well as objects found in a Renaissance Wunderkammer or Cabinet of Curiosities where rare and fantastical items such as crafted coral were displayed.

Kunin lives and works in Brooklyn, New York and spends summers in Pecs, Hungary where she conducts research and develops new work. She received her B.A. from Wellesley College and an M.F.A. from Mason Gross School of the Arts at Rutgers University. She has exhibited extensively in Europe as well as the United States. Kunin was a Fulbright Scholar to Hungary in 2013. She is the recipient of a 2010 Trust for Mutual Understanding Grant to Hungary. In 2008 she received the Pollock-Krasner Foundation Grant and had a residency at Art Omi. In 2007 she received the John Michael Kohler Arts/Industry Artist Residency. Fellowships have included: MacDowell Colony, New Hampshire; Marie Walsh Sharpe Art Foundation, Colorado Springs, CO; CEC Artslink grant to The Republic of Georgia; Bellevuesaal Residency in Wiesbaden, Germany; Yaddo, Saratoga Springs, New York; Millay Colony, New York; Vermont Studio Center; Core Program at the Glassell School of Art, Houston, Texas; and Skowhegan Residency, Maine. Her work has been featured in ARTnews, House and Garden, the Brooklyn Rail, and in Harmony Hammond's book *Lesbian Art in America* (Rizzoli, 2000).

Solo exhibitions include *Les Guérillères* at Sandra Gering Inc, New York (2015), *Golden Grove* at Barry Whistler Gallery, Dallas (2013), *Nightwood* at Greenberg Van Doren Gallery, New York (2012) and *Crimson Blossom* at the Deutches Leder Museum in Offenbach, Germany (2002). Kunin's work has been included in exhibitions at the Museum of Art and Design, New York; Museum of Applied Art and Design, Frankfurt, Germany; Sculpture Center, New York; Brattleboro Museum, Vermont and in McClain Gallery, Houston's 2018 exhibition *re:construction*.



JULIA KUNIN
Blue Moon Lamp, 2013
ceramic
12 x 12 x 12 inches



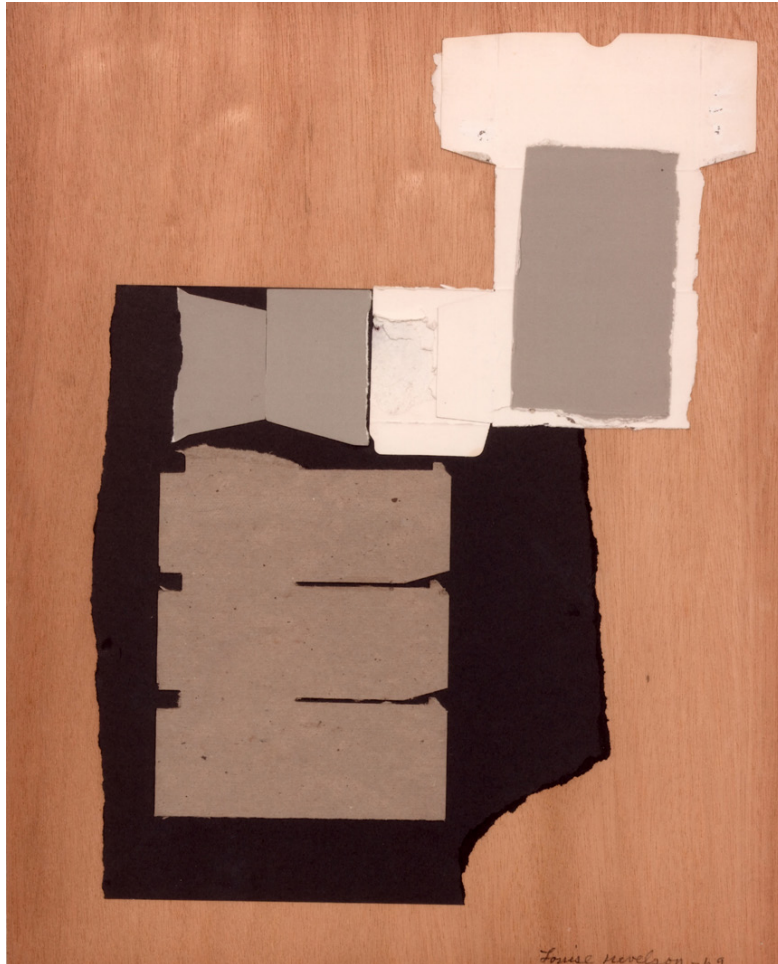
Louise Nevelson - 69

LOUISE NEVELSON

Untitled, 1969

cardboard and paper collage on
board

20 x 16 inches



LOUISE NEVELSON

Untitled, 1969
cardboard and paper collage on
board
20 x 16 inches

LOUISE NEVELSON (b. 1899, Kiev, Russia) immigrated to Rockland, Maine at the age of six. In 1920, Nevelson moved to New York City where she later studied at the Art Students League. By the mid-Fifties, Nevelson produced her first series of black wood landscape sculptures. Shortly thereafter, three New York City museums acquired her work: the Whitney Museum of American Art, The Brooklyn Museum of Art and The Museum of Modern Art.

In the late 1960s, Louise Nevelson embarked on a series of abstract collages notable for their pared-down and elemental simplicity. Using colored papers, cardboard boxes, paper sacks, and scraps of fabric that she discovered on the streets of her lower Manhattan neighborhood, she then arranged these fragments on plywood supports, so that the wood grain could be an active element in the composition. This method also allowed Nevelson to break with the monochrome palette of her sculptures, and to express a new degree of freedom as she broke from the grid.

Nevelson acknowledged the legacy of Cubist collages created by Georges Braque and Pablo Picasso in the 1910s in these works. However, where Braque and Picasso toyed with word play and illusion, using fragments of text and printed materials that had the appearance of wood grain, Nevelson refrained from illusionism or any suggestion of narrative.

-excerpt from MFAH pamphlet for *Kindred Spirits: Louise Nevelson & Dorothy Hood*

Louise Nevelson's work has been the subject of over 135 solo exhibitions and has twice represented the United States in the Venice Biennale (1962, 1976). Nevelson pieces can be found internationally in over eighty public museum, university, corporate and municipal collections including: Museum of Fine Arts, Houston; Menil Collection, Houston; Art Institute of Chicago; Brooklyn Museum; Corcoran Gallery of Art, Washington, DC; Galleria Civica d'Arte Moderna e Contemporanea di Torino, Turin, Italy; Hara Museum of Contemporary Art, Tokyo, Japan; Israel Museum, Jerusalem; Los Angeles County Museum of Art; Metropolitan Museum of Art, New York; Musée national d'art modern, Paris; Centre Georges Pompidou, Paris; Museum of Modern Art, New York, NY; Scottish National Gallery of Modern Art, Edinburgh; Solomon R. Guggenheim Museum, New York; Storm King Art Center and Sculpture Park, Mountainville, New York; Tate Gallery, London; Walker Art Center, Minneapolis; and Whitney Museum of American Art, New York.

About McClain Gallery

Since 1980, Robert McClain has focused on the exhibition and the acquisition of museum quality modern and contemporary American and European art.

McClain Gallery's program represents important twentieth-century figures while continuing to commit to younger generations of artists, which includes primary representation of many Texas-based artists. The gallery has mounted monographic exhibitions, as well as published scholarly catalogues for Peter Halley, Donald Baechler, Andy Warhol, Robert Motherwell, Rosa Loy, The Bruce High Quality Foundation, Julian Schnabel, Bo Joseph, and Pablo Picasso. Our exhibition program is augmented by survey and group shows that investigate current themes in contemporary art within historic contexts.

In addition to promoting the work of our stable of artists, our strength is in guiding and educating both the new, as well as the seasoned, collector. We actively advise and help private individuals and institutions from the acquisition and sale of artworks to organizing a comprehensive program of collecting. With over three decades of proven expertise, McClain Gallery has a strong reputation as secondary market specialists who offer, research and source artworks of exceptionally high quality with discretion. We regularly attend art fairs, bid at auction, and draw on our existing strong relationships with dealers, museum professionals, and collectors around the globe to provide our clients with thorough, insightful, and market savvy advice.

McClain Gallery is an ADAA member.

For more information on the gallery's presentation please contact:

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McClain Gallery Artists

John Alexander

Donald Baechler

Larry Bell

William Betts

Karin Broker

The Bruce High Quality Foundation

Seth Cameron

Brendan Cass

Gisela Colon

Stephen Dean

Anne Deleporte

Kent Dorn

Christian Eckart

Cleve Gray

Donna Green

Katsumi Hayakawa

Mara Held

Dorothy Hood

Jeff Shore | Jon Fisher

Bo Joseph

Alex Katz

Julia Kunin

Gary Lang

Rosa Loy

Angelina Nasso

Louise Nevelson

Henrique Oliveira

Aaron Parazette

Rob Reasoner

David Row

Jonathan Seliger

Ray Smith

Peter Sullivan

Shane Tolbert

Kelli Vance

Bernar Venet

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