



COLLECTIVE SOLID AT DEBORAH COLTON GALLERY

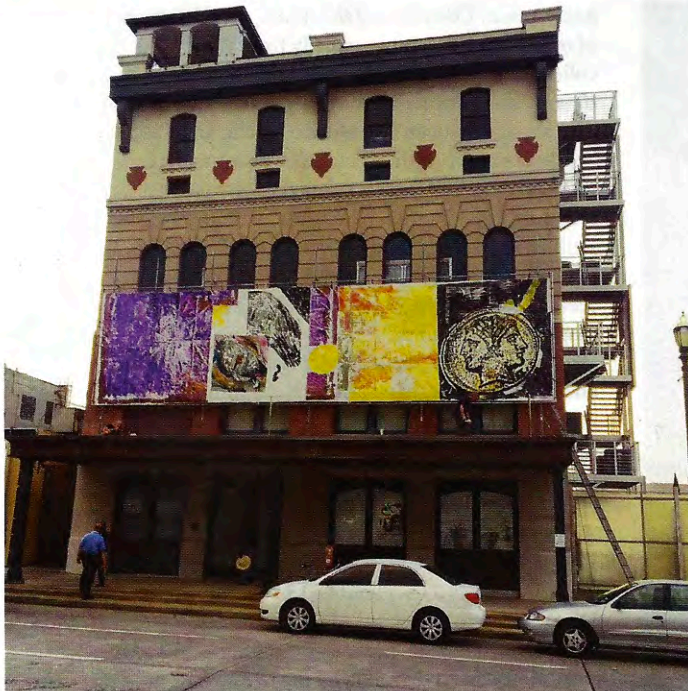
HOUSTON—El Rincón Social—ERS as it is familiarly known —is a studio space and art collective, housed in a warehouse in Houston’s East End Cultural District. Its residents, their respective practices and their work are the subject of *Collective Solid*, a group show at Houston’s Deborah Colton Gallery, July 18-August 22. Darwin Arevalo, Drew Bacon, Dylan Conner, Oscar Rene Cornejo, Jonathan Paul Jackson, Alex Larsen, Patrick Renner and David Adam Salinas’ work will be on view in the show, which will explore multiple common denominators that unite this group of artists, including but not limited to shared studio spaces, evaluating the value and influence of community in practice in doing so.

deborahcoltongallery.com

David Adam Salinas, *Untitled*, 2011-2013. Chromogenic Print.

DALLAS GALLERY DAY IS BACK

DALLAS—Gallery Day returns on July 11th for its 4th installment. This year the event is city-wide and features nearly 30 galleries. The coveted Gallery Day t-shirt will be limited to 2 per gallery, so come early you want to snag one. dallasgalleryday.com



SHANE TOLBERT AT BLAFFER ART MUSEUM

HOUSTON—Blaffer Art Museum’s Window into Houston gets Texas-sized with *Shane Tolbert: Fine China*, a dramatic installation featuring three site-specific mural-length paintings displayed outside (and exposed to Houston’s storm prone weather) along the facades of three buildings including, 112 Milam and the Magnolia Ballroom.

blafferartmuseum.org

Shane Tolbert, *Untitled*, 2015. Acrylic on canvas, two panels, 144-by-147 in. Photo by Devon Britt-Darby. Courtesy of the artist and McClain Gallery.



IRRATIONAL CITY AT BATH HOUSE CULTURAL CENTER

DALLAS—City-run institutions can be somewhat on-again, off-again in Dallas, but this July, at least one cultural center is on, on, on. In July the Bath House Cultural Center on beautiful White Rock Lake hosts Dallas’ beloved Festival of Independent Theatres, now in its 17th year. This year, concurrently, the center hosts a group of occasionally subversive, always-creative artists under the leadership of Dwayne Carter in a group show entitled *irrational.City*, on view July 3 through August 1. The show is part physical exhibition and part virtual exhibition located at www.irrational.city, features the work of a veritable *Who’s Who* of exciting Dallas-based artists, including but not limited to Dwayne Carter, Colette Copeland, Randall Garrett, Carlos Dorado and Pierre Krause. Details are vague, as yet, but expect artists doing double duty as curators and creators, while examining, in their own unique ways, how we construct identity in the 21st century. dallasculture.org/bathHouseCultureCenter

Collette Copeland, Film still, 2015. Courtesy the artist.

Art Notes

Topical Focus: In summer's top view, **FotoFest's** executive director **Steven Evans** turns nine international lenses upon perhaps the most tantalizing, yet least understood issue of our time: the world of lesbian, gay, bisexual, transgendered and queer communities. Evans curates "I Am a Camera," plucking talents from Europe, Asia and America, who investigate the fluid world of sexual orientation and gender bending, including 2014 Whitney Biennial collaborators/real-world couple

Zackary Drucker and **Rhys Ernst**, who each transitioned genders. Special programming around this exhibition includes a screening of the above duo's *She's Gone Rogue*, co-starring Warhol ingenue **Holly Woodlawn**, Saturday, July 25, 4 pm, in conjunction with **QFest** (through August 29; complete lineup, fotofest.org) ... **Houston Center for Photography** brings the celebrated **Slide Luck** to town for a one-night only convergence of art, food and community at **Cottonwood** Wednesday, July 22, 7 pm (free, bring a dish to share; suggested donations based on text voting for your fave of 20 artists; slideluck.com) ... See **Lori Vrba's** haunting, surreal "The Moth Wing Diaries" at **Catherine Couturier Gallery**, and acquire the accompanying volume (extended through August 31). **Paper Dolls + A Parliament of Owls:** **Joan Son's** "Time Travelers" is worth a ride to the **Pearl Fincher Museum** in Spring. The origami mistress received a **Houston Arts Alliance** grant to replicate in life-size the paper-doll dresses of her childhood, circa 1958 (through September 5) ... **DiverseWorks'** "Parliament of Owls" taps globally diverse artist board members including **JooYoung Choi**, **Loli Fernández-Andrade Kolber**, **Oscar Rene**



Lindsay Morris' *Untitled*, from the series "You are You," 2007-2012, at FotoFest

Cornejo and **Rosine Kouamen** (through August 15). **The Question Mark Show:** Minimalist oasis **Gallery Sonja Roesch** mounts a cool, crisp view of a half-dozen artists: "Is It ... Monochrome? Colorfield? Or an Object?" (through August 1). **Three for the Fourth:** Looking for Fourth of July plans? Head to the Heights for **G Gallery's** investigation of the dark beauty of "Southern Myths," headlined by **Brad Moody**, **Joshua Goode** and **Randall Mosman**. The show is informed by notions of religion, the land, funerals and more true tropes of the American South — a winner is Moody's crack-up new series on heaven, hell and the hereafter (July 4 – 29). **Abstraction vs. Figuration:** It's painting versus sculpture, figuration versus abstraction in a

Myke Venable's *Stargazer*, 2014, at Gallery Sonja Roesch

smart group outing of Houston-centric talents at **Rudolph Blume Fine Art / ArtScan Gallery** including the Glassell's **Jeff Forster**, a promising ceramicist, and his colleague **Ken Mazzu** of the deconstructed cityscapes. Most poignantly, the show includes work by the late **Jesús Moroles**. We'll bring you a special tribute to Moroles in an upcoming issue (through July 25) ... No one does figuration better than the fearless **Kelli Vance** in her Houston homecoming at **McClain Gallery** (through July 25). **New Crop:** Check back next month for the best freshly minted art spaces, including an eagerly watched new arrival at 4411 Montrose: **Unix Gallery**, co-owned by Milan-raised gallerist **Alex Cesaria** and wife, **Daniela** (whose other space is in Chelsea, with a second Manhattan address in the works this fall on Madison Avenue). A September opening at 4411 is planned; Cesaria also expects to exhibit in the **Texas Contemporary Art Fair**. **East Enders:** **Theresa Escobedo** corrals "Collective Solid," starring eight for-your-radar prognosticators of the tightly knit East End studio space known as **El Rincón Social** (through August 29). Meet the visualists on opening night Saturday, July 18, at **Deborah Colton Gallery**; artists' talk Sunday, July 19 ... Follow our arts channel online, papercitymag.com. *Catherine D. Ansporn*



ART NOTES

When Edgy Art Moves: Houston Collective Goes From a Decaying Warehouse to the Cube

BY CATHERINE D. ANSPON
07.23.15

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Darwin Arevalo's "Mountain," 2015, was inspired by the artist's reverence for American regionalist Thomas Hart Benton.

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When work migrates between an artist studio and a gallery or museum, it's often a surprise.

In the case of some artists with polish and a museum/collector pedigree, the work may move from one pristine environment to another. In contrast, very edgy work sometimes looks too raw and unfinished coming straight from an emerging talent's studio to a high-profile solo exhibition.

Cue **El Rincón Social** — aka **ERS** — a tight, yet organic collective whose home base is a rough, decaying 1930s warehouse (a former mattress factory/once railroad-car assembly plant) on Houston's rapidly gentrifying **East End**. Curator **Theresa Escobedo**, assistant director at **Deborah Colton Gallery**, and one of the few female studio occupants of ERS, began thinking about what might take place when seven members of the collaborative came together in the white cube of her workplace.



The cavernous, 14,000-square-foot interiors of the building that houses the collective — El Rincón translates as "corner" in Spanish — are the ultimate incubator for collaboration and experimentation. Image: David Adam Salinas.

The result, the group exhibition "Collective Solid," which opened on July 18 and defied my expectations.

The raw emotion of the work — encompassing sculpture, painting and photography — remained, but, extracted from its industrial birthplace, the talent and promise of the artists really came into clearer focus. Follow our slide show for some of the best of show. Any one of these works would be at home in a contemporary collector's home, such as the one belonging to **Lester Marks**.

"Collective Solid," curated by Theresa Escobedo, on view through August 22, at Deborah Colton Gallery.

OBJETS TROUVÉS: DECODING A BARNETT NEWMAN MASTERPIECE AT THE MOD...



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