

— OBSESSIONS. DECORATION. SALIENT FACTS. —

OLIVIA + POPPY'S TEXAS TWO-STEP

Wallpaper company **Olivia + Poppy** has inked a deal with trade showroom **ID Collection** to distribute its luxury papers in Texas and surrounding regions. Now in its second year of production, Houston-based Olivia +

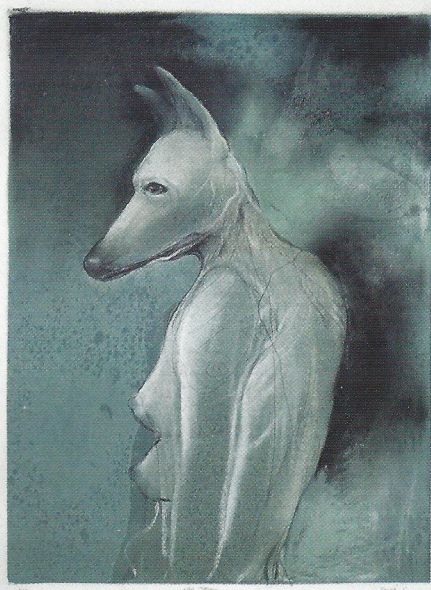
Poppy, founded by **Jamie Graney** with **Tina Silvestri** serving as creative director, offers more than 50 modern and playful designs in high-contrast black and white, metallics, and large-scale floral patterns. *To the trade at ID Collection, Decorative Center Houston, 5120 Woodway Dr., oliviaandpoppy.com.* Anne Lee Phillips



ART NOTES

From **Fresh Paint to the Menil: Sharon Kopriva**, one of the Houston artists championed and curated by the late founding Menil director Walter Hopps, is featured in an expansive survey at **Deborah Colton Gallery**. The exhibition rounds up decades of painting and sculpture focused on nature and mortality. The exhibition begins in the years that saw Kopriva's inclusion in the MFAH's watershed mid-1980s "Fresh Paint" blockbuster. It concludes with a new series devoted to muses, most memorably Peggy Guggenheim, Andy Warhol, Dominique de Menil, and George Dureau (through February 23). Concurrently, Fifth Ward nonprofit **Mystic Lyon** invites Kopriva to create a storefront window (opening night Saturday, February 2, through March). **Torpedoboy takes the Menil: Kudos to The Menil Collection** for tapping internationally exhibited, Houston-based **Trenton Doyle Hancock** for a focus exhibition. "Epidemic Presents: Step and Screw!" features the museum's 2015 acquisition from the artist's

critically praised mid-career retrospective at the CAMH. The drawings pair with Hancock's personal narrative. Recent Menil hire **Irene Shum** curates (through May 19). **Just in: AbEx painter Tony Magar** comes to town for an important painting exhibition at **Laura Rathe Fine Art** of recent canvases that belong in the theater of art history (February 23 through March 29). *Catherine D. Anson*



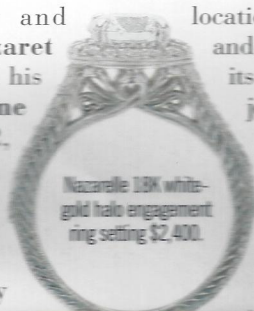
Sharon Kopriva's *Blue Tuesday*, 2017, at Deborah Colton Gallery

POTUS PORTRAITS

President's Day, a throwback to an era of civility and statesmanship, is revived with great wit by Houston artist **Julia McLaurin**. McLaurin uses Photoshop with great aplomb incorporating arcane yet true details into her digitally collaged POTUS portraits. In her latest works, Honest Abe careens by on a Vespa; John F. Kennedy gives a peace sign; George H.W. Bush poses in Renaissance garb with his steadfast canine and a stalk of broccoli; Bill Clinton reclines à la Burt Reynolds and basks in a sea of fast food; and Martin Van Buren "spins some sweet beats," McLaurin says. Donald Trump's portrait is still in progress, not to be revealed until her solo exhibition "Hail to the Chief!" opens this month at Houston's Foto Relevance (February 22 – March 22). For a sneak peek of the entire cast, visit papercitymag.com on Presidents' Day, Monday, February 18. "Hail to the Chief!" at Foto Relevance, 616 Hawthorne St.; opening reception Friday, February 22, 6 to 8 pm; artist talk Saturday, February 23, 10 am; edition of 15 (11 x 15 inch print on 16 x 20 inch paper), \$750 unframed, \$850 framed); fotorelevance.com. *Catherine D. Anson*

THIS JUST IN: NAZAR'S NEW HOME

Jewelry designer and manufacturer Nazaret Kalajian founded his shop **Nazar's Fine Jewelry** in 1982, importing diamonds from fine diamond cutters to craft his collection set in platinum, 18K, and 14K gold. Still independently



location on the corner of Richmond and 610 West Loop South to house its large inventory of private-label jewelry; engagement and wedding suites from Simon G., Scott Kay, and Verragio; and Swiss watches by Luminox, Michele, and Raymond Weil. *Nazar's Fine Jewelry, 4901 Richmond Ave., nazarsfinejewelry.com.*



Julia McLaurin's *42 Bill Clinton*, 2018, at Foto Relevance



MODERN + CONTEMPORARY

JAN 23-27, 2019

LAARTSHOW.COM
LA CONVENTION CENTER



Weekly Newsletter
January 18, 2019

Visit
[Sign In](#)
[Contact Us](#)
Follow us on

- [Editorial](#)
- [Venues](#)
- [Artwork for Sale](#)
- [Calendar](#)
- [About us](#)
- [Contact](#)



Urs Fischer, "2 Socks," 2018, aluminum composite panel, aluminum honeycomb, two-component adhesive primer, gesso and solvent-based screen printing ink, 89 1/2 x 67 1/2". © Urs Fischer

Weekly Recommendations

- Urs Fischer
[Gagosian](#)
- Rebecca Reeve
[Upfor](#)
- Laura Ball
[David B. Smith](#)
- Deborah Boardman
[Hyde Park Art Center](#)
- Sharon Kopriva
[Deborah Colton](#)

Urs Fischer
Gagosian Gallery, Beverly Hills, California
by Jody Zellen

Continuing through February 9, 2019

In 2013 Urs Fischer filled MOCA's Geffen Contemporary with hundreds of unfired clay sculptures — plants, characters figures and animals — ranging from cartoony to realistic renditions in varying sizes. In 2007, he tore up the floor, digging a deep ditch that extended across the floor of Gavin Brown Enterprise in New York. For "Images," his current show, Fischer set out to reproduce myriad qualities of light. His originals, created on an iPad, were subsequently transformed into large-scale silkscreens on aluminum panels. The idea is to... [READ MORE](#)

Editors' Roundtable

by Matthew Kangas

Continuing my search for novels that will be of interest to artists as well as general readers, two 20th-century novels are perfect for anyone under 30 living in big cities — or who remember being under 30 and moving to a Big City.

"Vile Bodies" (1930) by Evelyn Waugh is all about twenty-somethings living in post-World War I London. Their siblings or fathers were killed in the war and, leaving them plenty of money, they rove from one party to another ending up entertained, but unhappier than ever. This is one of the greatest comic novels ever written in English.

"The Golden Spur" (1962) by Dawn Powell, a forgotten author championed by Gore Vidal,



Still from the film "Bright Young Things," 2003, written and directed by Stephen

takes place in Greenwich Village for the most part, with forays uptown and a fateful weekend in Connecticut. It, like "Vile Bodies," is about a twentysomething, this one from rural Ohio (like author Powell), who is searching for the father he never knew but who learns about his late mother's many "famous" suitors left behind after her youthful heyday in the Village. Once in New York, he not only finds his father, but his fortune and love as well.

Waugh's first marriage fell apart midway through writing "Vile Bodies," hence its drastic change of tone half-way through the plot. Before that, we are witness to Adam Fenwick-Symes' comic travails, trying to publish a novel (like Waugh) so he can afford to marry his wealthy girlfriend, Nina Blount. The plot moves swiftly and is, according to Waugh, the first novel to use telephone conversations extensively, as well as the first one concentrating on the film industry and a dangerous car race that leads to one of the characters going insane after she is inadvertently commandeered as a replacement driver. Everything and everybody are ridiculed, satirized or parodied, giving Waugh the chance to get back at the fast set of "Bright Young Things" (title of the 2003 film based on the novel), one of whom says to the novelist hero, "No one thinks the worse of you, respects you for it, I mean — earning a living and all that." Returning from Paris, Adam's novel is seized at Dover as obscene, and so his plans to marry Nina are shattered — for the first time.

In between, this very funny novel describes sex as "jolly pally" and "tennis and gymkhana and all that." Adam's rival, Ginger, admits he masturbated to a photo of Nina "above my bed the whole time I was in India." He therefore asserts he has a right to marry her rather than Adam. Many of Waugh's characters were based on real people with the names changed. So Lady Cunard, famous hostess, becomes Lady Metroland (a hostess who is also a white-slaver), joined by General Strapper (with a whip); Mrs. Blouse; the aristocratic Mrs. Panrast (mistaken as transvestite); Miles Malpractice (a gossip columnist whose homosexuality leads to his deportation); Mrs. Blackwater; Mr. Outrage (the Prime Minister); and, among many others, Lord Monomark (based on Lord Beaverbrook, the tabloid press magnate of the day). Thanks to all their shenanigans, breaking into 10 Downing St. for an after-party with the Prime Minister's daughter leads to the fall of the government. By the end of the book, Adam's fortunes have risen and fallen several times. Full of sparkling dialogue that has not dated, "Vile Bodies" is a good example of how understated humor can last longer as literature than as farce or slapstick.

Set after World War II in New York, "The Golden Spur" is a legendary bar downtown, like the Cedar Tavern or White Horse Inn, whereas the bartender tells Jonathan Jaimison, Jr., the hero: "Everybody used to come to the Spur ... until they could afford not to." Taking off on the rage for Abstract Expressionism, Jonathan encounters people at the bar who tell him, "Painters have got to drink, especially these days ... A painter can't turn out the stuff they have to do now without being loaded." Soon Jonathan meets Hugow, a celebrated young painter loosely based on Jackson Pollock, complete with a Peggy Guggenheim-type dealer, Cassie Bender. They and the other characters he meets are helping him find his father (they all knew his mother in her 20s), leading him to all her old friends and lovers — some failures, some substantial successes. Is Hugow Jonathan's father? Or is it George Terrence, a married attorney who later re-encounters Roger, his gay lover from the Village days? Or Alvine Harshawe, a macho thrice-married novelist and playwright, possibly based

Fry, based on Evelyn Waugh's novel "Vile Bodies."
See Matthew Kangas' column, left



Rebecca Reeve, "Sun Breathing #6," 2018, archival pigment print, 30 x 37".
Photo: Mario Gallucci. Courtesy of the artist and Upfor

Rebecca Reeve Upfor, Portland, Oregon by Richard Speer

Continuing through March 2, 2019

At first glance, the strange chromatic effects in Rebecca Reeve's "Sun Breathing" may remind us of Richard Mosse's well-known [infrared photos](#) of lush landscapes and political upheaval in equatorial Africa. But the London-born, New York-based Reeve has a wholly different technique, not based on infrared film. Last summer during a residency at Stone Leaf Retreat in the Catskill Mountains, the artist took to the woods with non-toxic powdered pigments to spray-paint ferns, logs, stones, and twigs in a spectrum of vivid colors. She also brought along similarly painted Venetian blinds, which she hung from supports hidden just outside her camera's viewfinder. The resulting body of work counterposes images of the screens against images of spray-painted vegetation in sumptuously beautiful, conceptually engaging pairings. The images of screen-blocked forest-scapes and unblocked woodland tableaux... [READ MORE](#)

on Norman Mailer? Or could it be Dr. Walter Kellsey, an art historian at New York University? They all loved Connie, Jonathan's late mother, now that they remember the mousy little typist she was at the time.

Readers can play guessing games, but, more fun, they can interweave the characters and places young people go in the story with real places mentioned that no longer exist, such as Luchow's Restaurant and the old San Remo Café, interspersed with imaginary places such as the coffee house where Jonathan works, the Then-and-Now Café, or the Gilded Lantern. Similarly, the lovable but shiftier characters experience much of 1950s New York. George is Dr. Jasper's first psychiatric patient. Other real-life Village regulars of yesteryear, such as Stephen Crane, O. Henry and collector Mabel Dodge, are hilariously name-dropped.

Jonathan's search is an authorial ruse for revealing these zanies, all of whom dismiss him at first, and then, when they think he has inherited a fortune, embrace him. Instead of returning to Ohio when his adoptive parents show up in New York with news of his biological father, Jonathan talks Mr. and Mrs. Jaimison, Sr. into backing Cassie Bender. With his new inheritance, he becomes her partner/art dealer. One character promptly chastises him, "You can't downgrade Hugow's painting. Everyone says he's the best this year." As the novel closes, Jonathan's girlfriend, Amy, complains to him, "Parents are getting into everything now, spoiling all the fun." Indeed.

[The Editor's Roundtable is a column of commentary by our own editors and guest columnists from around the region. Their opinions do not necessarily reflect that of Visual Art Source or its affiliates.]



Laura Ball, "Tiger Battle," 2018, watercolor and graphite, 75 x 51 1/2".
Courtesy of David B. Smith Gallery.

Laura Ball
David B. Smith Gallery, Denver, Colorado
by Deborah Ross

Continuing through January 26, 2019

Ancient civilizations tried to make sense of the world around them through mythology. As Laura Ball sees it, mythology still has a purpose if it can help make sense of our subconscious minds. Ball's flora- and fauna-themed watercolors brim with dreamlike scenes evoking fear and wonder, as well as notions of birth and death, our primal natures and good versus evil. Her menageries of supernatural animals expand on the concept of the chimera, in which parts of various creatures fuse into one powerful being. Especially prominent in a number of works is the tiger — it takes on a menacing, omnipotent form by way of the serpents, birds of prey, small forest creatures, primates and other animals that entwine themselves around its body. The 75-inch-tall watercolor "Tiger Battle" is an engrossing exercise in deciphering all the components... [READ MORE](#)

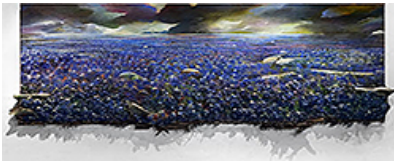


Deborah Boardman
Hyde Park Art Center, Chicago, Illinois
by Robin Dluzen

Continuing through February 24, 2019

During her nearly four decades of artistic practice, Chicago artist Deborah Boardman dubbed herself as a "painter and ..." — a moniker that aptly describes her practice of multidisciplinary projects, informed by a painter's approach and sensibility. An array of paintings, works on paper, artist books, animations and performance documentation are accompanied by a timeline of the collaborative projects she pursued outside of the studio, from murals and books created with South Side... [READ MORE](#)

Left: Deborah Boardman, "Book of Faults," 2010, unique painted book, 23 1/2" x 34"



Sharon Kopriva
Deborah Colton Gallery, Houston, Texas
by Donna Tennant

Continuing through February 23, 2019

Nearly 60 paintings, drawings, sculptures, and mixed-media works comprise Sharon Kopriva's "Meditations, Migrations and Muses." Approximately half are recent, but three decades of her practice is represented. Though extensive, it is not comprehensive, as the majority of the work falls into the three series identified in the title. "The Muses" include nine tall, narrow portraits of well-known figures executed in oil and pastel applied to photographs. Peggy Guggenheim, Gaia, Alfred Stieglitz, Andy Warhol and Dominique de Menil... [READ MORE](#)

Left: Sharon Kopriva, "Hallowed Grounds," 2018, oil and mixed media on canvas, 52 x 88 x 5". Courtesy of Deborah Colton Gallery

Visual Art Source (VAS) is the comprehensive online resource of critical discourse and information exclusively devoted to the contemporary and fine art world of the Western and Midwestern United States. [ABOUT US.](#)

Fabrik Magazine is an indispensable publication for art world professionals, collectors and those curious to encounter new ideas on contemporary art and design. Visit www.thisisfabrik.com for art world coverage that matters.

presented by:

ARTSCENE™

VAS
visualartsource.com

fabrik.
MAGAZINE

