Collected

Black Artists and Gallerists on What a More Inclusive Art World Would Look Like

By Sarah Cascone · Jun 23, 2020 5:00pm

Installation view of Black Is, Black Is, Black Is,

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At 85, Hsiao Chin Continues to Challenge the Eurocentric Legacy of Abstract Art

By Hanley Wang Aug 26, 2020 3:00pm

Installation view of "Chu-Tao Chen," Courtesy of 303 Gallery

In the midst of the Cold War, Shanghai-born artist Hsiao Chin (蕭勤) moved from Taipei to Madrid, spending his twenties exhibiting across Europe and expanding Western conceptions of Chinese art. Hsiao pushed the tradition of abstraction to reflect upon key historical and personal moments throughout his lifetime, founding art collectives and movements while continuing to evolve his practice. With an oeuvre spanning over half a century, simply describing Hsiao's work as abstract painting does bridge the gap between Eastern and Western cultures feels reductive. Coinciding with his 85th birthday, earlier this year, the Mark Rothko Art Center in Latvia mounted a major retrospective, "Ju Mi Beginning Si My End: The Art of Hsiao Chin," tracing the artist's works from 1959 to the present.

Born in 1935, Hsiao Chin's parents Chu Tao Chen (朱道陳) or Taiwan Provincial Normal School (now National Taipei University of Education) and later president of the membership of Taiwanese painter Li Chun-shan (李俊山) in 1952. One of Hsiao's earliest works, a self-portrait from 1953, demonstrates a keen understanding of light and shadow as well as an emphasized interest in colors. Even though his face and clothes materialize almost exclusively from shades of yellow, Hsiao's painted presence in this work still maintains hints of realism. By 1955, his figurative work became far more stylized with elongated faces and oversized hands, eventually evolving into simplified depictions of Chinese opera actors, wherein Hsiao's Eastern color palette is given as much prominence as the characters themselves.

Hsiao Chin, "Peking Opera," 1959, Courtesy of the Mark Rothko Art Center (Courtesy Rosalie Gwathmey Gallery)

Along with the seven other artists under Li's tutelage, Hsiao co-founded Tun-Pan Art Group (屯潘畫會) on December 31, 1959. Coining the first Chinese artist collective dedicated to abstract art, Tun-Pan, which translates to "East" or "Eastern," more from discussions about how to use artistic methods and knowledge from Western countries without depending on Western culture. Given that Li sought his students that modernism was progressing past Western tradition and approaching the advanced artistic frontiers in traditional Chinese art, it's unsurprising that Tun-Pan sought to upend beliefs of Western art's superiority. Against the backdrop of the Cold War and many post-nationalistic sentiments in the West, the group's prioritization of Chinese visual culture on a global scale was a radical act. While culturally influential modern art collectives in Taiwan—like artist Liu Kuo-sung's (劉國松) Fifth Moon Art Group (五月畫會)—translated their name to English, Tun-Pan's transliteration declared and embraced difference and held strong to its Eastern roots.

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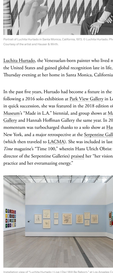
Installation view of "Luchita Hurtado: I Live Out Will Be Relative," at Los Angeles County Museum of Art, Courtesy of the artist and Hauser & Wirth

Luchita Hurtado, the Venezuelan-born painter who lived most of her life in the United States and gained global recognition late in life, died on Thursday evening at her home in Santa Monica, California, at age 99.

In the past five years, Hurtado had become a fixture in the art world, following a 2016 solo exhibition at Park View Gallery in Los Angeles. Then, in quick succession, she was featured in the 2018 edition of the Hammer Museum's "Made in LA," biennial, and group shows at Matthew Marks Gallery and Hannah Hoffman Gallery the same year. In 2019, that momentum was turbocharged thanks to a solo show at Hauser & Wirth in New York, and a major retrospective at the Serpentine Gallery in London (which then traveled to LACMA). She was included in last year's edition of *Time* magazine's "Time 100," wherein Hans Ulrich Obrist (the artistic director of the Serpentine Gallery) praised her "her visionary artistic practice and her everamazing energy."

Installation view of "Luchita Hurtado: I Live Out Will Be Relative," at Los Angeles County Museum of Art, Courtesy of the artist and Hauser & Wirth, Photo by Brian Forrest (Photography © LACMA, Courtesy of Los Angeles County Museum of Art, LACMA)

Hurtado's journey to global fame and recognition was a very long one, and involved periods when she was largely relegated to a supporting role for her artist husbands, only pursuing her own practice at night after the rest of her family's needs were tended to. She was born in Maracaibo, a city north of Caracas, Venezuela in 1920 and, when she was eight years old, moved to live with her mother, aunt, and two aunts in New York. There, she studied art in high school and eventually worked at the Spanish-language newspaper La Prensa, where she met her husband, the journalist, photographer and Surrealist Wolfgang Paalen, in turn introduced her to many members of the city's artistic scene—including Nagasaki, the Mexican modernist Rufino Tamayo, and Roberto Matta, the Chilean Surrealist. After Dal Soke abandoned her and their children, Hurtado supported herself in part by freelancing as a fashion illustrator for Condé Nast.

"I really haven't ever resented any time I've given, because I don't think it's time lost," Hurtado told the Smithsonian's Archives of American Art in the mid-1990s, reflecting on the years when her practice was largely a private pursuit. "I think it's bigger than any of it. I think it's important that I paint. It's important for me to read. It's important for me to write. It's important for me to be most artistic. It's important for me to be free children.

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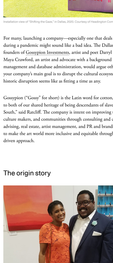
Gossypion Investments Wants to Build More Diverse Art Communities

By Alex Tomlinson Aug 26, 2020 3:00pm


Installation view of "Shifting the Gaze," in Dallas, 2020, Courtesy of Washington Corporation

For many, launching a company—especially one that deals with the arts—during a pandemic might sound like a bad idea. The Dallas based co-founders of Gossypion Investments, artist and poet Darryl Ratcliff and Maya Goodwin, an artist and advocate with a background in project management and database administration, would argue otherwise. When your company's main goal is to disrupt the cultural ecosystem, a period of historic disruption seems like a fitting time to start.

Gossypion ("Gosy" for short) is the Latin word for cotton, which is "a tool to both of our shared heritage of being descendants of slaves from the South," said Ratcliff. The company is intent on improving the lives of artists, culture makers, and communities through consulting and curatorial advising, real estate, artist management, and PR and branding. Gosy wants to make the art world more inclusive and equitable through its community-driven approach.

The origin story

Installation view of "Shifting the Gaze," in Dallas, 2020, Courtesy of Washington Corporation

Though it might not get the recognition New York, Los Angeles, and Chicago do, the Dallas-Fort Worth (DFW) area is a major player in the art world. Not only is it home to the largest contiguous arts district in the United States, but the gallery scene, world-class museums, and Dallas Arts Fair have brought in an international assortment of art, artists, and collectors. Like in many art communities, DFW's art institutions have not always focused on diversity, whether through representing diverse artists or providing exhibitions and programming for the city's diverse communities. For instance, it was only in 2019 that the Dallas Museum of Art sponsored its first cohort of Latin American Art—which is surprising considering the city's vibrant Latin American art initiatives. Gosy seeks to mold the two, in Dallas and beyond.

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