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ART / CULTURE / DESIGN

BEST OF THE ARTS



**At Home with the Gogels
Rising Female Curators
Local Galleries Add Emerging Talent**

Claire and Brian Gogel. Above: Frank Bowling, *Fishes, Wishes in Summertime Blue*, 2016, acrylic on canvas, Hales Gallery, London;
Left: Mateo Lopez, *Xue*, 2016, plaster and gold leaf, Casey Kaplan Gallery, New York.



SHINING A LIGHT

Claire and Brian Gogel's Art Collection focuses
on formerly underrepresented artists.

BY NANCY COHEN ISRAEL
PHOTOGRAPHY BY COSTA CHRIST



Above the fireplace: Jadé Fadojutimi, *A Flooded Fool*, 2018, oil on canvas, Pippy Houldsworth Gallery, London; On the cocktail table: Matthew Ronay, *Lamentation*, 2017, Basswood, dye, flocking, steel, plastic and polycarbonate, Casey Kaplan Gallery, New York.



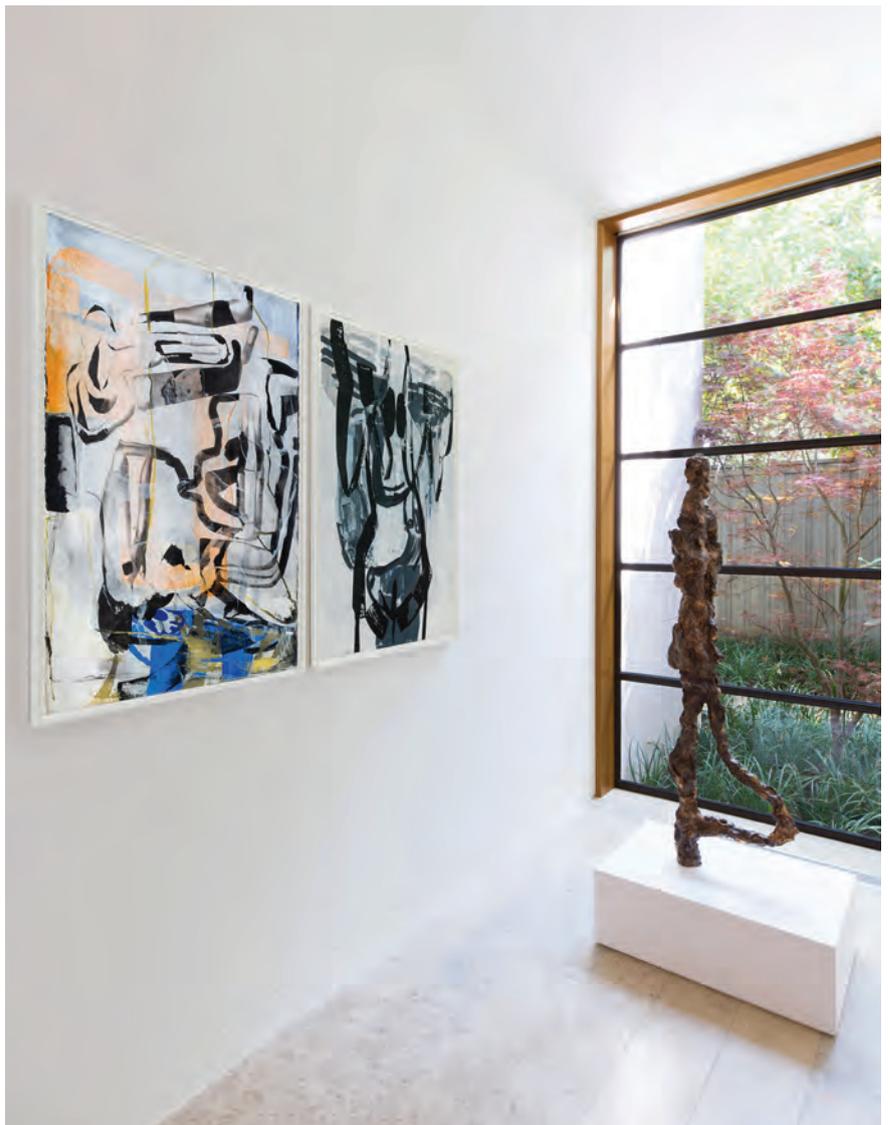
Theaster Gates, *overlay study horizontal*, 2014/2015, wood, roofing substrate and tar, Regen Projects, Los Angeles.

Parenthood can forge paths to new and unexpected places. Through their youngest son’s artistic interests, Claire and Brian Gogel discovered a new world. “His creativity sparked our journey into art collecting,” enthuses Claire. Art classes developed his particular appreciation of Pop Art, leading the family to museum visits domestically and internationally. Claire explains, “We began collecting as a result of wanting to understand the art world and [to be able to] guide him as parents.”

Over the past few years, the Gogels have amassed a collection reflecting the current cultural moment and its celebration of diversity. Visits to the 2017 Whitney Biennial and, later that year, to *Soul of a Nation: Art in the Age of Black Power* at the Tate Modern served as early inspirations. It also introduced the Gogels to the work of Henry Taylor and Deana Lawson, both of whom are now represented in their collection. From these experiences, they were moved by the power of art to address social issues. It made a lasting impact that continues to guide their collecting, focusing them on the work of female artists and artists of color.



From left: Jonathan Gardner, *Cloud Room*, 2017, oil on linen, Casey Kaplan Gallery, New York; Jochen Klein, *Untitled*, n.d., oil on canvas, Galerie Buchholz, New York. Opposite page top: Rashid Johnson, *Untitled Anxious Men*, 2018, white ceramic tile, black soap, and wax, Hauser & Wirth, New York. Opposite page below: Amy Sillman, *SK 20*, 2017, acrylic, ink, and silkscreen on paper, Gladstone Gallery, New York; Amy Sillman, *SK 49*, 2017, acrylic, ink, and silkscreen on paper, Gladstone Gallery, New York; Rebecca Warren, *Los Hadeans (II)*, 2017, hand-painted bronze on painted MDF pedestal, Matthew Marks Gallery, New York.





From left: Deana Lawson, *Signs*, 2016, Inkjet print, edition 3/4, Sikkema Jenkins & Co., New York; Tony Lewis, *color, color*, 2015, graphite on paper, Massimo de Carlo, London; Frank Bowling, *Vase*, 1985, acrylic on paper, Hales Gallery, London; Kara Walker, *Bitter Pill*, 2017, Chine-collé, collage, and mixed media on paper, Sikkema Jenkins & Co., New York.

The first work the Gogels acquired was a painting by Jochen Klein, the late German artist who died from AIDS. This moody abstracted depiction of the English Garden in Munich first attracted the Gogels for its aesthetics. They soon discovered that the garden served as a protest site for LGBT equality and that it was of particular significance to Klein. “Our first acquisition cemented the importance of an artist’s story as a factor in our decision to acquire a piece,” says Claire.

They are guided in their collecting by the Dallas-born, New York-based art advisor Anne Bruder. Claire credits Bruder with sharpening their eye and introducing them to work that supports their vision. “Anne does an outstanding job of focusing our collection to reach the essence of what’s most important to us,” she explains. Bruder’s suggestions have included work by the 2018 Nasher Prize Laureate Theaster Gates. His *overall study horizontal* is installed alongside selections by Rashid Johnson and Frank



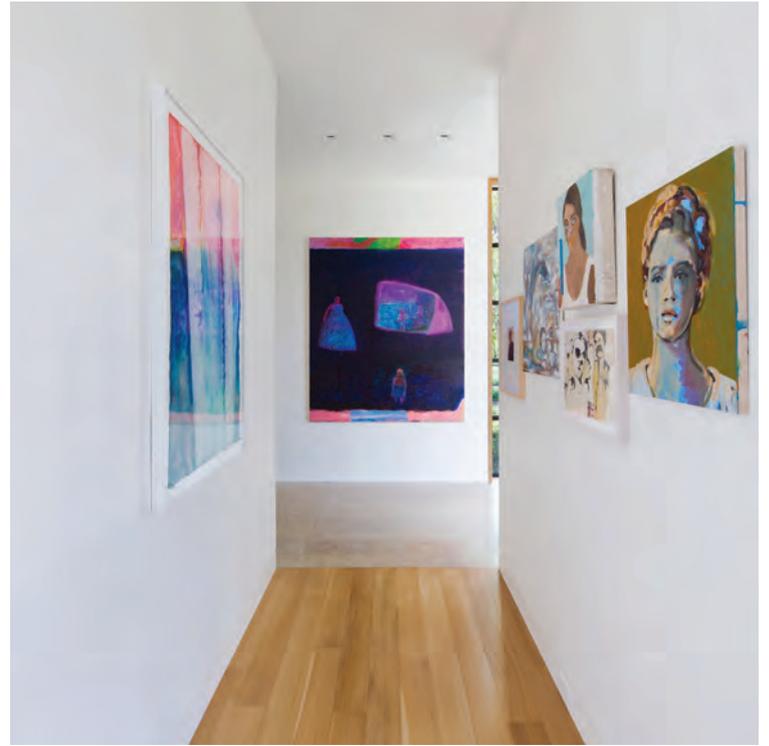
On the table: Shio Kusaka, *ink 16*, 2015, stoneware, Blum & Poe, Los Angeles. From left: Glenn Ligon, *Study for Negro Sunshine #129*, 2018, oil stick, coal dust, and gesso on paper, Luhring Augustine, New York; Deana Lawson, *Ring Bearer*, 2016, Inkjet print, edition 3/4, Sikkema Jenkins & Co., New York; Amy Sillman, *SK 20*, 2017, acrylic, ink, and silkscreen on paper, Gladstone Gallery, New York; Amy Sillman, *SK 49*, 2017, acrylic, ink, and silkscreen on paper, Gladstone Gallery, New York; Deana Lawson, *Signs*, 2016, Inkjet print, edition 3/4, Sikkema Jenkins & Co., New York.

Bowling, also recommended by Bruder. These monumental acquisitions are striking statements installed in the Gogels' airy and serene great room. The library features contemporary artists whose practices address racial identity. This cozy enclave is lined with artwork by Deana Lawson, Tony Lewis, Kara Walker, Glenn Ligon, and another work by Frank Bowling.

Bruder speaks eloquently of the Gogels as collectors, sharing, "Claire and Brian are interested in how artists grapple with their

own identities, which frequently involves explorations of gender, race, and sexuality. They are also attracted to artists who have worked for decades as outsiders and were overlooked until late in their careers as well as artists who confront the scars of history head-on. Unlike many collectors, they seek out art with difficult themes and are willing to challenge themselves."

The Gogels are inspired by the early modernist collection at the Nasher Sculpture Center, particularly those of Alberto



Left: Virginia Jaramillo, *Pink Line*, 1973, oil on canvas, Hales Gallery, London; Right: Sam Gilliam, *Construct*, 2018, acrylic on rice paper, David Kordansky Gallery, Los Angeles; Katherine Bradford, *Summer Party*, 2017, acrylic on canvas, CANADA Gallery, New York; Birgit Jurgenssen, *Untitled (Self with Little Fur)*, 1974–1977, vintage color photograph, Alison Jacques Gallery, London; Ellen Gronemeyer, *scorpions*, 2017, oil on canvas, Anton Kern Gallery, New York; Henry Taylor, *Untitled*, 2007, acrylic and tape on canvas, Blum & Poe, Los Angeles; Nicole Eisenman, *Born in Flames*, 2017, ink and watercolor on paper, Anton Kern Gallery, New York; Claire Tabouret, *Portrait with tears*, 2017, acrylic on canvas, Night Gallery, Los Angeles. Below: Andy Robert, *Remember Her Beauty Salon*, 2018, oil on linen, two panels, Hannah Hoffman Gallery, Los Angeles.

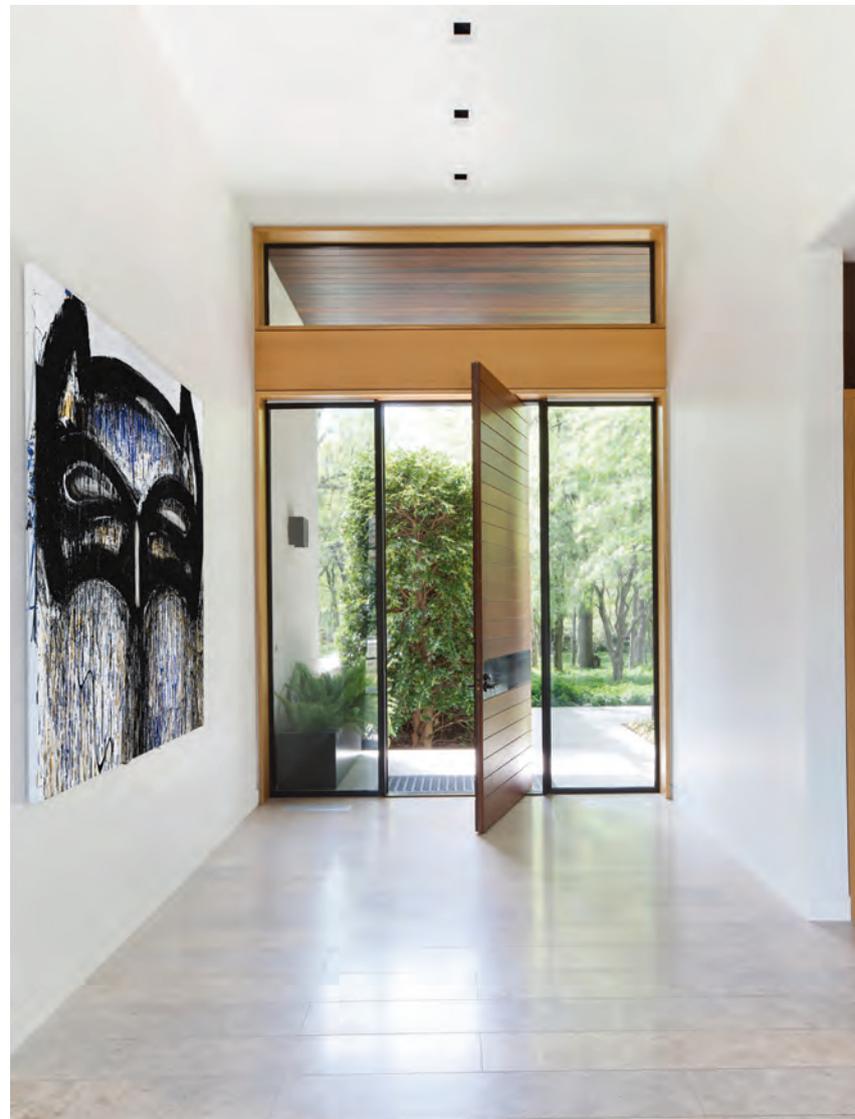
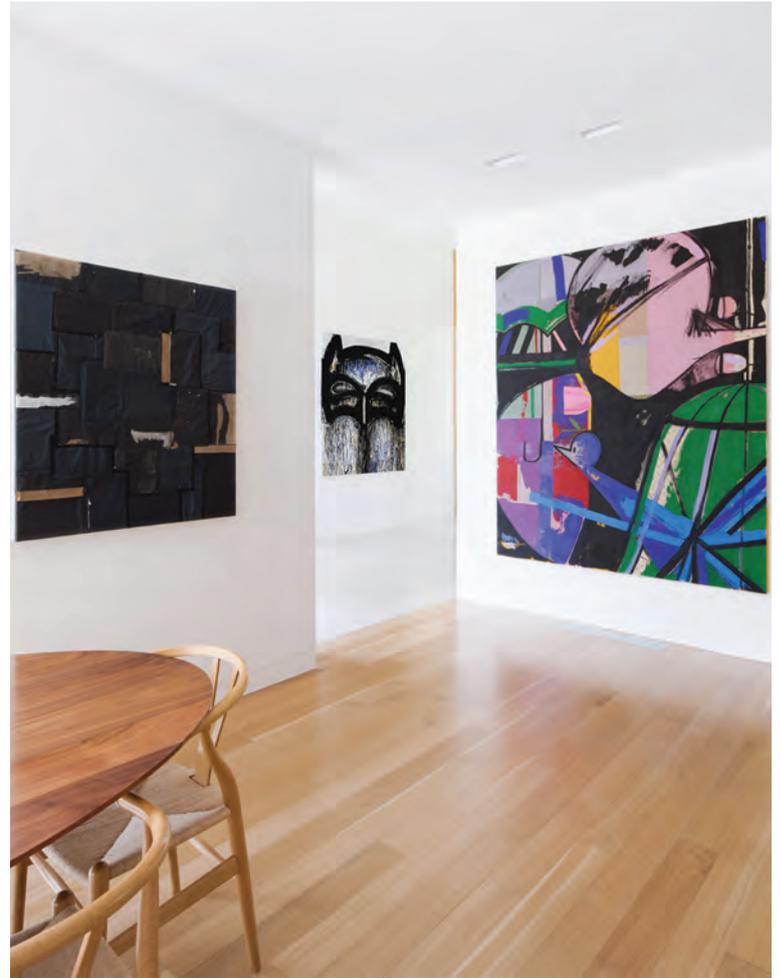
Giacometti. A dear friend and deeply regarded art collector steered them to the work of Rebecca Warren whose sculpture has a similar appeal to that of Giacometti in the abstraction of figuration. Her contemporary bronze sculpture, *Los Hadeans (II)*, is reminiscent of this earlier sculpture that they admire at the Nasher. Claire relates that Matthew Marks Gallery, who represents Warren, sought to have this particular piece placed in a museum collection. And so, Claire says, “We decided to buy it as a promised gift to the Dallas Museum of Art. We feel this is a great way to give back to the art community in Dallas.” The acquisition of Warren’s work opened the door to collecting a broad range of media.

The Gogels also have a small but strong collection of contemporary Japanese ceramics, which includes work by Shio Kusaka and Takuro Kuwata. In addition, the Gogels have acquired pieces that may be familiar to local museum goers. Katherine Bradford’s *Summer Party*, shown at The Modern in Fort Worth in her 2017 FOCUS exhibition, now serves as a focal point in their home.

As on any journey, it is fellow travelers who enhance the experience. In addition to Bruder, Claire cites TWO x TWO founders Cindy and Howard Rachofsky with opening their eyes to a broad array of artists. “Dallas is unique because significant local collectors share their wisdom and ideas with new collectors like us,” she says. The Gogels are now regular attendees at the event which benefits amfAR The Foundation for AIDS Research and the Dallas Museum of Art. Moreover, their involvement with the Contemporary Arts Initiative at the DMA, with its unique access into artists’ studios and collectors’ homes, furthers their art education. When working with galleries, the Gogels prefer to buy work on the primary market. “We enjoy directly supporting the artists and the galleries that represent them,” Claire says.

The couple’s home is nestled in a heavily forested neighborhood. Picture windows frame lush green surroundings. For interior designer Christopher Ridolfi of William-Christopher Design, the challenge was to seamlessly balance the natural environment outdoors with the significant art collection inside. “Fabrics, rugs, and all color choices were kept neutral to let the art, architecture, and nature be the initial stimulus encountered when entering the home,” Ridolfi explains. He also stresses the importance of less being more in this environment, stating, “We knew that we would be working with a more minimalist point of view. The generous scale of the rooms dictated larger, bolder forms. Big shapes led to fewer pieces, and that meant each piece needed to be of the highest quality. This enabled us to work with fine woods, bronze, and rare stones to create the balance.”

As the saying goes, travel is a journey, not a destination. For the Gogels, the sojourn continues, with their own tastes being continuously honed. “Our collecting process is fairly specific now. We work closely with Anne to establish a list of artists whose work we’d like to own and focus on trying to acquire specific pieces that speak to us,” Claire concludes. **P**



Top, from left: Samuel Levi Jones, *Prison Industrial Complex*, 2018, Indiana Law Book covers on canvas, Galerie Lelong, New York, TWO x TWO for AIDS and Art; Joyce Pensato, *The Doudz Batman*, 2017, enamel and metallic paint on linen, Petzel Gallery, New York; Ellen Berkenblit, *I Don't Object if you Call Collect*, 2017, oil, paint stick, and charcoal on calico, Anton Kern Gallery, New York. Below: Joyce Pensato, *The Doudz Batman*, 2017, enamel and metallic paint on linen, Petzel Gallery, New York.