



DALLAS ART FAIR
4-7 APRIL 2024

BOOTH F17A
MILES McENERY GALLERY

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FASHION INDUSTRY GALLERY | DALLAS

WHITNEY BEDFORD
ROSSON CROW
BEVERLY FISHMAN
JACOB HASHIMOTO
MARKUS LINNENBRINK
DOUGLAS MELINI
ALEXANDER ROSS



WHITNEY BEDFORD

“One might call Bedford an acid-rain romantic, only her landscapes are less odes than omens. The works remain romantic not because they idealize the earth but because they provoke the sublime—what matters is not each wasteland’s beauty but its ability to terrify. Spiritual upheaval becomes ecological dread. Bedford paints the madness of the age of humans, and madness is what she seeks to inspire.”

- Matthew Jeffrey Abrams



WHITNEY BEDFORD
Veduta (Braque Les Oliviers), 2024
Ink and oil on linen on panel
25 x 30 inches
63.5 x 76.2 cm





WHITNEY BEDFORD
Veduta (Derain L'Estaque Green Sea), 2024
Ink and oil on linen on panel
30 x 43 1/2 inches
76.2 x 110.5 cm





WHITNEY BEDFORD
Veduta (Salvo Marzo), 2024
Ink and oil on linen on panel
31 1/2 x 23 inches
80 x 58.4 cm





ROSSON CROW

“Her canvases remain immense, but they have deepened in both formal and conceptual complexity, solidifying her reputation as a maker of history paintings that fly in the face of a moment when both history and painting seem to be on fairly shaky ground.”

- Jeffrey Kastner



MILES McENERY GALLERY



ROSSON CROW

Dallas Trade Mart, 1:13 PM, November 22nd, 1963, 2022

Acrylic, spray paint, photo transfer, and oil on canvas

70 x 84 inches

177.8 x 213.4 cm

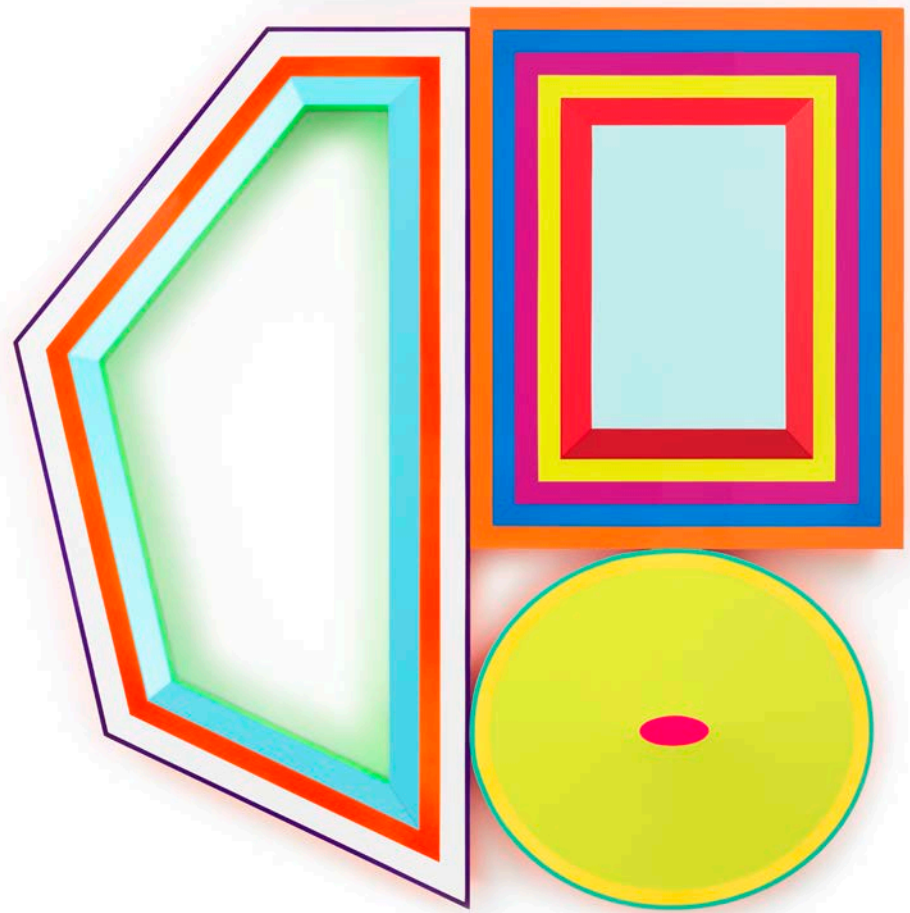


BEVERLY FISHMAN

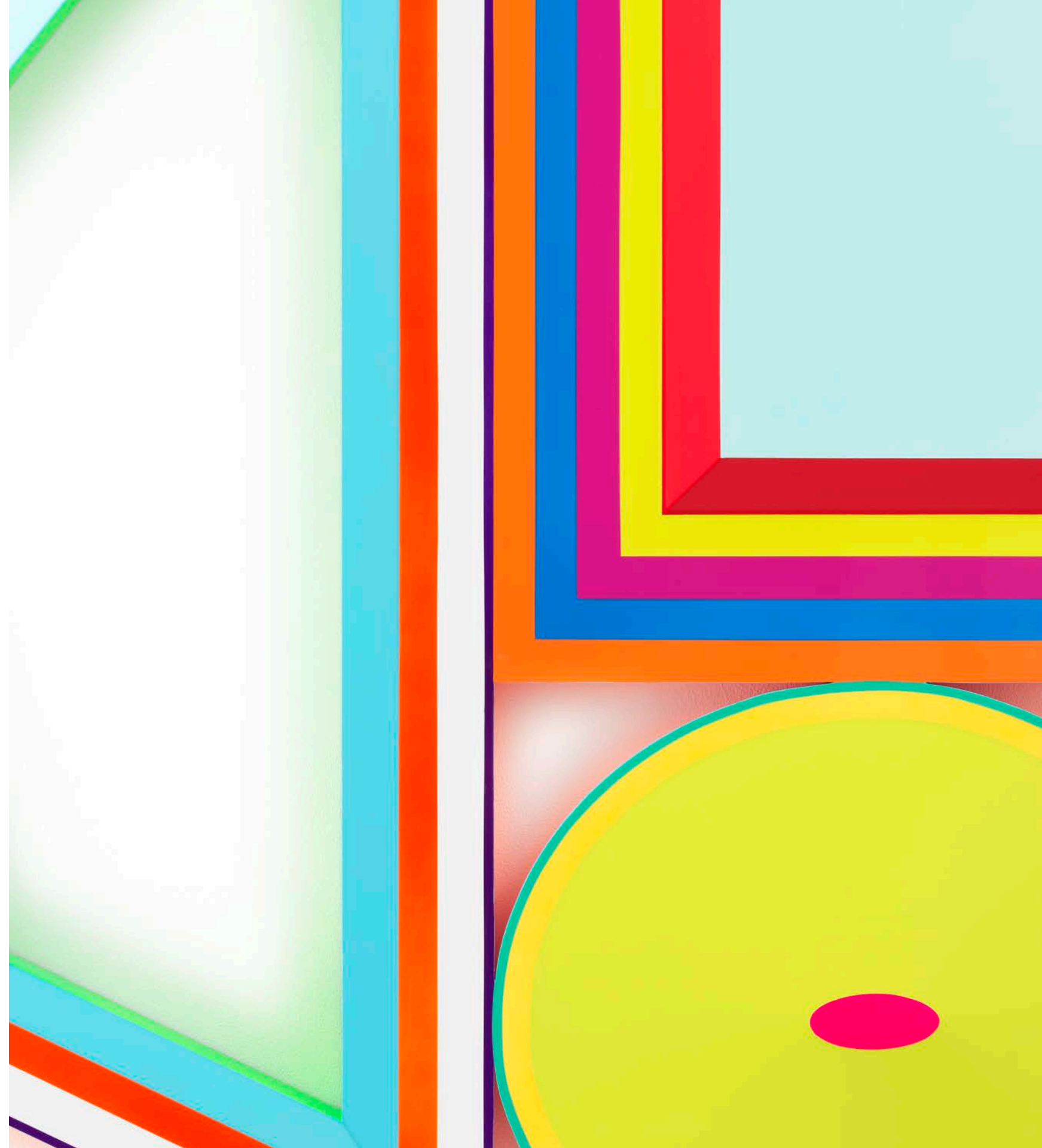
“As Fishman’s paintings deconstruct pill shapes, her works’ fluorescent colors—used in safety applications to ensure visibility—cling to the eye. Glaring hues remain ghostlike on the retina despite the equanimity of cool geometric shapes and the glassy edging of neutral gray-white or black fields. ‘By harmonizing with the immaculate surfaces of the commodities around it, we repress thoughts of our own decline. Color draws and excites us—it evokes spirituality and transcendence—but it also suggests death and despair.’”

- Amy Rahn





BEVERLY FISHMAN
Untitled (Depression, Osteoporosis, ADHD), 2023
Urethane paint on wood
44 x 44 inches
111.8 x 111.8 cm





JACOB HASHIMOTO

“The loving detail put into each work proves Hashimoto’s unrivaled skill as a maker, just as his ability to convert complex notions on technology and system-building into aesthetically pleasing works of art places him in the vanguard of contemporary artists working today.”

- Eric Shiner





JACOB HASHIMOTO
As I would never be again, 2024
Acrylic, bamboo, paper, wood, and Dacron
60 x 48 x 8 1/4 inches
152.4 x 121.9 x 21 cm

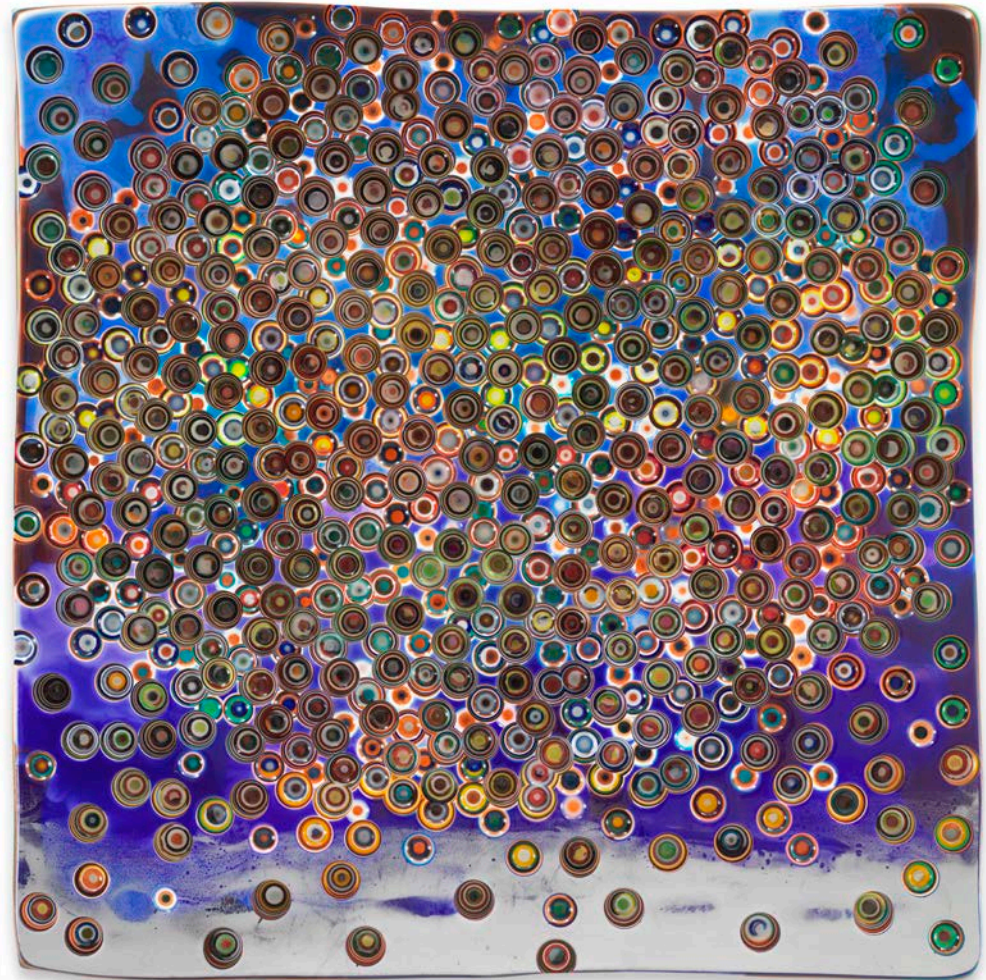


MARKUS LINNENBRINK

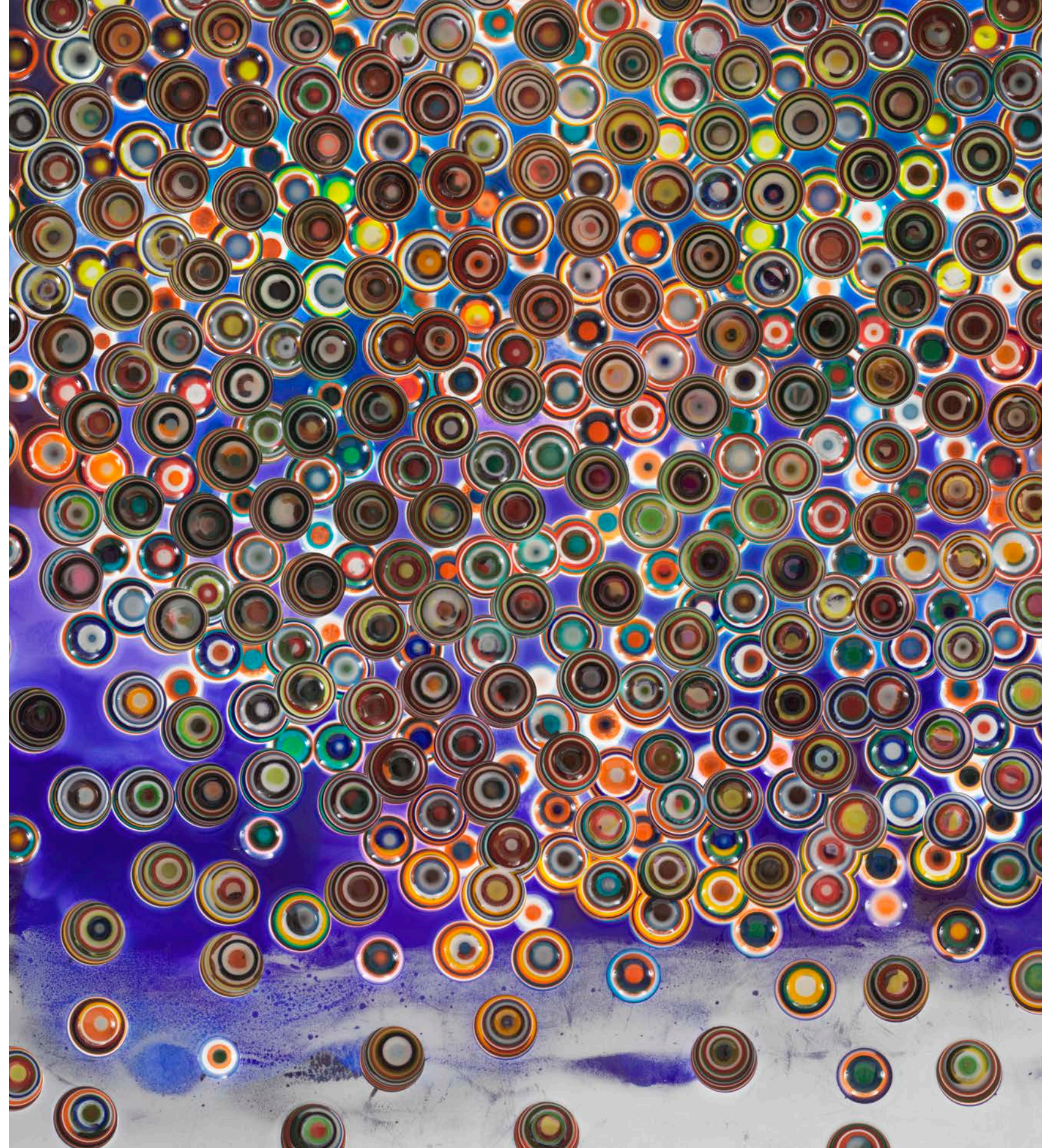
“He uses wood and epoxy resin as vehicles that let pigment do its thing: changing the color of reflected light by absorbing specific wavelengths. Bright, blazing, and over-abundant, his colors are too much to take in on first glance. But give them a little time, and it becomes clear that they have been laid out in meticulously engineered arrangements that are deliberate and dazzling, stunning and sexy. Linnenbrink’s colors compose themselves in a wide range of open-ended rhythms. Each sweeps you up in fluid movements, so your emotions burble up from beneath the surface of buttoned-down rationality and even-keeled restraint, bursting forth, unexpectedly and unpredictably, to deliver a lasting jolt of electrifying energy and an undercurrent of subversive power.”

- David Pagel





MARKUS LINNENBRINK
TIMEFORESTWATERPLANET, 2024
Epoxy resin and pigments on wood
48 x 48 inches
121.9 x 121.9 cm

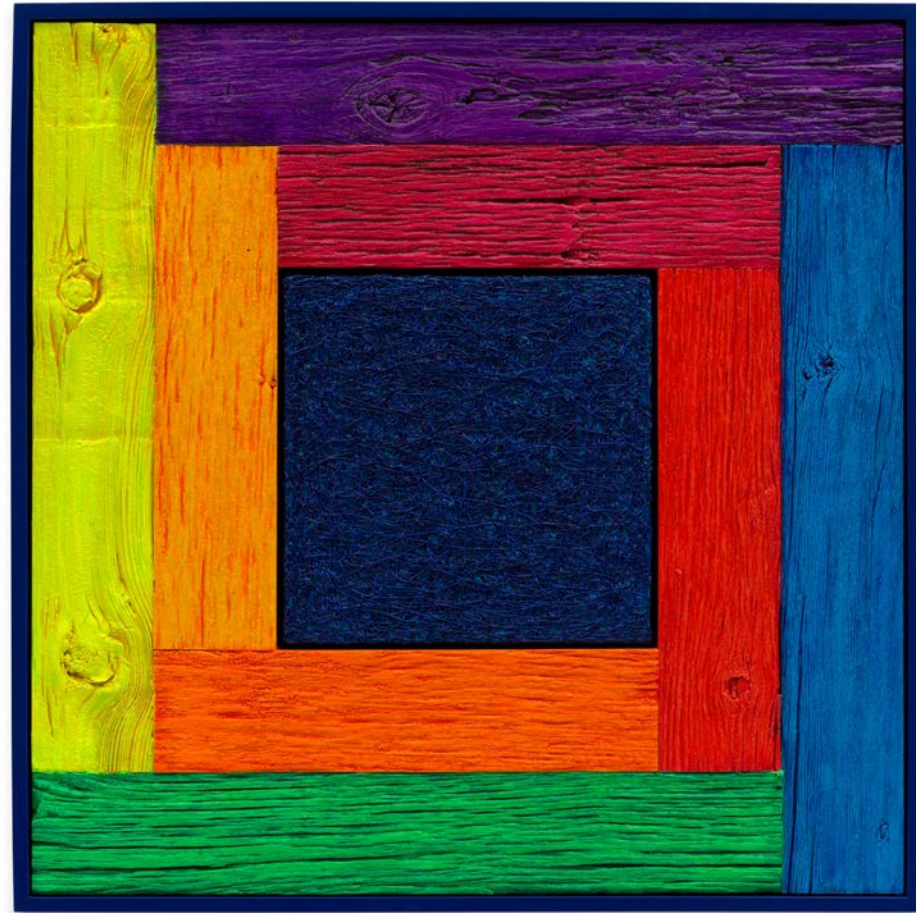


DOUGLAS MELINI

“In his choice to give a frame-like element more prominence than the art it ostensibly encloses, and to treat this element with as much, if not more, artistic attention than is given to that small painting in the center, Melini reverses, or perhaps simply destroys, the hierarchy of frame and artwork. Perhaps the most difficult task for any artists is to get viewers to perceive their work as something other than just another painting, just another sculpture, or just another video. The best way to accomplish this is by messing with the boundaries between the art object and the context(s) in which it appears, a task at which Melini clearly excels.”

- Raphael Rubinstein





DOUGLAS MELINI
Untitled (Tree Painting-Coentric, Full Spectrum Blue), 2023
Oil on linen and acrylic stain on reclaimed wood with artist frame
30 x 30 inches
76.2 x 76.2 cm





ALEXANDER ROSS

“Ross’s amalgamations sit uneasily, as if they are unsure of their purpose or their viability as structures. It is unclear, for example, whether the walls’ component parts were once pliable and plastic and have since hardened into a stable configuration, or if they retain a latent elasticity—and thus the potential to be reshaped and reconfigured, reanimated, even.”

- Cassie Packard



ALEXANDER ROSS
Modeling the Physical, 2023
Colored pencil, graphite, and crayon on paper
22 1/8 x 18 1/4 inches
56.2 x 46.4 cm





MILES
McENERY
GALLERY