

PATRON

ART / CULTURE / DESIGN

STERLING RUBY AT NASHER SCULPTURE CENTER
Margot Perot & J. Davis Hamlin's Silver Linings
Dallas Art Fair Collectors Preview



Plus: Marc Quinn's Human Love



Nancy Rogers with Jonas Wood, *Pink Plant Patio Landscape Pot*, 2016, oil and acrylic on canvas, 118 x 90 in.



CULTIVATED COUNSEL

A MASTER CLASS ON MAKING THE MOST OF THE DALLAS ART FAIR.

In April, collectors near and far will make the annual pilgrimage to the Dallas Art Fair, using the opportunity to enjoy the well-heeled likeminded scene, check in with their favorite exhibitors, and, most importantly, expand their collections with contemporary artworks. Facing nearly 100 exhibitors representing hundreds of artists can be intimidating; however, the diverse collectors on these pages—Nancy Rogers, Megan and Carson Hall, and Geoff Green—offer guidance on how best to simplify the experience, relax, and purchase wisely.

NANCY C. ROGERS

The meticulously groomed and gracious philanthropist Nancy Rogers has “tremendous pride in Dallas.” She believes, “Cultural institutions are the lifeblood of the city and Dallas/Fort Worth has become a legitimate arts destination built by pride and teamwork.” She plays a key role in that civic pride as countless institutions and events benefit from her exceedingly generous and unwavering benefaction. “I believe in supporting cultural endeavors and institutions, especially those in my community.” She does that and more, donating sometimes anonymously to countless philanthropic endeavors.

She says her love of art collecting began through her affiliations with the Dallas Museum of Art and the Aspen Art Museum, located in the luxe ski town where she enjoys a second home with her husband Richard Rogers. “My museum involvement rewards me with an education that has developed my own collection. Museums are a great conduit for general information about artists, history, and culture.” The plentiful fundraisers have bolstered her collection with acquisitions made through the Aspen Art Museum’s ArtCrush and TWO x TWO for AIDS and Art—benefiting both amFAR, The Foundation for AIDS Research, and the DMA—which she chaired for two years consecutively. The latter institution is one of three beneficiaries of the Dallas Art Fair. The other two, the Dallas Contemporary and the Nasher Sculpture Center, also count Nancy among their patrons.

Each year, prior to attending the Dallas Art Fair, she collaborates with her art advisor John Runyon, founder of Runyon Arts, who requests images from galleries of works by artists he considers as possibilities to add to her collection. “John will reserve some items in advance and together we navigate the fair in an efficient way. Art fairs can be overwhelming and exhausting. I find that preparation is key to my enjoyment and survival of the fair,” Nancy advises.

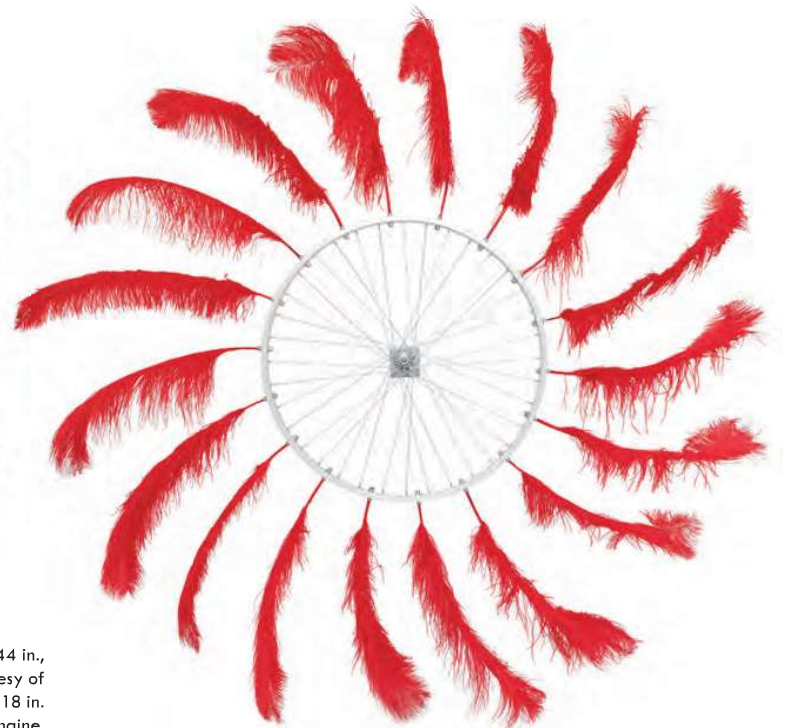
It’s no surprise she gravitates toward art that offers a positive narrative. “Most of the works I own and live with are inclusive and present the possibility of interpretation.” She adds, “Generally, the artwork we own offers a positive message and viewing experience.” One such exemplary work in her collection is a neon piece by Tracey Emin acquired at the Dallas Art Fair from Lehmann Maupin Gallery. Emin wears her heart on her sleeve through her multidisciplinary practice and most of her pieces are autobiographical. “The work spells the narrative ‘Just Let Me Love You’ in the artist’s cursive handwriting. It projects this beautiful message from about 15 feet off the floor in a gallery room in my home.”

For this year’s Dallas Art Fair, she looks forward to visiting with prestigious exhibitors Sadie Coles HQ and Lisson Gallery. Each is a first-time exhibitor at the fair. “Both are world-class galleries from London and I am excited to see what they will bring to Dallas. Of course, I look forward to seeing longtime regulars of the fair, Galerie Perrotin and CANADA.”

An experienced collector, her home is brimming with fine examples of today’s blue chip artists from large-scale works by Jonas Wood and Laura Owens acquired through the live auction at TWO x TWO (both were the artist honorees the two years she chaired the event) to Takashi Murakami, who just had a retrospective at the Modern Art Museum of Fort Worth, and she offers sound guidance for beginning collectors: “Seek advice from an advisor, museum professional, or seasoned collector.” Aside from the actual art purchases, Nancy takes advantage of the opportunity for learning and connecting with interesting people. “What gives me the most pleasure are the friendships formed and the common goals we share on the journey to make Dallas better.”



Top: Ugo Rondinone, *the logical*, 2018, bluestone, stainless steel, concrete, sculpture, 61 x 23 x 15.5 in., plinth: 12 x 29 x 29 in., overall: 73 x 29 x 29 in. © Ugo Rondinone, Courtesy of Sadie Coles HQ, London; Bottom: Michele Abeles, *12H*, 2018, dye sublimation print, UV print on Plexi, acrylic paint, 63.87 x 48.37 x 1.5 in. © Michele Abeles. Courtesy of Sadie Coles HQ, London. Photography by Robert Glowacki.



Clockwise from top left: Sarah Lucas, *Red Sky Bha*, 2018, c-print, site size: 58 x 44 in., frame size: 59.88 x 45.13 x 2.38 in., edition of 3 + 1 A/P. © Sarah Lucas. Courtesy of Sadie Coles HQ, London; John Henderson, *Type*, 2016, copper, electrotype, 24 x 18 in. Courtesy of the artist & Perrotin; Paola Pivi, *The eyes of high*, 2018, cast iron, engine, *Struthio camelus* feathers, 54.5 x 58.44 x 3.38 in.; Jim Lambie, *Metal Box (Delhi)*, 2018, aluminum and polished steel sheets, gloss paint, 24.63 x 24.63 x 6.25 in. © Jim Lambie. Courtesy Sadie Coles HQ, London.