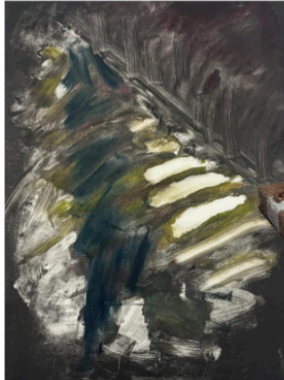


# WHEN DALLAS LEADS

With its first traveling exhibition, Green Family Art Foundation positions the city as a launchpad for national art dialogue.

BY DARRYL RATCLIFF



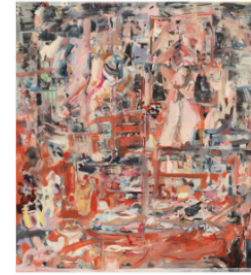
Clockwise from above, center: Hannah Murray, *The Couch*, 2022, oil on linen, 44 x 60 in. Courtesy of the artist. Photograph by Matt Grubb; Brendan Sullivan, *Chain Breaker-Path Maker*, 2022, baseball leather stitching, wood, steel, foam, clay, bamboo, boar hair, and gravel, 60 x 24 x 12 in. Courtesy of the artist; Benjamin Staker, *Followed by my own shadow / pursued by the absence of me, III* (monotype), 2024, oil-based ink and watercolor on paper mounted onto panel, 24 x 18 in. Courtesy of the artist.



Tracey Emin, *You please me*, 2022, acrylic on canvas, 24.06 x 36.06 in. © Tracey Emin / Artists Rights Society (ARS), New York.



Tschabalala Self, *Red Room*, 2022, crushed velvet, fabric, acrylic, Flashe, spray paint, thread, and painted canvas on canvas, 94 x 84 in. © Tschabalala Self.



Cecily Brown, *Picture This*, 2020, oil on linen, 47 x 43 in. Courtesy of Cecily Brown. Photograph by Steven Probert.



Manuela Caicedo, *Toma Mis Manos (Take My Hands)*, 2025, oil on wood, 53 x 31 in. Courtesy of the artist.

A long-needed evolution for the Dallas cultural scene is to become a place that can originate touring art exhibitions, not just bring them in. On October 4, the Green Family Art Foundation (GFAF) will open *New York Academy of Art: Chubb Fellows and Friends*, the first exhibition it has organized to travel. What begins in Dallas will journey to New York in 2026, but for three months the Dallas Arts District will host a fascinating exhibition that stretches across forty years of figurative painting—where Jenny Saville and Tracey Emin hang beside emerging artists still earning their place in art history.

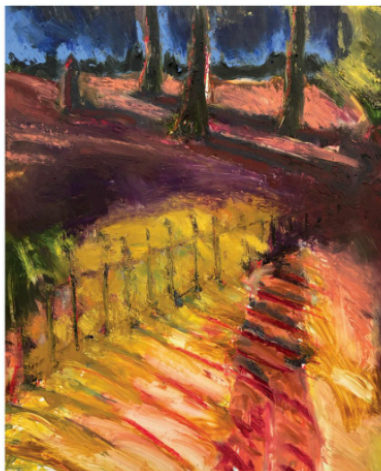
Founded in 1982 with Andy Warhol among its patrons, the New York Academy of Art (NYAA) was established as a corrective to MFA programs that had abandoned rigorous studio training for theory and abstraction. The Academy built its reputation on drawing from life, emphasizing technical mastery while fostering conceptual and critical inquiry. In partnership with Chubb, the global insurance company, the NYAA also awards its highest honor: the Chubb Fellowship. Each year, three alumni are given time, space, and resources to deepen their practice at a pivotal stage. As Laura Doyle, senior vice president at Chubb, puts it:

“The Fellowship provides three artists with a year to develop a body of work when they might still be earning their artistic voice. As a company we want to support that creativity and innovation as much as possible.”

For Hannah Murray, a 2021 Chubb Fellow whose painting *The Couch* (2022) appears in the show, the moment is personal. “My practice revolves around female portraiture,” she says. “I lean into a girliness that society might deem trivial—the ornamental, the glamorous—and reframe it as powerful. These things can be both tender and defiant at the same time.” The fellowship gave her not only a studio in Tribeca, but visibility in the city’s art world; it was, she says, an “excellent career starter,” leading directly to gallery representation. To now see her work alongside Emin and Saville—artists she studied as a student in Britain—feels like entering a conversation she has long been preparing for.

That conversation is what defines the exhibition. Katherine Delony, director of the Green Family Art Foundation and curator of the show, calls it “intergenerational, varied, and intentional.” The checklist reads like a roll call of the Academy’s extended family: faculty, fellows, visiting critics, and peers. Some are bound

## OPENINGS



Benjamin Staker, *Followed by my own shadow / pursued by the absence of me, I*, 2024, oil stick on Yupo mounted onto panel, 30 x 24 in. Courtesy of the artist.



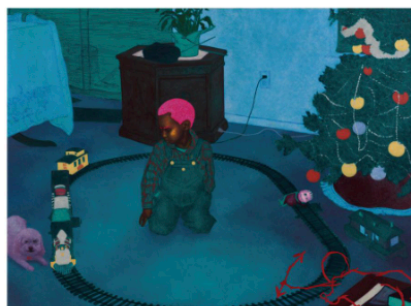
Naudline Pierre, *Power Within*, 2021, oil on canvas, 84 x 60 in. © Naudline Pierre. Courtesy of the artist and James Cohan, New York.

by direct mentorship, others by studio friendships forged late at night in Tribeca. All of them share a lineage that traces back to the Academy's founding. "From the very beginning, the Academy has been rooted in drawing from life," notes Paul Provost, the institution's president. "This exhibition reveals that foundation while showing how artists can use those skills as a springboard for highly individual, contemporary expression."

Risk here is not only about materials—glitter, resin, foodstuffs—but about careers. The fellowship offers what young artists rarely receive: validation, stability, and the chance to work without compromise. From there, paths diverge—toward blue-chip galleries, biennials, and sometimes obscurity. But the Dallas exhibition insists that all those voices, taken together, describe the contemporary field. A Naudline Pierre canvas glows with spiritual intensity. Amy Sherald's *High Yella Masterpiece* (2011) reframes portraiture in bold planes of color. Arcmanoro Niles renders bodies with glitter and light, insisting on joy. Cecily Brown's *Picture This* (2020) unfurls a storm of brushwork that bridges figuration and abstraction, while Tschabalala Self's *Red Room* (2022), built of crushed velvet, fabric, and paint, transforms the figure into a kaleidoscope of material, memory, and desire.

For the Green Family Art Foundation, which opened in 2021 with a mission to spotlight urgent, relevant voices, the exhibition also speaks to Dallas itself. "It's important to show that these conversations are happening across cities," Delony notes, "and that Dallas artists can see their peers in New York—and vice versa." That exchange matters. Dallas audiences may recognize the celebrated names on the checklist, but *Chubb Fellows and Friends* reframe them within a lineage of teachers, students, and collaborators whose dialogue continues to shape contemporary figurative painting.

For Murray, the setting feels right. She recalls her first visit to the city for the TWO x TWO gala: "I was blown away by the glamour of Dallas. My work loves glamour and opulence, so it feels right to be part of that cultural scene." Yet in the context of this exhibition, glamour takes on another meaning. It is not surface sheen but the radiance of possibility—the glamour of artists reinventing tradition, of institutions collaborating to showcase models for sustained artistic support, and of a city continuing to assert itself on an international stage. In Dallas, that glamour will not be decorative; it will be transformative. **P**



Arcmanoro Niles, *Never Knew What Little Time We Had (I Lost The Nameless Things)*, 2019, oil, acrylic, and glitter on canvas, 57 x 78 in. © Arcmanoro Niles. Courtesy of the artist

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