

The Dallas Morning News

ARTS & LIFE

SECTION E

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A NOTABLE ARRAY

Works from area art collectors are featured in the 'Fields of Vision' exhibition.

By Benjamin Lima, 6E

High Profiles

5 questions with retiring Cece Cox, influential LGBTQ leader.

By Sarah Hepola, 3E



THEATER

New talent lifts Ochre House's production of *Blood Hammer Girl*.

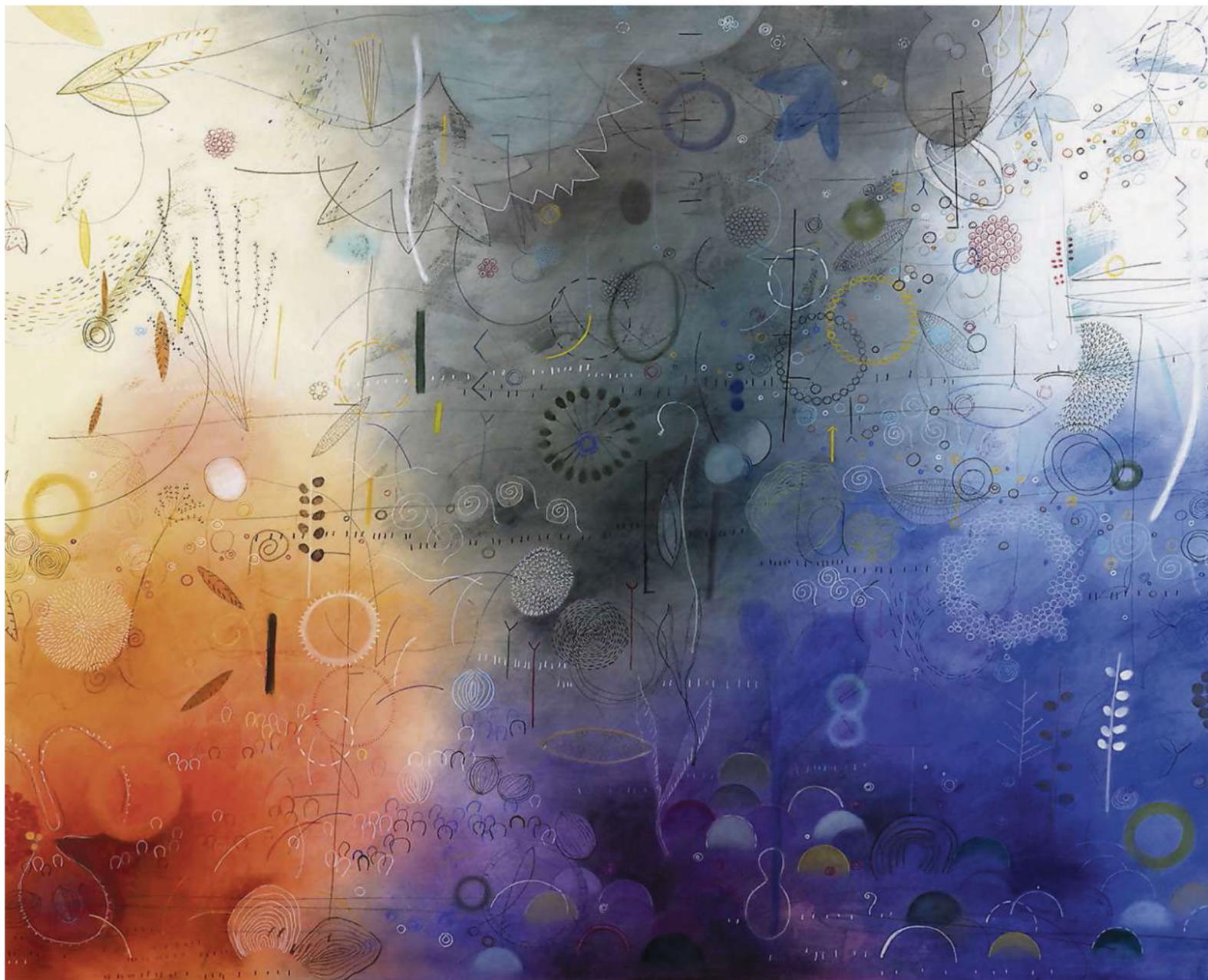
By Manuel Mendoza, 4E



MEDIA

Dallas podcaster Lindsay Graham is hitting the stage with historical events tour.

By Kendall Morgan, 7E



Private Collection of Timothy C. Headington/Courtesy of the artist and Garth Greenan Gallery, New York

Navajo painter **Emmi Whitehorse**'s 2024 work *Abloom* suggests parallels between surrealism and American Indian traditions. The mixed-media-on-canvas work is part of "Fields of Vision: Dallas Collects," curated by Sara Hignite, a show of artworks from 42 collectors on view through Aug. 9 at the Green Family Art Foundation.

EXHIBITION

Collectors' show finds its sweet spot

Wide-ranging 'Fields of Vision' at Green Family Art Foundation proves midsize venues fill vital niche



BENJAMIN LIMA

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Gathering together works collected in the last few years by 42 area art collectors, the enlightening "Fields of Vision" at the Green Family Art Foundation shows the value of midsize venues in the city's artistic ecosystem. Being too large and ambitious for a commercial gallery, while too of-the-moment for a slow-moving museum, an exhibition like this would otherwise have had a hard time finding a home. But the Green's moderate size is just right for the purpose.

In the catalog's informative introduction, curator Sara Hignite touches on many different subjects present in the show, although the collection of works is too diverse to be united by any single topic (the post-COVID vibe of dislocation and reconsolidation comes closest to being an overarching theme).

While not coalescing into an overall narrative, taken wall by wall, Hignite's savvy curation offers a broad perspective on the state of art collecting in Dallas. An example is in the first gallery, visible from Flora Street even before one enters. (A perk of the Green's outstanding location and free admission: A visit can be easily added to a trip to the Arts District.)

On the left wall are two pictures, by Berndnaut Smilde and Ravelle Pillay, that partake of the grand pictorial tradition that continued for centuries until it was disrupted by Marcel Duchamp's invention of conceptualism, which would dominate contemporary art.

On the right wall, facing the check-in desk, are works by Ja'Tovia Gary and Samuel Levi Jones, both of which make forceful statements about politics and social justice. Taken together, the works in the first gallery lead a viewer to expect a serious and sober show.

But then, just as one is about to walk into the next room, one spots Tamara Johnson's hyperrealistic saltine cracker replica crafted from pewter and oil paint, hung almost too unobtrusively to notice. The work, the too text says, simulates "a familiar and ubiquitous object of ritual, comfort and sustenance."

Playing off the conceptual revolution in-

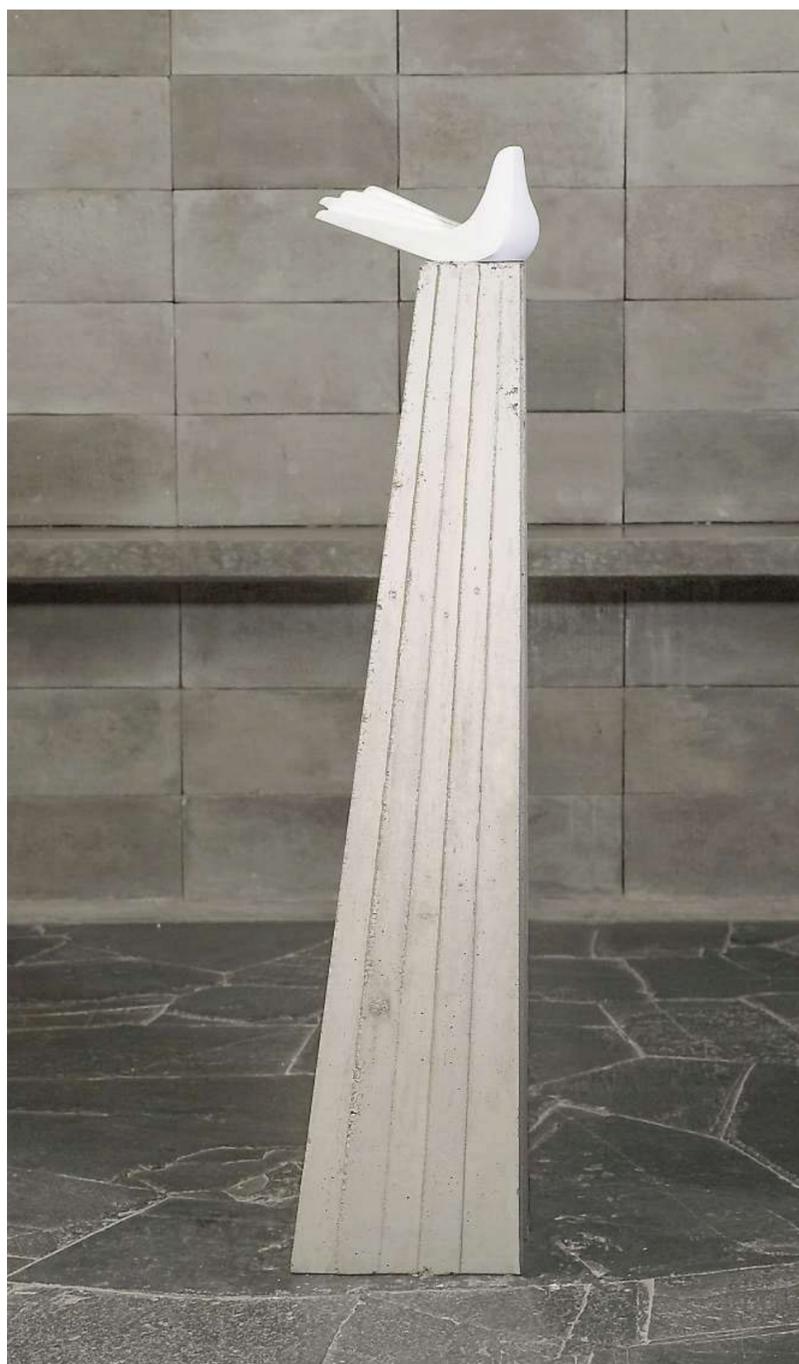
stigated by Duchamp (via Piero Manzoni and Maurizio Cattelan), Johnson's tasty-looking treat lightens the mood and lets a viewer know to expect the unexpected in the galleries to follow.

The pleasant experiences to be had are many. One for me is the chance to be introduced to a newer generation of collectors. Among the lenders to the show, alongside the Dallas art patrons who have supported the culture for many years, and whose tastes will be familiar to any local art lover, are a number of younger names, whose choices suggest where the culture is headed.

Among the younger generation, jewelry designer Elizabeth Hooper O'Mahony lent a robotic portrait by Wanda Koop that gave me a sense of what the face of ChatGPT might look like, if it had one. Real estate developers Chris and Calvin LaMont, the hosts of *Buy It or Build It* on HGTV, lent the works by Jones and Thokozani Madonsela. Juan O. Cavazos lent a conceptual piece by Arlington-based legend Celia Álvarez Muñoz. Christopher Scott and Cody Fitzsimmons, proprietors of Oak Cliff's Tureen gallery (where Muñoz also recently showed), lent an oversize Easter egg by Matthew Langan-Peck. As in an Edith Wharton novel, the mingling of cultural elites from different generations and backgrounds, like different mixers in a cocktail glass, creates unexpected, stimulating combinations.

My other favorites included Navajo painter Emmi Whitehorse's suggestion of uncanny parallels between surrealism and Native American traditions; a painting by Sarah Sze, best known for her room-size sculptural installations, whose aesthetic proves surprisingly translatable into a two-dimensional format; seeing Lonnie Holley, of Birmingham, Ala., use flattened Cubist space to make subtle reference to American racial history; and Pedro Reyes' subtly poi-

gnant monument to peace.



Collection of Craig and Kathryn Hall

Pedro Reyes' 2023 bronze-and-concrete work *Ahimsa* is a subtly poignant monument to peace.

MEDIA

Dallas podcaster taking history on the road



KENDALL MORGAN

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Granada first stop for 'The Days That Made America Tour'

In the hands of podcaster Lindsay Graham, historical events aren't relics of the past; they're a lens into humanity's triumphs and tribulations in the present.

"Everyone should pay attention to history, because the weird thing is we have not changed much since we humans started," says Graham, a Dallas-based entrepreneur. "Our struggles are the same. Our relation to dangerous threats is the same. Our joys and delights are the same. [Author and historian] David McCullough said it succinctly: 'History is human.' Even if you're not trying, you'll reflect the present in almost any historical story."

Graham has been doing just that through no less than three successful podcasts: *American Scandal*, *American History Teller* and *History Daily*. The latter was picked up this year by the AudioBoom net-

work in an exclusive global partnership agreement.

Stuart Last, CEO of the global audio publisher, says he was drawn to Lindsay's ability to make history accessible. "What makes Lindsay and *History Daily* especially compelling is that the podcast has cultivated a ritual for its audience. Lindsay gives people a moment they can look forward to each day, where they can learn and be inspired."

An accidental entrepreneur, Graham developed his fascination with the subject organically. While attending St. Mark's School of Texas in Dallas, he was inspired by a favorite teacher who brought the typically dusty subject to life through engaging narration.

The narration was "made very exciting by really focusing on the people instead of the dates and places," recalls Graham, now 52. "It wasn't just memorization for me; it was story time."

While attending the University of Mary Washington in Virginia, Graham initially envisioned a career in history, ultimately pivoting to business because it "seemed like a more obtainable goal."

As he was also passionate about music, he developed a post-graduation side hustle as a musician and audio engineer, gaining experience in sound production and design.

While balancing corporate gigs, Graham launched a short-lived audiobook company before creating the political thriller podcast *Terms*, which caught the ear of Hernan Lopez, the former CEO of Wonderly,



Jordan Fraker

Podcaster Lindsay Graham is launching his 'The Days That Made America Tour' on Friday at the Granada Theater in Dallas. Graham has no less than three successful podcasts: *American Scandal*, *American History Teller* and *History Daily*.

"I'd love to reach more people, and that's why I'm experimenting with a live show."

Lindsay Graham

one of the biggest podcast publishers in the United States.

Lopez hired Graham to write and read ads for the cult hit *Dirty John* before asking him to create *American History Tellers*, which shot to the top of the podcast charts and earned a 2019 Webby Award for Science and Education.

Graham's lively way of blending in original music and sound design caught the ears of laymen and celebrities alike — he was floored to hear that George Clooney was a fan on an episode of *SmartLess*, a podcast hosted by Jason Bateman, Will Arnett and Sean Hayes.

Finally able to quit his day job and devote himself to podcasting full time, Graham formed Airship, a podcast company with five employees, which he runs out of his parents'

backyard in the Junius Heights neighborhood of East Dallas.

At the urging of the U.K. network Noiser's CEO, Pascal Hughes, Graham spun off his historical passion into yet another show in 2021: the bite-sized *History Daily*, which takes on everything from *The Simpsons* to the Siege of Leningrad.

Actor Ryan Reynolds even slid into Graham's DMs on Twitter, ultimately hosting *History Daily's* annual April Fool's shows in 2023.

Now with more than 1,000 episodes and 70 million downloads, *History Daily* is both the newest addition to AudioBoom's stable and the impetus for Graham's "The Days That Made America Tour," a lively stage show he'll unveil at the Granada Theater on Friday before taking

it on an East Coast tour.

Backed by a soundtrack from members of the local bands Pleasant Grove and Motorcade, the tour aims to inspire and educate future history buffs by bringing Graham's "audio-first" philosophy into three dimensions with a "fun variety show."

"I'm super excited but also super anxious," Graham says. "I'm trying to take the spectacle of all of my history podcasts and combine them. We'll discuss six days that made America, and it's not all July the Fourth. All of this is such a surprise and a fantastic delight, but I'd love to reach more people, and that's why I'm experimenting with a live show."

Kendall Morgan is a Dallas-based freelance journalist.

Details

"Lindsay Graham: The Days that Made America Tour" comes to the Granada Theater in Dallas at 8 p.m. Friday. \$46.51-\$58.41. A VIP add-on with a preshow Q&A session with Graham is \$60.29. prekindle.com.

Diversity a reflection of Dallas

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gnant monument to peace, like a miniature Ashoka pillar pointing to the heavens.

In a period when it is easier than ever to collect artwork from anywhere in the world, without the need for local institutions to intermediate, the question arises: How much of a connection does there need to be between the artists and the collectors within a local community?

On the one hand, it seems the days when a group like the Dallas Nine of the 1930s could be defined by a single shared location, style and outlook, and be supported primarily by local institutions, are long gone.

On the other hand, at least nine of the 42 artists in this show were born, live or have lived in the Dallas area: a healthy representation.

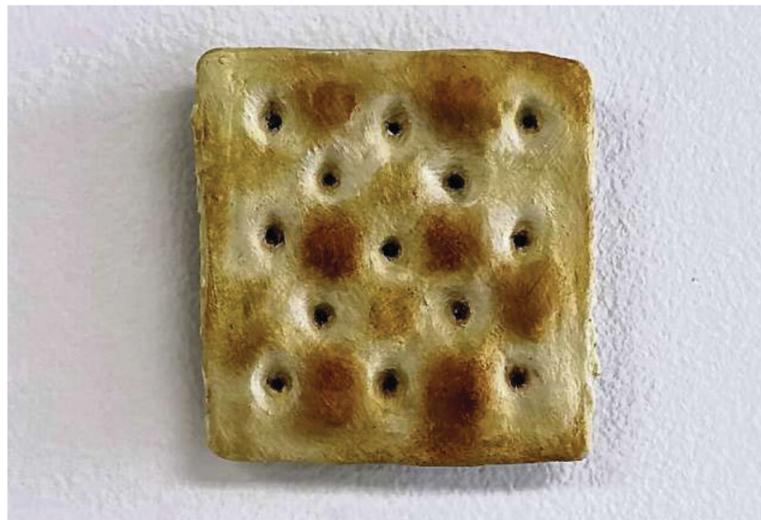
But in the global art system of today, each

one of them has taken a different path through institutions far beyond Dallas, not to mention developed a unique style and approach; they share no common "Dallas" identity on which a viewer could peg their work. In that sense, the show's diversity is an apt reflection of the large, varied and fast-growing metropolis.

Benjamin Lima is a Dallas-based art historian and the editor of Athenaeum Review, the University of Texas at Dallas journal of arts and ideas.

Details

"Fields of Vision: Dallas Collects, curated by Sara Hignite" continues through Aug. 9 at the Green Family Art Foundation, 2111 Flora St., Dallas. Admission is free. Open Wednesday through Friday from 11 a.m. to 5 p.m., Saturday and Sunday from 11 a.m. to 6 p.m. 214-274-5656. greenfamilyartfoundation.org.



Collection of Grace Cook/Courtesy of Keijsers Koning

Tamara Johnson's hyperrealistic 2023 work *Cracker 2* features a saltine cracker crafted from pewter and oil paint.



Gowri and Alex Sharma/Courtesy of the artist and Ronchini, London

The clouds come indoors in Berndnaut Smilde's 2021 digital C-type print *Nimbus Mdbk* and other artworks in the Dutch artist's Nimbus Series.