

Dallas Art Fair 2023
Booth C1
Monsieur Zohore, Daniel Boccato, Bill Saylor

Monsieur Zohore, Daniel Boccato, and Bill Saylor explore new dimensions of gestural abstraction, intersecting with suggestions of representational and figurative elements. Bold in form, color, and content, their varied practices engage with anthropocentric dominance over the natural world and the increasingly intensifying threat of climate change.

Monsieur Zohore's practice is invested in the consumption and digestion of culture through the conflation of domestic quotidian labor with art production. Through performance, sculpture, installation and theater, his practices explore economics, art history, and labor through a humorous lens. Made specifically for the Dallas Art Fair, his new mixed media paintings make light of the production and commodification of fine art while simultaneously engaging in complicated compositional problems and political dialogues. This series of three paintings deals with the notion and convention of conservation, both in terms of precious objects such as artworks and our rapidly degrading natural environment. Zohore has appropriated notable 19th century paintings from the collection of the Dallas Art Museum as source material, overrunning these idealized landscapes with images of environmental destruction. Oil-soaked animals, fires, and alarming weather reports contrast the arcadian nature of these paintings, originally thought of as meditations on stillness and the rhythms of the natural world. His contemporary re-imaginings of these historic masterworks are chaotic and energetic, occluding these natural spectacles with an ineffable, and perhaps destructive, human presence. Inspired by the Just Stop Oil protests occurring in art museums beginning in 2022, Zohore investigates the relationship between spectacle and protest with stanchions at the foreground of each work, speaking to the complex nature of viewership, preservation and protest within the museum space.

Much of **Daniel Boccato's** work emphasizes the humility of bodily experience, illustrating the untamable corporeal functions possessed by humans and animals alike despite our attempts to assert anthropocentric dominance over the natural world. Boccato's wall-mounted sculptures ("*faceworks*") bring forth questions of relatability and legibility, presenting themselves as abstract portrait-busts made from epoxy, fiberglass, and polyurethane. First begun in 2015, the series presently comprises dozens of works that range in size from ten to one hundred and four inches tall. Boldly monochromatic, they challenge the viewer to expand their definition of familiar human iconography through an encounter with organic forms and rough textures: sunken volumes often evoke open mouths, and extrusions tend to suggest pairs of eyes. Boccato creates these "faces" through an intuitive process of image collecting, wherein random objects or arrangements of refuse encountered in the world are documented and then ascribed personalities and identities based solely on color and shape. Despite the obvious artificiality of their material, the contrast between these undulating compositions and their hardened, static forms engenders a tension in the viewer as one attempts to detect evidence of life in these stoic forms. Meanwhile, Boccato's *parrotpaintings* engage another dimension of the artist's practice; each work is a spontaneously executed rendering of a woman and a parrot, based on source imagery culled from vernacular iconography and art history. Imported to Europe during imperial expeditions to Brazil—the artist's home country—the parrot has been subject to more exploitation than any other bird: threatened to the point of extinction and once a

commodity of the elite, now degraded in the mass onslaught of commodity culture. Originally inspired by Gustave Courbet's 1866 oil painting *Woman With a Parrot* and Edouard Manet's *Lady with a Parakeet* (sexualized by art historians insisting on provocative interpretations) Boccato's *parrotpaintings* switch abruptly, from highly-stylized to loose and gestural strokes. Boccato does not eroticize subjects, but rather approaches sexuality with an innocent curiosity in contrast to a puritanical Western tendency to reduce personhood to rigid systems of classification. Both bird and woman are treated with equal consideration, un-fetishized and indeterminate. Boccato's *faceworks* and *parrotpaintings* are iconic examples of the artist's long-standing interest in human-animal interactions, and resulting human intervention into the environment.

Bill Saylor's approach to topics of natural history, marine biology, and ecological crisis along with a freedom of materiality galvanize his distinct painting style. Built up with layers of splattered and poured paint, parts of Saylor's canvases resemble chemical spills—motifs of environmental damage propelled by a frenetic and muscular application of paint smeared and scratched. Immensely generative on paper, Saylor's quick and fluid automatic drawings inform his large scale paintings. Dense with recurring personal iconography, Saylor's work demonstrates a profound engagement with environmental issues, using familiar iconography such as meteorology graphics to emphasize his concern for the ocean and its relationship to our changing climate. Notational devices appear on canvases as abstracted weather maps: their features, symbols, and contours delineate compositions that are scattered with both real and hybrid figures, evincing an ever-present drawing practice in which his work is rooted. Saylor's work recycles and reframes elements from graffiti, cave painting, and industrial production while mining the legacy of both American and European expressionism. The resulting effect amounts to an eco-scavenger sensibility, where images and surfaces are built up from the excess waste and detritus of our culture. Saylor's post-apocalyptic beachcomber aesthetic reminds one of a world where humanity exists amid a fragile tension of creation and destruction and that our human-built culture is but one element of a much larger and complex ecosystem. Saylor often begins his large canvases flat, and works outside against the elements at a summer cottage on the Delaware River in Pennsylvania, a site of natural beauty and personal history. Saylor also works in his longtime Brooklyn loft, often moving a painting back and forth from both locations until it's final. The paintings and drawings included in this presentation represent the full range of Saylor's eclectic and energetic practice.

Artist Biographies**Daniel Boccato**

Daniel Boccato (b. 1991, Campinas, BR) received a BFA from Cooper Union in 2014, and has held solo exhibitions at Berthold Pott, Cologne, DE (2022, 2019); Formatocomodo, Madrid, ES (2021, 2016); Galeria Mascota, Mexico City, MX (2020); The Journal Gallery, New York, NY (2020, 2016); Ribot Gallery, Milan, IT (2018); Sorry We're Closed, Brussels, BE (2017); and Kasia Michalski Gallery, Warsaw, PL (2015). Two-person exhibitions include *Cannibal Valley* with Loup Sarion at M+B in Los Angeles, CA (2019) and *FLAT* with Al Freeman at Carl Kostyal in London, UK (2018). Boccato's work has been included in group exhibitions such as *Small Paintings*, Venus Over Manhattan, New York, NY (2022); *Ehrenfeld* at Berthold Pott, Cologne, DE (2021); *Friends, and Friends of Friends* at the Schlossmuseum, Linz, AT (2020); Documento, Embajada, San Juan, PR (2020); *Present* at the Musee & Jardins Van Buuren, Brussels, BE (2018); and *Pretty. Vacant..* at the Art Academy of Cincinnati, OH (2017). Boccato has a forthcoming solo exhibition at Magenta Plains in 2023. The artist lives and works in New York, NY.

Monsieur Zohore

Monsieur Zohore (b. 1993, Potomac, MD) received his BA from The Cooper Union for the Advancement of Science and Art (School of Art), New York, NY in 2015 and his MFA at The Maryland Institute College of Art (Mount Royal School of Art) in Baltimore, MD in 2020. Recent solo exhibitions include: *MZ.25 (My Condolences)*, M+B, Los Angeles, CA (2023); *That's Amore*, Katia David Rosenthal, Miami, FL (2022); *Les Eternels*, von ammon co, Washington D.C. (2022); *Le Revenant*, da boer, Los Angeles, CA (2021); *Tu Rêves*, Jack Barrett Gallery, New York, NY (2021). Monsieur has also been included in group exhibitions at The Baker Museum, Naples, FL; Pace Gallery, New York, NY; Socrates Sculpture Park, New York, NY; Jack Barrett, New York, NY; Baltimore Museum of Art, Baltimore, MD and New Release Gallery, New York, NY. Various performances include *MZ.13 (Entres Temps)*, Glen Echo Park, Washington D.C. (forthcoming) (2023); *MZ.20 (All By Myself)*, Palo Gallery, New York, NY (2022); *MZ.22 (Rush)*, da boer, Los Angeles, CA (2021); *Visions of Mary* by Joshua Coyne, Socrates Sculpture Park, New York, NY (2021) and *MZ. 10 Beverly's Material Vol. 7*, Material Art Fair, Coyocan, Mexico, MX. Zohore's work is included in permanent collections such as the Sindiket Collection, The Baltimore Museum of Art, The Hammer Museum, Zuzeum, and The Bunker. Zohore has a forthcoming solo show at Magenta Plains in 2024. The artist lives and works in Richmond, VA.

Bill Saylor

Bill Saylor (b. 1960, Willow Grove, PA) has held solo exhibitions at Magenta Plains, New York, NY; Galerie Julien Cadet, Paris, FR; Leo Koenig Inc., New York, NY; The Journal Gallery, Brooklyn, NY; and Loyal Gallery, Stockholm, SE. Two-person shows include Bill Saylor & Josh Smith at Hiromi Yoshii Gallery, Tokyo, JP; Bill Saylor & Aidas Bareikis at Shoot The Lobster, New York, NY; Bill Saylor & Donald Baechler at Makebish, New York, NY; and Mason Saltarrelli and Bill Saylor at Shrine, New York, NY. Saylor was included in *Animal Farm* at the Brant Foundation and has participated in group exhibitions at Venus Over Manhattan, NY; CANADA, New York, NY; Martos Gallery, Los Angeles, CA; MIER Gallery, Los Angeles, CA; Ceysson & Bénétière, Luxembourg and Yerba Buena Art Center, San Francisco, CA. Saylor's work was also included in *Contemporary Painting* curated by Alex Katz at the Colby College Museum of Art in 2004. In 2010, Saylor collaborated on the zine "Ho Bags" with Harmony Korine and he was an artist-in-residence at the Chinati Foundation in Marfa, TX. Saylor has an upcoming two person exhibition with Rob McLeish at

Neon Parc in Brunswick, AU, and is included in a forthcoming three person exhibition with Suzanna Wainhouse and Agathe Snow in East Hampton, NY. The artist lives and works in Brooklyn, NY and Upper Black Eddy, PA.