



## COMING TO THE TABLE

Stimulated by an arts-passionate grandmother, sisters Hannah and Hilary Fagadau open 12.26, a new art gallery in River Bend.

BY DANIELLE AVRAM

Situated in a low-slung office park on the edge of the Design District is one of Dallas' newest art destinations, called River Bend. Beginning in 2017 with the relocation of gallerist James Cope's And Now, the locale is now also home to Erin Cluley Gallery and the Dallas Art Fair's recently opened 214 Projects. What was once a sleepy enclave of commercial rental units is now a white-walled, concrete-floored assortment of some of the city's most exciting contemporary art spaces.

This fall the area welcomed 12.26, the brainchild of Hannah and Hilary Fagadau. Named for the sisters' shared birthday (although they were born two years apart) of December 26th, the gallery boasts two exhibition spaces and a viewing room, the latter adorned with a massive black-marble table gifted to the duo by their late grandmother, Dallas art dealer and philanthropist Jeanne Fagadau.

Jeanne, who passed away in 2016, was a champion of the arts and education, serving as a board member for the Dallas Symphony

Orchestra and giving generously, both financially and as a volunteer, to organizations such as the National Council of Jewish Women and Booker T. Washington School for the Performing and Visual Arts. She was also an art dealer, selling prints by blue-chip artists such as Frank Stella and Robert Rauschenberg out of her home. "She was the one who introduced us to the visual language that is modern and contemporary art," Hannah says. "We were the kids on field trips to museums that could discern a Donald Judd from a Richard Serra."

Inspired by their grandmother, as well as their art-collecting parents, the sisters went on to study art in college and work in the arts in both the commercial and nonprofit sectors. Hannah studied theater and art history at New York University and received a master's degree in arts administration from Columbia University. She worked at Dunn and Brown (now Talley Dunn Gallery) and in development at the Dallas Contemporary. Hilary received her bachelor's degree in fine art specializing in studio art from the University of Texas at

# ALTMAN SIEGEL

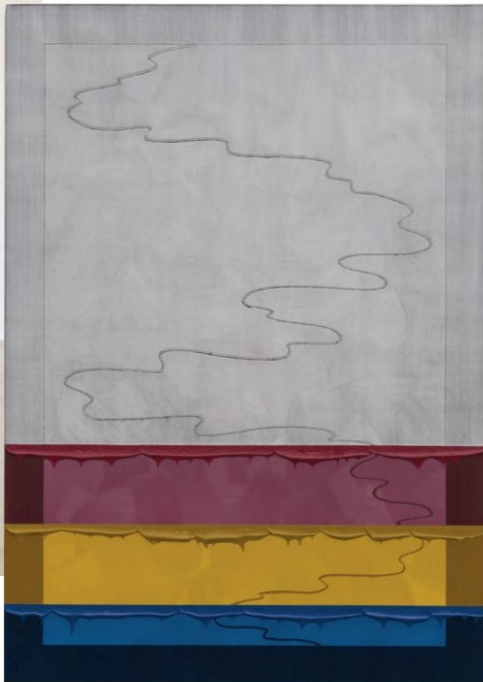
1150 25TH ST. SAN FRANCISCO, CA 94107

tel: 415.576.9300 / fax: 415.373.4471

www.altmansiegel.com



This page, top: Alex Olson, *Unwind*, 2019, oil, grease pencil, and modeling paste on canvas, 51 x 36 in.; bottom: The viewing room with a black-marble table gifted to the gallerists by their late grandmother. Opposite: Hilary Fagadau and Hannah Fagadau in their new gallery, 12.26, in River Bend. Artwork above from left: Alex Olson, *Ripple*, 2019, oil and modeling paste on canvas, 24 x 18 in.; Alex Olson, *Undercurrent*, 2019, oil and modeling paste on canvas, 24 x 18 in.; Alex Olson, *Splash*, 2019, oil and modeling paste on canvas, 24 x 18 in.; Alex Olsen, *Wave (I)*, 2019, oil and grease pencil on canvas, 24 x 18 in.



## OPENINGS

Austin before working at D.A.P. in New York and as the director of Parrasch Heijnen Gallery in Los Angeles.

With a variety of experiences in the arts between them and connections on both coasts, the sisters decided to embark on opening a gallery. They envision 12.26 as a way to marry their individual strengths (Hannah in sales and Hilary as an artist liaison) and create opportunities for Texas-based artists while also bringing in artists from other cities. “We saw that there was space in the Dallas market to sell and show more artists that are living outside of Texas, as well as the opportunity for local artists to engage directly with what is happening in the contemporary art world in major art cities like New York and Los Angeles,” Hannah explains. “We also want to help our peers and inspire the city’s next generation of art collectors and patrons.”

12.26 opened this fall with *Waters*, a two-person show of new paintings by Alex Olson and sculptures by Nancy Shaver. Both Olson and Shaver play with ideas of perception and presentation, with Olson routinely challenging herself to work with paint in new ways, and Shaver creating assemblages from found objects and fabrics. The exhibition reflects a dialogue between the two artists in which they explore the various conations of water as a thematic device.

This fall also kicked off the gallery’s ongoing program titled *The Table*, with Portland-based artist Johanna Jackson, whom the gallery represented at the 2019 Dallas Art Fair. The series affords artists the opportunity to use the viewing room’s black-marble tabletop as a backdrop to curate their own mini-exhibitions. “*The Table* is inspired by the amazing table we inherited from our grandmother, serving as an alternative space within the traditional white-box gallery,” explains Hilary. We invite artists to utilize the table in whichever ways they would like, whether it be a pedestal or a type of canvas.”

As both a series and an object, the table is an apt expression of the Fagadaus’ commitment to art and community building. It’s a blending of the old and new guards, a place for gathering, and a space for individual voices to tell their own stories. **P**

