

dallas **contemporary**

Dallas Contemporary Announces Fall 2023 Exhibitions

*Exhibitions by two women artists address themes of queer identity
and the Texan landscape*



Chloe Chiasson [American, b. 1993]. *Red Rover, Red Rover*, 2022. Oil, acrylic, wood, foam, resin, aluminum, nails, mason jar, cigarette butts, matches, coins, plastic, fishing wire, fishing hook, canvas on shaped panell. 71 1/2 x 266 x 14 1/2 inches, 182 x 676 x 37 cm. Image courtesy of the artist; UTA Artist Space, Los Angeles; and albertz benda, Los Angeles & New York.

8 June 2023 (Dallas, TX) - Dallas Contemporary is pleased to announce its fall 2023 exhibition schedule featuring the first museum solo presentation by New York-based, Texan native Chloe Chiasson, *Keep Left at the Fork*, as well as *A Preservation Method*, the first solo US museum exhibition by the Paris-based, South African artist Bianca Bondi. Both exhibitions are curated by Dallas Contemporary Assistant Curator Emily Edwards.

The two exhibitions consider current global socio-political issues: the crisis facing the rights of LGBTQIA+ identifying individuals and global ecological precarity, specifically tied to past legislation that was meant to protect the Texan landscape.

“During an unprecedented period of anti-LGBTQIA+ legislation being passed across the country, Chloe Chiasson’s exhibition reimagines Texas as an utopian state where queer people feel seen and safe,” says Curator Emily Edwards. “With this show, the artist uses

her vital visual practice as an invitation to Dallas Contemporary’s audience to turn this imagined world into a reality.”

Similarly, Bianca Bondi's immersive, multi-sensory installation of a post-apocalyptic landscape takes Texas’s environmental history as its origin, compelling visitors to revisit forgotten legislation in order to recenter highly-attainable goals within political discourse.

“Bianca Bondi’s work serves as a reminder that the natural world still lays beneath and around even our most densely populated, paved urban centers — a landscape that we still have the power to protect,” says Edwards.

“The exhibitions by Chiasson and Bondi extend Dallas Contemporary’s mission of championing the voices of artists who address the complex issues of our time,” says Executive Director Carolina Alvarez-Mathies. “We are heartened knowing that the practices of these women artists open up important, meaningful conversations about freedom of expression, as well as the health of the very ground we stand on, and we are proud to provide space for them.”

About the Fall 2023 Exhibitions



Chloe Chiasson [American, b. 1993]. *Highway to Hell*, 2022. Mixed media installation with foam, wood, Plexiglass, acrylic, oil, felt, chain, wool, nylon, rubber, tablet with digital photo. Height variable x 72 x 33 inches, Height variable x 182.9 x 83.8 cm. Image courtesy of the artist; UTA Artist Space, Los Angeles; and albertz benda, Los Angeles & New York.

Chloe Chiasson: Keep Left at the Fork
13 October 2023 - 17 March 2024

In a process that combines painting and carpentry in defiance of traditional distinctions between fine art and craft, Chloe Chiasson's large-scale work highlights queer life and visibility. She masterfully collages images from different time periods, finding an unexpected resonance within disparate moments: lesbians adorned with religious imagery and nods to uninhabitable landscapes surrounding figures who appear acclimated and at ease. This work offers an intimate view into a radical history and a personal lifetime.

Chloe Chiasson's *Keep Left at the Fork* at Dallas Contemporary – her largest body of mixed-media paintings to-date and the artist's first museum presentation – revisits Americana imagery from previous work to continue her explorations of nonconforming sexualities and identities in environments like that of her childhood in Texas. Described by the artist as an imaginative drive down the main street of a small Southern town, the sculptural paintings present idealistic visions of rural-bred teens and young adults taking ownership of storefronts, backyards and riverside parking lots. Chiasson lays before us the trappings of nostalgia as it appears for most Southerners, while challenging us to consider a rewritten narrative, one that not only includes but celebrates queer identity within this distinct cultural context. Permeated by a coexisting sense of anxiety and comfort, *Keep Left at the Fork* is a testament to the queer experience and a quintessential homecoming for Chiasson, reflecting both a memory and a hope.

At Dallas Contemporary, Chiasson will create a world that asks its audience to consider inherited values, community, and the beauty of forging one's own path. Her sculptural paintings pardon past social trespasses in return for unconditional acceptance, offering a liberating guide that urges others to find and follow their innate sense of direction, even in a place as unfamiliar as home.

The artist Chloe Chiasson will be in conversation with curator Emily Edwards at Dallas Contemporary on Friday, October 20.

Chloe Chiasson: *Keep Left at the Fork* is presented with community partnership from Dallas Hope Charities, a coalition that aims to create effective and lasting solutions for our LGBTQIA+ community.

About Chloe Chiasson | Chloe Chiasson was born in Port Neches, Texas. She received her BS in 2016 from the University of Texas at Austin and her MFA in 2019 from the New York Academy of Art, where she concentrated in painting and was a recipient of the Belle Artes Residency and the Chubb Post-Graduate Fellowship. A recent Fountainhead Residency recipient, Chiasson has exhibited in New York, Los Angeles, London, Germany, and Hong Kong. The artist lives and works in Brooklyn, New York.

For high resolution images for *Keep Left at the Fork*, please follow [this link](#).



Bianca Bondi, Exhibition views: *Vanilla Oxide*, 2022. CAP Saint Fons, Lyon, France Mixed media, scent created by Yann Vasnier (Givaudan), Courtesy of the artist and mor charpentier Photographer: David Desaleux

Bianca Bondi: A Preservation Method

17 November 2023 - 17 March 2024

Multidisciplinary artist Bianca Bondi's practice involves the activation or elevation of mundane objects through the use of chemical reactions, most often by salt water. The materials she works with are chosen for their potential for mutation or their intrinsic and symbolic properties. Bondi uses both chemistry and the occult sciences to question our representations and reconsider our notions of rituals and beliefs, of cycles with an emphasis on rebirth and regeneration. The artist experiments with specifically chosen natural elements to examine the intrinsic properties, or "energy", they are said to possess by diverse cultures, and how this energy can be channeled and eventually activated. Bondi's approach unfolds in monumental and immersive site-specific installations connected to the places in which they exist.

In November 2023, Dallas Contemporary will present *Bianca Bondi: A Preservation Method*. The exhibition is based on Bondi's research into The Highway Beautification Act of 1965, passed by Texan President Lyndon B Johnson and inspired by his wife, Lady Bird Johnson, and her passion for the environment. The act was intended to prohibit the building of billboards in natural environments in order to preserve the native plants and wildlife already under risk by the building of highway infrastructure. Since its passing, open-space advocates and commercial companies have battled over the continued placement of over 45,000 billboards along Texas roads.

As homage to the Highway Beautification Act, Bondi will locate an abandoned billboard in the gallery, displaying its carcass as a relic amongst flora and fauna inspired by the Texas terrain,

presenting a monumental artificial landscape representing the struggle between the natural and commercial world. Her exhibition in Dallas will be the artist's first solo presentation in the United States.

The artist Bianca Bondi will be in conversation with curator Emily Edwards at Dallas Contemporary on Saturday, November 18.

Bianca Bondi: A Preservation Method is presented with community partnership from Sweet Pass Sculpture Park, a non-profit arts organization which provides space and support for experimental and large-scale outdoor works by a diverse set of contemporary voices. Geographically located in a one acre lot in west Dallas, Sweet Pass exists in the gaps between ideas of gardens, green spaces, and public spaces while supporting contemporary art dedicated to site, experimentation, and community engagement.

About Bianca Bondi | Bianca Bondi was born in Johannesburg, South Africa. She graduated from the Ecole Nationale Supérieure d'Art de Paris Cergy and received her BAFA from Wits University, Johannesburg in South Africa. Her works have been exhibited at Fondation Louis Vuitton, Fondation Carmignac, and Pera Museum, and as part of the Voyage à Nantes in 2021, the Lyon Biennale, and the Busan Biennale. In 2022, she was nominated as Woman to Watch by the National Museum of Women in the Arts, and in 2021 she received the Talents Contemporains Award from the Fondation François Schneider. She is currently a resident at POUISH Manifesto in Aubervilliers. Bondi is represented by mor charpentier Paris, Bogota. The artist lives and works in Paris, France.

Bianca Bondi: A Preservation Method is supported by Etant donnés Contemporary Art, a program of Villa Albertine.

Villa
Albertine 

For high resolution images for *A Preservation Method*, please follow [this link](#).

About Dallas Contemporary | Dallas Contemporary is a non-collecting art museum presenting new and challenging ideas from regional, national and international artists. Located in an industrial building in the Design District, Dallas Contemporary documents new directions in art through rotating exhibitions, publications, public programs, and learning programs for visitors of all ages. As a contemporary arts institution that grapples with timely and complex issues, Dallas Contemporary firmly believes in the power of artists' ideas and voices to chronicle and transform society. *Always different. Always free.*