

**PETER BLUM** GALLERY

**ENOC PEREZ**

*Liberty & Restraint*

**Dallas Contemporary**  
**January 14 - June 3, 2018**

dallas **contemporary**



Enoc Perez Comerica Tower Dallas, 2017. Courtesy of the artist and Peter Blum Gallery, New York

## ENOC PEREZ

*Liberty & Restraint*

**14 JANUARY - 3 JUNE 2018**

In an examination of modernist architecture and contemporary art, Enoc Perez has created a new body of work that engages Philip Johnson's legacy in Texas.

Johnson, whose life and work are not without criticism, is one of the foremost American architects of the 20<sup>th</sup> century. With an illustrious career that includes the inaugural curatorship at the Museum of Modern Art's Department of Architecture and Design, Johnson is known for his oversized personality as much as his structures that survive him.

Perez has in recent years focused his architectural work on the late Johnson, most notably with his series of paintings depicting Johnson's Lipstick Building, which were exhibited inside the architect's Glass House in 2015. Here, Perez expands upon this project by highlighting Johnson's extensive work in Texas, which includes the depiction of and installation at 8 locations in Dallas and Fort Worth: the Amon Carter Museum

## PETER BLUM GALLERY

of American Art (Fort Worth; 1961), The Beck House (Dallas; 1964), John F. Kennedy Memorial (Dallas; 1970), Fort Worth Water Gardens (1974), Thanks-Giving Square (Dallas; 1976), The Crescent (Dallas; 1985), Comerica Bank Tower (Dallas; 1987) and Cathedral of Hope (Dallas; 2010).

Adopting an incremental paint layering technique that mimics Warholian printmaking, Perez strips these landmarks of their functionality, presenting them as art objects through repetition as if to suggest the accumulated passings of a daily commute.

Accompanied by public installations at the Johnson locations, *Liberty & Restraint* invites the viewer to examine their relationship to the urban landscape by challenging the boundary between interior and exterior, and between architecture and art.

Born in San Juan in 1967, Perez relocated to New York City in 1986 to study painting at the Pratt Institute. In addition to his primary focus on architecture, he has explored such diverse subject matters as portraits, nudes, and still lifes. Perez's work can be found in museum collections such as: The Metropolitan Museum of Art, New York; The Whitney Museum of American Art, New York; The British Museum, London; Yale University Art Gallery, New Haven; and San Francisco Museum of Modern Art.

Curated by Peter Doroshenko, Executive Director, and Abby Lockett, Curatorial Assistant



Enoc Perez. Installation view of *Liberty & Restraint*, 2017. Photo by Kevin Todora



Enoc Perez *JFK Memorial*, 2017. Courtesy of the artist and Peter Blum Gallery, New York

## **LOCATIONS**

**Amon Carter Museum of American Art**  
3501 Camp Bowie Blvd, Fort Worth 76107

### **HOURS**

10.00 AM – 5.00 PM  
Thursday 10.00 AM – 8.00 PM  
Sunday 12.00 PM – 5.00 PM  
*Closed Monday*

### **The Beck House**

*Private home*

### **HOURS**

27 January 2018 from 6.00 PM – 8.00 PM  
2 June 2018 from 1.00 PM – 3.00 PM

**Fort Worth Water Gardens**

1502 Commerce St, Fort Worth 76102

**HOURS**

7.00 AM – 10.00 PM

**John Fitzgerald Kennedy Memorial**

646 Main St, Dallas 75202

**HOURS**

24/7

**Thanks-Giving Square**

1627 Pacific Ave, Dallas 75201

**HOURS**

Chapel:

11.00 AM – 3.00 PM

Monday 1.00 PM – 3.00 PM

*Closed Tuesdays*

Hall:

11.00 AM – 3.00 PM

*Closed Mondays, Tuesdays, and Fridays*

**The Crescent**

200 Crescent Ct, Dallas 75201

**HOURS**

10.00 AM – 5.00 PM

Saturday 11.00 AM – 5.00 PM

*Closed Sunday*

**Comerica Bank Tower**

1717 Main St, Dallas 75201

**HOURS**

8.30 AM – 5.00 PM

*Closed Saturdays + Sundays*

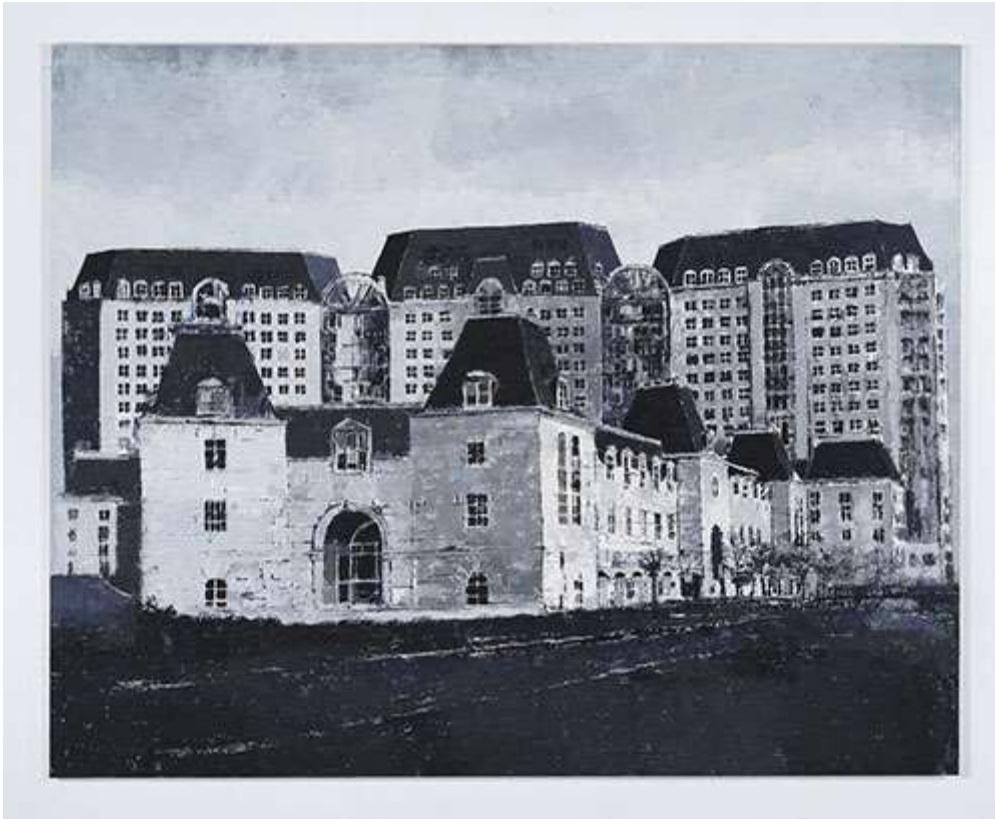
**Interfaith Peace Chapel**

5910 Cedar Springs Rd, Dallas 75235

**HOURS**

Sunday Worship at 9.00 AM + 11.00 AM

+ *by appointment*



Enoc Perez *Crescent*, 2017. Courtesy of the artist and Peter Blum Gallery, New York

## **EVENTS**

**1 FEBRUARY 2018 @ 6.00 PM**

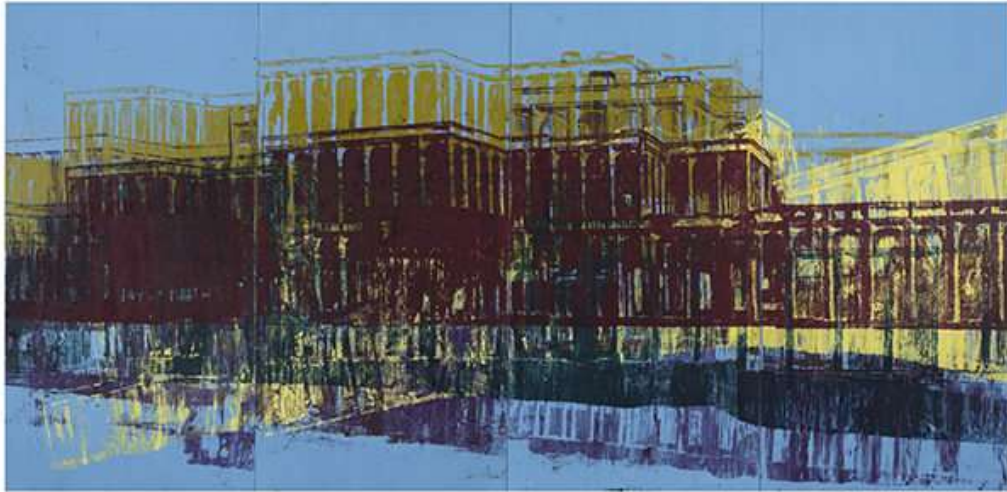
Beck House Tour and Panel Discussion

**24 FEBRUARY 2018 @ 12.00 PM**

DC Public Tours: Enoc Perez

**6 MARCH 2018 @ 6.00 PM**

Philip Johnson Biographical Lecture by Hilary Lewis



BECK HOUSE, 2016. | PHOTOGRAPH BY JOHN BERENS; COURTESY OF ENOC PEREZ AND PETER BLUM GALLERY, NEW YORK.

EXHIBITION

# Enoc Perez takes Philip Johnson to the canvas in Dallas

By [SAMMY DALATI](#) | February 27, 2018

Some artists paint portraits. New York–based artist Enoc Perez has made modernist architecture his subject. Painting in a slashing overlay style that seems to channel both Andy Warhol and Franz Kline, in *Liberty & Restraint*, an exhibition that opened last month at the Dallas Contemporary and eight locations throughout the city, he investigates the gallery of local buildings designed by architect Philip Johnson. MODERN’s associate editor Sammy Dalati caught up with Perez at his cavernous studio in Astoria Queens, and asked him about his process and his inspiration for the show.



Comerica Tower Dallas, 2017. | Berens photo; courtesy of Enoc Perez and Peter Blum Gallery, New York.

**Sammy Dalati/MODERN MAGAZINE: What got you interested in making paintings of modernist buildings?**

**Enoc Perez:** I'm just a big fan of architecture. Kind of like how Warhol gravitated to and depicted movie stars, I always liked architecture, ever since I was a kid.

**MM: Why Philip Johnson's work?**

**EP:** There's an abundance of his buildings in Dallas and it just made sense. I had already done a show at Philip Johnson's Glass House and I had done a commission for a Philip Johnson building in Denver—the Wells Fargo Center there—so when the museum presented me with the idea, I thought, "You know, I've been working on the subject of Philip Johnson and I want to finish the subject." We started planning for the show during the presidential campaign and I had already been doing my homework on Johnson and thought "Oh, my God, this guy in many ways describes the moment we're in," in terms of his ideology, his politics, his ever-changing styles of architecture—he's almost like a father of post-capitalist architecture. You have to remember that this guy had a fascist past. He'd go to Nazi rallies. The inspiration for the Glass House was a house he saw in Poland that was burned down during the occupation and the only thing that was left was the floor and the chimney. He's a figure who has a double edge. He did a lot of great things for culture,



for American culture, he brought all these guys back from Germany—Albers, Mies van der Rohe, etc. On the other hand, there was this really weird time for him in the thirties.



Art Museum of South Texas, 2016. | Berens photo; courtesy of Enoc Perez and Peter Blum Gallery, New York.

**MM: How do you make these paintings?**

**Enoc Perez:** I select an image and project it onto a piece of paper that's placed up against a canvas. Oil paint is applied to the back of the paper, and when an assistant traces the projected image on its front, what you get on the canvas is something like a carbon-paper transfer—a primitive type of printmaking. That gives us the underpainting, and using little pieces of paper I push in even more color little by little. So at the end of the day we make a painting without using any brushes. Which isn't the whole point of the process, but it's a byproduct.



The Crescent, 2017. | Berens photo; courtesy of Enoc Perez and Peter Blum Gallery, New York.

**MM: Dallas Contemporary’s exhibition notes mention that you “believe in painting,” and that this put you at odds with the faculty and students at Hunter College where you studied art in the nineties. Yet you’ve also said that your work is an investigation of the decay of utopian thinking. Would you say you look at the bright side or at the dark side?**

**EP:** I believe in painting as a medium. I know that it can handle even opposite ideas. I can agree with the optimism of architects [who constructed modernist buildings] for a better tomorrow. Whether those visions succeeded or not—that’s a whole different ball game. Myself, I’m positive. I try to be optimistic, cautiously optimistic. Sometimes when I’m putting layer upon layer upon layer the image starts to disintegrate, just like probably the dream itself disintegrates. Do I want to keep dreaming? Of course, but you’re not blind to the reality.



[THINGS TO DO](#)

# Things To Do In Dallas This Week: Feb. 19 – 22

Where to find Vicente Fox, buy vinyl on sale, see art for free, and face Dallas' newest fitness challenge.

BY [LYNDSAY KNECHT](#) PUBLISHED IN [ARTS & ENTERTAINMENT](#) FEBRUARY 19, 2018 11:28 AM

## Wed., Feb. 21

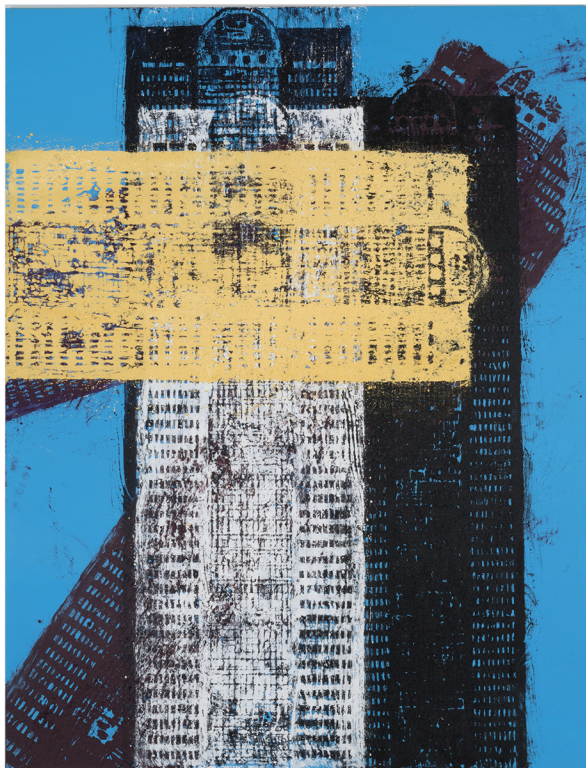
**Dallas Women Entrepreneurs** [holds their monthly networking event](#) at the Hotel InterContinental. Spots are filling quickly, according to the powers that be, so now's the time to sign up for the membership required to attend.

Parents with young children are invited to the Dallas Contemporary to take in painter and sculptor **Enoc Perez**'s study of the works of architect Philip Johnson at no cost. [The museum hosts a Stroller Tour](#) one Wednesday each month at 10 a.m.

# PATRON

ART / CULTURE / DESIGN

OF NOTE



## PEREZ PAINTS JOHNSON'S DALLAS

Enoc Perez pays homage to the late Philip Johnson with *Liberty & Restraint*.

In January, Enoc Perez unveiled a new body of work that continues his examination of Philip Johnson's modernist architecture. Paintings of eight Johnson-designed structures that helped define the cultural identity of Dallas/Fort Worth comprise *Enoc Perez: Liberty & Restraint*. Dallas Contemporary's citywide exhibition brings the New York-based artist's varied palette to depictions of Johnson's surviving architecture in the region, including the Amon Carter Museum of American Art (Fort Worth; 1961), The Beck House (Dallas; 1964), John F. Kennedy Memorial (Dallas; 1970), Fort Worth Water Gardens (1974), Thanks-Giving Square (Dallas; 1976), The Crescent (Dallas; 1985), Comerica Tower (Dallas; 1987), and Cathedral of Hope (Dallas; 2010).

Relocating from his native San Juan, Puerto Rico, to New York City in the mid-80s to study painting at Pratt Institute, Perez has focused much of his practice on architecture, specifically Johnson, including a series of paintings of the Pritzker Prize-winner's Lipstick Building exhibited within the architect's Glass House in Connecticut. "He was able to say whatever he wanted to with architecture. The Comerica Tower, that's a bank; that's about

power," Perez comments.

Applying an incremental paint-layering technique, Perez "strips his landmark subjects of their functionality and reintroduces them as art objects through repetition as if to suggest the accumulated passings of a daily commute." In response to the outcome of the presidential election in November 2016, Perez extensively researched existing and destroyed US embassies—from Baghdad to Beijing—for another series. The artist is also known for his portraits, still lifes, and nudes. Describing an untitled sculpture installed at Thanks-Giving Square, Perez says, "It's all about our idea of America. And everything that was and is good and bad. It's the weirdest piece to put on an altar."

Perez was recognized in Dallas as MTV RE:DEFINE's honored artist in 2016. Accompanied by public installations at the Johnson locations, *Liberty & Restraint* invites the viewer to examine their relationship to the urban landscape by challenging the boundary between interior and exterior, and between architecture and art.

*Liberty & Restraint* will be on view at Dallas Contemporary through March 18 and within Johnson's landmarks through June. [Dallascontemporary.org](http://Dallascontemporary.org) **P**

From left: Enoc Perez, *Comerica Tower Dallas*, 2017, oil on canvas, 120 x 92 in.; Enoc Perez, *Untitled*, 2017, plaster and gold leaf, 39 x 14 x 19 in. Courtesy of the artist and Peter Blum Gallery.



## Enoc Perez Explores Philip Johnson's Architecture— and How it Relates to the Trump Era

A new exhibition in Dallas spotlights the architect's Texas work

TEXT BY IAN VOLNER  
Posted January 22, 2018



Philip Johnson's Art Museum of South Texas as painted by Enoc Perez, part of a new show focusing on the architect's buildings in Texas. Photo: Kevin Todora

In vivid washes of color; in overlaid stencil-like images; and in bronze sculptures of massed, crumpled-up forms, artist Enoc Perez uses a multimedia approach reminiscent of Warhol and Rauschenberg to both celebrate and satirize some of the 20th century's best-known buildings. In Dallas this month, he's turned his sights on controversial modern designer *Philip Johnson*: In a show sponsored by local art museum *Dallas Contemporary*, Perez has created works featuring Johnson's buildings, and then installed some of them inside the buildings themselves (of which Dallas has no fewer than six). The artist

took a break from the museum opening to talk about the intrigues and the afterlife of America's most infamous architectural gadfly.



Perez's rendition of Johnson's Beck House, completed in 1964. Photo: Kevin Todora

**AD:** How did you first become interested in Philip Johnson, and how did that lead you to Dallas?

**Enoc Perez:** I had been invited three years ago to do a print for the *Glass House* [Johnson's private estate and foundation in Connecticut]. When I saw the place, I fell in love with it. There's no hierarchy to the buildings there: The painting gallery, the sculpture gallery, everything is considered of equal importance. After that I started to get commissions in lobbies of Johnson buildings—I guess people thought I was a Johnson expert, even though I'm no architecture scholar, more of a fan. The curator of Dallas Contemporary said we should do something here, since there are so many Johnson buildings in the city. I did my homework and realized it's a gold mine, so I said, "Let's do it."



Works depicting the Crescent Dallas and the Beck House hung at Dallas Contemporary. Photo: Kevin Todora

**AD:** What kind of approach did you take in adapting Johnson's buildings into artistic artifacts?

**EP:** We started making paintings of them, thinking, for example, Why don't we make Franz Klines using the Comerica Building in Dallas? Then we moved onto some the buildings I like better, like his museums in Texas, making more paintings but also sculptures—like, doing architectural models but then turning them around, treating them as artisanal objects, like an African mask or Puerto Rican arts and crafts. Once I figured that out, the rest of the show came out pretty easily; I also did the more abstract paintings which in a way are kind of brutal, layer upon layer. Very much like our culture, in a way, brutal and un-delicate.



Johnson's Cathedral of Hope. Photo: Kevin Todora

**AD:** Is there some link, in your mind, between Johnson's work and our contemporary moment? Why tackle this subject now?

**EP:** Johnson was promiscuous in terms of his aesthetic. Some of it is good, and some of it is bad. And that lack of aesthetic judgment seems somehow connected to this Trump era. It determined my approach to the abstractions, for instance, like the way I treated the Crescent project Johnson did in Dallas—it's this slightly gaudy pseudo-French chateau, and looking at it becomes a meditation on the question "Oh my God, how did we get into this mess as a culture?" It's painfully apparent also in the lower level of Johnson's Thanks-Giving Square Chapel here: There all these placards on the wall saying "We're Grateful for Native Americans," "We're Grateful to the People of Dallas," and then one that says "We're Grateful for Exxon." This fruit punch of ideology, that's kind of what America is. There's a beauty to it, but it's also really crazy. So the sculpture we made, right there in the chapel, we made it to look like a piece of pagan worship. I don't know if I've discovered America in working on this project, but after 30 years of living here, I know I'm getting closer. I'm getting warm.



# Dallas' Best Buildings Get Love From a Powerhouse Artist

Find Someone Who Looks at You the Way Enoc Perez  
Looks at Architectural Treasures

BY NATALIE GEMPEL // 01.12.18

PHOTOGRAPHY COURTESY OF THE ARTIST AND PETER BLUM GALLERY, NEW YORK



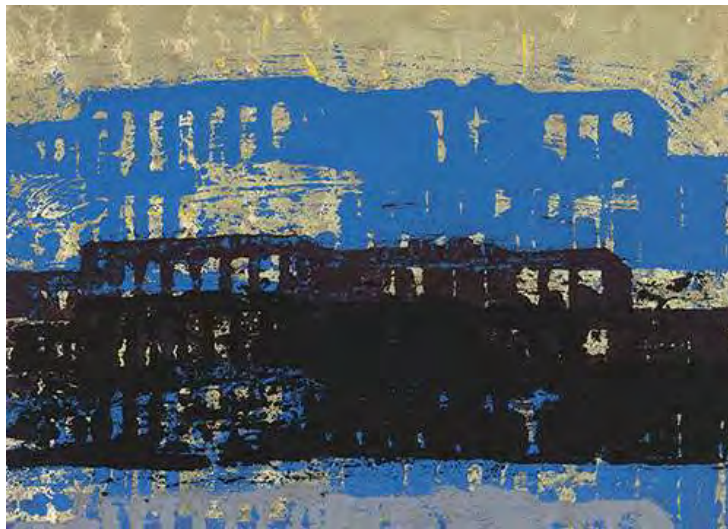
*Crescent, 2017*

**E**noc Perez has only visited Dallas a handful of times, but he's come

to know the city well. The Puerto Rico-born artist, known for his paintings of modernist buildings, has spent the last two years focusing on Dallas' architectural treasures. His upcoming show at the Dallas Contemporary, *Liberty & Restraint* examines the Texas-based work of renowned architect Philip Johnson. The exhibition is an artistic survey of some of the city's most famous structures, but it goes deeper than that.

“To me, [architecture] talks about who the people are that inhabit the places or make the places. It's a reflection of our own humanity in a way,” Perez says.

The artist removes the monuments from their places in reality and depicts them as art objects, using a Warhol-esque paint layering technique to create a repetitive, iconic effect.



*Detail of The Beck House, 2017*

It wouldn't be unreasonable to say that Perez's fascination with buildings borders on obsession.

“Warhol loved the Hollywood stars – I love buildings, you know, I love structures, and that's why I paint them, really, out of admiration and love,” he says.

Perez has long admired the work of Johnson, so when he learned that he would have a show at the Dallas Contemporary, he leapt at the opportunity to highlight the architect's influence on the area.



*Comerica Tower Dallas, 2017*

“You have an abundance of Philip Johnson architecture right there in your backyard, it's actually kind of amazing. I thought it would be a good idea to point that out,” Perez says.

“Hopefully it makes people look at these things twice. You could be driving near a masterpiece everyday and not know it.”

*Liberty & Restraint* includes the depiction of and installation at eight buildings in Dallas and Fort Worth: The John F. Kennedy Memorial, Thanks-Giving Square, the Amon Carter Museum of American Art, The Crescent, Cathedral of Hope, The Beck House, Fort Worth Water Gardens and Comerica Tower. Engaging in an artistic dialogue with these local landmarks has given Perez a special understanding of the city.



*JFK Memorial, 2017*

“They say that everything’s bigger in Texas right?” Perez says. “I get a feeling that that’s true. The buildings themselves are super ambitious. And in some cases, like the Chapel of Hope, very progressive and forward-looking. It tells me that Dallas as a city has this feeling of improving itself and looking towards the future.”

*“Liberty & Restraint” at Dallas Contemporary, January 14 through March 4. 161 Glass Street, 214.821.2522; dallascontemporary.org.*

























EXIT



