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PHOTOGRAPHY BY JOHN SMITH, RIMAGINE



On pedestal, left of fireplace, Gundi, *untitled*, 2001, fused glass; above fireplace, Peter Schunter, *Die Mass*, 1999, o/c, 48 x 60 in.; on fireplace mantel, Silvano Signoretto, *Barca*, 2010, Murano glass; painting on wall right of fireplace, Kendall Stallings, *Suitably Seated*, 2012, acrylic/canvas, 48 x 36 in.; far right, on wall above Barbara Barry sofa: Jose Navarro-Vives, *Atmosfera-barca* series, 2007, o/c, 18 x 24 in.

ACQUIRING MINDS

WHEN YOU OWN A NAMESAKE GALLERY, ART INFILTRATES EVERY ASPECT OF YOUR LIFE, FROM WORK TO HOME AND BEYOND. KENNETH CRAIGHEAD AND STEVE GREEN WOULDN'T HAVE IT ANY OTHER WAY.

September 2012 marks the 20-year anniversary of Dallas's renowned Craighead Green Gallery, one of the region's best-regarded contemporary art establishments. From its somewhat humble (and humbling) origins in a financially distraught 1992, the gallery's direction and sense of purpose has evolved brilliantly, and owner partners Kenneth Craighead and Steve Green have come into their own as gallerists, collectors, and entrepreneurs. "I look back and remember people asking us, 'What's your focus?'—and the answer was, 'Out of focus,'" Craighead recalls with a laugh. Green says, "We didn't know what our focus was. We just thought we'd open a gallery that was part contemporary work and part traditional, and that way we could please everybody. We learned that wasn't going to work." Legendary Dallas gallerist Edith Baker was an early colleague and neighbor; her Uptown gallery was in the same building as the original Craighead Green location. "Edith would walk into the gallery and literally say 'What in God's name are you guys *doing*?' and just got into it," Craighead adds. "But she was quite helpful. It was a jumping-off point for us, and we grew pretty quickly. I think you have to."

Meanwhile, back on the home front, Kenneth and Steve began to grow a private art collection that reflected their proclivities, sensibilities, and travels. While their collection is now wonderfully eclectic and includes sculpture, paintings, and photography, conspicuous through-lines are Green's love of colored glass, Craighead's fondness for painterly works that evince the artist's hand, and a mutual passion for the contemporary. "Typically 90 percent of the things we buy we both agreed on," Craighead says. "It's kind of a give and take." Green continues, "We're always



On wall, Anne-Karin Furunes, *Selik*, mm/canvas, 60 x 60 in.; blue bowl on console, Charlie Miner, *Fish Bowl*, 2005, cast glass; on table, Carlyn Ray, *Egret*, 2012, mm and glass.



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-Steve Green, partner, Craighead Green

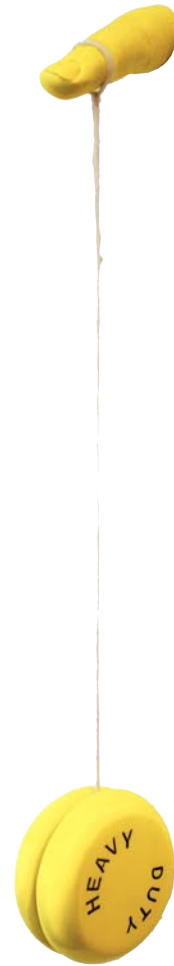
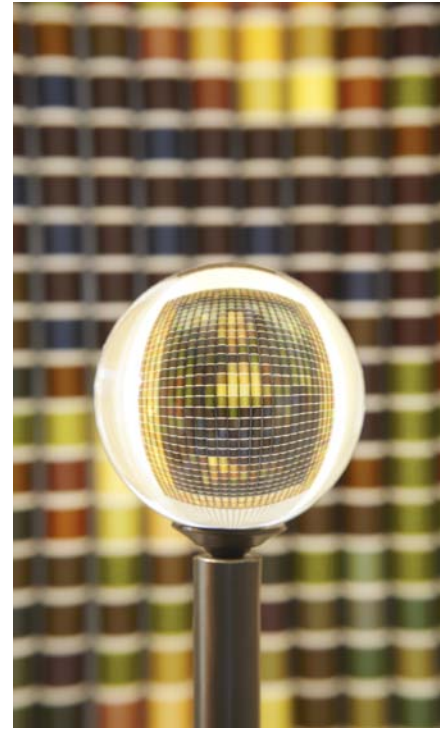


looking at art, no matter if we're in New York or France; we're going to look. It's always an important part of our travels. Art is our way of bringing back a memento of the trip." Ultimately, the curatorial imperative of the collection is elemental. As Craighead puts it, "It's what we like, that's the focus. We didn't build the house and start collecting art to satisfy anybody but us." Green points out that they advise gallery clients along the same lines. "The most important thing is, 'Do you like it? Does it make you happy? Does it satisfy what your needs are?'"

Another common thread to both the gallery business and private collection is the pair's belief that acquisitions shouldn't be approached as investments in a speculative market. The reality is that there are simply no guarantees. "It's a question we get a lot at the gallery," Green notes. "People ask, 'will this piece be worth double in 10 years?' I absolutely cannot answer that. The point is, 'Do you like the work?'" Over the years, crosspollination between gallery and private collection was inevitable. Gallery artists whose works are also on view at home include painters David Crismon, Yrjo Edelmann, and Gary Schafter, photographers Carolyn Brown and Thom Jackson, glass sculptor Pearl Dick, and ceramicist Marla Ziegler. "We're very good friends with a lot of our artists," Craighead

Above fireplace, Gary Schafter, *Missing Witness*, 2006, o/c, 1996, 48 x 48 in.; right of fireplace, Joan Bohn, *Fade to Memory*, 2000, mm/board, 54 x 36 in.; on coffee table, right: Heather Gorham, *Good dog, Bad dog*, 2009, mm.





says. “Our relationship with our artists is very, very personal, because you’re taking their soul, presenting it, and selling it for them. There’s got to be trust in the relationship.” The decision to add a new artist to the gallery’s 40-plus roster is intuitive and complicated, Green explains. “The first overriding factor is that we have to like the work. And then we have to see if it’s going to fit, and is that person going to fit, and then you go from there.”

Since 1994, the gallery’s New Texas Talent exhibition has been a highlight of the year. With a mission of presenting emerging artists to the commercial market, the juried show is a vanguard event that’s opened bigger doors for many of its participants. A corollary benefit is that the show lets Craighead Green take the pulse of the state’s up-and-comers, providing critical insight for a gallery that specializes in mid- to late-career artists. Craighead explains, “Not only has it brought people into the gallery in the dead of summer, it’s also a giveback to the community. There are so many fantastic artists in Texas and there just aren’t enough galleries to get them exposure.”

This page: (clockwise from top left) Devorah Sperber, *Mona Lisa*, mm and spools of thread, 2006, 36 x 48 in.; Detail, *Mona Lisa*; Jack Stenner, *Heavy Duty*, 1996, mm. Opposite: (clockwise from upper right) above bed, Pancho Luna, *untitled*, 2005, mm on canvas, 24 x 48 in.; right of bed, David A. Harmon, *untitled*, 2012, acrylic/board, 36 x 36; On wall, from left: Carolyn Brown, *botanical series*, 2009, photography, 72x72 in.; Peter Lynch, *Billy's Problem*, 1997, mm on paper, 24 x 24; David Crismon, *Portrait of Prince Joseph Wenzel I'*, 2006, o/metal, 60 x 60 in.

This year's juror is Lollie Tompkins, visual arts coordinator for the Booker T. Washington High School for the Performing and Visual Arts. The show runs August 4-September 1. More recently, the gallery has added a recurring First Launch series of exhibitions designed to introduce more established artists to new audiences. And to commemorate the 20th anniversary, Craighead Green will present David Crismon, Yrjo Edelmann, and Jeri Ledbetter from September 8 through October 6. "We're excited," Green weighs in. "It'll be a fun show."

Today Craighead Green Gallery is thriving, with many of its artists and clientele dating back to their earliest years. Clearly, long-term relationships are the name of the game. Assistant Director Scot Presley came on board in 2002, and both gallery owners express enthusiasm for his dedication, professionalism, and conscientiousness. "Scot has worked for us for 10 years now, half the life of the gallery," Green says. "Without Scot we couldn't do it. He's invaluable to us—we love him and appreciate him." Craighead adds, "Scot's part of who Craighead Green is." In April, 2005 the gallery relocated from its original Uptown location to the Design District; at the time it was nearly *terra incognita* for fine art galleries. "Since we moved there that whole area has just gone nuts," Green says. "It's been a good thing for us." In the years since their 1992 opening, the two have witnessed a lot of changes, citing the growth of the city, the birth of the Nasher, the evolution of the Dallas Museum of Art, the Arts District as a whole, the burgeoning artistic community with Fort Worth, the Calatrava Bridge, and downtown's significant new architecture all as emblematic. "I think the art scene in Dallas has gotten much better," Green postscripts with characteristic understatement. Congratulations, and here's to the next 20 years. **P**

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