

ARCHITECTURAL DIGEST

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ART SCENE

Clockwise from top left: Keltie Ferris in her Brooklyn studio. An untitled painting by Svenja Deininger. Dave Cole's sculpture *Trophy Wife #9*. Tala Madani's painting *Morris Men with Brown Stain*. A work by Richard Aldrich made using oil, wax, and charcoal on linen.



and thickly impastoed canvases—not to mention his painted plants and patches of lawn—which push the medium beyond its conventional parameters.

JENNIFER AND JAMES CACIOPPO, COLLECTORS

When the Cacioppo couple began collecting a few years ago, the New York couple dove straight into the deep (that is, the emerging) end of the art pool, bypassing the name-brand shallows. “We like discovering artists ourselves,” James says. “Plus, it’s nice to know you’re supporting an artist who needs the money.” Among those he and Jennifer have collected who are gaining prominence are **Tala Madani**, an Iranian-born Los Angeles painter whose almost childlike imagery slyly tweaks notions of masculinity in Middle Eastern cultures, and Brooklyn painter

Jim Lee, whose abstract deconstructed canvases—wall objects, really—breathe new life into modernist traditions.

CANDACE WORTH, ADVISER

Livability is key, says Worth. “When I look at a piece I think, Will this be in storage five years from now?” That doesn’t mean she goes for safe art. “I look for work that’s historically aware but not just derivative—work that shows a distinctive voice,” she explains. One artist she’s currently following is New York-based **Brie Ruais**, who brings a fresh, almost explosive plasticity to ceramics with her dynamic sculptural creations. Another is **Svenja Deininger**, a painter living in Vienna and Brussels whose small-scale minimalist abstractions have a seductive quietude, like whispers in a world of shouting. Then there’s **Richard Aldrich**, an admired

Brooklyn artist whose spartan, mercurial paintings have a loose and engaging can’t-be-pinned-down spirit, veering between abstraction and representation while referencing just about every art movement from the past 150 years.

ZOË AND JOEL DICTROW, COLLECTORS

E-mail and the Internet may facilitate a lot of art sales these days, but not for the Dictrows. “We look at art the old-fashioned way—we go to galleries,” says Zoë with a chuckle. “That’s the best way to see a body of work. When we started, over 30 years ago, we gravitated toward emerging artists, and we never left that.” One fast riser they’ve been following is Brooklyn-based **Keltie Ferris**, whose abstract paintings, pulsating with variegated color, suggest the blurs and pixelation of low-res digital imagery. Another is **Dave Cole**, a Providence, Rhode Island, artist whose widely exhibited work toys ambiguously with themes of nostalgia, patriotism, and industry. Take the American flags he’s made out of sheets of lead, sewn together with metal thread—a nod to steelmaking and the complex symbolism of the Stars and Stripes. →