

**WESTWOOD GALLERY NYC** is pleased to participate in the 2026 Dallas Art Fair in Booth F12A.

Established in 1995 in New York City by James Cavello and Margarite Almeida, Westwood Gallery NYC has been dedicated to advancing the scholarship of contemporary and postwar art and preserving artistic history.

This year at the Dallas Art Fair, the gallery is showcasing recent and historic works by seven artists from our program. Each artist has a museum history, many with recent institutional exhibitions.

**Inger Johanne Grytting** (b. 1949, Norwegian American) The post-minimal drawings and painting presented here are examples of Grytting's practice of mark-making, characterized by a balance between intentional structure and impulsive rhythm. While Grytting's works recall the grid-like abstractions of artists such as Agnes Martin or Robert Ryman, they are imbued with personal emotional energy distinguishing her practice from those of many Minimalist contemporaries. Grytting's drawing practice was recently the subject of a retrospective exhibition at Tegnerforbundet in Oslo, Norway (April 11 – June 15, 2025).

**James Juthstrom** (1925-2007, Finnish American) Once exhibited by major museums, paintings by the reclusive artist are now reentering the public art world. Reminiscent of Rothko's color field paintings or Pousette-Dart's cosmological canvases, Juthstrom's ethereal *Untitled #650* (c. 1980s) conveys a moodiness in its depth and subtle nuances of hue. The artist's idiosyncratic mark-making technique evolved through years of experimentation using Q-tips in lieu of brushes to create seemingly infinite layers of "the perfect circle."

**Danny Simmons** (b. 1953, American) For over four decades, Simmons has created paintings, works on paper, and assemblage informed by cross-cultural histories and spiritual practices. As the founder of the artistic movement Neo-African Abstract Expressionism, the artist seamlessly integrates traditional African motifs, textiles, and markings with gestural symbols reclaimed from modernism. Simmons' mixed media works were recently the subject of a solo exhibition at the Houston Museum of African American Culture (August 29 – December 15, 2025).

**Don Porcaro** (b. 1950, Italian American) Inspired by Indigenous architecture, Renaissance engineering, and modernist artists like Noguchi and Puryear, sculptor Don Porcaro has been evolving his artistic practice for the past forty years. These timeless totemic forms present both corporeal and architectural connotations, alluding to the mutually transformative relationship between civilization and the natural world.

**Boris Lurie** (1924-2008, Latvian American) The Gallery presents four evocative paintings and works on paper by Boris Lurie, co-founder of the social activist NO!art movement in New York. Becoming a Holocaust survivor at the age of 21, Lurie's artistic career was fueled by both emotional trauma and immense courage. The visceral and haunting beauty of the selected works conveys the immense strength and complex emotional world of the artist.

**Charles Hinman** (b.1932, American) A pioneer and leader of the shaped canvas with over 50 solo museum and gallery exhibitions, Charles Hinman disrupts the Minimalist tenets of objectivity and detachment through his embrace of color and movement, and the sensuousness in his three-dimensional structures.

**Andy Warhol** (1928-1987), we are honored to premiere Andy Warhol's iconic and unique screenprint in Dallas, Texas. This portrait of Hunkpapa Lakota leader Sitting Bull (c. 1979-80), on newsprint mounted on linen, is presented after its recent UK debut in *Andy Warhol: My True Story*, curated by Jean Wainwright. Throughout his career, Andy Warhol created unique works of art on paper, including drawings and silkscreens. In the process of conceiving a portrait or image for a limited-edition series, Warhol experimented with silk-screening on large sheets of newsprint; the disposability of which allowed Warhol to take creative risks and explore various concepts. While the artist would discuss and refer to the results of his experimental silkscreened newsprints laid out on the Factory worktable, the surface of the prints registered the daily activities of the studio. Sometimes collecting paint splatters or coffee cup stains, Warhol's newsprints constitute indexical records of his creative process. While the final limited-edition prints became commercial presentations, most of the silkscreened newsprints were discarded. If Warhol liked the result of a newsprint, however, it would be rubber stamped, "© Warhol," and put stored for future reference. Today, these rare surviving newsprint silkscreens are coveted by collectors as one-of-a-kind works of art that reflect and document Andy Warhol's creative process.

The works on view by these artists reflect the gallery's ongoing mission to shine a light on seminal artists whose contributions to art history remain underrepresented or uncontextualized despite their pivotal roles in shaping the art world.

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