

## DALLAS ART FAIR AND DALLAS MUSEUM OF ART ANNOUNCE SEVEN ARTWORKS FOR NINTH ANNUAL ACQUISITION PROGRAM

*Works by Sanlé Sory, Alexa Kumiko Hatanaka, Fu Xiaotong, Tina Girouard,  
Eduardo Sarabia, and Eri Imamura Enter DMA's Permanent Collection*



Sanlé Sory, *Belle de Jour*, 1974. Gelatin Silver Print. © Sanlé Sory. Courtesy Yossi Milo, New York.

(DALLAS, TX — April 10, 2025) — Today, the **Dallas Art Fair** and the **Dallas Museum of Art (DMA)** announced that seven artworks have been selected from this year's fair to join the museum's permanent collection. These acquisitions come as part of the Dallas Art Fair Foundation Program, an annual gift from the Dallas Art Fair Foundation to fund the placement of works from the fair into the collection of the DMA. This year marks the ninth edition of the program, a collaborative effort which strengthens the connections between Dallas' arts institutions and international galleries.

This year, works by Sanlé Sory, Alexa Kumiko Hatanaka, Fu Xiaotong, Tina Girouard, Eduardo Sarabia, and Eri Imamura will enter the museum's permanent collection. Selections were made by the DMA's Hoffman Family Senior Curator of Contemporary Art **Dr. Anna Katherine Brodbeck**, the Lupe Murchison Curator of Contemporary

Art **Dr. Vivian Li**, the Nancy and Tim and Hanley Assistant Curator of Contemporary Art **Ade Omotosho**, **Emily Friedman**, Allen and Kelli Questrom Assistant Curator of Prints and Drawings, and a group of fund donors.



**Tina Girouard**, *Pink Floral (Lillypad)*, c.1990s. Sequins and beads on fabric. Courtesy the Estate of Tina Girouard and Anat Ebgi, Los Angeles / New York. © Estate of Tina Girouard, Artists Rights Society (ARS), New York.

“We are thrilled to welcome seven works from six artists into the collection. These artists—whose work ranges in date from the mid-1970s to now—represent innovations in photography, textiles, ceramics, and drawing,” says **Dr. Anna Katherine Brodbeck**. “While these artists have roots in the US, Japan, Canada, Mexico, Burkina Faso, and China, they also represent a wider diaspora of international practice that resonates perfectly with our global collection. Their attention to beauty and craft is sure to enthrall our audiences.”

Initiated in 2016, the Dallas Art Fair Foundation Acquisition Program has been a cornerstone of the fair ever since. For nine years, the program has enabled the Dallas Museum of Art to forge relationships with exciting contemporary artists and global galleries, and enriched its permanent collection with significant artworks presented at the Dallas Art Fair. To date, \$965,000 has been funded for the Dallas Museum of Art’s permanent collection, including this year’s grant of nearly \$100,000.



**Eduardo Sarabia**, *Untitled (Peyote)*, 2024. Hand painted ceramic vase and wood box. Courtesy of Eduardo Sarabia & OMR, Mexico City.

“We are delighted to celebrate the work of Sanlé Sory, Alexa Kumiko Hatanaka, Fu Xiaotong, Tina Girouard, Eduardo Sarabia, and Eri Imamura as part of the 2025 edition of the Dallas Art Fair Foundation Acquisition Program. This year’s selection reflects the international breadth of talent represented at the fair, highlighting the global perspectives shaping contemporary art today,” says **Kelly Cornell, Director of the Dallas Art Fair**. “Since its inception in 2016, the Acquisition Program has proudly supported a dynamic range of artists and their galleries—ensuring their work becomes a lasting part of the Dallas Museum of Art’s permanent collection.”

The 2025 donors are Peter and Ashley Herbst; Rod and Jill Sager; Jeff and Marlo Melucci; David and Linda Rogers; John and Marlene Sughrue; and Geoff and Sheryl Green.

The selected works are:

**Alexa Kumiko Hatanaka**

*Terrain (white)*, 2024

Linocut on washi paper

18½ x 26 in.

Acquired from Patel Brown

**Alexa Kumiko Hatanaka**

*Terrain (blue)*, 2024

Linocut on washi paper

18½ x 26 in.

Acquired from Patel Brown

**Eduardo Sarabia**

*Untitled (Peyote)*, 2024

Hand painted ceramic vase and wood box

Vase: 9⅞ x 6¾ x 6¾ in.

Box: 9⅞ x 12¼ x 9¼ in.

Acquired from OMR

**Eri Imamura**

*Breathe*, 2022

24 karat gold beads, seed beads, cut beads, vintage kimono fabric, wood

29 x 20.75 x 2.75 in.

Acquired from Turner Carroll

**Fu Xiaotong**

*150,048 Pinpricks 150,048孔*, 2023

Handmade Xuan paper 手工宣紙

Acquired from Alisan Fine Arts

**Sanlé Sory**

*Belle de Jour*, 1974

Gelatin silver print

Acquired from Yossi Milo

**Tina Girouard**

*Pink Floral (Lillypad)*, c.1990s  
Sequins and beads on fabric  
33.5 x 35 in.  
Acquired from Anat Ebgj

## PRESS KIT

For high-res artwork images and captions, please view the Dropbox folder [here](#).

## ABOUT THE ARTISTS

**Alexa Kumiko Hatanaka** is a Japanese-Canadian artist based in Toronto. Her practice brings together historical craft technologies of her heritage including ink, natural dye, printmaking and papermaking. Her work is experience based and includes long-term community-engaged projects with collaborators in the high Arctic as well as recent collaborative performances that integrate and reinterpret kamiko, garments sewn out of washi, Japanese paper.

Her work carries forward the beauty and possibilities of environmentally sustainable traditions into the future. Her approach to wearable sculpture removes the boundaries between craft, fashion and art. Hatanaka's intentional choice of materiality supports the concepts embedded in her work which includes interconnectedness and impacts of globalization on communities integrally grounded in specific lands and collapsing time to layer ancestry and past versions of self.

Hatanaka has exhibited her work at the National Gallery of Canada (Ottawa, CA), Art Gallery of Ontario (Toronto, CA), The British Museum (London, UK), Toronto Biennial of Art (Toronto, CA) the Guanlan International Printmaking Base (Shenzhen, China), Nikkei National Museum (Burnaby, CA) and Harper's (New York, USA).

**Eduardo Sarabia's** (b. 1976; Los Angeles, USA; lives and works in Guadalajara, Mexico) work has largely been inspired by the independent economies and folk history of northern Mexico. He frequently works with the materials favoured by local craftspeople, using ceramic tiles, hand-woven textiles, and glass to create sculptures and installations that address the complex exchanges—social, cultural, and material—that occur when this region and its history encounters outsiders.

Without limiting himself to a critique of the “exoticization” of Mexican culture, Sarabia examines the gap separating definitions of taste (and, more bluntly, of legality). Mixing romantic visual narratives in regards to illegal matters, fine arts and commerce, creating an environment that slips between the oneiric and the openly materialistic, Sarabia's work takes on an important exploration of understanding the physical and human consequences of economic forces.

**Eri Imamura's** (b. 1977; Tokyo, Japan; lives and works between Tokyo and Bangkok, Thailand) artwork is filled with symbolism, delving into the human psyche and how we try to cope with the prevailing issues around us.

She received her BFA from Tokyo University of the Arts, the most prestigious art school in Japan. She has kept the Kimono at the core of her artistic practice; transforming the traditional garment into three dimensional soft sculptures. Seeking to test the boundaries of her medium and extend her practice into the ultracontemporary realm, Eri began a residency among Native Americans that led her to full training in Amerindian beading artistry under the supervision of Teri Greeves, a renowned beadwork artist. She received her degree with highest honors in Indigenous Studies from the Institute of American Indian Arts, Santa Fe, in 2007.

Imamura uses the most refined materials to create her sacred works, including 24 K gold beads and antique silk kimono fabrics. Her subject matter stems from Japanese traditional myths, which she blends with contemporary Manga imagery to create heroic works of skill, power, and transformation.

**Fu Xiaotong** (b. 1976; Shanxi, China) is known for her intricate paper pinhole creations of “traditional” landscape compositions. She graduated from the Oil Painting Department of the Tianjin Academy of Fine Arts in 2000 and later obtained a Master’s degree in Experimental Art from the Central Academy of Fine Arts in Beijing in 2013. Fu currently teaches at the School of Arts at North China University of Technology and resides in Beijing and Germany.

In 2019, she was awarded the inaugural Asian Female Artist Award, presented jointly by the Sovereign Asian Art Foundation and Vogue Hong Kong. In 2024, Fu’s signature pinhole landscapes were featured in China Institute’s spring exhibition, *Shan Shui Reboot: Re-Envisioning Landscape for a Changing World* in New York. Her works are held in the collections of Fidelity Investments Group, Boston; Johnson Museum of Art at Cornell University, New York; Los Angeles County Museum of Art; White Rabbit Gallery, Sydney; and Zhejiang Art Museum, Hangzhou.

**Sanlé Sory** (b. 1943; Nianiagara, Burkina Faso) portraits are key documents of the exuberant youth culture in Burkina Faso following the small West African nation’s independence from France. After learning to use a twin-lens Rolleiflex 6x6 camera and process prints, Sory opened his studio, Volta Photo, in 1960, the same year his country (then called Upper Volta) began its transition from remote colony to independent nation. He worked as a regional reporter, event photographer and record sleeve illustrator active in the city’s dynamic music scene. Most notably, however, Sory was one of Bobo-Dioulasso’s earliest and finest studio photographers. A mingling of Fula, Malian and Voltaic youths— customers and loyal friends of Sanlé— populate the photographer’s inventive studio portraits. Teenagers and 20-somethings playact as their favorite music icons, while others model modern fashions brought with them to the studio or show off their gym physiques. Some don costumes or hold props provided by Sory that appeal to their taste for the modern, such as Air Afrique flight bags, radios, telephones, lamps, record players and plastic guns. Loosely painted backdrops conceived by the artist feature scenes of leisure and modern life, such as a cityscape at night, a beachside promenade and an expansive airplane tarmac, “anything”, Sanlé says, “to help people make the picture their own”. In the past year, photographs by Sory have been acquired for the permanent collections of the Minneapolis Institute of Art; Art Institute of Chicago; North Carolina Museum of Art; RISD Museum and the Tang Museum at Skidmore College. Sory was born in Nianiagara, Burkina Faso and currently lives in Bobo-Dioulasso, Burkina Faso. He has presented several landmark solo exhibitions, including at The Art Institute of Chicago, IL and the Institut Français de Casablanca, Morocco. The artist currently lives in Bobo-Dioulasso, Burkina Faso.

**Tina Girouard** (1946 - 2020) invested objecthood with meaning through ritual, performance, role-playing, and community participation. From the 1970s until her death, she played a galvanizing role in the founding and development of a range of alternative art organizations, including the Anarchitecture Group, the interdisciplinary cohort of 112 Greene Street, FOOD restaurant, The Kitchen, P.S. 1, the Festival International de la Louisiane, and as a collaborator in artist communities in Louisiana, New York, and Haiti.

Girouard’s first comprehensive retrospective *SIGN-IN* will open at the Museo Rufino Tamayo in Mexico City in May 2025. After debuting at the Ogden Museum of Southern Art, New Orleans in 2024, the retrospective also travelled to the Center for Art, Research, and Alliances (CARA) in New York.

Girouard’s extensive exhibition history includes a 1983 mid-career survey mounted at the Museo Rufino Tamayo in Mexico City, and international events such as the 1980 Venice Biennale, the 1977 Paris Biennale, 1977

Documenta VI and 1972 Documenta V, Kassel. Her work has exhibited widely at galleries and museums including: Anat Ebgi, Los Angeles / New York, Leo Castelli Gallery, The Kitchen, Walker Art Center, New Orleans Museum of Art, Museum of Contemporary Art Chicago, Palais des Beaux-Arts Brussels, Holly Solomon Gallery, David Zwirner, the Museum of Contemporary Art Los Angeles, and the New Museum.

Girouard was featured in the exhibition *With Pleasure: Pattern and Decoration in American Art 1972 – 1985* curated by Anna Katz, originating at MOCA Los Angeles, which traveled to the Hessel Museum of Art, Bard College, NY. Girouard's work is in the permanent collections of the Hessel Museum of Art, Center for Curatorial Studies, Bard College, Annandale-on-Hudson, NY; Institute of Contemporary Art, University of Pennsylvania, Philadelphia, PA; Ludwig Forum fur International Kunst Aachen, DE; Rufino Tamayo Museum, Mexico City, Mexico; and Stedelijk Museum Actuele Kunst, Gent, Belgium.

Since 2019, the artist Estate of Tina Girouard has been represented by Anat Ebgi. The gallery presented an historic restaging of her most important performances *Pinwheel* (1977) in curatorial partnership with Lumi Tan and The Kitchen, NYC for the inaugural Meridians sector at Art Basel Miami Beach. Following this in February 2020, *A Place That Has No Name: Early Works*, the first solo exhibition of her work in Los Angeles took place at Anat Ebgi, the last presentation of her work prior to her passing. In June 2025 the gallery will present a selection of 1970s works by Girouard in the Features Sector at Art Basel, Switzerland.

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## **ABOUT THE DALLAS MUSEUM OF ART**

Dallas Museum of Art (DMA) is an inclusive, welcoming space for everyone to see its global collection of more than 25,000 works spanning 5,000 years of history and a range of world cultures. The DMA is one of the largest art museums in the United States and is located in one of the fastest growing metropolitan areas in the country, with free general admission for all visitors. As an Open Access institution, the DMA offers digital images of all public-domain artworks in its collection for use by the public. The DMA provides educational programming for all ages, from exhibitions and lectures to concerts, literary events and dramatic performances. The Museum is open Wednesday through Sunday, 11 a.m.–5 p.m., and is always open at [dma.org](https://www.dma.org).

## **ABOUT DR. ANNA KATHERINE BRODBECK**

Dr. Anna Katherine Brodbeck is the Hoffman Family Senior Curator of Contemporary Art at the Dallas Museum of Art. She joined the DMA in January 2017 as the Nancy and Tim Hanley Assistant Curator of Contemporary Art and was appointed Hoffman Family Senior Curator in March 2019. Brodbeck leads the department in overseeing exhibitions, programming, publications, and acquisitions related to the Museum's leading collection of contemporary art. In collaboration with Dr. Agustín Arteaga, the Eugene McDermott Director, and other colleagues throughout the Museum, Brodbeck works to expand the scope of the department to reflect the DMA's commitment to presenting an inclusive, globally minded vision of the art historical canon.

Brodbeck is the curator of *Concentrations 63: Julian Charrière, Towards No Earthly Pole* (2021). Since joining the DMA, Brodbeck has curated numerous exhibitions, including the survey exhibition *Jonas Wood* (2019); the thematic exhibitions *For a Dreamer of Houses* (2020) and *America Will Be!: Surveying the Contemporary Landscape* (2019); and focus exhibitions of Sandra Cinto, Minerva Cuevas, the Guerrilla Girls, Runo Lagomarsino, Alex Katz, Ragnar Kjartansson, Wanda Koop, and Yayoi Kusama. She was the venue curator of *Günther Förg: A Fragile Beauty* (2018) and *Laura Owens* (2018), and co-curated *Truth: 24 frames per second* (2018).

Prior to joining the DMA, Brodbeck worked in the curatorial departments at the Carnegie Museum of Art, the Frick Collection, and the Museum of Modern Art, New York. She co-curated the first comprehensive US retrospective of

the influential Brazilian artist Hélio Oiticica in *Hélio Oiticica: To Organize Delirium* (2016), co-organized by the Carnegie Museum of Art, the Art Institute of Chicago, and the Whitney Museum of American Art. She also provided extensive exhibition research for *Picasso's Drawings, 1890–1921: Reinventing Tradition* (The Frick Collection, 2011) and *Richard Serra Sculpture: Forty Years* (The Museum of Modern Art, 2007). She has served as an adjunct instructor of art history at New York University and Hunter College.

Brodbeck earned her master's and doctorate degrees in art history from the Institute of Fine Arts, New York University. She is a magna cum laude graduate of New York University and a member of Phi Beta Kappa.

### **ABOUT THE DALLAS ART FAIR**

In the heart of the downtown Arts District, the Dallas Art Fair offers collectors, arts professionals, and the public the opportunity to engage with a rich selection of modern and contemporary artworks presented by leading global and local galleries. Curated exhibitions and programming encourage lively conversations in the city's robust and rapidly growing arts community. At the center of culture and commerce, the fair has become a powerful economic engine for the city and region.

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