

WINDSOR

THE GALLERY AT WINDSOR

FACT SHEET

OVERVIEW

Founded in January 2002 by Alannah Weston, The Gallery at Windsor is an independent art space at the heart of the community. As well as being home to important works from the George Weston Collection, The Gallery invites curators to respond to the space with museum-quality shows of works on paper and photography. For more than 15 years, until her death in 2025, The Hon. Hilary M. Weston served as Creative Director for The Gallery.

The Gallery is part of Windsor's Cultural Art Program, a program that encourages all Windsor Members to participate in the arts. Past events include painting, ceramic and photography classes, guest lectures, and art tours.

In addition to showing international quality exhibitions, The Gallery also hosts artists in residence. Past artists include: Fiamma Montagu, a self-taught ceramicist who was educated at Bryanston School and Oxford University; Hope Sandrow, a fine art photographer who has been the recipient of two National Endowment for the Arts Fellowships, an Art Matters Fellowship, and the Skowhegan Governors Award; and photographer Tom Craig who has been the recipient of many awards, including British Magazine Photographer of the Year.

The Gallery publishes a catalogue for each exhibition it presents. Essays have been contributed by important academics including Robert Rosenblum, Molly Donovan, Dr. Jon Wood, Robin Vousden, and Iwona Blazwick, OBE.

The Gallery is open to the public by appointment, and has strong ties with international galleries, the nearby Vero Beach Museum of Art, as well as local schools and colleges.

GALLERY TIMELINE

March 2002: *The Beach*, a photography exhibit curated by Bettina von Hase and Alannah Weston, included work by legendary documentary photographers Jacques-Henri Lartigue and Robert Capa, as well as modern masters David Hockney and John Baldessari.

December 2002: Debut of *The Weston Collection of Works by Christo and Jeanne-Claude*, a group of 39 preparatory works for the artists' environmental projects including *Wrapped Reichstag*, Berlin, 1971-1995 and *The Umbrellas*, Japan and U.S.A., 1984-1991.

April 2003: *The Family*, a photo exhibit which focused on post-sixties photographers who have made a significant body of work on the subject, including Nan Goldin, Thomas Struth, Tina Barney, and Diane Arbus.

December 2003: *Ed Ruscha: The Drawn Word*, an exhibit curated by Olivier Berggruen, former Associate Curator of the Schirn Kunsthalle Frankfurt, focused on the California artist's works on paper which included a selection of drawings and photographic work from the '60s and '70s, as well as recent work.

March 2004: *Heel to Heal: The Collection of Animal Paintings, Drawings and Photographs of Bruce Weber and Nan Bush* opened in association with the Delta Society and was the first public showing of the collection. Curated by Weber especially for The Gallery, the exhibition featured some of the most important photographs of the last century as well as pieces given to Weber and Bush by friends including musicians David Bowie, Patti Smith, and artist Keith Haring.

March 2005: *In Response to Place* was a special exhibit of 48 photographs of The Nature Conservancy's "Last Great Places" which coincided with the observance of The Nature Conservancy's 50th anniversary. Curator Andy Grundberg invited 12 photographers to select a place the Conservancy helps protect and record their response to that place on film. The featured artists included Terry Evans, Richard Misrach, Annie Leibovitz, William Wegman, Sally Mann, and Lee Friedlander. The *In Response to Place* exhibition went on a four-year tour to venues across the United States, as well as to sites in Brazil and Japan.

December 2005: *Peter Doig: Works on Paper*, curated by Kadee Robbins, was a retrospective look at the artist's themes of the last twelve years including approximately 40 pieces, some of which had never before been exhibited. This was the first exhibition of works on paper in a public gallery for Doig, the Turner Prize-nominated, Anglo-Canadian artist whose work is in the permanent collections of the Museum of Modern Art in New York City, the Art Institute of Chicago and the United Kingdom's Tate. This was also The Gallery's first traveling exhibition.

December 2008: *Alex Katz: Seeing, Drawing, Making* was curated by Dr. David Moos of The Art Gallery of Ontario and featured a prominent selection of 47 figurative and landscape works, surveying how Katz conceives of an image and subsequently elaborates it across diverse media. The exhibition encompassed a selection of prints, drawings and oil paintings, both on board and canvas. In February 2010 the exhibit traveled to The Parrish Art Museum in Southampton, New York.

January 2010: *The Artwork of Jim Denevan* examined the world's largest single work of art that Denevan created in the Black Rock Desert of Nevada in May 2009. Denevan creates temporary drawings on sand, earth, and ice that are eventually erased by waves and weather. His work has been exhibited at MoMA PS1, The Museum of Arts and Design in New York City, and Parrish Art Museum, among others.

March 2011: *Tony Scherman: New Mythologies* was curated by Dr. David Moos of The Art Gallery of Ontario in Toronto and featured more than 20 significant works employing encaustic techniques developed over more than 30 years. Often deriving inspiration from

historical events such as the French Revolution and the life of Napoleon, or literary subjects such as Shakespeare's *Macbeth*, Sherman's broad ranging creative vision was fully explored in *New Mythologies*.

December 2011: The Gallery entered a three-year curatorial partnership with the Whitechapel Gallery in London. Once a year, to coincide with Miami's Art Basel, the Whitechapel Gallery curated a solo show featuring artists at different stages in their career. All three exhibitions were curated by Iwona Blazwick, OBE, former Director of Whitechapel Gallery.

- December 2011: *Beatriz Milhazes: Screenprints 1996-2010* featured the renowned Brazilian artist's exuberantly colored, rhythmically constructed artworks created with Durham Press during the past 15 years. This exhibition explored the process Milhazes uses to create her bold and abstract artworks by displaying archival materials, original drawings, acetates and loose-leaf books.
- December 2012: *Gert and Uwe Tobias* presented a site-specific installation conceived for the unique environment of The Gallery, providing a darkly magical counterpoint to The Gallery's tropical, beachside setting. The starting point for the display was a huge two-panel 6-metre woodcut on paper mounted on canvas. The display included colored woodcuts, collages, wall paintings and a unique invitation woodcut created especially for the exhibition. At the conclusion of the Windsor show, the exhibition traveled to the U.K. and was on display at the Whitechapel Gallery.
- December 2013: *Jasper Johns: Shadow and Substance* featured one of the most significant and influential American artists of our time, Jasper Johns. The exhibition included more than 30 intaglio and lithograph prints created with Universal Limited Art Editions (ULAE) from the 1980s to today. The collection explored "the body," which is a recurring theme in Johns' work and was divided into three parts: The Seasons, Shrinky Dinks, and Family Album. The exhibition was a rare opportunity to view the legendary artist's more recent works on paper.

December 2015: *Per Kirkeby: Echo of the Light*, an exhibition of selected works by celebrated Danish contemporary artist Per Kirkeby was co-curated by Olivier Berggruen, writer and art historian and Kadee Robbins, Director of Michael Werner Gallery, London. The selection, which included paintings of the late 1980s and the artist's most recent monotypes, highlighted Kirkeby's continued interest in nature within the context of abstraction and mark making.

February 2017: *Christopher Le Brun: Composer*, a major two-part exhibition featured contemporary paintings by British artist Christopher Le Brun. Le Brun, also a noted sculptor and printmaker, served as the President of the Royal Academy in London from 2011 to 2019. Curated by Emilie Bruner, the exhibition brought record visitors to The Gallery to enjoy the collection of 17 large-scale paintings influenced by the artist's passion for music. New technology was introduced in The Gallery with a full menu of film interviews and an audio tour narrated by the artist. The exhibition was held over by popular demand.

January 2018: The Gallery announced a three-year curatorial partnership with the Royal Academy of Arts in London (RA). The Hon. Hilary M. Weston, Windsor co-founder and Creative Director for The Gallery, Christopher Le Brun, former President of the RA, and Tim Marlow, former Artistic Director of the RA selected the curatorial program featuring Royal Academicians for three exhibitions opening each January from 2018-2020.

- January 2018: *Grayson Perry: Making Meaning* offered an overview of Perry's work, exploring themes of Britishness, identity, craftsmanship and the art establishment. A vivid chronicler of contemporary life, Perry boldly tackles subjects that are universally human, such as identity, gender, social status, sexuality, and religion. The first three-dimensional exhibition presented at The Gallery included some of his major works in ceramic, tapestry, sculpture and etching and was viewed by the largest audience in The Gallery's history.
- January 2019: *Michael Craig-Martin: Present Sense* presented Sir Michael Craig-Martin's most comprehensive exhibition in the United States to date and the first exhibition of outdoor sculpture to be presented at Windsor. Comprising over 35 works, including recent paintings, sculptures, and prints, the exhibition explored the artist's interest in the nature and basic principles of visual language and perception through the use of everyday objects, images, and materials.
- January 2020: *Rose Wylie: Let it Settle* was the first exhibition in the program by a female artist. The show included a group of paintings and drawings that reflected Wylie's interest in popular culture, deftly merging political, social, and autobiographical elements. The exhibition featured subjects as diverse as the historic British monarchy and the imaginary character Snow White, memorial crests and castles.

November 2020: *Christo and Jeanne-Claude: Selected Works from The Weston Collection* included preparatory drawings and collages of the artists' realized projects including *The Umbrellas, Japan and U.S.A.; Wrapped Trees, Riehen, Switzerland; Surrounded Islands, Biscayne Bay, Florida; Valley Curtain, Rifle, Colorado; and The Gates, Central Park, New York*. The selection also included a number of works depicting the artists' unrealized projects and photographs of completed works in situ.

November 2021: *Beachside: Windsor Architecture and Design* presented photography from the book of the same title featuring the work of award-winning architecture and interiors photographer Jessica Glynn. From bougainvillea-framed entrances to airy living and dining rooms to cozy studies and bedrooms that open onto balconies with sweeping ocean views, the photographs from *Beachside* depicted Windsor's unique stylish coastal lifestyle.

February 2023: *Tony Cragg: Sculptures and Works on Paper*, an exhibition by one of the world's most distinguished contemporary sculptors was curated by art historian Dr. Jon Wood. The show included bronze, steel, and glass sculptures, and works on paper in the gallery as well as a large-scale fiberglass sculpture sited in the community's gardens.

January 2024: *Federico Herrero: A Piece of Waterfall in the Sound of Crickets*, an expansive solo exhibition of work by the notable Costa Rican artist, brought together a selection of recent paintings and monotypes by Herrero, who for over 20 years has produced a vast body of works on canvas, paper, walls, and streets, including many site-specific commissions and architectural interventions. The exhibition was curated by Elena Ketelsen González, Assistant Curator at MoMA PS1.

January 2025: *Charlotte Verity and Christopher Le Brun: Left Hand, Right Hand* featured two British painters in their first joint exhibition in the United States. Curated by Robin Vousden, the exhibition presented some of the artists' largest-scale paintings to date, highlighting for the very first time Le Brun and Verity's closely connected yet contrasting careers, both characterized by a continuing spirit of invention and renewal.