

**PRESS RELEASE:**

***SLEIGHT OF HAND***

**JUNE 14 – AUGUST 2, 2025**

**Opening Reception: June 14<sup>th</sup>, 5-7pm**



BARRY  
WHISTLER  
GALLERY

As a way of sliding into summer, Barry Whistler Gallery's group show, titled *Sleight of Hand*, is a showcase that will utilize the entire facility with art by 36 artists, 12 of whom are not represented by the gallery. This exhibition was derived through an interest in "exploring notions of trickery and a variety of approaches in making art."

CRAIG ANDERSON  
ED BLACKBURN  
CHRISTOPHER BLAY  
JONATHAN CROSS  
LINNEA GLATT  
LUKE HARNDEN  
TERRELL JAMES  
OTIS JONES  
MATT KLEBERG  
LAWRENCE LEE  
CASEY LEONE  
SOL LEWITT  
PETER LIGON  
KIRSTEN MACY  
STEPHEN MUELLER  
TOM ORR  
JOHN-PAUL PHILIPPE  
JOHN POMARA

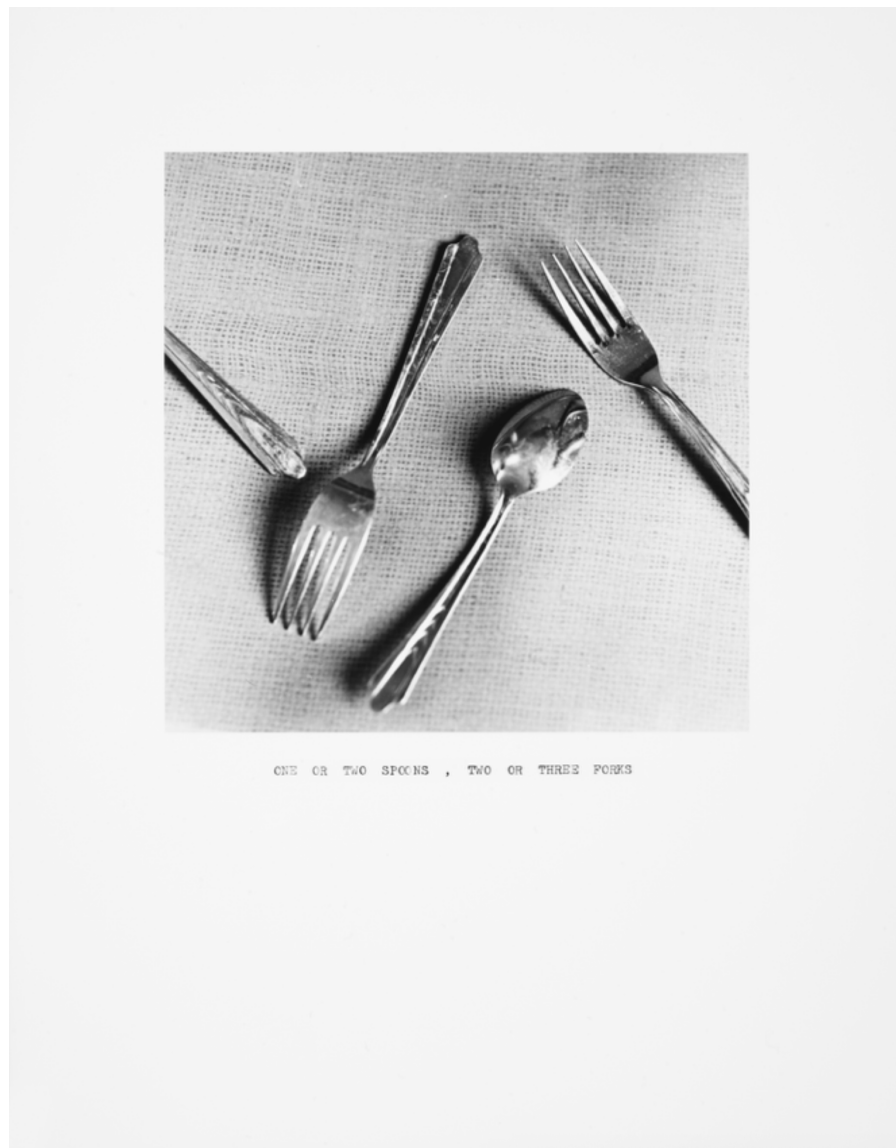
DAN RIZZIE  
ANDREA ROSENBERG  
CAM SCHOEPP  
JAY SHINN  
JESSICA SINKS  
ALLISON V. SMITH  
ANN STAUTBERG  
LORRAINE TADY  
TERRI THORNTON  
LIZ TROSPER  
MARÍA VALENZUELA VITTINI  
WILLIAM WEGMAN  
JOHN WILCOX  
WILLIAM T. WILEY  
ROBERT WILHITE  
LESLIE WILKES  
DANNY WILLIAMS  
MARK WILLIAMS

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Dallas, TX 75207

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[BarryWhistlerGallery.com](http://BarryWhistlerGallery.com)

These ideas revolve around, and even expand beyond a foundational work of art by William Wegman, the photograph *One or Two Spoons/Two or Three Forks*, 1971, that served as an inspiration for the exhibition. It clearly presents Wegman's capacity for visual wit and humor, only equaled by his use of language. A simple composition, the image depicts two forks and one spoon, and a single utensil that exits the frame to the right—that could be either a spoon or a fork. As visual misdirection the artist points to an unknowable reality, leaving the viewer to decide what's really happening.



**William Wegman:** *One or Two Spoons, Two or Three Forks*, 1972/2013,  
Silver gelatin print, 14 x 11 in, Edition 3/3

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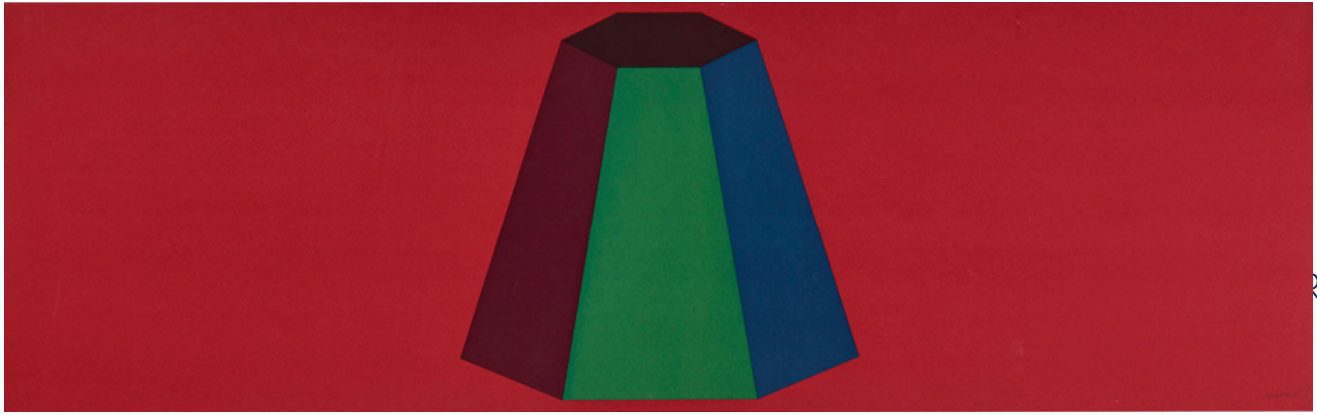
On the other end of the spectrum, a more direct identification with sleight of hand imagery is readily visible in *Leslie Taylor, Dallas, 1986-2025*, by Ann Stautberg. This photograph actually features cards in a Tarot reading session viewed from above, where the reader's head seems to float over a dark, mysterious, and ethereal space. Taken together, Wegman and Stautberg's pieces set the stage for how the curators thought about formal and thematic elements as guides for putting the exhibition together.



**Ann Stautberg:** *One or Two Spoons, Two or Three Forks*, 1972/2013,  
Silver gelatin print, 14 x 11 in, Edition 3/3

A staggering large-scale Sol LeWitt silkscreen, *Flat Top Pyramid with Colors Superimposed*, occupies its own wall near the entrance to the gallery. Here deep red provides the background onto which LeWitt places a centrally located geometric figure, a veritable pyramid missing the tip, in a play of illusion that complicates space and volume.

In a similar scale, and horizontal register, a mixed media drawing by Otis Jones radiates crosshatched lines full of gesture and intensity. From an early period in his career, this piece sees him in full command of materials and composition.



**Sol LeWitt:** *Flat Top Pyramid with Colors Superimposed*, 1988,  
Silkscreen in 20 colors, 29 15/16 x 95 in, Printer's Proof 1/2

A new photograph by Allison V. Smith, *July Fourth, 2023, Austin, TX*, is a mesmerizing soft focus image unlike anything in her oeuvre. Possibly shot through a sort of scrim, a series of leaves on a vine perhaps, bisect the plane. The green from the vegetation blends with a white light, as if an infused vapor almost engulfs the scene with an atmospheric hue, a type of visual effect usually associated with shadow puppetry.



**Allison V. Smith,** *July Fourth, 2023. Austin, TX*, Chromogenic color photograph,  
50 x 50 inches, Edition 1/3

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Look for *The Conversationalists*, a drawing in pencil by Jessica Sinks, where two hands face off. They each juggle a single eye between two digits, while other fingers have rows of teeth in this surrealist conundrum. Or seek out line driven handmade embroidery put to the service of abstraction by Maria Valenzuela in *Binomial Ochre* and *Light Green Diptych*.

Further on, peer into the terminus of a long hallway where Tom Orr's *Winston* is installed. This wire mesh piece fits perfectly within the dimensions of the space as if it were a site-specific commission; it allows the natural light to create a lively play of shadows over the wall behind its curved shape. Here kinetic and op art collide in a sculpture that makes excellent use of the architecture with an illusion that borders on the inexplicable.

In a text based piece by the late John Wilcox, *Paradise*, two white pieces of paper each bear, in watercolor, the four letters that come to spell the word. This visual pun asks the viewer to ponder the nature of *paradise*, or perhaps its absence, or maybe the etymology of *para* and *dise*, which can be taken as an enclosed place, everywhere for some and nowhere for others.

Each piece in *Sleight of Hand* has been chosen because of an aesthetic consistency, such that through various approaches these artists elucidate themes and associations related to vibrant expression and creativity that goes beyond mere card tricks.



John Wilcox, *Paradise*, 1989, Watercolor on paper, 23 x 61 in

**Additional information and images available upon request.**

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