

**Architectural Digest:** 'Julian Schnabel's epic paintings at Dallas Contemporary ',  
by Michael Slenske, April 2014



Untitled (Milton Puffy Clouds Strong Cocktails), Julian Schnabel, 2005. Photo: © Julian Schnabel and courtesy of Dallas Contemporary

Throughout his celebrated career, artist Julian Schnabel has famously affixed everything from plates, plaster, and wood to paintings on canvases, tarps, sailcloth, and velvet. “When I started, I thought that the architecture of the painting needed to be its surface,” Schnabel explained to AD a few days before the recent opening of his show at Dallas Contemporary. “It’s always been that conflict between what’s pictorial and what’s physical.” This tug-of-war is on broad display in the exhibition of 13 large-scale works, whose surfaces have been printed with recent and archival images—from the snaps he borrowed (originally shot by Herbie Fletcher) of the late French surfer Malik Joyeux carving up Oahu’s Banzai Pipeline to a Mike Kelley farewell scrawled atop Revolutionary War scenes found on a vintage wallpaper.



Untitled (Goodbye Mike Kelley), 2012. Photo: © Julian Schnabel and courtesy of Dallas Contemporary

While the printed canvases and technique (painting with a hose or brushes affixed to sticks) are new for the artist, the tropes he's investigating are a return to those seen in his iconic plate paintings of the 1970s and '80s. "I'm always looking at different ways of making paintings, different techniques and materials that will invent a new kind of space for me," says Schnabel. As this show soundly demonstrates, Schnabel should have no trouble inventing these new spaces for years to come.



Schnabel's large works on view. Photo courtesy of Dallas Contemporary