

PATRON  
BESTMOST  
SOUGHT

Jeff Zilm in his studio. Left: *The Pilgrim*, 2014, 60 x 84 in. Right: *The Lonedale Operator*, 2014, 60 x 60 in. Both artworks: dyes, silver halide, acrylic emulsion, gelatin emulsion, and optical sound on canvas. Photo by William Bichara

Jeff Zilm's next six paintings are sold, even though they've yet to be painted. During Dallas Arts Week, The Journal Gallery's Michael Nevin and Julia Dippelhofer snatched up all he had available on a visit to the artist's studio. "Being in that strange part of town, knowing that Jeff wasn't showing much at the moment, we really had that sense of discovery, which is rare. We visit a lot of studios and 99 percent of the time there is nothing that surprising or exceptional. This was different, you could tell that he needs to make the work, that there is no back up plan. Jeff's work, in many ways, speaks of the world today and this time in which old technologies, and ways of communicating are either being preserved, archived or destroyed," remarks Nevin who has a show planned for Zilm in September.

"Things have been cooking with The Journal for a while," Zilm tells us. Cindy Schwartz is not surprised. "Jeff Zilm has been a part of the contemporary dialogue for some time. He was recognized for this by the smartest art cognoscenti back in 2008 when he was chosen to do a residency in Marfa at the Chinati Foundation. He maintains a practice of creating paintings from raw materials on canvas from deteriorated film emulsion that sets up a tension for the viewer. It creates this slow reveal that is at once beautiful and intriguing, a result that so many artists working with materiality are striving to achieve." Excited? Yes, he is. "This is my ticket to hang out with people that I like and do some shows."—P