

# **GEOFFREY HOLDER**

**Selected Press**

## The Largest-Yet Edition of the ADAA Art Show Will Highlight Decades of Philanthropy This November

The Art Dealers Association of America will again share proceeds from the event with Henry Street Settlement.

**Artnet Gallery Network**, October 21, 2022

Beyond these celebratory initiatives, The Art Show itself promises to be historic this year. As well as being the biggest edition of the art fair, there will be a record number of solo-artist booths, designed to offer the same edifying, curated exhibition experience as a gallery setting. An extensive slate of programming accompanies the fair, including talks moderated by Artnet News's own Andrew Goldstein and Julia Halperin.

Together, the 34th edition of The Art Show and the ADAA's 60th anniversary initiatives underscore the organization's commitment to not only supporting and promoting its member galleries, but also to bolstering creative communities both locally and nationally.

See forthcoming highlights from The Art Show below.



Geoffrey Holder, *New York Beauty* (1992). Courtesy of James Fuentes.

[excerpted]

## The Best Booths at an ADAA Art Show Filled with Memorable Presentations by History's Most Under-Recognized Artists



BY MAXIMILIANO DURÓN  November 3, 2022 4:19pm

### 3 Geoffrey Holder at James Fuentes



Photo : Maximiliano Durón/ARTnews

Having just opened a Hilton Als–curated survey of Geoffrey Holder at his Lower East Side gallery, James Fuentes is presenting a booth dedicated to the artist's portraits. At first glance, the frames that hold these works might appear to belong to another era. That, however, was Holder's point. He was fascinated with gold borders, and even collaborated with a local Downtown New York framer to make them specially for his pieces. The portraits on view here, not of actual sitters but subjects culled from his imagination, envision elegant Black women, New Yorkers with impeccable fashion and glamorous accessories. One piece shows a woman in a sheer white top, which is rendered in the same way a Dutch Renaissance painter may have depicted lace.

[excerpted]

# A Fair Where the Art Shines (Grandstanding Not Required)

This year's Art Show at the Park Avenue Armory cuts through the noise of politics. Painting reigns supreme, but the standouts include ceramics and works on paper.



Geoffrey Holder's "New York Beauty" (1992), at the James Fuentes booth at the Art Dealers Association of America in Manhattan. via the estate of Geoffrey Holder and James Fuentes Gallery, New York

**By Martha Schwendener**

Nov. 3, 2022

Geoffrey Holder at James Fuentes (Booth D7), curated by Hilton Als, offers a look at a Trinidadian-American dancer, actor and designer (among other things), who also painted sultry portraits.

[excerpted]

## Dancers' Voices Across Time, in the Things Left Behind

In an art form that leaves few tangible traces, performers often become collectors of mementos from their careers. A lucky few find an archival home for their treasures.



A slide from the collection of Patricia Wilde, a New York City Ballet dancer whose collection will be housed in the New York Public Library for the Performing Arts. The 1954 image, taken by Wilde, shows George Balanchine, center, and others. Patricia Wilde; Photography by Eamon Queeney for The New York Times

By Meryl Cates

May 9, 2023

Léo Holder, the son of the artist, dancer and choreographer Geoffrey Holder and the dancer Carmen de Lavallade, 92, said that when Holder died in 2014 some of the stored items hadn't been seen in 30 years. "They lived in a 5,000-square-foot loft," Léo said of his parents. "By the time we moved out of that loft, there was maybe 500 square feet of walking space left."

Until then, he hadn't realized the scope of the materials. "It's movie history, it's Black history, it's Black theater history," he said. "It's more than just one thing."



Geoffrey Holder in a 1957 photograph taken at the 92nd Street Y. His son, Léo Holder, says of his parents' collection: "It's movie history, it's Black history, it's Black theater history," he said. "It's more than just one thing." Sam Falk/The New York Times

**Geoffrey Holder, who met de Lavallade when they both appeared in the 1954 Broadway production of "House of Flowers," saved everything: not just items related to their significant and extensive careers, but also the stuff of their lives. He filled Ziploc bags and traveling trunks with bills and greeting cards, as well as treasures like footage from "The Wiz" (1975), which won him Tony Awards**

for direction and costume design; and a frail costume nestled in a suitcase from de Lavallade's 1962 tour of Southeast Asia with Alvin Ailey American Dance Theater, during which she performed alongside Ailey, even appearing on promotional posters as "The de Lavallade-Ailey American Dance Company."

Léo had offers to place his parents' collection with other institutions, but his decision to work with Emory University came down to the connection he felt with its head curator. Now the collection is kept at Emory, in Atlanta, in the Stuart A. Rose Manuscript, Archives, and Rare Book Library as the Geoffrey Holder and Carmen de Lavallade Papers and numbers some 280 boxes with content spanning the years 1900 to 2018.

"This put me through my paces," Léo said, recalling the sorting, which took him two years. "Sifting through every little thing, and finding gems all the time."

[excerpted]