



SEVEN SISTERS

**DALLAS ART FAIR
BOOTH D9**

VIP Preview + Preview Benefit
Thursday, April 16, 2026

Public Days
Friday-Sunday, April 17-19, 2026

FIG
1807 Ross Avenue
Dallas, Texas 75201
www.dallasartfair.com

SEVEN SISTERS

presenting works by

ESTATE of JANE ALLENSWORTH
JANET ALLING
ESTATE of STAN DANN
ROBERT RAUSCHENBERG
ELAINE REICHEK
DANIEL RIOS RODRIGUEZ
PING ZHENG

estate of
JANE ALLENSWORTH

JANE ALLENSWORTH

b. 1937 Marshall, MO
d. 2023 Galveston, TX

Having first worked in the medical research field, Jane Allensworth studied painting at the Art Students League in New York, New York, and then at the Houston Museum of Fine Arts School (now Glassell School), Houston, TX, under the influential tutelage of Dorothy Hood (1918–2000). Allensworth's career was rooted in South Texas, with four solo exhibitions at the storied art dealer Tibor de Nagy's Houston outpost between 1976 and 1981, three at the Galveston Arts Center between 1972 and 2014, a 1979 juried exhibition at Women and Their Work in Austin curated by Marcia Tucker, and many regional group shows.

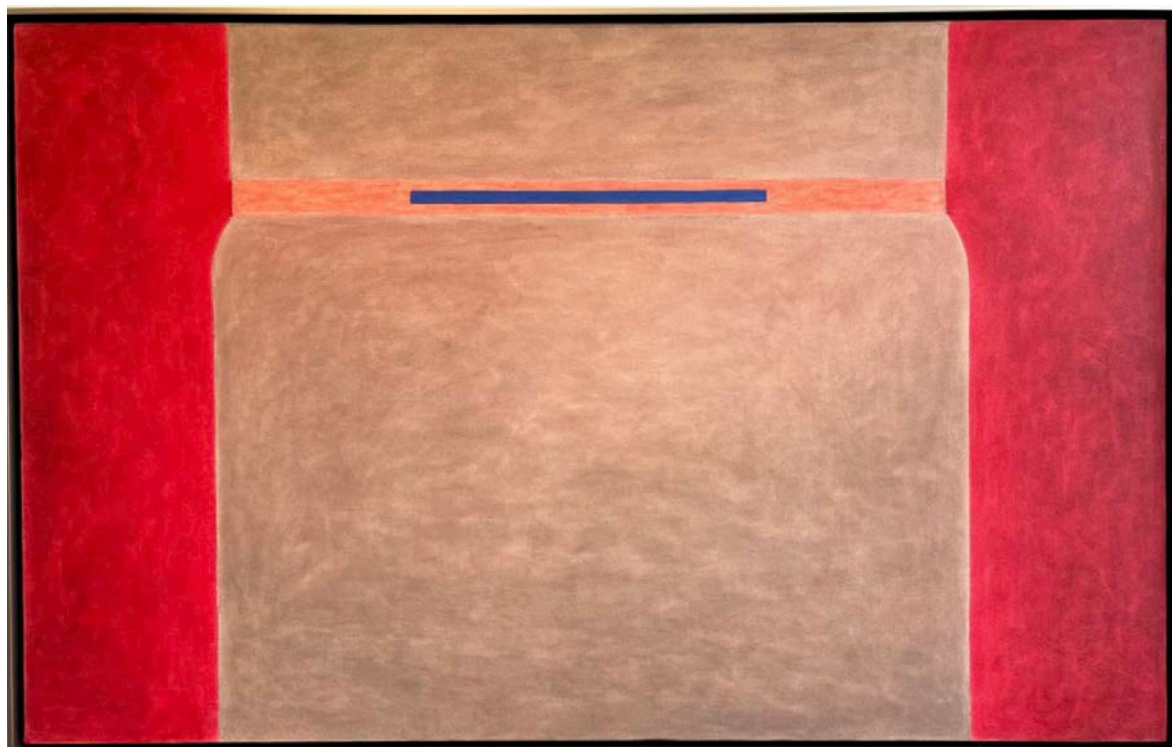
Jane worked in light washes of acrylic to create luminous veils of color; she often employed masking techniques or graphite to create sharp surface markings that expanded the skin of color field painting beyond the atmospheric to allude to multidimensional planes. In reducing content to the basic line, she emphasized the metaphysical effects of color. Her works were often singled out in art reviews and juried competitions: esteemed critic and artist Peter Plagens selected her Chinese Vase Paintings as a winner in "The Amarillo Competition" of 1977. The year before, The Post's arts writer Mimi Crossley noted her work was akin to Mark Rothko's canvases in their ability to "produce a mood, a meditation, a state of reflection." Jane was never interested in the fumbling of context or biography, asserting, "It's the painting that counts, not who did it."

In a grouping of works on paper made in the last ten years of her life, linearity persists, but the interaction of shapes seems increasingly elemental and playful. Often haloed or back-lit, these wiggling volumes teem with life and light. Horizons and softly scumbled surfaces are interrupted by forms of equal parts structure and apparition. Jane expressed herself as a painter who related her creative process to that of a composer or poet.



JANE ALLENSWORTH

Untitled, 2012
acrylic on paper
image: 19 7/8 x 13 inches
frame: 31 x 25 inches

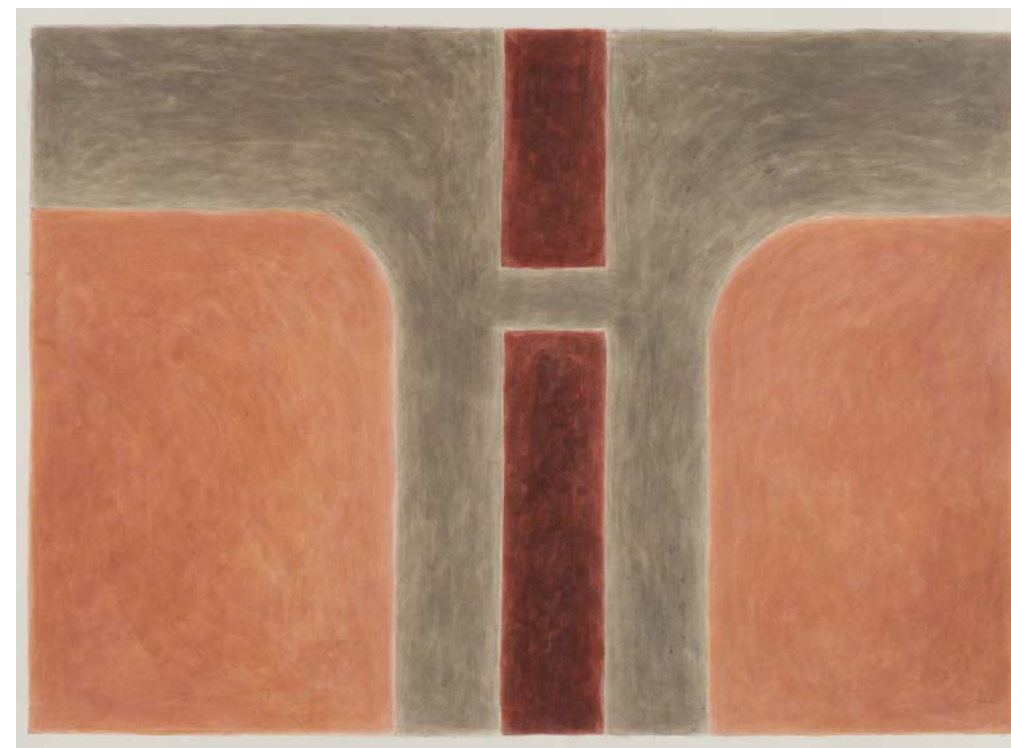


JANE ALLENSWORTH

Marew (Royal Blue Band on Coral), 2018

acrylic on canvas

31 x 48 ¾ inches

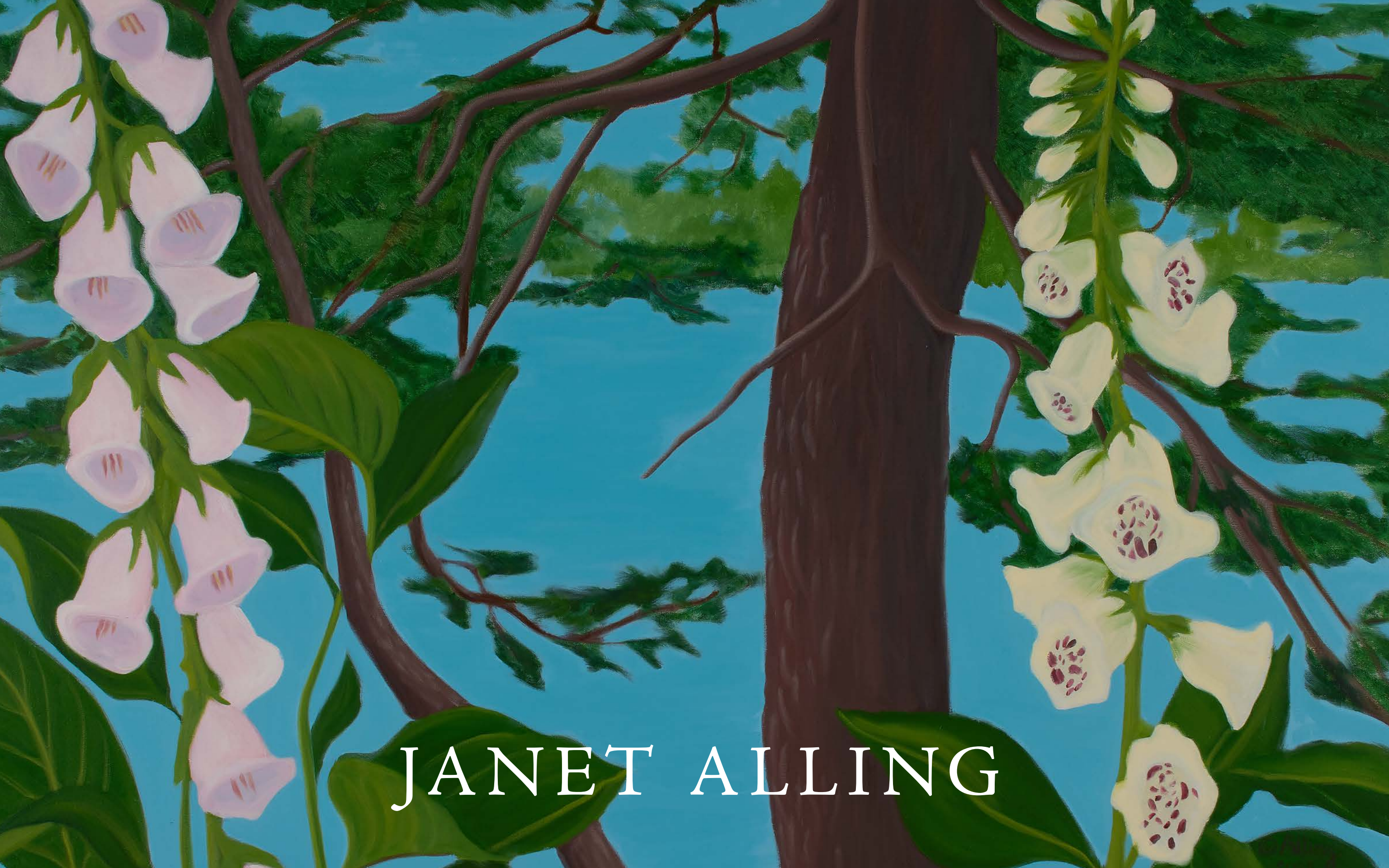


JANE ALLENSWORTH

Intersection, 2018

acrylic on paper

paper: 18 x 24 inches



JANET ALLING

JANET ALLING

B. 1939, New York City, Ny
Lives And Works In Providence, Ri

While at Yale in the 1960s, Alling studied among a legendary generation of artists including Chuck Close, Tony Phillips, Richard Serra, Nancy Graves, Janet Fish, Rackstraw Downs, and Brice Marden. They helped transform contemporary art through radical shifts in material, scale, subject, and perception. Influenced by her mentor Alex Katz, Alling focused her gaze on capturing and magnifying the natural world to redefine a category of painting long regarded as decorative and conventional.

In a New York Times review of the artists' first New York exhibition, critic Peter Schjeldahl placed her among a group of artists who were "advancing realist painting in an important way. Almost brutal in its scale manipulations and its assertions of detail, but full of acidity and sweetness of personality... work like Alling's reintroduces us to the visible world with a bang."

In 2023, Alling was included in the exhibition *Womanish: Audacious, Courageous, Willful Art* at the McNay Art Museum in San Antonio, Texas, and participated in the New York Studio School's Annual Benefit Auction and Spring Lecture Series. Past solo exhibitions include the Newport Art Museum, RI; York College, CUNY, Queens, NY; St. Mary's College of Maryland; Vassar College, Poughkeepsie, NY; and Kornblee Gallery, New York.

Alling's work is included in the permanent collections of the Rhode Island School of Design Museum of Art; Neuberger Museum of Art, Purchase, NY; NYC Health + Hospitals Arts in Medicine Collection; Florists Transworld Delivery Collection; Fralin Museum of Art, University of Virginia; Frances Young Tang Teaching Museum and Art Gallery, Skidmore College; the Bank of America Art Collection; and the McNay Art Museum, San Antonio.

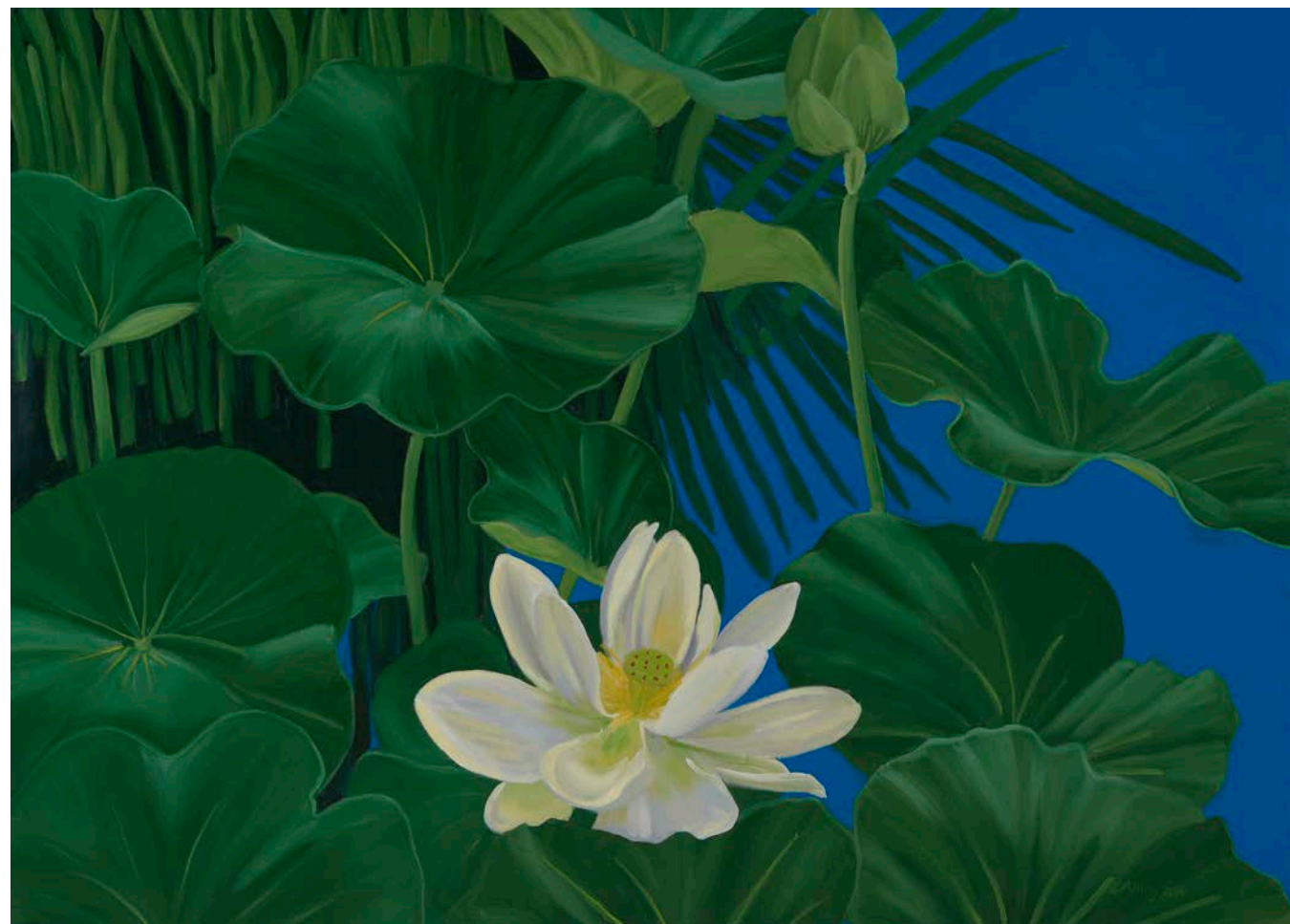


JANET ALLING

Giverny #25: Foxglove/Tree/Pond, 2025

oil on linen

40 x 56 inches



JANET ALLING

Lotus Pond, 2019
oil on linen
40 x 56 inches

JANET ALLING

Trellis #1, 2023-24
oil on linen
16 x 16 inches



JANET ALLING

Trellis #3, 2023-24
oil on linen
30 x 30 inches



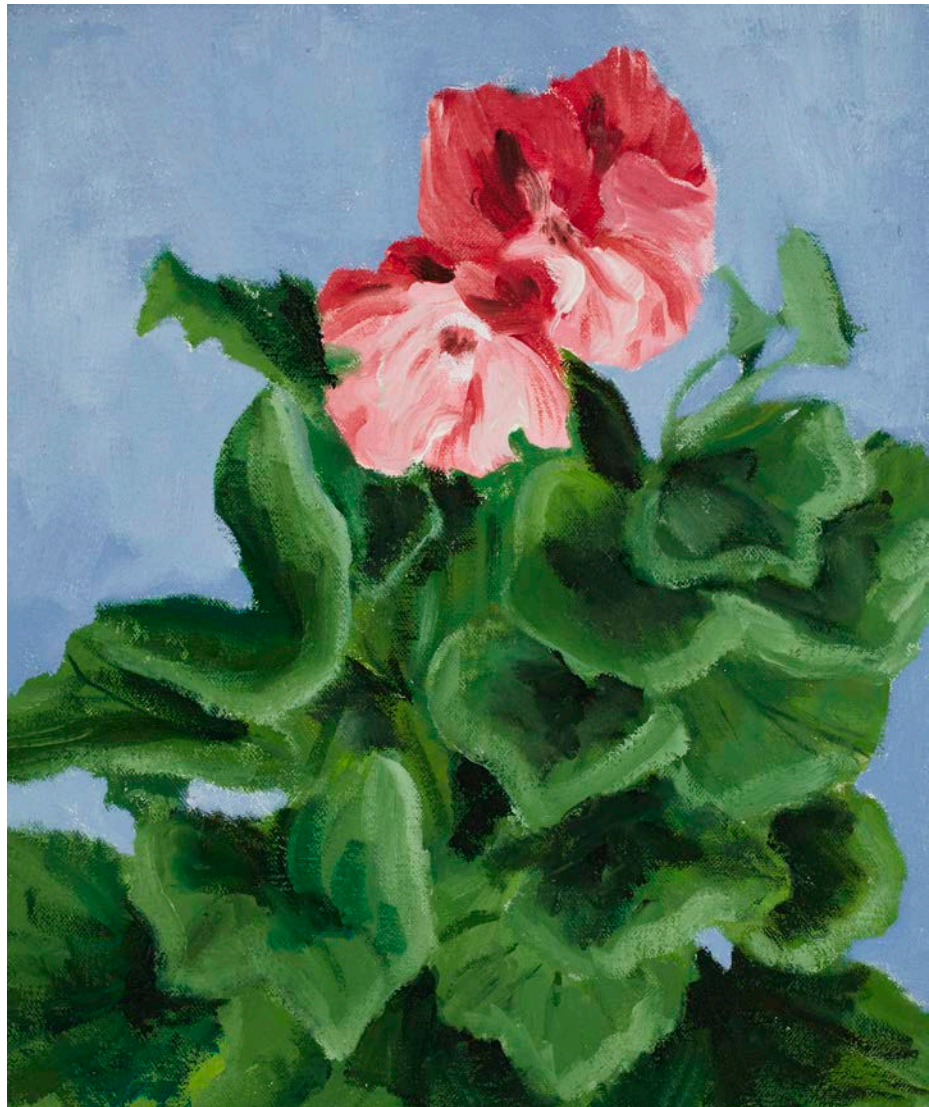
JANET ALLING

Red Rose, 1968
oil on canvas
12 x 10 inches



JANET ALLING

Yellow Rose #5, 1991-92
oil on canvas
10 x 12 inches



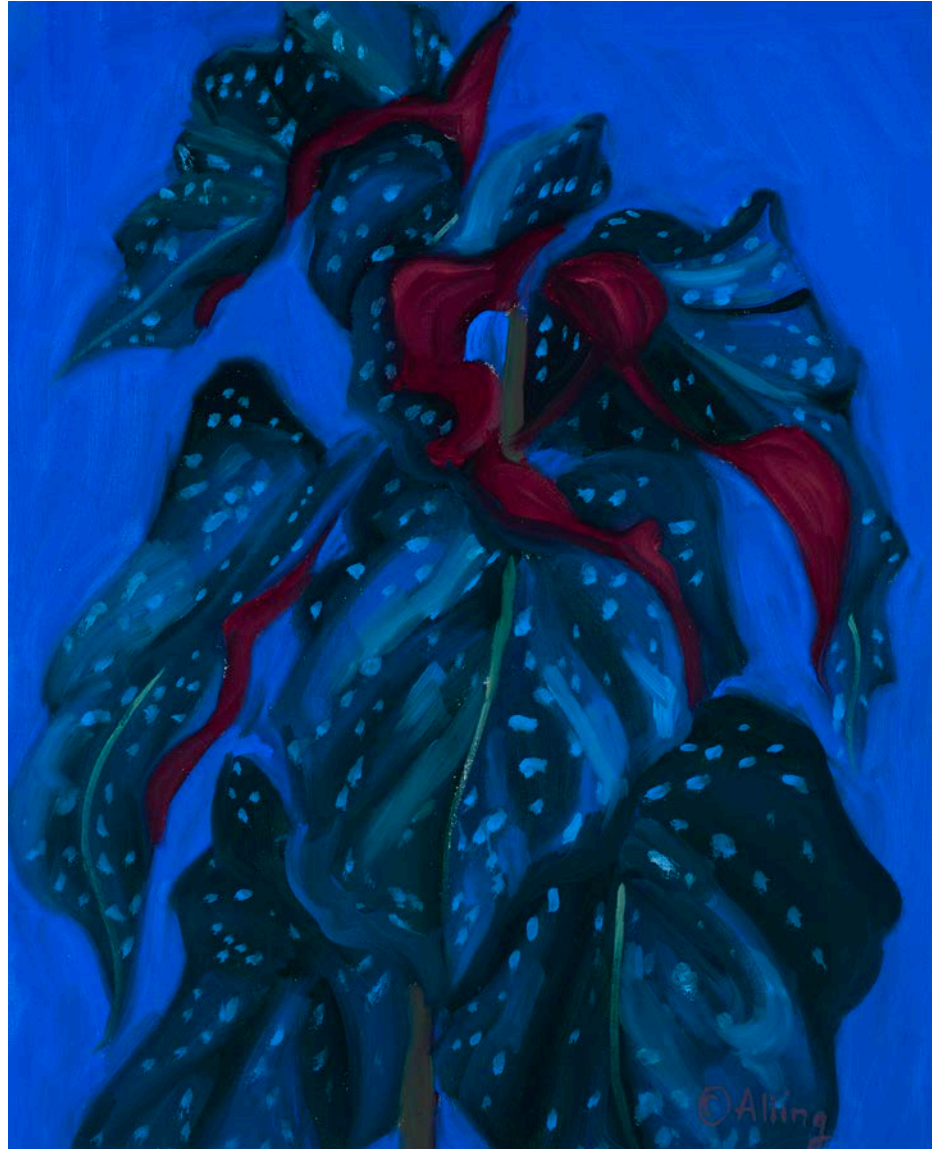
JANET ALLING

Martha Washington Geranium, 1990
oil on canvas
12 x 10 inches



JANET ALLING

Madam Orchids/Rex Begonias, 1991
oil on linen
12 x 12 inches

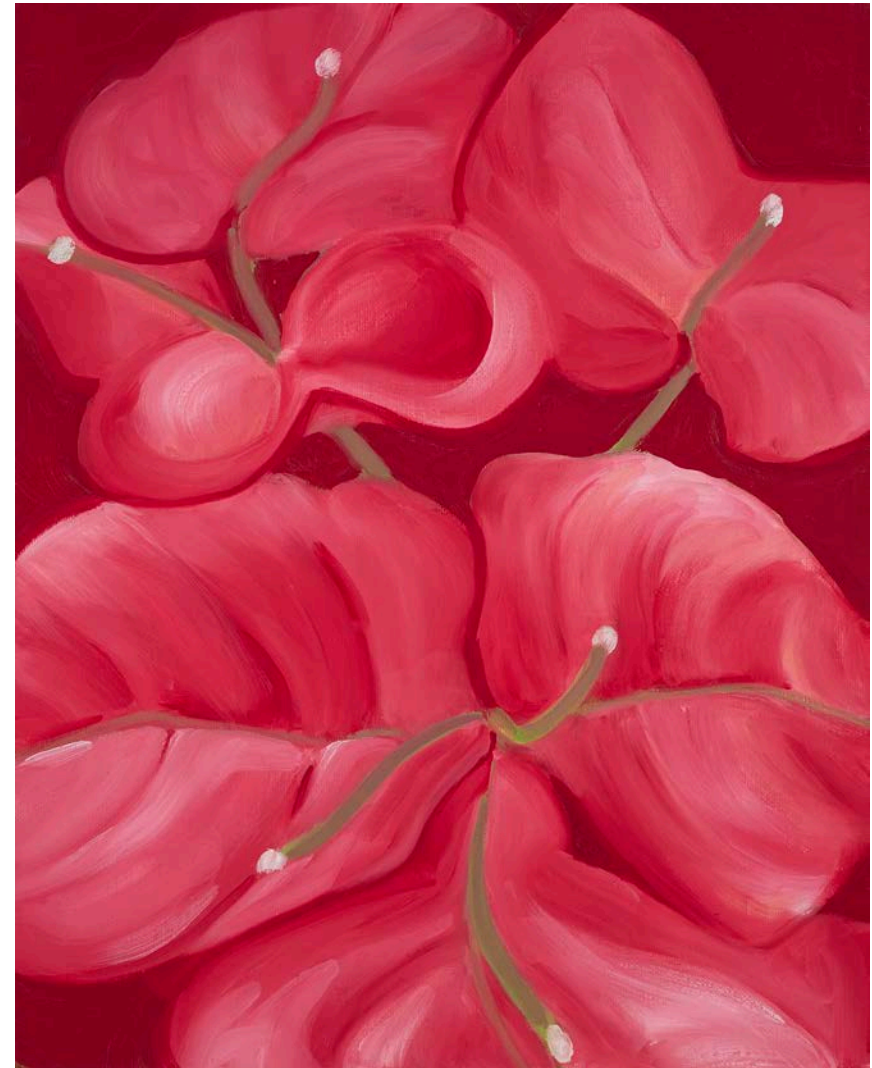


JANET ALLING

Moonlit Begonia, 2016

oil on linen

20 x 16 inches



JANET ALLING

Bougainvilleae, 2023

oil on linen

16 x 12 inches

ESTATE of STAN DANN

b. 1931 Burnaby, Canada
d. 2013 Lafayette, CA

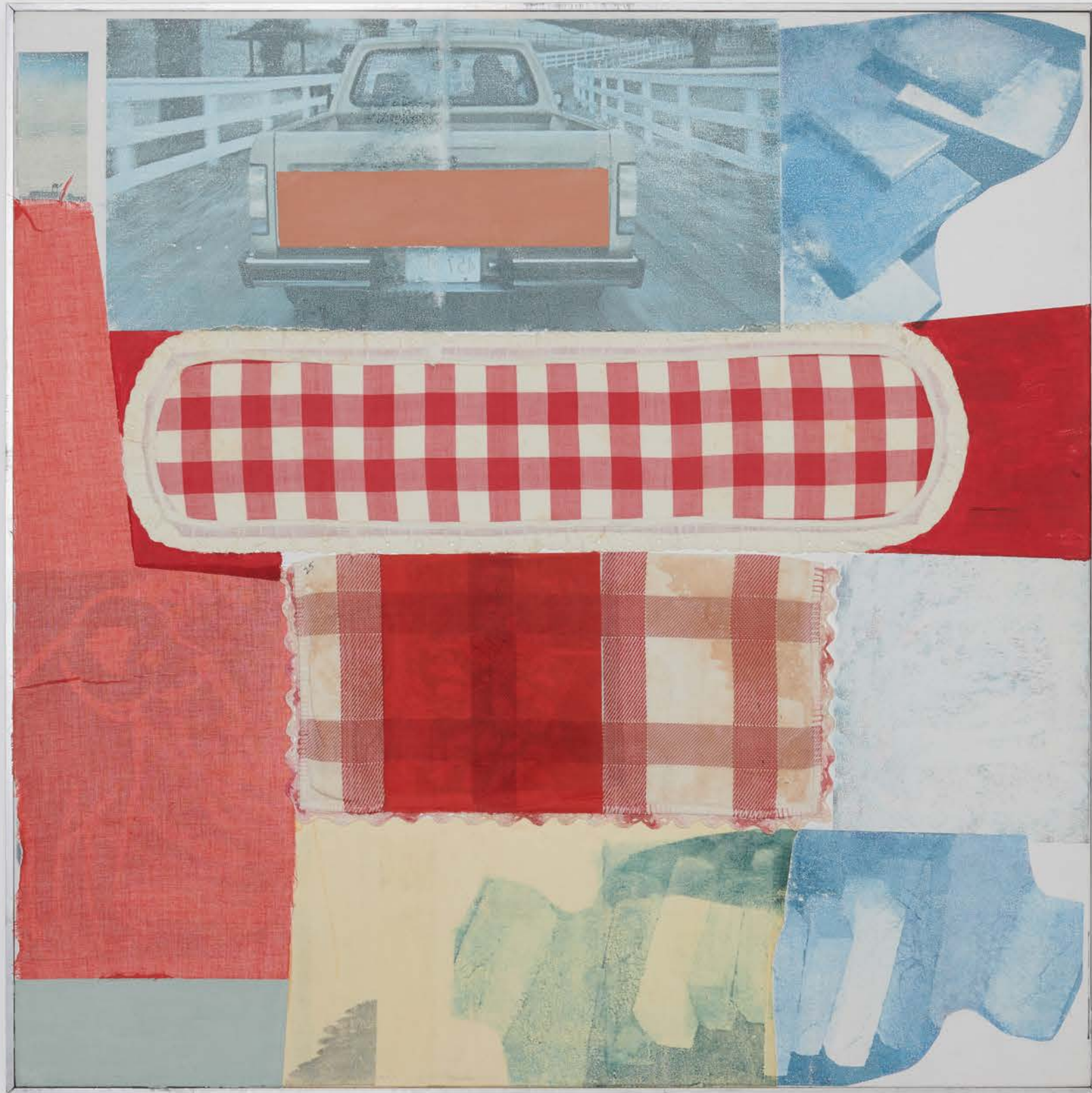
Stan Dann (1931–2013) was a Canadian-born American artist whose practice expanded the expressive possibilities of wood. Active from the early 1960s through 2010, he moved beyond traditional carving to create fluid, polychromed reliefs that merge abstraction, color, and spatial play. Drawing from graphic design and hand-painted signage of the 1970s Bay Area, with their direct color, bold form, and intuitive composition, Dann approached wood with a painter's sensibility, animating both surface and form. The works exist between sculpture, craft, and design while maintaining a distinct authorship.

In his studio, Dann developed processes of carving, layering, staining, and assembling interlocking elements, allowing grain, edge, and wear to remain active and legible. Process was never concealed; evidence of touch, revision, and time is integral to each work. Read together, his series of wardrobe elements, instruments, studio environs, and furniture form an interconnected environment rather than discrete objects, articulating a sustained, disciplined practice shaped by the joy of daily making.

Biography emerges a clear throughline between life, labor, and form that lends the work both intimacy and authority. Dann's early work will be included in a forthcoming craft-focused exhibition at the San Francisco Museum of Modern Art in 2027. He lived and worked in the San Francisco Bay Area. His work is held in the Crocker Art Museum and the Hechinger Collection, and was featured in *Crafting Modernism* at the Museum of Arts and Design, New York.

Photo: Stan Dann
5th Avenue Studio, Oakland, CA, c.1980





ROBERT RAUSCHENBERG

ROBERT RAUSCHENBERG

b. 1924 Port Arthur, TX
d. 2008 Captiva, FL

For his “Signal” series (1980), Robert Rauschenberg found inspiration in the uniform square patterns and symbols on nautical signal flags. While each piece in the series is consistent in its square sizing and geometric arrangement, each message—or “signal”—offered is interpretatively unique. Mounting materials and forms like iridescent textiles, a comb, plaid and polka dots, solvent transfer imagery, and more on plywood, Rauschenberg created a visual language of symbols all his own.

Rauschenberg used fabric throughout his career; he incorporated it into earlier works including his *Combines* (1954–64) and went on to make multiple series predominantly composed of textiles, like the *Hoarfrosts* (1974–76) and *Jammers* (1975–76). In May of 1975, Rauschenberg visited a textile center founded by Mohandas K. Gandhi in Ahmedabad, in the Indian state of Gujarat. This trip greatly affected his relationship with the material. Rauschenberg’s son Christopher, who accompanied his father to India, described him as being “just amazed at the colors. A new sense of fabric came to him there.” On his return from India, Rauschenberg used various silks and fabrics in his artworks that he brought back from his travels, that were acquired in New York City and Florida, or that were gifted to him by friends.

The artist first experimented with transfer in 1952, before fully developing the technique with the use of solvent in 1958. After moistening media excised from print publications with solvent, Rauschenberg placed the image or text face down and used pressure to transfer the ink. The resulting image appears in reverse due to this transfer process, as if seen in a mirror. Typically, in his solvent transfer works prior to 1970, Rauschenberg performed this transfer process by hand. Later in his practice, Rauschenberg utilized a printing press to create smooth, more uniform transfers.



ROBERT RAUSCHENBERG

Curtain (From Signal Series), 1980

acrylic, collage on solvent transfer on plywood

32 x 32 inches



ELAINE REICHEK

ELAINE REICHEK

b. 1943 Brooklyn, NY
Lives And Works in New York, NY

For more than five decades, Elaine Reichek has reread historical images and texts through a critical, feminist lens. Her 2025 exhibition at Seven Sisters, *Something Betwixt and Between*, explored the fluid relationship between painting and textiles through Henri Matisse and Bloomsbury artists Vanessa Bell, Duncan Grant, and Roger Fry. Staged as a conversation across images, motifs, and mediums, the exhibition traced how Reichek samples and reconfigures source material to think across art and craft, materially and conceptually.

Reichek's practice draws on artists who moved between disciplines: Matisse's "working library" of textiles, and the Bloomsbury Group's Omega Workshops (1913–19), which blurred fine and decorative arts. Their collaborative ethos extended to Charleston, Charleston Farmhouse, where art and life intertwined.

Her works—hand and digital embroideries—often feature garments drawn from historical and contemporary images. *Omega Flowers* (2024) revisits the Bloomsbury Group's now-lost paper flowers, following research by Wendy Hitchmough into their original materials: painted tarlatan and wool-wrapped wire. Across these works, Reichek's associative method of quoting and remaking remains central.

Reichek studied at Brooklyn College and Yale University and has exhibited widely, including at the Museum of Modern Art, Whitney Museum of American Art, Jewish Museum, Wexner Center for the Arts, and internationally at institutions in Vienna, Brussels, Amsterdam, Dublin, and Tel Aviv. Her work is held in major public collections across the U.S. and Europe, and has recently been included in *Painted with Silk: The Art of Early American Embroidery at the Detroit Institute of Arts* in 2024–25; *Joan Didion: What She Means* at the Hammer Museum in 2022 and the Pérez Art Museum Miami in 2023; *Venedigsche Sterne* at the Bündner Kunstmuseum, Chur, Switzerland, in 2022; *Art_Textiles* at the Whitworth Art Gallery, Manchester, UK, in 2015; *Art/Histories* at the Museum der Moderne, Salzburg, in 2014; the 2012 São Paulo Biennial in Brazil; and the 2012 Whitney Biennial.



Source Image: ROGER FRY

Still Life with Omega Flowers
1917
oil on canvas
23 ½ x 17 ¾ in.
Tatham Art Gallery,
Pietermaritzburg, South Africa



ELAINE REICHEK

Omega Flowers, 2024
acrylic paint and gel medium on tarlatan, with
wire, wool, glue, beads, ribbon, ceramic vase,
and wood plant stand
54 x 17 x 17 inches



Source Image: JOHN CURRIN

Tapestry, 2013
oil on canvas
46 x 34 in.



ELAINE REICHEK

Ripped Jeans and Blouse by Currin, 2021
digital embroidery on linen

overall 15 x 28 ½ inches
part 1: 11 x 11 ½ inches, part 2: 12 x 11 ½ inches

Edition of 2 plus 1 AP (#2/2)



DANIEL RIOS RODRIGUEZ

DANIEL RIOS RODRIGUEZ

B. 1939, KILLEEN, TX
LIVES AND WORKS IN SAN ANTONIO
and DALLAS, TX

Daniel Rios Rodriguez's singular vision weaves abstraction, symbolism, and materiality into a nuanced exploration of identity, memory, and landscape. His canvases serve as sites for charting and evolving the personal history of the 21st-century Mexican American experience. Rodriguez has steadily built an international reputation for his idiosyncratic paintings—small, tactile works mounted on hand-carved wooden panels that push the boundary between painting and object.

In his recent exhibition at Seven Sisters, *Sweet Fire*, the artist continued to mine symbolic potential. Fire operates as a metaphor for transformation, resistance, and sacred continuity. The virgula—a tendril-like form used in pre-Hispanic visual language to represent speech and ideas—appears as a recurring motif. Considered a sacred symbol, it suggests “what flows”: water, wind, sky, and even voice and thought itself.

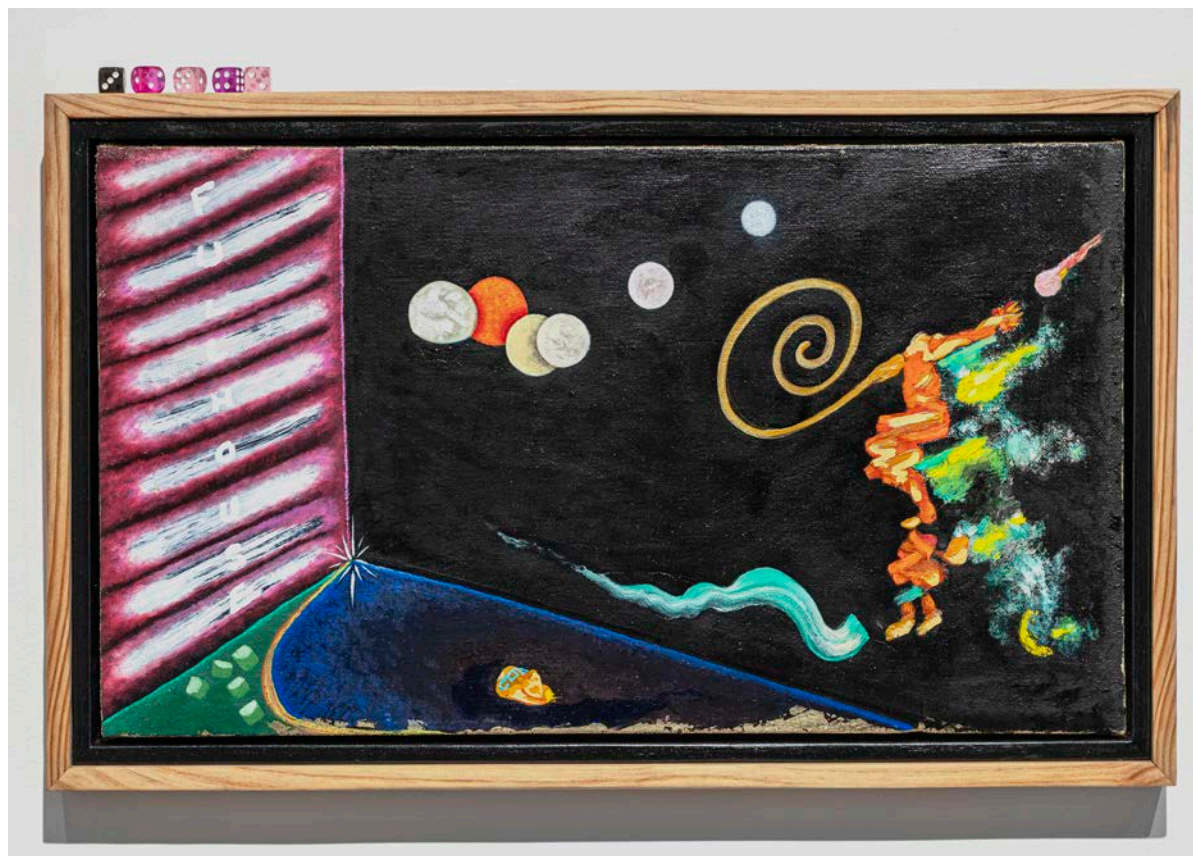
Rodriguez has had solo exhibitions at Nicelle Beauchene Gallery, New York; Cooper Cole, Toronto; Kerlin Gallery, Dublin; Feuilleton, Los Angeles; Western Exhibitions, Chicago, IL; Artpace, San Antonio; Lulu, Mexico City; McNay Art Museum, San Antonio (2015), and White Columns, New York (2011), among others. Rodriguez was a 2018 Artist in Residence at the Chinati Foundation, a printmaking resident at the Wingate Studio in New Hampshire (2017), and a 2013 Louis Comfort Tiffany Foundation Award recipient.

Over the past fifteen years, he has supported diverse student populations, from painting at the college level, working with Veterans and first-generation college students as faculty at a federally-designated Hispanic-Serving Institution (HSI), and as a graduate-level Guest Critic at UTSA. Rodriguez is currently a member of the art department faculty at Southern Methodist University. His work was featured in the exhibition “Right Here, Right Now: San Antonio” at the Contemporary Arts Museum Houston in 2018 and is included in the public collection of the San Antonio Museum of Art. A solo survey of Rios Rodriguez's work, curated by Elyse Gonzales, is currently on view at Ruby City in San Antonio through fall 2026.



DANIEL RIOS RODRIGUEZ

alacran candles, 2024
oil on panel, wood, and nails
16 x 19 x 1 ¼ inches



DANIEL RIOS RODRIGUEZ

Casa Elena, 2012-2025
oil and gold leaf on linen with dice,
artist-made frame
14 ¼ x 24 ¼ x 1 ¾ inches



DANIEL RIOS RODRIGUEZ

two of cups, 2025
oil, acrylic, wood, jute, gold leaf, construction
level on wood with wood stretcher bar frame
16 x 20 inches



DANIEL RIOS RODRIGUEZ

BB Chiskis, 2012-2025
oil and jute on linen in artist made frame
26 3/8 x 21 x 1 3/4 inches



DANIEL RIOS RODRIGUEZ

Black Napkin, 2022
oil and wood on wood in artist-made frame
16 x 19 x 1 1/4 inches



DANIEL RIOS RODRIGUEZ

Rose Room, 2022
oil and rock on oak in artist-made frame
12 x 15 inches



DANIEL RIOS RODRIGUEZ

Oración Caribe, 2022
oil, pastel, wood, sandpaper, marble, acrylic on
birch wood in artist-made frame
12 x 15 ½ inches



Daniel Rios Rodriguez: *Open This Wall*, Ruby City, San Antonio, TX 2025-2026, installation photo by J. Villareal



DANIEL RIOS RODRIGUEZ

Untitled, 2022

oil and wood and wire on wood in artist-made frame

16 ½ x 15 ¼ inches



DANIEL RIOS RODRIGUEZ

Open this wall, 2024

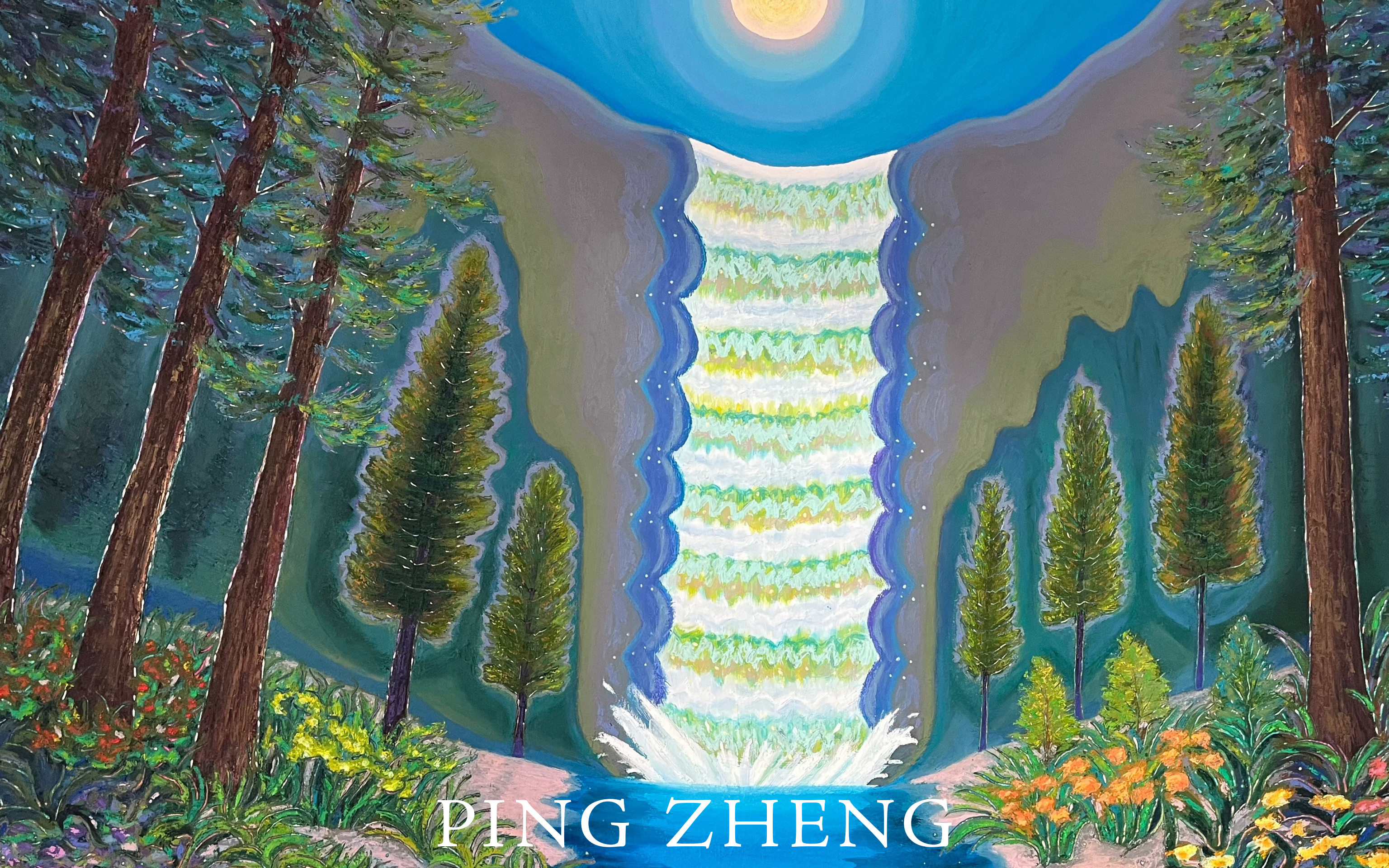
oil, acrylic and canvas on canvas
with painted and burnt wood frame

74 x 86 inches

EXHIBITIONS

Daniel Rios Rodriguez, Sweet Fire, Seven Sisters, Houston, TX 26 April - 7 June 2025

*Daniel Rios Rodriguez: Open This Wall, Ruby City, San Antonio, TX, October 25, 2025– October 4, 2026**



PING ZHENG

PING ZHENG

B. 1987 Zhejiang, China
Lives And Works In Brooklyn, Ny

Ping Zheng's recent work continues her investigation of landscape as a site of perception and interiority. Working exclusively in oil stick on paper, she employs varied mark-making and shifting chromatic fields to construct images that hover between observed nature and remembered experience. Her practice explores how memory, emotion, and environment occupy the same space, quietly reshaping what is seen.

Zheng's practice belongs to a long continuum of artists who have approached nature as a site of spiritual and perceptual inquiry and as a structure for thinking about time, longing, refuge, and transformation. Drawing on ancient Chinese landscape painting and, inadvertently, on twentieth- and twenty-first-century visionary practices, her work treats landscape as a field of energetic resonance and balance, advancing Zheng's exploration of it as a psychological and constructed space. The resulting works are richly atmospheric and exist at the edge of the cinematic, unfolding rather than forming a fixed or resolved scene. These transportive works channel natural balance alongside the narrative potential of a fairy tale.

Ping Zheng (b. 1987, Zhejiang, China) holds an MFA from the Rhode Island School of Design and a BFA from University College London, Slade School of Fine Art. Her work has been exhibited internationally, including a recent group exhibition at Asia Society Texas, Houston, and is currently on view at the Museum of Fine Arts, Houston. Public collections include the Cleveland Clinic Art Program; Fidelity Investments Corporate Art Collection; JPMorgan Chase & Co.; University of Texas MD Anderson Cancer Center; The Museum of Fine Arts, Houston; and Pérez Art Museum Miami.



PING ZHENG

Listening to the Water, 2025

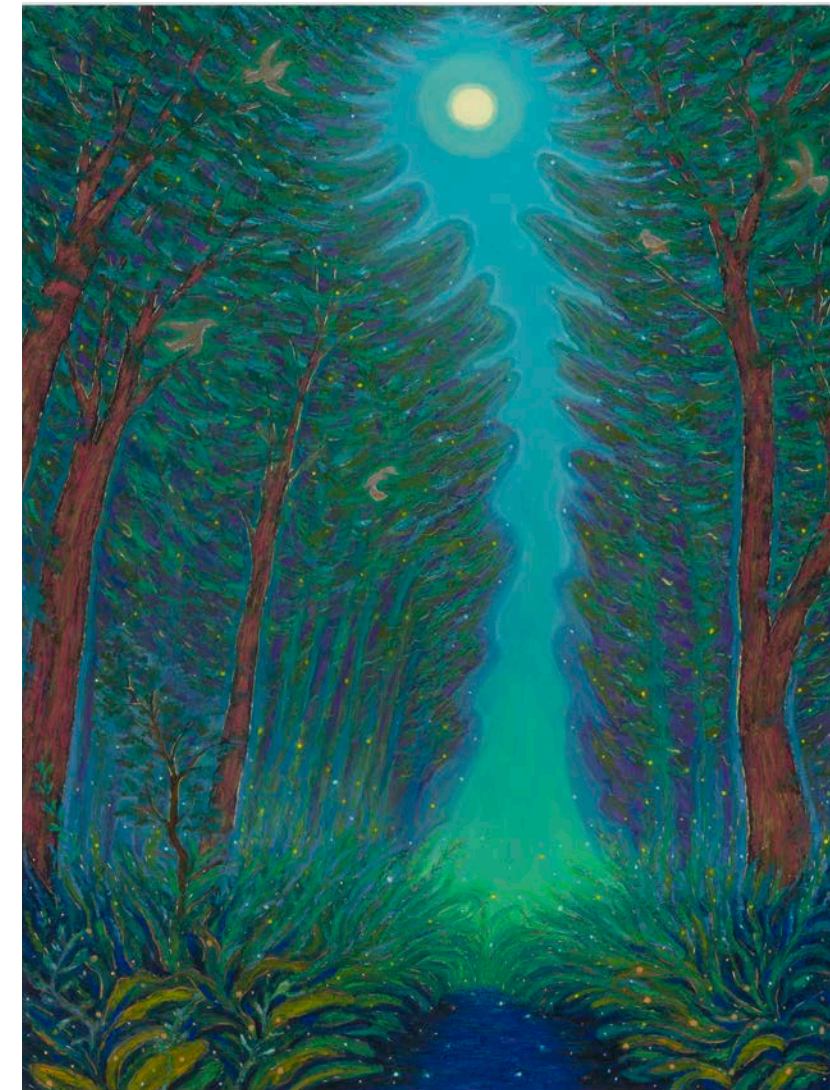
oil stick on paper

22 x 30 inches



PING ZHENG

Tranquil Night Fall, 2025
oil stick on paper
paper: 24 x 18 inches
frame: 26 $\frac{3}{4}$ x 20 $\frac{3}{4}$ x 1 $\frac{3}{4}$ inches



PING ZHENG

Bound for the Sky, 2025
oil stick on paper
paper: 24 x 18 inches
frame: 28 $\frac{1}{8}$ x 22 $\frac{1}{4}$ inches



PING ZHENG

A Luminous Moon, 2025
oil stick on paper
paper: 35 x 23 inches
frame: 37 $\frac{3}{8}$ x 25 $\frac{3}{4}$ x 1 $\frac{3}{4}$ inches



PING ZHENG

Tranquil Night Fall, 2025
oil stick on paper
paper: 18 x 24 inches



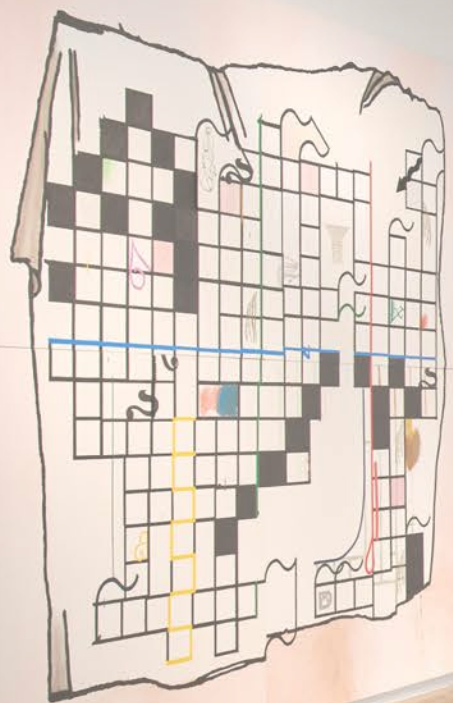
PING ZHENG

In a Soft Breeze, 2025
oil stick on paper
paper: 18 x 24 inches
frame: 20 $\frac{3}{4}$ x 26 $\frac{3}{4}$ x 1 $\frac{3}{4}$ inches



PING ZHENG

Guided by Nature, 2025
oil stick on paper
paper: 22 x 30 inches
frame: 24 $\frac{3}{4}$ x 32 $\frac{3}{4}$ x 1 $\frac{3}{4}$ inches



REPRESENTED ARTISTS

Estate of Jane Allensworth
Janet Alling
Margot Becker
Seth Cameron
Michael Cline
Estate of Stan Dann
Kent Dorn
Miles Lawton Gracey
Donna Green
Mara Held
Julia Kunin
Allison Miller
Emily Peacock
Elaine Reichel
Daniel Rios Rodriguez
Brie Ruais
Ping Zheng



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