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IMMERSED

ART PERMEATES EVERY FACET OF
ARTIST, COLLECTOR AND PUBLISHER
DEVON DIKEOU'S LIFE AND YOU
ARE INVITED IN.

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UNLESS YOU HAVE GROWN UP IN DENVER, you may not recognize the name Devon Dikeou. Even then, you might not know that the third-generation native has indie-rock star status in the contemporary art world, or that she and her brother have a private collection of art's brightest stars in a downtown Denver office building, which is free and open to the public. What's more, in addition to collecting art, Devon is a prolific artist, curator, and founder, editor and publisher of *zingmagazine*. Her ground-zero position at the source of art provides her with a panoramic view and places her squarely at the confluence of creativity.

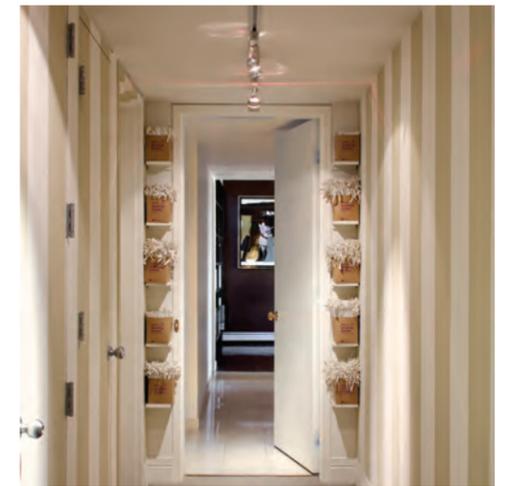
Museum curator, Heather Pesanti from The Contemporary Austin (where Devon exhibited her work "Please" last summer) acknowledges the clarity of her vision and says, "Devon has the ability to challenge and critique the workings of the art world and offer momentary glimpses behind the proverbial curtain, at times even slipping the art historical rug out from under us."

Luckily for Denverites, *Modern in Denver* has been granted some sanctioned voyeurism into Devon's own domestic and professional realms, which reveals the pure alliance between her art and life.

Devon's local landing pad at One Cheesman Place, designed by acclaimed Denver modernist architect Charles Sink, is a visual manifestation of her



One Cheesman Place, an elegant, modernist residential tower designed by Denver architect Charles Sink in 1968, is Devon's pied-à-terre when in Denver.



FACING PAGE: Three iconic Andy Warhol silk screen prints of Mick Jagger (1975) grace the walls of Devon's living room and welcome guests into her sublime sanctuary of art and furnishings.

ABOVE: "Suck" a Drinking Straw performance/relic by Devon flanks either side of the entry door and sets the stage for her lively assemblage inside. The piece is an exploration of art known as relational aesthetics where the viewer is invited to participate in the piece.



Devon's stylish, eclectic taste is on display in her sunny home overlooking Cheesman Park, which is filled with a collection of artwork that she has been given, traded for or purchased at benefit auctions. Some of the vintage furnishings are family heirlooms, including the pea-green and ochre sofa and chair set, which belonged to her grandmother (designed by Paul Lazlo or John Keal for mid-century furniture manufacturer Brown-Saltman). The 1930s Art-Deco side tables were purchased by Devon's mother from James Powell Antiques in Austin, Texas. A Verner Panton Fun Lamp (Design Within Reach) completes the ensemble. Other vintage lamps were locally sourced at Mod Livin'.

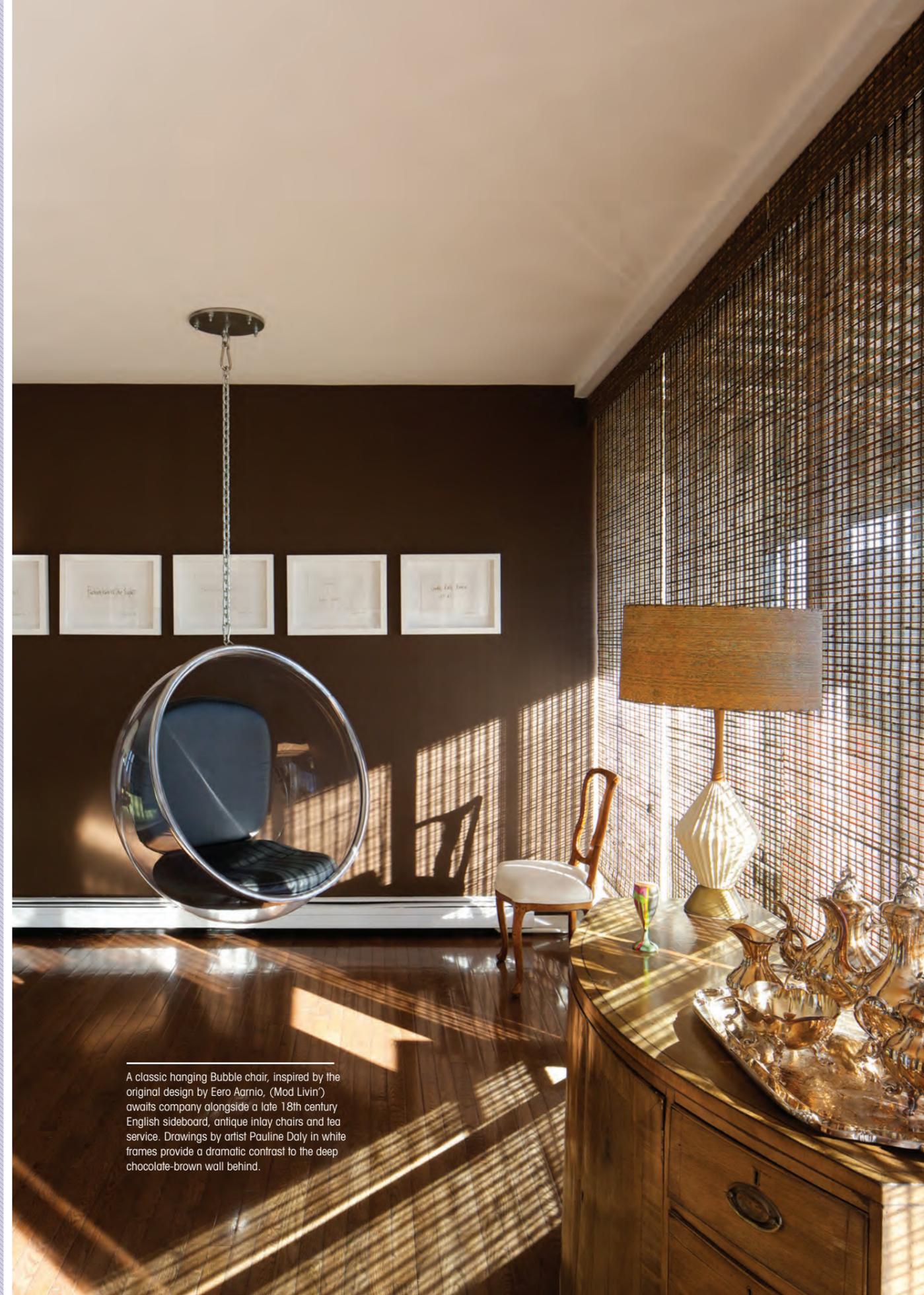


An array of Mid-century Italian Murano glass ashtrays, collected by Devon's husband, Fernando Troya, are displayed on a vintage 1950s coffee table.

eclectic taste and a physical representation of the relationships she has cultivated within the art world. Each artwork in her Denver apartment is one that has been given to her, traded for another artist's work or bought at benefit auctions. Her divergent collection of art and furnishings include Andy Warhol prints, Pre-Columbian artifacts, mid-century Arne Jacobsen Ant Chairs and an 18th century English sideboard. Many of the art pieces in Devon's home have been incorporated into her piece titled "Not Quite Mrs. De Menil's Liquor Closet"—an

installation fashioned after famed art collector Dominique de Menil's secreted liquor closet, which will be exhibited in the Dikeou Collection's planned expansion this spring.

The 10,000 square-foot Dikeou Collection—a curated treasure trove of international contemporary art collected by Devon and her brother, Pany—occupies a raft of office suites within the Art-Deco style Colorado Building. Yet, for all its lively offerings to the public, including poetry readings and a jazz series—along with its stunning



A classic hanging Bubble chair, inspired by the original design by Eero Aarnio, (Mod Livin') awaits company alongside a late 18th century English sideboard, antique inlay chairs and tea service. Drawings by artist Pauline Daly in white frames provide a dramatic contrast to the deep chocolate-brown wall behind.



The rooms in Devon's 6th-floor unit are connected by a continuous balcony that overlooks Cheesman Park and provides expansive views of the Front Range.



Devon's collection includes a series of photos taken by renowned Denver photographer Mark Sink (son of architect Charles Sink). Here, Sink's photos capture candid images of Mick Jagger, Charlie Watts, Jean-Michel Basquiat and Andy Warhol.

array of both emerging and established artists, the collection has flown under the radar of even some of Denver's art cognoscenti. John Grant, a Denver-based art consultant and curator comments, "Devon has quietly put together one of the hidden gems in Denver's contemporary art landscape. The Dikeou Collection offers those that take the time to visit, an opportunity to experience work by contemporary artists who, without the collection, would never find a place in Denver."

The gallery's serene atmosphere is interrupted by only the hum and rattle of the steam heat pushing through the pipes of the fifth floor 1891 building. As Devon describes her multifaceted engagement in the art world, a puckish smile and joyful glint in her eyes convey her passion for her artistic life. Her knowledge of art and its

players is encyclopedic, yet she is self-effacing and gracious, overflowing with an infectious Alice in Wonderland-like curiosity. The latter impression is magnified by artist Momoyo Torimitsu's two giant blow-up bunnies, albeit deflated, whose limp rubber bodies lay prostrate across the gallery floor on either side of her. Devon will tell you that context has everything to do with the experience of art.

When she is not crisscrossing the country between domestic-bases that include Austin, New York and Denver—tending to her role as editor in chief of *zingmagazine* (the publication she started in 1995), teaching, curating or collecting—she is creating her own art.

Although a self-proclaimed non-studio artist, she creates physical works of art that fall into the lexicon of a conceptual or installation

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Devon's eclectic assemblage of art and furnishings extend into her dining area, which features a Danish Modern dining table surrounded by a set of three-legged Arne Jacobsen Ant chairs—all sourced locally from Zeitgeist Modern Furniture Classics. A Ray and Charles Eames storage unit (also from Zeitgeist) stands sentinel to a collection of Pre-Columbian figurines in frames. Counter stools are Covey Model 6 from Design Within Reach.



FAR LEFT: A hand-painted, plaster-cast "Potato" (2010) by artist Margaret Lee (nailed to the wall) requires viewers to take a second look.

LEFT: Devon was given 16 cups from artist Adam Weinstein installation of 10,000 disposable coffee cups that say "I Love Jodie Foster" (1990) as a gift from the curatorial team Collins and Milazzo after her employment with them in 1990.



LEFT: Iconic children's toys are arrayed on a vintage Russell Wright bureau from Mod Livin' which looks remarkably comfortable next to an early 19th century Alsace-Lorraine hand-painted four poster folk canopy bed, which fills the bedroom.

ABOVE: Adjacent to the antique bed is a drawing by artist Marcel Dzama (2003) that the artist gave to Devon on the occasion of the publication of zingmagazine's #20, which included a section of the artist's paintings and drawings.

art, depending on the context in which they are shown. She says her artwork "is very much a self-portrait" and at the same time, a reflection of her existence in the art world as a viewer, collector, artist, curator and critic.

Devon's most recent work titled "Pay What you Wish" will be installed in the Dikeou Collection and was shown at NADA Miami, an invitation-only independent art fair. The piece is a direct comment on the commercial nature of the fair and a simultaneous riff on the old-school donation boxes that

nudge museum goers to contribute to the institution's bottom line. She recreated 18 donation boxes from 16 different American museums and scattered them throughout the art fair. This multi-layered piece draws meaning from its context and is just one in a series of meditative juxtapositions that Devon has created.

In 2013, Devon displayed ten lobby directory boards from her regenerative series called "What's Love Got to Do With It?" as part of a group show at the New Museum Of Contemporary Art that featured

young artists who were making their mark on New York's art scene in 1993. The identically sized, 18x24-inch directory boards have grown to 120 in number and 81 of them now line the entry gallery of the Dikeou Collection. This concept of repetition radiates through Devon's artwork and also deeply influences how she approaches collecting, displaying and experiencing other artists' work.

In making choices for the Dikeou Collection, Devon and her brother subscribe to a similar school of thought as that of artist



ABOVE FOREGROUND: Momoyo Torimitsu "Somehow I Don't Feel Comfortable" 2000 2 Rubber Inflatable Balloons, Ventilators, 16' x 10' in diameter each
BACKGROUND: Vik Muniz "Milan (Last Supper)" 1998 Cibachrome 3 panels, 48" x 60" each

Donald Judd, who advocated for permanent installation of artwork within a specific context to allow the viewer to discover the art over successive visits. The siblings use the rich, meaning-laden words "generosity, breadth and longevity" to describe the intention of the collection and to guide their selections. "Regardless of the medium," says Devon, "each potential acquisition is evaluated for these qualities."

To begin the dialogue, she often first invites artists, to publish their work in *zingmagazine*, which she created to "give artists a platform for their ideas and work." The incipient relationships with artists are nurtured into enduring ones when she is sure that the medium and artist are represented fully and their work can be shown "in its truest form—even if that form itself might be challenging." Devon adds that "once an artist is in the collection, we are dedicated to bringing their vision to fruition and

helping to garner their voice in a public sphere."

So dive in and take a look. No matter who you are, you are bound to find something intriguing. Get to know the Dikeou Collection (Hours: Wed-Fri 11:00 AM-5:00PM) and expose yourself to this jewel in Denver's burgeoning contemporary art landscape. You will find it somewhere between the T-Mobile and Planet Sub along California Street in downtown Denver. Here you can slip through a pair of aluminum double doors and take the ambling elevator to the fifth floor of the Colorado Building—where the doors will part (not unlike going through the wardrobe to Narnia) and you'll be in the right place to partake in the magic of the Dikeou Collection.

dikeoucollection.org



TOP: Cover of *zingmagazine*, Issue 23
BOTTOM: Devon Dikeou (photo by Lisa Kereszi)

“Devon has quietly put together one of the hidden gems in Denver’s contemporary art landscape. The Dikeou Collection offers those that take the time to visit, an opportunity to experience work by contemporary artists that, without the collection, would never find a place in Denver.” John Grant



TOP LEFT: **Wade Guyton** "The Room Moved, the Way Blocked (Stage 1)" 1998 Parquet Wood Floor 16' x 15' x 5' (Photographer, Michael Myers)

TOP RIGHT: **Lawrence Seward** "1989" 2001 Foam, Paint, Wood, Sculpt-A-Mold, Plaster 68" x 35" x 77" (Viewer: Saniego Sanchez, Director of Dikeou Collection)

BOTTOM LEFT: **Devon Dikeou** "Reserved for Ileana Sonnabend: Buddha or Machiavelli" (Brenda Richardson about Ileana Sonnabend as quoted by Calvin Tomkins—The New Yorker 2010, Ongoing, Wall: C-Print Wall Mural of Name Plate Reserving a Table in Perpetuity for the Preeminent Art Dealer Ileana Sonnabend Floor: 1 Table and 2 Chairs from the Restaurant Mezzogiorno Variable Dimensions (Photographer, Michael Myers)

BOTTOM RIGHT: **Johannes VanDerBeek** "Newspaper Ruined" 2008 Mixed Media 42" x 96" x 192" (Person: Jenna Dwyer, Intern at Dikeou Collection)



BACKGROUND: **Devon Dikeou** "Cajole: Tropical Paradise" 1992 Ongoing, Artificial Flowers and Plants, Plant Identification Sign, Mirrored Planter Replicating Mall Ambiance, 3' x 3' x 8' • **Devon Dikeou** "Cajole: Oriental Opulence" 1992 Ongoing, Artificial Flowers and Plants, Plant Identification Sign, Mirrored Planter Replicating Mall Ambiance, 3' x 3' x 8' (Photographer, Michael Myers) • TOP RIGHT: **Misaki Kawai** "Untitled (Large Plane)" 2002 Mixed Media 8' x 8' x 3' • Bottom Right: **Chris Gilmour** "Ford" 2006 Cardboard and Glue, Variable Dimensions

