

**Dallas Art Fair 2026**  
April 16—19, 2026  
Booth D6

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Laura Ball, *Sticky*, 2026, watercolor, ink, wax, and gesso on paper, 51 x 34 in. (129.5 x 86.4 cm)



Justin Favela, *Still Life with Plantains and Bananas, After Francisco Oller (1893)*, 2022, tissue paper and glue on board, 19 x 36 in. (48.3 x 91.4 cm)

David B. Smith Gallery returns to the Dallas Art Fair for its eighth year, presenting the work of Laura Ball, Justin Favela, Gustav Hamilton, and Linda Nguyen Lopez. Spanning a range of materials and techniques, including ceramic, watercolor, and piñata-style mobiles and paintings, the booth will blend the traditional lines of painting and sculpture. Works to be included will represent new paths in several of the artists' practices.

Laura Ball's watercolor works capture a delicacy and occasionally psychedelic-leaning vision that sets apart her depictions of endangered and extinct flora and fauna. Ball's exquisite talent shines through her desert-inspired watercolors, compositionally and literally, with the use of ground mineral pigments.

Justin Favela further explores his unique blend of cultural commentary, unconventional painting, and piñata craft. The Dallas Art Fair marks the release of *Untitled (Deconstructed Nacho Calder)*, Favela's deconstructed nacho mobile—an open edition which captures the artist's sense of humor infused with imagery that celebrates his hybrid cultural identity spanning Mexico, Central America, and the U.S. Southwest. Inspired by work he recently exhibited at the Amon Carter Museum of American Art in Fort Worth, Favela's artistic response to Alexander Calder captures his ability to synthesize inspiration with contemporary culture while reflecting on ideas of ownership and art history. Through the motif of nachos, a Tex-Mex invention, Favela subversively addresses stereotypes, ideas about authenticity, and craft, making complex topics palatable for the masses. Other wall-mounted piñata paintings reference 19th and 20th century Latin American still lifes by Masters, including Puerto Rican painter Francisco Oller, drawing a connection between geographically specific agricultural output via fruit production and colonial conquest.



Gustav Hamilton, *If someone asks this is where we'll be*, 2026, glazed ceramic, 17.5 x 13.5 in. (44.5 x 34.3 cm)



Linda Nguyen Lopez, *When the Candles Burn*, 2026, pigmented porcelain, 11 x 11 x 3.25 in. (27.9 x 27.9 x 8.3 cm)

Gustav Hamilton continues to innovate in his studio. Highly skilled in ceramic traditions, Hamilton has extended his glazing skills to painterly heights, where his often surreal compositions capture personal and pop culture narratives and daily musings. In the booth, works feature flat ceramic “canvases” with occasional three-dimensional outcroppings, complete with the introduction of the artist’s ceramic frames. One such piece depicts the first pot the artist ever made—a nod to Hamilton’s humble beginnings in the ceramic studio.

Linda Nguyen Lopez returns to Dallas with a variety of her enigmatic, abstract sculptural works. Lopez’s iconic gold luster and pigmented ombré porcelain furies, created in a new wall-mounting format, will debut in Dallas. A selection of *Mini Huskies* in the booth features freckled and iridescent glaze finishes. Lastly, a new stoneware *Sunset Afterglow* furry features Nerikomi striping, a ceramic inlay process that creates layered patterns by stacking and slicing different colors of clay. Ranging in scale, color, and surface treatment, her works teem with cascading layers of finger-like lobed forms that indicate movement, gesture, and personality while inspiring childlike curiosity.

Attention to material and craftsmanship, while conceptually highlighting critical conversations, cultural nuance, and personal growth, is realized in the unique artistic languages of artists Laura Ball, Gustav Hamilton, Justin Favela, and Linda Nguyen Lopez at the Dallas Art Fair.

### **About Laura Ball**

Laura Ball's (b. 1972, Los Angeles) work combines her technical achievements in watercolor with an ongoing part-psychoanalytical, part-environmental project she has explored for over fifteen years. She currently lives and works in San Diego.

She received her MFA in 2004 from the University of California, Berkeley. Ball has exhibited at the Denver Art Museum, the Berkeley Art Museum, the US Embassy in Stockholm, the Strozzi (Florence, IT), the Hudson River Museum, the San Diego History Center, David B. Smith Gallery (Denver, CO), and Morgan Lehman Gallery (New York, NY), among others. Her work is in numerous public and private collections including the Denver Art Museum, LACMA, the Cleveland Clinic, JPMorganChase, Fidelity Investments, 21C, the Progressive Collection, Roanoke College, Sonoma State University and the West Collection.

### **About Justin Favela**

Justin Favela (b. 1986, Las Vegas) is an interdisciplinary artist whose innovative use of hand-crafted processes has shaped new conversations in contemporary art, blending humor with keen observations of popular culture and art history to interrogate Latinx identity, cultural appropriation, and the layered histories of his Mexican and Guatemalan heritage. At the core of his art practice is his investigation of traditional Mexican and Latin American craft—specifically cartonería (more commonly known as piñata-making).

Favela has become recognized for his wall sculptures and large-scale installations that combine an obsession with pop culture with a side-eye towards art history—imagine a life-size piñata-style lowrider sculpture, or an entire gallery covered floor-to-ceiling with a fringed tissue paper installation remixing José María Velasco's landscape paintings. You're pulled in by the spectacle of color and movement, and you leave thinking, "I didn't see this like that before."

This conversation about art and culture with the broader public is important to Favela's practice. His groundbreaking podcast, *Latinos Who Lunch*, (on which he is known as "Favy Fav") is a collaboration with art historian, curator, and friend, Emmanuel Ortega (aka "Babelito"). Over its five-year run, *Latinos Who Lunch* has expanded the dialogue at the intersection of art and Latinx representation and identity for audiences across America.

Favela's work has been the subject of dozens of institutional exhibitions since 2007. In 2025, he presented solo exhibitions at the New Britain Museum of American Art, New Britain, CT and the Ulrich Museum of Art, Wichita, KS. His room-sized installation and sculptures are currently on exhibition at Buffalo AKG Art Museum and his monumental site-specific commission, *Capilla de Maíz (Maize Chapel)*, is the subject of a one-person exhibition at the Renwick Gallery, Smithsonian American Art Museum, Washington, D.C., through 2026. His work has been acquired by many public and private collections. He has completed major commissioned projects for museums including the Denver Art Museum, Crystal Bridges Museum of American Art, Amon Carter Museum of American Art, and El Museo del Barrio. He has participated in numerous residencies, and has curated exhibitions and co-produced unique projects like Live in America. He is the recipient of the 2018 Alan Turing LGTBIQ Award for International Artist, and a recipient of the 2021 Joan Mitchell Fellowship. He holds a BFA in fine art from the University of Nevada, Las Vegas.

### **About Gustav Hamilton**

Gustav Hamilton's (b. 1990, Everett, WA) ceramic and acrylic paintings double as a form of self-portraiture. Their compositions are both familiar and surreal, and include references to the landscape of the artist's native Midwest and personal objects from the artist's childhood. Like an auto-fictitious diary where real-life events merge with fictional narratives, in this space of total authorship, beloved family heirlooms, hometown monuments, and nods to artistic mentors have just as much relevance as imagined encounters and fabricated landscapes.

Throughout Hamilton's work, the illusion of depth versus the concrete tangibility of ceramic is a conceptual thread. In the artist's sparse and sometimes physically impossible scenes—where the interplay of the differently-rendered dimensions give rise to metaphorical associations—the familiar objects in the composition ground the viewer's experience.

Hamilton was raised in Fargo, ND and currently lives and works in Brooklyn, NY. He received his MFA from the New York State College of Ceramics at Alfred University and his BFA from the University of Montana. He is currently a Studio Manager and Designer at BKLYN CLAY. He has exhibited most recently at David B. Smith Gallery in Denver, as well as Zoe Fisher Projects, The Hole, The Alfred Ceramic Art Museum, Fisher Parrish Gallery, and Ross + Kramer Gallery in New York, and Moskowitz Bayse and Ochi Projects in Los Angeles. Hamilton's work is featured in the Jorge M. Perez Collection, and the Fidelity Art Collection.

### **About Linda Nguyen Lopez**

Linda Nguyen Lopez (b. 1981, Visalia, CA) is a first-generation American artist of Vietnamese and Mexican descent. Her abstract works explore the poetic potential of the everyday by imagining and articulating a vast emotional range embedded in the mundane objects that surround us.

Her works have been exhibited in Italy, New Zealand, England, France, South Korea and throughout United States including the Renwick Gallery at Smithsonian American Art Museum, Washington DC; Craft Contemporary Museum, Los Angeles; Crystal Bridges Museum of American Art, Bentonville; Long Beach Museum of Art, Long Beach; Springfield Art Museum; The Hole, New York; Mindy Solomon Gallery, Miami; David B. Smith Gallery, Denver; and the Museum of Art and Design, New York. Lopez was awarded the United States Artist Fellowship in 2024. She is an Associate Professor of Art at the University of Arkansas, Fayetteville.

Lopez's work confronts the overlooked and dismissed through her "dust furry" sculptures. These forms that exist at the intersection of the familiar and fantastical. These beings emerge from her fascination with the accumulated detritus of daily life, the gentle gatherings of dust that collect in corners and under furniture, typically swept away without consideration. The dust furries represent a reclamation of the ignored. They are manifestations of time made tangible by each cluster, protrusion, and gentle curve suggesting the slow, patient accumulation of moments. What we discard or fail to notice becomes, in Lopez's hands, worthy of contemplation and care. Her process involves transforming these typically unwanted accumulations into objects of desire and curiosity. Through meticulous handbuilding techniques, she creates forms that seem simultaneously static yet alive with potential energy. The textural qualities sometimes bristling with hundreds of tiny appendages, sometimes smooth and rounded, invite both visual and tactile engagement, challenging viewers to reconsider their relationship with the mundane. By giving form and presence to the typically unseen, Lopez's dust furries ask fundamental questions about perception and attention. They exist as gentle provocations, reminding us that beauty and significance often reside in what we've been conditioned to overlook, and that the most profound connections might be found in the quietest corners of our existence.

### **About David B. Smith Gallery**

David B. Smith Gallery is committed to presenting intelligent and culturally relevant exhibitions in its Denver location, featuring the region's most important emerging talent alongside internationally recognized artists. Through its curatorial program, participation in art fairs, and extensive media coverage in publications such as *Artforum*, *Art in America*, and *ARTnews*, David B. Smith Gallery has cultivated a strong regional, national and international collector audience. *The New York Times* hailed the gallery as offering "an exciting contrast of cutting edge works." The gallery also maintains an active publishing division, which produces exhibition catalogues and editions.

David B. Smith Gallery is a member of the New Art Dealers Alliance (NADA).