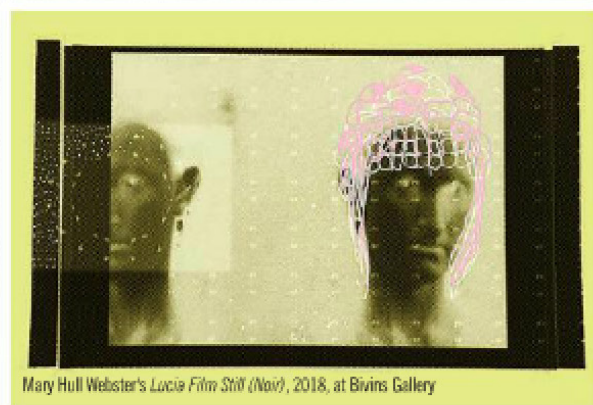


Awol Erizku's *I Was Going to Call It Your Name, but You Didn't Let Me*, 2016, at Night Gallery



Leigh Merrill's *Pink Corner*, 2016, at Liliana Bloch Gallery



Mary Hull Webster's *Lucia Film Still (Noid)*, 2018, at Bivins Gallery

DALLAS ART FAIR HITS 10

TOPICS, TRENDS, BEST BOOTHS OF YEAR X

BY CATHERINE D. ANSPON

Where were you in the spring of 2009? We were there, on the ground floor of the homegrown but never “local” **Dallas Art Fair**. Back then, 30 dealers — a smattering of Dallas gallerists alongside nationals — took over Fashion Industry Gallery, turning the building’s stacked floors and circuitous layout into an antidote to convention-center burnout. A decade later, Dallas Art Fair is all grown up and has spawned a rich month-long banquet of exhibitions, openings, performances, panels, tours,

and a few very legendary (blink, wink) parties in the Dallas art world.

Year 10 is, hands down, the most international iteration of the fair that was co-founded by Dallas entrepreneur/real estate developer **John Sughrue** and independent curator **Chris Byrne**. (Byrne stepped back from the fair after year nine to concentrate on curatorial projects elevating the profile of outsider artists such as Susan Te Kahurangi King and Jerry the Marble Faun.) This year’s action centers around 100 vetted booths and two stories of acquisition activity that draw Texas’ most storied collectors

(regulars on the *Artnews* Top 200 list) as well as insiders and media from New York, L.A., and points in between. Nearly 15,000 attended last year; expect that number to increase this spring. Then there are the dealers. Beyond the American art capitals, you’ll find gallerists headed to Dallas from 30 global cities, including Paris, London, Berlin, L.A., Dubai, Bogota, Hong Kong, Antwerp, Brussels, Cape Town, and Dublin.

Dallas Art Fair Preview Benefit Thursday, April 12; Fair Friday through Sunday, April 13 through 15, at Fashion Industry Gallery; tickets dallasartfair.com.

COMPOUND COMPENDIUM

Excitement swirls around first-time exhibitors, notably New York’s **James Cohan Gallery**, home to Texas-based **Trenton Doyle Hancock**, the two-time Whitney Biennial exhibitor who’s a good bet for any collector; **Spencer Finch**, known for his evocative work for the National September 11 Memorial; the estate of land artist **Robert Smithson**; and Chinese-born painter **Yun-Fei Ji**, who began his career in Texas at Meredith Long & Company in Houston. Jeffrey Deitch protégé **Kathy Grayson**’s *The Hole* promises to be anything but tame. Generating the biggest buzz, though, are Manhattan majors **Paul Kasmin**

Gallery and **Luhring Augustine**, two of the most respected newcomers of 2018. Kasmin’s stable encompasses text master **Robert Indiana** and the deft photography of **Tina Barney**; also peruse the paintings of **Ian Davenport** in advance of the artist’s solo next September at Dallas Contemporary. **Luhring Augustine**’s roster includes photographer **Larry Clark** and the pioneering Brazilian **Lygia Clark**. One of the new exhibitors to watch is **Magenta Plains**, a NYC dealer with an emphasis on inter-generational exhibitions. Directed by SMU grad **Olivia Smith**, the gallery plans a smart pairing for its first Dallas outing that will showcase gestural canvases by **Zach Bruder** and **Bill Saylor**. From the West Coast, a new-to-the-fair must-see is **Shulamit Nazarian**, who reps **Genevieve Gaignard**.

RETURNING PLAYERS

Of course, there will be plenty of returning big names, including **Perrotin** of the global empire (Paris/Hong Kong/New York and headquarters for installationist **Daniel Arsham**); **Hales Gallery**, in from London (its fair solo for **Frank Bowling** in 2015 is still fondly remembered); and blue-chip **Allan Stone Projects** of NYC. Last year, the Allan Stone booth stocked names from the art-history books. Bring your wallets: A highlight from 2017 at Allan Stone was a Wayne Thiebaud drawing of a slice of lemon meringue pie with a \$425,000 price tag — sweet stuff alongside a cache of **Cornell** boxes.

TEXAS PRIDE

Dallas dealers always figure in the mix. This year, there are 11 with DFW connections, including returning exhibitors **And Now**, **Conduit Gallery**, **Cris Worley Fine Arts**, **Erin Cluley Gallery**, **PDNB Gallery**, **Talley Dunn Gallery**, **Valley House Gallery** and **Sculpture Garden**. **Galerie Frank Elbaz**, and from Fort Worth, **William Campbell Contemporary Art**. New arrivals include **Bivins Gallery** and **Liliana Bloch Gallery**. Houston gallerists number just two, but have pedigree: **Inman Gallery** and **Sieardi Ayers Bacino Gallery**, both fresh from Art Basel Miami. Austin's lone participant brings her A-game: **Lora Reynolds**

Gallery presents design darlings the **Haas Brothers**, concurrent with a showing of their mega beast in Icelandic sheepskin, *King Dong*, at **The Joule**. Recommended: **James Cope**'s internationally curated **And Now**; painter of portraits **Sedrick Huckaby** at **Valley House**; and **Talley Dunn** always. At **Conduit Gallery**, pay attention to **Tony Sonnenberg**'s ceramics. **Erin Cluley** brings **Kalee Appleton** (19th-century-inspired landscape photography), surrealist abstract painter **Anna Membrino**, and classic **Nic Nicosia**. At **Liliana Bloch**, **Leigh Merrill**'s minimalist photo compositions allude to American cityscapes, while **Bivins** presents **Mary Hull Webster**, a pioneer of electronic and sound art.



Maryam Hosseini's *Liar's Don't Know What Time It Is* (detail), 2017, at Green Art Gallery

FAIR PRIMER

Watch for fair director **Kelly Cornell** and director of exhibitions **Brandon Kennedy** to return in leading roles. **Dallas Art Fair Foundation** boosts its acquisition fund for the **Dallas Museum of Art** to a hefty \$150,000 (from last year's \$100,000). John Sughrue told *PaperCity* in 2017 that he hopes the fund will ultimately hit \$250,000. It allows DMA director **Agustín Arteaga** and curator **Katherine Brodbeck** to go shopping at the fair for the museum's permanent collection, a novel idea that takes the concept of "institutional support" to a tangible, exciting level. Dallas Art Fair Preview Benefit, set for Thursday, April 12, once again benefits this trifecta: **Dallas Contemporary**, **Dallas Museum of Art**, and **Nasher Sculpture Center**. The fair weekend unfurls the very next day, extending through Sunday, April 15, at Fashion Industry Gallery. (The fair's move to the Dallas Design District may still be more than a year out.) *Secure your Patron Passes, dallasartfair.com.*



Ian Davenport's *Cobalt Blue (After Monet)*, 2017, at Paul Kasmin Gallery

POP-UP AT THE DP&L

Every fair of consequence has an accompanying side or rogue fair. In this case, it's the pop-up curated by **Jordan Roth** of **Ro2 Art**. One of the best booths at the 2017 Dallas Art Fair, Roth's salon-style gallery for mostly Dallas talents ended up being edged out by international exhibitors for the 2018 edition. So the intrepid dealer immediately set up a pop-up nearby at 1508 Commerce St., in the Dallas Power & Light Building, where he takes over its lobby of the glorious Art Deco landmark. Watch for **Brian Scott** of Chuck & George renown; **Bumin Kim** (you can comb her fiber-based canvases); the frenetic psychedelic painter **Jeff Parrott**; obsessive **Charles Clark** with his off-kilter, yet compelling dialogue with Victoriana; and the charmingly clumsy sculptural painted abstractions of **Benjamin Terry**. Conveniently located across from the hottest party of Dallas Arts Month — Saturday, April 14's by-invite-only Eye Ball — Roth plans to extend his pop-up hours into late night to serve as the non-official host for the Eye Ball After Party. *Ro2Art Pop-Up details, ro2art.com.*

GIRL POWER AT THE DMA

While you're in the neighborhood, stroll one block over to the **Dallas Museum of Art**, where L.A.-based **Laura Owens** is having a moment. The artist's mid-career retrospective is a challenging, wild ride that subverts the constructs of painting with minimalism, pop, expressionism, and more. Organized by the Whitney Museum of American Art, where the exhibition opened last fall, Owens' works are sly and earnest, beautiful and kitschy. *"Laura Owens" at the Dallas Museum of Art, through July 29, dma.org.*



Laura Owens' *Untitled*, 2006, at Dallas Museum of Art