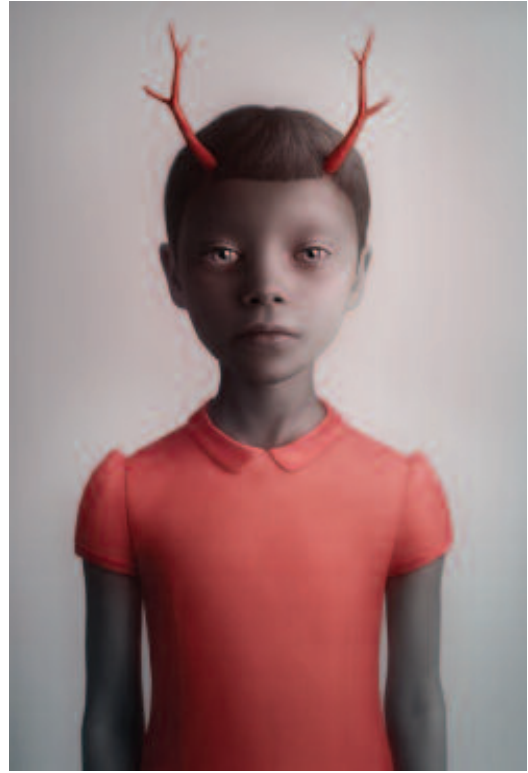
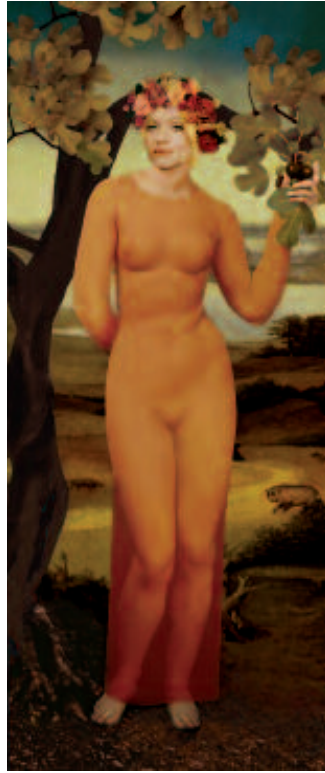
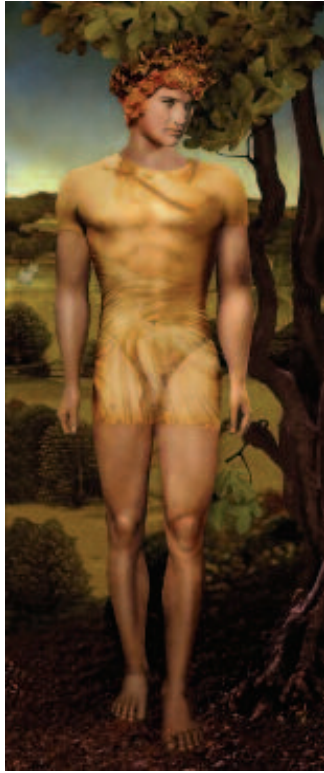


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ARTS+CULTURE MAGAZINE
NORTH TEXAS

APRIL 2012
ARTSANDCULTURETX.COM



Olga Tobreluts and Oleg Dou

Featured artists at the
2012 Dallas Art Fair

April 13 - 15, 2012

Dallas Art Fair Exhibition also featuring artists Jay Rusovich, Jean-Daniel Lorieux, Alfredo Scaroina, Roberto Del Rio, and David Graeve, including his photo-sphere installation on the Dallas Art Fair campus.

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GALLERY

FAIR VALUE

The Dallas Art Fair is making a name for itself in pedigree and cultural value

THE DALLAS ART FAIR (DAF) makes two unspoken promises that, prima facie, seem at odds — untenable in the coupling of the radically new and the easily recognizable. The DAF proposes to be the most hip, happening, and avant-garde event of the year while also simply being a marketplace, a mall for art and its denizens.

In the history of art, the avant-garde has consisted of those who buck the norms of bourgeois politesse. Similar to the unforeseen movement of an atom swerving away from the straight downward shuttling of all other atoms, they attempt to remove themselves from all the rest, or what Nietzsche called the “herd.” Why would the local artistic avant-garde want anything to do with the officially nipped-and-tucked of the DAF? It is not so important whether or not the avant-garde, if it exists, wants to be part of the market or not because the market precedes all, at least in the developed world. To follow the syllogism at work here, you are already nipped-and-tucked even if you thought otherwise.

Undoubtedly, the artistic avant-garde and market exist in a tenuous if not tortured relationship, at least by the weathered and worn definition of the term. In reality, the avant-garde is nothing other than capitalism in raw form. It is the cool and chic object, performance, or thinker doing its thing proverbially outside-the-box. As capital inchoate, that thing does not so much get sucked into the box but relocate the box itself, giving it a fandangled, more easily consumable appearance. And so, the avant-garde is what capitalism looks for in its hunt for ever-greater expansion, whether in the form of real estate or brightly colored gewgaws.

In writing about modernity, the French poet Charles Baudelaire called it *nouveauté*, or novelty. The French context of the mid 19th century, Paris to be precise, gives to us the earliest instance of the artistic avant-garde and, at the same time, the most forthright and perhaps elegant articulation of the interwoven fellowship between the established power of the capitalist State and the rising power of the avant-garde. Since the early 18th century, the French had been holding in Paris an official exhibition each year — the salon — showing the best and most prized works of the Académie des Beaux-Arts, the state sanctioned school

of art. In 1863, Emperor Napoleon III, leader of the French state, sponsored le Salon des Refusés, the Salon of the Rejected, an exhibition showing thousands of paintings rejected by the official jury. So emerged the (officially State-sponsored) avant-garde.

There will be a mingling of establishment and renegade forces come the weekend of the DAF, April 13–15 at downtown’s Fashion Industry Gallery, with the many high caliber galleries from around the country exhibiting their wares at the DAF and our very own Salon des Refusés in the form the Dallas Biennial, or DB12. Also known as Dick Higgins (named for the Fluxus protagonist and the coiner of the term “intermedia”), DB12 will host events and show the work of artists off-site at the Oliver Francis Gallery near Fair Park. They are notably not rejects of the DAF but simply ancillary.

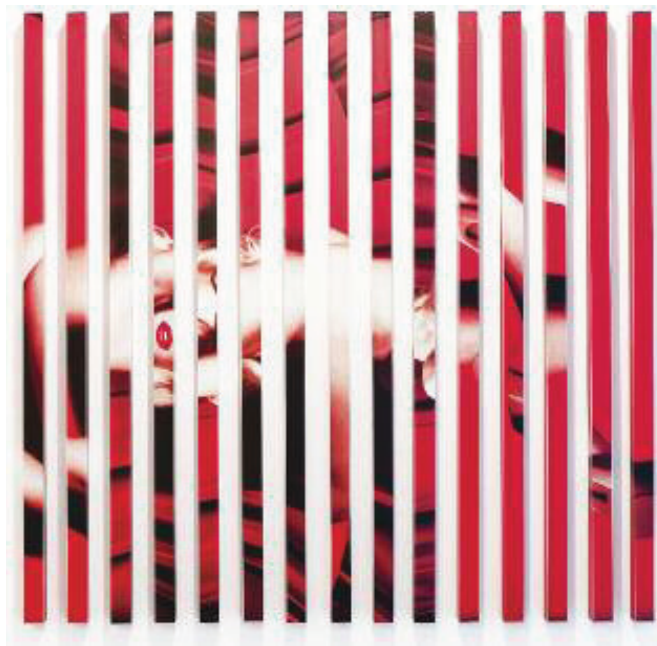
In short, an avant-garde measure is one taken against or outside of the majority. The placement, relevance, and importance of an artistic avant-garde within any given city, including the Metroplex, is discussed below by gallery owners participating in the DAF and DB12.

KATHERINE GRAY, SUE SCOTT GALLERY, NEW YORK, NY

A critical approach that doesn’t accept the prevailing modes of art production is always necessary to reassert the changing needs of successive generations and what they require of culture. Over the past few years Dallas has invested in the arts on a level that is both admirable and inspiring. The DAF is a manifestation of that tremendous commitment, and, quite simply, it allows both Dallas patrons and those from outside the community to participate in the transformation an art fair can bring. As a catalyst for that change, DAF can help reorganize the art scene locally and nationally at an important time for galleries as they reassess their roles in the global art market.

DEBORAH COLTON, DEBORAH COLTON GALLERY, HOUSTON, TX

I feel the Dallas Art Fair gets better each year. This year with the addition of some NADA Galleries plus some from Europe, the Art Fair has some excellent conceptual elements and very 21st Century! I support the Dallas Art Fair because it started in Dallas; it’s not a touring art fair. It is a Boutique Art Fair of quality rather than quantity. Like the Abu Dhabi Art



Fair we had a Booth in the first year of that Art Fair, the Dallas Art Fair is intimate enough to be able to be enjoyed in a day. The Dallas Art Fair is far more than a regional Art Fair. It is starting to evolve as a world class international Contemporary Art Fair and we are happy to be associated with it.

LAURA GREENE, VALLEY HOUSE GALLERY, DALLAS, TX

As a gallery, we are drawn to the expressive individuality of the artist. We seek the avant-garde on an individual level, rather than seeking the avant-garde for avant-garde’s sake. Artists who develop their own expression, rather than trying

THE TOP FAIR

AS ART FAIR, YEAR FOUR

THE BEST OF THE BOOTHS, THE HOTTEST ARTISTS, THE PERENNIAL POWER PLAYERS AND WHO ALIGHT AT THE PREVIEW GALA, PLUS, WHICH GALLERY SOLD OUT HOURS BEFORE OPENING NIGHT. CATHERINE D. ANSPON COVERS THE META CONVERGENCE. PHOTOGRAPHY BRUNO. ADDITIONAL PHOTOGRAPHY JASON AND JOHANNA GILMORE.

FAME, FORTUNE AND FANFAIR

Dateline Dallas Art Fair Preview Gala: The buzz was delivered as it rumbled from the Bentley (BMW and Bentley arrived late) to the entrance to Fashion Industry Gallery before plunging into the fair. Topping under jaw-dropping Goldschmidt balloons by David Graeve — suspended from the trellis in the afternoon lounge area — I passed to admire the glow from the illuminated booths visible inside, including a pulsing **Adela Andea** light sculpture in the cafe area and a **Lay Stone** pavement wall piece occupying part of place in **Marty Walker**'s booth. I also glimpsed through the glass the competing outdoor scene of **Webb Gallery** and was determined to see a visit. Then I couldn't wait any longer and rushed into H.C. with my fellow socialites, and **Seven O'Clock Jamon** (whose late piece formed from hundreds of hand-own buttons was a stand-out at **Deborah Colton Gallery**) and **Charlotte, stylist and fashion-show producer and our driver Zoe Jackson-Jarra**. The sense of energy and glambour of an event was overwhelming.

To the left of the doorway, a giant canvas of a TV dinner by **Theo Wuyts**, courtesy of **Galler Urbane**, was an apt metaphor for the awaiting visual experience — a ready-made banquet of virtually unlimited stylistic flavors and forlorn. We immediately encountered the leading men of the Texas-crafted international fair, which has become one of the most stimulating and successful enterprises in the nation and is served up annually in Dallas. Front and center was co-founder **John Sughrue**, positioned on the high traffic end between the main door and first-floor aisles and a **Rurart Champagne** bar, supping that he was "the Walmart of the Dallas Art Fair." Posing downstairs was co-founder **Chris Byrne**, but soon both men disappeared, summoned to handle with **Major Mike Rawlings**, who was taking an extended tour with wife **Micki** and son **Gunnar** in tow.

Before he eluded, Sughrue imparted big news from the booth of ballhoed Brit newcomer **Jonathan Viner Gallery**. "I sold out about two o'clock this afternoon," he lamented about the no-longer-available abstract paintings executed by **Dan Rees** on prose, building material (Rees bought not to be deviated) — "couldn't even get one." A moment later, he brightened with the news that "I am on a list for a painting from the same series it should arrive from London next month." Sughrue also revealed that the global head of **Rurart Champagne**, **Frederic Dufour**, had jetted in from Paris, France, with an entourage. The Rurart team brought a contingent large enough to play in Cowboys Stadium, purchasing a block of nearly 40 preview-gala tickets. (We learned Dufour's fair stops included a visit to **Deborah Colton Gallery**, where he scooped up a canvas by **Alfredo Saccente**.)



Seven O'Clock Jamon's Everything You Want, Right Now! 2012, by Charlie James Gallery



Adela Andea's My, from the 'Globe' series, 2010, at Deborah Colton Gallery

John Sughrue's 'The Walmart of the Dallas Art Fair' series, 2012, from the 'Walmart of the Dallas Art Fair' series, 2012



A fitting slogan for the Preview Gala and the ensuing weekend's spectacular art fests came from the booth of fair newcomer **Charles James Gallery** of L.A., a local, branding neon sign by **Steve Lambert** proclaiming "Everything You Want, Right Now! We didn't disagree."

FRAMED — EAVESDROPPED/SPIED/ BEST BOOTHS:

We spotted **Howard Rachofsky** in an earnest discussion with **Hudson** in his gallery, **Feature Inc.** We didn't dare interrupt the title-seller.

At **Franklin Parrish Gallery**, a whimsical lemon-yellow and sky-blue **John McLaughlin** canvas from 1966, **Untitled**, went to a private collector in a transaction as high-tech as the agreement on the painting. Besides this lovely **McLaughlin**, other hits on parade were an early 1960s **John Akshof**, which led to **Franklin** supping that his booth was "inspiring Pacific Standard Time," that wonderful L.A. show about the early history of the West Coast scene.

Perusing **Webb Gallery**, I reconnected with the virtuosic work of **Georgianne Deen**. Her sky-summit work was a nice offset with the brand-new-of crazy-itchy wood-laminate **Camp Bosworth** and reliable outdoor **Be Morgan**.

How moving to welcome **galler Lisa Cooley** back home. Cooley started her career at **Mixart Contemporary Art** in Houston. Her experimental **Over East Side** space is now regularly buzzed about in all the art mags. Amid her fan offering, we were drawn to a significant portrait by former **Alan Reid** from his "Concrete Boudoir" series. Cooley explained the work was about the idea of a moment and identity, but we were personally taken by the sky pink palette and faraway gaze of a vaporous **Deborah** babe.

Also happening was Barcelona-based Pop-master **Sergio Mora** in newcomer **Drexel Galerías**'s space. Mora's funny-blending paintings are performed with the whimsy of another ace.

At **Artspace 101**, we fell for **Dennis Blaggi**'s evocative work of a roadside Americana sign in an event home to Houston with devoted collectors **Nora** and **Bob Ackley**. We later saw the pair shopping the **H.C. Westerman** gallery in **Lantern, Westlign, Inc.**

Barry Whistler was all smiles, by Saturday afternoon, his subs for partnering Texas-geometric modernist **Toni LaSalle** was a critical and financial success, with two of the six LaSalle scooped up, to the tune of \$15,000 each.

At **Lynne Weir Gallery**, **Greg Habermyr**'s explosive installation questioning the American dream was a



refreshing antidote to the pristine perfection of many of the other offerings.

At **Andrew Edlin Gallery**, a nose of **Thornton Dial** works (who again starred in this year's **Whitney Biennial**) and a beguiling, rare **Howard Frieder** landscape with the moon and bears made a case for the compelling nature of outsider and visionary art, and how it can hold its own in the art world.

Talley Dunn Gallery's reliable, solid crowd-pleaser and stellar stunner included **David Bates**, who paints like a modern-day **Marcel Duchamp**. A futuristic jet prime chaise longue, honed from white Carrera marble by French maestro **Guillaume Barthès**, was utterly sublime. At **Osage Mosaic Heritage**, it captured our heart as one of the most beautiful objects of the Fair as potent as **Cyprien** did at the **Merrill Collection**.

"I've sold a pair of **Joseph Cohens** and already paid for my fair," said exhibiting galler **Wade Wilson**, **Wade Wilson Art**.

Betty Moody reported brisk sales, especially sculpture by the late, great **Luis Jimenez**, an early **Ed** and **Nancy Kienholz** creation and continued interest in **Helen Altman's** nature-centric work.

We were intrigued by all the art that spilled over into the aisles — including **Gabriel Dawe's** sign with an orange and **Jay Shain's** breakthrough color projection that lit up the walk to the first-floor **Rurart** visiting hole.

In **Perry Rubenstein Gallery**, he had L.A. talent **Eze Crocker** discussed on identity through photographs of an elusive mystery woman, **Michelle**, redefining as a new one. In the artist's hands, she gradually faded away in a series of elegantly disappearing **Michelle** — shown concurrently with **McCoy's** "Miss West" series at **Dallas Contemporary** as one of the **Dallas Biennale** entries.

Wunderkind and media/fashion darling **Vladimir Reston Rottfeld** — whose mom, **Carrie Bradford**, once lived French Vogue as editor in chief — held court in a prime first-floor space with co-owner **James Cape**, former of the **Goss-Michael Foundation**, displaying the odd and original portraits of Beijing-born **Heloise** by painter **Yi Chen**. Chen's surrealist depictions of femmes were one of the most memorable images to come from the fair and were indicative of a trend for portraiture and contemporary investigations into constructs of identity.

Calliope Fine Art's audio and digital **Phodi Giovinetti** (acquired edited offerings included perfect little gouache-on-paper gems by **Ben Berlow**).

At **POW! Gallery**, we were struck by the Russian playgrounds of **Ivan Mikhailov** — just shown at **Artforum** — then passed to gossip with **Mossy** and **Burt Finger**, who always amaze us with their wit and at the most vital photo action around the globe. (**Burt**, who often serves as a portfolio reviewer, was just on the scene in Moscow for **Artforum's** **Frederic Meeting Place** at **Dasha Zhukova's** **Orange Center for Contemporary Culture**.)

Christie's came calling at **Deborah Colton Gallery**. **Oleg Dozi**, displaying a photograph of a pop-laced nymph went to a senior NYC-based institution from the auction house's contemporary department.

One of our discoveries was found in **Marty Walker Gallery's** booth: fresh from his BFA, now Dallas-based partner **Bret Slater**, who already been awarded by **Alexander Rurart** and acquired by a major Dallas collector. Slater's small-scale paintings do wonders with layers of acrylic, applied like frosting, with odd little dashes of hand and a clumsy, albeit compelling DIY aesthetic, making other ways of applying pigment look out of date and overblown. Modestly priced under \$2,000, they were the decidedly the best buys of the fair.

"I'VE SOLD A PAIR OF JOSEPH COHENS AND ALREADY PAID FOR THE FAIR"

— exhibiting galler **Wade Wilson**, **Wade Wilson Art**



1. Howard Frieder's The Noonan, 1981, at Andrew Edlin Gallery; 2. Alan Reid's Concrete Boudoir, 2012, at Lisa Cooley; 3. Yi Chen's The Red Army Nurse, No. 2 (Detail), 2012, at Vladimir Reston Rottfeld; 4. Georgianne Deen's World Without End, 2012, at Webb Gallery

A+C

ARTS + CULTURE HOUSTON

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Matthew Lennon: Cultural Warrior



OP): Author Asa Carter in Clinton, TN, 1957, featured in Douglas Newman’s documentary “The Carter,” page 13; Fanette Ronjat in Classical Theatre Company’s “As You Like It,” page 12; Olg Tobrelut Metallic Print at Deb Colton Gallery, “Dallas Art Fair,” page 22; Opening day of Ai Weiwei’s “Circle 3” at Hermann Park. “Cultural Warrior,” page 22.

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COURTESY OF THE ARTIST AND DEB COLTON GALLERY