

DESPITE A YEAR OF ECONOMIC instability and the shuttering of several popular art galleries, as they say, the show must go on.

That show is the second installation of the Dallas Art Fair, a showcase of modern and contemporary art with paintings, sculpture, drawings, prints and photographs from more than 45 prominent art dealers — many traveling to Texas from more prominent art markets. The event at Fashion Industry Gallery (f.i.g.) in the downtown Arts District kicks off February 4 with an invitation-only Preview Gala, followed by three days of public display. Admission to the show is \$20.

In its inaugural year, the DAF wasn't without some whisperings on the sidelines. After all, the economy was getting darker by the minute, and many people questioned the timing of the fair. Still, others raised an eyebrow when fair organizers John Sughrue and Chris Byrne limited the number of local participants and invited galleries outside of Texas to participate.

Was it realistic to think that last year, as the economy started to tighten, having a local gallery only a few miles away meant that paying the sizable booth fee to participate was impractical to say the least, and more likely impossible? That combined with the fact that the fair organizers initially were inviting only Art Dealers Association of America (ADAA) members, which included such local stalwarts and fair veterans as Dunn and Brown Contemporary and Valley House Gallery, made for a less than inclusive situation. Compared to other previous art fairs in Dallas, it was clear from the beginning that the DAF would be a different kind of event altogether, something more on par with Art Basel Miami and London's Frieze Art Fair in terms of access to top galleries. Between the skittishness of the Dallas galleries and the DAF's own strategy, an absence was created big enough that out-of-towners noticed.

Happily, it was a stellar event marked by a high standard of professionalism and strong crowds — over 5,000 people attended the three-day event. While no one was willing to talk sales numbers, participating gallerists confirmed sales were respectable enough to warrant a return.

This year, people have settled into the times (if rather uncomfortably)



LANDING IN DALLAS

Dallas Art Fair Returns With Some Added Galleries from Here and Afar

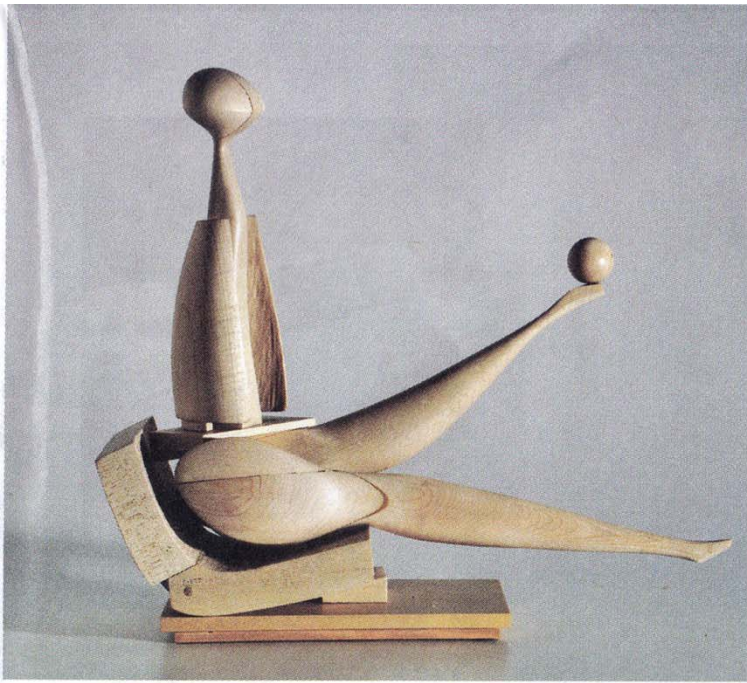
By Anne Lawrence

and galleries are hoping for a rebound in 2010. The silver lining is that galleries and arts patrons from both coasts still view North Texas as a viable and healthy market despite the economy. And that faith is what is driving the DAF, which shines a bigger spotlight on the local scene just by not being fearful and pushing forward — traits often associated

with Texans. So what's in the mix for the February show? In addition to a strong number of returning galleries, the fair has attracted dealers as far away as London and as close as Deep Ellum.

In addition to the Dallas galleries mentioned above and a handful of Fort Worth galleries returning this

Show Stars: Tom Friedman, *Untitled (UFO)*, 2007, from John Berggruen Gallery, San Francisco; Philip John Evett, *Eccentric Clock*, from Valley House Gallery & Sculpture Garden, Dallas; Olli Sihvonen, *Untitled*, 1968, from James Kelly Contemporary, Santa Fe. **Cover:** Susie Rosmarin *Spectrum #10*, 2009, from Dunn and Brown Contemporary, Dallas.



year, other prominent local galleries stepping up to the plate include Barry Whistler Gallery and Marty Walker Gallery. Both are known for showing local, regional, and national artists. As Barry Whistler explained, "It's a good thing to support in the city of Dallas. I feel like I'm in good company." Galleries see obvious benefits with being side-by-side with national and international galleries in terms of building their reputations and exposure, diversifying the local clientele and even networking with other galleries participating in the fair. Kevin Vogel of Valley House couched their participation in terms of advertising, comparing the price of the booth to a single ad in *Art in America*.

The other big news this year is the arrival of the Brits. Timothy Taylor Gallery and Modern Art Gallery, both from London, will be making their debut at the DAF. Why Dallas? As Timothy Taylor explained,

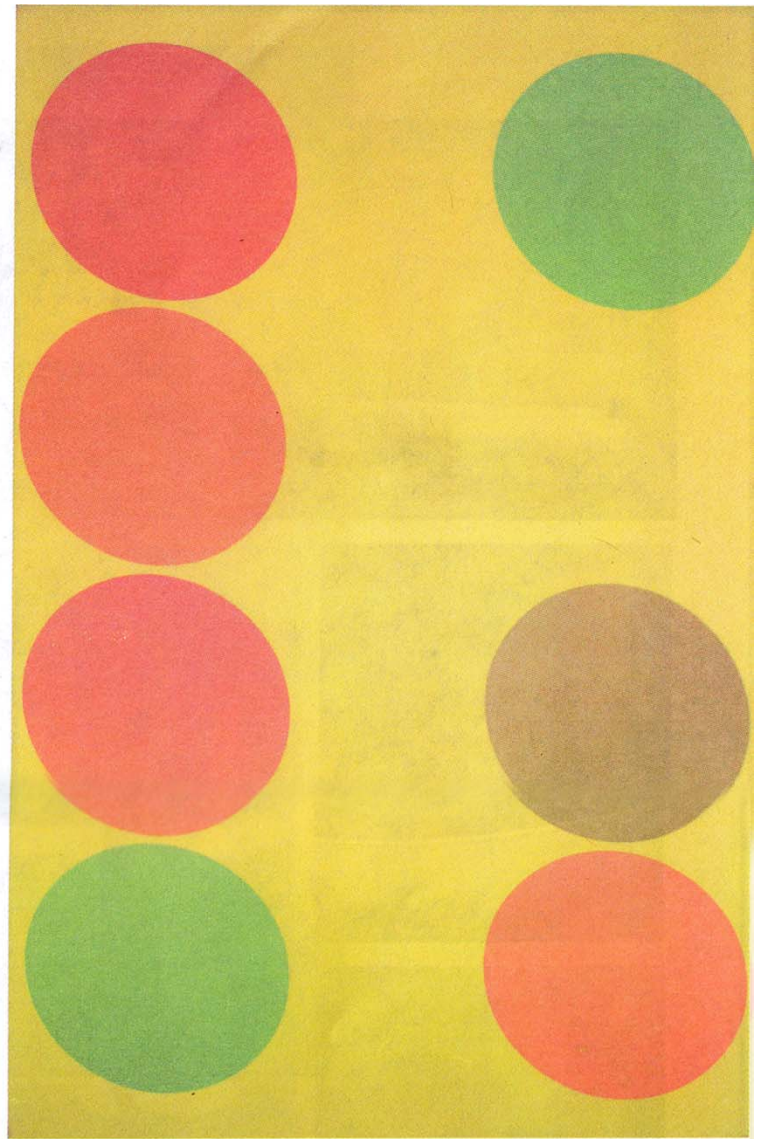
"We know Dallas due to our relationship with the British artist, Richard Patterson, who has been living there for the last few years. I like Dallas; I like the ambition of the place. There are some great, passionate collectors who I count as friends and I'm looking forward to spending time with them during the fair."

Among the returning galleries are some very pleased galleries, including Anthony Meier Fine Arts from San Francisco, rumored to have sold out their booth last year. "Our experience at the fair last year was great. It is a VERY supportive community, and we enjoyed our time

down there and the effort resulted in some rewarding sales," said Meier. This year, AMFA will be presenting a one-man exhibition of Donald Moffett in advance of the mid-career survey at the Contemporary Art Museum in Houston in 2011.

Perhaps Jill Weinberg of Lennon, Weinberg, Inc. in New York City, best distilled the difference between the first and second year at the DAF in explaining her own booth selections. In 2009 they brought perhaps the most expensive single item in the fair, a \$4 million dollar painting by second generation New York School artist Joan Mitchell; not with the expectation to sell it, but for it to be seen and to make an impression for the gallery. It worked. They sold a smaller Mitchell to the Dallas Museum of Art. This year, they'll be back with more Abstract Expressionism, but they will also have works geared towards the more "spontaneous response" with a focus on smaller and/or framed works. In other words, the first year was about making as big a splash as possible and the second year is about sustainability and maintaining quality.

The funny thing about art fairs is that while they occur for only a few days each year, it is the consistency and repeated exposure in that temporary place that builds relationships and familiarity. Galleries will show at the same fair, in the same spot preferably, year after year in hopes of creating that moment of recognition. Let's all hope that we'll all be back year after year.



PARTICIPATING GALLERIES

Andrew Edlin Gallery, New York
 Linda Durham Contemporary Art, Santa Fe
 Anthony Meier Fine Arts, San Francisco
 Lora Reynolds Gallery, Austin
 Artspace 111, Fort Worth
 Mary Ryan Gallery, Inc., New York
 Babcock Galleries, New York
 Nancy Hoffman Gallery, New York
 Barry Whistler Gallery, Dallas
 Newzones, Calgary, Alberta
 Birnam Wood Galleries, East Hampton
 Pace Prints, New York
 Bill Hodges Gallery, New York
 Peter Fetterman Gallery, Los Angeles
 Carrie Secrist Gallery, Chicago
 Richard Levy Gallery, Albuquerque
 Charlotte Jackson Fine Art, Santa Fe
 Ruiz-Healy Art, San Antonio
 Crown Point Press, San Francisco
 Stuart Shave/Modern Art, London
 D'Amelio Terras, New York
 Tai Gallery/Textile Arts, Santa Fe
 Deborah Colton Gallery, Houston
 Tandem Press, Madison
 Dolby Chadwick Gallery, San Francisco
 Texas Gallery, Houston

Dunn and Brown Contemporary, Dallas
 Timothy Taylor Gallery, London
 Forum Gallery, New York
 Turner Carroll Gallery, Santa Fe
 Gallery Henoeh, New York
 Valley House Gallery/Sculpture Garden, Dallas
 Gebert Contemporary, Santa Fe
 William Campbell Contemporary, Fort Worth
 Hedge, San Francisco
 William Shearburn Gallery, St. Louis/Santa Fe
 Howard Scott Gallery, New York
 William Siegal Gallery, Santa Fe
 Inman Gallery, Houston
 James Kelly Contemporary, Santa Fe
 Jason McCoy, Inc., New York
 Jerald Melberg Gallery, Charlotte
 John Berggruen Gallery, San Francisco
 Kathryn Markel Fine Arts, New York
 Kristy Stubbs Gallery, Dallas
 Lennon, Weinberg, Inc., New York

The Dallas Art Fair, February 5-7, 2010 at Fashion Industry Gallery (f.i.g.), 1807 Ross Avenue, Dallas, 75201. Tickets now available online at www.dallasartfair.com. Tickets may also be purchased at the event site throughout the weekend.