



Wayne Thiebaud's *Three Cupcakes*, 2009, at John Berggruen Gallery

DALLAS ART FAIR 2010

THE OFFICIAL WRAP-UP

The art. The parties.
 The dealers. The collectors.
 The sales. The buzz.

BY CHRISTINA GEYER AND CATHERINE D. ANSPON.
 PHOTOGRAPHY LISA STEWART, BRANTON ELLERBEE.



Sharon Core's *Early American, Still Life with Cake*, 2009, at James Kelly Contemporary

POSH PREVIEWING

MUSEUM-WORTHY WORKS by Damien Hirst, Andy Warhol, Bridget Riley, Joan Mitchell, Wayne Thiebaud and Henry Darger were just some of the coveted collectors' fare on view when the Dallas Art Fair 2010 unveiled year two at the Fashion Industry Gallery. The eagerly anticipated Preview Gala, which benefitted the Booker T. Washington High School for the Performing and Visual Arts, drew several hundred cognoscenti, including a significant art posse from Houston such as top collectors **Penelope and Lester Marks**, **Leigh and Reggie Smith**, **Jereann Chaney**, **Judy Nyquist**, and **Lea Weingarten**, as well as **Jonathon Glus**, who directs all public art projects as CEO of Houston Arts Alliance. The museum contingent was packed with heavy-hitters such as the DMA's **Bonnie Pitman**, Nasher Sculpture Center director **Jeremy Strick** with wife **Wendy**; Artpace director **Matthew Drutt**, in from San Antonio with wife **Claudia Schmuckli**, director of the Blaffer in Houston; and curators **Barry Walker** of the Museum of Fine Arts, Houston (honored at the dealer pre-Fair party), and **Valerie Cassel Oliver** of Contemporary Arts Museum Houston, who was there to see **Donald Moffett's** installation at **Anthony Meier's** booth in preparation for co-organizing the artist's retrospective in 2011. The Fair's gallerists — more than 55 notables from as far away as London, in the case of British power brokers **Stuart Shave** and **Timothy Taylor** — mixed with socials and international and Texas artists, who all turned out to mingle and, above all, peruse and buy art.

"This is usually 20,000 square feet of empty space. Now it looks like a permanent installation," said **Marlene Sughrue**, wife of Fair co-founder **John Sughrue**, of the industrial warehouse turned posh white-cubed artspace. Preview chairman **Eve Reid** (who directs Sotheby's Dallas office; the auction house was among the Fair's patron sponsors) and Fair co-founders **Chris Byrne** and **John Sughrue** hosted the atypical affair, which they curated with artworks such as the monumental mid-1980s canvas by Ed Ruscha at the top of the stairs leading to the second-floor galleries, courtesy of exhibitor John Berggruen Gallery. (Founder **John Berggruen** and his wife **Gretchen**, in from San Francisco, hobnobbed with their many Dallas clients.) Chaise longues, sofas and armchairs from Philippe Starck's Privé collection for Cassina provided a sleek design motif. A photographic mural by Venice Biennale-exhibited Italian **Angelo Musco** (represented by Chicago gallerist **Carrie Secrist**) stopped traffic near the first-floor entrance as gala-goers ogled the thousands of nudes that comprised its ocean-wave image.

As with any extensive art collection, seeing the Fair in its entirety required more than one evening. But with a glass of Veuve Clicquot Ponsardin champagne in one hand and beautiful bites from

Rosewood Mansion on Turtle Creek in the other (the Fair's presenting and patron sponsors, respectively), we sighted avid art-followers including chair-husband **Warren Weitman**, chairman of Sotheby's North and South America; developer **Marty Collins**; **Muffin Lemak**; **Karla McKinley**, who threw her own party the next evening to welcome out-of-town collectors to her casa and toast artist **James Gilbert**; and curator/gallerist-on-hiatus **Christina Rees**. Rees' husband, artist **Richard Patterson**, garnered raves at Timothy Taylor Gallery for his expressionistic canvas of a cat, which was shown under glass because it was still wet and unfinished.

Private dealer **Kristy Stubbs'** booth drew a crowd with its arsenal of Hirsts, as did The Public Trust's clever "Fresh Cuts" installation of must-have works on paper. The latter were exhibited like prime cuts of meat, in display cases and on hooks to suggest racks of beef or lamb. Proprietor-gallerist **Brian Gibb** even wore a butcher's smock to further the carnivore theme. A loft-style party raged upstairs, with a rock 'n' roll band and still more major art. First stop was the Santa Fe gallery **James Kelly Contemporary**, where we spied Neiman Marcus' **Ken Downing** and **Sam Saladino** looking themselves over (and straightening their dapper suits) in a shiny Anish Kapoor sculpture — the piece's rumored seven-figure price tag created quite the conversational buzz. Nearby, David Yurman's **Chris Kimbrough**, along with **Joanne** and **Charles Teichman**, adored a gargantuan earring-shaped sculpture by Timothy Horn, while **Betty Blake**, **Nancy O'Boyle**, and **Mary Beth Masterson** toured the transatlantic Timothy Taylor Gallery. Some took respite in the makeshift Sanani coffee lounge, including trend-spotting gallerist **David Quadrini**, back from L.A. for the Fair; **Ana** and **Sherrill Pettus**; art advisor **Cindy Schwartz** with star lensman/Yale professor **Gregory Crewdson**, who lectured at the DMA earlier in the day; **LeeLee Gioia**; exhibiting Dallas gallerists **Marty Walker**, **Lisa Brown**, and **Talley Dunn**; collector types **Lindsey** and **Patrick Collins**, who shopped D'Amelio Terras' booth; Colton & Farb duo **Deborah Colton** and **Carolyn Farb**; **Jan** and **Jim Showers**; **Laura** and **Bob Wilson**; **Jan Rosen**; **Mike Mullins**; **Katherine Perot**; and **Jennifer** and **John Eagle**, whose modernist house and well-edited collection were toured that weekend as a perk for Fair VIP ticket holders; and Wells Fargo honchos **Steve Christensen** with wife **Lauren**, **Clayton Fisher**, **Charles Dix**, **Trip Bomar**, and **Mark Boom**, who hosted a preview reception for their VIP clients an hour before the grand gala opening. Art Fair sponsors fulfilled their duties, such as presenting sponsors **Christophe Charrier**, **Bianca Benavides Anderson**, and **Cyndi Mendez** of Moët Hennessy, whose Veuve Clicquot Ponsardin bubbly helped fuel the artistic buzz.



Azadeh Ajami
Michael Fuchs



Filippo Tattoni-Nilvezzi
Aphrodite Gonou



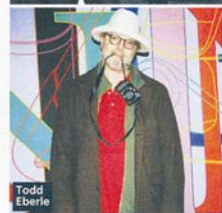
Michael Craig-Martin's
Commissioned Portrait, 2007,
at The Goss-Michael Foundation



Michael Craig-Martin
Kenny Goss



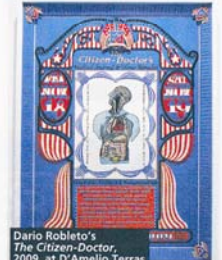
Jeremy &
Wendy Strick



Todd
Eberle



Clayton Fisher
Charles Dix



Dario Robleto's
The Citizen-Doctor, 2009,
at D'Amelio Terras



THE NEXT NIGHT: GOSS-MICHAEL FOUNDATION'S CHROMATIC CELEBRATION

WHEN IT CAME to the parties that followed the big opening night, the action was nonstop. One of the hottest tickets during the busy weekend was The Goss-Michael Foundation's Friday-evening VIP view of its **Michael Craig-Martin** exhibit and toast to the Dallas Art Fair's commencement. More than 200 art A-listers and a spectrum of socials walked the red carpet during **Kenny Goss** and **Joyce Goss'** flashbulb-worthy evening. Admiring the extraordinary chromatic career of Londoner Craig-Martin (who's also celebrated as Damien Hirst's professor) were **Chantal Salomon-Lee**; the DMA's **Charlie Wylie**; New York dealer **Chris D'Amelio**, with gallerist colleague-Dallas native **Trina Gordon**; **Aphrodite Gonou**, art advisor to Kenny Goss and George Michael, in from London; **Jeffrey Grove**; **Frank Bernarducci**, Houston-based Pop collectors **Dorene** and **Frank Herzog**, he, Texas rep for AXA Art insurance; **Stuart Glass**, Dallas Contemporary director **Joan Davidow**, who hosted her own happening the next night, welcoming 1,000 to christen the nonprofit's new Design District space; **Christen Wilson**; **Brian Bolke**; **Faisal Halum**; makeup maven **Susan Posnick**, who told us she was contemplating a work by **Rachel Hovnanian** from Jason McCoy's booth; **Shanon Schwimmer**, **Robin**

and **Steve Ladik**; and Houston gallerists **Wade Wilson**, representing **McKay Otto**, and **Barbara Davis** with exhibiting sculptor **Paul Fleming** (whose installation from hydrocol and juicy-hued resin earned him attention and post-Fair commissions).

Also taking it in — and snapping away madly — was *Vanity Fair* lensman **Todd Eberle**, in from NYC to cover the new Cowboys Stadium. We spied Dallas Museum of Art director **Bonnie Pitman**, who came early and viewed Craig-Martin's colorful collection of paintings, wall drawings and computer portraits with Goss-Michael associate curator **James Cope**. The men of the hour, Goss and Craig-Martin, arrived together and were immediately greeted by the DMA's leading lady. "Now we can really see the art and talk," said Craig-Martin to Pitman as he led her through his conceptual show. Nearby, GMF curator **Filippo Tattoni-Marcozzi** and **Mike Masters** lounged on a sofa beneath Craig-Martin's animated LED-screen portraits of Kenny Goss and George Michael. The vivid depictions changed hues without ever repeating the same combination twice. "The Duchess of Devonshire — you know, the best duchess there is — she is going to have one made," Goss whispered to us of the famously futuristic commissioned portraits.

BEHIND THE CANVASES, INSIDE THE BOOTHS

GATHERINE D. ANSPON REPORTS.

• **David Graeve's** stack-of-eyeglasses sculpture was acquired by Luxury Marketing Council's **Pamela Martin-Duarte** and husband **Ignacio** from gallerists **Deborah Colton** and **Carolyn Farb**. But the hottest artist at Colton & Farb was **Nathaniel Donnett**, whose paintings on simple brown paper bags detailing the African-American experience not only sold out but resulted in an offer for a New York solo. At least one museum also expressed interest in the emerging Texan. Also at C&F, Houston- and New York-based artist **Molly Gochman** caught the eye of Sotheby's power couple **Eve Reid** and **Warren Weitman**, who took home a large-format photograph.

• **Brian Gibb** of **The Public Trust** rushed up to us on Sunday, whispering that **Laura Bush** had stopped by to purchase a **Charley Harper** nature-themed work on paper. But my favorite find at Gibb's booth — and surely the most affordable offering of the Fair — was Dallas artist **Billy Zinser's** *Macraoans* sculptures, a real deal at just \$40 per portable masterpiece. I now have one on my desk.

• Seen shopping at **Peter Fetterman Gallery** were **Marlene** and **John Sughrue**. The pair decided upon a black-and-white photograph by Brazilian talent **Sebastião Salgado** — a dramatic image showing an ice flow in Antarctica.

• Dallas dealer **Dunn and Brown Contemporary's** booth was hopping, garnering attention for its strong mix of Texans such as **David Bates**, **Aaron Parazette**, and **Erick Swenson**, as well as international it-girl **Tara Donovan**, who mines everyday materials such as Mylar into sculptures tinged with magic; D and B reported sales of artworks by **Kiki Smith** (a bronze editioned piece), **Helen Frankenthaler** (a pair of 2003 woodcuts) and **Susie Rosmarin** (a recent canvas).

• At **Marty Walker Gallery**, an abstract, architectural wall sculpture by Dallas artist **Jay Shinn** caught the attention of exhibiting Houston dealer **Barbara Davis**. After a studio visit the next day, she offered Shinn a prime spot in her 2010 lineup, where he will be the featured artist in the Introductions show this summer.

• Major excitement swirled around the booth of San Francisco gallerist **Anthony Meier**, whose single-person show for **Donald Moffett** completely sold out. Moffett will be the subject of a 20-year retrospective next year co-organized by the Contemporary Arts Museum Houston and the Andy Warhol Museum, Pittsburgh. The Moffetts deserved their success. They were the stars of the Fair.

• **Jason McCoy's** monographic installation of New York artist (and former Texan) **Rachel Hovnanian** was another high-traffic destination. Hovnanian's work was available in an extensive range of media and price ranges — from \$1,000 to five-figures for a Carrera marble totem, a version of which stood guard in the dining room at Rosewood Mansion on Turtle Creek. The artist was on hand throughout the weekend to discuss her provocative take on female beauty.

• Outsider dealer **Andrew Edlin Gallery's** **Blair Brooks** reported: "The fair went well. Among the works sold was a major **Tom Duncan** piece, *The Women of the New Amsterdam Insurance Company Get Dressed for Work* (2009), as well as a **Chris Doyle** lightbox work, *Apocalypse Management Panorama* (2009) ... there was a lot of very positive, very thorough interest in the booth. The large work by **Henry Darger** got a lot of attention; being able to view such a piece in any venue is truly special."

