

FLEX

WHY MEGA-ARTIST
RICHARD PHILLIPS IS DOING DALLAS
THE WIFE WHO'S SHOCKING THE DMA
ERICK SWENSON'S BIG NASHER MOMENT
IS THIS WHOLE THING **SHEPARD FAIREY'S** FAULT?

+

FASHION: A MUSE, TRANSFORMED
WHERE THE ELITE EAT
THE DIGS: **KARLA MCKINLEY**
HAS SOME SERIOUS HANG-UPS
YOUR NEW **PORSCHE**

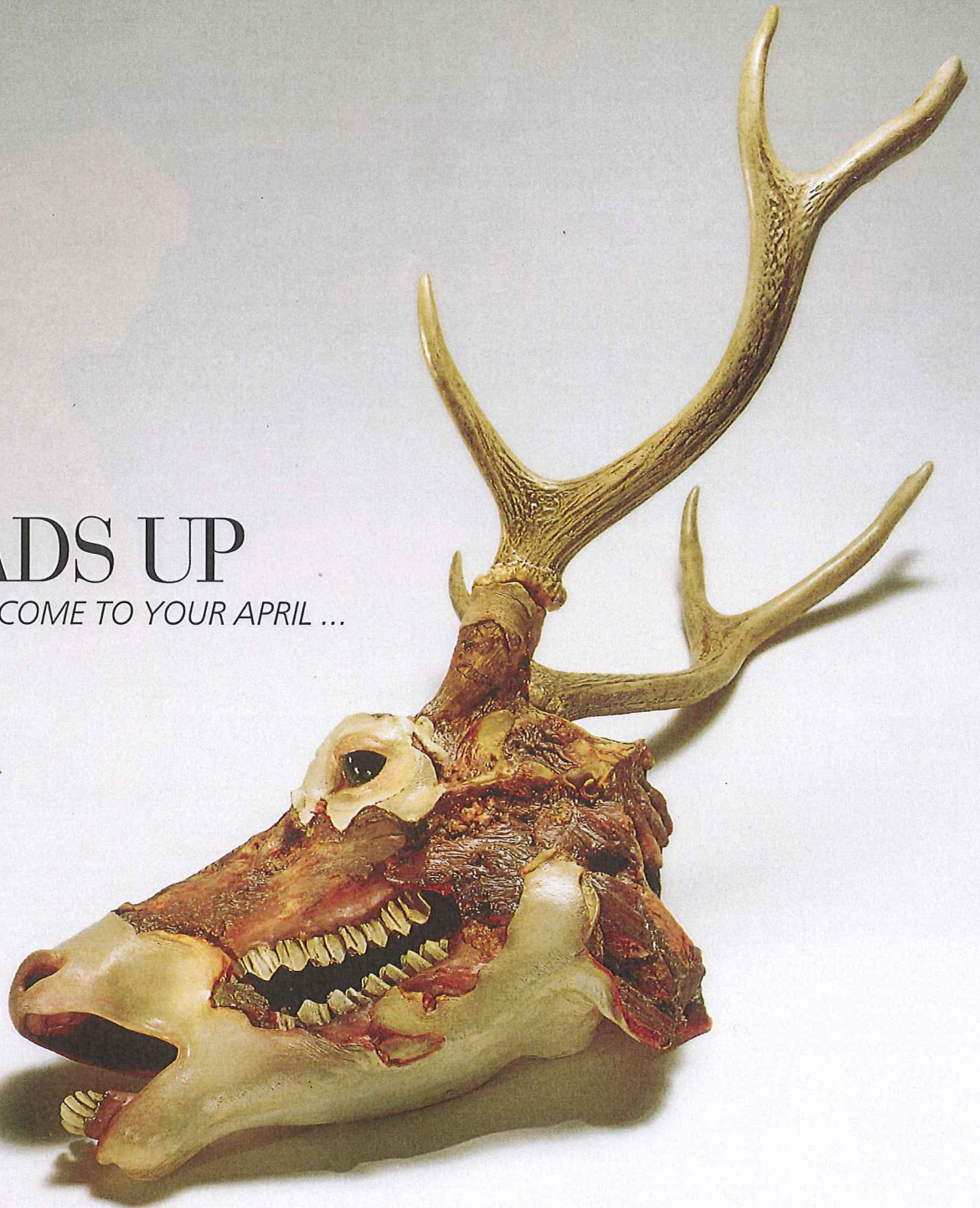
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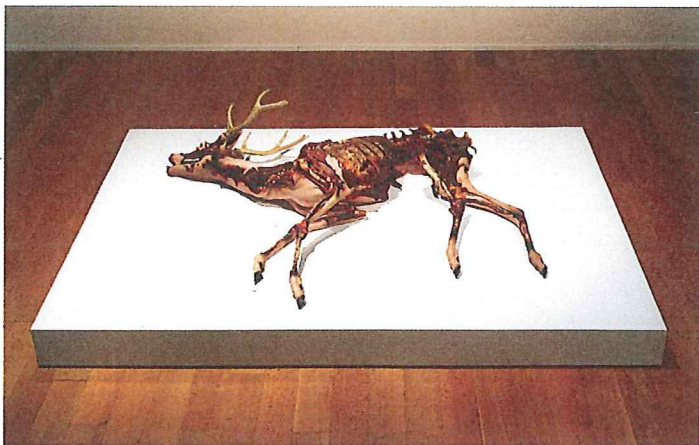
THE DALLAS
ART SCENE NOW

"That's what great
artists do, isn't it?
They show us all the
angles, not just the
glossy façade."
— CINDY RACHOFESKY

HEADS UP

WELCOME TO YOUR APRIL ...





Ne Plus Ultra, 2005. Acrylic on urethane resin.

GUT REACTIONS

(Erick Swenson's and yours)

His work repels and compels — in the same instant. Like the proverbial train wreck, you can't stop looking. You are at once horrified and saddened. These visceral push-pulls will be happening all season long at **"SIGHTINGS: ERICK SWENSON,"** opening April 14 at the Nasher Sculpture Center. Swenson is Dallas-based — he's been here since the 1990s and is a University of North Texas grad — but this marks his first museum show in the city. (It is also the Nasher's first exhibit of a Dallas artist.)

Swenson's road map to this moment has an eyebrow-raising milestone: He was selected for the 2004 Whitney Biennial Exhibition at the Whitney Museum of Art in New York, which ignited international attention for him. Subsequently, his outré work landed in the collections of the influential Saatchi Collection in London, the Dallas Museum of Art, the Modern Art Museum of Fort Worth and the Whitney itself.

Swenson's subjects are not humans but animals, some rendered so utterly real that your neurons fire "taxi-

dermy" instead of processing that it's all resin, paint and silicone. His lifelike menagerie — deer, sheep, apes — finds itself in dangerous situations. Peril is nigh, or they've been trapped. Sometimes, the end has already come. (Skulls and open carcasses figure heavily.) The ones



Schwärmerei (in process), 2012.

that are hanging by a shred of luck traverse snowy crags or are caught in wind-whipped capes. Others lie frozen, with ice formed to antlers. No matter the scenario, you *will* find yourself caught in an allegory — to your own life or to humankind.

For the Nasher exhibit, Swenson is showing two works: a decomposing deer, created in 2005, and a brand new installation, employing beer steins and dozens and lots and lots of snails. What symbolism will slither from beneath them? What conclusions will you draw? *"Sightings: Erick Swenson,"* April 14 to July 8, 2001 Flora St., Dallas, 214-242-5100, nashersculpturecenter.org. Erick Swenson is represented in Dallas by the Talley Dunn Gallery, 5020 Tracy St., 214-521-9898, talleydunn.com. — Rob Brinkley

LUXE LOVES "This caftan from Elizabeth Anyaa's new spring collection is inspired by the sun's reflection on water — and **just begging to be worn beachside** over a two-piece or tank and white jeans. The best part? It never needs ironing."

— Jessica Elliot



Hand-dyed silk chiffon caftan with merino wool and silk fibers from a series of five element-inspired caftans, \$1,800, 1409 S. Lamar St., Studio 104, Dallas, by appointment, 214-734-5263 or eanyaa@elizabethanyaa.com



BENTLEY, RIDIN' (WAY) HIGH

Good gaudy, almighty. Bentley just rolled out its first SUV concept vehicle in history, at last month's Geneva Motor Show. The EXP 9 F has a 600-horsepower, twin-turbo W-12 engine and rides on pimped-out 23-inch wheels. The diamond-quilted leather seats echo a British field-sport jacket, and the split tailgate folds down to reveal a bespoke picnic set. The proposed ride is so hot it already has its own Twitter hashtag, #EXP9F. Calling all rap stars. (And royals.) Bentley EXP 9 F, bentleymotors.com — Christopher Wynn



CULTURE CRASH!

Art and film collide when the **DALLAS INTERNATIONAL FILM FESTIVAL** and the **DALLAS ART FAIR** open in mid-April — one day apart. Here, our highly picky list of where you should be, when.

By **ROB BRINKLEY** and **NATALIE NEAL**

DALLAS INTERNATIONAL FILM FESTIVAL

April 12 to 22; dallasfilm.org

There isn't enough popcorn in the city to get through *this*: 180 films in every genre imaginable — classic, documentary, comedy, horror — all over town. It happens everywhere from the Angelika Dallas to the The Magnolia to the Nasher Sculpture Center. There will be several world and Texas premieres, and a Festival Lounge at Mockingbird Station where you can elbow-rub with filmmakers and groupies.

WHAT WE'D DO Aim for the Centerpiece and Gala screenings (details at dallasfilm.org), which include after-parties with A-list industry types. As for festival tickets, the \$750-per-person Star Pass is the only way to go, with entrée to the Opening Night Screening & Gala, the Festival Lounge, all regular and Centerpiece screenings and all parties. Oh, and a DIFF swag bag.

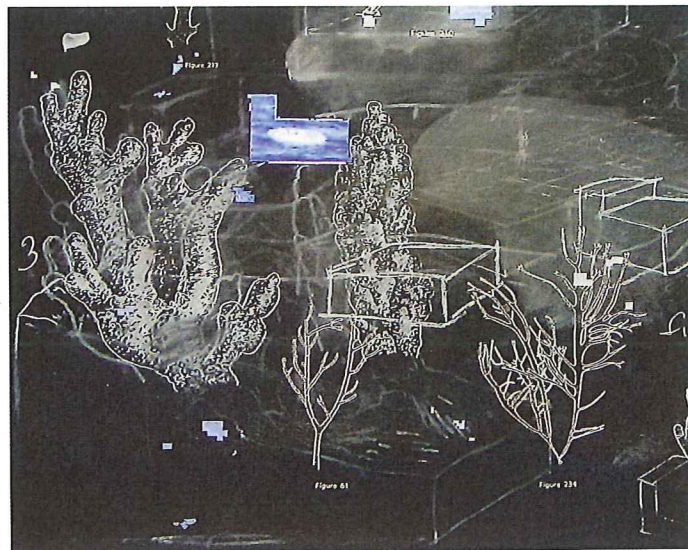
THE FD LUXE FLICK PICK *Diana Vreeland: The Eye Has to Travel* (April 17 at 4:15 p.m. and April 18 at 7 p.m., both at the Angelika Dallas, 5321 E. Mockingbird Lane) Around our office, D.V. is a deity. Learn why in this 86-minute, voyeuristic adventure, all about the wildly unique, pronouncement-making fashion editrix who enlivened the pages of *Harper's Bazaar* and *Vogue* with her saucy humor and laser-sharp eye for the new, new, new.



REEL STYLE: Diana Vreeland, photographed in her famous "garden in hell" by Horst P. Horst, stars in the Dallas Film Festival documentary *Diana Vreeland: The Eye Has to Travel*.



ON THE BALL: Douglas Little will design the decor for "Wanderlust," this year's Art Ball



FAIR GAME: At the Dallas Art Fair, Vernon Fisher's *Under the Deep, Deep Sea*, 2011, oil and acrylic on canvas, from the Talley Dunn Gallery

DALLAS ART FAIR

April 13 to 15; dallasartfair.com

Art Basel, we'd sleep with one eye open if we were you. The Dallas Art Fair is back — and big. More than 70 galleries and dealers will pack into the sleek Fashion Industry Gallery for everything from a highbrow Thursday-night preview gala to a Sunday-afternoon panel of Dallas gallery owners, who will tell tales from the trenches. This fair is all about art, with works for sale by local, national and international artists — hence, the people-watching is second to none. Combine it all with flowing Ruinart bubbles (the tony French Champagne house is the presenting sponsor) and you've got the makings of some very stimulating — and highly visual — days and nights.

WHAT WE'D DO: Go early, and go often. Pace yourself, because your eyes and brain *will* spin if you try to shop it all in one visit. The \$600 Premiere Patron Pass will calm things down a bit: You'll get to go to the Thursday-night gala one hour before the pack, and you'll have an advance look at the exhibited works. (Translation: first dibs.)

THINK LOCALLY: The out-of-town galleries are compelling, but don't miss this chance to shop influential Dallas galleries in one spot. Some standouts: Barry Whistler, Conduit, Cris Worley, Galleri Urbane, Holly Johnson, Marty Walker, Photographs Do Not Bend, Talley Dunn, Valley House.

THE FD LUXE LIST: Of the many fêtes tapped into the Dallas Art Fair's whirlwind (most are listed at dallasartfair.com; check it for important RSVP/admission details), this handful is where the art elite will be circulating — we promise.

APRIL 11: Jacob Kassay exhibit opening at **The Power Station**

APRIL 13: "Sightings: Erick Swenson" exhibit opening at the Nasher Sculpture Center, the Adam McEwen exhibit opening at The Goss-Michael Foundation and the Erwin Wurm and Zoe Crosher openings at the Dallas Contemporary.

APRIL 14: "Wanderlust," the Art Ball, at the Dallas Museum of Art, co-chaired by Merry Vose and Julie Hawes and with over-the-top décor by Douglas Little — which *will* be upstaged by the outrageous Jackie Anderson, wife of new Dallas Museum of Art director Max Anderson.



THE ART OF THE DEAL: John Sughrue and Chris Byrne, co-founders of the Dallas Art Fair, with a work by Aaron Parazette

MONEY FOR

Dallas' art scene is red-hot. How did we get here? MICHAEL GRANBERRY *does the math.*

Dallas has long been a city that seeks to create its own magic. Stuck in the middle of a hot, flat prairie, devoid of mountains or kisses from an ocean breeze, Dallas is a city that prospered at the whim of its founding citizens. That is true, too, of its rise in the art world. It is by no means London or New York when it comes to painting or sculpture, but its upper class embodies the notion that art, as Dallas gallery owner Kenny Goss says insightfully, "has become very central to American philanthropy." Goss notes, for instance, that an "amazing group of collectors has led the way for the Goss-Michael Foundation and others. The city is home to tremendous art collections which are absolutely staggering in their uniqueness," he says. "For example, the Rachofsky, Rose and Hoffman collections are unmatched." Those families alone have extended a bequest of \$215 million to the Dallas Museum of Art in world-class works. Even the Rachofskys' Richard Meier — designed manse — it's not lived in; it simply houses art — is part of the gift.

That same notion extends to the two guys who co-founded the Dallas Art Fair and who are happily riding the bandwagon to which Goss alludes. They're not quite ready to pronounce the recession dead, but when it comes to the Art Fair, its stock is decidedly bullish.

"There's been a very conscious, proactive commitment by the community that has created this energy in Dallas," says Chris Byrne, who with business partner John Sughrue launched the fair four years ago. It's back this month, from April 13 to 15, with more than 70 galleries and dealers. "Now it's recognized on a national and international level." At the close of last year's event, Sughrue dubbed it "the end of the beginning." The fair had concluded a robust third year, which was easily its most successful. More than 5,500 attended the three-day extravaganza, "where we sold more art," Sughrue says, "than the first two years combined."

Sughrue and Byrne long to make Dallas' "a destination fair," not unlike the glitzy, glamorous Art Basel Miami Beach. As the Dallas Art Fair flexes its muscles, so too does its ability to draw headlines and crowds. Last year's fair brought Ultra Violet — a.k.a. Isabelle Collin Dufresne, French author and artist — who appeared for the screening of *Full Circle: Before They Were Famous*, a documentary tribute to Violet's legendary mentor, Andy Warhol.

Art has indeed heightened Dallas' celebrity profile, with Goss's endeavor a prime example: The Goss-Michael Foundation is so named because of his former partner, British pop icon George Michael. Celebrities help sell tickets, which is no secret at the fair, and adding to the sexiness is the inclusion of out-of-town and notable galleries from New York, San Francisco and London. The aim, of course, is to sell, sell, sell, and the range is as wide as the North Texas flatlands. The prices for works run from around \$1,000 into the daunting six figures. The fair has widened its net to embrace as many local participants as possible, including such heavyweights as the Nasher Sculpture Center, the Dallas Contemporary (those two will be the beneficiaries of this year's advance preview show) and the Dallas Museum of Art, where the recent record-breaking Jean Paul Gaultier show made DMA the Comeback Kid of local museums.

As fun as the fair is, the Dallas art scene has proven its endurance well beyond April. Its strong stable of galleries elevated eyebrows just before the recession, with dozens making a mass migration from pricey Uptown to the funkier Design District, especially Dragon Street. Even Cowboys Stadium has a staggering art collection. "People want to talk about Dallas and everything going on in Dallas," Byrne says, "and there's a reason for that. There's a lot happening, and it's happening now."

MICHAEL GRANBERRY is a Dallas native with a fine arts degree from Southern Methodist University, class of 1974. He writes about art, artists, museums and pop culture, and has profiled Renée Zellweger, Brett Hull and the brothers Wilson. His email is mgranberry@dallasnews.com.

BIG MONEY Richard Phillips' larger-than-life (a whopping 7 by 9 feet) \$, 2003, oil on linen. Phillips is this year's honored artist at the now-multimillion-dollar Two by Two for AIDS and Art auction in October, an annual event held at the Rachofsky House in Dallas.

SOMETHING