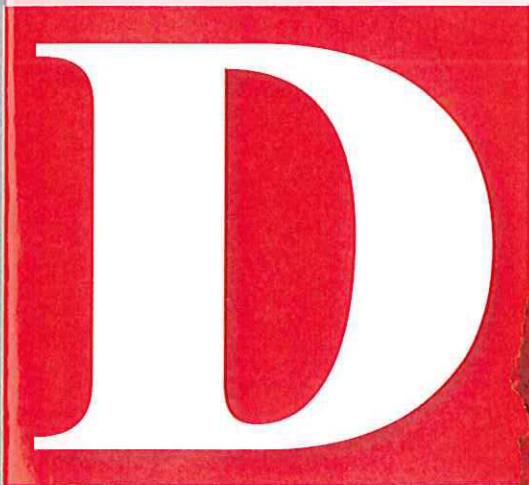


THE 11TH ANNUAL GUIDE TO THE BEST IN DALLAS

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DALLAS / FORT WORTH

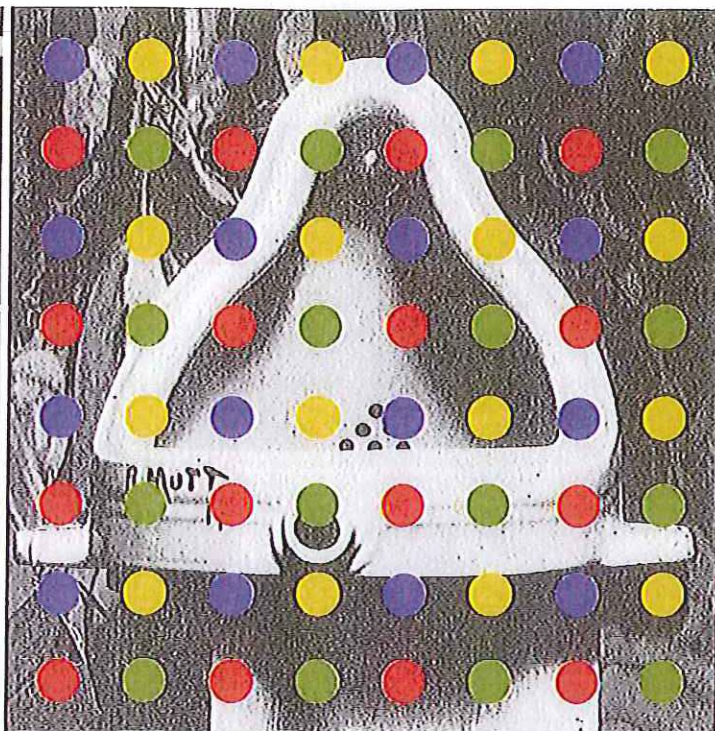
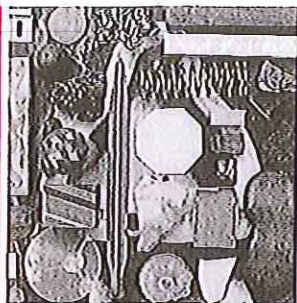
The Best^{of} Big D

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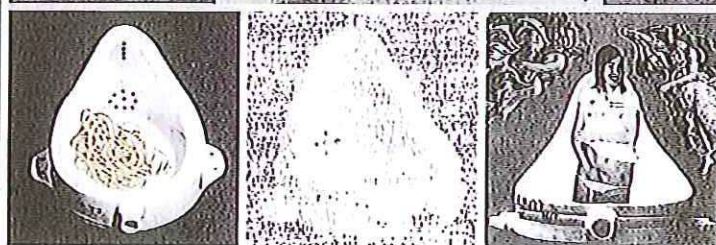
MARGARITA
HAIR SALON
SHOE STORE
WOMEN'S CLOTHES
JEWELRY STORE
FRENCH FRIES
FLORIST
BREAKFAST
DESSERT
HOME ACCESSORIES
KIDS' BOUTIQUE
ITALIAN
PET GROOMER
WINE SHOP



talk



TOILET PAPER: A selection of images from the pages of *Fountainhead*, an homage to, and deconstruction of, Marcel Duchamp's famous *Fountain*.



PAGES AND PAGES OF URINALS

How the Nasher came to own the biggest, baddest book ever to come out of Dallas. BY PETER SIMEK

ARTIST ANDREW UNDERWOOD HAD TRIED HIS LUCK with Dallas' commercial galleries, meeting with gallerists and opening his studio to visits. Their interest in his work remained elusive.

"I felt like there was no place for me in a commercial gallery in Dallas," says Underwood, whose "research-based" art projects often combine drawings and multimedia, books, boxes, songs, maps, and photographs. "The response I kept getting was, 'I can't do anything with this.'"

What followed was a three-step descent into discontent: a trip to New York to see a well-curated show by Thomas Demand at Matthew Marks Gallery, a panel discussion at the Dallas Museum of Art focused on local art, and a subsequent article on the arts website *Glasstire* written by Lucia Simek that spawned a long chain of comments parsing the various shortcomings of the Dallas "scene." (Full disclosure, Simek is also my wife and a *D Home* contributing editor.)

"I was thinking about adding my two cents," Underwood says of the *Glasstire* comment kvetching. "But what I needed to do was take action rather than just talk."

Underwood reached out to Simek; Ryder Richards, an artist, pro-

lific curator, and Richland College art professor; and Joshua Goode, an installation-based artist who teaches and runs a gallery at Tarrant County College-South and mostly shows outside of North Texas. (More disclosure: both Richards and Goode contribute to *D Magazine's* arts and entertainment website, *FrontRow*.) The quartet met at a Central Market cafe and began hashing out a plan, a project that could, in whatever small and accessible way, move the needle.

"The idea was, how do we do things that commercial galleries aren't doing, things that add to the Dallas art scene?" Underwood says. "But everything happened much faster, much bigger, and much better than I expected."

The group adopted deliberately tongue-in-check formality, calling itself The Art Foundation, and gave birth to an idea as simple as it was ingenious: an homage to one of the seminal works of modern sculpture, Marcel Duchamp's *Fountain*, the plain urinal that the artist famously declared art and submitted to the exhibition of the Society of Independent Artists in 1917.

Except the history of *Fountain* is more complicated than that. Duchamp replicated the piece four times, deepening the complexity of the work. If *Fountain* is not the actual urinal first exhibited by

Duchamp, but rather the idea of placing a urinal in a gallery, what does that say about the nature of the art object?

That question sparked The Art Foundation's project, entitled *Fountainhead*, which makes a connection between Duchamp's work and the way digital technology has spurred the multiplication and diffusion of images. The group gathered photographs of four renditions of Duchamp's *Fountains* and emailed them to artists, some local, some as far off as Paris and Berlin. Participants were asked to manipulate the images, to appropriate them, to, in a sense, Duchamp the Duchamp. The submissions were then collected and bound in an umbrella-size book, printed and stitched together by the bookmaker Underwood. For two days in April, *Fountainhead* ran concurrently at a loft space owned by The Gibson Company near Fair Park during the same weekend as the Dallas Art Fair.

There were plenty of spin-off art events taking place around this year's Art Fair, and though 100 or so people attended *Fountainhead*'s opening, it was largely lost amid the hubbub. But one person who did see the book was Jeremy Strick, director of the Nasher Sculpture Center, and he was impressed. He had chief curator Jed Morse and adjunct assistant curator Catherine Craft (a Duchamp scholar) see it, too. What was the plan for the book after the exhibition ended, they asked? The Art Foundation didn't know. The Nasher did. They wanted it.

"It was an impressive object," Morse says. "It was very different and very well done, the quality of the manufacturing of the prints, the binding, and the cloth covering. The book is enormous. But we were also pleasantly surprised by how thoughtful and coherent each of the individual works were, and how coherent it seemed as a single work of art."

Collecting Texas art isn't the focus of the Nasher. While the museum has accepted a few works of art donated by Texas artists, *Fountainhead* was a different kind of acquisition, not a work by an established artist but a collaborative, grass-roots project put together with the intent of raising the local bar on art.

The plan for *Fountainhead* now is to exhibit it at the Nasher, accompanying a show that opens September 29 called "Sculpture in So Many Words, Text Pieces 1960-1975," which consists of conceptual work that, like *Fountainhead*, also deals with the nature of the art object.

"*Fountainhead* seemed like a perfect complement for this particular project primarily

because Duchamp's *Fountain* serves as the progenitor of a lot of the more conceptual considerations of the art object," Morse says. "And so having the *Fountainhead* book to show helps bring it to the present."

Those commercial galleries that ignored Underwood? The Nasher, it seems, owes them a debt of gratitude.

Hot Under the Collar

Renzo Piano visits Dallas and asks why nothing has been done yet to save his building. BY TIM ROGERS

RENZO PIANO, THE FAMED ITALIAN ARCHITECT who built the Nasher Sculpture Center, made a business trip to North Texas in June. He did not come to contend with the international embarrassment created by the Museum Tower; the new 42-story condominium project in Dallas that is reflecting heat and light onto the Nasher, ruining the museum's patented roof and making it impossible to display sensitive artwork. Rather, he came to work on his expansion of the Kimbell Art Museum, in Fort Worth. That's where he was, standing outside the Kimbell, when an assistant handed him a phone with a reporter on the other end.

As the conversation began, a member of the Kimbell's maintenance crew approached with a leaf blower strapped to his back.

"No, no. I am not driving," Piano told the reporter. "But I have somebody by me, making noise. I can walk away."

Hustling away from the whining blower, Piano continued: "They just have to find a solution very quickly. The trouble is getting more and more serious, and those people don't do any action. I don't know why. It is already now more than nine months. Since then, only discussion."

The man with the leaf blower hounded him again.

"Sorry. Wait a second," Piano said, laughing. "This guy is following me."

By "discussion," Piano was referring to the mediation, helmed by Dallas lawyer Tom Luce, between representatives of Museum Tower and the Nasher. The story of the reflectivity

problem had been a *D Magazine* cover in May and from there made its way to the front page of the *New York Times*. Since then, though, the two sides had held only one conference call.

Piano continued: "Yesterday I went around, and you can see, even if you are not a botanist, you can see the damage of the double radiation on the trees and the grass at the Nasher. It is slowly killing the garden. I don't understand what the city is doing, by the way. This is a jewel that was given to the city by Ray Nasher. Everybody was so proud eight years ago when we did the job. The mayor at the time, she was a lady. She was very happy. Everybody was very proud of adding to the Arts District this jewel. Now, this building is killing it."

"It is very urgent. They have to move fast. In two months, it will be August, and August will be killing. There is a solution. We all know there is a solution. They have to put a mesh on that building [Museum Tower], on the south facade. And before August, what they can do is hang some banners, something temporary. This is something that is quite usual. We do it all the time. But of course they try not to do that. I don't know why. Probably because if they do that, they accept the responsibility."

"I don't understand how they go without solving the problem. They will never sell the flats. Are you ready to buy a flat where you can enjoy life, knowing that you are making all this trouble to the museum? Of course it's ridiculous. How can you live happily in a flat when you see that you are killing the museum? The entire thing is absurd. It is completely absurd."

"I don't know what the mediation is going to do. When you have somebody who is so clearly the victim, what do you have to mediate? [Laughs] Even the child in the street will understand that one is the victim and one is the aggressor. It is so evident."

An App for That

30 people were given nine hours to solve all of Dallas' problems.

BY KRISTA NIGHTENGALE

THE AT&T FOUNDRY OPENED IN PLANO in February 2011. It's a geek's heaven. A 25-foot-wide interactive touch-screen panel serves as a focal point, glass-top tables are used for note taking, and smartboards replace walls. The Plano Foundry is one of three such facilities (the others are in Cali-



RENZO PIANO