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sweet!
WHO HAS DALLAS' BEST ICE CREAM?
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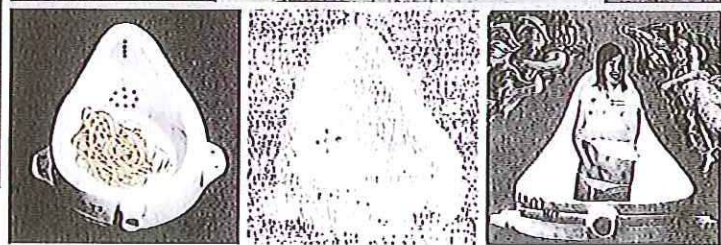
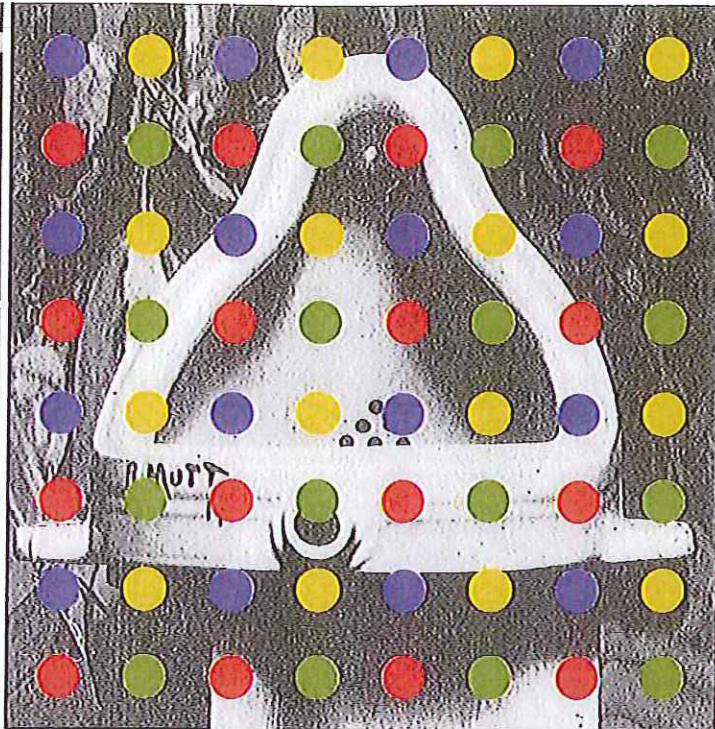
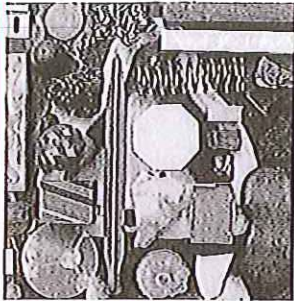


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talk



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