

April 3, 2015

## Dallas Art Fair 2015 draws out best works from galleries near and far



Photo courtesy RaebervonStenglin, Zürich

In preparation for the upcoming Dallas Art Fair at Fashion Industry Gallery April 10-12, we chatted with some of the exhibiting galleries to preview what they have in store for local enthusiasts and collectors.

---

### **RaebervonStenglin, Zurich**

Founded in 2010 by Raeber von Stenglin and Matthias von Stenglin, this Swiss gallery approaches art fairs with an ambitious focus.

Says Matthais, “[We show] either solo presentations or an interesting group of gallery artists. A lot of our artists work with the surrounding space and with materiality, so this is something which interests us in general.”

Showing in Dallas for the first time, the gallery will be presenting a good overview of its program with a dialogue between nine talents, among them Americans Jill Magid and Robert Kinmont, Canadian Andrew Dadson, French artists Saâdane Afif and Henri Chopin, Swiss artist Raphael Hefti, the Berlin-based Susanne Kriemann and Ivan Seal, and the German painter Thomas Wachholz. With everything from porcelain to paintings in their booth, RaebervonStenglin promises to deliver just what a courageous collector is looking for.

*Pictured here: Saâdane Afif, The Fairytale Recordings: REC#006FTR-ON (Brume 2003), 2011. Porcelain, glazed, painted. Detail. 28 1/3 x 11 3/4 x 11 3/4 in.*



Gallery Wendi Norris, San Francisco

A spare space specializing in contemporary and surrealist art, San Francisco's Gallery Wendi Norris is active locally and internationally. Past collaborations include institutions such as the Tate, LACMA, MOMA, the Art Institute of Chicago and the Museum of Fine Arts Houston.

For her booth at the Dallas Art Fair, owner Wendi Norris says she's taken a lead from the Nasher Sculpture Center, tailoring her offerings with the work of four strong female talents.

"The idea behind the booth's programming is to introduce artists into a new market," she explains. "Simone Leigh's sculptural ceramic works were chosen for Dallas partly because of the strong local collector base for object-oriented work, due to the influence of the Nasher collection. Chitra Ganesh currently has an exhibition, 'Eyes of Time,' on view at the Brooklyn Art Museum, so it's a great time to connect her to a new, sophisticated audience."

"Yamini Nayar incorporates sculptural elements into her photographic practice, and Chloe Sells reconfigures photographed landscapes by layering various colors and textures over traditional negatives. All four women are garnering incredibly positive responses to their work but are still at an accessible price point from a market perspective."

*Pictured here: Yamini Nayar, Gion, 2014. C-print, 40 x 30 in. Edition 1/5 + 2 AP.*



Harlan Levey Projects, Brussels

With an "artists first" attitude, this Belgian gallery blends thematic group exhibitions with performances, solo projects and educational opportunities. Its philosophy of enlivening and educating extends to its roster of artists for the fair, whose concept-driven works deal with family histories, loss and empowerment.

Drawn from his epic multimedia series, TR Ericsson will exhibit work from the body of “Nicotine Dreams,” while Abner Preis’ series “S=Style” is inspired by a letter his grandfather wrote to his teacher as he prepared to flee from Europe. Selected with our city in mind, these works should provide the instant impact the gallery’s eponymous owner is aiming for.

“The artist-gallery-audience relationship is one where everyone is simultaneously a guest and a host,” Levey explains. “We consider ourselves guests in Dallas and have made a special selection to present our hosts. We aim for a memorable first encounter and would hope to be welcomed back.”

*Pictured here: TR Ericsson, Dining Room, 2008. nicotine on paper, 20 x 16 in.*



**Ro2 Art, Dallas**

A contemporary gallery owned by Susan Roth Romans and her son Jordan, Ro2 has curated a concise exhibition of “artists that matter” — from North Texans to talent in more far-flung places such as Ireland (Gary Farrelly) and Belgium (Peggy Wauters). Throughout the year, the duo has carefully chosen pieces that specifically fit the environs of the fair.

Having launched their space in conjunction with the second annual Dallas Art Fair, Ro2 joined the exhibitors last year. Upon receiving an invitation to return, they took into account the global audience drawn by the event.

“We’re fully aware that we’re putting forward work by artists who haven’t been seen by an international audience,” Roth says. “A considerable audience travels to the city, including media, collectors from around the world and, of course, the gallerists who exhibit.”

It’s the latter category’s presence that may be the most rewarding to Ro2, as the opportunity to engage casually with fair neighbors from New York and Berlin — as well as other locals — provides a “nice synergy” that Roth is looking forward to this year.

“After hours at the events hosted at the museums ... it was commonplace to discuss best practices and just trade stories about our experiences. I remember, on the Sunday of the last fair, bumping into Nancy Whitenack from Conduit Gallery. We were both physically exhausted, but we were both optimistic that something great could happen during that last hour. “The energy is unlike anything I’ve experienced.”

*Pictured here: Terry Hays, The Eclipse (Island No. 1), acrylic on wood and sintra.*