

HOT SPOT: DALLAS

# LONE STAR ART



The “Don’t mess with Texas” swagger that characterises the Lone Star State extends to its art scene, and to Dallas in particular. “Dallas is one of the five top collecting cities in the world,” notes Kenny Goss, who founded the British contemporary art-focused Goss-Michael Foundation with his partner, singer George Michael, in 2007. “Big collectors here support one another unconditionally.”

That communal energy was surely one reason Chris Byrne and John Sughrue launched the Dallas Art Fair eight years ago. The event’s debut coincided with a \$300 million donation to the Dallas Museum of Art (DMA) by local art luminaries – a brilliant move, says dealer John Runyon. “The momentum from that [first fair] took us up to where we are right now.” And the event has grown to attract a contingent of insiders who enjoy its easy size –



about 100 galleries – and spirit. Housed near the DMA in the Fashion Industry Gallery, this year’s edition features a truly global range of galleries, including Dubai’s Carbon 12, New York’s Bitforms and local stalwart Barry Whistler.

After the fair, check out the nearby Design District, where The Dallas Contemporary, a non-collecting *Kunsthalle*, has recently relocated to better accommodate its ever-growing relevance. Art cognoscenti will be heading there for a must-see trio of shows: paintings by Dan Colen, sculptures by the fashion designer turned artist Helmut Lang, and Italian artist Paola Pivi’s first US solo museum show. The DMA, meanwhile, offers a compact survey of British sculptor Rebecca Warren’s works. Where to stay while you’re in town? The creative class favours the Joule, a downtown boutique hotel filled with so much contemporary art that it qualifies as a cultural destination. *Dallas Art Fair, 15–17 April; Rebecca Warren: The Main Feeling, Dallas Museum of Art, 13 March–28 August; Dallas Contemporary exhibitions, April–August.* —MARK ELLWOOD

(Clockwise from top left) The Joule hotel; works at the Dallas Art Fair include Alex Katz’s *Vivien*, 2015, from Galería Javier López, and Jonathan Meese’s *Racher I (Die Unzahl Rollt Heraus)*, 2014, brought by Tim Van Laere Gallery.

## MAPPLETHORPE THROUGH MANY LENSES

More than 25 years after his death, Robert Mapplethorpe’s depictions of the erotic continue to fascinate. The ubiquity of sexualised images in our digital age has in no way impinged on the power of his photographs: If anything, it has brought them into greater relief. A pair of exhibitions in Los Angeles makes this abundantly clear. The **J. Paul Getty Museum** charts Mapplethorpe’s career from his fascination with New York’s S&M scene in the 1970s to his controversial exhibition *The Perfect Moment* in 1989 (the year he died), while the **Los Angeles County Museum of Art** focuses on his wider artistic output, including collage, sculpture and drawing. Coinciding with the shows is the

4 April screening on HBO of the documentary *Robert Mapplethorpe: Look at the Pictures*, by Fenton Bailey and Randy Barbato. The film, which premiered in January at Sundance, includes some of Mapplethorpe’s most daring images without elision – just as the artist intended. And although, as the Robert Mapplethorpe Foundation’s Monica Eulitz notes, “Robert’s style encapsulates a moment at its most provocative,” his photographs “transcend age” as works of art. The two were never mutually exclusive. *Robert Mapplethorpe: The Perfect Medium, J. Paul Getty Museum, Los Angeles, 15 March–31 July; Los Angeles County Museum of Art, 20 March–31 July.* —JOSEPH AKEL



Robert Mapplethorpe, *Self-Portrait*, 1985.