

# OBSERVER

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## Is Dallas the New Miami?

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“Go out and see some art,” declared Mayor Mike Rawlings on Saturday night for the Nasher’s Art Prize gala, which also marked the kick-off to Dallas Art Month. It used to be a week. But, like all things in Texas...you can finish that cliché about the city being larger than life. Rawlings promised he’d be “seeing some” culture, especially the work of evening’s honoree, Pierre Huyghe.

“Pierre’s work is a metaphor for the city,” Rawling said, casually dropping a metaphor about Dallas and relational aesthetics, ultimately assessing that both Huyghe and the Big D have something to do with time and space. Dallas, my friends, has certainly arrived—and will it be...could it be?...poised as the solution to the overcrowding of Art Basel Miami Beach? Rawlings may be boasting like any politician these days might about their turf, but he certainly isn’t wrong.

Let's back up a bit. Dallas Art Month used to be Art Week, cemented by the Dallas Art Fair, which began Thursday April 6 and ran through the following Sunday, an enterprise this year that adds blue chip New York galleries Gagosian, Lehmann Maupin, Skarstedt, and even tastemaking Karma—a sign to many that the fair's status amongst galleries and the art jetset is not rising, but cemented as a necessary stop on the global circuit.

That Dallas is exceedingly fun as judging from the laughter and fanfare only adds to the destination's urgency. It's true, Saturday night, some five days before the fair, the New York A-list was already in town to support the Nasher. Directors from Perrotin, Chairwomen from Christies, Piero Golia (who has a solo booth at Gagosian riffs on his *Chalet Dallas* series), and Tom Sachs (who will have a solo effort at the Nasher come September), all mingled amidst the heavy hitters of the Dallas Collectors Incorporated—jokes, there's no formal organization but so many work together to build their own collections, as well as the institutions they support, it might as well be an officially coordinated effort.

It also might be the singular defining aspect of the city's ascendant art scene. Dallas' collectors are legit: not simply in their own city, but their impact is felt on the coasts. Ever heard of Gutai? You can thank Howard Rachofsky. Know who owns own of the largest Joseph Cornell collections (and Duchamp's *L.H.O.O.Q.*)? That'd be Marguerite Hoffmann—a trip to her house is one of the five-star highlights of Dallas.

<http://observer.com/2017/04/dallas-art-fair-review-pierre-huyghe/>