CADD Art Lab
CentralTrak
Conduit Gallery: The Project Room
The Dallas Cowboys Stadium
The Dallas Museums of Art
Dick Higgins Gallery
DFW Airport
Free Museum of Dallas
Make Art with Purpose (MAP)
The Tuesday Evening Lecture Series
NorthPark Shopping Center
RE gallery + studio
The Reading Room
Small Dog Studio
Tending (Blue)
Terri Thornton's studio
Transmission Annual
Dallas VideoFest
West Dallas Community Centers
Barry Whistler Gallery
301 Toronto Street
337 Singleton Boulevard
500X Gallery
THE DALLAS PAVILION

Jaspar Joseph-Lester
Michael Corris
THE DALLAS PAVILION

_Every world is capable of producing its own world within itself_

Alain Badiou, *The Logic of Worlds*

In every city there are a number of worlds. These worlds exist side by side yet operate under very different conditions; they serve different economies, demographics and politics. Perhaps most importantly, each of these worlds produces its own _truth_ about art. With this in mind let us propose a pavilion that can contain a cross section of art worlds, a pavilion where the city is experienced through the material spaces and conceptual structures that shape our understanding of what art can be.

In April 2011 I was invited by Michael Corris of the Meadows School of Art at SMU to explore the idea of curating a city pavilion for Dallas. The venue for this substantial exhibition would be the 2013 Venice Biennale. Needless to say, the starting point for this long-term curatorial project was not the art object or the artist/concept solo exhibition. In contrast to the traditional national pavilions that flower in Venice every two years, this exhibition would be a city pavilion that would take the material form of a book. Our goal was to provide a preliminary inventory of the material and conceptual conditions nurturing contemporary art in Dallas. The Dallas Pavilion was therefore required to display autonomous locations in addition to the urban mythology, power dynamics and complex social relations that give the city its particular identity.

For two years the Dallas Pavilion developed through dialogue with a group of Dallas based artists, curators, designers and writers. We began by looking at ways to curate a snapshot of events, locations and situations that influence the way art is conceived and experienced across the city. The aim was not to produce a
guide or index of the Dallas art scene but rather to reflect on both the abstract and physical structures that help to sustain the cultural life of the city. The term *Dallas art space* was left open to interpretation; nominations included motorway intersections, cars, lecture theatres, exhibitions, events, shopping centres, offices, video festivals, galleries (past, present and temporary), museums, private art collections and unrealized proposals for large scale land art projects. From the outset the Dallas Pavilion was intended to stand as an imaginative cross-section of the many art worlds that exist within the context of a single city.

The first pavilion to represent itself as a ‘city’ was The Manchester Pavilion, which was housed in a fully functioning bar in the Dorsoduro district of Venice, 2003. Not only was this pavilion a place for discussion and late night drinking, the project successfully re minded people that Manchester is a centre for contemporary art production. Similarly, The Sheffield Pavilion (2007) attached itself to Bar Margaret Duchamp, Campo Santa Margherita, only here the pavilion took the form of a book, which was given out to visitors to the Biennale for the duration of the press week. In 2009 Project Biennale also adopted the book form; rather than focusing on the book as a space for exhibition, we took up the broader question of the increase of large-scale time-based curatorial events and their relation to the interests of capital. Here the Venice Biennale provided us with a platform for exploring the paradoxical and problematic connection between critique and capital, corporate investment and national identity, and how these often opposing forces determine our experience of art.

The Dallas Pavilion builds on the work of previous city or location-specific interpretations of national pavilions, on various projects that treat the book as an exhibition space but perhaps most importantly this pavilion actively plays on the way local identities are exported as a global brand. The work exhibited on the following pages both affirm and oppose a dominant image of Dallas, we may be seduced by the big sky, bling fashion and luxury department stores but we know very well that this image of Dallas culture is highly constructed, commercial and deeply conservative. How then do the various art spaces that help to determine the production of contemporary art function critically in ‘Big D’? What is the relation between the pervasive global image of the city and the local art spaces that produce culture? How is location embedded in the thinking and creative output of Dallas artists, curators, educators, museum directors and critics? These questions have emerged as the overriding concerns that shape this printed pavilion. Each of the sections in this book speaks of the complex relations between the machines of culture that operate throughout the city and the various truths they produce about art.

The creation of a platform for dialogue is hardly a radical gesture in the context of an international biennial exhibition. For the artists, critics and exhibition organizers of Dallas, however, the instantiation of artistic practice based on collaboration and public discourse may very well be novel and transformative.

Jaspar Joseph-Lester
Michael Corris
“The experience on the road was something mapped out but not socially recognized. …it ought to be clear that’s the end of art. […] There is no way you can frame it, you just have to experience it.”

When first arriving into Dallas, the traveler is struck by the expanse of flat land and open sky, often interrupted only by a crane or other trace of industrial growth or decay. It is this vista that characterizes our region, and calls to mind artist Tony Smith’s 1966 recollection of traversing the unfinished New Jersey Turnpike. This type of transformative experience, questioning the boundaries of one’s environment and traditional artistic practice, is consistently provided by the vast panorama of the Metroplex, and specifically the entry point of DFW airport, a sprawling architectural mammoth whose planning would forever impact the work of Smith’s contemporary and fellow Jerseyite, Robert Smithson.

From 1966-67, Smithson, as artist consultant, proposed earthworks to surround the runways at the projected DFW Regional Airport. Although Smithson and the architectural firm that hired him both lost their contracts, their visions remain embedded in the
current structure, which opened in 1974. Smithson was awed by the scale of DFW, whose 30-mile span exceeds the area of Manhattan. Smithson likened the airport to the Universe, and conceived of large-scale sculptures paralleling the immensity of the site and the perspective from the air. Despite the progress that the airport marked, its very construction grew from seeds of contention and destruction: the bitter rivalry that, for 40 years, prevented Dallas and Fort Worth from consolidating an airport was halted by the sudden forge to recover from the JFK assassination era, when Dallas became known as the “City of Hate.” The progress/destruction dialectic which so fascinated Smithson continues to impact DFW airport’s recent $6 million art program, funding over 30 ambitious artworks, many now hidden thanks to post 9/11 security restrictions. These paradoxes—of clarity and restraint, expansion and decay—pervade our urban Texas home, greeting us on each arrival.

The Reading Room

Laray Polk: Conceptual art; words on walls. Elitist jokes played on museum-goers?

Lawrence Weiner: Yes, no and maybe. The decision as to condition rests with the receiver upon the occasion of receivership.

LP: Are you saying that the receiver has something to bear on the occasion of vinyl lettering in a public place?

LW: What I am saying is that the salt of the earth mingles with the salt of the sea—and vice versa.

LP: Salt of the earth is embedded, salt of the sea is fluid until it undergoes the processes of evaporation. So, which one is the artist and which one is the receiver?

LW: Salt is salt. Or, if you prefer, salt is Salt...or even salt is salt is salt.

LP: So where does this “receivership” occur?

LW: Museums, sports arenas, buildings, boats, pages, thoughts, dreams, a stick drug through mud, unconscious mutterings heard in the next room. The making of an occasion of receivership is really a translation from one language to another; a rubber ball thrown in the air.

LP: What if nobody reaches out to catch the rubber ball?

LW: As I said, the decision rests with the language receiver; one way or the other, there will be a resolution of mass. It is possible that means showing up to scrape the vinyl lettering off of a wall.

LP: It is commonly said that what goes up must come down,
but it seems what is being said here is “what goes on might not follow a known trajectory.”

**LW**: Yes, and stars don’t stand still in the sky.

**LP**: It’s been said your work is non-hierarchical. That’s funny because it’s in some of the biggest collections and shown in very high-profile situations. What’s non-hierarchical about that?

**LW**: Clarification, it’s not my work. As far as where work appears, resistance at any given time for any given time...any given time, resistance.

**LP**: Maybe a receiver looks at—or hears about—*One Lump, Two Lumps, Three Lumps, Four* and declares, “I resist the notion that this vinyl lettering should be in a palace of art.”

**LW**: Then the receiver has partially begun to set the condition of receivership and not the museum—but not entirely. The axis around which meaning rotates is still present though it’s imaginary.

**LP**: If it’s not your work per se, then why all the publications with titles such as *The Works of Lawrence Weiner* and *Lawrence Weiner: Statements*?

**LW**: Sometimes a conversation begins by claiming ownership; by claiming something that is not...negation follows assertion or assertion leads negation. It is also possible that negation and assertion are circular, moving with such rapid speed as to be undecipherable. Or the recipient may be slowing down and moving in other directions as to no longer to care about certain distinctions in favor of others. What do you think?

**LP**: That we have arrived somewhere on the other side of the cul-de-sac.
...these are by no means criticisms - but observations, half-suggestions and so on - an exposition or exposition if you will. The overriding theme is to do with communal meals and activities that are not prescribed or regimented but can happen somewhat organically.

(deleted paragraphs)

...my point is to help blend in and socialize the incoming residents as fast as possible. What, for example, if one resident family shares a table with another, but is a little shy? It is much easier to be hanging around drinking coffee in the morning, reading the paper in a communal neutral space than it is to bang on someone's door and make an ass of oneself first thing in the morning.

(deleted paragraphs)

I am by no means suggesting the residency is a social club, but there is no question that last night was useful in terms of getting people to chat with one another. I'm sure you've done this many times already. I'm totally happy to join in once in awhile. But probably not that much, so it needs to be socially self-sustaining for new residents. I am absolutely convinced that the benefits of this will show in the productivity and quality of the participation and output.

(deleted paragraph)

In my experience, artists always produce more and are more interesting when there is reasonable daily interaction with other artists. Isolation is always a bad thing. A communal use of space in a 'non-art' way breaks down potential barriers very quickly.

(deleted paragraphs and bullet points)

As I said and I wasn't joking, in order to make the place unique and exciting, it wouldn't hurt to have a 40 ft. outdoor pool in the parking lot so that residents have something to frequent around during the summer months. My ideal scenario would be that the mayor visits, a resident from say, France, steps out of his unit with a hangover after a terrible romantic row with another resident, goes swimming and underpants with a stoning election. "Pouvoir, monsieur le maire!" I think within the boundaries of possibility, the place needs to be as quiet as possible. I don't see why it can't be a formalized, productive version of say; the old Longstock gallery or Brad Forsan. I am not arguing for something decadent but something extraordinary, adult and full of the joy de vivre - since this is the place at the river.

Art is the fulsome celebration of life and existence. It is not an academic subject, which is why it is so hard to formally teach. This of course does not mean Central Park should be without a serious and purposeful remit to investigate the artistic and intellectual potential of various and unpredictable collections of artists. But it is, of course, a very very exciting, within a building that provides the right services and amenities as well as a flexible and robust remit that makes it a worthwhile project in the longer term I believe.

I think it is all progressing well, and I simply wanted to add my three cents worth.

Yours stonkingly,

P
From its inception, NorthPark Center has made art an integral part of its interior landscape. NorthPark received the American Institute of Architects Award for ‘Design of the Decade - 1960s’ as one of the first commercial centers in the United States to create space for the display of fine art. NorthPark was honored again in 1992 with the A.I.A.’s 25-Year Award for Design Excellence. NorthPark’s tradition of showcasing major works by world-renowned artists from Andy Warhol and Frank Stella to Jonathan Borofsky and Jim Dine continues with three recent acquisitions by NorthPark’s owners, David J. Haemisegger and Nancy A. Nasher: the monumental Ad Astra, 2005, a 48-foot (15 m)-tall, 12-ton, orange steel giant sculpture by New York artist Mark di Suvero; the enormous, 21-foot (6.4 m)-tall, large-scale, stainless steel and aluminum sculpture Corridor Pin, Blue (1999), by Claes Oldenburg and Coosje van Bruggen; and 20 elements (2005), Joel Shapiro’s vividly painted sculpture of 20 wooden blocks of varying sizes joined together.

In the film *True Stories* (1986), David Byrne wanders through NorthPark describing the movement of culture from the town square to the mall. In this scene, Byrne focuses on the notion that ‘people are creating their own ideologies, buying products that suit their belief systems’. The following scene involves a fashion show filmed in a mid-court area between Neiman Marcus and Dillard’s. Here the singing female compère announces that ‘shopping is a feeling’.
EARN YOUR WINGS!

WHAT YOU WILL NEED:
- SCISSORS
- PAPER CLIP
- CLEAN HANDS
- A POSITIVE ATTITUDE (RECOMMENDED)

WHAT YOU WILL DO:
1. GINGERLY TEAR SPECIAL FLYING PAPER FROM BINDING.
2. CUT OFF EXCESS PAPER AS INDICATED.
3. TURN PAPER OVER SO THAT PRINTED SIDE IS FACE DOWN.
4. FOLD "FIRST FOLDS" IN SO THAT LETTERS "A" ARE NEARLY TOUCHING IN THE CENTER.
5. GRASP TAIL SECTION WITH THIRD FINGER UNDER CENTER. IF THIS FEELS SOMEWHAT AWKWARD, DON'T PRET.
6. TAKE A DEEP BREATH.
7. FOLD AND PINCH TAIL UP WITH THUMB AND INDEX FINGER.
8. SEE, THAT WASN'T SO BAD — WAS IT?
9. FOLD LEFT WING UP AND CREASE AT SEAM.
10. REPEAT PREVIOUS STEP WITH (CONSERVATIVE) RIGHT WING.
    NOTE: TAIL SECTION WILL STICK UP BECAUSE OF OPPOSITE FOLD, NEAT, EH?
11. FOLD LEFT WING DOWN AT MIDDLE SEAM.
12. REPEAT PREVIOUS STEP WITH OPPOSING WING.
13. ADD PAPER CLIP TO NOSE SECTION FOR FLIGHT STABILITY AND RADIANCE.

WHAT YOU WILL GET:
A GOOD TIME, WHO SAYS YOU NEED FRIENDS?

WHAT YOU WILL DO IF YOU CAN'T GET ENOUGH:
1. REPEAT STEPS 1-13 LISTED ABOVE WITH EVERY PAGE FROM THIS BOOK UNTIL AN ADMIRABLE FLEET OF PAPER GLIDERS HAS BEEN ACHIEVED.
2. LET 'EM FLY.
VISUAL LEARNER? NO PROBLEM!

STEP 4

FIRST FOLD HERE

AND HERE

STEP 4 CONT.

STEPS 5 & 7

STEPS 9 & 10

STEPS 11 & 12
Because a clear view of the sky from the interior of *Tending (Blue)* is now obstructed by Museum Tower, the artist, James Turrell, has declared the work destroyed.

Turrell has created a new design for a skyspace on this site, which will eliminate Museum Tower from the viewer’s line of sight.

The Nasher Sculpture Center hopes to execute this new design in the future.

*Nasher Sculpture Center*
v. three

fig. 1 Undulus Asperatus

Vorwort


Urine is sterile until it reaches the urethra, where epithelial cells lining the urethra are colonized by facultatively anaerobic Gram negative rods and cocci. Subsequent to elimination from the body, urine can acquire strong odors due to bacterial action, and in particular the release of ammonia from the breakdown of urea.

fig 1 John Ruskin, Ethics of the Dust, Philadelphia: Henry Altemus, 1894, originally published in London in 1865
Locationism: Conditionism

(rooted in the simultaneous existence of work in more than one location and the experience of the work is dependent upon the experience of both units - the experience of the whole of the work requires the experience of the parts) togetherness is not requisite

the parts can be either physical or conditional, that is, the completion of the whole could come of fruition with the experience of a single unit, as the secondary unit exists either as a precondition or knowledge of the other part

an index of a story you've already read

Both doors are open. A pine one-by-two leans against the wall, off-center to the right in the thin space between the jambs. Its base rests approximately one-half inch of center from where its top touches the wall-- about thirteen inches above the header. The walls and casings are white. The doors are white only on their faces, leaving visible an inner strip where the brass hinges attach-- mimicking the board-- both acting as a figurative vertical slice against their respective grounds.

The door has been painted white only on its front face, leaving its inner edge, where the brass hinges attach, exposed as a thin strip, mimicking the one-by: both acting as figurative vertical slices against their respective grounds. The primed baseboard is noticeably larger than the casing. There are multiple brad holes across the upper third portion of its face forming a wavering horizontal line.

Directly across from the entry into the pair of twin offices rests a grey couch. Directly in line with its left edge hangs a leather wrapped frame: framing a leather wrapped sheet of glass (Barnett, J.M.B. Ecru). It's placed low, approximately ten inches from the back cushion. Just to the right of the couch, at about the same height as the leather frame (measured from its bottom edge), hangs an 8 1/2" x 11" photograph of Lindsey (Mazurek, Suplex). It is placed eighteen inches from the right edge of the couch at about the same height. The frame, a simple plexiglass box with a thin cardboard backing, a fourth of the size of its companion, protrudes from the wall by two inches. Two small scale and tasteful, black twill chairs (Davis, 06/11) flank the couch-- turned at ninety degrees and facing each other.

Lorem ipsum dolor sit amet, consectetur adipisicing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in
**RE**

**RE** is a creative collaborative space that investigates and advocates **RE** practices in architecture, art, urbanism, and design. Initially conceived over a year ago through teaching and collaboration with local Dallas artists, activists, designers, and fabricators, **RE**'s permanent space was finally located in a renovated shotgun home within the art community of the Cedars, Dallas, Texas. Situated within a compound owned and renovated by Mark Martinek of Modern Construction, Wanda Dye, founder and director, worked alongside Martinek summer and fall of 2012 in preparation of its official opening November 2012. Up until then **RE** hosted several pop up shows and installations in various locations within Dallas. Dye also takes up residence in the space, thus creating a true alternative live/work collaborative environment. In addition to exhibitions, **RE** will host talks, workshops, screenings, and other inventive programming. The space will tap into the creative community, non-profits, and institutions in efforts to bridge the gap and cross-fertilize between the multiple creative disciplines implementing **RE** practices. [Image from previous page - “77 IPAs” by architect Jared White - light piece for ILLUMINATIONS show, constructed from LEDs and recycled plastic IPA caps.]

**RE**'s first exhibit was a group light show called ILLUMINATIONS, - where artists, designers, and architects created experimental light pieces out of recalimed and re-purposed materials. 2013 shows included artists and designers Kristen Cochran, Gary Farrelly, Kelly Kroener, Ricardo Paniagua, Arthur Peña, Jack Sanders and Sam Schonzeit. **RE** is also planning workshops with Team Better Block, and collaborations with NGO Make Art with Purpose.
ABOVE: “Slice” by Alison Starr
recycled plastic bags and thread installed for
RE summer pop-show at Cunningham Architects/PLUSH gallery.

BELOW: “AL-113” and “PS-444” by Ricardo Paniagua
polychromed cast resin using recycled foil for molds
solo show of new work at RE gallery January 2013.

ABOVE: UT Arlington School of Architecture
Design Build work for RE studio taught by Wanda Dye
Urban furniture constructed from reclaimed cedar fencing
and purchased by the City of San Antonio

BELOW: Public art installations by Wanda Dye in
collaboration with Alison Starr for AURORA – festival
of light video and sound held in the streets of the
Dallas Arts District.
Cowboys Stadium, home of the Dallas Cowboys football team, officially opened on June 6, 2009. Jerry and Gene Jones, owners of the Dallas Cowboys, funded the majority of the 1.2 billion dollar project. The 3-million-square-foot structure of glass and steel is full of architectural superlatives: the world’s largest retractable glass doors, the world’s largest HDTV video board, and arched trusses that span 1290 feet. The space is so vast that, according to the catalogue, you could fit the Statue of Liberty comfortably on the 50-yard line and it would not touch the roof.

But those are not the facts that initially astounded me. In an unexpected marriage of art and sport, the Joneses hired Mary Zlot to serve as art consultant, and she quickly assembled an art panel of distinguished curators and collectors to help choose artists to exhibit in the stadium. As a result, the stadium is home to 21 museum-worthy contemporary art pieces by 19 internationally renowned artists: Olafur Eliasson, Ricci Albenda, Franz Ackermann, Lawrence Weiner, Jim Isermann, Dave Muller, Matthew Ritchie, Doug Aitken, Terry Haggerty, Gary Simmons, Mel Bochner, Trenton Doyle Hancock, Daniel Buren, Annette Lawrence, Teresita Fernández, Wayne Gonzales, Jacqueline Humphries, Eva Rothschild and Garth Weiser. The Joneses privately funded the art collection beyond the 1.2 billion dollar building cost. In Gene’s words, “a great building needs great art.”

Upon hearing about the art in the stadium, I was intrigued and apprehensive. I was concerned that the artwork would be exhibited in limited-access areas to enhance the cultural cachet of the Cowboys brand without allowing the art to interact with the public. And, if the work were prominently visible in the public area, had the art committee suggested “appropriate themes” or did the artist retain control?

Mel Bochner has a text painting prominently located on the wall facing the Monumental Staircase. The painted blue box contains the black text of exclamatory words and phrases in capital letters, starting with “Win!” Bochner’s signature style delivers complexity through language (the words seem aggressive, lighthearted, out-of-fashion, and silly all at once). I asked Bochner if there was any pressure to change his design. Bochner explained that initially the owners suggested some changes to some of his phrases so he set the stage for the relationship, explaining that artwork is: “an all-or-nothing situation. The language was not negotiable. [the Joneses] accepted those conditions and, I must say, [they] have been extremely enthusiastic ever since.” The relationship was one of trust, Gene Jones told me, and “of course, the artist was right.”

As for accessibility, the higher-priced suites and club levels have some wonderful works that are not visible to the general ticket holder (unless you purchase an art tour through the Dallas Museum of Art). But the main entrances, the concession areas, and the Monumental Staircase all have art, so every fan will see at least 3 or 4 artworks on any given path.
These main stairways and entrances hold some of the most transformative pieces. The show stealer is the wall-wrapping painting by Franz Ackermann. It’s not only the enormous scale but also the brightly colored imagery based on architectural forms and memory of place that create an energetic and intimate escalator ride. For those walking the large pedestrian ramps, they will be ascending and descending next to an odd and powerful grid of striped mounds set in brightly colored flowers—the kaleidoscopic world of Trenton Doyle Hancock. Even above the concessions counter, which in my opinion is the most difficult spot, the Terry Haggerty has a captivating rhythm of red and white stripes, with an op-art, hypnotic wave. The A/C vents take on a humorous role, punctuating the bottom of this striped form.

The 19 artists are all heavyweights, but the works that interact specifically with their installation site are the most effective. In a calculated risk, Eliasson relies on light for thematic unity. The sunlight streaming in from the entrance windows gives his clunky, mobile-like celestial shapes the lightness that his materials contradict. Through reflection and refraction, these discreet metal and glass objects, in their suspended pull from the ceiling, become connected to each other and to the walls of the passageway.

Though many of the chosen artists had completed permanent installations prior to the stadium project, some had not yet had the chance. Such was the case for Annette Lawrence, creator of “Coin Toss,” a muscular yet elegant work of opposing tension made of stranded cable attached in a c-shape on each opposing wall. Normally, Lawrence works with string and tape, creating delicate and impermanent installations. I asked her if the new installation was a conceptual challenge. She replied that the impermanence was not a philosophical stance, but rather a reaction to the functioning of the space. “I just didn’t have the opportunity before. […] In a gallery or alternative exhibition space, exhibits are temporary situations. The luxury of space made these pieces possible.”

The Dallas Museum of Art is holding a concurrent exhibit with many of the same artists, entitled *Big New Field*, which runs through February 20, 2011. On one hand, this dialogue between the stadium and the museum can be seen as an effort to capitalize on the tourism associated with the Super Bowl, but it’s also a study in context.

For those interested in the cultural future of the museum, this dialogue is important. Charlie Wylie, a curator at the Dallas Museum of Art and part of the art panel that chose the artists for Cowboys Stadium, described the experience of seeing artwork there as: “exhilarating […] more spontaneous and direct than in a museum where you specifically go to encounter works of art. A big reason we organized the *Big New Field* exhibition was to provide visitors with the chance to compare the experience of seeing art in both the stadium and the DMA, and I hope they realize both venues have their own unique qualities and will come back to both often.”

Art is an ongoing education. I asked Gene Jones, a Norman Rockwell collector, which one of the artworks surprised her the most once she saw it realized. Her original conception of the stadium’s interior was sleek and subtle, a palette of neutral tones. Franz Ackermann’s piece was assigned a multi-storied wall in the southwest area of the Monumental Staircase and his proposal was bold, bright, and saturated—oranges, pinks and blues! She was apprehensive about this vivid color and large-scale palette switch, but it would be her greatest surprise—when she saw the Ackermann on the wall, she “fell in love with it.” In many ways, Jones’ stadium experience shifted her prior understanding of art. She has now embraced contemporary art, and recently collected the first piece for her private residence in Dallas.

In a 2001 critique of the sculptural-spectacle architecture of Frank Gehry at Bilbao, Hal Foster complained that the architecture “trumps the art.” Prior to seeing Cowboys Stadium, I was concerned that the interior functions of the building—the signage, the scale, the volume, the throngs of activity—would “trump the art.” But in the best pieces, those feared distractions are integrated as tension, movement, and energy. If the artist can counter the moment of “brand marketing”, and make a piece that connects to the mystery of individual awareness, then the artist has trumped the frenzy. In this stadium, the artists were given the space and the freedom to do just that.
This pavilion is a space occupied by the correspondence of two people, myself and Gavin Morrison. It is actually more akin to a “call-and-response” in that Gavin sends me a letter and I respond by making art from it. Gavin, a student of philosophy, uses his training to curate, write, and otherwise participate in art. He lives and works in Marseille, France and co-founded Atopia Projects, an arts organization that has been publishing and curating since 1999. I am Terri Thornton, an artist living and working in Fort Worth, Texas with a longstanding interest in how we know – and the implications of that inquiry.

The topic of Gavin’s first letter has to do with the illogical in the logical as it pertains to the “aspirations of words, always trying to escape their immediate orbit” citing philosophers Kurt Grelling, Bertrand Russell and Ludwig Wittgenstein. My decision was to map my naturally disrupted and convoluted reading pattern as it occurred, with distractions and disruptions accounted for, considering how we take in information and what that might mean, if anything.

_entirely impossible_ is the title of my first contribution to our ongoing correspondence project. For this piece, I decided to force myself to march through, reading top to bottom while allowing and recording my inevitable backtracking. I then faithfully followed the numbering system that I had established and copied the text as it had been read, followed by color coding to establish a visual record of the process. This component of the piece, _entirely impossible: Dear T/aye g_ consists of seven framed drawings. The first and last drawings are graphite renderings of the opening and closing salutations on Gavin’s original letter. The five “drawings” between these two salutations are the printed run-on version of the letter as I read it. The result is a written document of my mental experience. The font used for all seven drawings is mistral which was designed by Roger Excoffon who arrived at mistral’s design in his search for a font that would represent an “honest man” which led him to his own handwriting. _entirely impossible: Voice in My Head_ is a 26 min. recording of me reading my systematically documented version of Gavin’s letter. Through repetition the articulation of words, sentences and ideas become white noise similar to the way in which the written text in _entirely impossible: Dear T/aye g_ becomes visual form, rendering meaning meaningless to allow it the possibility of new meaning.

_entirely impossible_ showed in _Things held but never understood: Rebecca Carter, Terri Thornton, Sally Warren, 2011, Free Museum of Dallas_.

Terri Thornton
Wittgenstein wanted to rescue it from: "Philosophy is a battle against the bewitchment of our intelligence by means of language." It is the asking of the wrong questions, or the placing of the answer before the questions. Perhaps that will do, as a start for now, the ice has been broken. I'm not sure what lies beneath, isn't it usually a freezing lake, what an inappropriate analogy... As a start for now, the ice has been broken. I'm just sure what lies beneath, isn't it usually a freezing lake, what an inappropriate analogy...
337 Singleton Blvd., Dallas, Texas

SUSTENANCE, Site-Specific Art Exhibition organized by Stephen Lapthisophon
24 artists occupied a vacant two-story building in West Dallas during the exhibition Sustenance, which opened Saturday, September 11, 2011, 11 am–10 pm.

Sustenance was a lively and well-attended exhibition, after which 337 Singleton went quiet.

A year and a half later, in February 2012, Shepard Fairey painted a couple of murals on the same building. Passers-by and art lovers began to congregate at 337 Singleton and the building again became a hub for dialogue about art.
Housed within the exquisite frame of a Tadao Ando building, The Modern Art Museum of Fort Worth is an institution with a wide range of programs. At the center of the public programming is The Tuesday Evening Lecture series. Organized by Terri Thornton, this series constructs a discursive space with the likes of Andrea Fraser, Liam Gillick, Alfredo Jaar and Walid Raad.

One of my favourite experiences with this series was watching a lecture by Jim Hodges. He started the talk by bringing a chair to the center of the stage, sitting down with his back to the screen and handing off the projector’s remote control to someone in the audience. He told stories, read poems and allowed for long stretches of silence. He hadn’t given any direction to the person holding the remote and as a result the images were all shown backwards. The end of the lecture coincided with one of his earliest pieces.

Kara Walker’s talk coincided with the exhibition of her traveling retrospective in the museum’s galleries. People waited for hours in long stretching lines and she talked about her work in terms that I found provocative in a surprising way. She is of course known for her imagery that conjures up the darker side of the antebellum south with allusions to slavery, violence and sexual abuse. But she also emphasized what Jacques Rancière calls a politics of aesthetics by stating, “painting is the hanging body of a lynched black man.” She was emphasizing painting practice as a central component of her work, something often overlooked.

I have also appreciated the foregrounding of alternative practices within this series with Sean Dockray speaking about The Public School, RH Quaytman and Rhea Anastas talking about the artist cooperative Orchard, Kenneth Goldsmith, the founding editor of UbuWeb, or Eve Sussman and the Rufus Corporation screening Whiteonwhite: algorithmicnoir, a film that is edited in real time by a customized computer program.

Gavin Morrison delivered his lecture in this spirit. He is Scottish in origin and currently based in France. At the time, I saw him as the perfect person to describe a condition of globalization in which the global seems to erase nationalist essentialism while always preserving some vernacular aspects of the local. Texas is constantly fighting this battle, and his lecture below helps to address these tensions. —Noah Simblist
On March 3, 2009, within The Modern Art Museum of Fort Worth’s inimitable Tuesday Evening Lecture series, I presented a talk entitled *Cowboys on the Lido*. At the time I was the curator of The Art Galleries at TCU and their recently inaugurated gallery, Forth Worth Contemporary Arts. The talk was a good natured provocation to consider what a Texan pavilion at the 54th Venice Biennale could mean as a socio-political gesture and what it could possibly contain. At that time the next Venice Biennale would coincide with the 175th anniversary of the founding of the Republic of Texas. This auspicious calendar correspondence seemed something to aspire towards.

As a Scot recently arrived in Texas, and feeling incongruous in an alien land, I was greeted daily with the bumper sticker, ‘I wasn’t born in Texas but I got here as soon as I could.’ It confirmed two things: there was a cultural gap that was unbridgeable for me, but also there was a definite ‘here’ or sense of place that Texas has and it was intoxicating. In many respects, as an identifiable culture, Texas is more specific and qualifiable than America as a whole and I can’t think of any other state that has a similar cache. This does not mean that the stereotypes that are held of Texas around the world are correct but that they certainly have a currency due to their prevalence if not their veracity.

The nationalistic aspects of the Venice Biennale provide a fervent hot bed for cultural histrionics and jingoistic mastications. Along with the expansion of the number of countries showing there, there has also been, in recent years, a burgeoning periphery of non-nation states but geographical identifiable locations utilizing the nationalistic idiom. Perhaps initiated by the Manchester Pavilion (which first appeared in 2001) which for the duration of the biennale the Venetian bar Osteria da Codroma changed its name to the Manchester Pavilion, through to a spate of other places having their own pavilions: Sheffield, New Forest, Peckham, etc. The quoting of the national platform approach provides for an opportunity of reflection on its nature and the sense in which it ‘represents’ a place. In attending to such concerns it would feel more than opportune for a possible Texan pavilion not only to present Texan work, but also to show the ways in which the cultural identity of the place has been articulated by art made of a Texan subject—of which there does seem to be a breadth of possibilities that engage those Texan tropes most prevalent within the common cultural imagination. From Sean Snyder’s *Dallas Southfork in Hermes Land* (an installation related to the recreation in Romania of a replica of the Southfork ranch featured in the 1980s TV series *Dallas*) through to Peter Doig & Jonathan Messe’s 2006 performance at Ballroom Marfa within which the two artists characterize versions of Lone Ranger & Tonto, with a disparate attendant supporting cast.

It is something of a truism that cultural identity is created not through how a nation, region or group perceives itself but how others see it. There is therefore an inevitable schism between these two perspectives. My talk at The Modern Art Museum of Fort Worth sought to present a scenario in which the complexities and contradictions between these two positions could find space to co-exist and where the almost incessant reinterpretation and definition of cultural identity was a protagonist within this dialogue.

—Gavin Morrison

1. It is notable that a nation with such a history of empire building as Britain is also where the enthusiasm to fracture the singular nationalistic program seems most prevalent.
Free Museum of Dallas is in the thick of it. It will turn the Academy inside-out. There are no learning outcomes, aims and objectives, or assignments. Simply a load of inside outsiders. Embedded in the Chair’s office of the Division of Art/Meadows School of the Arts/SMU/Dallas, TX/USA, Free Museum of Dallas is no “alternative space.” Why? Because there is no alternative and there is not enough space. Regardless, we soldier on. Did we mention the unbearable lightness of being of contemporary art? Or, the soft transcendentals that make life worth living? Have we come to the part where the writer drones on about passionate, handmade, socially responsive, interventionist art? Politics with a small “p”? Conceptual art with a small “c”? No, we haven’t. So, the program begins with the exorbitant hope that this project will show what kind of art is possible when one is embedded in Academia. Free Museum of Dallas stands for bricks, works, concepts, processes, situations and information. Well, the program’s beginning nicely.

**Chronology**

**2010**
- Brick by Brick: Kristen Cochran & Peter Doig in Conversation
- Book Launch: Art, Word & Image: 2,000 Years of Visual/Textual Interaction
- Journal Launch: Transmission Annual: Hospitality
- Matt Cusick: A Collection of Altered Book Pages
- Justin Shull: Porta Hedge (Birder’s Retreat) @ Fondren Drive
- Prints of the City: Work from the Royal College of Art
- Laray Polk: Schrödinger’s Cat/Experiment in Progress
- Bret Slater: Flight School

Kathryn Bigelow Retrospective (December 2011). Screening of “Nine Gross and Conspicuous Errors” (Provisional Art & Language, 1976), “Point Break”, “Strange Days”, and “Blue Steel”.
2011
Texas Biennial 2011: Illustrations for Our Afflicted Powers
Justin Shull: The Workshop/Public Art Event @ 5538 Dyer Street
Telegraph Art Collective: Constructed Drawings
Annabel Daou: Recent Work
Brian Lund: Film Scripts
Brian Kennon (2nd Cannons Publications) and Sharon Kivland: A Selection of Bookworks
Noah Barker: End Mart
Markus Gelbert and Jude Weiland: The “Already-Made” Series
Stephen Lapthisophon: Autumn Almanac
Rebecca Carter, Terri Thornton, Sally Warren: Things Held and Never Understood

2012
Marianne Kinkel: Shifting Perceptions: Anti-Prejudice Cartoons and Air-Age Cartography
Jenny Wiener: Measuring The Tail Tale
Frances Bagley and Tom Orr: Installation

Free Museum of Dallas
www.freemuseumofdallas.com
6101 Bishop Boulevard
Room 1640, Owen Arts Center
Meadows School of the Arts, SMU
Dallas, TX 75205

Hours
10:00 am—4:00 pm
MON-FRI or by appointment
info@freemuseumofdallas.com

Photographs: Michael Corris
Interview: Gallery Owner
BARRY WHISTLER
On 25 Years Of Dallas Art

by Peter Simek, May 19th, 2011

With the current show, Barry Whistler celebrates his 25th year operating his Deep Ellum gallery. We spoke with Whistler about opening and staying open, the changes in Dallas taste and collector base, and how the local art scene has changed in the past 25 years.

FrontRow: So why did you open a gallery?

Barry Whistler: I was working with Laura Carpenter, and she had opened a gallery in New York, and she later moved to Santa Fe. But she was kind of a well-known presence here – her father is Ben Carpenter of Carpenter freeway. All of Las Colinas was their ranch. She had been involved in art stuff, and they were the premier gallery in Dallas for a while. And when she started going to New York, we started doing shows with Cindy Sherman before anyone knew who Cindy Sherman was, a painter Bill Jenson, all kinds of stuff. She did Texas but then outside of that too.

FR: So after Carpenter’s space closed, you decided to open your own space?

BW: I had a bit of a cautionary step – I opened an art moving company first. That was in like 1984. But I think it was the idea that we had been showing some of these people, and when she was going to close her gallery, a handful of artists weren’t going to have a place to show. And I had met a number of other artists through them. My background in museums had been in helping setting up the shows as a preparator. There was a side of me that wanted to continue that experience somehow but not go back into the museum world. I had been exposed to the gallery world to see the fast pace of that and I liked that. It was such a different pace than the museum world. And then I had worked out in California for about a year, and I had had some exposure to people out there that I maybe wanted to work with here that I’ve since been able to. So I felt like there was a niche that I could fill that I thought I could fill.

FR: How would you describe that niche?

BW: I think eclectic – contemporary paintings, prints, drawings, sculpture, and photography – but I think there’s more non-objective, more abstraction, leaning towards that more than anything else. It is always that thing to be sort of shooting for getting the artist in the permanent collection of museums – Dallas Museum, Houston Museum, and then beyond that when we can. The quality, trying to look at people who are serious at what they are doing and trying to make a unique statement. And in some cases are established, and in some cases emerging. I think that is kind of exciting too, to have that kind of a mix. Also, some of the artists are students of the older artists. That’s exciting to me. Lawrence Lee, who we show, was a student of Michael Miller.

FR: There seems to be a split there, between the need to show museum quality work and the need to show work that you can sell in order to keep the doors open.

BW: That’s always the balance, you know, “you could show so and so and they would sell like hot cakes.” But then maybe you don’t like the work or you don’t think it is up to the standards that we feel like we have already been able to establish with the people we have been working with. And you get feedback, by doing an exhibition and seeing what kind of response you get, and reviews, critics, and people writing about it, which helps along the way. There may be somebody that you are like, “I don’t care, I like this
work,” and maybe you don’t sell it—but you can’t do that with half of your stable. But maybe sometimes you can take some of those chances, and maybe with time take more of those chances.

FR: How would you describe the art scene in Dallas when you opened?

BW: It was much smaller, when you think about now. Of course there had been Valley House. I think Nancy [Whitenack, owner of Conduit Gallery] opened a year before I did. I think Craighead Green had been around, and there was another gallery called Nimbus Gallery. It felt like there were like 10 galleries that people would really go to. A much smaller community. There seems like there have been a lot more different leveled galleries that have come along—and, of course, the art spaces that have come along, The Contemporary and the MAC and in Fort Worth Community Arts Center. And TCU more recently doing that contemporary.

Part of what influenced me to even want to open a gallery was in the early 70s. Janie C. Lee, which was showing kind of blue chip stuff—had probably the first Larry Bell “box” I ever saw, and the first Ed Ruscha. She later opened a gallery in Houston, but she had a pretty big impact on Dallas. There was another gallery, Courtney Sale, she was around for a short time but she did some wonderful things.

FR: Is it fair to describe a shift in taste in Dallas during that time, the late 1970s, early 1980s?

BW: Well, I think there is. To me what was going on then there was almost like an exclusive taste, sort of a higher end. I mean, they were showing Rosenquist prints. One woman I worked for had Andy Warhol prints for $400, that kind of thing. So we were introducing those kinds of things. There didn’t seem to be as many grass roots experiences to take in like I feel there are now.

FR: Has the collector base changed over the years?

BW: It does seem like it has broadened a bit. You have the young collector that comes in and wants to buy a drawing or something that is less than $500, and we still try to serve that. As Dallas has grown and has gotten, if you will, more sophisticated with the whole art community, we’ve seen a bigger and broader collector base. I mean, if you want to associate more sophisticated with collectors that can afford more expensive pieces, you see that. I think I’ve been able to move with some of that too. Some of the artists, their prices have increased, or somebody is showing with someone in New York, which bumps the price way up, and we are able to keep showing that artist. So I think that it has grown in a positive way and is an appreciation.

FR: It has always seemed to me that there was a lot of energy in the Dallas art scene in the early 1980s, particularly with the founding of 500X, DW Co-op, and then there have been other hot spots—maybe around 2005. In the last 25 years, what periods have struck you as the most fervent times?

BW: To me, it’s on any given weekend, when you have openings going on, and you have CentralTrak, and maybe we’re opening, and Public Trust is doing something, I think it is still pretty exciting. I mean we went over to Tom Orr and Frances Bagley’s studio last night and they were having young artists over who wanted to see their studio. And I was like, this is great. I wish there were more of that kind of thing going on, but there has been some consistency with that for 10, 12 years or so. But there was a sort of excitement with the early days of 500X, but I would think that if you are able to step back and look at it there is more going on now, with all the other venues. I think the Texas Biennial. Back then, they did a big thing, a grass roots sort of thing – what was that called the Texas Triennial.

In Fair Park?

Yeah.

That was DARE, I think.

Did DARE put that one on?

In 1982 or 83?

Yeah, something like that. But they were in a building in Fair Park, and it was a big deal, and it was great. But I like to think that the members of 500X, that ever evolving group over there, are doing exciting things, especially for them and their world, that’s going on right now. I think there used to be a sort of simpler approach. You might show at 500X, and then you would show with me, or maybe Craighead Green or Conduit, or something like that. Now it seems like it is less that way. Some of the younger artists are able to keep going and maybe it is not about making sales in a commercial gallery; it is about making the work and getting that in front of people. And whether they can support themselves by teaching or a day job, or that kind of thing. But you look at that kind of thing, you have Thomas [Feulmer] working for Rachofsky and he used to work for Terri Thornton [Curator of Education at the Fort Worth Modern] and that whole education thing, and the education stuff at the Nasher and the DMA. I wish more people were aware of the awards at the DMA—that’s pretty wonderful stuff and it is every year. In the old days everyone was applying for an NEA grant, over and over again, and that seems to have changed.
Stephen Lapthisophon

On the Nature of the Deictic (Why I Write Such Good Books)

Site specific installation. Wood panel, latex, cardboard box, table, salt, potatoes, ladder, clamp lights, electric cords, door, radio, box and flour.

from “Love Come Down”, an exhibition at 301 Toronto Street, Dallas, Texas

October–November 2011

With Jesse Morgan Barnett and Michael Mazurek

Photos: Jesse Morgan Barnett
Conduit Gallery: The Project Room

In 1997, The Project Room was a closet. It stored art, packing materials and light bulbs for Conduit Gallery. That was its first incarnation, until it was suggested that the closet be cleared, prompting a new use. Initially called The Annex, a precursor to the “micro-gallery” trend, the tiny venue became a space for artists to be imaginative and create work in a small scale.

Renamed The Project Room in 2002 when Conduit moved to its Design District location, it has continued to be a space where the artist has broad leeway to create another world by constructing, covering, painting or cutting holes to redefine what one enters into or, by using a light hand, minimally interfering with the space.

Taking the model of giving the space to artists, Project Room curator Danette Dufilho asked three past Project Room artists to work with one page in this section which is proportional to the room itself.

Michael Velliquette has created a sigil in the form of a goodwill greeting to the world. It translates roughly to, “If you are looking at this you are being blessed with wealth and prosperity.”

Jennie Ottinger presents a single page from her recent owner’s guide to caring for orphans, What to Do with Your Orphan: A Manual.

Tom Russotti, director of the Institute for Aesthetics, injects game play and aesthetics into geopolitics with The Council on Experimental Globalism.

SHELTER: Yes, you must keep them in the house.

FOOD: Orphans are often hungrier than normal children. It's possible that they are trying to fill the deep hole of abandonment. But don't worry because you can make them do all the cooking.

CLOTHING: They tend to run a little cold due to the lack of affection in their hard-knock lives. Dress them well or you will have to hug them. Also, they should always look presentable so it isn't obvious to the casual observer that you love them less. A creative solution is to enroll them in activities that require uniforms.

RECREATION: It's best to distract orphans from their suffering. Encourage them to push their feelings deep down inside and then give them something shiny to play with.
The West Dallas Community Center (WDCC) was founded in 1932 by several community leaders during the Great Depression at a time of enormous poverty. One of the primary roles for the center was to provide a once-a-week medical clinic run by volunteer physicians. The clinic program grew and developed into what became known as Los Barrios Unidos Community Clinic, now located off of Singleton Avenue. Over the years, WDCC expanded and managed nearly a dozen community centers throughout West Dallas. However, current issues with lack of funding and changing parameters from granting organizations has placed a strain on the agency as it continues to serve the community of West Dallas through the McMillan Center in Los Altos and the Bataan Center in La Bajada.

Interactions with Meadows Prize Winners Creative Time led to a series of conversations that resulted in a new working relationship between the Meadows School of the Arts at Southern Methodist University and the West Dallas Community Centers. The initial scope of the partnership consisted of funding for a short term residency that would enable an artist to assist with conceptualizing and building sets for a theatrical production that was underway at both centers. After several visits with the children, meeting the staff, and becoming more familiar with the surrounding communities, the partnership began to shift directions and developed into an effort to provide opportunities.
for cultural engagement through the arts by supplementing pro-
gramming being offered at each site.

My time as a resident artist at both of these centers has been
funded through Meadows’ Division of Art and in turn has opened
up a space for new dialogue within the division concerning the
role of the artist within the social fabric of a given site. This
conversation has been extended to university students through a
course dealing with the models, processes, and concepts associ-
ated with socially engaged artistic production. Along with lec-
tures and reading groups, the students in the course carry out a
practicum and become active participants in the conceptualiza-
tion and implementation of cultural programming at both com-
munity centers. Programming development has become a col-
laborative exercise in itself as conversations lead to site and
context specific workshops, projects and events that address is-
sues related to the everyday lives of the children as identified
by members of the community, the center’s staff, and university
students participating in the course. Past programs have con-
sisted of drawing projects that help students visualize potential
future careers and obstacles that may keep them from achieving
those goals, addressing issues of violence and drug use through
conversation and games, activating spaces through historical re-
search and reenactment, and a community produced art fair
embedded within the grounds of the Bataan Center.

Re-contextualizing these two centers as sites of cultural pro-
duction gives rise to questions surrounding not only concepts of
alternative space but also alternative modes of artistic production
and the many ways that culture will manifest itself dependent
on the site in which it is flourishing. How alternative is a space
when artists are simply taking the model of the white cube and
replicating it without further consideration of audience, com-
munity, or context of the physical site? What constitutes being
an artist? What work is being created or carried out and towards
what ends? How is this work functioning or being used and to
what extent is it affecting positive social change within these
communities? As artists, our work in West Dallas has served as
a reminder that the essence of art as a way of seeking nuance
and raising inquiry in the face of creative sterility does not have
to be limited by the accident of conventional mediums or modes
of exhibition.

Our collaborations with both of these centers has placed a
significant focus on our role as artists coming into a neighborhood
whose residents are voicing growing skepticism of outsiders sud-
denly interested in West Dallas. This skepticism is further agi-
tated by the completion of the Margaret Hunt-Hill Bridge that
connects downtown Dallas with their communities in an effort
to catalyze westward expansion by businesses and investors. A
degree of sensitivity and careful observation and listening has
allowed for the organic development of the residency and cultural
programs on the terms of the community itself. It provides a
moment to understand that our autonomy as artists is not placed
in jeopardy when allowing for consideration of audiences or by
sharing authorship with our collaborators.

Our work with West Dallas Community Centers continues as
we focus on extending the potential of our presence in West
Dallas outwards towards the rest of the community by partnering
with other non-profit organizations, small businesses owned by
residents of the community, and everyday citizens who have
taken an interest in identifying, activating, and preserving the
cultural integrity of West Dallas.
Throughout the world artists are producing projects that create positive social and environmental change. MAP — Make Art with Purpose is an international platform that supports and expands the energy and collective consciousness that is rising out of this work. Virtually and on the ground, MAP partners with individuals, communities, NGOs, governments and organizations in rural and urban locations, to create spaces for gathering, exchanging, collaborating and activating. Developing new methods of problem solving, MAP is a lab for cross-media and cross-cultural practices that incorporate new tools and technologies for innovative art making and design. The first edition of the MAP exhibition, MAP 2013, will be presented at ten main venues in Dallas, with several other projects located at sites in neighboring cities.
There’s a new vibe in town. A new generation of urban pioneers has moved to the city. Drawn by the low cost of living, livable neighborhoods and an abundance of inexpensive studios to make art, they are bringing with them a set of values and ideas that are different from those of the wealthy elite who shaped the politics, culture and image of Dallas well into the last century. Looking outward, these change-makers are advocating for a city that is visionary, inclusive and environmentally responsible.

Using this energy as a springboard, MAP 2013 will explore how local, national and international artists are using their creative practices to make positive change on the planet. Interdisciplinary projects, exhibitions and public programs will engage a variety of forces including social, economic, cultural, and ecological that are shaping the natural and built environment. Many of the projects will include the participation of community members in the making of the work and be located at sites where there is little or no cultural production. Like many large cities, Dallas as a psychological and theoretical place spreads out over the official city limits to nearby towns. MAP 2013 will also unfold across the metroplex, to Denton, to Mesquite and to Forth Worth, a city with its own identity and culture, but linked to Dallas via a shared airport, an interstate highway and extended families that live across and in-between the 35-mile divide.

Connecting artists with cultural institutions, schools, and technical professionals—geographers, designers, scientists, architects and engineers—MAP 2013 will be a hub for discussion and exchange. Sharing knowledge, experience and ideas through projects and programs, MAP 2013 aims to raise awareness and foster new relationships so that together we can deepen our understanding and optimize our skills to make sustainable and lasting change.

MAP—Make Art with Purpose was founded by American artist, curator and educator Janeil Engelstad and developed with Slovak artist Oto Hudec. MAP’s website includes artist’s projects from throughout the world, a resource link, a blog and strategies for individuals and groups to replicate similar work in their own communities. For more information: www.makeartwithpurpose.net

MAP 2013 EXHIBITION PARTNERS

DALLAS: Dallas Museum of Art Center for Creative Connections | The Free Museum | Latino Cultural Center | The McKinney Avenue Contemporary | Oil and Cotton Creative Exchange | South Dallas Cultural Center | Southern Methodist University | RE Gallery | The Reading Room | MAP HUB—Exhibition and Program Space | DENTON: University of North Texas | FORT WORTH: Modern Art Museum of Fort Worth | Texas Christian University  MESQUITE: Eastfield College
Dallas Museum of Fine Arts in Fair Park

Traditions run deep in Texas. This is particularly true in Fair Park where a quintessential day at the State Fair includes corny dogs, greetings from Big Tex, hog races, fried-you-name-its, and the annual reunion of the state’s greatest innovators in science and agriculture. Fair goers of earlier generations had the opportunity to delight in comparing butter sculptures in the Creative Arts Pavilion with bronze and marble sculptures in the galleries of the Dallas Museum of Fine Arts (DMFA). These traditions form the collective experience that has come to represent a unique space in Dallas where high and low cultures collide.

Up until the early 1980s, Fair Park was also the city’s first arts dis-
The result of heavy boosterism in a bid to win the 1936 State Centennial Celebration, the City of Dallas ponied up the funds to expand and beautify the county fairgrounds, in effect providing new homes for the Dallas Symphony and the Dallas Art Association (the governing body of the Dallas Museum of Fine Arts), as well as a brand new, state of the art football stadium. The results were spectacular —over two hundred acres of parks and dozens of Art-Deco style architectural jewels sprung up practically overnight.

Tens of thousands of people came to the Fair each year for the annual state celebration and the new DMFA took advantage of the heavy foot traffic by hosting annual juried exhibitions for Texas artists. Fairgoers had the opportunity to see work by young, emerging regional artists, alongside works by American and European masters. Non-fair events also provided opportunities to bring the public into the Museum—on Cowboys football game days in the 1960s, members of a young art collectors group hosted tailgating parties outside the Museum building as a means of expanding the DMFA’s membership.

Fair Park suffered during periods of low activity and access to the Museum became a chief concern for many of its patrons and trustees. As low-income housing developed to the south of the Fair Grounds and nightclubs and tattoo parlors developed to the northwest, the DMFA gradually became an island of “high” culture with a very specific audience. Using the slogan, “A Great City Deserves a Great Art Museum,” DMFA administrators and trustees convinced the citizens of Dallas to pass a multi-million dollar bond issue in 1979, allowing the Museum to vacate the increasingly unfashionable area of Fair Park and relocate to an undeveloped lot next to a highway, on the outskirts of downtown. The Dallas Arts District was born in 1984 with the opening of the new Dallas Museum of Art. The Dallas Symphony followed not long after.

For many who remember the old DMFA in Fair Park, it represented a time and place of tradition and greater support of Texas and its artists. In its efforts to achieve world-class status and shed its regional roots, the DMA sacrificed many of its traditions, expanding its collecting areas and increasing exhibitions of national and international artists.

A great city does indeed deserve a great art Museum; Dallasites of earlier generations were lucky enough to get two.

—Leigh Arnold

Photo: The Jerry Bywaters Collection on Art of the Southwest, The Jake and Nancy Hamon Arts Library, Southern Methodist University.
Before 1963 most people didn’t think anything about Dallas. It was just another city in Texas that did not penetrate any part of the national consciousness. All that, like so much else, changed on November 22, 1963.

Now Dallas does have an image indelibly affixed into our brains, one shaped not by real experience but by television. More than any other city, Dallas has been defined by images seen on TEEVEE. Other cities are defined by architecture or things that exist in the real world. There were three elements television brought us that have firmly affixed that image for better or worse; and like most media stereotypes propagated, for worse. The first, of course, is the Kennedy Assassination; the second, the emergence of the Dallas Cowboys as America’s Team as seen on TV; and the third, Dallas the TV show.

Dallas is a modern city, the modern city. Old cities were there because of a port, or a railroad and they have downtown buildings that you can appreciate on an afternoon stroll. Dallas has no port (there is a puddle laughingly called a river), not much of a rail or bus line, but a kick-ass airport (DFW that is as large as the island of Manhattan). It is a car city where the architecture is meant to be seen while driving by: glass, neon with big shapes, no ornate gargoyles. It is perceived as a city where big ideas big hair and big money intersect. The city is no more like it is portrayed in these TV events than images of every ethnic group who claim that media portrays them falsely.

Before Kennedy came to Dallas there was concern about his safety from some right wing extremists. Other than a brief mention on TV news, it did not get much buzz. But, surprisingly, as the motorcade came through downtown Dallas, there were big cheering crowds—right up until the bullets flew. After he was shot, the world stopped and for the first time just watched TV non-stop for days. It transformed how TV news was produced, consumed and how it was perceived.

As we look at the media from those days, we have two differing looks. There is the TV (video) footage: low res but the footage that we watched in real time. This footage has hours of reporters trying to get a grip on things, waiting in the hallways or watching the funeral. The film footage is different. The Zapruder footage is used as the clock of the assassination and it was not shown until much later. Unlike the TV time, it is what we remember. It is that hot media that Marshall McLuhan talks about. Contrast that to the TV footage of Ruby shooting Oswald that was captured live on TV not film, from many angles. Indeed Ruby shooting Oswald was a made-for-TV event and perhaps the beginning of instant replay. In one shot you can see a policeman moving out of the way so a cameraman can get a better shot. And while this image is also ingrained in our psyche, it being a TV cool image does not take us to the place the film footage does.

So the grassy knoll and the Texas School Book Depository and a cop with a big cowboy hat became the first images people would associate with Dallas. The image of Dallas was the place that killed Kennedy—it was right wing, it was filled with crazies and the cops were not very
in Time Magazine’s 2007 list of 100 best TV shows of all time, in its 5th season it was the number one show, and the ‘Who Shot JR?’ episode was a major worldwide event that helped create the idea of a TV event.

By looking at the show you would think there are farms and ranches around Dallas, and that most of the men wear cowboy hats and boots, but I have found more people wearing cowboy boots in New York than Dallas. Most of the boot/hat cowboy culture is Fort Worth and further west. And while there is wealth in Dallas, there are no ranches and very little of the culture portrayed on the show.

So Dallas the modern city is defined by the media of the modern age. In each case the city did not come up with the defining image, TV producers did. While nobody in Dallas wanted the we-killed-Kennedy image, the other two were fiercely promoted. The Cowboys have lately been riding on image more than victories. Other teams are intimidated by the mystique not the reality of the team. No matter how good or bad the Cowboys are, they are a major draw on TV so the networks give them more national games. While the city did not come up with the idea for the TV show, they loved it. The image really saved the city. When Dallasites travelled during that era, they would get asked about JR. When TNT wanted to shoot a new Dallas series, the city put on a major campaign to have it shot here. It was a matter of civic pride. Big D, the city made by TV.

All that changed in 1978 when the Dallas Cowboys were first called America’s team by NFL films. It actually started a bit before when the Cowboys won their first Super Bowl in 1972. The Dallas Cowboys were a different kind of team. They were the first to have cheerleaders that were more visible to the nation of TV watchers than people in the stands. They had a coach that was Christian and moral and stoic (and had a distinctive hat). They also were the first team to use computers, presenting this cool calculated image. But what made this image more than the other games on TV were the legend makers NFL Film.

NFL Films changed the way we see and think of sporting events. They shot film instead of video (NFL Films is still the largest user of 16 mm film in the US). You had to be a real fan to watch the NFL on TV in 1939—the players looked like small tiny ants. Instead of merely shooting the games from the rafters, NFL Films looked for the drama of sports. They looked for stories, they looked for sweat coming off of players rather than the mundane moments that the TV coverage presented. Thus when they declared the Cowboys America’s team, it was not just the words that sold it but the swelling music and the cinematic myth-making. Then Dallas did not equal Kennedy—it was the land of Landry.

In 1978 Lorimar entertainment came out with a TV show that probably created the worldwide image most people around still have about Dallas. The nighttime soap opera went on for 13 years and 357 episodes and of course now there is a sequel show on TNT. The show was included in Time Magazine’s 2007 list of 100 best TV shows of all time, in its 5th season it was the number one show, and the ‘Who Shot JR?’ episode was a major worldwide event that helped create the idea of a TV event.

Images: Cronkite declares Kennedy dead on CBS; Abe Zapruder the most famous amateur filmmaker ever; a frame from Abe’s film; the man with the hat; Dallas the TV show; NFL Films Ed Sabol, the other man with the hat; the made for TV event with another man with a hat.
From September 2008-2009, I ran a space in downtown Dallas called Art Lab, while serving as the director of the Contemporary Art Dealers of Dallas (CADD). It was an unprecedented experiment: a collaborative gallery run not by artists but by galleries, a nonprofit center for educating the public about contemporary art, a walk-in gallery in a downtown still struggling for pedestrians. It was a place for the entire community—artists, students, art enthusiasts, anyone willing to come downtown. With a storefront window facing Main Street positioned next door to the flagship Neiman Marcus, grand dame of luxury shopping, Art Lab was always going to walk the line between glossy art spectacle and gritty gallery showing interesting work. Most people, though, will remember it for the parties. Exhibitions involved artists from up to thirteen galleries; everyone felt like they had a stake in the gallery and everyone showed up.

Art Lab existed as a physical space because CADD was willing to seize an opportunity to try something new, to take a risk. The building owners, with a city of Dallas revitalization grant, and the downtown Dallas business district wanted to see something happen there that would serve the downtown area and contribute to the greater community. CADD was just trying to get its footing as a nonprofit with two art fairs under its belt, but thin organizational structure and minimal support.

We finished construction and opened the week of the Lehman Brothers collapse in 2008. We closed almost exactly a year later, along with three other galleries in CADD, citing the economy like everyone else. As anyone who has ever closed a space knows, there is a palpable sense of loss when the walls are no longer your own. What is left when exhibitions, talks, and encounters are just memories? I always thought Art Lab should feel risky; how could you do anything interesting if there wasn’t the potential for failure?

Anne Lawrence
Director, 2008-9

CADD Art Lab Participating Galleries:

- And/Or Gallery
- Barry Whistler Gallery
- Conduit Gallery
- Craighead-Green Gallery
- Dunn and Brown
- Contemporary
- Gerald Peters Gallery
- Holly Johnson Gallery
- Light & Sie Gallery
- Marty Walker Gallery
- Mighty Fine Arts
- PanAmerican ArtProjects
- The Public Trust
- Road Agent
- Valley House Gallery and Sculpture Garden

CADD, as an organization, continues to thrive with bus tours, mystery dinners, gallery days, and more. www.caddallas.net
ARTISTS AT ART LAB: Adrian Aguirre • Al Souza • Alain Gerard Clement • Allison V. Smith • Anderson and Low • Andrea Rosenberg • Andrew Ortiz • Angel Cabrales • Anna Krachey • Annabel Dou • Annette Lawrence • Arcangel Constantini • Archie Scott Gobber • Bennett Fitts • Betsy Eby • Brent Ozaeta • Brian Fridge • Candace Briceno • Carl Suddath • Carolina Sardi • Cedric Delsaux • Celia Eberle • Charles Mary Kubricht • Christine Gedeon • Daniel Joglar • Daniel Mirer • David Dreyer • David Gibson • Dornith Doherty • Elizabeth Higgins • Erik Tostcn • Evan Hecox • Frances Bagley • Gabriel Dawe • Greta Gundersen • Heide Fasnacht • Jackie Tileston • James Sullivan • Janaki Lennie • Janet Chaffee • Jay Shinn • Jeff Zilm • Jennifer Rose • Joan Winter • Joe Pfieger • John Adelman • Julie Barnofski • Jung Eun Lee • Justin Quinn • Kana Harada • Kelli Connell • Kelly Flynn • Kenda North • Kevin Bewersdorf • Kevin Todor • Kirsten Macy • Kristin Lucas • Kyle Kondas • Lawrence Lee • Lily Hanson • Linnea Glatt • Lizzy Wetzel • Lopez Pardo • Lorraine Tady • Ludwig Schwarz • M • McKay Otto • Michael Mazurek • Mike Osborne • Mona Kasra • Nate Glaspie • Nic Nicosia • Olia Lialina and Dragan Espenschied • Otis Jones • Pancho Luna • Paul Booker • Paul Urich • Phil Evett • Raymond Saa • Reinhard Zeigler • Richie Budd • Robert Boland • Robert Dale Anderson • Robyn O’NeiI • Rosemary Meza-DePlas • Rusty Scruby • Sarah Williams • Scott Anderson • Scott Barber • Stephen Laphisophon • Steven Hopwood-Lewis • Susan Kae Grant • Takako Tanabe • Ted Kincaid • Ted Larsen • Terrell James • Theresa Chong • Tim Sullivan • Timothy Harding • Todd Camplin • Tom Leininger • Tom Orr • Tracy Hicks • Trenton Doyle Hancock • Vincent Falsetta • Wendy Red Star • William Lamson • Wouter Deruytter

The economic value of work, labour and art have been much discussed throughout the last three centuries and have been critical drivers in asking what role might be played by the artist or work of art. The last four years have accelerated new interests in these discussions as a restructuring of international financial interests intersects with communities lived experience across the globe. Volume four takes up the question of how action remains embedded in work and labour.

Hannah Arendt proposes that freedom is constructed in community, in common space, and it is associative, performative, and public (which we saw in the events of Tahrir Square in Egypt, for example, and we may also look to models such as the Paris Commune of 1871). Her theory of political action draws out the distinctions between what is social and what is political, and what is labour, what is work, what is action (and thus, how is agency achieved, the capacity to act, to make choices, undetermined by supposedly natural forces). Arendt proposes three important human activities: labour, work, and political action. The goal of production is to produce, and there is a constant exchange of objects. It is never-ending, consumed quickly, making a slave of the labourer. Work may be thought of differently, most usefully with the term ‘œuvre’: as what lasts or remains, as ‘technique’ and poiesis, as what is not spent or wasted and is transmitted; a ‘common world’ where life unfolds and objects endure beyond the act of their making. Transmission, in Arendt’s sense, is a struggle against death, and thus already a form of liberty. The distinction between praxis and poiesis may help to lead us to new formulations of identity and meaning. To work and labour, then, like Arendt, we will add an essential action, when ‘something new is started which cannot be expected from whatever happened before’, asking what role might be played by the artist or work of art.
A JOURNAL OF TRANSMISSION, ART, AND CULTURE: BROAD HORIZONS, WIDE PATHS, AND DIVERSE FIELDS

Edited by
Federica Buetti
John Casamassima
Matthew Cusick
T. J. Demos
Gerald Evans
Mark Fisher
Rainer Ganahl
Khaled Hourani
Norman Klein
Jack Persekian
Pavel Pepperstein
Matthew Poole
Gustav Metzger
Joseph Redwood-Martinez
Jacques Sauvageot
Jay Shesman
John Timberlake
Julie Westerman
Geoffrey Wildanger

Edited by
Michael Corris
Jasper Joseph-Lester
Sharon Klein
Noah Simblist

Transmission Annual
Catastrophe

Transmission Annual
Provocation

Transmission Annual

Transmission Annual

Transmission

The Dallas Museum of Art (Fair Park)
The original Dallas Museum was situated in Fair Park.
Contributors: Leigh Arnold and Melissa Randell.
http://www.tshaonline.org/handbook/online/articles/kld01

Dick Higgins Gallery
Dick Higgins Gallery is a gallery, an artist, and a work of art. It is a nomadic entity traveling between semantic channels as well as parameters of locale.
Contributors: Jesse Morgan Barnett, C.J. Davis and Michael Mazurek.
http://dallasbiennial.org/

DFW Airport
Arriving into DFW Airport and traversing the Metroplex creates a novel aesthetic experience marked by the vast, panoramic landscape, an expansive ‘art space’ that inspired the earliest sculptural designs for DFW by Robert Smithson.
Contributors: Catherine Caesar, Annabel Daou and Danette Dufilho.
Photos: Kevin Todora.

The Free Museum of Dallas
FMOD is coextensive with the office of the Chair of the Division of Art/Meadows

The Dallas Cowboys Stadium
An unorthodox mix of contemporary art and professional football occurs in the stadium. 21 art works by Mel Bochner, Lawrence Weiner, Franz Ackermann and 16 other artists were created specifically for this site.
Contributor: Michelle Mackey.
http://stadium.dallascowboys.com/art_gallery1.cfm

The Reading Room
A project space that explores the ways in which text and image interact.
Contributors: Karen Weiner and Laray Polk.
http://thereadingroom-dallas.blogspot.com/

Small Dog Studio
Small Dog Studio is a book design studio and artist refuge.
Contributor: Lisa Tremaine.
www.smalldogstudio.org

Tending (Blue)
James Turrell’s Skyspace is situated in the Nasher sculpture garden. The construction of a luxury apartment tower has led to the closure of this work.
Contributor: Savannah Niles.

Terri Thornton’s studio
Thornton’s studio is a small structure in Fort Worth. As with most important artists of the 21st century, her work space is her person.
Contributor: Terri Thornton and Gavin Morrison.
Transmission Annual
A journal of transmission, art and culture: broad horizons, wide paths and diverse fields.
Contributors: Michael Corris, Jaspar Joseph-Lester, Sharon Kivland
www.transmission.uk.com

Dallas VideoFest
Founded in 1986, Dallas VideoFest is now the oldest and largest video festival in the United States.
Contributor: Bart Weiss.
www.videofest.org

West Dallas Community Centers
A center that provides the only program of cultural enrichment outside schools for children in two West Dallas Neighborhoods.
Contributor: Bernardo Diaz.
Photos: Diana Antohe, Bernardo Diaz, Kim Ritzenthaler.
http://www.westdallas.org

Barry Whistler Gallery
Established in 1985, featuring contemporary paintings, prints, drawings, sculpture, photography, installation and new media.
Contributors: Peter Simek and Barry Whistler.
http://www.barrywhistlergallery.com

301 Toronto Street
301 Toronto Street is a temporary warehouse space in West Dallas. Between October and November 2011, the space housed the exhibition ‘Love Come Down’.
Contributor: Stephen Lapthisophon.
Photos: Jesse Morgan Barnett.
http://arthisweek.com/?p=1179

337 Singleton Boulevard
In 2010 this building housed a transformative group exhibition ‘Sustenance’ organized by Stephen Lapthisophon. In 2012 Shepard Fairey painted two large murals on the exterior cementing the concept of ‘art space’.
Contributor: Michelle Mackey.
Photos: Colleen McInerney.
www.artcritical.com/2012/03/26/shephard-fairey/

500X Gallery
Texas’ oldest artist run, cooperative gallery established in 1978 in an historic 1916 tire factory. It has fostered the growth of many prominent Texas artists.
Contributor: Diane McGurren.
www.500x.org

Acknowledgements
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Curatorial Board
Michael Corris (artist, writer and Chair of the Division of Fine Art at Meadows School of Art, Dallas); Annabel Daou (artist, Dallas and New York); Jaspar Joseph-Lester (artist, Reader in Fine Art at SHU and Research Tutor in Sculpture at the RCA, London); Michelle Mackey (artist and writer, Dallas and New York); Savannah Niles (artist and student at Meadows School of Art, Dallas); Noah Simblist (artist, writer and Associate Professor of Art at Meadows School of Art); Sally Warren (artist, Dallas); Karen Weiner (Director of The Reading Room, Dallas).
Jaspar Joseph-Lester is an artist based in London whose work explores the role images play in urban planning, social space, and everyday praxis, the latter focusing on conflicting ideological frameworks embodied in urban regeneration projects. He has exhibited widely in the UK and abroad with exhibitions at Asprey Jacques Gallery and The British School at Rome. His video work was nominated for 'Pilot: 1' and selected for All for Show: an international retrospective of UK Video. Author of Revisiting the Bonaventure Hotel (Copy Press, 2009), co-editor of Episode: Pleasure and Persuasion in Lens-based Media (Artwords, 2008), he is a director of LoBe www.lo-be.net and the Curating Video research group (www.curatingvideo.com). He has recently completed a photo-essay titled 'A Guide to the Casino Architecture of Wedding' for the next issue of COLLAPSE: Philosophical Research and Development. He is Reader in Fine Art at Sheffield Hallam University and Research Tutor in Sculpture at the Royal College of Art, both in the UK.

Michael Corris is an artist and writer whose work finds a home in the capacious field of conceptual art. His practice is situational and largely the result of collaborative and conversational encounters that draw upon diverse intellectual and social resources; occasionally, these dialogues intersect with aims and interests identified with contemporary art. Corris is Professor of Art and Chair of the Division of Art at the Meadows School of the Arts/SMU and editor of a series on art since 1980 published by Reaktion Books. Recent publications include Conceptual Art: Theory, Myth and Practice (Cambridge University Press, 2004), Ad Reinhardt (Reaktion Books, London, 2008), Non-Relational Aesthetics (London, 2008) (with Charlie Gere), and Art, Word & Image: 2,000 Years of Textual/Visual Interaction (Reaktion Books, London, 2010) (with John Dixon Hunt and David Lomas).