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Our 11 Favorite Works from the Dallas Art Fair

By Emerson Rosenthal

As electric as was this year's Art Basel Miami Beach, no doubt the biggest challenge for art lovers was intimacy. But if Basel was speed dating, the Dallas Art Fair was a several-course meal, complete with palate-cleansing digital artworks and the ever-sumptuous pigmentary soufflés that are the high-performance market-movers of Richter, Lowman, Gillick, and Meese. It was nearly a week of facetime—not facades—new and old, and the kind of impassioned, one-on-one evening art convos that really only happen with a captive audience. (Not that being put up at The Joule, which lives up to its homophone in degrees, is any kind of captivity I'm against.) It was also the inaugural year for the Dallas Art Fair Foundation Acquisition Program, a fund that promises a thunderous future for all things contemporary at the Dallas Museum of Art.

As far as this list goes, it's by no means comprehensive; Oculus Rift artworks by Rachel Rossin at Zieher Smith & Horton have to be experienced in person, and Chul-Hyun Ahn's infinite mirror boxes at Grimaldis Gallery could make Michael Heizer weep. All in all, it's impossible to deny: big things are happening in the Big D. Here were some of our favorites:

11. Jonathan Monaghan at bitforms



Jonathan Monaghan, *French Second Empire*, 2014. Inkjet print on Hahnemühle photo luster, Dibond. 57 x 43 in / 144.8 x 109.2 cm, framed. Edition of 3. Courtesy of the artist and bitforms gallery, New York

It was a pleasure to see the wickedly ahead-of-the-game bitforms gallery in the fair's midsts, not least because of the techno-utopian, Fabergé-meets-Black Mirror amalgamations of Jonathan Monaghan. Something innately forward about these prints makes them subversive, and few who passed by the young gallery's booth could resist getting up close. If everything's bigger in Texas, I can't wait to see when they'll start building mechs.