

# DALLAS ART FAIR

PRESENTED BY



## **NEIMAN MARCUS WINDOW INSTALLATIONS**

**March 23, 2011 through April 10, 2011**

### **Bill Davenport reinterprets Bill's Junk, originally installed at the Contemporary Arts Museum Houston**

#### **1. What is the inspiration for your window?**

Like many people, I've always loved browsing junk stores. Bill's Junk is sort of an ideal, super-thrift store full of all the things I would die to find if it were all collected in one place. The window at Neiman's is a re-creation of part of my store, Bill's Junk at 1125 E 11th St. in Houston, which was featured in curator Toby Kamps' "No Zoning: Artists Engage Houston" show at the Contemporary Arts Museum Houston in 2009.

#### **2. How should the work/design of the window be described?**

It's a shop window inside a shop window, sort of the "dark side" to Neiman's ordinary merchandise. Everything is handmade; everything was once discarded as worthless. It's a store where art, craft, nature and salvage are reconciled under the umbrella of commerce.

#### **3. Is there a specific artist involved? Why are you/was a specific artist selected?**

The work in the junk store is by many anonymous hands. The collection and arrangement is by Bill Davenport, a Houston artist.

#### **4. Are there unusual materials involved with the installation?**

Mud-wasp nests, Macramé Owls, blacksmith puzzles, handwritten recipes, dolls, yarn, cork bark from the South of France, Japanese catholic paintings, country music fan art, locks found in gutters, mystery objects, bent wires, surplus hardware, a club used to fend off coyotes in Colorado, etc. It's all unusual, or I wouldn't have it in the store! Unusual is my business.

**Bill Davenport reinterprets Bill's Junk, originally installed at the Contemporary Arts Museum Houston (continued)**

**5. Is this the most unusual space you have “curated” or “created” a “piece of art/installation”?**

It's particularly apt, doing a display in a store window as my work is itself a store. Like one of those infinite-mirror illusions, or a set of nesting Russian dolls; a store in a store in a store. . .

**6. Please provide an overall quote about your participation in this project.**

“It's a shop window inside a shop window. Everything in it was once discarded as worthless. It's a store where art, craft, nature and salvage are reconciled under the umbrella of commerce.”

~Bill Davenport

**Ed Marquand, Owner and Creative Director, Marquand Books****1. What is the inspiration for your window?**

"Books Make Art 'Art'" is the title of the window. Marquand Books produces many of the art books published by the most important arts institutions throughout Texas. We assist the talented staffs at the Dallas Museum of Art, the Kimbell Art Museum, Amon Carter Museum, The Barbier-Mueller Collection, The Crow Collection of Asian Art, the Nasher Sculpture Center, the McNay Art Museum, the San Antonio Museum of Art, the Blanton Museum of Art, the University of Texas Press, the Museum of Fine Arts Houston, the Contemporary Arts Museum Houston, The Tobin Foundation for Theater Arts and others. We produced "Texas Art Today." Texas is staking its claim as a center for art and art history in many, many ways. Its dedication to publishing its accomplishments is impressive.

**2. How should the work/design of the window be described?**

A symbolic tableau illustrating the importance of publishing art and art history.

**3. Is there a specific artist involved? Why are you/was a specific artist selected?**

The publishing of Texas institutions' work is impressive and important. I'm trying to reflect glory on them.

**4. Are there unusual materials involved with the installation?**

Just books published on art by Texas institutions. Books are the medium and the message.

**5. Is this the most unusual space you have "curated" or "created" a "piece of art/installation"?**

Yes

**6. Please provide an overall quote about your participation in this project.**

"It was an honor and an irresistible creative challenge. I love reminding art enthusiasts and professionals of the inextricable partnership between art and publishing. It's a subtle relationship."

~Ed Marquand

**Jeremy Mora nominated by Stephen Ross, Curator of Education, Nasher Sculpture Center**

**1. What is the inspiration for your window?**

The Nasher Sculpture Center proposes to black out its window and place small viewing areas where visitors will look in on an installation by Los Angeles-based artist Jeremy Mora. Natural curiosity to know what lies behind a veiled surface will invite participation. Visitors to downtown will see others stopping and peering in. The effect will be similar to seeing Marcel Duchamp's *Étant donnés* in person for the first time. When you see someone peering in through that door, you simply have to step up yourself.

**2. How should the work/design of the window be described?**

**3. Is there a specific artist involved? Why are you/was a specific artist selected?**

Jeremy Mora. Mora's work is small in scale. A common occurrence at his gallery shows is to see visitors lying or kneeling on the ground to focus all of their attention on the details of his work. Made from a diverse collection of materials, his sculptures draw attention to how we look at art, and for how long. He is interested in the tradition of Miniature and how those environments represent nature. His work serves as a response to the evolving relationship between man and nature in the contemporary context.

**4. Are there unusual materials involved with the installation?**

Made from a diverse collection of materials, his sculptures draw attention to how we look at art, and for how long.

**5. Is this the most unusual space you have "curated" or "created" a "piece of art/installation"?**

**6. What has the Dallas Art Fair meant to Dallas? What can it mean to the city/region in the future?**

**7. Please provide an overall quote about your participation in this project.**

**Selven O’Keef Jarmon nominated by Toby Kamps, Curator of Modern and Contemporary Art, The Menil Collection**

**1. What is the inspiration for your window?**

The inspiration for this window is not much of a departure from the inspiration and subject matter I have been working with since working in South Africa for seven years and now back in the states with more introspection. This inspiration centers on repetition as it relates to artisans that take time to create very detail oriented works with their hands such as beaders or carvers, in many cases without any audience to see but them. The work seems to be done out of a need to create and recreate. I have taken this inspiration and placed it in a western context of complete freedom to have the opportunity to do it with a resounding voice that builds individual identity and meaning behind the freedoms to aspire to have a visual voice as well as a spoken voice, regardless of whether it is understood or not.

**2. How should the work/design of the window be described?**

This window is a display that focuses on the Dallas Art Fair T-Shirt. It is a commissioned, limited edition T-Shirt that I designed for the Dallas Art Fair that is comprised of over 90 silver metal buttons and ink. The inspiration of detailed process work is not only reflected in the more than 1000 buttons hand-sewn onto the shirts within the window but as well in the repetition of how they are displayed in precise columns and rows with repetitive illumination following in colors and rows, set to written text. In the middle of the display is a self standing old industry mannequin bearing a complete outfit I designed placing the T-Shirt within a fashion context.

**3. Is there a specific artist involved? Why are you/was a specific artist selected?**

Selven O’Keef Jarmon

**4. Are there unusual materials involved with the installation?**

There is not any unusual material in my opinion, maybe unusual in application. I am using cotton jersey, approximately 1,300 buttons, ink, wood, lights, text, mannequin and 18th Century Bronze Head.

**5. Is this the most unusual space you have “curated” or “created” a “piece of art/installation”?**

No, it is not the most unusual space. I have worked on and in so many different and challenging contexts from Project Row Houses and various art projects that were audience integrated and made it difficult to anticipate the quickly changing environment. This being said, doing an exhibit at Neiman Marcus is intimidating because of the austerity of what this fashion institution stands for.

**6. What has the Dallas Art Fair meant to Dallas? What can it mean to the city/region in the future?**

My opinion as to what the Fair means to Dallas is definitely an outside one as I am not from Dallas. This being said, I firmly believe it does raise the bar and profile not only for Dallas but for Texas to have an Art Fair that attracts a national audience. It also brings immediate attention to artists living and working in Dallas as well as Dallas arts institutions and organizations. In many ways the Dallas Art Fair itself is on exhibition as it facilitates the complete exhibition of the cities’ cultural landscape and community.

**Selven O'Keef Jarmon nominated by Toby Kamps, Curator of Modern and Contemporary Art, The Menil Collection (continued)**

**7. Please provide an overall quote about your participation in this project.**

"I am always looking for different ways to expand my individual aesthetic vocabulary, the Dallas Art Fair has provided me another great opportunity to do that".

~Selven O'Keef Jarmon

"I'm really excited about Selven Jarmon's window for Neiman Marcus. He's an amazing artist who also has a clothing line in South Africa, so I think he's a perfect choice for this project which will draw attention to the strong artist, gallery, and museum communities in Dallas and Texas."

~ Toby Kamps, Curator of Modern and Contemporary Art, The Menil Collection

**Sour Grapes nominated by Peter Doroshenko, Director, Dallas Contemporary**

**1. What is the inspiration for your window?**

To transform the known into the un-known. To take one context and place it in another one.

**2. How should the work/design of the window be described?**

Urban art

**3. Is there a specific artist involved? Why are you/was a specific artist selected?**

The Sour Grapes are an important collective of the best urban artists in Dallas, their work has been seen in many venues, but the art work is best either on the street or in a glass box.

**4. Are there unusual materials involved with the installation?**

High end spray paint

**5. Is this the most unusual space you have “curated” or “created” a “piece of art/installation”?**

Yes, the smaller the space, the more focused the project must be.

**6. What has the Dallas Art Fair meant to Dallas? What can it mean to the city/region in the future?**

The Dallas Art Fair is about connecting people to art work...quality art can be bought.

**7. Please provide an overall quote about your participation in this project.**

“Working in such a dynamic part of the city and in an architectural landmark, with a group of amazing artists, is a real privilege. Connecting it all together and telling a story is the hard part.”

~Peter Doroshenko, Director, Dallas Contemporary

**Installation Credit:**

Sour Grapes

- Curated by: Peter Doroshenko, Director, Dallas Contemporary

## **Wunderkammer of Webb Gallery, Waxahachie**

### **1. What is the inspiration for your window?**

Wunderkammer or cabinet of curiosities

### **2. How should the work/design of the window be described?**

The entering of a visual wonder cabinet filled with art and antiques which all share an esthetic, color palette, or strong design element

### **3. Is there a specific artist involved? Why are you/was a specific artist selected?**

No specific artist – see above description to see how items were chosen for installation

### **4. Are there unusual materials involved with the installation?**

Yes – everything from handmade modern furniture, scarecrow totems made by a blind artist to vintage late 1800s beaded Indian suits, paintings by William S. Burroughs and a Victorian Masonic archway.

### **5. Is this the most unusual space you have “curated” or “created” a “piece of art/installation”?**

See above answer....all

### **6. What has the Dallas Art Fair meant to Dallas? What can it mean to the city/region in the future?**

The Dallas Art Fair is a great way for art and people interested in the arts from all over the world to come together in our city to share the excitement of the expression of art and its individual meaning to each person.

### **7. Please provide an overall quote about your participation in this project.**

“We are thrilled to do a window and share our ideas of art as a window of esthetics, design and the great feelings it brings through art’s own far reaching visions.”

~Julie & Bruce Webb



## **Artist Edward Setina nominated by artist Richard Patterson**

### **1. What is the inspiration for your window?**

Downtown Dallas, its lightness of foot traffic, unrelenting car culture, the feeling of trying to break through a mundane experience of normalcy that art might perhaps seem to offer.

### **2. How should the work/design of the window be described?**

It's a video that describes a science fictional existential pain. It shows a figure entering a centrifuge and spinning at increasing speeds. It has slight echoes of George Lucas' THX-1138 or early Matthew Barney works. It might be a metaphor for many things: a desire to break a type of inertia and enter a different realm of being through acceleration and 'g' forces. It might be a futuristic rite of passage.

### **3. Is there a specific artist involved? Why are you/was a specific artist selected?**

Edward Setina . To me, the video relates well to Dallas' denial of its own history beyond 1963 - the year of Kennedy's assassination. Arguably, ever since that point, Dallas prefers to speed forward into the future, rebuilding and renewing as a form of 'purification'.

The video is science fiction. But it might also be to do with trying to speed up the present – to jump forward to the future. The idea of a single figure voluntarily being rotated at high speed being projected onto the Neiman's window at street level, where very few people tend to walk past under normal circumstances, has a certain poetic meaning in relation to many parts of Dallas, and the effect that its road systems have on our ordinary everyday experience of ourselves and the city.

The fact also that scenes from Robocop were filmed in downtown Dallas because of its futuristic skyline is also why this video has a certain resonance. I selected the video because it is about (un)aspiration, endurance, unrelenting pain and anonymity.

### **4. Are there unusual materials involved with the installation?**

No – there is no kryptonite, sperm whale sperm, or carbon ceramic racing car brakes. There is no such thing as unusual materials in art these days.

### **5. Is this the most unusual space you have "curated" or "created" a "piece of art/installation"?**

No.

**Artist Edward Setina nominated by artist Richard Patterson (continued)****6. What has the Dallas Art Fair meant to Dallas? What can it mean to the city/region in the future?**

It has shown a desire to expand the general idea, buying art by a larger audience in the region to be an integral part of Dallas considering itself a city of cultural sophistication. It means Dallas continues to stake a claim on its desire to be perceived as city of cultural aspiration. The fair might act as a yard stick for where the region is in relation to its desire for art and where its taste and level of comprehension currently lies.

**7. Please provide an overall quote about your participation in this project.****Credit line for the window:**

Edward Setina and Jay Sims