

RM

L U X E

WHY MEGA-ARTIST
RICHARD PHILLIPS IS DOING DALLAS
THE WIFE WHO'S SHOCKING THE DMA
ERICK SWENSON'S BIG NASHER MOMENT
IS THIS WHOLE THING **SHEPARD FAIREY'S** FAULT?



FASHION: A MUSE, TRANSFORMED
WHERE THE ELITE EAT
THE DIGS: **KARLA MCKINLEY**
HAS SOME SERIOUS HANG-UPS
YOUR NEW **PORSCHE**

FLIPPED OUT

THE DALLAS
ART SCENE NOW

"That's what great artists do, isn't it? They show us all the angles, not just the glossy facade."
—CINDY RACHOFKY





Ne Plus Ultra, 2005. Acrylic on urethane resin.

GUT REACTIONS

(Erick Swenson's and yours)

His work repels and compels — in the same instant. Like the proverbial train wreck, you can't stop looking. You are at once horrified and saddened. These visceral push-pulls will be happening all season long at **"SIGHTINGS: ERICK SWENSON,"** opening April 14 at the Nasher Sculpture Center. Swenson is Dallas-based — he's been here since the 1990s and is a University of North Texas grad — but this marks his first museum show in the city. (It is also the Nasher's first exhibit of a Dallas artist.)

Swenson's road map to this moment has an eyebrow-raising milestone: He was selected for the 2004 Whitney Biennial Exhibition at the Whitney Museum of Art in New York, which ignited international attention for him. Subsequently, his *outré* work landed in the collections of the influential Saatchi Collection in London, the Dallas Museum of Art, the Modern Art Museum of Fort Worth and the Whitney itself.

Swenson's subjects are not humans but animals, some rendered so utterly real that your neurons fire "taxi-



Schwärmerei (in process), 2012.

dermy" instead of processing that it's all resin, paint and silicone. His lifelike menagerie — deer, sheep, apes — finds itself in dangerous situations. Peril is nigh, or they've been trapped. Sometimes, the end has already come. (Skulls and open carcasses figure heavily.) The ones that are hanging by a shred of luck traverse snowy crags or are caught in wind-whipped capes. Others lie frozen, with ice formed to antlers. No matter the scenario, you *will* find yourself caught in an allegory — to your own life or to humankind.

For the Nasher exhibit, Swenson is showing two works: a decomposing deer, created in 2005, and a brand new installation, employing beer steins and dozens and lots and lots of snails. What symbolism will slither from beneath them? What conclusions will you draw? *"Sightings: Erick Swenson," April 14 to July 8, 2001 Flora St., Dallas, 214-242-5100, nashersculpturecenter.org. Erick Swenson is represented in Dallas by the Talley Dunn Gallery, 5020 Tracy St., 214-521-9898, talleydunn.com.*

— Rob Brinkley

LUXE LOVES "This caftan from Elizabeth Anyaa's new spring collection is inspired by the sun's reflection on water — and **just begging to be worn beachside** over a two-piece or tank and white jeans. The best part? It never needs ironing."

— Jessica Elliott



Hand-dyed silk chiffon caftan with merino wool and silk fibers from a series of five element-inspired caftans, \$1,800, 1409 S. Lamar St., Studio 104, Dallas, by appointment, 214-734-5263 or eanyaa@elizabethanyaa.com

NE PLUS ULTRA, 2005/CHRISTOPHER BURKE 2005; NE PLUS ULTRA, 2005 AND SCHWÄRMEREI (IN PROCESS)



BENTLEY, RIDIN' (WAY) HIGH

Good gaudy, almighty. Bentley just rolled out its first SUV concept vehicle in history, at last month's Geneva Motor Show. The **EXP 9 F** has a 600-horsepower, twin-turbo W-12 engine and rides on pimped-out 23-inch wheels. The diamond-quilted leather seats echo a British field-sport jacket, and the split tailgate folds down to reveal a bespoke picnic set. The proposed ride is so hot it already has its own Twitter hashtag, #EXP9F. Calling all rap stars. (And royals.) *Bentley EXP 9F, bentleymotors.com*

— Christopher Wynn

