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## Publisher's Note

### December 2008



TERRI PROVENCAL  
Group Publisher

"I want you to get some dirt flying in the Arts District," then-mayor Ron Kirk told Howard Hallam after appointing him Arts District coordinator in 1997. Driving to work each day, I see the dirt as I pass the Winspear Opera House wrapped in a canopy of red, and the Dee and Charles Wyle Theatre, a revolutionary, stacked "vertically organized" facility—each awaiting their fall 2009 debut as part of the Dallas Center for the Performing

hopes to become one of the top five art events in the country along with Art Basel in Miami. We are proud to support their efforts as their media sponsor, along with Rosewood Hotels & Resorts and Neiman Marcus.

The power of the arts is compelling and the talent that makes up each platform seduces almost all of us. Engaging dancers of the Texas Ballet Theater, choreographed by artistic director Ben

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Arts. Their daily progress gives me an emotional rush in response to the cultural awakening of Dallas.

I also sometimes pass John Reoch on foot, wearing one of his signature hats. He's a notable attorney, a self-realized English gent of a man and a big supporter of our local contemporary art galleries. I admire his stroll to work each day. Then I swing by the Crescent and consider the foresight of architect Philip Johnson, who structured its royal address as a dignified onlooker of all things happening downtown. Robert Bolougne, Rosewood's chief operating officer, must love his offices within. With luck, my commute takes about seven minutes when I round the corner to Routh Street, grateful our office is at the center of it all.

Our Arts and Power issue celebrates the cultural beacons illuminating our landscape. People like John Sughrue who, along with partner and private art dealer Chris Byrne, will inaugurate the first annual Dallas Art Fair in February at Fashion Industry Gallery, known as FIG—one of Sughrue's developments across from The Fairmont Hotel in the Arts District. Made up of nationally renowned galleries representing contemporary art, the Dallas Art Fair

Stevenson; the internationally renowned collection of Spanish art at the Meadows Museum presided over by curator Mark Roglán; the baton that has finally landed in the hands of Dallas Symphony Orchestra's maestro, Jaap van Zweden; the tiny Theatre Three that has produced two Pulitzer Prize winning playwrights at the helm of Executive Producer and Director Jac Alder; the Tut-strutting Dallas Museum of Art; the five-year-old Nasher Sculpture Center and the Crow Collection of Asian Art celebrating its 10th anniversary this month—this issue is loaded with art fever.

And speaking of art, one of the city's greats, Honorary Consul of Spain Janet Kafka, has partnered with *Modern Luxury Dallas* to publish *El Toro de Osborne*, a bullish book featuring the iconic symbol of the Spanish spirits house.

Once you allow yourself an unabashed embrace of your style of art, it's safe to say it becomes an addiction. Whether you purchase season tickets to the Dallas Opera or a piece of art from Nancy Whitenack's 25-year-old Conduit Gallery, you will want more.

That's what it takes for the dirt to keep flying. Consume the culture. Our generation is here as eyewitness.