

Applause

the dallas voice visual & performing arts guide 2010



Dancer: Janine Beckles, Photographer: Brian Guillaux

dallasvoice



THE LOTUS SHOP
CROW COLLECTION OF ASIAN ART



SUMMER
CLEARANCE SALE
NOW IN PROGRESS
SAVINGS OF UP TO
50% OFF



2010
SUMMER
SHIRT
COLLECTION
from
ABRAHAM &
THAKORE

2010 Flora Street, Dallas Arts District
214.979.6433 www.crowcollection.org

EVERY
STEP
HAS MADE A
DIFFERENCE



DALLAS AIDS WALK

October 10, 2010, 1 p.m.
Lee Park

For Hope. For AIDS Arms.

lifewalk.org

Sponsored by: Clear Channel Radio • PRIDE Radio • KISS FM 106.1 • Mix 102.9 • The Edge 102.1 • Latitude VHA • Aetna • Caven Enterprises • Clear Channel Outdoor • Hilton Anatole • JCPenney • RX Partners Pharmacy WFAA-TV • Park Place Volvo • Brooklyn Jazz Café • Randolph Querbes Terrell Charitable Trust • Subway The Dallas Voice • Wells Fargo • Worth Ross Management Company • American Airlines • Capital One Gay List Daily • Geico • LabCorp • Methodist Health Systems • North Texas Infectious Disease Partners Pride EMS • SpectraCorp • American National Bank • Gilead • Health Management Systems • KPMG • Lenoir Salon Tibotec Therapeutics • ViiV Healthcare • CVS/Caremark

AWAKE
TO A NEW SEASON

PERFORMING ARTS FORT WORTH PRESENTS
2010-2011 SEASON AT BASS PERFORMANCE HALL



BROADWAY AT THE BASS

BEYOND A DREAM!
Cirque Dreams illumination
NOVEMBER 30 - DECEMBER 5, 2010

THE POWER OF TEN
TEN TENORS
February 22-27, 2011

A CHORUS LINE
March 29-April 3, 2011

Networks presents
Disney's **BEAUTY AND THE BEAST**
THE SMASH HIT BROADWAY MUSICAL
April 19-24, 2011

JESUS CHRIST SUPERSTAR
JUNE 16-22, 2011

9 to 5
THE MUSICAL
July 26 - 31, 2011

Subscribe & Save Up To 20%
Get Your 6-Show Season Subscription Today!

Broadway Specials!

SPRING AWAKENING
"Broadway may never be the same."
November 9-10, 2010

THE SMASH HIT MUSICAL...ABBA!
MAMMA MIA!
FEBRUARY 1-5, 2011

ALUMINUM
THE SHOW
April 28, 2011

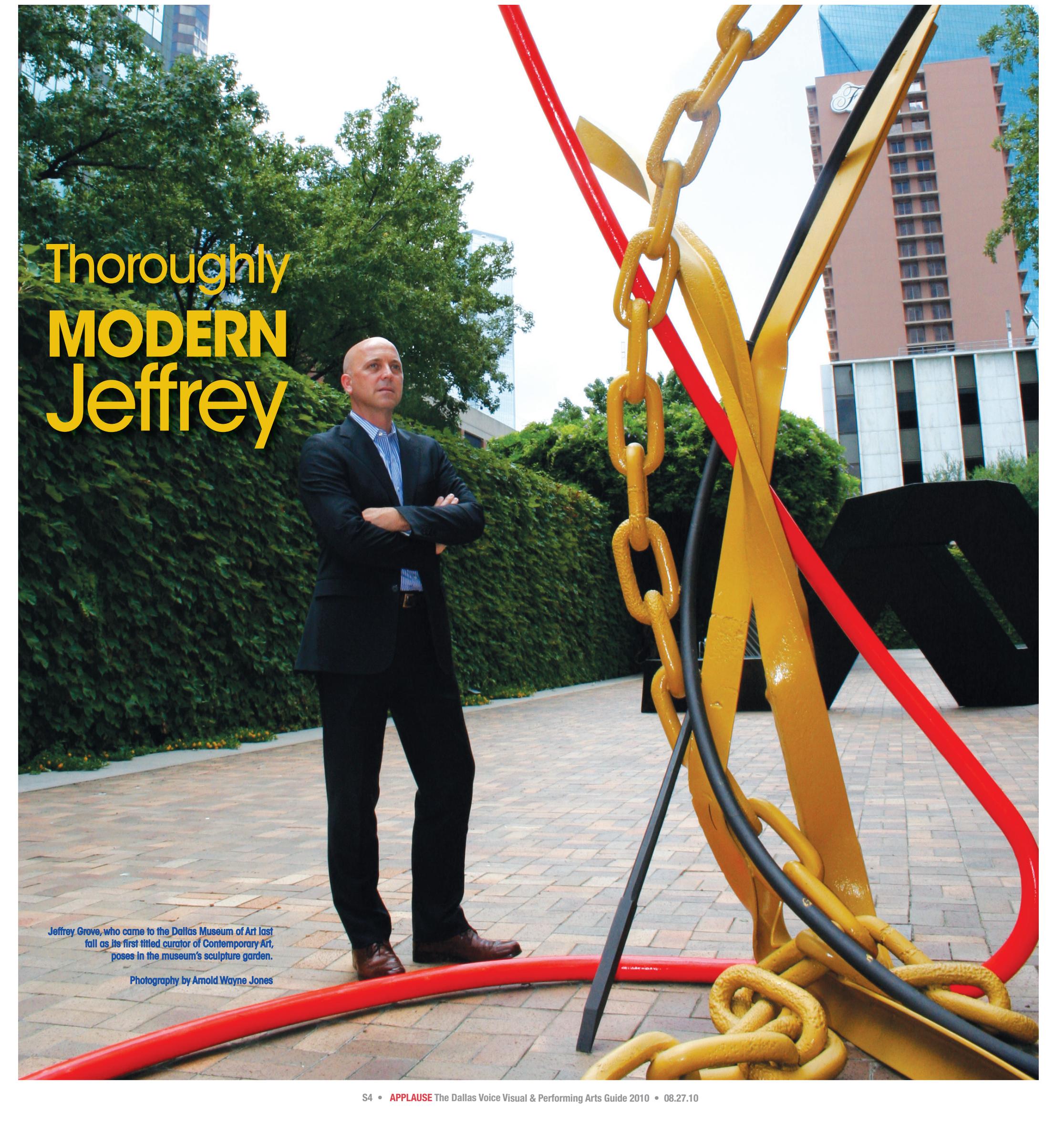
Season subscribers to **Broadway at the Bass** receive exclusive priority and discounted ticket prices on these **Broadway Specials** before they go on sale to the public!

GET YOUR SEASON TICKETS NOW!

www.basshall.com • 817-212-4280 • 1-877-212-4280



SPOTLIGHT SPONSORS: American Airlines • SEWELL JONES • WFAA • dallasvoice

A photograph of Jeffrey Grove, a man in a dark suit and blue shirt, standing with his arms crossed in a sculpture garden. He is looking towards a large, abstract sculpture made of thick, yellow and red chains. The sculpture is composed of several thick, yellow and red chains that are intertwined and looped together, creating a complex, three-dimensional structure. The chains are set against a background of a brick-paved walkway, a green living wall, and modern buildings in the distance.

Thoroughly MODERN Jeffrey

Jeffrey Grove, who came to the Dallas Museum of Art last fall as its first titled curator of Contemporary Art, poses in the museum's sculpture garden.

Photography by Arnold Wayne Jones

Jeffrey Grove, the DMA's new gay curator of Contemporary Art, takes a forward-thinking approach to keeping art — and museums — vibrant

JEF TINGLEY | Contributing Writer

For Jeffrey Grove, modern art is more than just a paint-splattered canvas or the iconic portrait of a soup can; it's a way of life. The Dallas Museum of Art's newly minted Hoffman Family Senior Curator of Contemporary Art boasts stints at Atlanta's High Museum of Art and the Cleveland Museum of Art. In addition to being the first person at the museum to hold the modern art curator title, there's one particular item on Grove's extensive resume that always piques the most curiosity: "Founding curator of the International Spy Museum in Washington, D.C."

"It's everyone's favorite part of my history," Grove says with a grin. "And a very fun place."

Originally a student of industrial design, Grove began his career wanting to *make* objects, but along the way he became more interested in the history of the things themselves — and consequently developed a passion for art history. After receiving a master's degree in archeology and art history from the University of Missouri, Grove received a doctorate in art history from Case Western Reserve University.

While studying art, Grove simultaneously began immersing himself in artists' culture and the act of staging small shows.

"I really wanted to help artists translate their ideas — you know, be a facilitator," he says. And his career as curator was born.

Grove arrived at the Dallas Museum of Art last September to help its department of Contemporary Art with exhibitions, programming, publications and acquisitions. One of his immediate large-scale projects was coordinating the presentation of the first U.S. retrospective of the work of the Belgian painter Luc Tuymans. Jointly organized by the San Francisco Museum of Modern Art and the Wexner Center for the Arts, the installation showcases Tuymans' interest in interiors, landscapes and figural representations. Among the highlights of this particular showing are six additional works by the artist on loan from Dallas residents, on view through Sept. 5.

In conjunction to the installation, Grove has coordinated a sculptural installation to supplement the artist's iconic works entitled *Mass and Material: Sculpture Since the 1960s*, featuring work by artists Barry Le Va, Charles Ray and Bruce Nauman, among others. It runs through Oct. 24.

"It's the first solo show I have done [at the DMA]. It's drawn from Tuymans to be a compliment to the painting exhibition."

Given the often unfamiliar and non-traditional nature of contemporary art, Grove faces a larger challenge than many other curators: How to get people to connect with the often abstract or misunderstood.

Over the years, Grove has developed numerous exhibitions, including the 1997 retrospective *Fame & Misfortune* dedicated to the life of LGBT icon Andy Warhol, a giant of contemporary art.

"You see his self portrait in magazines. He's the [contemporary] artist that every school child knows and thinks is the greatest thing since sliced bread," says Grove, who is also gay.

Nonetheless, he's quick to squelch the notion that modern art must be explained away to be enjoyed.

"I don't feel like people have to know it to appreciate the work, but certainly a more contextual knowledge creates an understanding of the artist's situation, which leads to different identification the viewers' part," he says. "Didactic wall hangings, smart phones or someone like me giving you the information [are some of] the preferred ways."

And because of the nature of contemporary art, the collection he oversees is always growing and changing. A quick look at his bookshelf brimming with muses, including gay artists like Jasper Johns and the late Texas Robert Rauschenberg, gives a hint to what's on Grove's wish list for the museum. However, he's careful to add that the collection requires specific parameters when adding new acquisitions.

"[You must know] what compliments what is already here and really analyze the collection. Where it is going? Where can strengths be built? What is being collected in the community?" he notes, adding that he's still working on all these questions having only been on the job less than a year.

Earlier this year, Grove led an after hours "walk & talk" for the Gay & Lesbian Fund for Dallas as part of its partnership with the DMA. It was a chance to introduce Grove to Dallas' LGBT community while allowing participants to hear firsthand his unique perspective about the museum's collection — witty quips and all.

With a bright view of the future, Grove sees a new dynamic in the way museums and individuals will continue to collect art, specifically modern art. "I think that the change will be in the distinction between private collecting and institutional collecting," he says. "Speaking particularly about contemporary collecting, on a high level Dallas is already a pioneer in partnering with individuals and organizations to share acquisitions. No great museum can afford to buy all the great art and keep pace with cultural production."

As for staging his dream collection, Grove says, "stay tuned," but should it not work out, he can always return to his bio highlight, a world of espionage and double agents. As he says, in a tone laced with sarcasm, "All the conspiracies are true: It's all a way to support things like *Salt*."

The Angelia Jolie spy movie? No, thanks. We prefer Grove in this day job working with some real art.

Dallas Museum of Art, 1717 Harwood St.
The Jeffrey Grove-curated Luc Tuymans exhibit continues through Sept. 5. Tuesdays–Sundays, 11 a.m.–5 p.m. (open until 9 p.m. Thursdays). \$10. 214-922-1200. DallasMuseumofArt.org.



WaterTower Theatre
at the Addison Theatre Centre
TERRY MARTIN, PRODUCING ARTISTIC DIRECTOR

OUR TOWN
THE LIEUTENANT OF INISHMORE
THE TRAVELING LADY
SHOOTING STAR
LITTLE SHOP OF HORRORS
SEASON EXTRAS:
CIRCLE MIRROR TRANSFORMATION
OUT OF THE LOOP FRINGE FESTIVAL

**WATERTOWER THEATRE'S
10-11 SEASON
UNFORGETTABLE MOMENTS**

**SUBSCRIBE TODAY! CALL 972.450.6232
WWW.WATERTOWERTHEATRE.ORG**

15
SPECTACULAR SEASONS
CELEBRATING 15 YEARS



TICKETS ON SALE NOW!
Spend some time this holiday season with your favorite residents of Tuna, Texas!
Tue., Dec. 28; Wed., Dec. 29; Thu., Dec. 30; Fri., Dec. 31, 2010 at 8 pm
Sat., Jan. 1 at 2 pm & 8 pm; Sun., Jan. 2, 2011 at 2 pm & 7 pm

The Original Broadway Cast
JOE SEARS JASTON WILLIAMS



www.eisemanncenter.com • 972.744.4650



The Dallas Morning News
dallasnews.com

Eisemann Center for Performing Arts • 2351 Performance Dr., Richardson, TX 75082 • Groups 972.744.4657

EXPERIENCE THE FILM THAT'S DAZZLING AUDIENCES!

6 AUDIENCE AWARDS!
SAO PAULO INT'L FILM FESTIVAL
PROVINCETOWN INT'L FILM FESTIVAL
MAINE INT'L FILM FESTIVAL
ASIAN FILM FESTIVAL OF DALLAS
TORONTO INT'L FILM FESTIVAL
SEATTLE INT'L FILM FESTIVAL

Heartland
TRULY MOVING PICTURE
AWARD

★★★★★!
A MAGICAL EXPERIENCE YOU MUST NOT MISS.
- Rex Reed, THE NEW YORK OBSERVER

MAO'S LAST DANCER
FROM THE DIRECTOR OF 'DRIVING MISS DAISY' AND THE PRODUCER OF 'SHINE'

PG
ART TAKES OVER
SCREEN AUSTRALIA
DOLBY DIGITAL
Bell Potter SECURITIES LIMITED
Samuel Goldwyn Films

STARTS FRIDAY, AUGUST 27TH

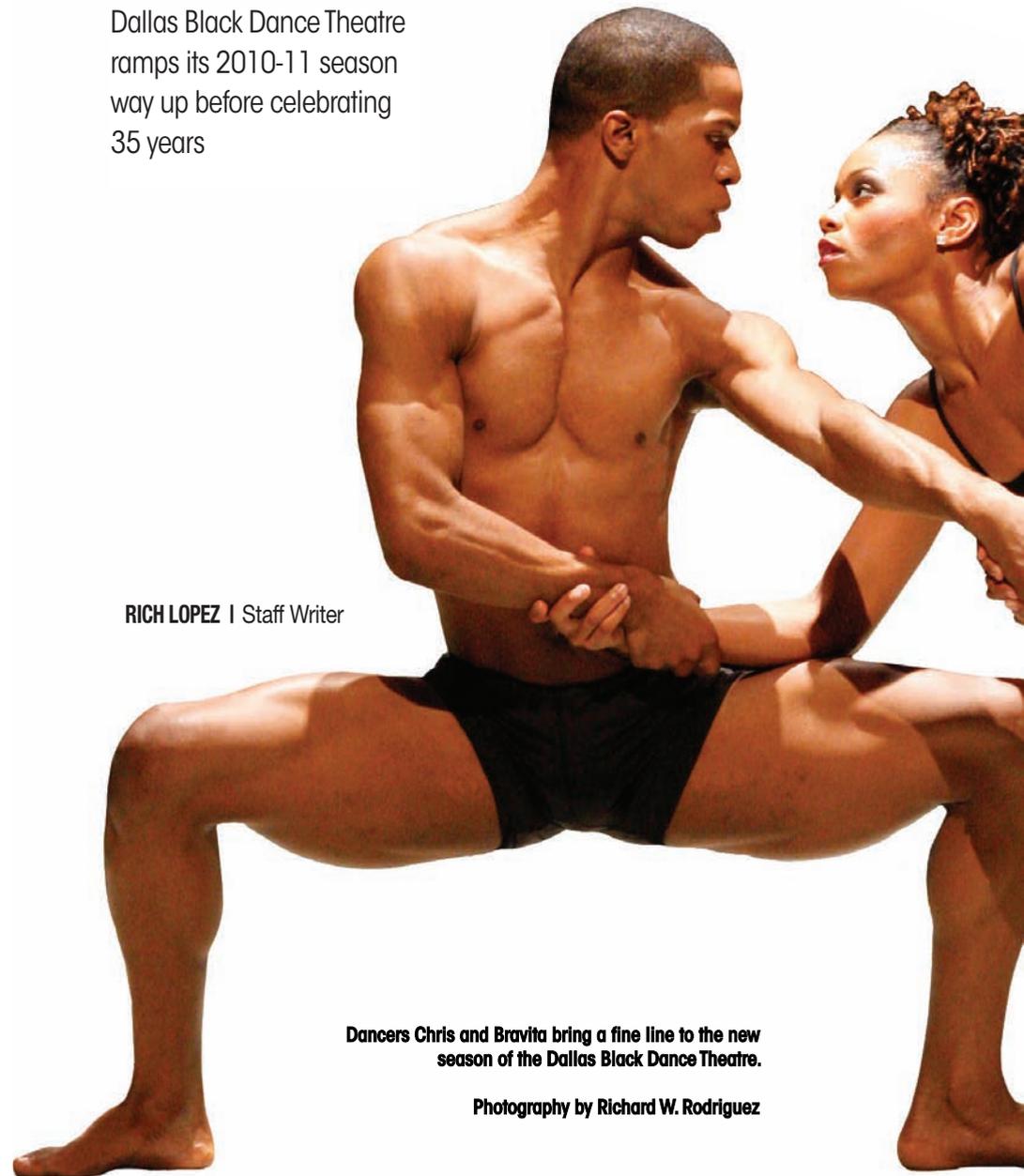
ANGELIKA FILM CENTER & CAFE
7205 Bishop Road, Plano (800) FANDANGO 2701#

ANGELIKA FILM CENTER
5321 East Mockingbird Lane, Dallas (800) FANDANGO 2702#

MAOSLASTDANCER-MOVIE.COM

Black. Power. Movement.

Dallas Black Dance Theatre ramps its 2010-11 season way up before celebrating 35 years



RICH LOPEZ | Staff Writer

Dancers Chris and Bravita bring a fine line to the new season of the Dallas Black Dance Theatre.

Photography by Richard W. Rodriguez

As far as birthdays or anniversaries go, 34 isn't usually considered a standout milestone. But for Ann Williams, it means a lot.

As the founding artistic director of the Dallas Black Dance Theatre, Williams sees the company's upcoming 34th season as one of renewal and renovation — and one about preparing Dallas for its inevitable 35th year in the city.

"I did not think 35 years ago that it would ever be like this," says Williams. "Back then, I just wanted a place to educate little girls; I just had my academy. Now, we get to service the city with professional dance theater."

The DBDT calls its 2010-11 lineup *A Season of Strength, Intensity and Seduction* — virtues that

have kept the theater going seemingly nonstop. Without missing a season since its beginning, DBDT renews itself by bringing in four new dancers to the troupe — not to mention last year's move from the Majestic Theater into the Wylie Theatre, and its new home at the old Moreland YMCA in the Arts District.

Williams, with executive director Zenetta S. Drew, has steered the organization into its rightful place among Dallas arts.

"There's been such a boon of the arts in Dallas," Williams says. "I hope it continues with the economic times, but we've also been privileged to have these arts in this town. Plus, it's exciting that we have the theater. We can actually plan a series."



fitting in is during rehearsals. That's the only time I have for cohesiveness."

This season starts with the fifth annual DanceAfrica Festival at the Majestic. Despite its new home, DBDT keeps some ties to its former stage. The October event features dance, music art and cuisine of Africa.

This also marks a season of collaborations. DBDT teams up with the Dallas Museum of Art for *African Masks: The Art of Disguise* in October, the Irving Symphony for Hope Boykin's *in-ter-pret* and perhaps the most anticipated, the Dallas Theater Center's July production of *The Wiz*. All of this has Williams pretty excited.

"This is going to be so cool! There will be over 55 performers in this show," she says.

The collaboration combines the Wyly's two resident companies, and should also introduce Dallas Black Dance Theatre to new audiences it might not have gotten on its own. Williams finds that even today, the theater can break barriers.

"We have had very supportive audiences," she says, "but we always want to reach out to others and embrace new fans."

Growing from a basement space academy over three decades ago, Williams is aware that she has created an arts legacy for this city — even if she can't believe it.

"I'm very humbled by who we are. It is still surprising," she says. "When I see those beautiful dancers onstage working together, it brings tears of joy. It really does."

And she wants to remind the audiences that they can expect a great season, but be prepared for the next.

"Thirty-five is right around the corner," she says with a smirk. "That is the year we will really show out."

Dallas Black Dance Theatre, 2700 Flora St.
The 2010-11 season begins with the 5th Annual DanceAfrica Festival. The Majestic Theater, 1925 Elm St. Oct. 8-9. \$10. Season tickets \$96-\$208. 214-871-2376. DBDT.org.

On both sides of the stage, the theater has had its own connection with the LGBT community. In past seasons, and even in the upcoming one, the theater has performed works by noted gay choreographers. In February, the theater performs its Cultural Awareness Series including *Smoke* by Fort Worth's Bruce Wood.

"For our dancers, the stigma of being gay has not hindered them or anyone not one bit," Williams says of the welcoming approach the DBDT has taken toward the gay community—whether in the seats or onstage. "When I audition a dancer or talk to a potential employee, dance must be their passion. But I want everyone to remain individuals. I don't want to see anyone hold something in. The only time I want to see people



Laura Ainsworth

Elegant Manhattan-style cabaret/jazz shows for discriminating Dallas audiences

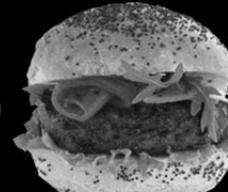
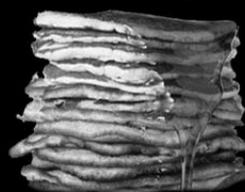
"An accomplished singer/comedienne...with an outstanding range and genuine wit!" -- *BroadwayWorld.com*

"Cole Porter: Elegance & Decadence" (with Michael Gott)
"Keep Young & Beautiful"
"Have Mercer On Me" (with Brian Piper)

Seen at WaterTower Theater, Las Vegas Comedy Festival, Comcast Cable, Arkansas Governor's Mansion, the Jack E. Jett Show & more!

For clips & booking info, visit www.laurainsworth.com

Thank you for voting us "Best Diner!"



THE ORIGINAL IN HOMESTYLE COOKING

"Best Lunch Deal"
Dallas Observer

Open 7 Days a Week
Mon - Fri 6am-3:30pm,
Sat 6:30am-3:30pm Sun 7am-3pm
originalmarketdiner.com



"Best Diner" "Best Waitress"
Dallas Voice

4434 Harry Hines
Blvd near Market Center
214-521-0992

TOGETHER
IN SONG

THINKING
BIG

Innovative Directions
for Changing Times

GALA
CHORUSES

Annual Leadership Conference
Dallas, Texas • Sept. 2-5, 2010

A concert being presented by the Turtle Creek Chorale, The Women's Chorus of Dallas and a chorus of singers from across the U.S. and Canada performing the Fauré Requiem with the New Texas Symphony Orchestra.

Where: Cathedral of Hope

When: Sunday, September 5 at 4:00 PM

Tickets will be available at the door for \$15

CATHEDRAL OF HOPE
A CONGREGATION OF THE UNITED CHURCH OF CHRIST
Celebrating four decades of Hope cathedralofhope.com





Serving Dallas' thriving Arts Community since 1984

- Full-color digital printing
- Graphic design
- On-time delivery
- Guaranteed satisfaction

MP Minuteman Press
The First & Last Step In Printing.

214.526.2162
4152 Cole Avenue (at Fitzhugh)
dallascole@minutemanpress.com
www.dallascole.minutemanpress.com



2010-2011 SEASON

WELCOME NEW SUBSCRIBERS

a little
NIGHT MUSIC

YOUR SUBSCRIPTION INCLUDES 4 CONCERTS:

- A NIGHT FOR PEACE: PARTNERS IN HARMONY
- O HOLY NIGHT: HOLIDAY CONCERT
- ONE NIGHT ONLY: WITH JENNIFER HOLLIDAY
- NIGHT AND DAY: THE MUSIC OF COLE PORTER

THE BEST SEATS, EASY TICKET EXCHANGE AND UP TO A 25% DISCOUNT FROM INDIVIDUAL TICKET PRICES.

ORDER TODAY!

SUBSCRIBE ONLINE AT: TURTLECREEK.ORG



For more information and to subscribe call:
214.526.3214
See the website for more details and show descriptions.

Shrek's appeal

Jason Moore, the gay Broadway director of this year's State Fair musical, promises something for everyone — and he means everyone

STEVEN LINDSEY | Contributing Writer

Flatulence makes the heart grow fonder. That's just one of the irreverent messages at the center of a musical comedy with a surprising amount of emotional resonance — hidden beneath a grand dose of silliness, of course. *Shrek the Musical*, about an ogre and a donkey on a quest to save a princess in a land of famous fairy tale characters, began as a beloved children's book before becoming one of Hollywood's biggest movie franchises. So bringing it to the Broadway stage — and then on a national tour — meant the stakes were high both with audiences and producers.

"If people love something already, they're protective of it and they want it to live up to their memory and expectations of what they love about the movie or the book. We deliver what people love, but deliver a bunch of stuff that people have never seen," says Jason

Moore, co-director (with Rob Ashford) of the original Broadway and the national touring productions.

"We don't think of it as a cartoon. The movie is only 80 minutes long and our show is two hours with an intermission. There are elements directly lifted from the film and then a whole bunch of new stuff, like the score. The movie is not a musical, unlike some of the other adaptations of cartoons that were musicals to begin with. Keeping the familiar look from the movie helps people get used to the fact that they're hearing music now."

The sets are colorful and wonderfully elaborate, which isn't often the case with a touring production.

"The task of making something so it can travel makes you come up with more fun, creative and imaginative ways to solve bigger problems. That's why I think tours in some ways tend to be better versions of the shows they reflect, because they're a little more distilled down to the story," he says. "Though the tour of *Shrek* is a huge production, it's distilled down from Broadway a bit, but still huge. It's a fairy tale. You need size and scale and fantasy."

Moore, who also directed the Tony-winning *Avenue Q*, has a long history directing musicals and comedies. But with *Shrek* he could quickly be the go-to guy for snarky musicals featuring puppets.

"Ha!" he laughs. "The puppets [in *Shrek*] couldn't be more different. There are several puppets in the national tour, but we have this big new beautiful dragon puppet, which is like 24 feet long and magnificent. It flies and there's a whole new dragon number. Puppets are magical and it's so great in *Shrek* because the scale is so huge."

The fairy-tale world also opens up a lot of new challenges for a director because suddenly, you're dealing with a menagerie of characters that aren't human.

"The ogres need to move like ogres, the donkey needs to seem like a donkey. In some ways, everyone is a version of a kind of puppet. They have to manipulate their costumes and their bodies just like a dancer would, like in *The Lion King* or *Little Mermaid*. It's a lot of fun for the actors. To choreograph for a donkey, a dancing

Director Jason Moore works his magic on fairy tales and flatulence in this fall's 'Shrek the Musical.'





Shrek and Donkey create a new family of choice when they meet Princess Fiona, above; Gays might relate to the Act 2 song "Freak Flag" according to Moore.

egg and a gingerbread man is a challenge, but a rare gift," he smiles.

Perhaps even more rare is a musical number involving the delicate subject of, well, breaking wind.

"I like to think that we are the first and maybe last. It is a song about farting, but it's based on an old theater convention: Anything you can do, I can do better. The song at its essence is really about two characters who are falling in love with each other. A lot of times when people fall in love, it's not based in language. It's based in kind of awkward physicality. Farting and burping is just our version of it because we're dealing with ogres. It's indigenous to their behavior."

The deeper message at the center of *Shrek* is something he hopes resonates with anyone who, like the big green ogre, has ever been an outcast.

"It's definitely a fairy tale world that runs by different rules. There's a song in Act 2 called *Freak Flag*, which basically is the message of the show.

Love who you are and others will love you," he says. "As a gay man myself, I think that can be said of any human, but particularly true of gay humans. Shrek is essentially an outcast and we were often mindful of people who would be considered outcasts, from redheads to gays to other minorities to people who had awkward teeth. Certainly I'd like to think there is something special in it for gay people."

But ultimately, it's about bringing something to the stage for people of all ages and all backgrounds. *Shrek*, he says, is about exploring universal truths — with a lot of laughs along the way. And most of all, it's about bringing to the stage something you can't experience anywhere else.

"You have to ask, what can you do in the theater that you can't do in the movies? That's what we deliver. On the road, in any theater, audiences are seeing a show for the first time and we always want to give them as much magic as we can."

Cue the singing mice and flying dragons.

Dallas Summer Musicals, Music Hall at Fair Park, 909 First Ave. *Shrek the Musical* runs Sep. 28 through Oct. 17. Tuesdays–Sundays, 8 p.m., weekend matinees 2 p.m. \$25–\$133. 214-631-2787. DallasSummerMusicals.org.

Harry Allen

"trompe l'oeil"



iota

3107 Knox Street, Dallas, Texas 75205 • 214-522-2999

www.iotadallas.com

CLOSER TO HEAVEN

THE
PET SHOP BOYS
MUSICAL



October 1 - 24

Fridays & Saturdays at 8 p.m. • Sundays at 2 p.m.

Special Thursday, October 21 performance at 8 p.m.

Tickets: \$30-40

Performances take place at the Kalita Humphreys Theater

3636 Turtle Creek Boulevard @ Blackburn, Dallas

Presented by:

Uptown Players

214-219-2718
uptownplayers.org

**Watch for Uptown Players' Exciting
2011 Season Announcement on August 31!**

Addition without subtraction

Fort Worth's Kimbell Art Museum readies its first major expansion. But the 'best small museum in America' intends to remain an intimate environment

M.M. ADJARIAN | Contributing Writer

The Kimbell has been called the best small museum in America, but it won't be *that* small much longer. Next month, museum officials will break ground outside the west entrance of the main building to begin work on a new addition, set to open to the public in 2013.

It's a big move for the Fort Worth institution, designed by acclaimed architect Louis Kahn. Characterized by clean, spare lines, its graceful vaulted ceilings are topped by narrow Plexiglas skylights that enhance natural illumination within the building. Changing it is a major step.

This masterpiece of modern museums permanently houses a collection known not only for high quality works from the third millennium B.C. to the mid-20th century, but for how they harmonize with the museum spaces.

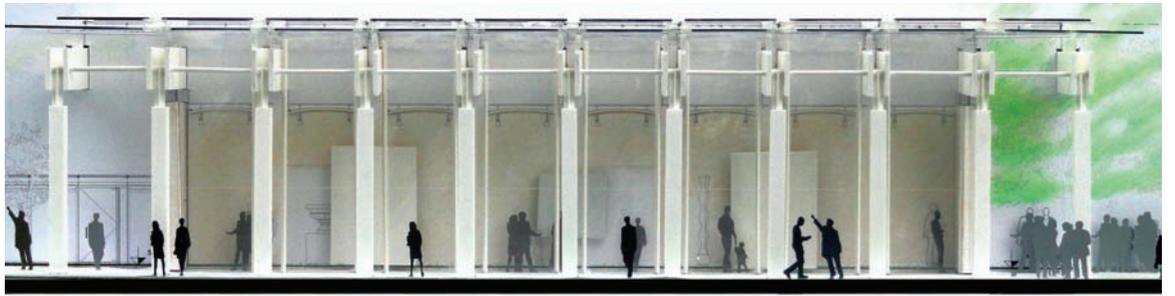
Most recognizable among these works are some of the greatest names in European art: Michelangelo, Donatello, Caravaggio, Rembrandt, Picasso, Mondrian and Matisse. The permanent collection also includes spectacular examples of classical Western (Assyrian, Greek and Roman) and non-Western (Asian, Pre-Columbian and African) art.

But there's a problem. The Kimbell's collection, painstakingly ac-

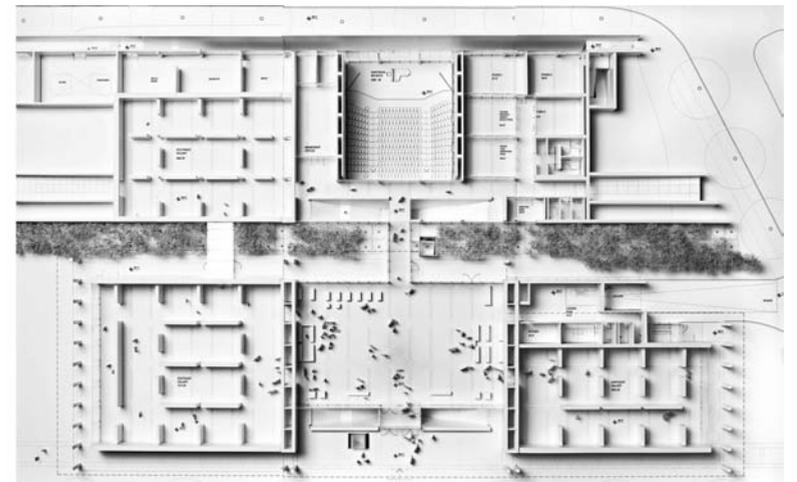
cumulated over nearly 40 years, now fills the museum to capacity. As a result, whenever a special exhibition is held, staff members are forced to take down artwork that ideally should be on continuous display.

"We've simply outgrown the Kahn building," says museum director Eric Lee about the expansion project. "The new building will allow us to keep up almost our entire permanent collection *and* have special exhibitions at the same time."

Italian architect Renzo Piano, who once interned at Louis Kahn's firm, has designed the new addition, which will be comprised of two interconnected structures. The first, to be built of concrete and multiple layers of glass, has a tripartite façade that mirrors the three parts of the Kimbell main entrance façade. Wooden beams — which Lee, quoting Piano, calls the "iconic feature" of this building — will run the length of the building and support a glass roof. Within this space, the museum will hold the special exhibitions that currently crowd out the pieces on permanent display in the main building.



Renzo Piano adds his architectural stamp to the Louis Kahn designed Kimbell Museum with the 'iconic feature' under a glass roof, above; below, a site plan.



**One Heart,
One World,
One Pride.**

Alan Ross
**Texas Freedom Parade
Special Edition**
Publishing Sept. 17, 2010

Call or email for rates today!
214-754-8710
advertising@dallasvoice.com

Reach nearly **80,000** people
in the biggest issue of the year.

Dallas Gay Pride 2010 - Special Edition - Sept. 17

dallasvoice.com

Space Deadline **Wednesday, September 8**

The second structure will also be made of glass and concrete, but will be covered by a grassy roof. It will be accessible from the first building via two special corridors and have an education center that includes classrooms and a library. The centerpiece of this earthwork building will be an auditorium to augment the one currently in use. Where the old auditorium was only adequate for lectures, the new one will have acoustics that will make it the ideal venue for music that runs the gamut from instrumental to choral.

Lee is proud of this new addition, which will open up new possibilities in programming that could include not only the musical but the theatrical as well.

"We're not ruling anything out," he says. "All sorts of productions could be held there."

Are you salivating yet, art lovers?

To get to the new addition, visitors will be able to take a glass elevator from an underground parking structure that will be built underneath the projected expansion. It will take them up to the front doors of the Piano gallery, which faces the main doors of the Kimbell. (Currently, museum patrons must park their cars behind the building and then find their way to the front entrance.)

Lee admits that the placement of the current parking lot is one of the few "mistakes" Kahn made in his overall design.

"He didn't drive. He thought that people would park on the east side and then walk around to the front," he says. "But no one does that except for architects."

While the new structures are designed to recall the Kahn building's elegant modernist style and bring renewed focus to its main entrance, they stand alone in their own right as representatives of a new era in building design. Both spaces are earth-friendly.

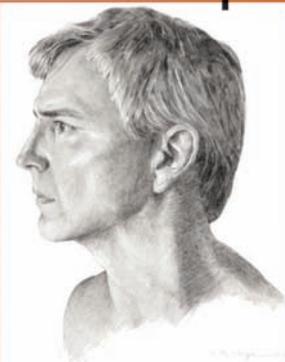
The roof of the new gallery building, for example, is fitted with photovoltaic cells to collect light from the sun and generate electricity. And the grass roof on the second building helps maximize energy efficiency.

That one of the two structures Piano designed actually merges into the earth is also significant for how it helps define the space outside the museum. With the roof of one building covered by grass, a more park-like feeling is maintained than would otherwise have been the case. The new addition is therefore not only green in terms of its relationship to the landscape, but also in terms of how it uses energy.

The Kimbell may be growing, what it may apparently lose in "small museum charm" it will gain back in spades for the new programming it will be able to offer and for the possibilities it will embody for a generation seeking architectural models of energy efficiency.

Lee acknowledges the museum will indeed be a much larger place. But he also insists that "it will continue to have a very intimate feeling" and an enhanced charm that walking from building to building will create. Either way, visitors can't lose, having a world-class museum in our own backyard.

Portrait Sketches by
David R. Philips



Call for info.
214.498.6273
DRPhilips.net

COME CHECK OUT OUR NEW LOOK AND JOIN US FOR...

Thirsty Thursday
From 5 p.m. to Close

Kids Eat Free
Every Saturday from 11 a.m. - 4 p.m.



3130 Lemmon Ave • 214-526-4664 • www.txlc.com

**When it comes to your health,
experience counts.**



Best Medical Practitioner 2006 Readers Voice Award
Best Acute Care Doctor 2007 Readers Voice Award
D Magazine Best Doctors in Dallas 2007
Best Medical Practitioner 2008 Readers Voice Award
Best HIV Specialist 2008 Readers Voice Award
Best of the Best 2009 Dallas Voice Yellow Pages
Best Bedside Manner 2009 Readers Voice Award
Best Medical Practitioner 2009 Readers Voice Award
Best Medical Practitioner 2010 Readers Voice Award

Kimbell Art Museum, 3333 Camp Bowie Blvd., Fort Worth. *Harwood St. Fiery Pool: The Maya and the Mythic Sea* runs Aug. 29-Jan. 2. Tuesdays-Saturdays, 10 a.m.-5 p.m. (Fridays, noon-8 p.m.), Sundays, noon-5 p.m. \$12. 817-332-8451. KimbellMuseum.org.



vasquez
clinic

Vasquez Clinic.com 214.528.1083 **Jaime J. Vasquez, D.O.**
Family Practice Internal Medicine Botox® Artefill® Restylane® Radiesse® Juvederm® Sculptra®

BELIEVE ALL OGRE AGAIN



SHREK

THE MUSICAL

LIVE ON STAGE

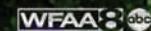
TICKETS ON SALE NOW!

LIMITED ENGAGEMENT • SEPT. 28 - OCT. 17
MUSIC HALL AT FAIR PARK



ONLINE: WWW.DALLASSUMMERMUSICALS.ORG **ticketmaster**

VISIT: The DSM Box Office at 542 Preston Royal
CALL: 214-631-ARTS • GROUPS: 214-426-GROUP



American Airlines
www.aa.com