



From the article

Best / Worst of 2006

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by Rachel Cook and GT writers

The end of a year is marked with lists galore. What were the best _____ you saw all year? Top ten favorite_____. What are your resolutions for this year? I was curious about when and why we started this tradition of making New Year's resolutions and making lists. Little did I know that making resolutions dates back to the Babylonians, and even funnier is the most common resolution back then: to return borrowed farm equipment. We should look back to the Romans as well for their tradition of placing Janus, a mythological figure, at the beginning of the calendar. He had two faces, one looking back and one looking ahead, hence the tradition of reflecting on the past and writing resolutions for the future. So when faced with the task of doing a 'best of 2006' list, I became conscious of the tradition and am attempting to make this a GT yearly trend.

DALLAS:

Best of 2006: Richard Tuttle at the Dallas Museum of Art, Nigel Cooke at the Fort Worth Modern, and the launching of Road Agent, And/Or and **Marty Walker** galleries, who've collectively helped invigorate the Dallas art scene with too many good shows to list here.

-Titus O'Brien

Chuck Close Prints at the Fort Worth Modern, Richard Tuttle at the Dallas Museum of Art, the mourning of Scott Barber through a works on paper show at Barry Whistler, a retrospective at the McKinney Avenue Contemporary and John Pomara's show of paintings entitled 96 Tears . The Italians at the Rachofsky House, Lily Hanson at Mountain View College, Road Agent's Ambush series, which made the summer seem like the peak of the art season, and Erwin Redl's psychedelic Tron experience of flashing lights at Conduit.

-Noah Simblist

Peel by Candace Briceño at Mighty Fine Arts. Briceño puts the wall to good use. With Peel, it becomes clear that fabric is not just for the body or the bed, and the wall is not just for paintings and light switches. Her brightly colored felt plant-life twirls and extends from the wall as though moving with the sun. Hers is a heliotropism entirely in keeping with the current renaissance in fiber and textile art. Similar to Anne Wilson, Polly Apfelbaum, **Frances Bagley**, Lily Hanson and Jeff Hand, Briceño shows how polyversant working with fabric can be and, more potently, that it is not just women's housework anymore. Her fuzzy organic logic is wacky and the stuff of odd creature comfort.

-Charissa N. Terranova