THEATERS

A new art house movie theater? Yes, please

When movie theaters opened up again in Dallas earlier this year, one stood closed. That bothered James F cast, artistic director of the Dallas International Film Festival. “I hated that space was empty,” he says of the Magnolia Theatre in West Village. The theater, opened two decades ago, had sat vacant throughout the pandemic, sofies wo-
ties in its five screens might still dark forev-
er, or worse, give way to something else enti-
tely. “Yeah, you can turn it into a cowing aff,” F cast says grudgingly. It’s happened before.

The Magnolia won’t be a bowling alley. Earlier this month, a small theater chain called Violet Crown Cinema announced plans to renovate and reopen it, showing a mix of mainstream and art films. Work hasn’t started yet, but Vi-

tein owner Bill Bennewitz says it will be extensive and includes changes to make it easier and more serviceable for patrons. For F cast, the Magnolia’s original owner, the new location marks a homecoming. “It’s all around this one theater,” he says.

Dan Zinger

DISTRACTIONS

Witmess a lost city through the eye of Carolyn Brown

Pursuing a city as it will never be seen again is the dream behind Dallas photographer Carolyn Brown’s current exhibition at the Crow Muse-
um of Asian Art. Titled “Carolyn Brown and Palmyra: An Ancient City Through the Lens,” the show features large-scale prints of the artist’s work of Pal-

maya, Syria, in 1999. The belled arches and Roman architecture of the UNESCO World Heritage Site were later destroyed by the Islamic State group in 2016. Just this week, Russian archaeologists began working to rebuild from the ruins of Palmyra, but Brown’s photographs capture the city’s previous owners. The deep blue skies and detailed visuals by Brown give the work a surrealism, making Palmyra seem more mysterious than ever.

While an amphitheater depicted in Brown’s photography speaks to a rich and laborious cultural past, the site would later be designated for mass executions under ISIS. A fleeing busker of photographs by New York Times photographer Bryan Denton shows Palmyra further scarred and re-
don in the wake of the terrorist occupation. Details: Through Jan. 2, 2000 Flora St., Dallas, crowcollection.org

Christopher Mooney
ART

STORMY GLORY

J.M.W. Turner show is a spectacle of steam, meteorological drama and sociopolitical change

Details

"Turner’s Modern World" is on view through Feb. 6, 2022, at the Kimbell Art Museum, 3333 Camp Bowie Blvd., Fort Worth. Special exhibition fee: discounts for children and seniors. 8 a.m. to 5 p.m. Tuesday; 10 a.m. to 5 p.m. Wednesday, Thursday and Saturday; 10 a.m. to 8 p.m. Friday; noon to 5 p.m. Sunday. kimbellart.org.

Scott Cantrell

"Turner's Modern World" (1833-1839) at the Kimbell Art Museum, Fort Worth, Special exhibition fee; discounts for children and seniors. 8 a.m. to 5 p.m. Tuesday; 10 a.m. to 5 p.m. Wednesday, Thursday and Saturday; 10 a.m. to 8 p.m. Friday; noon to 5 p.m. Sunday. kimbellart.org.

The Battle of Trafalgar, as Seen from the House Yard of HMS Victory. 1807; oil on canvas at the Museum of Fine Arts, Houston.

SCOTT CANTRELL

Sheerness as Seen from the Nore, 1838; oil on canvas at Christie’s, New York.

Daisenry have, airborne pollution can produce spectacular scenes.) Defying romantic clichés, though, Turner also portrayed laborers in claustrophobic versions of Blake’s dark satanic mills.

He had a fondness for turbulent sea scenes, with vessels tossed on rolling waters, sometimes lashed by swirling rains and snows. Turner’s studied form for nature, though, in The Battle of Trafalgar, as Seen from the Mizen Starboard Shrouds of the Victory, French and English ships, borne upon a penumbra of cannon smoke, sails billowing every which way, are crowded impossibly forward. Conflating scenes of battle and aftermath, Turner portrays the mortally wounded Admiral Nelson at the battle, even as the French commanders surrender on the high.

Turner repeatedly returned to scenes of ships in distress, sometimes in densely abstract realizations, with rude flotsam held on Rocket and Blue Lights (Close at Hand) to Worm-illuminated Ghost Water is a seraphic whirl of clouds,asonic, overwhelming and menacing flares. We get all of the Four Elements—earth (hardly), water, air and fire—in Turner’s spectacles.

Although Turner wasn’t exactly a precursor of abstract expressionism more than a century

forceful, London scenes viewed through those "new" top. If Turner wasn’t exactly a precursor of impressionism, he was, like the French painters to come, a virtuoso of atmospheric effects. Later paintings show micromestic things and more about forces and gestures and paint itself can preen sensations for abstract expressionism more than a century later.

The painterly flair, the dramatic engage-
ment with sometimes violent natural forces, industrial change and political upheaval: all

Classical music critic for The News from the Mizen Starboard Shrouds of the Victory, 1806-8; oil on canvas at the Museum of Fine Arts, Houston.

"Turner’s Modern World" sees the 19th-century English painter Joseph Mallord William Turner as a dramatist of a changing world. The exhibition, which includes his oil-on-canvas painting England: Richmond Hill, on the Prince Regent’s Birthday (above), is on view at the Kimbell Art Museum in Fort Worth.

Fort Worth — As evidence that life imitates art, Oscar Wilde credited French impressionist painters for "those wonderful brown fogs that come sweeping down our streets, blurring the gas-lamps and changing the houses into monstrosities.

The show barely updated from Claude Lorrain’s spheric landscapes and seascapes. Turner’s art.

To varying degrees, all these forces surface in Turner’s art.

Obviously gifted from an early age, Turner (1775-1851) lived through turbulent times. The American and French revolutions and Napoleonic wars destabilized two continents. The coal-fired Industrial Revolution brought new factories, steamships and locomotives.

Although slavery was outlawed in 1803—10 years before the U.S. took the same step—a century of industrial exploitation had laid waste to small yeoman serfdom. To varying degrees, all those forces surface in Turner’s art.

that life imitates art, Oscar Wilde credited French impressionist painters for "those wonderful brown fogs that come sweeping down our streets, blurring the gas-lamps and changing the houses into monstrosities. Turner portrayed urban scenes sensibly fitted through clouded omens. Bringing new dynamics to art, he also dramatized confrontations and wartime footnotes.

That fondness for visual drama has struck Turner with the "romantic" label. But "Turner’s Modern World," a spectacular exhibition of paintings, watercolors and sketches at the Kimbell Art Museum, portrays Turner as a pioneering observer of social and political, as well as environmental, transformations. Based on rich holdings of Site Britain, where it was first displayed, it includes loans from other British and American museums unavailable in London due to COVID shipping restrictions. From Fort Worth it will go to the Museum of Fine Arts, Boston.

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