



Dallas dealer of the avant-garde **Brian Gibb** revealed his latest venture, and it is set to make waves in the Texas art world — plus it has national breakout potential, especially among legions of horror fans.

Yes, Gibb's Design District digs, [The Public Trust](#), will carry on business as usual exhibiting and supporting talents from indie outsiders to national and international figures of the likes of [Shepard Fairey](#) and [Ryan McGinness](#), all among gallery headliners in its first 13 years.

What is new is Gibb has lured a big-time investor — not in the art world, he tells *PaperCity* via email — to support the newly minted **Archon Projects**, [a niche art-book publishing biz](#), which if its debut releases are any indication, is set to be a darling of the collecting crowd.

Rolling off the presses in about eight weeks, collectors will be vying for monographic volumes by two artists with nice Texas credentials: the [cool and respected documentary photog Misty Keasler](#), who calls Dallas home (and is also Gibb's wife), and **Robyn O'Neil**, [a former Whitney Biennial talent](#) who lives now in Los Angeles, but studied at Texas A&M Commerce and was a Core Fellow at the Museum of Fine Arts, Houston.

In the case of Keasler, the timing couldn't be more perfect. Her book, *Haunt*, probes the spooky realm of commercial haunted houses around the United States, coinciding with the debut of the [exhibition of the same name](#) at the **Modern Art Museum of Fort Worth**, curated by **Andrea Karnes** (September 23 through November 26). *Haunt* follows Keasler's collectible and well-regarded *Love Hotels*, a look at cult theme rooms of Japanese hotels that appeal to couples seeking far-out fantasy.

O'Neil's volume is a survey: *Robyn O'Neil: Twenty Years of Drawing*, with an essay penned by the Museum of Fine Arts, Houston's modern and contemporary curator **Alison de Lima Greene**. (Oh, and Karnes contributes text to *Haunt*, which also functions as a de facto catalog for The Modern's show of the same name.)

With both books affordably priced at respectively \$45 and \$50, and bearing the graphic design acumen of Gibb — a product of UNT at its finest — expect to see copies populating the best bookshelves and coffee tables in Texas, and beyond.

All Robyn O'Neil images courtesy of the artist, Talley Dunn Gallery, and Susan Inglett Gallery; book cover image, courtesy and Collection of the Blanton Museum of Art, The University of Texas at Austin.