

# ARTDESK

CONTEMPORARY ARTS, PERFORMANCE, AND THOUGHT



FRANCISCO UGARTE  
*How Things Are*, 2016  
Installation view at Marfa Contemporary  
Photograph by Alex Marks

ArtNow  
2017  
— INFO INSIDE —



Mexican artist Francisco Ugarte gives a conceptual showing in Marfa.

# INTERVENCIÓN

by RYAN STEADMAN

## A MANHATTAN

2 OZ. Rye Whiskey

1 OZ. Italian Vermouth

2 Dashes Angostura Bitters

Cracked Ice

Stir, strain, add a single  
maraschino cherry.

Enjoy.



▲ FRANCISCO UGARTE  
*Literary Landscapes (The Stranger, Albert Camus), 2015*

**THE DESERT IS** perfectly in tune with the principles of minimalism, emphasizing repetition, pared-down elements, and heightened visual perception. Donald Judd understood this about the West Texas landscape and became a full-time resident of Marfa, Texas, in 1977. From this, Judd's Chinati Foundation was born: an immaculately groomed site in the Chihuahuan Desert, housing outsized works by seminal 1960s minimalists such as Dan Flavin, Carl Andre, and Judd himself.

The tradition continues in the mecca of minimalism with Francisco Ugarte's show, *How Things Are*, at Marfa Contemporary. Ugarte, who was born and still lives in Guadalajara, Mexico, knows something about the desert, a vast expanse separating his subtropical hometown from the glimmering cities of Texas to the north.

Ugarte began studying architecture at the Western Institute of Technology and Higher Education (ITESO) in Guadalajara, and his artworks are often a reaction to their settings: an approach that's not dissimilar to the concepts of modernist architecture.

For the exterior of Marfa Contemporary, Ugarte created a site-specific installation—a moving drawing made by the sun. "I actually used an iPhone app called Sun Seeker to help make the piece," Ugarte says. "It is a series of six objects, each made of

two I-beams, and at specific dates and times they'll form exact triangles with their shadows."

While Ugarte was in architecture school between 1993 and 1998, he and some fellow architecture students formed a group called Incidental. It had an open atmosphere where art theories were discussed freely, and eventually Incidental mounted a series of group exhibitions. During this time, Ugarte's influences came from the world of architecture, particularly from fellow Guadalaran architect Luis Barragán, who is considered to be one of Mexico's most famous architects and a strong adherent of modernist ideals.

"I related to his work because it felt very familiar," Ugarte says. "He translated a lot of local ways of life and materials into his work. I was also drawn to the way his buildings became more and more minimalist over time." Barragán's reductionist tendencies and his propensity to work in conjunction with the local environment echo the tenets of minimalism. So when Ugarte discovered artists like Robert Irwin and Richard Serra, it seemed only natural to be drawn to their work.

Ugarte's art isn't just limited to public sculpture. Alongside his solar pieces, the artist has also created a range of drawings, videos, and installations. Yet, in whichever medium he chooses, his art





FRANCISCO UGARTE  
*How Things Are*, 2016  
 Paint that splashes down a wall, a non-descript ladder, and edges lined in charcoal are the visual manifestations of Ugarte's interventions within a given space. "[My] work can be understood as a phenomenological exercise in which reality is comprehended through contemplation, perception, and the essence of things," according to Ugarte's artist statement.  
 Photograph by Alex Marks

reflects the natural properties of his chosen materials and in the environment in which it lives.

For the exhibition at Marfa Contemporary, Ugarte had gone so far as to create a scale model of the gallery space to determine whether the subtleties of the specific works would have their intended effect. The works include a wall-length paint-can spill, an extraneous column extension bisecting the floor, and a mysterious light emanating from behind a closed door.

"I get excited when the [scale] model starts to feel real, and the real starts to feel like a scale model," he says. His art is understated, and some of it is easy to pass by unless you're paying close attention. Ugarte recognizes that people have criticized his seemingly unaffected approach, but to him, that is exactly the point. "The result is not given by me but by the union of the materials and the context," he says. "I want to create a feeling that what is there is already fascinating." ✕



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WINTER 2017

# WINTER 2017 Necessities

WHAT TO SEE, WHAT TO READ, AND WHAT'S HAPPENING WHERE

## Show & Tell

JEFFREY GIBSON RETURNS TO OKLAHOMA

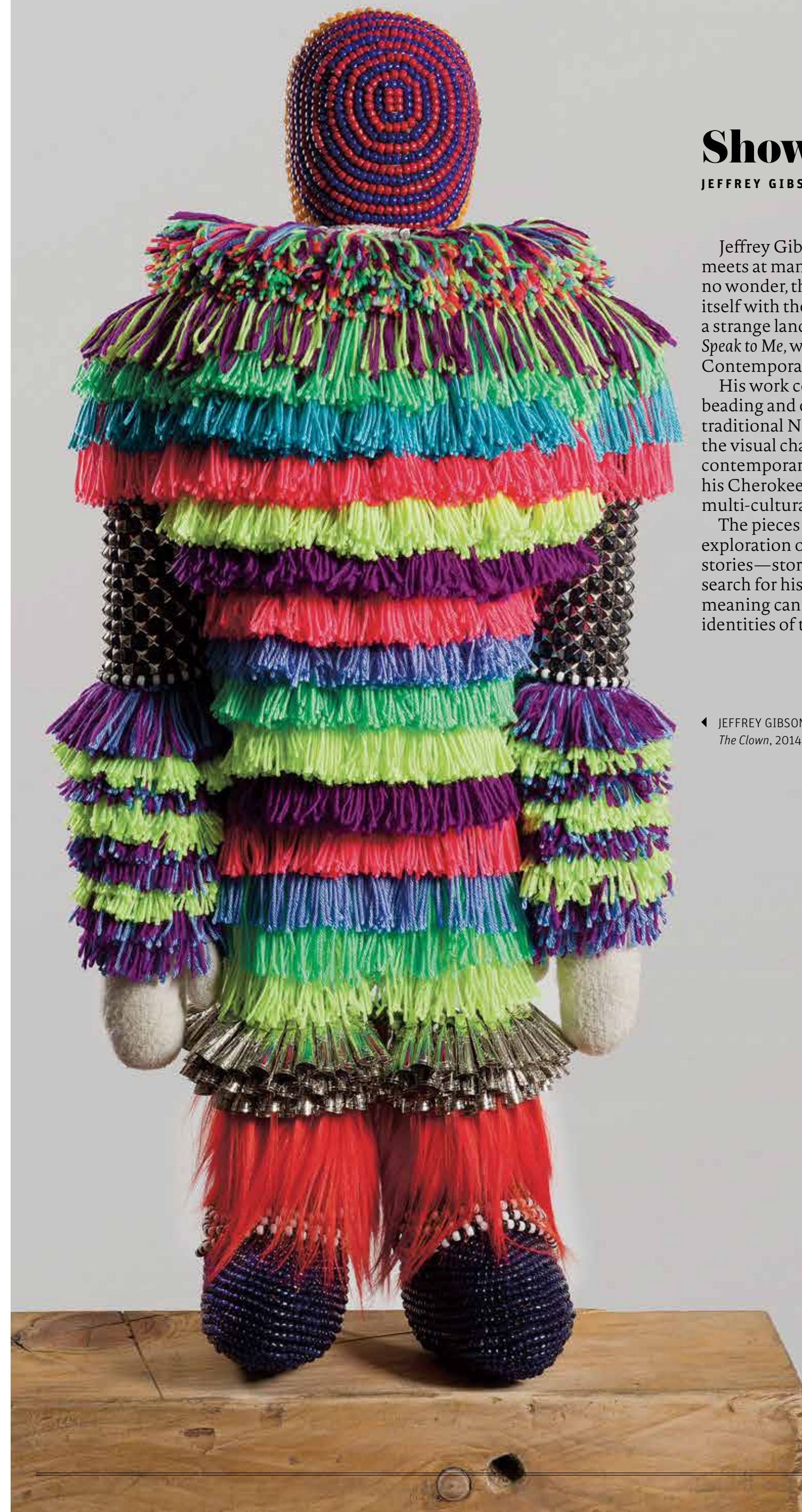
Jeffrey Gibson is an artist whose identity meets at many cultural intersections. It's no wonder, then, that his work concerns itself with the notion of being a stranger in a strange land. Gibson's latest exhibition, *Speak to Me*, will appear at Oklahoma Contemporary in February 2017.

His work combines the intricate beading and ornamentation of traditional Native American garb with the visual characteristics and themes of contemporary work, directly informed by his Cherokee-Choctaw heritage and his multi-cultural background.

The pieces are products of Gibson's exploration of the way objects can tell stories—stories that inform the artist's search for his own identity, but whose meaning can also shift and flow with the identities of the audience.

—BRIAN TED JONES

◀ JEFFREY GIBSON  
*The Clown*, 2014





# A New Role

JENNIFER SCANLAN IS THE NEW CURATORIAL AND EXHIBITIONS DIRECTOR AT OKLAHOMA CONTEMPORARY

AS TOLD TO ALLISON MEIER

✂ How are you adapting your curatorial process to this new role at Oklahoma Contemporary?

**JS:** As an independent curator, I worked with many different institutions, so I got used to partnering with people and adapting to different styles. At the Museum of Arts and Design, I worked with a team for twelve years to develop a vision for the institution. I'm bringing both of these processes to my position at Oklahoma Contemporary in creating a vision for the institution, and in partnering with the community to produce inclusive programming and a strong foundation for the arts in Oklahoma.

✂ You're used to tackling pretty diverse subjects, from women in postwar modernist design to exploring contemporary art and biblical narratives. What draws you to certain themes for exhibitions?

**JS:** I spend a lot of time looking at art and thinking about what makes it compelling, and often exhibitions will come out of those ideas whirling around in my head. Ideas for exhibitions will respond to a certain

need on the part of the institution. In the case of Oklahoma Contemporary, we think about what exhibitions make sense for this city and this community. The exhibitions I am currently developing are all connected to this place, and they incorporate many forms of creative expression. As an organization, we want to move away from the traditional model of dividing the arts into categories—showing paintings in one place, design in another, and having dance be completely separate.

✂ Your bio contains a curious note that you operated a pub on the Italian Riviera before getting into curation. How did that happen?

**JS:** After college, I decided I wanted to travel all over the world and have adventures. I wound up in Italy, where waitressing and bartending were easy jobs to get. That evolved into running a pub with a boyfriend. I always say that bartending is the perfect way to learn how to connect with all kinds of people, including those who are very different from you. This turned out to be a very important skill for a curator.



JENNIFER SCANLAN in Paris, France  
Photography by Erin Balano

## RETAIL ART THERAPY NORTHPARK CENTER

BY MICHAEL DUTY

**TOWERING OVERHEAD IS** sculptor Mark di Suvero's bright orange steel sculpture, *Ad Astra*. It is the only di Suvero piece found in an indoor setting anywhere. Down a hallway is Joel Shapiro's colorful assemblage of wooden beams and blocks, *20 Elements*. Between these two abstractions of form, color, and space sits *Reclining Figure: Angles*, an excellent example of the work of one of the twentieth century's most acclaimed sculptors, Henry Moore. This is not an art museum or a gallery—you are surrounded not by art patrons but by shoppers at an upscale shopping mall in Dallas, NorthPark Center.

In a region noted for such institutions as the Dallas Museum of Art, the Kimbell Art Museum, Modern Art Museum of Fort Worth, and the Nasher Sculpture Center, a mall in North Dallas is perhaps the most unexpected place to encounter an incredible collection of twentieth- and twenty-first-century art. Yet the annual combined attendance of these institutions pales in comparison to the 26 million visitors NorthPark Center receives annually.

The retail mix can be found in any number of shopping centers scattered across the country, but only at NorthPark can shoppers encounter the work of artists such as Roy Lichtenstein, Frank Stella, and Claes Oldenburg. The juxtaposition between art and retail seems neither forced nor inappropriate. In fact, some pieces feel right at home among the shops. Leo Villareal's *Diamond Sea*, a shimmering, mirrored, stainless-steel box featuring dancing computerized lights, seems a highly appropriate complement to the Tesla showroom, with its equally shimmering sports car. Other installations add just a bit of irony to the environment. Jonathan Borofsky's *Five Hammering Men*, towering black figures locked into place with cables, relentlessly hammer away a few feet from where Nike encourages its shoppers to "Just do it."

Children playing hide and seek underneath *Ad Astra* may not know the artist's place in the world of contemporary sculpture, but they most likely know they are in a special place. A shopper may just pause a moment in front of a Jim Dine or Anthony Caro to reflect on the beauty and quality of those pieces—and that's not a bad way to spend an afternoon.



ART IS EVERYWHERE, EVEN AT THE SHOPPING MALL Clockwise from top left: BARRY FLANAGAN *Large Leaping Hare*, 1982; JONATHAN BOROFSKY Detail of *Five Hammering Men*, 1984-85; ANTHONY CARO *Riversong*, 2011-12; MARK DI SUVERO *Ad Astra*, 2005; HENRY MOORE *Reclining Figure: Angles*, 1979



## Art in the Wild

A NATURAL AESTHETIC

BY TOM NAWROCKI

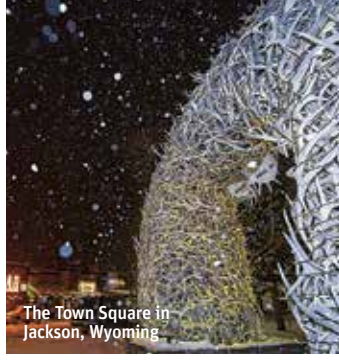
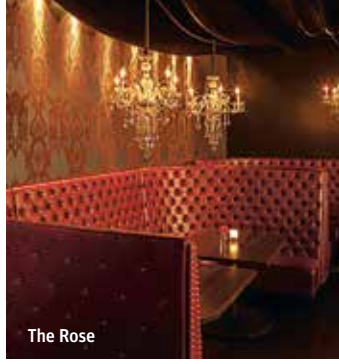
**NO MUSEUM IS BETTER** placed to handle the centennial anniversary of the National Park Service than the National Museum of Wildlife Art in Jackson, Wyoming. That's meant literally: The nation's premier site for artwork celebrating America's animal kingdom, the NMWA, is practically on the doorstep of Grand Teton National Park in Wyoming and about an hour and a half drive from Yellowstone.

The NMWA is housed in a red sandstone castle tucked into the side of a Wyoming hillside, about twenty miles from the Idaho border. Massive red beams frame a 51,000-square-foot space that is distinctively Western, with airy, open rooms housing a breathtaking collection that includes paintings, sculpture, and photography from the likes of John J. Audubon, Rockwell Kent, and Frederic Remington.

The museum originally debuted as the Wildlife of the American West Art Museum in 1987 on Jackson's Town Square. In September 1994, the renamed National Museum of Wildlife Art opened in its current facility and in 2008 was designated the "National Museum of Wildlife Art of the United States" by order of Congress. More than 60,000 people visit every year, many of them on their way to one of the local national parks or the Jackson Hole ski resort.

After focusing on the past for the National Park centennial, the museum's thirtieth anniversary next year will highlight contemporary art. "We're going to bring out some real highlights from the collection, including ten silk screens from Andy Warhol on endangered species," says Adam Duncan Harris, the Petersen Curator of Art and Research at the NMWA. That will be followed by a summer show in conjunction with National Geographic called Photo Ark, Joel Sartore, consisting of studio photos of animals in captivity. These upcoming exhibits are coupled with a complete reinstallation of the museum. Featuring a new gallery layout that blends iconic mainstays, such as Robert Bateman's *Chief* and newly unveiled acquisitions, the NMWA is looking towards its next 100 years.

◀ SCENES FROM THE NMWA  
Photos courtesy of the National Museum of Wildlife Art



## Jackson Hole, Wyoming

WHERE TO STAY

**The Four Seasons Jackson** is the ultimate in a luxury retreat. Top-notch accommodations, relaxing spas, and incredible restaurants are surrounded by the Grand Teton. In the spring, **The Jackson Lake Lodge** provides breathtaking mountain views from the lobby and the expansive patio. At once cozy and stunning, the suites and cottages boast full service at this beautiful resort.

WHERE TO EAT

**Thai Me Up Restaurant & Brewery** "plays kung fu on the TV and hip-hop on the hi-fi." This quirky spot boasts Thai cuisine with an American influence and an in-house "nano-brewery": **Melvin Brewing**, perhaps the smallest in Wyoming but the winner of big accolades from beer aficionados across the country. A quaint bar dressed up in red leather and mahogany, **The Rose** is inspired by the speakeasy culture of Prohibition. Proprietors Dave Kaplan and Alex Day are founders of New York's groundbreaking craft-cocktail den Death & Co. and bring the same locally sourced sensibilities to Jackson Hole.

WHAT TO DO

Spending time outdoors in Jackson Hole is a must. The **Grand Teton**s provide for world-class skiing, snowboarding, and snowshoeing—just to name a few of the mountainside activities. **Jackson Hole Eco Tour Adventures** are available for sunrise and sunset animal watching or multi-day safaris. A stroll around the George Washington Memorial Park—better known as **Town Square**—is an Instagram daydream with quaint shops and large arches made from elk-antler sheddings collected from the **National Elk Refuge**.



THE MODERN INN  
A LITTLE R & ART

by RACHEL MONROE

A CENTURY AGO, the grand brick building at the corner of Main Street and Classen Boulevard in downtown Oklahoma City would have been full of factory workers assembling Ford Model Ts. Today, in its current iteration as a 135-room boutique hotel and museum, the building has retained its tall ceilings and broad banks of windows, but the industrial machinery is nowhere to be seen—except where it’s incorporated into an art installation. 21c Museum Hotels, the company that spent two years renovating the former assembly plant, takes a unique approach to its properties. They are at once a place to stay and an art institution.

21c founders Laura Lee Brown and Steve Wilson, both Kentucky natives, first tested the idea in downtown Louisville. Their goal was to open a boutique hotel that would introduce visitors to the city they loved and provide a source of economic revitalization for the city’s struggling urban center—while also incorporating their passion for contemporary art. “The boutique hotels and chef-driven restaurants support the operations of the museum, and taken altogether they create a space that members of the community can feel proud of sharing with visitors,” says 21c curator Alice Gray Stites.

21c Louisville opened in 2006. In the decade since, the company has brought museum-hotel hybrids to cities across the South and Midwest, finding beautiful downtown buildings in need of some attention and affection and an appetite for forward-thinking art. Oklahoma City was a natural fit. “Communities often have a unique connection to their historical buildings, and nowhere has



SUTTONBERESCULLER  
*You Always Leave Me Wanting More*, 2015  
21c Museum Hotel, Oklahoma City

this been more evident than in Oklahoma City,” says 21c president Craig Greenberg. With 14,000 square feet of exhibition space, the Oklahoma City museum-hotel represents 21c’s largest venue for showcasing art, including a lounge dedicated to screening video art.

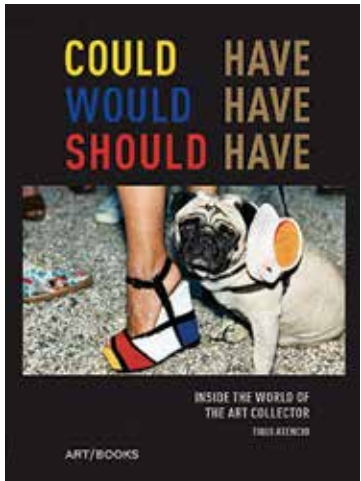
“When we inaugurate a new building, we try to curate an exhibition that is reflective of the transformation taking place in that site,” says Stites. “We’ve been very risk-taking, and we’ve found that our audiences have been open to very thought-provoking art—maybe even more than they are in conventional museums.” One perfect example is Kara Walker’s molasses- and brown-sugar-coated sculpture of a young boy carrying a bushel of bananas, which was exhibited alongside the forty-foot-tall sugarcoated sculpture of a black woman that Walker installed at the former Domino Sugar Refinery in Brooklyn in 2014.

Each 21c property also features permanent, site-specific works that were commissioned from artists during the design process. The pieces commissioned for Oklahoma City reference the site’s history in inventive ways, connecting the building’s industrial past to its contemporary

purpose. For example, *River of Time*, a large kinetic sculpture by American artist James Clar, snakes through the hotel’s lobby. Constructed from conveyor belts, an LED clock, and semi-transparent acrylic panels, the installation references both assembly-line production and the natural world. The artist wanted “to create an installation that reflected this [building’s history] through materials,” Clar says. “The installation combines new and old materials into a dynamic timepiece that references past, present, and future.” Having the work installed in the hotel lobby provides an added benefit, according to Clar: “It activates the space and generates discussion, which is terrific.”

It seems fitting that the former Ford factory has found new life as a hub for savvy travelers and art-curious locals. After all, the Model T was a cutting-edge development of its time—just as 21c’s museum-hotel model is an innovation for the twenty-first century. But even as 21c looks to the future, it continues to honor the past: “This building has been cherished by generations of community members,” Greenberg says. “It’s been wonderful to see so many excited to experience its new life.”

THE BOOK REPORT



**Could Have, Would Have, Should Have:**  
*Inside the World of the Art Collector*  
Tiqui Atencio  
ART/BOOKS, \$35

Taking an essential look at the landscape of collecting is a critical component of momentum in the art market. Venezuelan-born art patron Tiqui Atencio explores the “whys” and “hows” of art collecting. Placing special attention on personal influences throughout her career—she sits on the boards of museums like the Guggenheim and Tate Modern—Atencio has done nearly 100 interviews with artists, collectors, and financiers to shape this guide. Wry, comical illustrations by cartoonist Pablo Helguera are sprinkled throughout.



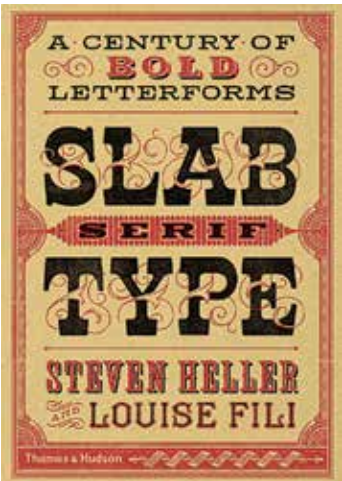
**The Moon 1968 - 1972**  
E.B. White, John Kennedy  
T. Adler Books, \$18

The 1969 moon landing and the five more missions in the years that followed generated hundreds of photographs taken by the astronauts themselves. Photographs from every Apollo mission offer a glimpse not only of the historical moment when man first set foot on the lunar landscape, but of stunning compositions of space and the unknown. Accompanying the forty-four snapshots in the book are words by E. B. White and John F. Kennedy and an excerpt from the Apollo 12 communications transcript, contextualizing the space travel snapshots and the adventurous Americans who ventured far enough to take them.



**Salt Pans**  
Edward Burtynsky  
Steidl, \$60

There is a sublimity to Edward Burtynsky’s remarkable aerial views of industrialized landscapes, but they reflect a harsh reality. These natural abstract pieces are the working grounds of Agariya salt farmers of India—a community underpaid in their efforts to make a living extracting such a basic compound and, as Burtynsky writes, “one of the most basic elements of our diets.” Increasing environmental and financial hardships threaten a tradition rooted in four centuries of history. The newest collection in Burtynsky’s continuing series on industrialized land, these thirty-one photographs set politics and aesthetics at the same table.



**Slab Serif Type:**  
*A Century of Bold Letterforms*  
Steven Heller, Louise Fili  
Thames & Hudson, \$34.95

Steven Heller and Louise Fili once again combine their talents for another volume of their ongoing explorations in typography. *Slab Serif Type* dives deep into one of the oldest typefaces—the slab. This book traces some of the oldest examples of this typography to Napoleon, who brought back examples of slab from Egypt. Sure to inspire, this volume is rich with typographic ideas and examples.



JAMES ANDREW SMITH  
*Of Peace and Contentment*, 2015

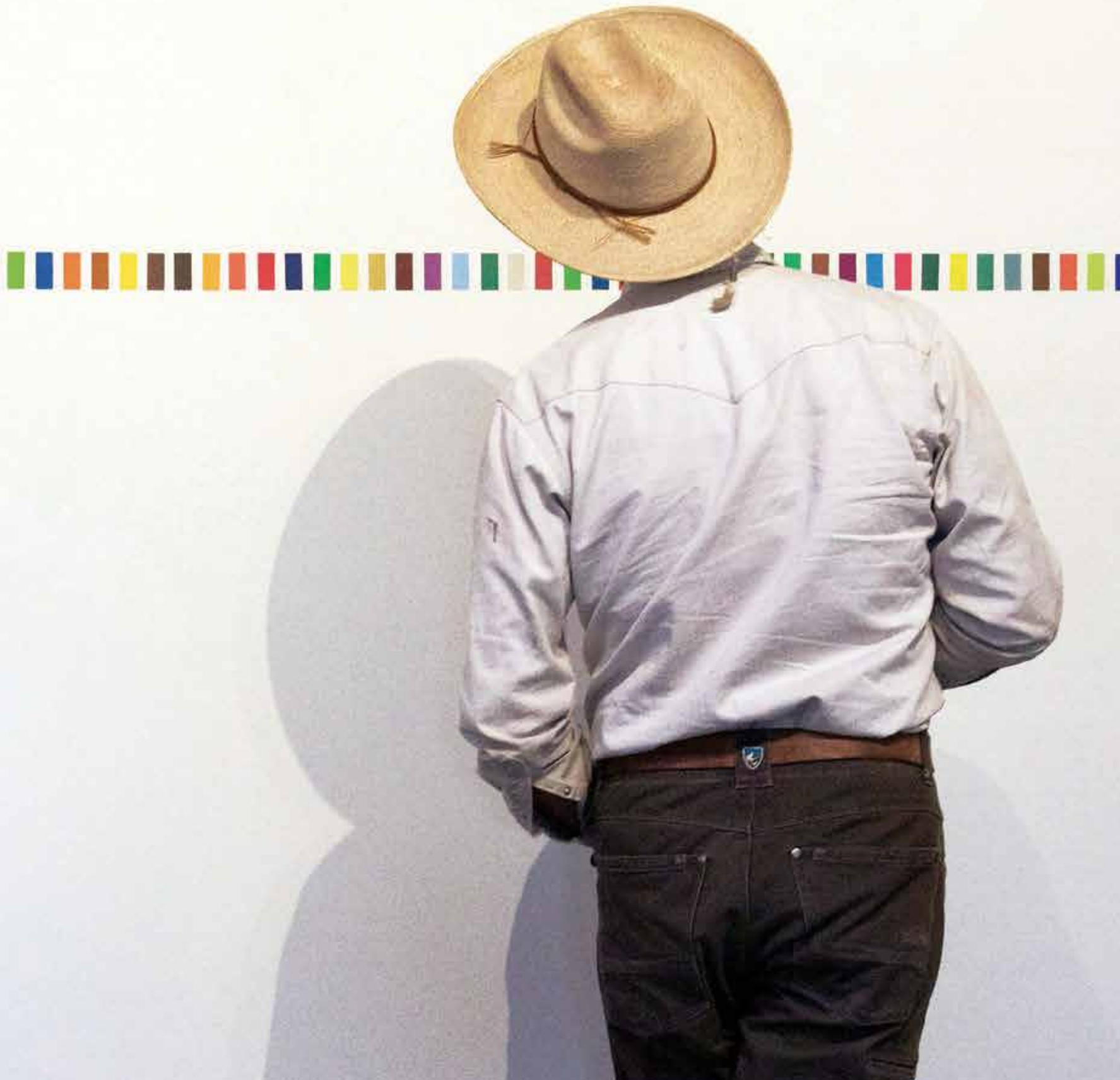
ArtNow

On January 9, Oklahoma artists including Matt Goad, Sarah Atlee, Michael Elizondo, Cathleen Faubert, and James Andrew Smith (above) will have works on display at the annual ArtNow group exhibition at Oklahoma Contemporary Arts Center. Curated by Jennifer Scanlan, an eclectic array of work is to be expected: paintings, sculpture, ceramics, and metal works. The ArtNow gala event and art sale, held on the closing date of the exhibition—January 20, is the largest fundraiser of the year for Oklahoma Contemporary and ensures that year-round programming is free and open to the public.

*ArtNow will be on display from January 9 until January 20 at Oklahoma Contemporary Arts Center, 3000 General Pershing Boulevard, in Oklahoma City. Tickets to the ArtNow Gala and more information can be found at [oklahomacontemporary.org](http://oklahomacontemporary.org).*



APPLY FOR ADMISSION to an exclusive group exhibition at Marfa Contemporary.



MARFA  
CONTEMPORARY



WINTER 2017

# Happenings

NEW AND NOW IN ART & PERFORMANCE

**MARK LECKEY: CONTAINERS AND THEIR DRIVERS**  
MoMA PS1 / Long Island City, NY

**EXHIBITION**  
The Museum of Modern Art's PS1 presents the largest exhibition of British artist Mark Leckey's work to date. This comprehensive survey incorporates the his most iconic installations, like *GreenScreenRefrigeratorAction* (2010). Leckey, the winner of the 2008 Turner Prize, extends a consciousness to inanimate objects while influencing the viewer's perception of digital culture.  
*Through March 5, 2017*  
[Momaps1.org](http://Momaps1.org)



**MONIKA SOSNOWSKA: HABITAT**  
The Contemporary Austin / Austin, TX

**EXHIBITION**  
Sosnowska's largest retrospective exhibition to date tangles its way through two floors of the Contemporary Austin. This immersive installation will draw from the Polish artist's historical homeland, rich with the ghosts of postwar politics and nature's own ominous forms of skeletal, botanic sculpture. Sosnowska's manipulations of steel and concrete emulate postmodern sculpture.  
*Through Feb. 26, 2017*  
[thecontemporaryaustin.org](http://thecontemporaryaustin.org)

**JOSÉ LERMA: LA VENIDA CANSA SIN TI**  
Kemper Museum of Contemporary Art / Kansas City, MO

**PAINTING**  
Spanish-born José Lerma found inspiration in *History of Art* (1994), a commissioned project by American painter Frederick James Brown for the Kemper's Cafe Sebastianne. By incorporating the Andalusian patterns found in Kansas City's Country Club Plaza, Lerma applies them in a re-imagining of Brown's *The Ascension* (1982)—honoring the artist from whom his inspiration came.  
*Through June 25, 2017*  
[Kemperart.org](http://Kemperart.org)

**DOUG AITKEN: ELECTRIC EARTH**  
MOCA Los Angeles / Los Angeles, CA

**EXHIBITION**  
The first North American survey of Doug Aitken's work displays his trajectory in an immersive, moving-image installation in the Geffen Contemporary at MOCA. Thematic and captivating, Aitken's style is to overload the senses—a commentary on our digitally driven lives.  
*Through Jan. 15, 2017*  
[dma.org](http://dma.org)

**GENE DAVIS: HOT BEAT**  
The Smithsonian American Art Museum / Washington, D.C.

**EXHIBITION**  
Leading color-field painter Gene Davis knew a thing or two about stripes. "It seemed to feel right, as we entered the sixties, to have color that leaped right off the wall, that almost assaulted you," the artist recounts. This is a selection of Davis' classic paintings, fifteen pieces in all—some are nearly twenty feet wide have not been seen publicly in decades due to their size.  
*Through April 2, 2017*  
[americanart.si.edu](http://americanart.si.edu)

**BODACIOUSSSS**  
Museum of Contemporary Art Denver / Denver, CO

**EXHIBITION**  
This exhibit of more than twenty artists kicks off the fall season for MCA Denver. Bodacioussss explores both "post-internet art," and artists that pioneered this movement with DIY sensibilities and informal artmaking. Legends of contemporary culture Keith Haring, Gary Panter, and Kim Gordon join new notables such as Parker Ito, Trudy Benson and Katie Torn.  
*Through Jan. 29, 2017*  
[mcadenver.org](http://mcadenver.org)



**ANDY WARHOL: MY PERFECT BODY**  
The Andy Warhol Museum / Pittsburgh, PA

**EXHIBITION**  
Warhol's engagement with the body is the subject of the first comprehensive look at the pop artist's perspectives on body image. These works, ranging from some of Warhol's first hand-painted pieces addressing physical flaws and commercial products to his portrayal of himself in wigs, reveal a personal narrative throughout the artist's oeuvre that is still relevant to modern body-image psychology.  
*Through Jan. 22, 2017*  
[warhol.org](http://warhol.org)

**CONCENTRATIONS 60: LUCIE STAHL**  
Dallas Museum of Art / Dallas, TX

**EXHIBITION**  
Celebrating its thirty-fifth year at the Dallas Museum of Art, *Concentrations* represents emerging international artists, featuring Lucie Stahl's first solo museum show in the United States. Stahl's symbols of modern-day consumer culture emerge from dark, mysterious backgrounds of surreality.  
*Through March 12, 2017*  
[dma.org](http://dma.org)

**INHARLEM: RUDY SHEPHERD**  
Jackie Robinson Park / New York, NY

**SCULPTURE**  
The inHarlem initiative by Studio Museum Harlem was launched in the summer of 2016 as an artistic and programmatic venture, and includes site-specific artists' projects and collaborative neighborhood presentations. *Black Rock Negative Energy Absorber* is a towering boulder form created from wood, metal, and colored concrete by artist Rudy Shepherd. Shepherd's rock serves to eliminate the negativity people feel by manifesting a physical form intended to generate positive energy and dialogue.  
*Through July 25, 2017*  
[studiomuseum.org](http://studiomuseum.org)

**EAF16: EMERGING ARTISTS FELLOWSHIP EXHIBITION**  
Socrates Sculpture Park / Long Island City, NY

**PUBLIC ART**  
Recipients of the Emerging Artists Fellowship work on-site at the sculpture park to produce an annual exhibition of contemporary installations. The variety of EAF16 features the work of sixteen different fellows, who address social, ecological, and political issues important to the park in its thirtieth-anniversary year.  
*Through March 13, 2017*  
[Socrateessculpturepark.org](http://Socrateessculpturepark.org)

**NICK CAVE: UNTIL**  
Massachusetts Museum of Contemporary Art / North Adams, MA

**INSTALLATION**  
Though he is well known for his *Soundsuits*, Nick Cave's *Until* is a departure from his wearables. Using the vast space within the MASS MoCA—the size of a football field—Cave assembles found objects and millions of plastic pony beads to create an installation and performance space, and commentary on race and violence in America. "I had been thinking about gun violence and racism colliding," Cave tells the *New York Times*. "And then I wondered: Is there racism in heaven? That's how this piece came about."  
*On view through Sept. 2017*  
[massmoca.org](http://massmoca.org)

**THOMAS BAYRLE: ONE DAY ON SUCCESS STREET**  
Institute of Contemporary Art / Miami, FL

**EXHIBITION**  
Over the course of the German artist's fifty-year career, Thomas Bayrle has explored the relationship humans have with technology through painting, sculpture, video, collage, and site-specific installation. Seventy-five works from the 1960s to present day will be displayed. This exhibition will be the last in the Moore Building—ICA Miami's long time home—as it prepares for the opening of its new stead in the Miami Design District in late 2017.  
*Through March 26, 2017*  
[icamiami.org](http://icamiami.org)

**PIPILOTTI RIST: PIXEL FOREST**  
New Museum / New York, NY

**VIDEO**  
Swiss artist Pipilotti Rist debuts the most comprehensive survey of her work to date in

New York, occupying the three main floors of the museum with engaging video projections of kaleidoscopic imagery. A feast for the senses, Rist's hypnotic projections are coupled with dreamy musical scores and textures for a close encounter with the artist's curiosity.  
*Through Jan. 15, 2017*  
[Newmuseum.org](http://Newmuseum.org)

**DANH VO: WE THE PEOPLE**  
Aspen Art Museum / Aspen, CO

**SCULPTURE**  
An iconic monument is reduced to a human scale as Danh Vo re-creates Frédéric Auguste Bartholdi's Statue of Liberty. Segmented and reduced in size, Vo presents us with pieces of the statue in its fragile copper state. The deconstruction of such a historical behemoth creates bite-sized pieces of liberty, to extract the concept from its overwhelming size.  
*Through June 4, 2017*  
[Aspenartmuseum.org](http://Aspenartmuseum.org)



**FOCUS: LORNA SIMPSON**  
The Modern / Fort Worth, TX

**EXHIBITION**  
The Modern hosts the first museum exhibition to feature Lorna Simpson's large-scale acrylic, ink, and silk-screened paintings. The Brooklyn-born and -based artist's recent pieces rework found images, taken from back issues of *Ebony* and *Jet* magazines. *Then & Now* (2016) explores racial violence by incorporating photographs of past and present race riots. In *Moveableness* (2015), Simpson fragments found images onto several panels, isolating figures from the original context, creating a striking study on the modern woman.  
*Through Jan. 15, 2017*  
[themodern.org](http://themodern.org)

**SANTIAGO BORJA: ARCHITECTURE + ART: EVERYTHING FALLS INTO PLACE WHEN IT COLLAPSES**  
Scottsdale Museum of Contemporary Art / Scottsdale, AZ

**INSTALLATION**  
Santiago Borja's site-specific installation is a reaction to the complicated relationship between Native Americans and the federal government in regards to the Casa Grande Ruins National Monument, which became the first prehistoric and cultural reserve in the US in 1892. Part of SMOCA's *Architecture + Art* series, it investigates the junction between the practices of artists and architects.  
*Through Jan. 22, 2017*  
[smoca.org](http://smoca.org)



# T H E S O U N D O F M I N I M A L I S M

You'll hear minimalist composer Adam Crystal's music where you least expect it: in indie films, on the ballet-drama miniseries *Flesh and Bone*, while browsing Instagram, and in national ad campaigns for Persol, Moncler, and H&M. His work was also heard at last summer's Green Box Arts Festival in Green Mountain Falls, Colorado, where he was the resident composer. During the festival, he spoke with *ArtDesk* dance editor Larry Keigwin (and several audience members) about his musical journey and growing up in Berkeley, California, as the son of two professors at the University of California.

Photography by PHILIP CHEUNG



LAUREL CANYON LULLABY  
Adam Crystal photographed at work in his Los Angeles home studio in December 2016.

**LARRY KEIGWIN:** *Tell us a little bit about how you made the transition from musician to composer.*

**ADAM CRYSTAL:** I started my music career super-young, when I was four or five. I went to a music conservatory for many years. I quit classical music and started playing in rock bands, electronic-music bands, toured around the world and had a lot of fun, and then one day I just woke up and I heard the calling to come back to classical music.

**LK:** *You were in an alternative-pop band called Fischerspooner.*

**AC:** It was sort of a performance-y type band, so there was a lot of dancing and a lot of costumes. The calling to come back to classical music happened on this big party island in Spain called Ibiza. We were playing this show at three in the morning in front of 10,000 people, and they decided it would be fun to string me up on a flying machine and send me out and start playing over all these people underneath me. So I'm out there playing this electric violin wirelessly, and everyone is dancing and having fun, and all of a sudden my battery went out on the violin.

**LK:** *Oh, my God.*

**AC:** And I was just sort of swinging there looking over the crowd, and I really remember this one person shouting out to me, "What are you doing?" And the rest is history.

**LK:** *We both work in many different mediums. What is some of the variety you get to do?*

**AC:** I do film soundtracks. I work in television. I do commercials and fills.

I do sonic branding, mnemonics: When you turn on your Apple computer, for example, it makes a sound, and that makes you feel like you're interacting with this thing that makes you happy. I've recently worked on a TV show on Starz called *Flesh and Bone*, about the dark underbelly of the ballet world. I'm doing collaborations with a lot of pop musicians for small branding things on Instagram, people from Rihanna to Selena Gomez. I'm also working on films and documentaries.



**LK:** *Are you composing using technology, or are you at a piano?*

**AC:** Yes. All of the above. Thankfully, technology has reached a point now where the virtual instrument world is very powerful. We can get pretty close to what it's going to sound like, which is helpful for a choreographer or whoever is funding the project. Twenty years ago, you could hand someone a piece of paper and then hope for the best.

**AUDIENCE MEMBER:** *I am curious about your background, how you came to music.*

**AC:** I grew up in Berkeley and Oakland, California, started with the violin, and then started music conservatory in seventh grade, a

small little violin-and-cello school. It was only string instruments. So it was bowing class all day, tennis at lunch. Everything was working on your right arm.

I went to this sort of hippie-commune kind of school in Berkeley named after a famous architect there called Bernard Maybeck, who liked to incorporate the outside environment into his inside structures. So some of the homes have redwood trees growing from the middle of them. They wanted you to incorporate the outside world into your education, and we'd spend several months of the year researching a trip we'd like to go on and then doing fundraising and writing grants, get the money, and then go away actually and study there. So I went to Israel. I did sociology. We did archaeology in Egypt. We did biology in Central America. It was amazing.

For high school, I went to a place in Michigan called the Interlochen Center for the Arts, then I followed my violin teacher to Syracuse University. After a couple of years there, I went to school at the Prague Conservatory, and then I moved to New York.

**AUDIENCE MEMBER:** *What's the most challenging project you've had?*

**AC:** I think a challenge all artists have today is the difference between your art and your craft. Most of the time you make money by implementing your craft. There are very few opportunities where you just purely do your art, and it gets exhausting to tap into your creative well and keep on doing your craft all the time. Especially with commercial work, you're collaborating with people who don't have that understanding of your art.

I've done advertising projects where you're on the phone with a



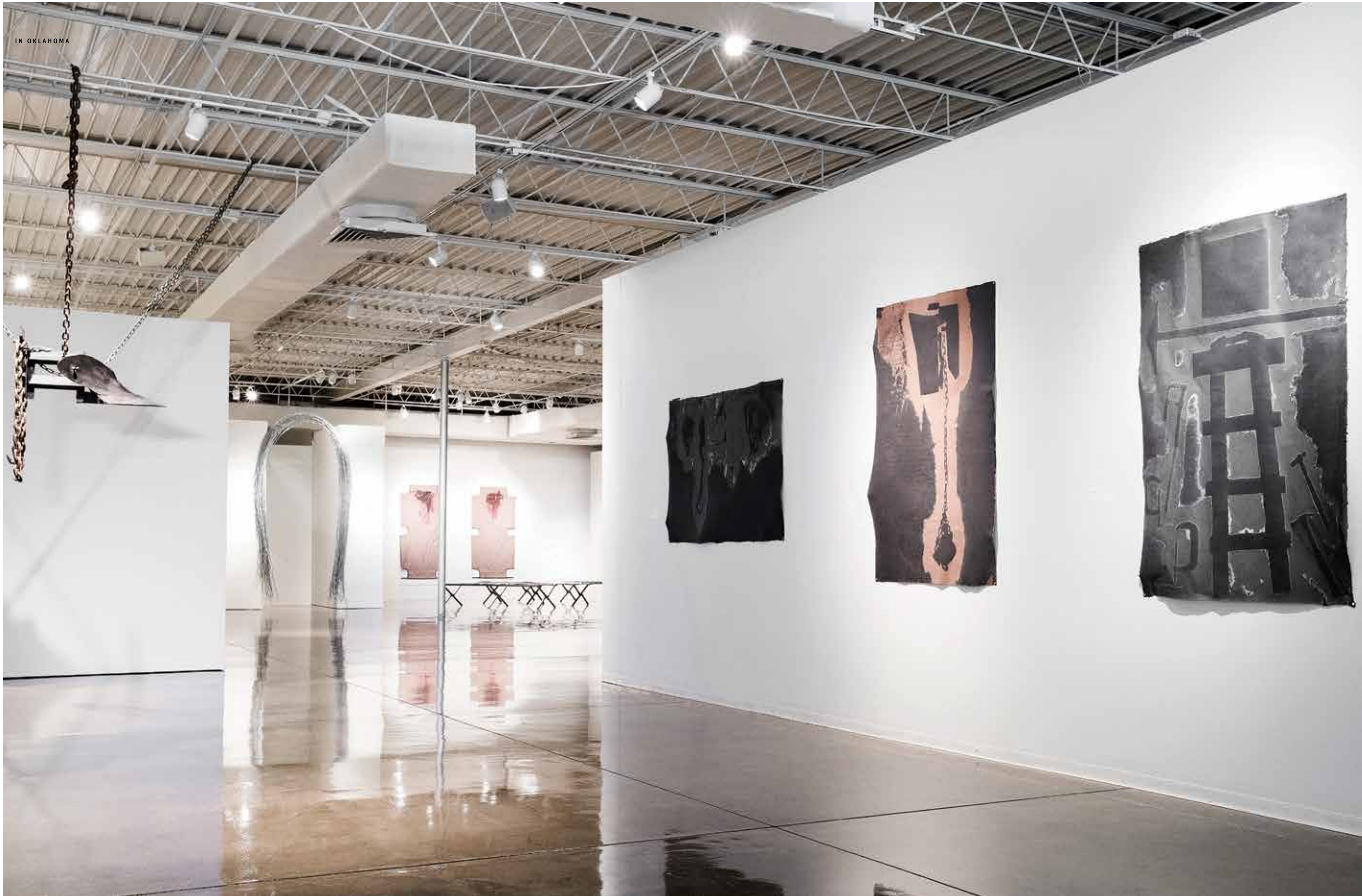
boardroom of people who say stuff like, "I like it here, but I want it to sound—I don't know the word. What's the opposite of major?" And they want it to sound exactly like something else, and then they think that they're going to get sued and hire a lawyer, a musicologist, and then you have to call the musicologist about the theory and the structure of the piece, and it's exhausting.

A lot of artists have an opportunity at a certain point in their life to create something meaningful and significant, and the world attaches themselves to that, and they just want more and more of that. But no one would be happy doing the exact same thing for forty years of their life, especially a creative person who wants to try new things. So it's important to have the experimental time.

**AUDIENCE MEMBER:** *How would you define your compositions?*

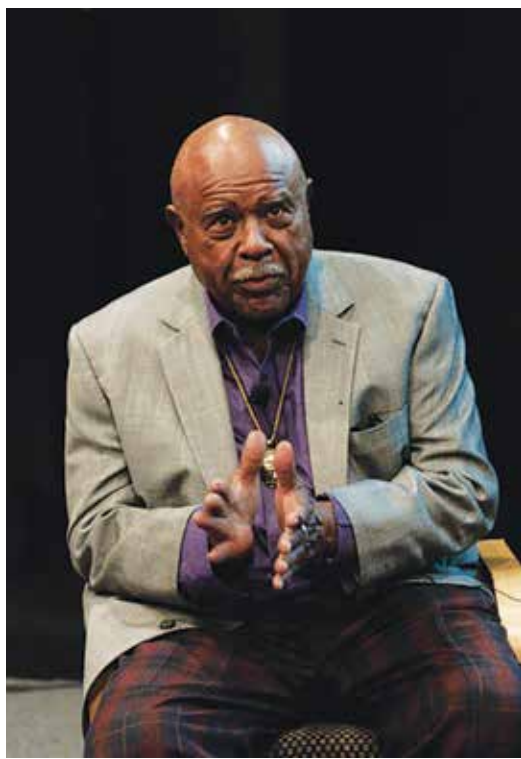
**AC:** The kind of music that I like to write might be defined as neoclassical meets minimalism, with a sprinkle of serialism on top. We did this thing at Lincoln Center, and there was a review with one sentence that was sort of an insult. It was called "minimalism without tears." I've sort of started to embrace it, and maybe that's my style of music. Minimalism without tears.





# The Linchpin

MELVIN EDWARDS IN OKLAHOMA



**EMERGING ONTO THE** Los Angeles art scene in 1965, Melvin Edwards began welding together chains, nails, hammers, and locks to create sculptures for the series *Lynch Fragments*. Jagged and jarring, these abstract metal sculptures became his response to the civil rights movement of the 1960s.

For more than fifty years, Edwards has continued the sculpture series that helped cement his reputation as a pioneer in African American art. Yet his body of work is much more than *Lynch Fragments*—his many sculptures have explored abstraction and minimalism in the context of his own cultural experience. They are on display in museums internationally, installed as large public art projects, and hung in private collections. “We want art that slows us down and encourages us to ask questions

and reflect and understand the world out of the artwork itself,” says Alexander Gray, the New York gallerist who represents Edwards. “Mel’s work is extraordinary that way.”

Edwards’ first solo exhibition was in 1965 at the Santa Barbara Museum of Art in California. By 1970, he was the first African American sculptor to have a solo exhibition at the Whitney Museum of American Art in New York. In addition to his successful career, he was a professor for four decades at several California institutions before retiring in 2002 from Rutgers University. “Mel has an artistic career that has endured many decades and many social and political lives—both struggles and triumphs,” Gray says. “He’s an artist who we can situate in the past, but it’s much more interesting to situate him in the present.”

▲ MELVIN EDWARDS  
*In Oklahoma*, 2016  
Installation view at Oklahoma Contemporary  
Photograph by Chris Nguyen

by **LILLIE-BETH BRINKMAN**

Edwards unveiled his solo show, *In Oklahoma*, at Oklahoma Contemporary Arts Center. Sixteen works from Senegal—where he spends part of the year and has a studio—were among new works created entirely on-site. “He [has done] something completely new just for us,” says Jennifer Scanlan, curatorial and exhibitions director for Oklahoma Contemporary. “To bring an artist of this caliber to Oklahoma City is really exciting.” Edwards grew up in Houston and spent a lot of time in East Texas, where he became very familiar with a 200-mile radius that includes Nacogdoches, Texas; Shreveport, Louisiana; and Broken Bow, Oklahoma. “Much of my cultural roots are in the region,” Edwards says. “I’m not surprised about anything that happens [here.] A lot of things are possible.”

Catherine Craft, associate curator at the Nasher Sculpture Center in Dallas, organized the massive 2015 Edwards retrospective, *Five Decades*, exploring fifty years of his career. Craft says she and Edwards have talked often about the use of chains in his work. “People often make the association of the chains of slavery and go immediately to the political, racial context of the message,” she says. Instead of telling people what to think, Edwards’ art represents an array of experiences, and he welcomes conversations about them. “It’s not preaching at you. You can engage with the work,” Craft says.

Edwards’ African American identity is an important part of his individuality, which manifests itself in his work by way of symbolism. “I was born who and what I am. Why would you separate them?” Edwards says.

He combines the sculpture’s meaning with its form, line, and composition, creating a “very interesting relationship to abstract sculpture.”

Edwards observes the relationship between his materials and the process of creating new objects from them. “His work space is gloriously chaotic and disorganized and [includes] warehouses filled with material that he’s had since the sixties or seventies,” Gray says. “He has a universe in which he makes his own art.” That universe includes interesting objects found in old places and new items he buys from steel manufacturers and big-box hardware stores.

“I’m a person who experiments with the work and tries to come up with something unique,” Edwards says. “When I start out, or how I start out, doesn’t matter as much as what evolves.” ▣



*Diamnaidio*, 2004



*Nunake*, 1993



*Ibadan Oke*, 1992



*Edwards for Egypt*, 1980



*Kasangadila: For Francisco Romao de Oliveira e Silva*, 2004



*Road to Goma*, 1993-1994

## ▲ LYNCH FRAGMENTS

MELVIN EDWARDS is best known for *Lynch Fragments*, an abstract sculptural series of welded steel works constructed over three distinct periods from the 1960s to the present. The series addresses Edwards’ activism concerning the Vietnam War and civil rights movement. Photography courtesy of Alexander Gray Gallery.

“E D W A R D S is an artist who we can situate in the past, but it’s much more interesting to situate him in the present.”

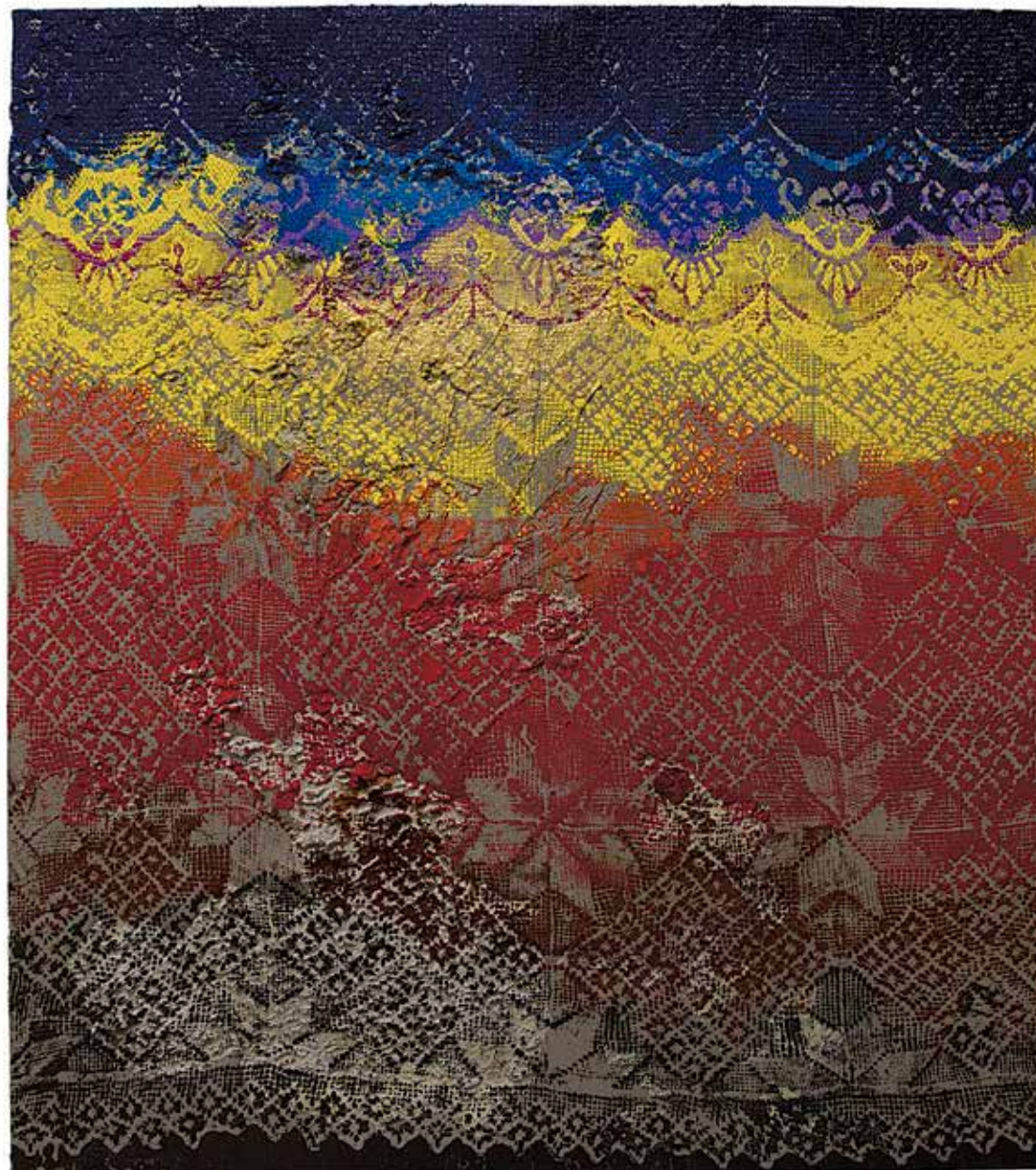




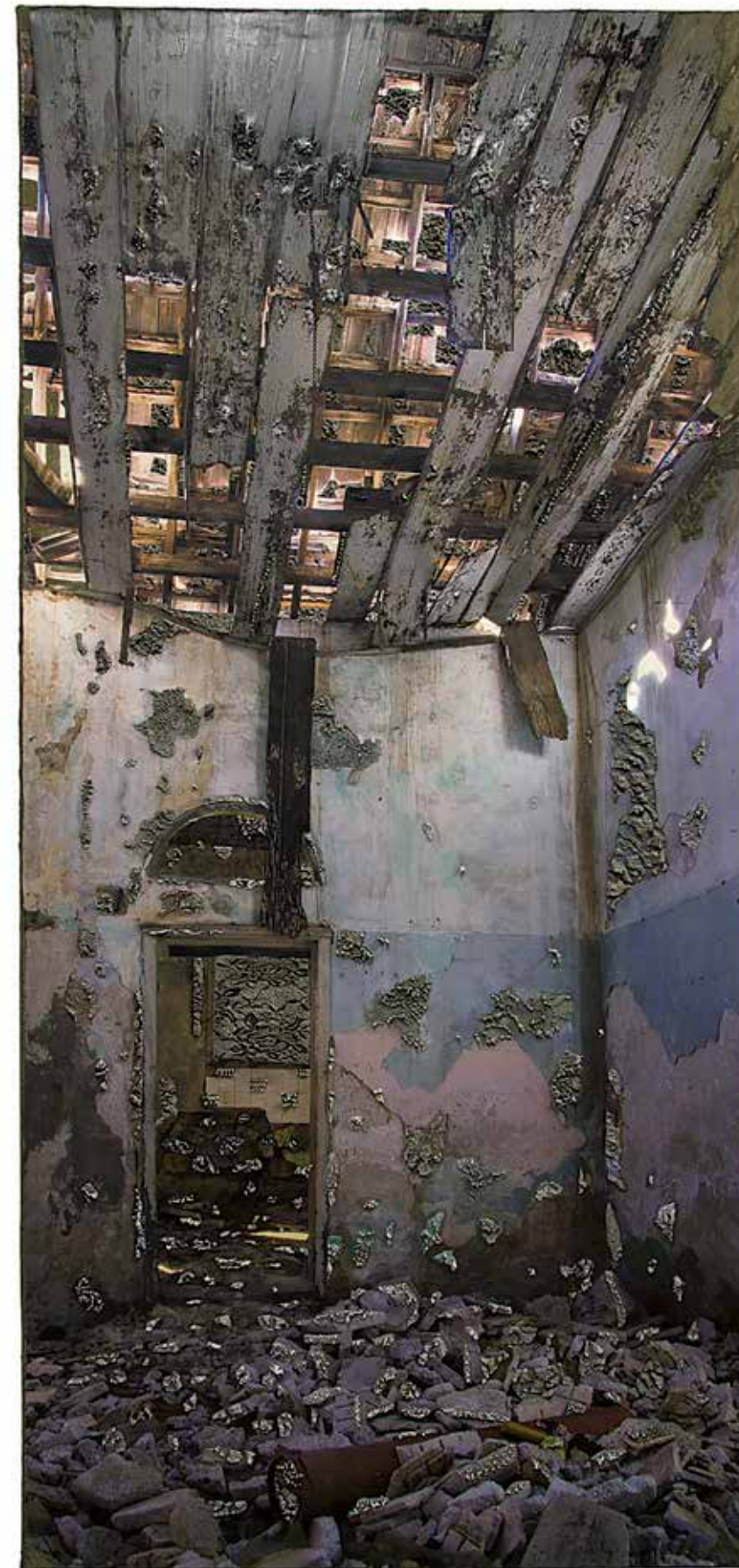
▲ NAOMI SAFRAN-HON  
Wadi Salib: Yellow Pipes, 2015

**“IN THE WORK** *there is always a questioning of boundaries and binaries; outside and inside, negative and positive shapes, absent and present”*

—NAOMI SAFRAN-HON



▼ NAOMI SAFRAN-HON  
Wadi Salib: Wood Roof with Doorway, 2016



◀ NAOMI SAFRAN-HON  
Fields of Color, 2016

# NAOMI SAFRAN-HON

## FRAGMENTS OF PLACE

BY KELLY ROGERS

FRAGMENTS OF PLACE, opening January 20 at Marfa Contemporary, brings an international perspective to West Texas, materializing war, displacement, and the attachment to a community stricken by both. Israeli artist Naomi Safran-Hon creates scenes of historic and tangible depth, drawing on her upbringing and the ongoing Israeli-Palestinian conflict. The physical and mental distance between us and this complex and wide-ranging struggle overseas creates a space for detachment, but the work of Naomi Safran-Hon serves to underscore the worldwide impact of regional discord.

Safran-Hon reimagines scenes from Wadi Salib, an abandoned Palestinian neighborhood in the artist's hometown of Haifa, Israel. These large-scale works present original photography altered by protruding, earthy masses, and stylistic patterns shaped by delicate lace. Curator, Julie Maguire describes the duality of Safran-Hon's work as critical to understanding our state of global affairs. "The subject matter is very serious," Maguire says. "She's looking at this neighborhood that's been abandoned, but the way she puts these pieces together is hopeful."

A demanding exposition, coupled with elements of weight, texture, and shape, add an emotional fourth dimension to Safran-Hon's mixed-media paintings. "In my work I use imagery, colors and shapes that resonate with my upbringing and background as a Jewish Israeli woman, I see the work standing on its own, in regards to the meaning and visual experience the viewers take away."

The organization of her pieces facilitates confrontation in a surrealist display of concrete, lace, and pigment. These materials break past the boundaries of the canvas, intruding upon the viewer's space—mimicking the suffocative qualities of political anxiety. "The paintings play a trick on the eye where it is unclear if we are looking at a representation of cement or the material itself," Safran-Hon says. "This becomes a metaphor to the political reality around us, where we are not certain what is real and what is fiction and we are left with our own uncertainties and fears to create our own narrative."

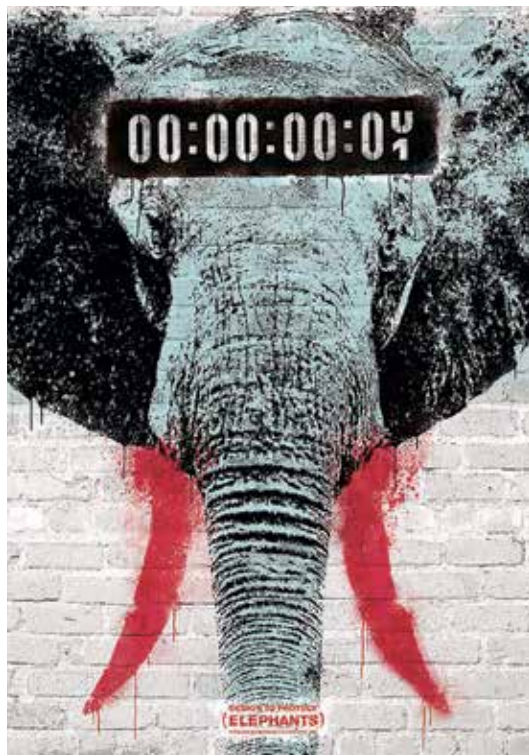
Her use of mixed media is one of the artistic qualities that drew Maguire to Safran-Hon's work. "It's really interesting—you usually think of lace as feminine and cement as masculine," Maguire says. "But when they're put together they exchange properties, and these materials interact." In addition to her sculptural paintings are planar versions of pieces like Wadi Salib: Yellow pipes, where graphite charts the negative spaces of its 3-D equivalent.

Safran-Hon's complex artistic process also speaks to the rich metaphors within her pieces—what she describes as a reflection on the fragility of human existence, our complicated relationship with domesticity, and how this relates to the politics of society.

"Even though a large body of her work is about a specific place, it's universal," Maguire says. "There's conflict everywhere, and that's becoming more and more apparent. But even within this conflict, she tries to show there is also hope, and that's important."

*Fragments of Place takes a retrospective look at multiple bodies of work by Naomi Safran-Hon, from 2012 to the present. It will be on view at Marfa Contemporary from January 20, until April 15.*





SAVING A SPECIES NEVER LOOKED SO GOOD. Posters designed by, from left, McKenna Sanderson of the University of Central Oklahoma's graphic-design department, SARAH SEARS of S Design in Oklahoma City, and UCO student WYLEE SANDERSON.

# #LendAnEar

It is absurd for a man to kill an elephant... It is not heroic, and certainly it is not easy; it is just one of those preposterous things that men do.

— BERYL MARKHAM, *West With the Night*

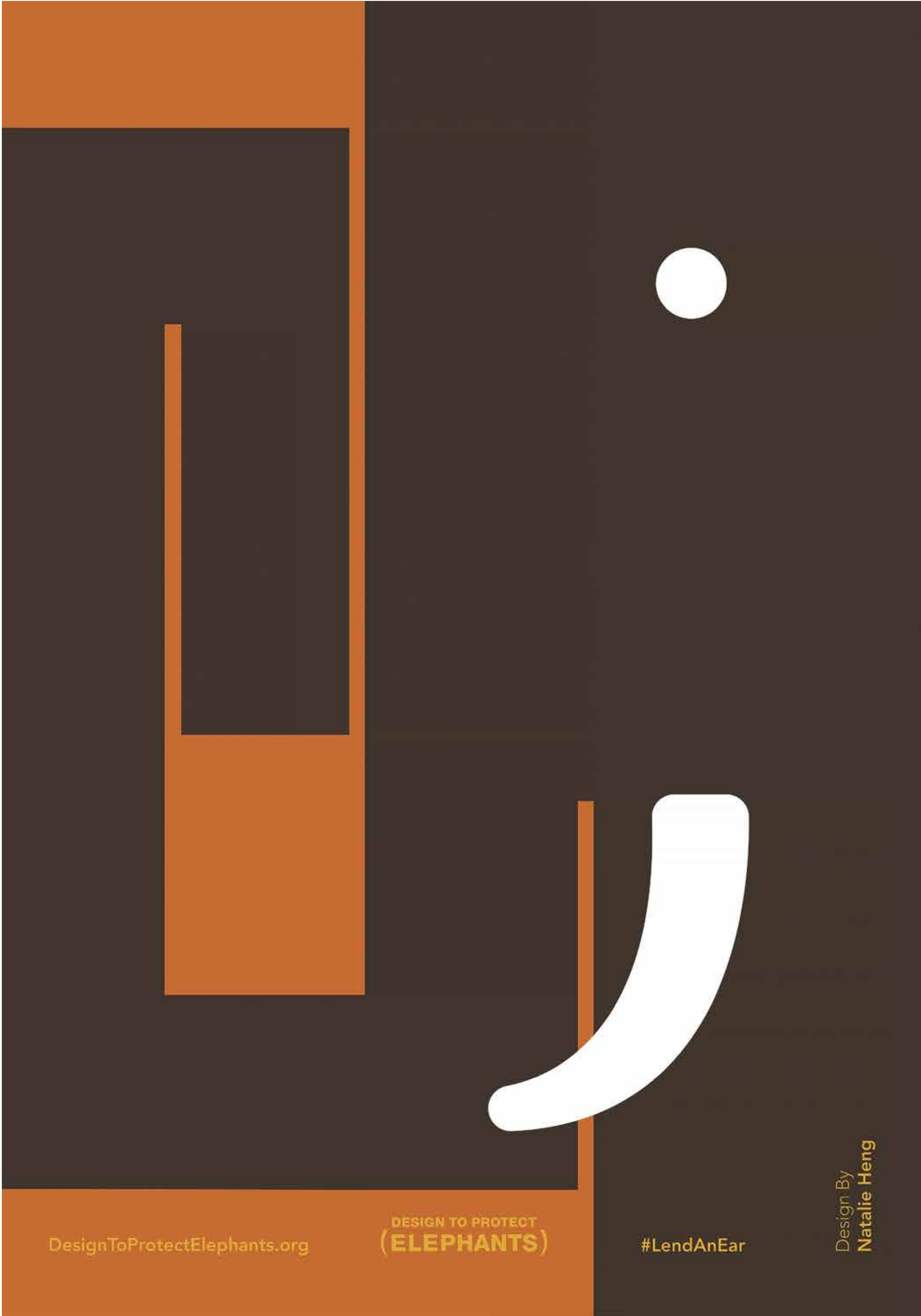
AS CONSERVATIONISTS OFTEN say, no one needs an ivory tusk except an elephant. University of Central Oklahoma College of Fine Arts and Design, as well as local professional designers, collaborated to bring light to the slaughter of the African elephant through striking, thought-provoking design. **#LendAnEar** uses Oklahoma designers as an outlet for a powerful animal-welfare message with a global objective.

In 2013 WildAid, an international conservation group, launched a campaign to raise awareness of the worldwide demand for ivory—a crisis decimating the population of bush and forest elephants. WildAid proposed that 2016 would be the Year of the Elephant. The goal is to save elephants from extinction by reducing consumer demand for ivory in China, Hong Kong, and Thailand. Design to Protect Elephants was created by Amy Johnson, UCO design professor and department chair. Now in partnership with WildAid and design historian John Clifford, she assembles designers and their communication talents to speak on behalf of the gentle giants who cannot speak for themselves.

Johnson recruited student designers and local design firms to contribute to the movement. She first presented the concept at the Kirkpatrick Foundation's ANIMAL Conference in 2015, explaining the burden of responsibility that rests on creatives who have the power of mass communication. "What if I don't have to quit my job to guard elephants? What if I could convince designers to use their superpowers of persuasion to help in the fight by raising funds and awareness? That would be good! That would be something!," Johnson says.

—Kelly Rogers

For more information, please visit [designtoprotectelephants.org](http://designtoprotectelephants.org).



**The Oklahoma Animal Study**

In 2012, the Kirkpatrick Foundation launched "Safe and Humane," an initiative to make Oklahoma the safest and most humane place to be an animal by 2032. In February 2016, after three years of research, interviews, and fact checking the first comprehensive study on the welfare of animals in Oklahoma, *The Oklahoma Animal Study*, was published. Kristy Wicker, principal investigator, and Manda Overturf Shank, co-author, examine factors such as economics, politics, and the

environment to determine the condition of Oklahoma's wildlife, companion animals, equines, exotics, farm animals, and lab animals. The study also explores how Oklahomans in rural and urban settings interact with, view, and respect animals.

*The Oklahoma Animal Study* is available in libraries across the state, and online at [safeandhumaneoklahoma.org](http://safeandhumaneoklahoma.org). To request a free copy, please contact the foundation at [office@kirkpatrickfoundation.com](mailto:office@kirkpatrickfoundation.com).

## THE ELEPHANTS IN THE ROOM

The University of Central Oklahoma's Department of Design hosted *Design to Protect Elephants*, at the Letterpress & Prototyping Lab in Edmond, Oklahoma. Not only was the artwork designed to protest and raise awareness about the slaughter of the African Elephant, the posters were screenprinted on site and sold at the exhibition.



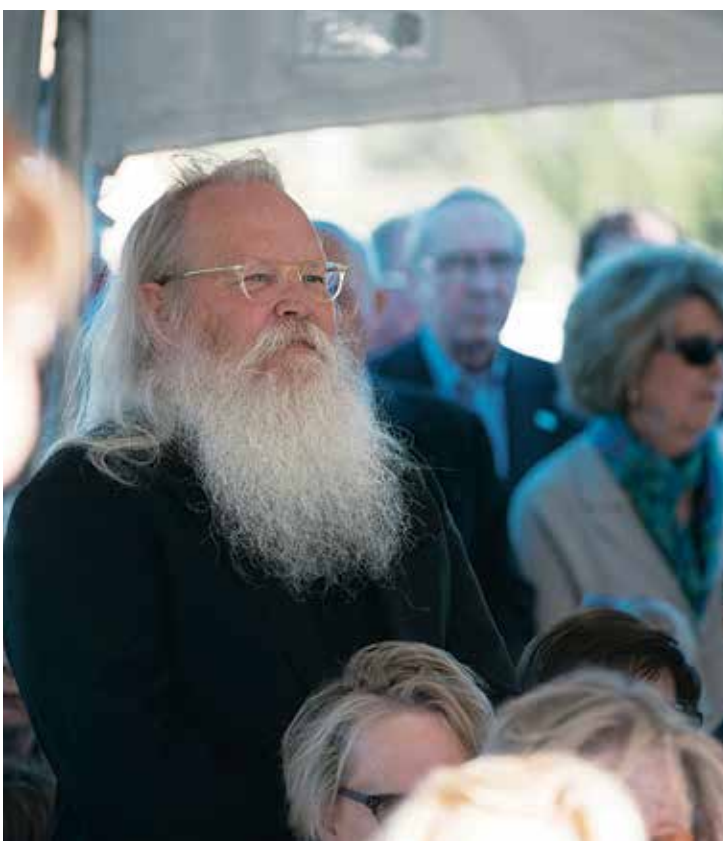
# ArtSociety



## From the Ground Up

Oklahoma Contemporary Arts Center's Groundbreaking Ceremony

Raising a glass and breaking ground to celebrate the new **Oklahoma Contemporary Arts Center** campus, coming in 2018. Revelers gathered on a warm, sunny evening in September to hear spirited remarks by **James Pickel**, OCAC Founder and board president **Christian Keesee**, Oklahoma City mayor **Mick Cornett**, and arts instructor and Oklahoma Contemporary Arts Center alumna **Annalisa Campbell**. The **Capitol Hill High School Band** provided a soundtrack to this festive event.



A FUTURE SO BRIGHT: **The Board of Trustees of Oklahoma Contemporary** breaks ground on what will be an unprecedented arts center in the region. Board president and founder **Christian Keesee** (above), president of the Kirkpatrick Family Fund, reflects on OCAC's past, present, and future. Oklahoma City mayor **Mick Cornett** makes opening remarks. **John Seward** looks on during the ceremony.

## Guadalajara Comes to Marfa

Francisco Ugarte's solo exhibition at Marfa Contemporary

During the famed Chinati Weekend in Marfa, Texas, **Francisco Ugarte's** exhibition *How Things Are* opened at Marfa Contemporary. Embracing the unexpected and interrupting the expected is the theme of the Mexican artist's solo exhibition. Art patrons toured the gallery and watched as the West Texas sun set over the site-specific sculpture installed in front, creating an ever changing set of shadows.



SUN SEEKERS: Patrons from all over the world took in the sights of Ugarte's latest exhibit at Marfa Contemporary.



## In Conversation

Two artists discuss their work

The ArtDesk Conversations series continued the morning after **Francisco Ugarte's** opening. Fellow artist (and Ugarte's cousin) **Gonzalo Lebrija** sat down with **Jeremiah Matthew Davis**, artistic director of Oklahoma Contemporary, to discuss the white-hot Guadalupe art scene, their backgrounds in architecture, and contemporary art.



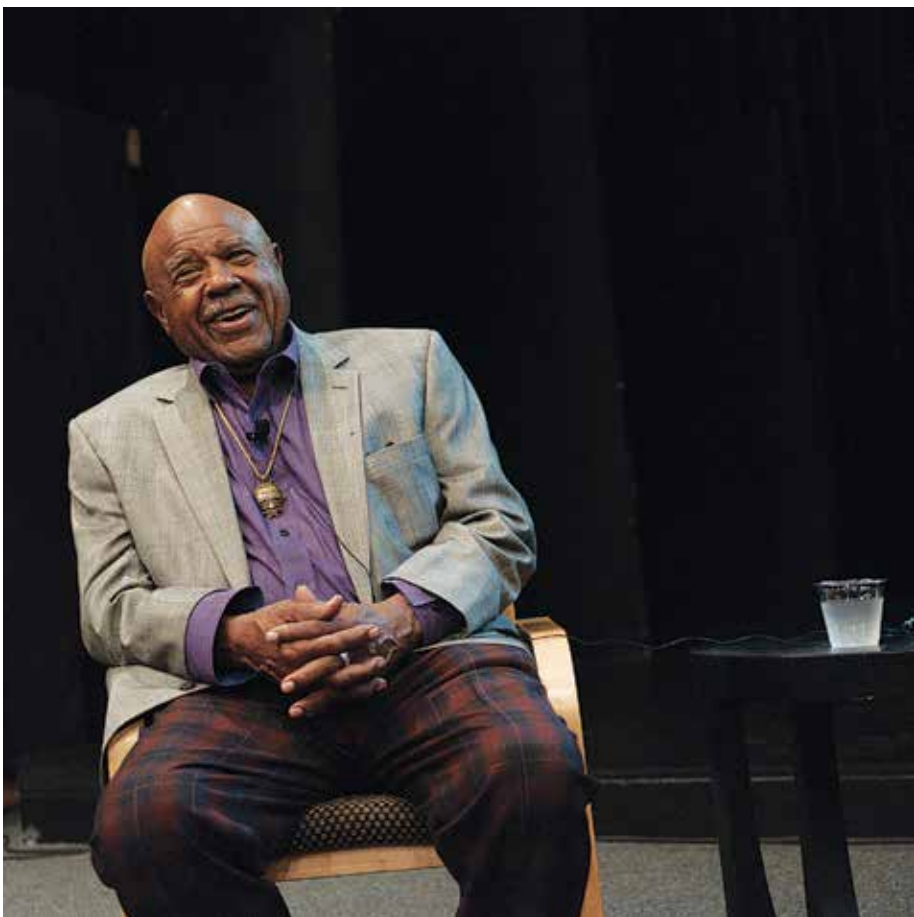
## Mel Edwards: *In Oklahoma*

October 20 at Oklahoma Contemporary Arts Center

**Melvin Edwards** is back in Oklahoma for the first time in more than twenty-five years. His solo exhibition, *In Oklahoma*, opened in October at Oklahoma Contemporary Arts Center in Oklahoma City to a great crowd, and included an artist Q&A, jazz performances, and thoughtful contemplation. More on the artist—his career spans fifty years—on page 14 of this issue.



A HERO AND A SCHOLAR: Live jazz performances are scheduled throughout the exhibition. **Mel Edwards** entertains the crowd during a lively Q&A. Art patrons take in the exhibit, which, will be at Oklahoma Contemporary until December 27.



## Teachable Moment

Welcoming Aurora Lora as superintendent of schools

Since taking the reins as superintendent of Oklahoma City Public Schools in August, **Aurora Lora** has become an advocate for change in the district during a challenging time for the state budget. Oklahoma native **Summer Wheat's** exhibition, *Everything Under the Sun*, served as a backdrop for a lovely evening reception held at Oklahoma Contemporary Arts Center.



THE WELCOME WAGON: The evening reception attracted **parents and supporters** of Oklahoma City Public Schools. OKCPS board chair **Lynne Hardin** (above, right) led with welcoming remarks. Advocates such as **Amy Curran** from Generation Citizen and **Erin Oldfield**, director of education for Oklahoma Contemporary (right) were in attendance. Young musicians from **El Sistema** performed for the crowd during the cocktail hour.



SILVER SCREEN: The Warren Theatre in Moore, Oklahoma, on opening night of *Te Ata*.

## Storytelling

The world premiere of the film *Te Ata*

Proud Oklahomans and members of the Chickasaw Nation came together to watch the true story of storyteller, actress, and Chickasaw Nation citizen, *Te Ata*, portrayed on the screen by **Q'orianka Kilcher**. The movie follows **Te Ata Fisher**. Whose career spanned over sixty years on the stage, on the screen, at the White House for the Roosevelts, and in England for Queen Elizabeth.

More than 700 guests arrived at the Warren Theatre on a fall evening to celebrate the premiere of this Chickasaw Nation Production, including Oklahoma notables such as **Governor Mary Fallin** and her husband, **Wade Christensen**, and, former governors and first ladies **Frank and Cathy Keating** and **Brad and Kim Henry**. Also in attendance was the governor of the Chickasaw Nation, **Bill Anoatubby**, and tribal elders and cabinet members. The cast of *Te Ata*, including actors **Graham Greene, Gil Birmingham, Cindy Pickett**, and **Jenni Mabrey**, were celebrated as a triumph in the film.

## Contributors



**RYAN STEADMAN** | As an art critic, curator, and artist, Ryan Steadman has organized a series of acclaimed exhibitions in New York City, most recently at the Sotheby's S|2 gallery and the Nathalie Karg Gallery, and at the Code Art Fair in Copenhagen. He has written for *The New York Observer*, *artforum.com*, and *Modern Painters* and shown his paintings regularly since 2004, most recently with solo exhibitions at Karma and Pablo's Birthday, both in Manhattan.



**STEVEN WALKER** | Steven Walker grew up living around the world in a military family. He graduated from OU in 1979 and founded Walker Creative Inc. in 1987. His designs have appeared in both *Print* and *Communication Arts* magazines. A long-time drummer, he performs regularly in the Oklahoma City area. He and his family live in Norman.



**ALLISON C. MEIER** | A Brooklyn-based writer focusing on the arts, Allison Meier is currently a staff writer at *Hyperallergic* and moonlights as a cemetery tour guide at New York burial grounds. An Oklahoma native, she has also worked as the senior editor at *Atlas Obscura*, communications manager at the Cooper Union, staff writer at *ARTINFO*, and development coordinator at Untitled [ArtSpace].

## DEDICATION

*This issue of ArtDesk is dedicated to Lachlan William Wade, born September 19, 2016; to Kirkpatrick Foundation trustees Anne Morgan and Jeanne Hoffman Smith, for their combined thirty-five years of service; and to Kelly Rogers, for her graduation from the University of Oklahoma.*

## A R T D E S K

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► *Flatiron*  
“I believe big ideas often come from small spaces. On the second floor in the ‘nose’ of the building I hear my friends honk as they drive by after dark.”



▲ *Piano room*  
“A room for reading and poetry and creative thoughts. You can feel the words floating in the space. The black sheet signals the opportunity for discovery.”



◀ *Studio R*  
“The light creates an atmosphere charged with possibilities. Once a week I create a new sculpture from used cardboard boxes.”

## PLACES TO DREAM

Oklahoma architect Rand Elliott is responsible for some of the most iconic buildings in Oklahoma. This year, Elliott celebrated the forty-year anniversary of his Oklahoma City-based firm, Elliott + Associates.

*Photography by* **RAND ELLIOTT**



“  
NO WATER, NO LIFE.  
NO BLUE, NO GREEN.  
”  
—Sylvia Earle, biologist



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