

BRUTALISM / GUADALAJARA / EILEEN MYLES / ARTIST RESIDENCIES / AMERICAN GRAFFITI FALL 2017

ART DESK

CONTEMPORARY ARTS, PERFORMANCE, AND THOUGHT



YAYOI KUSAMA
All the Eternal Love I Have for the Pumpkins (2016)
On view at the Dallas Museum of Art beginning October 1.



WHITE RUSSIAN

*Pour vodka and coffee liqueur
(two to one) over plentiful ice.
Add a splash of butterscotch schnapps
(trust us), top with heavy cream.*

Take 'er easy, Dude.

Brute Force

FEW ARCHITECTURAL STYLES have been as misunderstood and even despised as Brutalism. Often incorporating concrete in bold monolithic designs, the style came into vogue during the turbulent 1960s and 1970s—a physical manifestation of institutional strength and order amid the chaos of the era. Indeed, many Brutalist buildings were constructed as governmental housing, libraries, offices, and schools, which may be why several of them were used as locations for films with dystopic, futuristic themes. By the 1980s, the stark edginess of Brutalism seemed out of place amid the glitz and glitter of the “greed is good” decade. Over-the-top, ornamental postmodernism became the architectural darling of the day, and many Brutalist relics were maligned as ugly, imposing, and austere.

Recently, the style has started to be re-evaluated by scholars, architects, and the public, just as many of the finest examples of Brutalism have been threatened with demolition. Other Brutalist icons have been restored and are appreciated anew for their sculptural elegance.

BY LYNNE ROSTOCHIL

PYRAMID SCHEME

In the aftermath of the Kennedy assassination, Dallas mayor Erik Jonsson sought to combat the “City of Hate” moniker the city had acquired. Through his project Goals for Dallas, a bold, architecturally stunning municipal complex emerged. Designed by I. M. Pei, **Dallas City Hall** opened in 1978. The buff-colored concrete building is a seven-story inverted pyramid that is as practical as it is phenomenal.

Oklahoma

MIESIAN MARVEL

OKLAHOMA CITY: As a student in Europe, Monsignor Don J. Kanaly was fascinated by the great Gothic cathedrals, most of which were constructed by local residents. Upon joining the staff at the **St. Patrick Catholic Church** in 1958, he learned that the congregation had no sanctuary. Kanaly decided that parishioners would make like the European villagers and build their own. They hired Tulsa architect Robert Lawton Jones, who designed a concrete box that was embellished with stamped angels and surrounded by a glassed-in sanctuary. The devoted congregation labored on evenings and weekends for two years to construct the church, which opened in 1962.

JOSEPH MILLS



ON THE CASE

OKLAHOMA CITY: Brutalist aesthetics are alive and well in the **Oklahoma Case Study House**, built in 2011 and located in a century-old neighborhood. Concrete panels act as a base for the steel-faced, cantilevered second story, which appears to balance precariously like a half-moved Jenga piece. Inspired by the mid-century California Case Study Houses, Fitzsimmons Architects received the Honor Award from the Oklahoma chapter of the American Institute of Architects (AIA) in 2011 for its design.

JOSEPH MILLS



RIBBING YOU

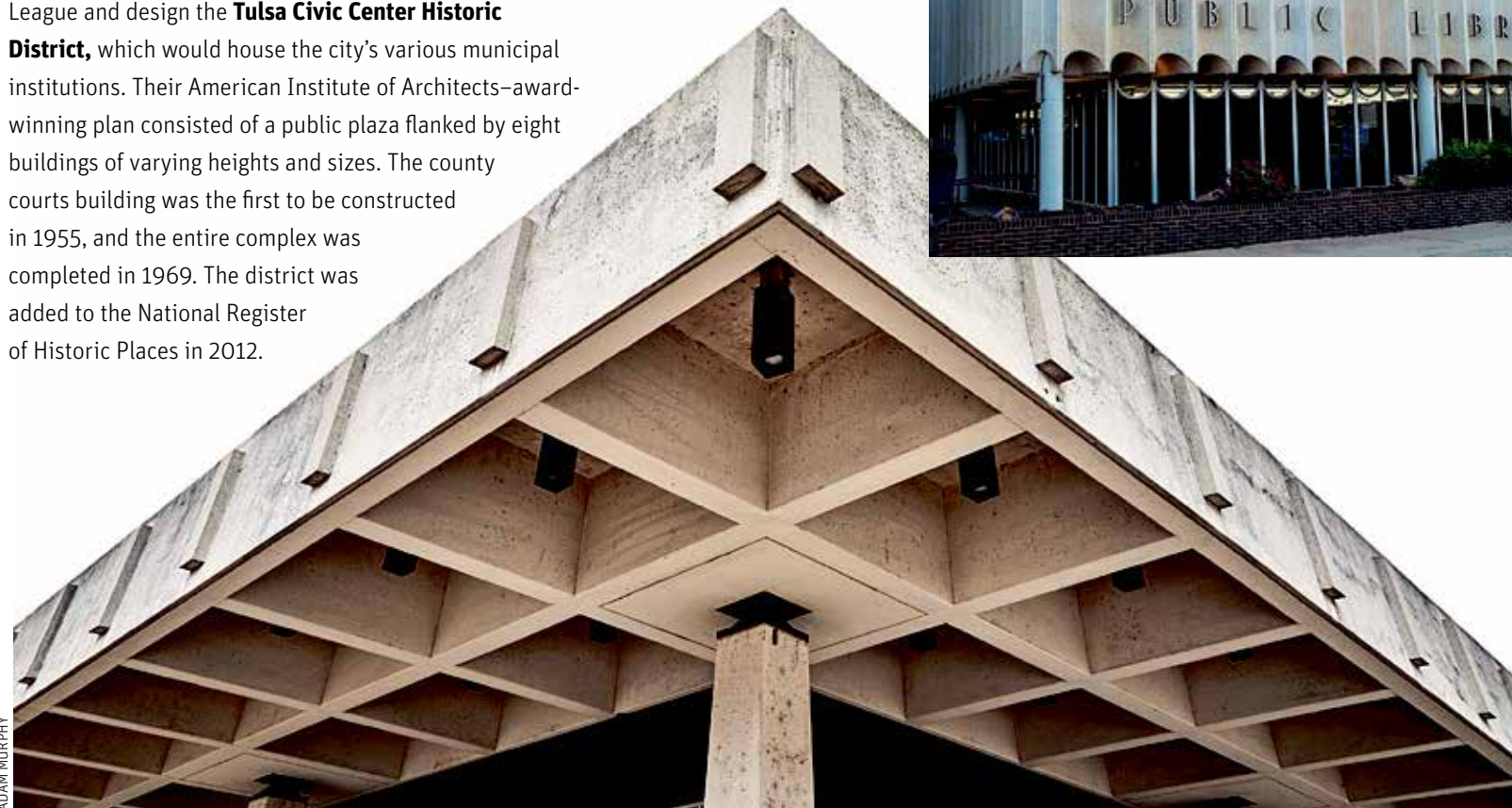
ENID: The elegant **Public Library of Enid and Garfield County** was designed by local architecture firm D. A. Smith and Associates and opened in 1964. The two-story library is a true modern standout with its scalloped façade made of aggregate concrete that seems to miraculously float over much lighter anchoring glass panels. The library's exciting vertical lines recall the many grain elevators scattered around the town of Enid. The library was added to the National Register of Historic Places in 2015.

MICHAEL LOUTHAN



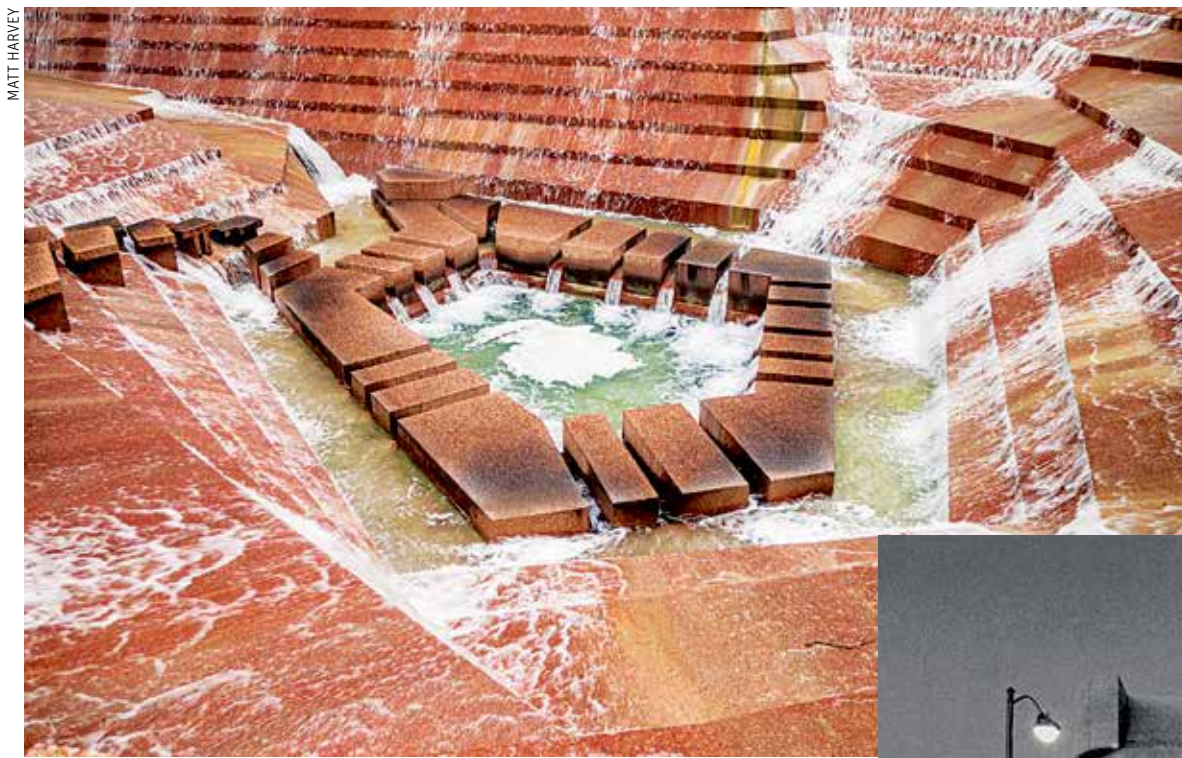
TEAM EFFORT

TULSA: In the 1950s, a consortium of local architects, including Charles Ward, David and Lee Murray, and Robert Lawton Jones, banded together to form the Architectural League and design the **Tulsa Civic Center Historic District**, which would house the city's various municipal institutions. Their American Institute of Architects-award-winning plan consisted of a public plaza flanked by eight buildings of varying heights and sizes. The county courts building was the first to be constructed in 1955, and the entire complex was completed in 1969. The district was added to the National Register of Historic Places in 2012.



ADAM MURPHY

Texas



MATT HARVEY

CEMENT SANCTUARY

FORT WORTH: Rarely has Brutalism been realized more effectively or creatively than in Philip Johnson's design for the **Fort Worth Water Gardens**, which opened in 1974. The site is a peaceful, four-and-a-half-acre oasis in the middle of bustling downtown. Consisting of polygonal-shaped stairs and walkways that allow visitors to interact with the space, the park features mature trees surrounding three separate areas of cascading fountains and waterfalls. The park's highlight is the Active Pool, which was featured in the film *Logan's Run*. Another Fort Worth highlight is the Kimbell Art Museum. Designed by Louis Kahn, it is a true work of art itself.



EZRA STOLLER

PITCH PERFECT

HOUSTON: In 1962, the Ford Foundation awarded the nonprofit **Alley Theatre** a grant to construct an architecturally significant building. Organizers hired renowned architect Ulrich Franzen to design the theater. Known for his innovative Brutalist structures, Franzen wanted to create a space that "sings from any viewpoint," and the result is a hulking concrete-and-glass wonder with nary a right angle in sight. The theater opened in 1968 and received the prestigious 25-Year Award from the Texas Society of Architects in 2014.

Colorado

MEDIEVAL TIMES

DENVER: Italian architect and designer Gio Ponti's modern take on a medieval castle, the towering **North Building of the Denver Art Museum**, is an imposing slab of irregular angles and windows protectively guarding the art within. Opened in 1971, this is Ponti's only completed American building and boasts twenty-four distinctive sides covered in more than one million reflective glass tiles. The North Building will undergo a \$150 million renovation later this year that will be finished in time for its fiftieth anniversary in 2021.



COURTESY DENVER ART MUSEUM

©UNIVERSITY CORPORATION FOR ATMOSPHERIC RESEARCH

PEI PLAN

BOULDER: In his design for the **Mesa Laboratory** at the **National Center for Atmospheric Research**, architect I. M. Pei was inspired by Colorado's indigenous sites, such as Mesa Verde, because "their buildings are always comfortable with the land itself." Indeed, sited atop a twenty-eight-acre mesa overlooking a public preserve, the facility appears to have naturally sprouted from the earth in much the same way as the Flatirons that surround it. The earthy-but-futuristic center was featured in Woody Allen's 1973 movie, *Sleeper*.



TROPIC WONDER

DENVER: It is perhaps no surprise that Claude Boettcher, then vice president of the Ideal Cement Company, instructed architects Victor Hornbein and Ed White Jr., to incorporate concrete in the conservatory's design. In 1966, the Boettcher Foundation donated funds for the construction of the **Boettcher Memorial Tropical Conservatory**, which would become a Denver landmark just seven years later. This lively patchwork of concrete "lace" frames clear Plexiglass panels and lets in the natural light required for the 11,500 square feet of plants housed inside.



SCOTT DRESSEL-MARTIN

Kansas

STILL ON THE LINE

WICHITA: The bold **Central Library** of the **Wichita Public Library System** is one of the finest examples of Brutalism in the region. Designed by local firm Schaefer, Schirmer, and Elfin, the library opened in 1967 and is an exciting juxtaposition of vertical and horizontal lines. The building itself is long and low with mimicking horizontal concrete bands that appear to protect the seemingly vulnerable recessed windows that make up its first two levels. Currently, a new library is under construction nearby, and the future of this Brutalist gem is uncertain. ❌



KACY MEINECKE



FALL 2017

Necessities

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

Hot Spot

In July, the **Dallas Museum of Art** announced its acquisition of celebrated Japanese artist **Yayoi Kusama's** *All the Eternal Love I Have for the Pumpkins*. Of her *Infinity Mirror Room* installations, this piece is the first exhibited in a North American collection and her first pumpkin mirror room since 1991. Visitors will be immersed in what feels like an infinite landscape of the artist's imagination—her signature polka dots on yellow acrylic pumpkins—and seemingly become part of the artwork itself. *All the Eternal Love I Have for the Pumpkins* is on view at the Dallas Museum of Art beginning October 1 through February 25, 2018. The museum is open Tuesday through Sunday and is located at 1717 North Harwood Street in Dallas, Texas. ▶ dma.org

Photograph by Thierry Bal. Courtesy YAYOI KUSAMA Inc., Ota Fine Arts, Tokyo / Singapore and Victoria Miro, London
© Yayoi Kusama

HEIDI LAU: *The Primordial Molder*
Bronx Museum of the Arts / Bronx, New York

SCULPTURE

Heidi Lau pulls from early origin narratives to explore life cycles and the Taoist origin myth to produce rigorously constructed monuments. In an effort to materialize the past, Lau uses artifacts as symbols to rebuild the Macau culture and memory from her own as a native to this Chinese region. Through ceramics, she re-creates ritualistic objects, exploring their meaning in the modern age. *Through October 22.* ▶ bronxmuseum.org



TOM SACHS: *Tea Ceremony*
Nasher Sculpture Center / Dallas, Texas

INSTALLATION

For his *Tea Ceremony*, Tom Sachs will reimagine a traditional Japanese tea ceremony inside the Nasher—paying respects to the important elements of the Asian ritual while re-contextualizing it inside a museum setting, providing opportunities for patrons to experience the ceremony through a series of public demonstrations. First installed at the Noguchi Museum in New York, the installation includes lanterns, gates, a wash basin, a plywood airplane lavatory, a koi pond, images of Mount Fuji displayed on a video wall, and a bronze bonsai made from found objects. *Through January 7, 2018.*

▶ nashersculpturecenter.org

LIN MAY SAEED
Lulu / Mexico City, Mexico

MIXED MEDIA

The Mexico City gallery Lulu welcomes Lin May Saeed, an animal-rights advocate and artist. Creatures great and small have a central role in Saeed's paintings, etchings, and reliefs. When depicted within the work, they serve as protectors, the protected, guides, gods, and equals to the humans who share their space. Although, at times, they can be predator—skipping up the food chain and feasting on a suit-and-tie Westerner whose sins against Earth have come back to haunt him. *Through November 18.* ▶ luludf.com



MAKING AFRICA: *A Continent of Contemporary Design*
High Museum of Art / Atlanta, Georgia

SURVEY

This exhibition traces the progression of African culture through its evolution and advancement

in art, fashion, and technology. Organized by the Vitra Design Museum and Guggenheim Museum Bilbao, *Making Africa* presents contemporary Africa from a vantage point of excellence and change through design. This is the first museum in the United States to host this exhibition. The work of more than 120 artists will be on view for their contributions to African design. *October 14 through January 7, 2018.* ▶ high.org



ROOTS OF THE DINNER PARTY: *History in the Making*
Brooklyn Museum / Brooklyn, New York

SURVEY

This installation continues *A Year of Yes: Reimagining Feminism* at the Brooklyn Museum, a year-long program recognizing feminism in art and society. This exhibition provides a detailed look into the making of Judy Chicago's *The Dinner Party* (1974–79). Chicago was a pioneer of feminist art in the twentieth century and is best known for *The Dinner Party*, a grand banquet table with seats for thirty-nine mythical and historical

female pioneers. *October 20 through March 4, 2018.* ▶ brooklynmuseum.org

female pioneers. *October 20 through March 4, 2018.* ▶ brooklynmuseum.org

LCD SOUNDSYSTEM
Bomb Factory / Dallas, Texas

MUSIC

Singer, songwriter, DJ, record producer, and restaurateur James Murphy seems to always be threatening retirement, which makes any tour stop seem like a can't-miss show. Murphy and his cohorts reunited LCD Soundsystem in 2016 after a brief hiatus (and a series of legendary "farewell" shows at Madison Square Garden in 2011). The band is touring in promotion of *American Dream*, their newly released comeback album. *October 30.* ▶ lcdsoundsystem.com

KIKI SMITH AND PAPER: *The Body, the Muse, and the Spirit*
Oklahoma State University Museum of Art / Stillwater, Oklahoma

MIXED MEDIA

American artist Kiki Smith is known for her commentary on bodily processes and nature, sometimes depicting people stepping, birth-like, out of their animal counterparts. These works contemplate our connection to the dwindling Earth, while also examining the human form and specifically the female figure. Sixty of Smith's works will be on display, including drawings, prints, and paper sculptures from the 1980s to now. This exhibition is the third in a series called the *New York Project*, bringing the work of contemporary artists to Oklahoma State University. *Through December 2.* ▶ museum.okstate.edu

CHINATI WEEKEND
Chinati Foundation / Marfa, Texas

EVENT

This increasingly popular weekend brings

the art world to Marfa, Texas. The permanent collection at the Chinati Foundation will be open for viewing. British pop art master Bridget Riley will debut *Wall Painting, Royal Liverpool Hospital* (1983–2017) in the special exhibition building at the Chinati Foundation. On Sunday, do not miss a special performance by neo-soul singer Solange. Sister to Beyoncé, Solange has carved out a unique and challenging career with her most recent release, *A Seat at the Table*. *October 6 through October 8.* ▶ chinati.org

INSTALLATION

Commonwealth and Council is an artist-run space in the Los Angeles neighborhood of Koreatown. Founded by artist Young Chung, the space is dedicated to showing new work by young artists in LA. These two solo shows feature video and installation artist Carolina Caycedo in her exhibition *El Hambre Como Maestra* and Brazilian conceptual artist Clarissa Tossin in *The Mayan*. *Through October 21.* ▶ commonwealthandcouncil.com

JOHN DUNKLEY: *Neither Day nor Night*
Pérez Art Museum / Miami, Florida

PAINTING

This is John Dunkley's first survey outside of Jamaica. Organized by Pérez Art Museum Miami, *Neither Day nor Night* will showcase Dunkley's art from the 1930s to the 1940s. Regarded as an important historical artist

to Jamaica, he worked in his signature dark palette and meticulous detailing as well as produced small, figurative sculptures. *Through January 14, 2018.* ▶ pamm.org

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MI TIERRA: *Contemporary Artists Explore Place*
Denver Art Museum / Denver, Colorado

GROUP EXHIBITION

Mi Tierra examines the contemporary aspects of the American West, with a focus on migration and the complex themes surrounding it—visibility, nostalgia, displacement. Participating artists include Dmitri Oberfell, Ana Teresa Fernández,

Gabriel Dawe, Daisy Quezada, and Ruben Ochoa, covering media from performance-based video art to ceramics. *Through October 22.* ▶ denverartmuseum.org

VIDEO

The Dallas Museum of Art has assembled the work of twenty-four legends of video from over sixty years, selecting work that tackles our most pressing issues—race, sexual identity, media, and political unrest. *Truth* is the first DMA exhibition dedicated to time-based media and will include video from the permanent collection. *October 22 through January 28, 2018.* ▶ dma.org



KAHLIL JOSEPH: *Shadow Play*
New Museum / New York, New York

FILM

Kahlil Joseph's visuals on Beyoncé's album, *Lemonade*, mark a milestone in video art of the twenty-first century. The artist presents a new black-and-white film exploring the everyday silence and song of Harlem's neighborhood. The new film will be shown in correlation with his 2014 work, *m.A.A.d.*, which used a side-by-side approach to the dichotomy of Compton, California, examining the spiritual connections between past and present. *September 27 through January 7, 2018.* ▶ newmuseum.org

LIZ GLYNN: *The Archaeology of Another Possible Future*
MASS MoCA / North Adams, Massachusetts

SCULPTURE

With her newest exhibition, Los Angeles-based artist Liz Glynn is advocating for a return to the material world through a walkable, multi-level labyrinth—nearly the length of a football field—in MASS MoCA's sprawling Building 5 gallery. *The Archaeology of Another Possible Future*, "expands Glynn's interest in the rise and fall of empires, the assignment of cultural value, and labor and production," says the museum. *October 7 through September 4, 2018.* ▶ massmoca.org



FIVE DAYS IN *Guadalajara* By JEREMIAH MATTHEW DAVIS

Mexico City has been long known as Mexico's culture center, but the country's second-largest city, Guadalajara, is staking its claim as a center for contemporary art and creativity. Rather than making the traditional outbound migration to larger cities to pursue their careers, creative Guadalarans are finding inspiration and opportunity in their hometown. "Artists and gallerists alike do not feel there is a status quo they should break or follow," says Francisco Borrego Vergara, director of Curro gallery. This has re-energized Guadalajara as a fun, vibrant city attracting artists, collectors, and art enthusiasts from around the world. Oklahoma Contemporary Arts Center's artistic director, Jeremiah Davis, shares with *ArtDesk* his recent five-day itinerary.

DAY ONE

Around the corner from our hotel, **Casa Fayette**, we visit our first gallery in Guadalajara, **Travesía Cuatro**. Founded in Madrid, Spain, in 2003 by **Silvia Ortiz** and **Inés López-Quesada**, the Guadalaran offshoot opened in 2013 and represents many of Guadalajara's most well-known artists, including **Gonzalo Lebrija**, **Jose Dávila**, and **Jorge Méndez Blake** (all of whom have exhibited at Marfa Contemporary in Texas). Our first late-night dinner was at **Hueso** ("bone" in English), where the interior design features 10,000 cast-aluminum bones arranged on chalk-white walls.



CASA FAYETTE



EL HOMBRE DE FUEGO



PAOS



PÁRAMO



CERÁMICA SURO

DAY TWO

Our day began with a visit to Guadalajara's historic city center and the **Palacio de Gobierno**, an amazing structure built in the eighteenth century and housing a magnificent fresco by famed Mexican muralist **José Clemente Orozco**. Painted in 1937, it is a dramatic depiction of the revolutionary Father Miguel Hidalgo resisting colonial oppression.

For our last stop of the day, we toured the **Hospicio Cabañas**, a nineteenth-century hospital, orphanage, and homeless shelter turned cultural center. Now a UNESCO World Heritage site, the complex houses fifty-seven works by Orozco, including the iconic mural *El Hombre de Fuego*.

DAY THREE

We started at **Curro** gallery, which represents some of Guadalajara's most exciting contemporary artists, including **Francisco Ugarte** and **Octavio Abúndez**. Next, we visited **PAOS**, an artist residency space with high-level public programming directed by **Lorena Peña Brito**.

After lunch at **Río Viejo**, a modern and stylish restaurant serving traditional regional cuisine—complete with mariachi music—we spent the afternoon at the **Museo de Arte de Zapopan**, a contemporary art museum with a collection that includes works from both international and local artists and offers lectures, film screenings, and educational events.

DAY FOUR

We ventured off for a late-morning gallery marathon. The first stop was a strong cup of coffee and a delicious breakfast from **Palreal**; we then hit up **Páramo**, **ARTEFORO**, **Tiro al Blanco**, and **Ladera Oeste**, a new nonprofit art space founded by **Méndez Blake** and curator **Geovana Ibarra**, which exhibits cutting-edge works by mid-career Mexican artists.

As we made our way back to the hotel, we found ourselves at **Museo de Arte Raúl Anguiano**—in addition to its excellent collection of works from famed Guadalaran artist **Raúl Anguiano**, it offers rotating exhibitions of modern and contemporary art.

DAY FIVE

On our final day, we headed to **Tlaquepaque**, on the outskirts of the city and home to **Cerámica Suro**, an artisanal ceramics producer led by **José Noé Suro**. His factory has collaborated with an extensive list of contemporary artists, including Guadalajara transplant (by way of Los Angeles) **Eduardo Sarabia**.

"I got a call from José fifteen years ago," Sarabia says. "He wanted to work on a project with me. I'd never been, so I took a bus, student-style, down to Guadalajara. That project gave me my start and changed my practice. Fifteen years later, I'm still here. Guadalajara seems like a city where anything is possible."

Archival Revival

BY RYAN STEADMAN

ANTHOLOGY FILM
ARCHIVES WANTS
EXPERIMENTAL FILMS
TO SEE THE PROJECTION
LIGHT OF DAY

Experimental film history reaches back to the beginnings of the European avant-garde. Many daring surrealists like Man Ray and Jean Cocteau began working with film between the world wars, and one of the most famous experimental films to this day was produced in 1929 by Luis Buñuel and Salvador Dalí: the surrealist masterpiece *Un Chien Andalou*.

In 1970, avant-garde film found a permanent platform with the creation of the Anthology Film Archives, a New York City nonprofit and the vision of filmmaker and critic Jonas Mekas and his fellow avant-garde filmmakers Jerome Hill, P. Adams Sitney, Peter Kubelka, and Stan Brakhage. The archive has been in its current location, a former courthouse on Second Avenue in the East Village, since 1988.

“When it comes to director retrospectives, we’ve organized numerous series devoted to filmmakers—such as Emile de Antonio, Robert Kramer, Robert Downey Sr., and Shirley Clarke—which have received a great deal of attention and often led to similar retrospectives at other cinemas around North America and the

world,” says the organization’s film programmer, Jed Rapfogel.

This October, Anthology Film Archives continues its run of high-quality directorial introductions with a week-long tribute to the pioneering work of Paul Bartel, a first career survey which has been organized by independent film programmer David Savage, a native of Oklahoma City.

“What’s curious about Bartel is that, on one hand, his breakout success [1968’s *The Secret Cinema*] predates Stonewall and is a very queer film in its sensibility,” says Savage, who attended the University of Oklahoma. “But Bartel himself never ‘came out’ as a gay filmmaker.”

“[Bartel] was well known and liked outside his immediate circle,” adds Savage. The quixotic Brooklyn-born director, who is perhaps best known for *Eating Raoul*, was an important touchstone for one director in particular, Savage says. “John Waters saw *The Secret Cinema* as a young man in Baltimore and admired it a great deal.”

Bartel’s filmography, which is chock-full of subtle social satire and dark humor, stands as an interesting foil to the radicals of sixties



Founder Jonas Mekas (right) chats with the legendary director Roger Corman before a screening.

counterculture filmmaking like Jack Smith and Kenneth Anger. Bartel’s is a collection that Savage hopes to prove is just as powerful as those of his contemporaries.

Whether or not Bartel becomes a household name, one thing is for certain: Anthology Film Archives is the definitive venue for bringing experimental film archives to the public sphere.

The retrospective Paul Bartel: A New York Tribute will run from October 13 through October 19, in conjunction with the exhibition Bob Schulenberg: The Secret Cinema at Patrick Parrish Gallery.
▶ anthologyfilmarchives.org

Anthology Film Archives’ headquarters in the East Village



BOUNDARY ISSUES

OSCAR-WINNING FILM DIRECTOR ALEJANDRO IÑÁRRITU EMBRACES VIRTUAL REALITY.

BY ALEX JEN

IT’S PART ARTWORK, part virtual-reality installation, and part collection of immigrant stories. *CARNE y ARENA* (Virtually present, *Physically invisible*), a new piece by Mexican film director Alejandro Iñárritu, collapses the boundaries between art and lived experience by putting audiences in the desert with a group of Latin American migrants, suddenly caught in the cross hairs of the United States Border Patrol.

The Academy Award-winning director (for *The Revenant* with Leonardo DiCaprio) collaborated with cinematographer Emmanuel Lubezki to create this state of the art experience.

Upon arrival, viewers are led into a dim, stark holding room and instructed, as apprehended migrants would be, to take off their shoes. This first part of *CARNE y ARENA* re-creates *las hieleras*, or the freezers: short-term holding cells where migrants are held anywhere from twelve to seventy-two hours. Discarded shoes litter the room, contorted and encrusted in dirt, deformed from weeks of walking. An alarm blares, and participants walk into the next room, where coarse desert sand digs into bare feet. A backpack, a virtual-reality headset, and headphones send them off to the border.

Without warning, a coyote (or smuggler) yells for the group to get down. But there’s nowhere to hide; a helicopter above floods the group of participants with white light. Border agents surround the immigrants, and one points

an AR-15 rifle at a young boy. Iñárritu appears to question the violent intimidation of exhausted, seemingly paralyzed migrants.

“People tend to respond to the piece in a very first-person manner,” says Britt Salvesen, consulting curator for *CARNE y ARENA*. “There’s something about the immersive aspect in the film that gives it an agency and flow.”

The installation ends with Lubezki’s video portraits of the featured immigrants telling their stories, as their faces fade in and out of focus. The stories in *CARNE y ARENA* have been re-enacted by the people who lived through them. “Iñárritu could have scripted and worked with professional actors, but I think he did want the piece to have a foothold in actual experience while still having a universality,” Salvesen says.

CARNE Y ARENA (Virtually present, *Physically invisible*) premiered at the 2017 Cannes Film Festival and is now on view at the Fondazione Prada in Milan, LACMA, and the Tlatelolco museum in Mexico City. ▶ lacma.org

A user experiencing *CARNE y ARENA* (Virtually present, *Physically invisible*)
Photograph by Emmanuel Lubezki



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Coming Up Rosie

EILEEN MYLES—AN EXPERIMENTAL WRITER IN TEXAS AND NEW YORK CITY—IS ENJOYING A CAREER RESURGENCE. HERE, ARTDESK PUBLISHES AN EXCERPT FROM THE AUTHOR'S NEW BOOK, *AFTERGLOW (A DOG MEMOIR)*.

MY FATHER CAME again as a dog. The man named Terrence came again in the month of April approximately thirty years after his own death. No joke he came again as dog named Rosie. I titled her so. She came to me as “a tough Irish girl” and I cobbled a name for her according to that assignment. I had been attached to the dog corps for as long as I could remember. Simple liking led me to the annals of the dog, not the horse. On television a boy with soft hair lived in the country with a furry animal with sharp pointed ears. They had their own show. In another show a gang of city kids had a being along for the ride. One that walked on all fours and a ring around his eye as if to say “seeing is kidding.” Look deeper inside. Do as the dog does and the dog does it through taking pictures and sending the pictures around the universe. The team of children and dogs is the strongest link on earth and if we are to survive as a people it shall occur because of the strength of connection in the ranks of these numbers. The future army of the Great War shall be them.

“

MY STORY would have moved so much faster if that dog friend had come aboard so early on.

”

I knew I would be one alone in my family. I was in the middle, the quiet one. The receiver. I felt the tugging from the male side, and another from the female, and those were my siblings. Yet this inbetweenness, this aloneness, hear it now, is holy. I begged my parents fervently for an animal to be an army with me. My story would have moved so much faster if that dog friend had come aboard so early on. If Dog had come into my child life my father would not have needed to return. He knew this and brought me a small sandy dog I named Taffy and yet my mother returned Taffy, this male, to the ASPCA the next morning where he most likely died. His crime? That he had cried through that first long night as all dogs do. I would have learned so much from him. Get this. I would have been a prophet at 12 instead of 60. But I am very grateful to have had Rosie. And her antecedent, the man, my father. And as it stood I was alone in my family, alone in my world, my one ally in the house, the man, my father was dying. I do need to talk about, hear it, the orientation of alcoholism in order to talk about my father. As David Bowie suggested in a powerful film and as certainly Jesus Christ suggested too of the human tribe, we thirst.

There's a very simple reason for the thirst. We are fish. You know the earth was once covered with water and when the higher being who I choose to call Dog felt tired of being alone the waters receded and suddenly there was land. And the fish crawled to land and grew legs. Why wouldn't Dog go into the waters and speak to the fish, in another time, why did the very essence of the fish, some of them, have to change. If you had the powers of a dog who created at least the universe and I have a feeling Dog created many universes but I don't know how many. I am privy



ALEX MARKS; INSET, CHRIS FELVER

LIVING TWICE

Poet, novelist, and performer Eileen Myles is a native of Massachusetts, a 1971 graduate of U Mass (Boston), and a 2012 nonfiction Guggenheim Fellow. *AFTERGLOW (a dog memoir)* appears in bookstores on September 12, 2017. The author, whose time is split between New York City and Marfa, Texas, shared an excerpt from the *AFTERGLOW* manuscript at an *ArtDesk* Conversation in 2016 (above). Myles will be at the Texas Book Festival on November 4. ▶ eileenmyles.com

to a great deal of knowledge but not all. And this is the very nature of my humility. Even restraining the waters of alcoholism in my own life and I know I know less. And one would assume that Dog could do anything. But no because there are simple laws even Dog needs to obey. You cannot speak underwater. Thus there is no poetry the original speech. Dog wanted to have a conversation with man and the dogs within us. And the fish, frankly, needed to speak. You know how Dog accomplished all this. He pictured it. He pictured an earth covered with water and he pictured it dry, listen to me, and the fish going up on shore and discovering feet. Dog is lonely, we can see that “lonely” in every dog's eyes and that loneliness is love. It causes us to do good things. Hear this. Such is the power of our army. Because

the enemy of that love is dying. Every dog is fading slow returning to the waters of time which is the nature of dog's eyes. His seeing is the sea.

Meanwhile on this earth on this planet we are thirsty. Are we brave enough to see this thirst as longing. We want to go home. So we go to the beach. Understand! We wait for night. The little living human is framed, is continually, by opposites. One of the ways we experience this in the living realm is in the limitations of things. Can we accept this longing, feel it, even maybe occasionally go down to the beach. Jump in, dry off and walk on. Do we accept our fate? The holiest people live by the sea with their dogs. Look at Mary Oliver. That is a saint. But there are a great many challenges to our frame.

Excerpted from *AFTERGLOW (a dog memoir)* © 2017 by Eileen Myles. Reprinted with the permission of the publisher, Grove Press, an imprint of Grove Atlantic. All rights reserved.



ANDRIA LO

HEADLANDS CENTER FOR THE ARTS
Fort Barry, Marin Headlands, California

Headlands is reminiscent of the repurposed military barracks in Marfa, Texas—but with West Coast flair. Its community values provide “reflection, dialogue, and exchange that build understanding and appreciation for the role of art in society.”

NOTABLE ALUMNI: Julie Mehretu, Margaret Kilgallen, Joe Goode
▶ headlands.org



JOANNA ELDREDGE MORRISSEY

THE MACDOWELL COLONY
Peterborough, New Hampshire

In 1920, American poet Edwin Carty Ranck described MacDowell as “a colony where men and women of real talent might work for the joy of working and eschew all *shop talk*.” Applications are accepted for nearly all artistic endeavors.

NOTABLE ALUMNI: Leonard Bernstein, Thornton Wilder, Alice Walker
▶ macdowellcolony.org



MAURO GIACONI

SKOWHEGAN SCHOOL OF PAINTING AND SCULPTURE
Madison, Maine

Among the first generation of residents at Skowhegan was iconic modern abstractionist, Ellsworth Kelly. Set on 350 acres of farmland in rural Maine, the surroundings have served as inspiration to visual artists since 1946.

NOTABLE ALUMNI: Nancy Graves, Robert Indiana, Naomi Safran-Hon
▶ skowheganart.org

The Artist Is In

THE TOP NINE ARTIST RETREATS IN AMERICA

With the support of artist-led communities and programs, artists are finishing novels and finding inspiration for their next body of work in getaways designed for the creatively disciplined. Whether close to nature or a new cityscape, the right residency program can be paramount to an artists’ success. Our favorites across the country span from rural Maine to the Golden Gate Bridge.



LANE BARDEN

UCROSS FOUNDATION
Ucross, Wyoming

This 20,000-acre ranch and retreat was established by oil and gas magnate Raymond Plank in 1981. Set in the High Plains of northeastern Wyoming, it was here where Elizabeth Gilbert wrote her 2006 memoir, *Eat, Pray, Love*.

NOTABLE ALUMNI: Adam Guettel, Jean Valentine, Ha Jin
▶ ucrossfoundation.org



LEASBROCK

WOODSTOCK BYRDCLIFFE GUILD
Woodstock, New York

The Byrdcliffe Art Colony houses writers, visual artists, composers, and now weavers. In 1979, this enclave in the Catskill Mountains was placed on the National Register of Historic Places for its architectural and historical significance.

NOTABLE ALUMNI: Stephanie Danler, Henrietta Mantooth, Jenny Nelson
▶ woodstockguild.org



ANNIE SOPHIA FISHER

OX-BOW SCHOOL OF ART AND ARTISTS' RESIDENCY
Saugatuck, Michigan

In partnership with the School of the Art Institute of Chicago, students working toward a degree can especially benefit from what Ox-Bow has to offer, from experience to course credit. Artists and writers will find diverse opportunities for both winter and summer.

NOTABLE ALUMNI: Nick Cave, Claes Oldenburg, Jerry Saltz
▶ ox-bow.org



NICK DOLL

THE STUDIOS OF KEY WEST
Key West, Florida

Established in 2006, this nonprofit arts and cultural center connects the island with literary, visual, and performing artists. A former Scottish Rite Masonic Center houses the campus in a classic example of art deco architecture.

NOTABLE ALUMNI: Dean Wareham and Britta Phillips, Barbara Hammer, Wayne White
▶ tskw.org



WES HAYNES

YADDO
Saratoga Springs, New York

An upstate New York haven for professional artists since 1926, Yaddo lives on with the mission to “nurture the creative process by providing an opportunity for artists to work without interruption in a supportive environment.”

NOTABLE ALUMNI: Sylvia Plath, Clyfford Still, David Foster Wallace
▶ yaddo.org

RANGE LIFE

ANDERSON RANCH IN SNOWMASS VILLAGE, COLORADO



By **RYAN STEADMAN** | Photography by **IAN EDQUIST**

If you're a city-dwelling artist, one most likely confined to a 500-square-foot apartment-slash-studio, you probably dream of escaping your cement prison and getting back to nature the way so many artists before you have done, from Georgia O'Keeffe to Andrea Zittel.

Artist residencies are that life preserver, a practical way for talented artists to get out of their self-imposed pressure cookers and work in the quietude of a natural setting. There are some excellent ones sprinkled across the United States, such as Skowhegan in Maine and Yaddo in Saratoga Springs, New York, but the crown jewel of artist residencies has to be the Anderson Ranch, which is nestled within the beatific climes of Snowmass Village, Colorado.

The ranch occupies five acres inside Snowmass Village, a resort town that today is best known for winter sports. The idea for a local art school was entrusted to the raku ceramicist Paul Soldner, who was invited in 1966 to teach workshops at the ranch and thus established its roots as an artist's residency. Soldner's goal for Anderson Ranch was always to produce something outside the norm of traditional art schools. Through the efforts of artists and supporters like Soldner, the Anderson Ranch Arts Center was established as a nonprofit organization in 1973.

“What I can tell you is that we transform lives,” says Anderson Ranch executive director Nancy Wilhelms. “It's possible to start here as a young artist and build a career and a lifetime relationship with Anderson Ranch. I can point to artists who started in the children's program and have come back as faculty.”

Anderson Ranch has year-round programming and facilities for all levels of artists—not just professionals—providing talks, access to curators and teachers, and the ability to work in a wide variety of state-of-the-art studios, from a traditional ceramics studio to a high-tech digital fabrication lab.

“It is difficult to be welcoming to all comers and still create an atmosphere of excellence,” writes art collector Dennis Scholl, in an upcoming publication celebrating the fiftieth anniversary of the ranch. “Yet since its founding, Anderson Ranch has fulfilled that goal, whether for a hobbyist learning to throw a pot or a professional fine-art photographer coming to check out the latest cutting-edge technology.”

For any artist, no matter his or her level of training, the time spent at Anderson Ranch is nothing short of transformative. That's what New York painter Sarah Kurz, who received a highly sought-after ten-week residency at Anderson Ranch in 2013, says about the work she produced in the lush, nature-filled backdrop of Snowmass Village. “The otherworldliness of my surroundings helped refine the sense of atmosphere in my work,” says Kurz, who has become known for her gauzy, light-filled paintings. “The mountain air is so physically and visually different from city air—I understood more clearly how to suggest place.”

Wilhelms, who attended college at the University of Colorado, Boulder, the Rhode Island School of Design, and the Center of the Eye school of photography in Aspen (which was eventually absorbed by Anderson Ranch), agrees: “Our setting seeps into the pores and the psyche [of the residents]. We see it constantly in the artists' work and in their ideas.”

It's a testament to the quality of the program that the secret is out about Anderson Ranch, which has managed to capture the attention of collectors, press, and benefactors worldwide from its relatively tiny outpost tucked in the majestic Rocky Mountains. It's exactly that natural beauty that seems to call great artists back to Anderson, time and time again.
▶ andersonranch.org



The BOOK REPORT

Rounding up the newly released and our new favorite art books

By ALANA SALISBURY
Photography by JOHN JERNIGAN



I AM YOU: Selected Works, 1942–1978

Edited by Peter W. Kunhardt Jr. and Felix Hoffmann, Steidl, \$50

A war photographer turned fashion photographer turned filmmaker turned magazine editor, the many lives of Gordon Parks have been well documented. Focusing mainly on his photography work, this book spans thirty-six years of Parks' illustrious career and prolific works during a time of upheaval in America. The photographs from 1948 that Parks took to accompany author and friend Ralph Ellison's essay "Harlem Is Nowhere" are especially powerful.

If I Had a Dinosaur

Gabby Dawnay
Thames & Hudson, \$15

When a dog, a cat, or a fish doesn't feel like it would fit into your household, may we suggest a dinosaur? This book is perfect for building rhyming skills in young readers. The cheerfully thoughtful and detailed illustrations by Alex Barrow make this an instant bedtime classic.

Noah Purifoy: High Desert

Noah Purifoy
Steidl, \$60

A major figure in black assemblage, Noah Purifoy was one of America's foremost installation artists prior to his death in 2004. Purifoy lived and worked in the Mojave Desert amassing a ten-acre estate outside of Joshua Tree, California. *High Desert* includes essays, diary entries, and photography all realized by Purifoy himself.

The American Dream: pop to the present

Stephen Coppel, Catherine Daunt, and Susan Tallman, Thames & Hudson, \$60

Published to accompany the 2017 exhibition of the same name at the British Museum, *The American Dream* focuses primarily on modern printmaking in America after 1960. Filled with more than 200 works from nearly seventy artists—Robert Rauschenberg, Jasper Johns, Kara Walker, and Andy Warhol, to name a few—the book explores how American artists took on issues such as the AIDS epidemic, race, and feminism.

Think and Make Like an Artist

Claudia Boldt, Eleanor Meredith
Thames & Hudson, \$20

The perfect gift for the budding artist. Different from a run-of-the-mill crafting book, *Think and Make Like an Artist* challenges little minds to answer questions like "Why make sculptures?" or "Can clothes talk?" while also providing instructions for some thoughtful, display-worthy crafts.

Hello, Robot.: Design Between Human and Machine

Edited by Mateo Kries and Amelie Klein
Vitra Design Museum, \$75

As we hurtle through the twenty-first century, we become more comfortable with automation infiltrating daily life. *Hello, Robot.* studies the extent of these "intelligent machines" and their impact on society. The contributions to this book are a real treat: Christoph Niemann, famed illustrator, created the dizzying yet beautiful cover image, and Berlin design house Double Standards programmed an algorithm to handle the page layout.

Fink on Warhol: New York Photographs of the 1960s

Text by Kevin Moore
Damiani, \$50

Documentary photographer Larry Fink has had thousands of photos published in the arc of his career. Shot over a few days with Andy Warhol and his Factory cohorts on the Lower East Side of New York City in 1966 for the short-lived publication *East Side Review*, these photos were lost for fifty years. The pictures of Warhol and crew are contrasted with photos from anti-war and Civil Rights demonstrations from the late 1960s—a commentary on what Fink believed was Warhol's insular attitude to the rest of the world in the 1960s.

Bruce Goff: Architecture of Discipline in Freedom

Arn Henderson
University of Oklahoma Press, \$45

One of the twentieth century's most important architects, Bruce Goff at last gets the compendium of work he deserves. Meticulously compiled by Arn Henderson, University of Oklahoma professor emeritus of architecture, this volume covers not only Goff's most iconic designs but also his paintings, drawings, and photographs.

Merce Cunningham: Common Time

Edited with text by Fionn Meade and Joan Rothfuss, Walker Art Center, \$75

Groundbreaking choreographer Merce Cunningham changed dance as we know it. True to its title, *Common Time* surveys how Cunningham's collaborations with artists such as musician John Cage, the patron saint of avant-garde fashion Rei Kawakubo, and painter Frank Stella (plus many others) informed the work of the post-war dance pioneer. The book is published in concert with the sprawling 2017 exhibition at Walker Art Center in Minneapolis and Chicago's Museum of Contemporary Art.

ART for EVERYONE

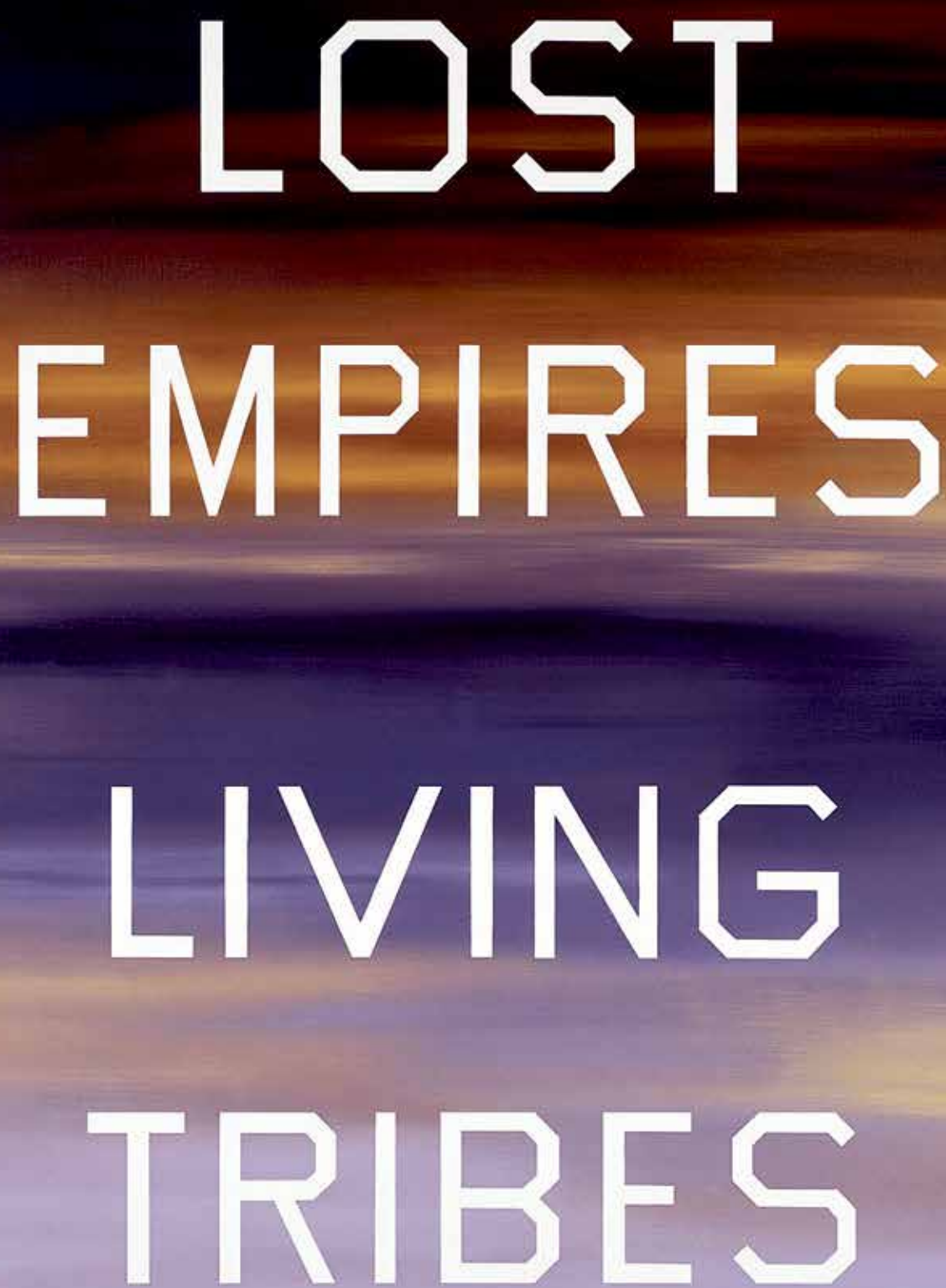
The ArtDesk Library

Please consider donating your fine-art books for inclusion in the Green Box Arts Learning Center, a community room in rural Colorado. Our depository: *ArtDesk* c/o Kirkpatrick Foundation, 1001 West Wilshire Boulevard, Oklahoma City, Oklahoma, 73116.

These gifts will not be tax-deductible.

WESTWORLD

ED RUSCHA UPENDS WESTERN ART



LOST EMPIRES LIVING TRIBES

ED RUSCHA

Lost Empires, Living Tribes (1984)

The Marciano Collection, Los Angeles. © Ed Ruscha

THIS FALL, the Nevada Museum of Art presents *Unsettled*, a new narrative for traditional notions of Western art, giving insight to cultural legacy in a region named the Greater West.

“People have always moved west to find a larger sense of personal liberty and room to reinvent themselves, a freedom that also extends to arts and culture,” says JoAnne Northrup, the museum’s curatorial director and curator of contemporary art. “In the Greater West, unorthodox approaches set the tone, iconoclasts create unexpected pathways, and experimentation is in our DNA. All these characteristics are reflected in the art that is made here.”

Northrup collaborated with seminal pop artist Ed Ruscha to gather the 200 works represented in *Unsettled*. Ruscha, who was raised in Oklahoma City and is the honorary chairman for Oklahoma Contemporary Arts

Center’s capital campaign, took the artistic pilgrimage west in the 1950s to Los Angeles, where he lives and works today. *Unsettled* features works by eighty artists who have shaped—and were shaped by—the Greater West, including Ansel Adams, John Baldessari, Georgia O’Keeffe, Mark Bradford, and Ana Teresa Fernández.

Unsettled’s five thematic categories—Shifting Ground, Colliding Cultures, Colonizing Resources, the Sublime Open, and Experimental Diversity—identify characteristics of this region, which stretches from Alaska through the west coast of the United States and Central America, finally ending in Colombia. Ruscha’s work can be found in each category—a testament to his informative perspective on Western art. Together, each theme connects 2,000 years of art and artifacts, from well-known contemporary

artists to artists from Anasazi, Mayan, and Western Shoshone cultures.

“Artists reflect back to society what they observe about these places,” Northrup says. “[They] help us to better understand the super-region’s unique characteristics and thereby our place in the world.”

Unsettled will travel the Greater West arc, appearing at the Anchorage Museum in April 2018 and the Palm Springs Art Museum in October 2018. These two partner institutions have contributed works from their permanent collections to the exhibition, adding diversity in representation and scope. ✕

—KELLY ROGERS

Unsettled is on view at the Nevada Museum of Art in Reno through January 21, 2018. For more information please visit ▶ nevadaart.org.

S P A T I A L A W A R E N E S S





WILLIAM CORDOVA
Smoke Signals: Sculpting in Time (2017)
 Installation view provided by Sikkema Jenkins & Co., New York

William Cordova's *ankaylli: spatial and ideological terrain* acts as both a solo exhibition and a community project, with a large wooden labyrinth incorporating elements of Peruvian culture throughout. *Ankaylli* will be on view at Marfa Contemporary in Marfa, Texas, through December 22. Mr. Cordova (born in Lima, Peru, in 1971) lives and works across the Western Hemisphere, in

Lima, New York, and Miami. He received his bachelor of fine arts degree from the School of the Art Institute of Chicago and his master's degree from Yale University. Public programming will accompany his exhibition and will include a panel discussion with the artist, tours, lectures, and a workshop with locals resulting in a "constellation" of pieces around town. ✂ ▶ marfacontemporary.org

CONNECT MORE

NO STRANGER TO COLLABORATION, DANCER AND ARTIST
STEPHEN PETRONIO SHARES HIS NEXT ACT.

Photography by CHRISTIAN WITKIN



IN MOTION

Stephen Petronio performs *Broken Man* at the Petronio Residency Initiative.

FOR STEPHEN PETRONIO, dance and visual art go hand in hand. Winner of the American Choreographer Award, the New Jersey native and son of a truck driver draws inspiration from visual artists and has created more than thirty-five original works for his eponymous dance company. Here, he speaks with ArtDesk dance editor Larry Keigwin about his latest creation, the Petronio Residency Initiative.

LARRY KEIGWIN: *So you live in Putnam County [New York]. Tell us about that and your new residency space.*

STEPHEN PETRONIO: My company bought a 177-acre forested mountaintop residence in a place called Round Top, New York, which is about ten miles outside of Catskill in Cairo, New York. Right now it's called PRI at Crows Nest, which is the Petronio Residency Initiative.

The plan is to have four other artists/companies for summer, each with a two-week paid residency. Cindy Sherman contributed the organic garden to the space, so my husband is putting that in. So, hopefully, all of the food will be grown on-site or at least most of it—otherwise locally sourced. My idea was to give people a little bit of heaven while they're working.

That sounds great!

It's really up to you how you use the situation. There are no requirements. You don't have to make anything. You can just come and read if you want to! You can come as an artist. If you're selected, you can come on your own or with up to eight to ten people.

When I started to really get it together, I realized that two weeks is a beautiful thing. But the power of this is going to be how I interact with other similar [residency programs] because I've discovered so many other places that have a similar interest.

I'm trying to link arms with more of these people to create a network. For example, if you got selected, you would come for two weeks to me, then two weeks to Jacob's Pillow, two weeks to X, Y, and Z, and then end up in the LUMBERYARD in Catskill, and then you would end up in New York City. If you got onto this circuit, you would actually be able to make a dance.

I've always thought it would be great to be on a circuit of residencies where one residency space would be early creation and initial movements and then the final space would be a technical residency.

This is the idea I'm working with. We have audio and video equipment, but we have no production value and we have no performance space on my venue—nor do I really want it. Originally, I thought we'd have a theater, but you know, that idea of reproducing all the same resources over and over again is really, in a way, very wasteful. I mean—it's not bad, but we don't all need to have the same thing. We need to collaborate.



Can you describe your trajectory into American modern dance?

I'm the son of a truck driver and a homemaker. I went to Hampshire College to study medicine. I went to a public high school in New Jersey. I was the first child in my family to go to college, and I took a dance class on the recommendation of a girl I was chasing around. I just continued taking classes while I was studying my pre-med courses, and then somewhere in that first year a thunderbolt struck, and I realized that—in a very visceral, crazy moment—I've got a body and it's pretty powerful.

I met Steve Paxton that first year, who is the inventor of contact improvisation and a wonderful visionary improviser. I did my final thesis in dance and moved to New York to study dance. I met Trisha Brown my first year out of college and became her first male dancer. I was choreographing all along, so I worked there for seven years while I was making my work, and then I left because my company was getting a lot of work.

I've always admired how you include contemporary visual artists in your work—sculptors, designers, costume designers, sets, music. What has influenced your interest in contemporary visual art?

Trisha and [Merce] Cunningham, have this model of working with contemporary music and contemporary visual arts. So my training is very unclassical—I don't have classic training. I don't read music. I didn't study ballet. You know, with them, I started dancing in college, and I really did not know very much about contemporary arts, but when I met Trisha, she brought

me into the world of visual art. So the first couple of weeks, she asked me to come to dinner at this guy Bob's house. I was like, "Well, Bob who?" She said Bob Rauschenberg, and I [asked,] "Who is Bob Rauschenberg?" You know, one of the greatest artists of the twentieth century. After I met him, I ran home and looked him up in the encyclopedia because there was no internet at the time, and then I realized who he was, and that began my long love of visual arts.

We both just came back from a DanceMotion USA tour. What did you learn from your DanceMotion USA tour and where did you go?

So we went first to Thailand, which was incredible. We performed in the Hanoi Opera House in Vietnam, and then Singapore. It was kind of a little black box, but in Thailand we were in big and small theaters. It was really interesting to be at the top of the performance world there.

We also worked a great deal with children and adults with different disabilities—from blindness to deafness to spinal-cord injuries to autism. I've made a couple of works for differently abled companies in the past. Sometimes we'd have fifty people in a class with all different levels of ability and all different kinds of disability.

I learned that no matter what you have going on in your body, you still have a body, and even if you're just moving your eyebrows or breathing, that is a connection that you can share with somebody, and that was pretty beautiful.

I love that.

It's a pretty moving experience, and for all of the difficulty, I'm very grateful to get motion into them and to the State Department for putting that in front of us. We're going to start folding that into our mission. We're going to start training to get more skilled in working with disabilities.

Are there any artists today who you're working with or have your eye on who really excite you?



I'm in the middle of a long collaboration with Janine Antoni, who is a sculptor and performance artist. This is our fourth year. We've made a number of works together for the stage, and now we're making objects together. So I've begun making visual objects, which I'm super-excited about. We're both around the same age and kind of in the same places in our careers, and we're kind of using each other to start over again in another field. And it's really fun to have that conversation going on.

One last question—this is a tacky question—how old are you? You're still dancing, and what is that like?

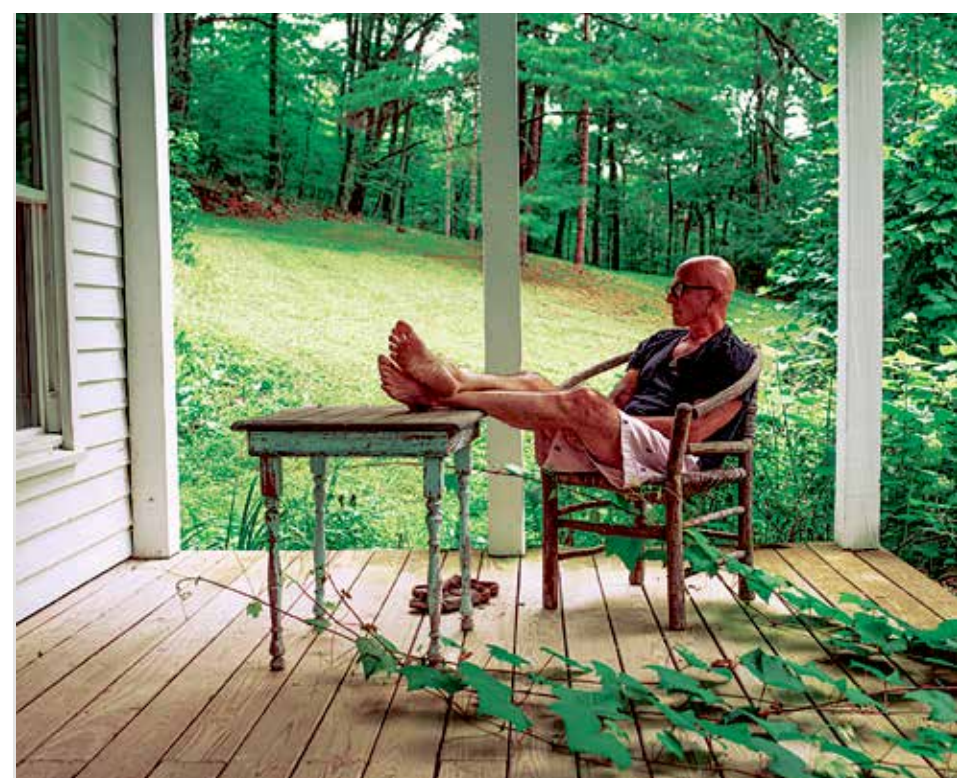
[Laughter] I'm not even old. I'm sixty-one, and you know, most recently I did a solo with Anna Halprin [who is ninety-seven], and she made it when she was in her eighties.

I thought I was done at fifty, and I've been sneaking back every now and then to do something. Anna has really opened up a door for me, and you know, it doesn't have to be Olympian physical feats all the time.

Exactly.

Anna has this level of subtlety that I don't have that much experience with, and it's so much fun to be opened up in that way by her. So we'll see what happens next. ✕

Learn more about the Petronio Residency Initiative and the Stephen Petronio Company at petronio.io.





◀ Tagged box truck in Edmonton, Canada by Kris Kanaly, known as RHAK.



American Graffiti

Tagging Oklahoma Contemporary's upcoming exhibition
Not for Sale: Graffiti Culture in Oklahoma
by Brendan Hoover

IN HIS YOUTH, Kristopher Kanaly skateboarded the paved drainage ditches around Oklahoma City's Belle Isle area, where he saw images painted on concrete that changed his life. "It was completely filled with graffiti," says Kanaly, now forty and a renowned artist, designer, photographer, and art director. "I remember picking up a [spray-paint] can and trying to mimic a Misfits skull that was on one of the ramps. That was my first real time to pick up a can and say, 'This feels right.'"

Kanaly will be among ten artists featured at an upcoming Oklahoma Contemporary exhibition entitled *Not for Sale: Graffiti Culture in Oklahoma*. The Oklahoma-born artists, integral to the state's graffiti scene, will paint their pieces directly on the gallery

walls. "We're looking to educate and inform the people around us of what this artwork is about, what this culture is about, and hopefully inspire others to see it in a different light," says co-curator Angel Little.

The exhibition's name references the fact that graffiti artists mostly do their work for personal reasons, not for monetary gain, says co-curator Chris SKER, who is featured along with other Tulsa artists. "Guests will experience the graffiti just as they would if they happened upon a public piece. It's meant to be seen, not to be purchased."

SKER and his brother David HEK (also to be featured) helped create the Tulsa graffiti scene when they started writing in 1988, influenced by the seminal photography book *Subway*

Art, rap-album covers, comic books, and fantasy and sci-fi art. "There was no graffiti to be seen on the streets of Tulsa. No writers, no crews," says SKER. "We influenced our own selves. We were self-motivated. That strong inner drive is important to keep doing this work for so long."

Graffiti has been around as long as man, found on cave walls and the ruins of Pompeii, and left by American soldiers who wrote "Kilroy was here" during World War II. "It's a basic human need," says Kanaly. Modern graffiti traces its roots to 1960s Philadelphia, where Darryl McCray tagged walls daily with his nickname, CornBread, and a signature crown; and to 1970s New York, where graffiti writers competed for exposure and notoriety. The

GET DOWN @ Oklahoma Contemporary

Soul of an Underground | Oct. 19

An evening of performance inspired by the graffiti artworks on display, in partnership with the Ralph Ellison Foundation.

Basic Graffiti | Oct. 28 or Nov. 18, 10am-12pm

This class introduces students to the history of graffiti within hip-hop culture.

Advanced Graffiti | Oct. 28 or Nov. 18, 12pm-2pm

Taking the basics one step further.

Hip-Hop Street Jam | Oct. 3-Oct. 24, 6pm-8pm

Blending several styles of hip-hop and jazz, students learn how to incorporate their own style and personality into the genre.

Hip-Hop Dance Battle | Oct. 21, 12pm-4pm

Conquer the dance floor with the latest street dancing styles, like breaking, majorette, popping, and locking.

Hip-Hop Majorette | Oct. 31-Nov. 21, 6pm-8pm

A variety of styles, including hip-hop, funk, crump, lyrical, African, and free style.

A ONE Soul Charity Event Hip-Hop Jam | Nov. 4

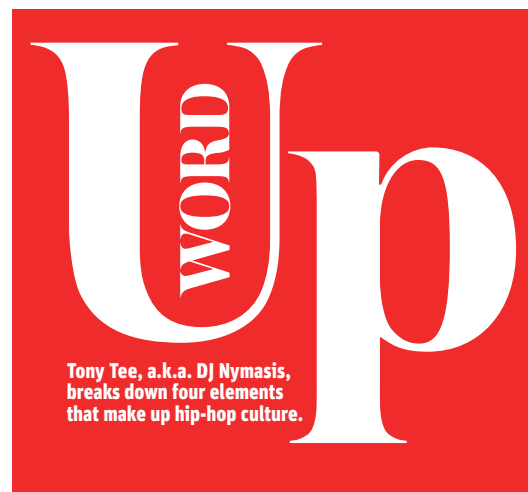
Dance battles, graffiti competitions, live music, and food trucks usher in Hip-Hop History Month—a designation made for the month of November by Mayor Mick Cornett in 2016. From noon to 7 pm family-friendly

activities and performances will be the focus. After 7pm, the setting changes to a 21+ drink-friendly evening.

Street Art in OKC: What's Next? | Nov. 28

Artists and city administrators will discuss how working with graffiti artists can be a form of community beautification.

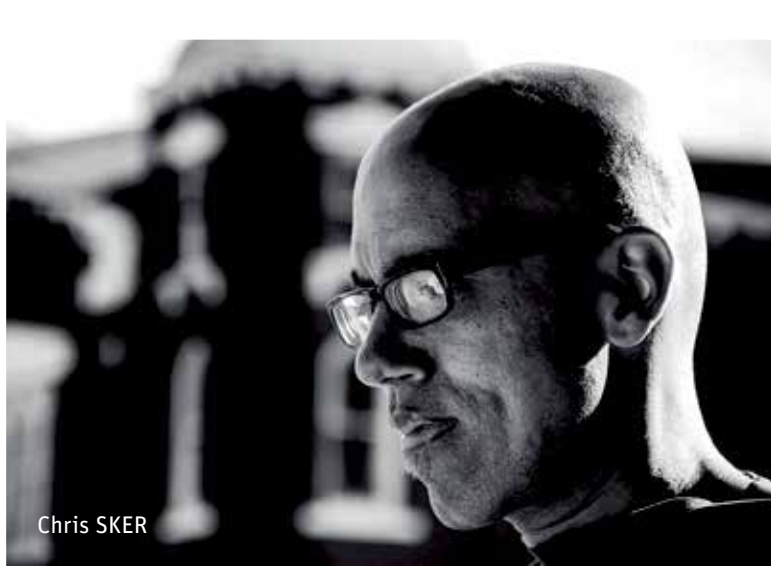
AGES AND CLASS FEES VARY.
 Please visit oklahomacontemporary.org for more information and to sign up for children's fall break camps.



▼ Work by Chris SKER



ffiti



Chris SKER

acclaimed 1983 documentary *Style Wars* shined a spotlight on graffiti and hip-hop culture. The tearing down of the Berlin Wall in 1989 further reminded the world of graffiti as a cultural touch point, politically and creatively.

Traditionally text-based, graffiti became an early form of social media as writers tagged billboards, train cars, and subways to spread their message. Early graf writers craved both attention and anonymity. They incorporated assumed names in their pieces, and graf names are an essential part of the culture. Kanaly—who hasn't done illegal pieces in years—adopted the nickname RHAK, writing the letters in a classic funky, bending style.

Law enforcement has historically

equated graffiti with gangs and crime. Local police today seek to stop illegal activity while supporting graffiti culture in legal, regulated environments, says Little, adding that major cities which support hip-hop have seen a decrease in crime.

“Graffiti at its true form is vandalism,” says Roger Gastman, a graffiti historian and urban anthropologist who was a producer and on-camera expert for the Banksy documentary *Exit Through the Gift Shop* (2010). “Once you bring it inside, it is art inspired and influenced by graffiti. ‘Street art’ has become the safe, de facto go-to word for the general public.”

In 2015, Kanaly and fellow artist Dylan Bradway launched Plaza Walls, a curated, rotating mural project

in the revitalized Plaza District of Oklahoma City, managed and produced by the Oklahoma Mural Syndicate with approval by the Oklahoma City Arts Commission and Urban Design Commission. To convince them, Kanaly and Bradway showed city leaders art examples of street art from places like San Francisco, Dallas, and Austin, Texas.

“Street art has exploded,” Kanaly says. “It’s an absolute art renaissance and phenomenon that’s going on in the rest of the world. So we really need to be right there, ready to embrace it.” ❌

Not for Sale: Graffiti Culture in Oklahoma is on view from October 5 through November 30.

► oklahomacontemporary.org

DJ | The back-bone of hip-hop. The terms “on the wheels of steel” and “on the ones and twos” derive from the godfathers of hip-hop—DJ Kool Herc, Grandmaster Flash, and Grand Wizard Theodore. Perfecting the technique of playing two of the same record, on two different turntables, using the mixer and perfect timing, the DJ would play only the breaks of the records so the breakers could dance and MCs could rap.

MC | The voice of hip-hop. The MC took what was essentially “just” deejaying to the next level, making a gig more of a performance than a party.

A common misconception is that all rappers are MCs. The difference is subtle, so don’t feel bad if you still can’t tell. Whoever holds the mic controls the crowd.

B-BOYS | B-boying, or breaking, comes in infinite forms. Top Rocking is an on-your-feet soul boogie that lets the audience see that, before you even get into your Floor Work (the more complex aspects of a ground routine), your flavor is on point. Power Moves consist of crisp, clean, acrobatic maneuvers requiring the highest level of skill and timing to create this rhythmic symphony

of gravity-defying self-expression. And you can’t forget the poppers, the lockers, and, of course, crump. B-boy summits around the world have implemented an “all styles” category to keep the evolution of dance alive and ever changing.

CYPHER | The gathering of the people—this is where it all comes together. The DJ rockin’ it properly, making way for the MCs to give a voice to what’s happening, all while the b-boys and b-girls dance in scenery created by the graffiti writers. All the elements involved create the synergy that is hip-hop.

Qs

FOUR

WITH TONY TEE,
[A.K.A. DJ NYMASIS]

Hip-hop goes hand in hand with American graffiti culture. Here, DJ Nymasis from Oklahoma City speaks of his hip-hop origin story.

Q: *How do Native American themes present in your performances/music?*

A: I’m very proud of my native heritage, so it plays a big role in everything I do, including my music. I open my performances with one or two of our ceremonial songs taught to me by my *Irari* (my spiritual brothers) Quese IMC and Brian Frejo. They were my first hip-hop crew—the legendary Culture Shock Camp with members Duo da sic Prophet and now local celebrity Jabee. We were a nationwide act with DJs, b-boys, and the most reputable (battle) emcees in the country at that time. We did shows at b-boy summits and native reservations all over the country. That’s how I came to know hip-hop culture, so the indigenous side of my craft is second nature to me and everyone in my circle. And I’m happy to say we had a hand in developing what is now its own genre, indigenous hip-hop.

Q: *What makes a good emcee?*

A: A good emcee is clever, cool, and calm until it’s time to release and put into words the frustrations, triumphs, and swag of who they are and what they’ve experienced.

Q: *Describe the Native American rap/hip-hop scene here in Oklahoma and elsewhere.*

A: The native or indigenous hip-hop scene is alive and growing around the country, including in Oklahoma. Change is something some elder natives shy away from, when it comes to “non-native” things like hip-hop/rap. But the kids love to dance, they love to paint. They’re intrigued by the turntables, and they hear their older siblings listening to rap. It has evolved into crews like Ha-Style from the Cheyenne Arapaho tribe in El Reno traveling the globe representing natives, hip-hop, and Oklahoma.

Q: *What inspires you creatively?*

A: I used to draw inspiration from my experience growing up as a half-Mexican, half-Native American in “all white/black schools.” From my faith as a Christian man. From the example set by my incredible mother—a strong, independent, single mom who unknowingly sparked my interest in good music, playing the likes of James Brown while I listened from the back seat. Our past does not define us, but it did make us who we are. So my inspiration comes from the universe, and there it shall return.



Angel Little and Tony Tee

ArtSociety

SEEN + SCENE



BRIGHT EYES

Event chairs **Lori Burson, Amanda Bleakley, and Aimee Harlow** partied under the parasols. **Gena Timberman, Kara Bowes, Todd and Becky Edmonds** were also in attendance. **Lance McDaniel**, the staff of **Oklahoma Contemporary**, and **Elizabeth Farabee** were the toast of the town—the bubbly came from Oklahoma City's **Waters Edge Winery** and gourmet mini-donuts came all the way from **Itsy Bites** in Dallas.



The Art of Brunch

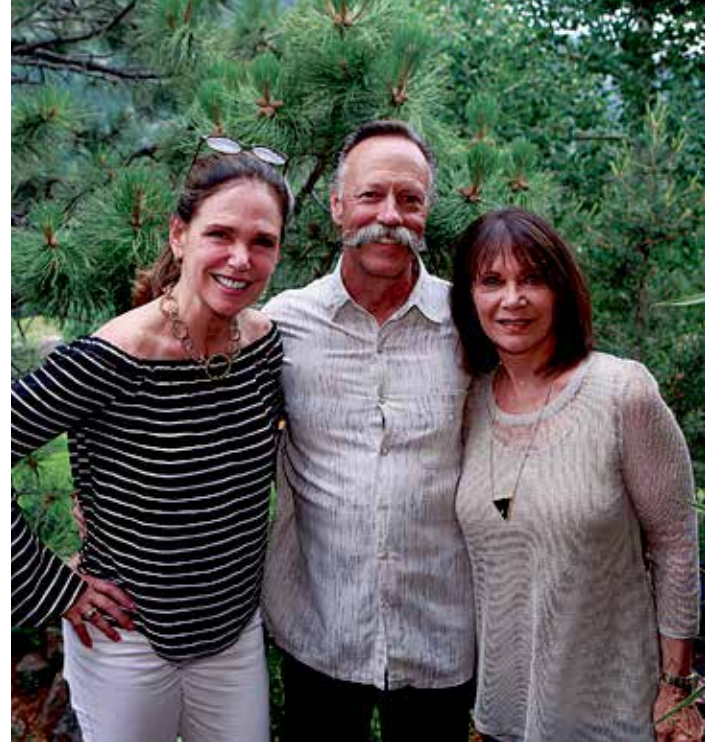
Campbell Art Park in Oklahoma City

What better way to spend a Saturday than with bottomless mimosas, live music, and lawn games? Oklahoma City's newest brunch tradition was a vibrant success, gathering the metro's artists and gallery-goers for a sunny breakfast at **Campbell Art Park** on June 17. More than 300 guests attended, and the morning's menu featured local staples like **Packard's, Hatch, and Stella**. Proceeds from the Art of Brunch support Oklahoma Contemporary and ensures its art exhibitions remain free to the public.

Patron Party at the Green Box Arts Festival

Green Mountain Falls, Colorado

The ninth annual **Green Box Arts Festival** was held this summer. This nine-day-long event in July encourages artistic exploration in the lush natural beauty of the area with performances, classes, art installations, and events. The Patron Party, hosted by **Craig Peterson** and **Karen Watson**, honors the devoted volunteers, donors, and members of Green Box Arts.



MISTY MOUNTAIN HOP

David Douglas, **Lamar Mathews** and Green Box Arts board president **Elizabeth Mee Payne** enjoyed the tunes from **Gypsy Jazz**, featuring **David Siegel**, music advisor for the Green Box Arts board of trustees, and his band mates. Dancers from Houston contemporary company **METdance** previewed their upcoming festival performances for the crowd.

Jorge Méndez Blake

A Message from the Emperor opens at Marfa Contemporary

Acoustic tunes set the dinner mood for a celebratory gathering at **The Capri** in Marfa, a historic ballroom turned event space. *ArtDesk* publisher and Kirkpatrick Foundation chairman, **Christian Keese**, gathered with friends from near and far to toast the opening of **Jorge Méndez Blake's** solo exhibition, *A Message from the Emperor* at **Marfa Contemporary**. In conjunction with the opening of the exhibition, *Glasstire* editor **Christina Rees** spoke with the artist about his process and literary influence during an *ArtDesk* Conversation. Joining in on the festivities was interim director of Marfa Contemporary **Kate Green**; **Elizabeth Eickman**, director of Kirkpatrick Family Fund; *ArtDesk* dance editor **Larry Keigwin**; and **Robert** and **Sody Clements**.



ArtDesk Conversations

Good Journalism at the Colcord Hotel in Oklahoma City

The first ArtDesk Conversation of the season took place on May 23 at the **Colcord Hotel** in Oklahoma City. Veterans of local journalism gathered to discuss the importance of quality reporting, community support, and how to keep up with a frantic news cycle. Speakers included University of Oklahoma Gaylord College of Journalism and Mass Communications dean **Ed Kelley**, *Tulsa World* executive editor **Susan Ellerbach**, and *Oklahoma Watch* executive editor **David Fritze**, moderated by *Territory OKC* magazine editor **Veronica Pasfield**.



Kirkpatrick Foundation trustee **George Back** (above) listens intently to the lively conversation. **Louisa McCune**, executive director of the Kirkpatrick Foundation, **Brian Ted Jones**, and **Bob Blackburn** of the Oklahoma Historical Society have a post-event chat.



The Annenberg Award

FAPE honors Wynton Marsalis with a dinner in Washington DC

Guests of the **Foundation for Art and Preservation in Embassies** gathered on the evening of April 24 for dinner at the State Department's Diplomatic Reception Room. This event in Washington DC honored jazz musician, composer, and bandleader **Wynton Marsalis** with the Leonore and Walter Annenberg Award for Diplomacy through the Arts.



BIG NIGHT

Meryl Streep attended with husband, artist **Don Gummer**, whom FAPE recently commissioned for a site-specific installation at the US Embassy in Moscow. Board member **Stavros Niarchos** and FAPE Circle vice chairman **Vito Schnabel**; **Jane Harman** (above left), president and CEO of the Woodrow Wilson International Center for Scholars and **Bob Dickie** all raised a glass to **Wynton Marsalis** (right).

Contributors



CHRISTIAN WITKIN | Achieving intimacy with his subjects is something akin to catching them at their most vulnerable and introspective, says photographer Christian Witkin. This curiosity has taken him around the world on assignment, from Thailand to Ethiopia. Witkin's work—from celebrity profiles to the people of Grand Central Terminal—has been featured in numerous publications, including *Vogue*, *The New York Times Magazine*, *W*, and *i-D*.



LYNNE ROSTOCHIL | Lynne Rostochil is an architectural historian, photographer, and founder of the Okie Mod Squad, a group dedicated to promoting and preserving Oklahoma's mid-century modern buildings. She has written extensively about the state's rich architectural heritage for national publications and websites, including composing a weekly blog for okcmod.com.



MATT HARVEY | Matt Harvey is a photographer who specializes in travel, urban, and landscape photography. He enjoys exploring and chronicling his adventures with imagery, finding beauty in the extraordinary and unexpected. When not traveling, he lives in Dallas with his wife, their "happy-go-lucky" dog, and two geriatric cats. His work can be found at 75CentralPhotography.com.

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IN MEMORY OF KONRAD KEESSE
(1934-2017)



ABOUT THE PUBLISHER

Kirkpatrick Foundation—founded by John and Eleanor Kirkpatrick in 1955—is an Oklahoma City philanthropy supporting arts, culture, education, animal well-being, environmental conservation, and historic preservation.

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ArtDesk is a quarterly publication. Electronic documents can be sent to office@readartdesk.com. Kirkpatrick Foundation, ArtDesk, and its assignees will not be responsible for unsolicited material sent to ArtDesk. Please note: ArtDesk is published by the Kirkpatrick Foundation; no donations to Oklahoma Contemporary Arts Center or Green Box Arts are used in the creation of these publications. Copyright 2017. All rights reserved. Visit us at readartdesk.com and @readartdesk. Please be kind to animals and support local art.

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PHOTOGRAPH BY RUSSELL HARPER, 2017



Russell Harper has spent his entire career at the keyboard, where he has created or edited nearly every type of document, from bumper sticker to bibliography. He is the principal reviser for that apex of literary style guides, *The Chicago Manual*

of Style (17th edition, published this fall), and he is the author of *Bald* (Scala House, 2005), a memoir of lost youth. Although most of his work these days is in Chicago, his desk is now in Ithaca, New York.

THE GOOD LIFE

My desk is a GeekDesk, the kind that can be raised or lowered at the touch of a button. Standing, I can work all day long and not get tired. My keyboard is also of the ergonomic variety. In the last decade, I've used that keyboard to publish five books on Amazon and revise two editions of *The Chicago Manual of Style*. (Thousands of documents now sit in the cloud, silent testament to it all.) The problem with my office is that I don't have enough time to take advantage of everything else that it has to offer. All I want to do as I stand at my desk is to finish my work so I can sit in my recliner and listen to a favorite LP or CD or streaming audio selection through my conventional amplifier and four bookshelf speakers while reading

a book or looking out the window and sipping on a beer from my mini fridge. I even have a copy of *The Beautiful and Damned* should I choose to reread it for the fifth time. Not that I don't enjoy reading on screen—it turned out that *War and Peace* was made for my iPhone (the same ancient model that I used today to take this photograph)—but for the most part, it's like this: my GeekDesk and my ergonomic keyboard and computer and all the electronic files are for work; my recliner and my paper books and old-fashioned stereo and well-stocked fridge offer an actual, physical taste of the good life. As I stand at my desk and work, I am surrounded by everything I would ever need. Even my little glass cat, perched next to my faithful mouse, can see that. ❌



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