

WHERE TO GO NEXT: ABU DHABI / DES MOINES / PORTLAND | WINTER 2018

ART DESK

CONTEMPORARY ARTS, PERFORMANCE, AND THOUGHT

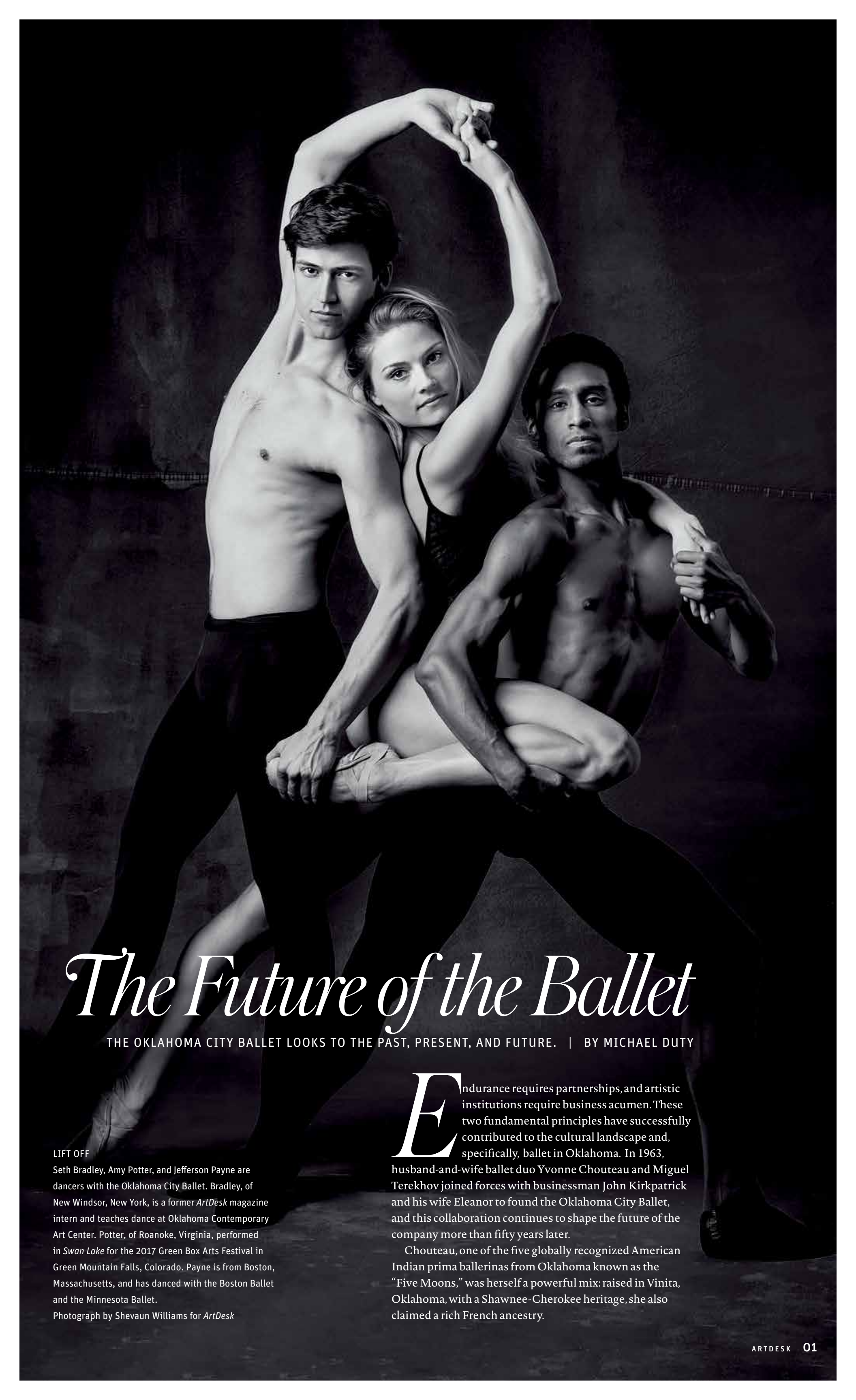


Amy Potter is a soloist with the Oklahoma City Ballet.
Photograph by Shevaun Williams for *ArtDesk*

MILK PUNCH
by Billy Rucks

*Stir together one pint each of half & half and milk.
Add brandy and/or rum, four tablespoons of sugar,
and one big teaspoon of vanilla extract.
Refrigerate overnight.*

Seriously strong—but you won't know until it's too late!



The Future of the Ballet

THE OKLAHOMA CITY BALLET LOOKS TO THE PAST, PRESENT, AND FUTURE. | BY MICHAEL DUTY

LIFT OFF

Seth Bradley, Amy Potter, and Jefferson Payne are dancers with the Oklahoma City Ballet. Bradley, of New Windsor, New York, is a former *ArtDesk* magazine intern and teaches dance at Oklahoma Contemporary Art Center. Potter, of Roanoke, Virginia, performed in *Swan Lake* for the 2017 Green Box Arts Festival in Green Mountain Falls, Colorado. Payne is from Boston, Massachusetts, and has danced with the Boston Ballet and the Minnesota Ballet.

Photograph by Shevaun Williams for *ArtDesk*

Endurance requires partnerships, and artistic institutions require business acumen. These two fundamental principles have successfully contributed to the cultural landscape and, specifically, ballet in Oklahoma. In 1963, husband-and-wife ballet duo Yvonne Chouteau and Miguel Terekhov joined forces with businessman John Kirkpatrick and his wife Eleanor to found the Oklahoma City Ballet, and this collaboration continues to shape the future of the company more than fifty years later.

Chouteau, one of the five globally recognized American Indian prima ballerinas from Oklahoma known as the “Five Moons,” was herself a powerful mix: raised in Vinita, Oklahoma, with a Shawnee-Cherokee heritage, she also claimed a rich French ancestry.



SHEVAUN WILLIAMS



ERIN BAIANO



SHARLEE ROTHER



SHARLEE ROTHER

TEAMWORK MAKES THE DREAM WORK

John Kirkpatrick co-founded the Oklahoma City Ballet with Yvonne Chouteau (pictured together, right) and Miguel Terekhov. Their daughters (above, right), Elizabeth A. Impallomeni and Christina Conway, were backstage during opening night of the 2017–18 season, the week the ballet’s school was renamed in their mother’s honor. The American Ballet Theatre-certified Oklahoma City Ballet Yvonne Chouteau School is now home to more than 350 students, beginning as young as three years old. Christian Keesee (opposite page), president of Kirkpatrick Family Fund and publisher of *ArtDesk*—is the grandson of Kirkpatrick.



Chouteau, honored with the inaugural National Cultural Treasures Award in 2004, broadly established the importance of ballet in the Oklahoma City community, founding the University of Oklahoma School of Dance as well. Today, Oklahoma City Ballet board president Sally Nichols Starling says that a vibrant arts community is an essential part of Oklahoma City’s identity, and the history and future of the company encourages this. After all, she says, “how many other state capitols have a mural of five native prima ballerinas in their rotunda?”

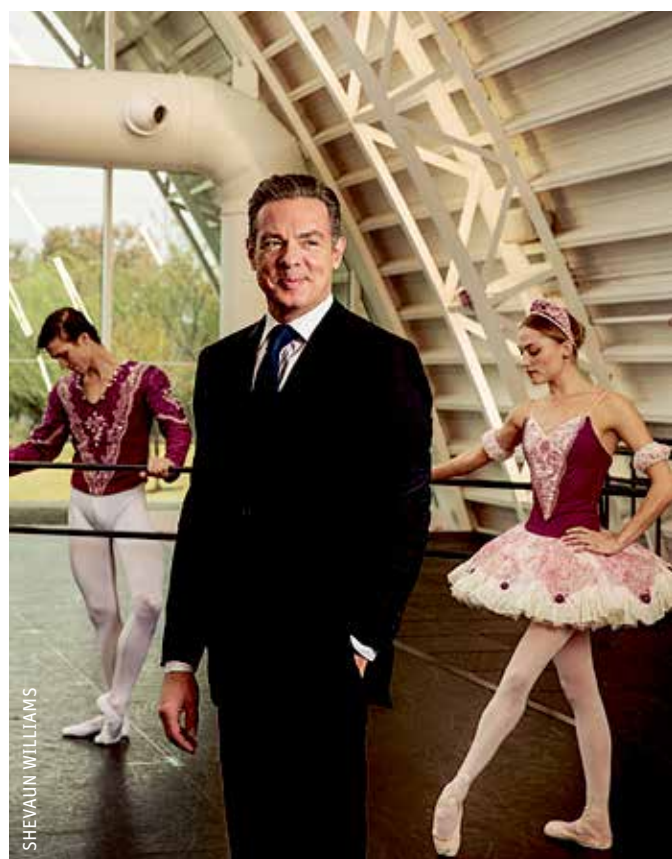
The ballet’s steady influence has been a collaboration between the creativity of its leadership, the company’s professional dancers, the city itself, and a committed board of trustees.



ERIN BAIANO



SHARLEE ROTHER



SHEVAUN WILLIAMS

The acquisition and recent opening of the new dance center is a compelling testament to the board's ability to work quickly to achieve success. The board had already been working toward a capital campaign to address building needs when the American Energy Partners fitness center became available in December 2016. After working through a period of high debt, Starling says, the board was determined to acquire the facility debt free but also knew they would need to act quickly.

It was a daunting task; acquiring the building would cost nearly \$5 million, but the campaign got off to a quick start with a lead gift of \$2 million from Susan E. Brackett. By mid-February, the paperwork had been signed, and the Oklahoma City Ballet would soon have a new home.

In the fall of 2017, a \$2 million gift by the Kirkpatrick Philanthropies pushed the total funds raised thus far to more than \$7 million. This particular gift re-energizes the momentum first set by Chouteau, Terekhov, and the Kirkpatrick family fifty-five years ago. Funded collaboratively by the Kirkpatrick Family Fund, the Kirkpatrick Foundation (publisher of ArtDesk), and the Christian Keesee Charitable Trust, the gift creates an endowment for the John Kirkpatrick Executive Director position. The gift also renames the ballet's school after Yvonne Chouteau, who died in 2016.

"The ballet is an organization my grandfather cared for immensely," says Christian Keesee, president of the Kirkpatrick Family Fund and grandson of the Kirkpatricks. "To pay tribute to his

“
*The ballet is an
 organization my
 grandfather cared for
 immensely.*
 ”



ERIN BAIANO

Company rehearsals at the Susan E. Brackett Dance Center in Oklahoma City

work by naming the directorship after him—and the school after his dear friend Yvonne—is a fitting way to bring the ballet forward.”

This is just act one in a comprehensive capital campaign that has been dubbed the Turning Pointe, co-chaired by Starling and her father, Larry Nichols. The campaign is divided into three acts: the first was the acquisition of the dance center; act two is completing renovations to the building and creating an operating endowment. Act three will be devoted to funding a new black box theater within the center where the company can stage productions that are smaller and more intimate than those at the Civic Center Music Hall in downtown Oklahoma City.

An illustrious past notwithstanding, the company faced an uncertain but transformative period nearly ten years ago. In a nutshell, as artistic director Robert Mills describes it, “sometimes sheer human perseverance takes over everything, especially when that perseverance is directed toward not failing.” The company was in turmoil, and, as he recalls, failure was simply not an option. “The board considered three options,” Mills says. “Merging with the Tulsa Ballet, shutting the company down, or moving forward with a three-year plan.”



SHARLEE ROTHER

Fortunately for all concerned, they chose the latter. The vision in 2008 was a bold one, especially for a company that was deeply in debt, but it was a vision that was born out of Mills’ experience dancing in regional ballet companies and his tenure guiding a dance company in Colorado.

“Most people expected us to fail,” he says. “Most of the city did not believe that we could turn things around. But we did.”

The board officially appointed Mills as Oklahoma City Ballet’s artistic director beginning with the 2009–10 season. Current board president Sally Nichols Starling credits new leadership and the steady philanthropy of key partners with much of the success the company has achieved, saying, “The product on the stage has been exceptional.”

By combining classics, such as *Swan Lake*, with works by leading contemporary choreographers such as Jiří Kylián and Helen Pickett in a single season, the Oklahoma City Ballet is intent on building a new audience instead of simply winning back past ticket holders. The 2017–18 season concludes in April with a triple bill of contemporary works, including one that Mills created as part of his recent participation in the National Choreographers Initiative, an intensive three-week workshop in southern California that selects only four choreographers each year.

The progress made by the Oklahoma City Ballet is impressive. Season performances have doubled, the operating budget has tripled, and the Summer Intensive—an annual program started in 2009—draws hundreds of aspiring dancers from across the country. The company’s classes and outreach programs serve more than 5,000 people annually, and the new Susan E. Brackett Dance Center expands the company’s home from 8,000 square feet to 29,000 square feet. In 2015, *Pointe*, a leading ballet industry publication, profiled the company’s resurrection and transformation, writing, “Some might call it bravado. Others would say fightin’ spirit.”



JORDAN MOBLEY

“

Most of the city did not believe that we could turn things around.

But we did.

— ROBERT MILLS

”

The continued support of key community members and a growing recognition of the dance community creates an environment in which the Oklahoma City Ballet can flourish. Although the Turning Pointe is an expansion into the future, the ballet’s campaign also thoughtfully keeps John Kirkpatrick and Yvonne Chouteau’s legacy at the forefront—a continuation of cultural history that feeds the momentum of the Oklahoma City Ballet. ✕

Two productions remain in the 2017–18 season: *The Little Mermaid* / February 16–18, 2018 and *Petite Mort: A Triple Bill* / April 13–15, 2018. Visit okcballet.org to purchase tickets.

WINTER 2018 Necessities

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

© LOUVRE ABU DHABI PHOTOGRAPH BY ROLAND HALBE

Universal Pictures

After a decade in the making, **Louvre Abu Dhabi** is finally open. Set on the waterfront of man-made Saadiyat Island in the United Arab Emirates capital, the museum's structure appears as a sci-fi shell that looks like the locked leaves of palms in an oasis. French architect Jean Nouvel's work, though, isn't without controversy; labor rights issues dogged the project for years. Inside, the dozen halls, most starkly white, feature many loaned objects

from France (the name "Louvre" is on loan for thirty years too). Notably, the layout favors chronology over geography; you'll see old Qurans, Torahs, and Bibles laid side by side. The biggest "wow" though comes while experiencing the building itself. Leaving the art behind, visitors access the covered, breezy pavilion where waves of the Arabian Sea roll into hidden museum corridors via water channels. —ROBERT REID ▶ louvreabudhabi.ae



PROTOTYPE: Opera/Theatre/Now
Various Venues / New York, New York

PERFORMANCE

Prototype is a unique performing-arts festival, embracing the experimental and genre-blurring in opera and musical theater. Its sixth edition features *Acquanetta*, a new opera set against the drama and characters of a 1940s Hollywood horror short film, *Black Inscription*, a short film about a free diver's one-way descent into the ocean, and the United States premiere of *Secrets*, in which soprano Claron McFadden vocalizes anonymous voices from the audience. *January 7 through 20.* ▶ prototypefestival.org

CRUZAR LA CARA DE LA LUNA (To Cross the Face of the Moon)
Jazz at Lincoln Center's Rose Theater / New York, New York

OPERA

The recently revived New York City Opera continues its mission to bring opera to the masses with *Cruzar la Cara de la Luna (To Cross the Face of the Moon)*. The mariachi opera—yes, there is a full mariachi band onstage—premiered in 2010 at the Houston Grand Opera. Centering on an immigrant family split by the border of Mexico and the United States, it explores timely themes of finding home and life after a loved one's death. *January 25 through 28.* ▶ nycopera.com



LAURE PROUVOST: They Are Waiting for You
Walker Art Center / Minneapolis, Minnesota

PERFORMANCE

In conjunction with this exhibition, French artist Laure Prouvost is developing a theatrical performance that will debut at the Walker Art Center on February 9. Choreographer Pierre Droulers and artist Sam Belinfante are collaborating with Prouvost on *They Are Waiting for You*, which will feature dance, "Why Aren't There Choirs?" and "Playgrounds for Adults." The performance is expected to warp our perceptions. *Through February 11.* ▶ walkerart.org

MONA HATOUM: Terra Infirma
The Menil Collection / Houston, Texas

SURVEY

Displacement and the fragility of home are recurring themes in Mona Hatoum's sculptures, installations, and performances, and are freshly relevant for a post-hurricane Houston. *Terra Infirma* at the Menil Collection is the Beirut-born Palestinian artist's first major show in the United States in two decades and comprises installations like *Homebound* (2000), a room of kitchen utensils linked by wires of live electricity, and a sculpture of a colossal vegetable slicer. The precarious nature of domestic objects is reinforced by delicate materials: strands of hair and beads and startling intrusions of barbed wire and steel. *Through February 25.* ▶ menil.org

GERTRUDE VANDERBILT WHITNEY: Sculpture
Norton Museum of Art / West Palm Beach, Florida

SCULPTURE

Remembered as the founder and patron of the Whitney Museum of American Art, Gertrude Vanderbilt Whitney was a talented sculptor in her own right. The Norton Museum of Art is hosting the first major display of her work since she died in 1942. She remains recognized for monumental public statuary, like the Titanic Memorial in Washington, DC, and World War I tribute in Manhattan, yet the exhibition highlights her sensitivity in portraiture through drawings and sculpture. *January 25 through April 29.* ▶ norton.org

MUSEUM CONFIDENTIAL
Philbrook Museum of Art / Tulsa, Oklahoma

EXHIBITION

Since joining the museum in 2016, Philbrook director Scott Stulen has been injecting some new life into its identity. *Museum Confidential* will have visitors questioning how much they know about the museum, with themes like "The Other 95%," which addresses the fact that an average museum only displays about 5 percent of its holdings at a time. Alongside an installation by artist-in-residence Andy DuCett and a biweekly podcast with Public Radio Tulsa, the exhibition further delves into curation, conservation, and more hidden stories of the museum. *Through May 6.* ▶ philbrook.org

SONGS FOR SABOTAGE

New Museum / New York, New York

TRIENNIAL

Since it launched in 2009, the New Museum's triennial has established itself as a dynamic showcase of young artists. The fourth edition is put together by two young curators—Gary Carrion-Murayari and Alex Gartenfeld—and plans to highlight thirty emerging artists from nineteen countries. A taste of the next wave of art, this diverse group of work considers the active engagement of art in politics and society, and how these structures could be dismantled by collective action. *February 13 through May 27.* ▶ newmuseum.org



CLEON PETERSON: Shadow of Men
Museum of Contemporary Art Denver / Denver, Colorado

INSTALLATION

Peterson is best known for his large-scale pieces such as a 2016 mural beneath the Eiffel Tower. The Los Angeles-based artist's *Shadow of Men* will transform the MCA Denver's second floor and façade through site-specific murals, sculptures, and paintings. The endless brutality of Peterson's stark world, which has stylistic influence from twenty-first-century graphic design and ancient-Greek vases, asks viewers to recognize the dark side of humanity. *February 2 through May 27.* ▶ mcadenver.org



SARAH CAIN: Mountain Song
Elk Camp on Snowmass Mountain / Aspen, Colorado

SITE-SPECIFIC

Now in its twelfth year, the Art in Unexpected Places partnership between the Aspen Art Museum and Aspen Skiing Company brings contemporary art to the slopes. Past projects have included lift tickets designed by Takashi Murakami and Yutaka Sone. For the 2017–18 ski season, Los Angeles-based artist Sarah Cain is bringing her candy-hued play with paint's messy forms to a site-responsive installation at Elk Camp on Snowmass Mountain. *Through September 30.* ▶ aspenartmuseum.org

HAPPENINGS

NEW AND NOW IN ART & PERFORMANCE | BY ALLISON MEIER

PROSPECT.4: The Lotus in Spite of the Swamp
Various Venues / New Orleans, Louisiana

TRIENNIAL

Saxophonist Archie Shepp once compared jazz to a lily that grows "in spite of the swamp," and for its fourth iteration, Prospect New Orleans takes inspiration from the lotus plants that rise above the bayous. The citywide event involves seventy-three artists, including a public-art project by Kara Walker, a display of Louis Armstrong's collages, and work by Yoko Ono, Hank Willis Thomas, Katherine Bradford, and Mark Dion. *Through February 25.* ▶ prospectneworleans.org

SOUL OF A NATION: Art in the Age of Black Power
Crystal Bridges Museum of American Art / Bentonville, Arkansas

GROUP EXHIBITION

Organized by the Tate Modern, *Soul of a Nation: Art in the Age of Black Power* makes the first of two American stops at the Crystal Bridges Museum of American Art. Starting at the height of the civil-rights movement and continuing to the early 1980s, the exhibition features art by Romare Bearden, Faith Ringgold, Betye Saar, Melvin Edwards, and Lorraine O'Grady. Although uniting these artists in a celebration of black culture, it demonstrates how their work is not easily grouped under one category and has had an unsung impact on the direction of American art. *February 3 through April 23.* ▶ crystalbridges.org



THE NEW ART: A Milestone Collection Fifty Years Later
Oklahoma City Museum of Art / Oklahoma City, Oklahoma

EXHIBITION

In 1968 the Oklahoma Art Center made a pivotal, and contentious, decision to purchase all 154 works from the collection of the short-lived Washington Gallery of Modern Art, the first modern-art museum in Washington, DC. It caused a rift at the center, breaking it into two institutions—"conservative" and "modern"—which were reunited in 1989 as the Oklahoma City Museum of Art. *The New Art: A Milestone Collection Fifty Years Later* revisits this acquisition, with museum mainstay works by Richard Diebenkorn, Grace Hartigan, and Robert Indiana, as well as rarely exhibited modernist pieces by Michel Guino, Adaline Kent, and Morris Louis. *February 17 through May 13.* ▶ okcmoa.com

B. Hendricks

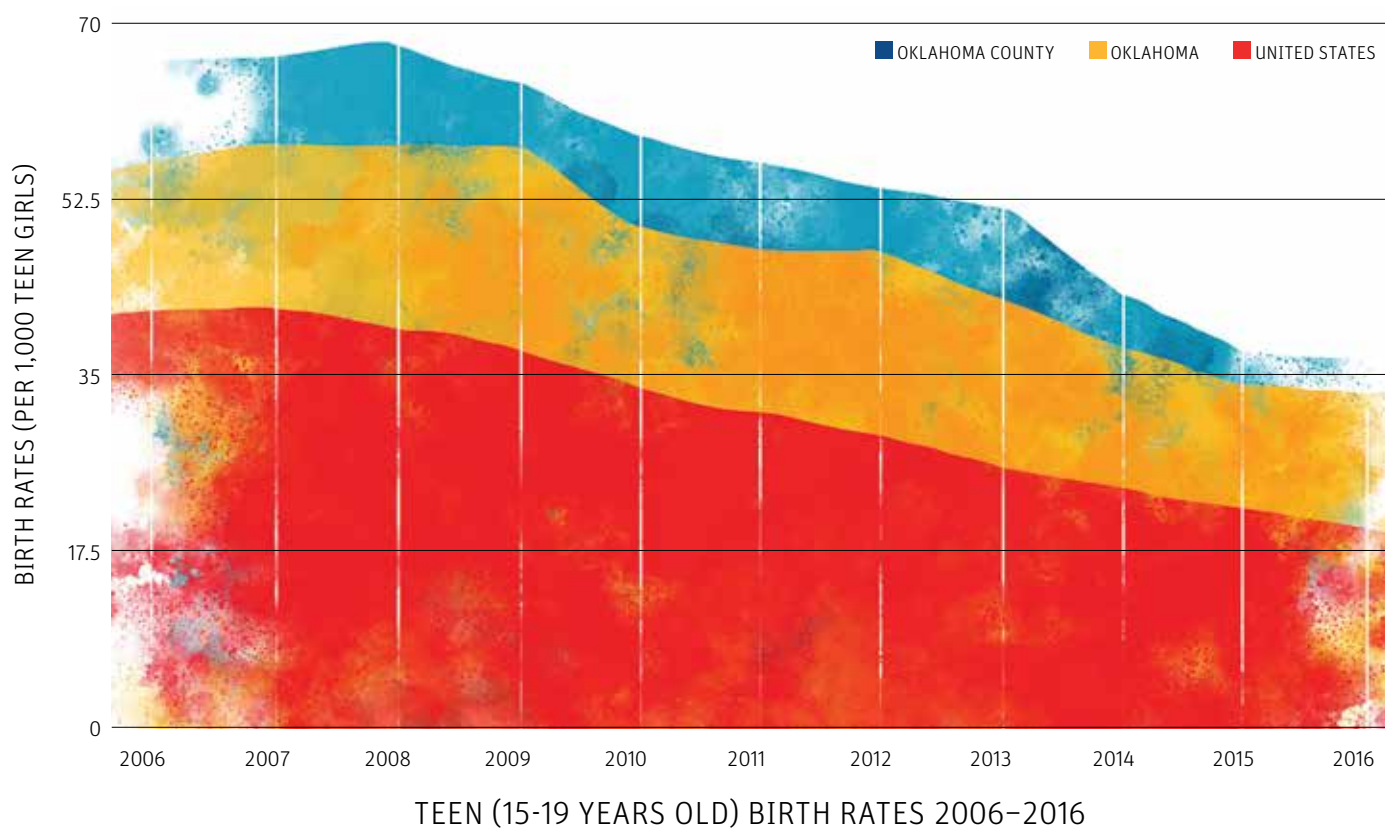


* Selected works by painter Barkley L. Hendricks will be featured at Prospect.4: The Lotus in Spite of the Swamp in New Orleans through February 25.

Photo Bloke (2016)
Courtesy of the artist and Jack Shainman
Gallery, New York, © Barkley L. Hendricks

Pregnant Pause

Teen pregnancy prevention takes center stage with federal funding woes met head on by leadership in the education and medical communities.



approach also makes sexual health medical care available and sensitive to the needs of teens.

Oklahoma provides another set of collaborations that are making headway on the statewide teen birth rate which is currently the second highest in the nation.

Thrive, a sexual health collective for youth in central Oklahoma—for which I serve as CEO—leads a public-private collaboration with the objective to reduce the teen birth rate in Oklahoma County by one-third by 2020.

Following a comprehensive strategic plan called “As a Matter of Fact: Central Oklahoma’s Plan to Reduce Teen Pregnancy,” the collaboration has already made a significant dent in the area’s high teen birth rates, realizing a decline of 29 percent from 2013–16.

The plan has three domains, referred to as pillars: education, medical, and community. The education pillar aims to provide students with an age-appropriate, evidence-based sex education curriculum, focusing on school districts with the highest teen birth rates. The medical pillar’s goal is to develop and market teen-friendly family planning services. And finally, the community pillar plans to engage youth, parents, families, faith communities, and youth-serving nonprofit organizations in the planning and implementing of teen pregnancy prevention efforts.

Thrive is the leader of the collaboration, which includes key partners Variety Care (a local Federally Qualified Health Center with multiple locations), the Oklahoma City-County Health Department, local sexual health education nonprofit Teen emPower!, Oklahoma City Public Schools, the Oklahoma Health Care Authority (the state’s Medicaid agency), and the Kirkpatrick Family Fund. Additionally, dozens of community organizations, professionals, and volunteers are working together to help implement the plan through a set of working groups that align with the three pillars.

On track to reach—and perhaps surpass—the collaboration’s goal prior to its self-imposed deadline of 2020, the group is slated to become another example of an effective, community-based strategy that can have significant results, despite the shifting sands of federal policy on teen pregnancy prevention.

Although federal funding has been key to the recent successes of local efforts, Thrive is taking a long-term view of sustainability for its efforts, creating infrastructure involving both professionals and community members, seeking public and private support from diverse sources, and working on policy changes that will build community investment so it will survive and, yes, thrive for years to come. ✕

Unplanned Pregnancy, the teen birth rate has dropped by 67 percent since its most recent peak, in 1991.

Significantly, the largest and most rapid teen birth rate declines have occurred since the implementation of the TPP and PREP programs. The \$114 million allocated for a new evidence-based TPP initiative in the Labor-Health and Human Services, Education and Other Agencies appropriations bill, signed into law in December 2009, marked the first large-scale investment by the US government for research- and evidence-based teen pregnancy prevention methods, according to “Abstinence-Only Education and Teen Pregnancy Rates: Why We Need Comprehensive Sex Education in the US,” published in PLOS ONE, a multidisciplinary research journal.

As a result, the teen birth rate dropped 41 percent between 2010 and 2016, according to the National Campaign to Prevent Teen and Unplanned Pregnancy, which is nearly twice the rate of decline of any other six-year period.

Community-based and statewide coalitions have formed throughout the nation and provide local interventions that can significantly reduce teen birth rates and improve the health and well-being of the community.

With one of the highest teen birth rates for many years, Milwaukee has reduced its rate by more than 60 percent since 2006 through a community-wide collaborative approach.

The state of South Carolina reduced its teen birth rates over more than two decades, through a set of interventions that include evidence-based teen pregnancy prevention curricula and by engaging teens, their parents, and other key community members in its prevention efforts. South Carolina’s

By LAURA LANG

Despite tremendous progress, the US Department of Health and Human Services Office of Adolescent Health announced in July 2017 it is ending its evidence-based Teen Pregnancy Prevention (TPP) program. TPP provides funding for evidence-based sexual health programs nationwide. This move puts communities across the United States at risk for losing the momentum achieved over the last seven years.

These five-year research grants will end on June 30, 2018, in year three, rather than carrying out the intended time frame and completing evaluation results. The Personal Responsibility and Education Program (PREP) also remains at risk.

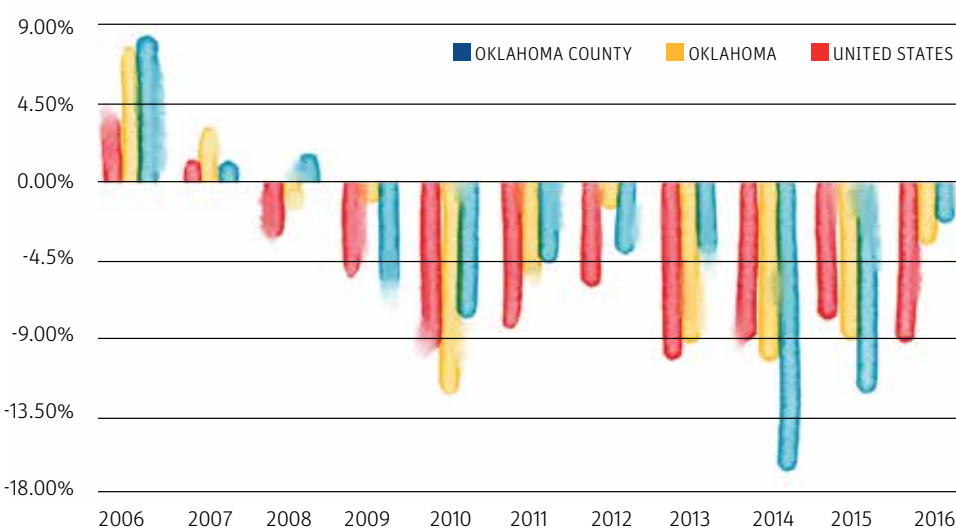
With more than 200,000 teen births reported in 2016, the United States has one of the highest teen birth rates in the industrialized world. After decades of steady decline, rates have now hit the lowest point since the government began collecting consistent data on teen births. According to the National Campaign to Prevent Teen and

2020 VISION

As shown in the graph above, despite the sharp decline in Oklahoma County’s teen birth rate beginning in 2013 (the baseline year for Thrive’s Comprehensive Plan), the county still outpaces the national average. The birth rate equals the number of births per 1,000 girls.

Below, local interventions produce significant results—the rate of change in the teen birth rate for Oklahoma County shows significant progress since Thrive’s community engagement in 2013.

The Oklahoma data is compiled from the OK25SHARE Vital Statistics website, and the United States data is gathered from CNN and the National Campaign to Prevent Teen Pregnancy.



TEEN (15-19 YEARS OLD) BIRTH RATE DECLINE BY PERCENTAGE

Laura Lang is the CEO of Thrive, a campaign to prevent teen pregnancy in central Oklahoma. Please visit thriveokc.org and thenationalcampaign.org for more information regarding nationwide teen pregnancy prevention and sexual health.



Art Now

Eyakem Gulilat's photography explores cross-cultural encounters, memory, and the way the camera's lens can affect our perceptions of each other. A native of Ethiopia, Gulilat's award-winning work has exhibited across the country. Now, it is on view at **Oklahoma Contemporary Arts Center** in Oklahoma City (along with more than twenty-five other Oklahoma artists) during the annual mixed-media exhibition, **ArtNow**. The exhibition's closing gala on **January 19** is a party, a fundraiser, and an art sale, ensuring that all exhibitions remain free of charge, year-round.

► oklahomacontemporary.org



ELLSWORTH KELLY
Austin, Model; Panoramic interior view (2015)
 Blanton Museum of Art, The University of Texas at Austin

A COLLECTIVE AIMS TO SHIFT OKLAHOMA'S ART LANDSCAPE

THE FACTORY

*"Why aren't
 there playgrounds
 for adults?"*

BY BECKY CARMAN

This remark, made by Thomas Thompson to Laura and Laurent Massenat, went from chatter among friends to aiming to change Oklahoma's arts culture in a matter of months.

For research, the trio met with Rick Erwin of St. Louis's City Museum and reached out to Vince Kadlubek, CEO of the Meow Wolf collective in Santa Fe. They recruited Tammy Greenman, Kelsey

Karper, Hugh Meade, and a group of Oklahoma artists, for what would become Factory Obscura.

SHIFT, an art installation at Current Studio in Oklahoma City, is the collective's first exhibition. It spent six months in planning and construction and opened in November 2017. SHIFT visitors climb into, crawl through, listen to, and otherwise explore the work of a dozens-strong team of engineers and artists.

"Romy [Owens, Current Studio co-founder] and I have a range of experience with artists in Oklahoma. We know what kind of work they're interested in making, and we knew the collective of artists had to be very collaborative," Karper says. Factory Obscura first met in May 2017 to outline plans for SHIFT and explain their long-term vision.

"It's definitely a new way of working that forces us to not only consider art-making but to mature in the business sense," says Tiffany McKnight, a pattern designer and Factory Obscura artist. "For me personally, it's really been a lesson in setting aside ego. It's a return to when we first started learning about art. It makes it more fresh and new."

IMPOSSIBLE TO POSSIBLE *The Art Production Fund*



FRIENDSWITHYOU
Little Cloud (2017) in Boston

LINSEY AHERN, COURTESY ART PRODUCTION FUND

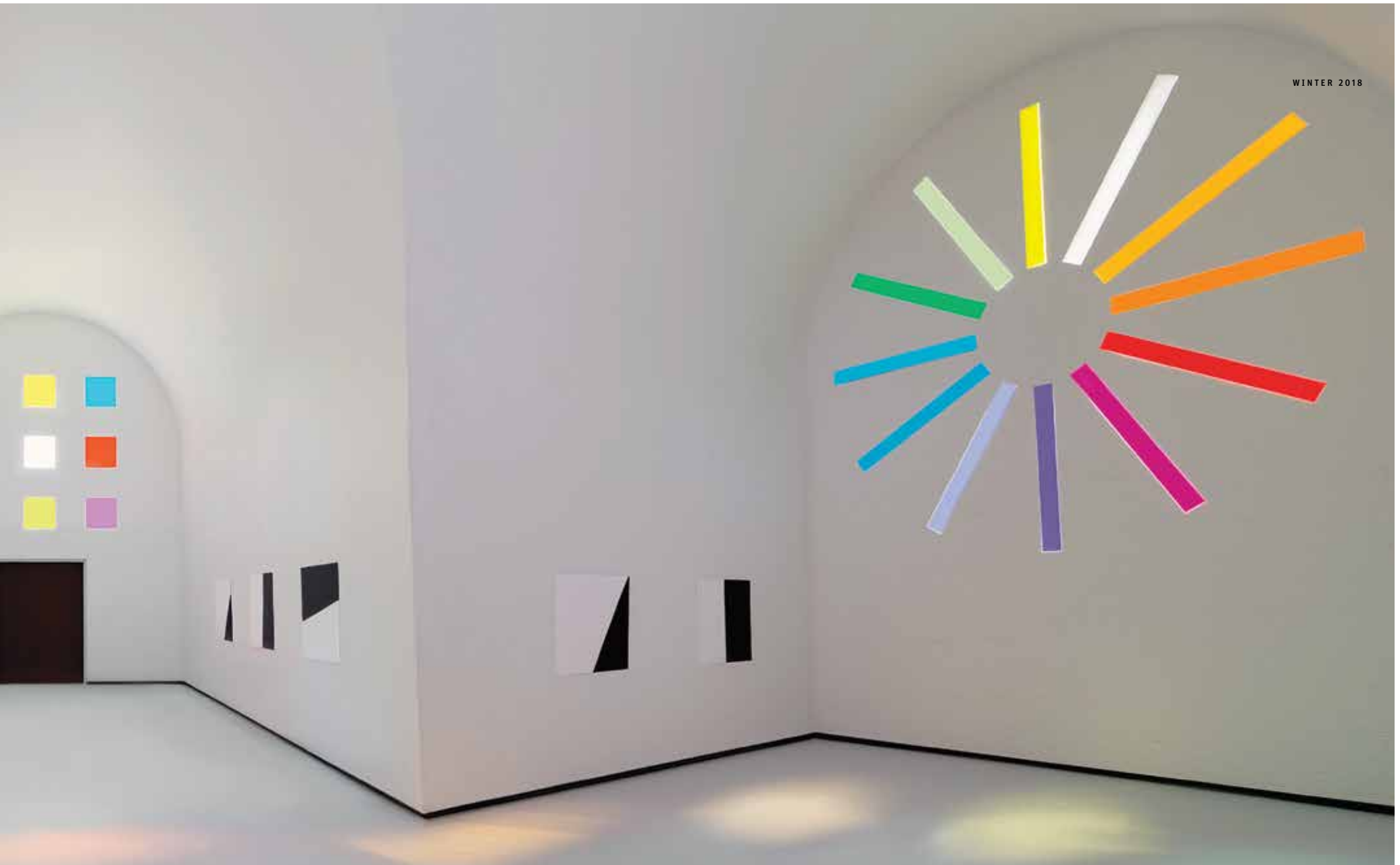
THESE ARE SOME of the impossible ideas the Art Production Fund has made possible: a high-end Prada store in the middle of nowhere. Stacks of rainbow-colored boulders in the desert—tall as a three-story building. Another stack, this time of gigantic bagels in the middle of downtown Manhattan.

Some may seem outlandish, but in an era where art has to compete with up-to-the-minute news cycles and social-media campaigns, it's no wonder APF's projects have been wildly popular.

"We believe in art for everyone," says Kathleen Lynch, the Art Production Fund's director of operations. "We want to help

artists create work with an important message and a deep meaning, and bring that to the public realm. Our goal is for all types of individuals—from children to art historians—to interact with the artwork and take something profound away from the experience."

Founded by trend-setting art enthusiasts Yvonne Force Villareal and Doreen Remen in 2000, the Art Production Fund has become a powerful nonprofit "facilitator" over the years, one that uses its collective art-world knowledge and contacts to help artists produce fantastical concepts that might otherwise never be realized.



Form into Spirit

Just before his death in 2015, Ellsworth Kelly gave his 1980s design concept for a chapel-like structure to the Blanton Museum of Art in Austin, Texas. The luminous building uses glass windows to express the late painter's interest in the color spectrum. *Austin* will open February 18 as a place for non-denominational contemplation on the museum grounds of the University of Texas, realizing the only freestanding building Kelly has designed—a

monumental addition to the Blanton's permanent collection. In tandem with the debut, the museum is exploring the origins of *Austin* with the exhibition, *Form into Spirit*. Providing an overview of Kelly's process through four distinct motifs—Spectrum, Black and White, Color Grid, and Totem—it traces the artist's developing aesthetic. *Form into Spirit* will be on view from February 18 through April 29. —ALLISON MEIER ▶ blantonmuseum.org

“You can see the shift in people, realizing, oh, this is what art can be.”

“SHIFT is giving us a chance to work out the problems borne from working with a collective of artists. It helps us work on challenges at a small scale,” Laurent Massenat says. “Externally, it gives us a proof of concept to show to the population of Oklahoma City and beyond what immersive art

is like and to be able to show to our future investors.”

Eventually, a permanent facility will open to the public, but until then Factory Obscura has plans to keep the projects going in Oklahoma City. Similarly, the exhibition's primary sponsor, Meow Wolf, founded in 2008, opened the large-scale permanent installation *House of Eternal Return* in 2016.

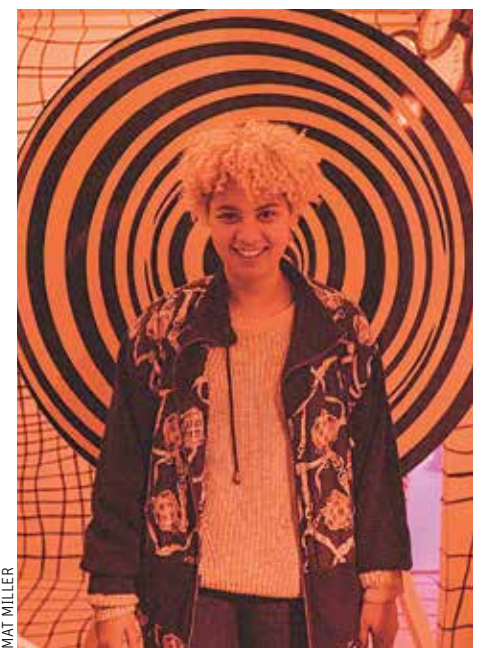
“Factory Obscura approached us with self-initiative and clarity. We also like them as people, and that informed our decision to work with them,” Kadlubek says. “We have interest in Oklahoma City, in possibly being part of a larger exhibition, but... it'll be driven by what Factory Obscura wants to do.”

Tentative community-building plans include education programs in partnership with Oklahoma public schools. Meanwhile, SHIFT introduces Oklahomans to a completely different way of experiencing art.

“It's not even so much about giving something new and cool to the arts scene. It's actually creating work that is allowing us to come together and feel things,” McKnight says. “You can see the shift in people, realizing, Oh, this is what art can be.”

▶ currentstudio.org/factory-obscura

SHIFT is free and open to the public every Thursday through Sunday, 12pm–6pm until February 25 at Current Studio, 1218 North Pennsylvania Avenue in Oklahoma City.



MAT MILLER

Makes it Happen

“One of the most important—and fun—aspects of our work is going out and seeing as much art as possible,” Lynch says. “Connecting with artists and immersing ourselves in their work is an important part of our practice. These moments bring so much inspiration to what we do and encourage us to dream big.”

APF pinpoints artists whose work it thinks would translate well into a public setting and begins a conversation with them. It has worked with some prestigious names over the years—Chuck Close, Kehinde Wiley, Yoko Ono, Marilyn Minter—and always has a wish list of artists to work with in the future (two such artists are Ebony

G. Patterson and Amanda Ross-Ho). It's that ability to get contemporary art into a public setting, whether it's in the desert outside of Las Vegas or on a billboard in Times Square, that makes the Art Production Fund so desirable as a partner for artists.

Multidisciplinary artist Zoë Buckman, who makes art out of objects that range from boxing gloves to vintage lingerie, was thrilled to find out she'd been tapped to collaborate with APF for a project that will be unveiled this year in Los Angeles. “I'd been speaking with APF for several years about various projects and installations,” she says. “We'd been waiting for... something that makes sense. [Then] they actually suggested

we turn one of my pieces into a giant public sculpture, and obviously I was ecstatic about this idea.”

It's not like APF is the first organization to ever commission artworks, but the consensus is that it is uniquely effective at what it does. Buckman was quick to point out how comfortable and all too rare it is to work with a team composed entirely of women. But beyond that, the team—which also includes executive director Casey Fremont—tends to think more like artists than most commissioning bodies. “Like me, they dream big,” Buckman continues. “The difference is they actually know how to make these dreams realities.”

That means being able to keep your cool when plans change or hiccups happen during the art-making process. “Occasionally an artist will shift their vision for a project,” Lynch says, “and sometimes that means starting over from square one. However, in the end, the project is always stronger and more impactful than we could have ever imagined.”

And based on the social media virality of the projects, including a recent ten-foot fiberglass cartoon-cloud sculpture by the art collective FriendsWithYou, it's safe to say that the work Art Production Fund does is nothing if not impactful.

—RYAN STEADMAN

▶ artproductionfund.org

The BOOK REPORT

Rounding up the newly released and our new favorite art books | By ALANA SALISBURY | Photography by JOHN JERNIGAN

Pioneers of German Graphic Design

Jens Müller / \$95

It's strange to think that at one time there was no such thing as graphic design. In this book, Jens Müller shows us how twentieth-century designers in Germany were the leading edge of logo design, minimalism, and high-volume printing techniques. The book recounts German history alongside the ascendance of the craft with more than 1,000 images of work by the trailblazers in modern graphic design.

France Is a Feast: The Photographic Journey of Paul and Julia Child

Alex Prud'homme and Katie Pratt / \$35

The companion book to the photography exhibition at the Napa Valley Museum in Napa Valley, California (on view through February 18), this delightful compendium of more than 200 photographs by Paul Child, husband of the original celebrity chef, Julia Child, shows an extremely personal side of their years abroad in France, from Julia towering over her kitchen stove in their Paris home on "Roo de Loo" to stunning landscapes of postwar Europe.

Farewell to the Muse: Love, War and the Women of Surrealism

Whitney Chadwick / \$35

Often left out of the narrative of the avant garde movement are the women who are more widely portrayed as muses rather than artists. Here, author and art historian Whitney Chadwick

documents their work, spanning from 1930 to 1950, and shows us how the surrealist movement of the time shaped these five female friendships and their artistic legacies.

Skull

Lynn Stern / \$125

An extended essay by Donald Kuspit, the eminent art critic (and two-time *ArtDesk* contributor), weaves through Stern's skull photo series. Kuspit's meditation on the skull in pop culture and its use by other contemporary artists in contrast with Stern's distinct style of natural light and morbid undertones—just one of the many themes explored throughout this survey.

Noma Bar: Graphic Story Telling

Noma Bar / \$45

Illustrator, graphic designer, and artist Noma Bar is known for his use of negative space and limited color palettes to achieve extremely clever works for advertising campaigns, publications, and book covers. This retrospective covers a range of topics, from sex to death to daily life. An added treat is a recounting of methods and stories by Bar himself.

Eisenstein on Paper: Graphic Works by the Master of Film

Naum Kleiman / \$95

An early adopter of editing scenes (to elicit emotion), varying camera angles,

and using crowds—all novel ideas in the early 1920s—Sergei Eisenstein had a long and storied career in early Russian cinema. In addition to his cinematic talents, Eisenstein was a visual artist with an overwhelming output of thousands of drawings on paper. The iconic Martin Scorsese provides insightful context on the filmmaker in the book's foreword.

Postmodern Design Complete

Judith Gura / \$95

Best known for the colorful materials, bold prints, and inventive designs that once invaded art galleries, tabletops, and advertising, PoMo is having a moment not long after it was "diagnosed seriously ill" by *Interior Design* in 1986. There are thousands of images in this rich volume, featuring designers and coveted furniture pieces that are relevant today.

The Illustrated Dust Jacket, 1920–1970

Martin Salisbury / \$40

At some point, around 1920, book publishers realized it would be in their interest if we all judged a book by its cover. Thus was born elaborate illustrations, full color printing, and ornate patterns decorating once blank and boring dust jackets. Professor of illustration (no relation to the author of this article) Martin Salisbury traces the dust jacket from a plain wrapping to a true art form.

What is Painting?

Julian Bell / \$35

This instant classic—first published in 1999—has been completely revised and revisited through a new lens, to incorporate the latest worlds of twenty-first-century technology. This is a must-read for painters, visual artists, and students of art history. Julian Bell is a third-generation painter, prolific writer, and critic who is based in East Sussex, England.

Vitamin C: Clay and Ceramic in Contemporary Art

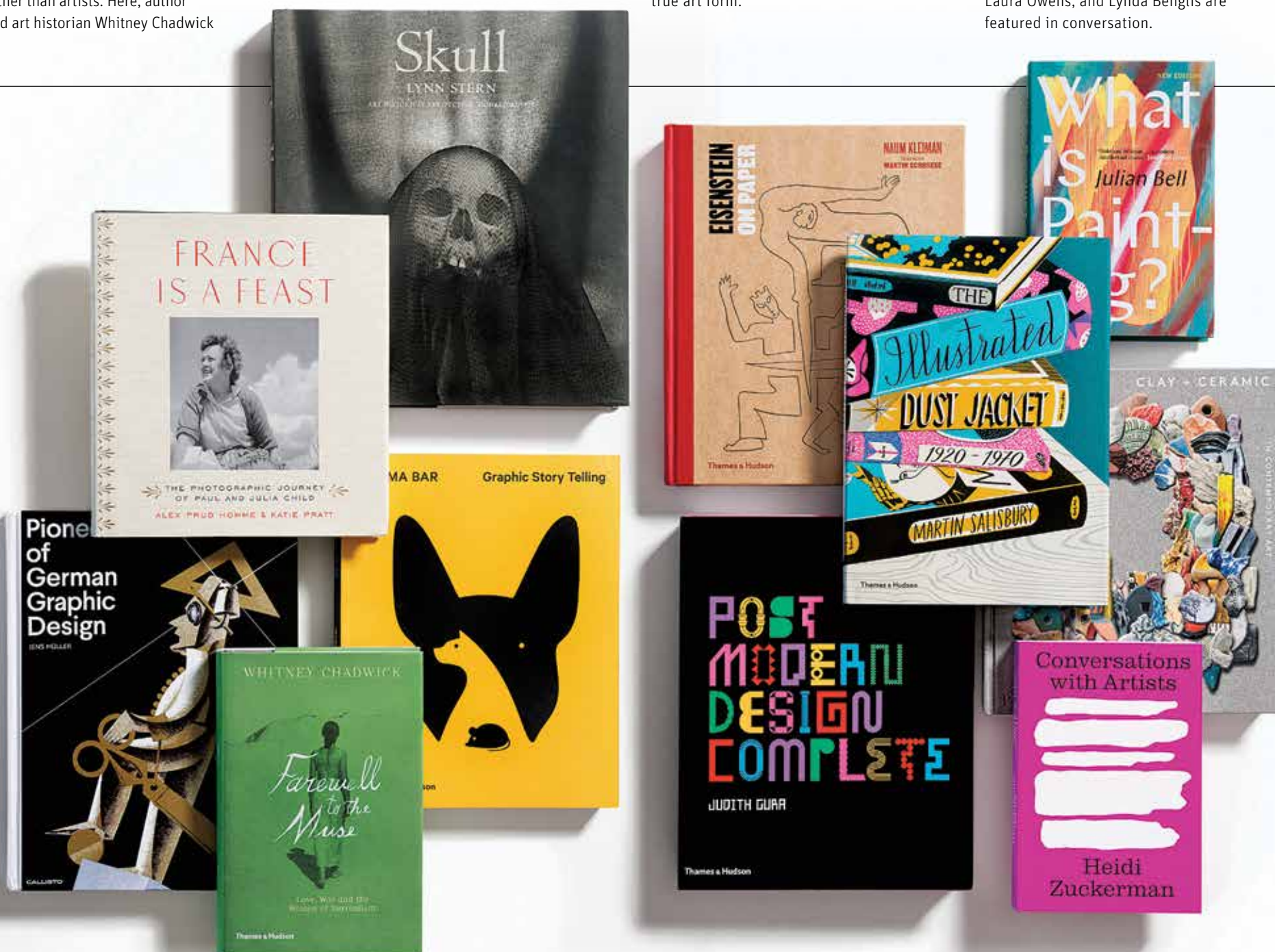
Introduction by Clare Lilley / \$70

A sweeping survey of clay and ceramic sculpture in contemporary art. Traditionally, clay as a medium was reserved for craft fairs and preschools. Recently it has gained momentum as a material of high art. This book chronicles works by some of the most important artists working today: Ai Weiwei, Theaster Gates, Liz Larner, Mai-Thu Perret, and Sterling Ruby, among others.

Conversations with Artists

Heidi Zuckerman / \$25

An experienced curator, Heidi Zuckerman has been at the helm of the Aspen Art Museum since 2005. Through her work she has created a forward-thinking institution in the mountains of Colorado. Along the way Zuckerman has interviewed artists at all stages in their careers. Mark Bradford, Laura Owens, and Lynda Benglis are featured in conversation.



P R I Z E O F T H E H A W K E Y E

In the capital city of Iowa sits a treasure trove of artistic gems at the Des Moines Art Center.

BY RYAN STEADMAN



78 (1985) by American artist Mark di Suvero sits on a busy corner in downtown Des Moines, Iowa, as part of the Pappajohn Sculpture Park. Photograph by Cameron Campbell



Des Moines Art Center, Eliel Saarinen building

While Iowa might not be the first place you think of for top-notch modern and contemporary art, the Des Moines Art Center, which opened in 1948, has a strong history of exciting exhibitions, collection additions, and daring, outside-the-box ideas.

The art center fascinates even before you enter, thanks to an unconventional yet thoughtful blend of architectural styles, including the original art deco building designed by Eliel Saarinen, a modernist wing designed by I. M. Pei in 1966 for large-scale sculpture, and a third wing designed by Richard Meier opened to the public in 1985. The adventurous composition of the art center is a symbol of its driving principle: to always embrace the new while continuing to cherish the art of the past.

To find proof of that credo, look no further than the permanent collection, which boasts world-famous works by modern artists like Francis Bacon and Alberto Giacometti. “The collection is pretty spectacular,” says the museum’s senior curator, Alison Ferris. “But the center also has a very impressive exhibition history. They’ve done a lot of ‘firsts’ in terms of giving artists their first solo museum shows in the United States. John Currin’s first US [museum solo] show was here, as well as those by other notable artists.” And it’s impressive how many of those artists—a group that includes Ellen Gallagher, Anselm Reyle, and Tom Sachs—went on to become stars in the contemporary art world.

Jeff Fleming, the museum’s director since 2005, understands that striking a balance between international relevance and serving the local community is one of the keys to a regional museum’s success. “Through its exhibitions and collections, the Des Moines Art Center attempts to add to the cultural record in a substantial manner, while engaging diverse audiences in our community,” he says. “Organizing, presenting, and traveling many artists’ first one-person museum exhibitions has been a way to do this.”

Although bringing solo shows of largely unknown up-and-comers to Des Moines may seem like a risky move, it’s one that has paid off over the years, giving the art center a reputation within the international art community as an excellent place to discover future greats.



Des Moines Art Center, Richard Meier building

But the group exhibitions at the Des Moines Art Center, such as the recent show *Drawing in Space* (curated by Ferris), are perhaps what engages the local residents most of all. *Drawing in Space* includes works by three individual artists (and one artist collective), who each explore the use of line and space through large-scale, site-specific installations. The connecting thread? All of the projects are made exclusively with tape. The works are interactive (you can walk on, under, or even inside them), but another interesting aspect is how museum visitors were allowed to view the artists as they made the works on-site.

“I was thinking that a good way to understand the [art center’s] various spaces would be to invite artists to create site-specific installations,” Ferris says. “They picked areas where they wanted to work and were here over the course of three weeks in September. The audience could watch them make their work, so it was a good creative energy over those three weeks. It was pretty crazy and fun.”

Engaging with the local community has always been a priority for the Des Moines Art Center, and the pinnacle of that engagement came in 2009 in the form of the John and Mary Pappajohn Sculpture Park: 4.4 acres brimming with twenty-eight larger-than-life outdoor sculptures in downtown Des Moines.



Des Moines Art Center, I. M. Pei building

“The most important long-term good to come from the art center has to be its relationship with John and Mary Pappajohn and their extraordinary gift to the city,” says longtime Des Moines resident and Des Moines Art Center board of trustees vice president Pamela Bass-Bookey. “Seeing all of the different people walking through the sculpture park at all times has created new audiences for the art center and has been a source of dialogue between people who might not otherwise engage with one another... and that’s not to mention [the park’s] economic impact.”

It’s a fact that the sculpture park has worked as a catalyst to buoy the downtown economy, helping to woo everything from shops and restaurants to multimillion-dollar corporate headquarters. So if you have a hard time imagining how art could play an important role in a “normal” American city, Des Moines has proved that it’s not only possible but integral, for a thriving US metropolis.

“We have quite a good group of contemporary collectors here, and the center has had a lot of influence on people’s interest in art,” says Ferris with a hint of pride. “It’s just incredibly exciting that people are seeking out international contemporary art here in Des Moines.” ✕

UP NEXT AT THE DES MOINES ART CENTER

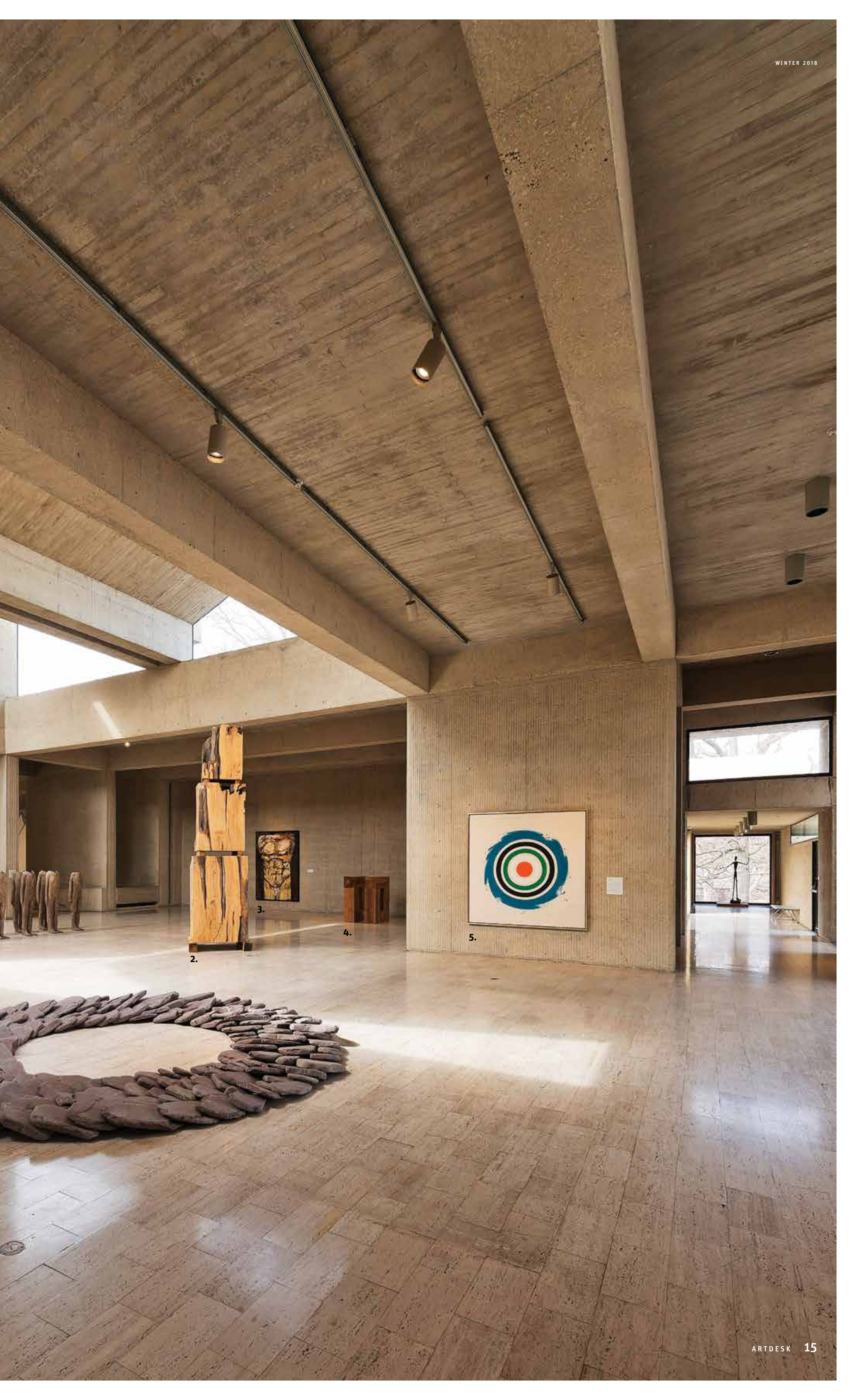
Wanderlust: Actions, Traces, Journeys 1967–2017, a fifty-year survey exhibition of the artistic practice of contemporary artists, is on view from February 17 through May 13 in the Anna K. Meredith Gallery.

The **Des Moines Art Center** is open Tuesday through Sunday at 4700 Grand Avenue. The **Pappajohn Sculpture Park**, at 1330 Grand Avenue, is open daily from sunrise to midnight. ▶ desmoinesartcenter.org

The Cowles Sculpture Court (opposite page), located in the I. M. Pei building, is home to permanent collection marvels from contemporary art notables (from left).

1. MAGDALENA ABAKANOWICZ *The Flock II* (1990)
2. DAVID NASH *Three Block Tower* (2002)
3. LEON GOLUB *Colossal Torso I* (1958)
4. CARL ANDRE *Arcata Castor* (1983)
5. KENNETH NOLAND *Whirl* (1960)
6. RICHARD LONG *Ocean Circle* (1996)





2.

3.

4.

5.

O Pioneers



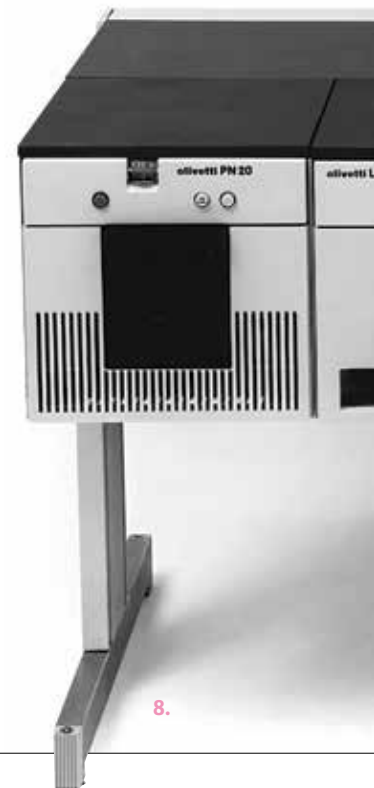
1.

▲ **5070 CONDIMENT SET**
"A small piece of table-top furniture"
 Created for the Italian design brand Alessi in 1978, this may be the sleekest way to store oil, vinegar, salt, and pepper. Purchase your own set at the MoMA Design Store. ▶ store.moma.org



2.

▲ **CASA CEI**
Empoli, Italy
 Designed and built between 1990 and 1993, this award-winning house draws inspiration from village buildings in the episcopal town of Iglesias, a subject of Sottsass and his father's architectural research.



8.



7.

▼ **TERRAZZO MAGAZINE**
Debuted in 1988
 Published and edited by Sottsass' wife, Barbara Radice, an Italian journalist and author. Sottsass regularly contributed to this gorgeous bi-annual magazine, which focused on architecture and design. Back issues can be found on eBay, in vintage book shops, and on the Swiss gallery New Jersey's website. ▶ newjersey.ch

▼ **TARTAR TABLE**
Part of the 1985 Memphis Milano collection
 The design group Memphis, a self-proclaimed "cultural phenomenon of the '80s," was led by Sottsass and a group of architects who worked beyond the creative limits of the time to develop exciting pieces in the name of New Design.



▲ **ENORME TELEPHONE**
Designed in 1986
 A collaboration between Kelley's company, IDEO, and Sottsass, this design turned a utilitarian object into a work of modern art. Now part of MoMA's permanent collection.



3.

▼ **CASA KELLEY**
Woodside, California
 One of the last homes designed by Sottsass before his death in 2007, and one of only three by him in the United States. Built between 1998-2000, this home, in tech haven Silicon Valley, was designed with a Mediterranean village in mind.

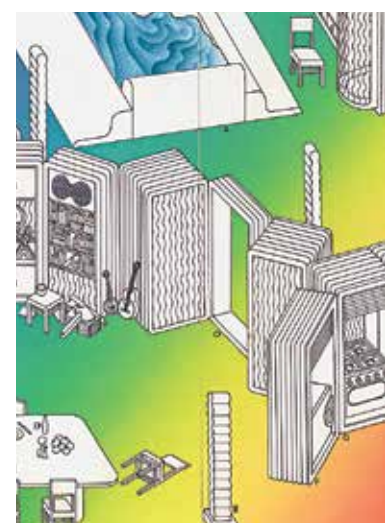


4.



6.

▶ **PRELIMINARY PROJECT FOR MICROENVIRONMENT**
Designed in 1971
 Designed for the landmark 1972 MoMA exhibition, *Italy: The New Domestic Landscape*. These plastic cubbies were exhibited as a customizable environment, approaching contemporary living from a pro-design perspective.



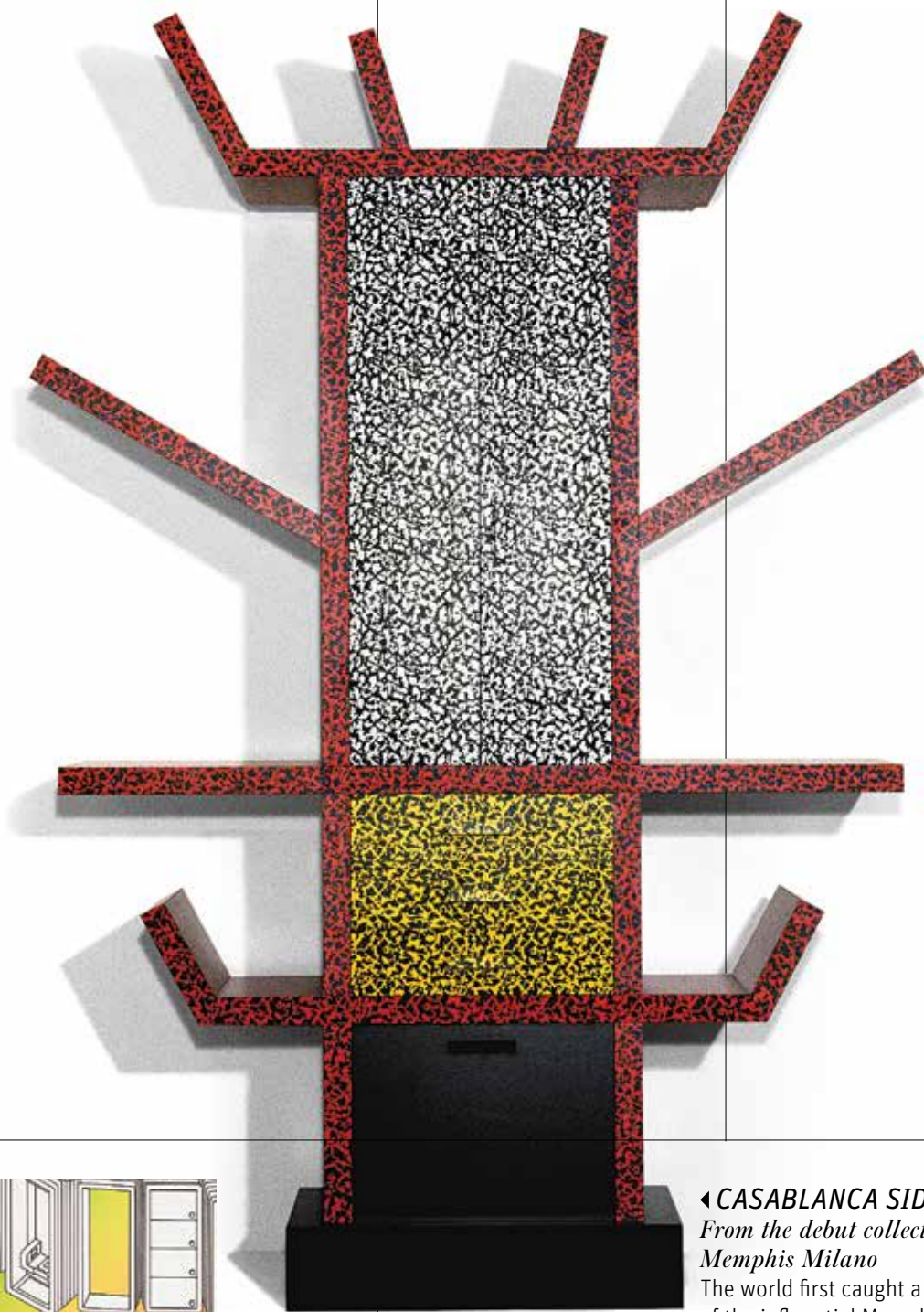
5.

rs!

STORIED DESIGN GURU AND INNOVATOR DAVID KELLEY RUNS DOWN HIS **TOP 9** DESIGNS BY ITALIAN POSTMODERN MASTER ETTORE SOTTASS.



◀ **P602 MICROCOMPUTER**
Designed for Olivetti in 1971
This leading Italian manufacturer of business technology partnered with Sottsass to produce its latest microcomputer design. He also helped develop the Valentine Portable Typewriter in 1968, a bright red statement piece in the world of grayscale technology.

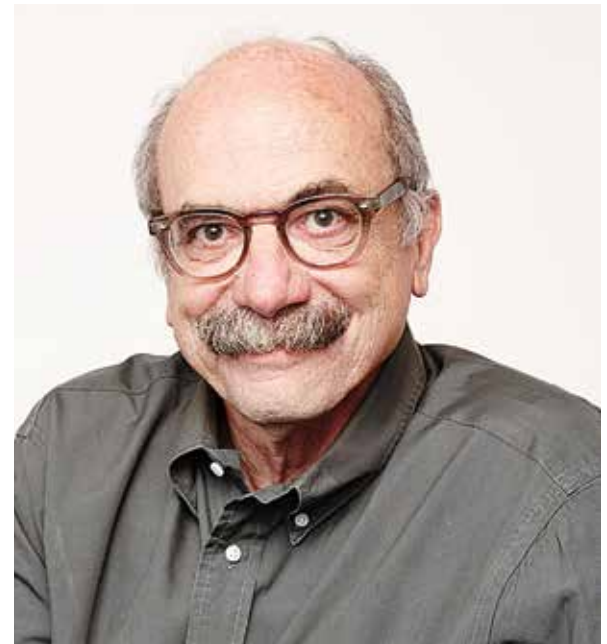


◀ **CASABLANCA SIDEBORD**
From the debut collection of *Memphis Milano*
The world first caught a glimpse of the influential Memphis Milano at Salone del Mobile.Milano in 1981, a world-renowned furniture exhibition. Karl Lagerfeld and David Bowie were early collectors of Memphis Milano designs.



9.

PHOTO CREDITS: 1. PHILIPPE MIGEAT, © CNAC/MNAM/DIST. RMN-GRAND PALAIS / ART RESOURCE, NY 2. SANTI CALECA, COURTESY OF STUDIO ETTORE SOTTASS SRL, MILANO, ITALY 3. COURTESY OF WRIGHT 4. BERNARD ANDRÉ 5. DIGITAL IMAGE © THE MUSEUM OF MODERN ART / LICENSED BY SCALA / ART RESOURCE, NY 6. ROBERTO GENNARI, COURTESY MEMPHIS SRL 7. COURTESY OF STUDIO ETTORE SOTTASS SRL, MILANO, ITALY 8. COURTESY OF OLIVETTI HISTORICAL ARCHIVE ASSOCIATION, IVREA - ITALY 9. COURTESY OF THE BROOKLYN MUSEUM, MEMPHIS, MILAN, ITALY (1980 - 1985). CASABLANCA SIDEBORD, DESIGNED 1981. WOOD, PLASTIC LAMINATE, 90 1/2 X 59 X 15 3/4 IN. (229.9 X 149.9 X 40 CM). BROOKLYN MUSEUM, GIFT OF THE 20TH CENTURY, INC., 83.104.



David Kelley

A CREATIVE ENGINEER

As the founder and chairman of the Silicon Valley global design and innovation company IDEO, David Kelley is widely known for teaching human-centered design methodology and design thinking to students and business executives. Kelley and his brother Tom co-authored the *New York Times* best-selling book, *Creative Confidence: Unleashing the Creative Potential Within Us All*. As Stanford's Donald W. Whittier Professor of Mechanical Engineering, Kelley is the academic director within the School of Engineering and has been a professor in the program for more than thirty-five years. He also founded Stanford's lauded d.school, the Hasso Plattner Institute of Design. Thanks to their mutual friend, Steve Jobs, Kelley and Ettore Sottsass first met in the early 1980s to collaborate on the Enorme telephone. ▶ ideo.com



Ettore Sottsass

PERFECTLY POSTMODERN

Ettore Sottsass (1917–2007) was an Italian architect and designer whose six-decade career advanced twentieth-century modern design, combining extraordinary color and patterns with ordinary materials. Founder of the Memphis group in the 1980s, Sottsass collaborated with Milanese architects and designers to create a path for “New Design,” through which they brought excitement to everyday objects. In addition to furniture, architecture, and ceramics, Sottsass pioneered industrial-product design, like his formative interpretations of computer technology for Olivetti. Sottsass Associati, Sottsass’ design consultancy, operates today to maintain the philosophy and work of his legacy. He’s described by renowned American curator and art historian Hans Ulrich Obrist as a “renaissance figure.” ▶ sottsass.it

Free Range

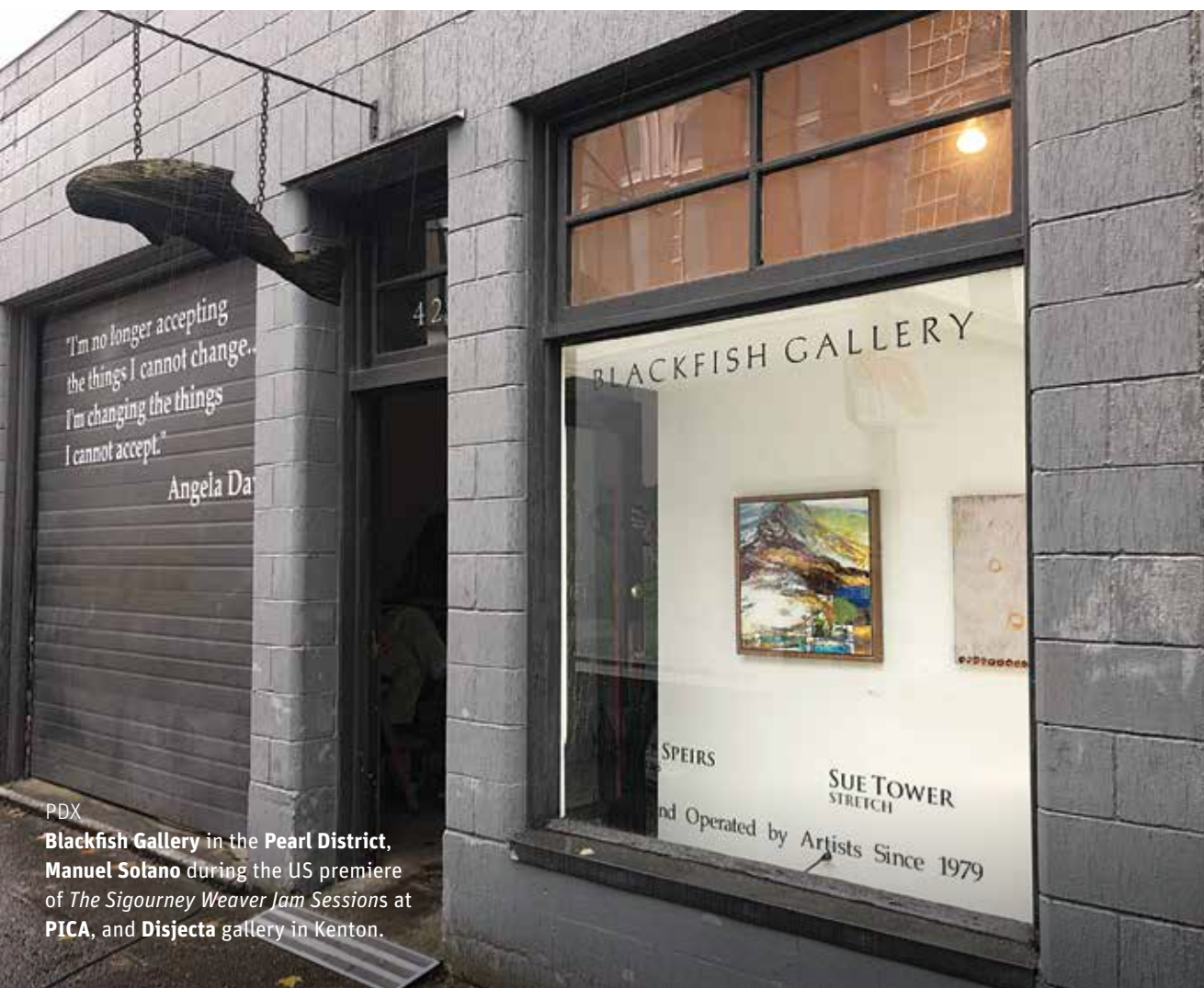
THE UNEXPECTED PORTLAND

PORTLAND, OREGON, IS a town of makers. Locals print their own books, smith their own knives, butcher their own (grass-fed) meat, and craft their own furniture. With so much creativity in the air, it's no surprise the art scene goes well beyond downtown's wonderful Portland Art Museum.

By ROBERT REID



ROSE CITY
The Portland Skyline



PDX
Blackfish Gallery in the Pearl District, Manuel Solano during the US premiere of *The Sigourney Weaver Jam Sessions* at PICA, and Disjecta gallery in Kenton.



JOSH LATHAM

CENTER FOR CONTEMPORARY ART & CULTURE

In November 2017, the Flaming Lips' frontman, Wayne Coyne, brought his surreal, silver-balloon, duct taped installation of *King's Mouth* to the **Center for Contemporary Art & Culture at the Pacific Northwest College of Art (PNCA)**, through January 6. Visitors removed their shoes and crawled inside the twenty-foot-tall mouth, where LED strands dangled above as electronic beats blare. The traveling piece debuted in 2015 at the American Visionary Art Museum in Baltimore, but a beaming Coyne notes, "This has been the best."

Something's always happening at PNCA. The college has ten public gallery spaces that focus on undergrad and MFA students as well as big-name outsiders, like Bruce Nauman at the **Dorothy Lemelson Innovation Lab**. PNCA incorporated the **Museum of Contemporary Craft**, a collection of more than 1,300 objects stemming from a 1930s working studio, which can be accessed online. ▶ ccac.pnca.edu

PORTLAND INSTITUTE FOR CONTEMPORARY ART

Art blooms east of the Willamette River too, most notably at the new location of the **Portland Institute for Contemporary Art (PICA)**. A champion of the annual ten-day Time-Based Art (TBA) Festival, PICA began in 1995 as a nomad, with founder Kristy Edmunds scheduling shows in vacant spaces around town, then founding a downtown home. The new, 16,000-square-foot space is a long-term, low-rent gift from the Calligram Foundation that allows the city's art scene to breathe easy for the future of this active art hub.

Hundreds came to the opening night for the group exhibition *Doomtown* and a screening of Steven Doughton's 1997 experimental film *Delta*—the former inspired by the rise of condo culture in the city and the commonality between New York City's Lower East Side and Portland. Ann Magnuson and the Bongwater Songbook and local-resident Stephen Malkmus (of indie rock band Pavement fame) kicked off the event, with Malkmus debuting new electronic music as a middle-aged DJ in a trucker hat. ▶ pica.org

DISJECTA

A surprising find in North Portland's Kenton neighborhood, **Disjecta** is near a record shop, a gluten-free restaurant, and an iconic statue of Paul Bunyan. Disjecta has an enviable programming space of 6,000-square-feet, where it happily plays by its own rules, including the Pacific Northwest's first curator-in-residence program. The first of four shows for the 2017-18 season debuted in September. Seattle-based curator Julia Greenway assembled five national women artists for *A Situation of Meat*, which featured mixed media depicting body fluids and intestines—all purposely "grotesque," as Greenway says, to balance out the "grotesque" seen in media every day. Greenway will curate a total of four exhibitions from women artists, with themes ranging from impermanence, and consumerism to intersectionality. ▶ disjecta.org

FIRST THURSDAY

More than a dozen galleries around downtown Portland's walkable **Pearl District** stay open late on the first Thursday of each month. Follow groups of gallery-goers on sidewalks past video-art installations that play on multistory brick walls, and visit these must-see stops, too.

Open since 1975, **Blue Sky** (pictured, below) originally displayed regional work, but has since expanded its scope. In January, revered American photographer Robert Frank will exhibit new and old works in *Books and Films 1947-2018*. blueskygallery.org

Opened in 2013, **Upfor** presents Wisconsin artist Michelle Grabner and Portland artist Anne Crumpacker's multi-media group exhibition, *Gingham/Enso* through January 13. upforgallery.com

▼ **Blackfish Gallery** is an artist-run and artist-owned space, turning forty in 2019, that highlights Oregon art. Artists are always on hand to discuss the works on display. On a recent night, a local rock band, singing in Italian, played as Sue Tower's paintings made a case for the "plasticity of paint." blackfish.com



SEIYA BOWEN

Room & Board



RESTAURANTS

Kachka: For popular Soviet home cooking east of the river. kachkapdx.com

Tasty n Alder: Just around the corner from **Powell's City of Books**, this is a perfect spot for brunch. tastynalder.com

◀ **Bamboo Sushi:** Bamboo Sushi has locally sourced fare and is committed

to sustainability. A new location just opened in Denver and another is coming soon to Seattle. bamboosushi.com

Little Bird: Only a few blocks from the storied **Roseland Theater**. This downtown French bistro is great for lunch or dinner. littlebirdbistro.com



HOTELS

Ace Hotel: Downtown hipster mainstay with locations around the world. acehotel.com/portland

◀ **Society Hotel:** A former sailors hotel in Old Town, remodeled and updated and offering private suites and thrifty shared rooms. societyhotel.com

Kennedy School: Local entertainment giants McMenamins transformed an old elementary school into a fun hotel; some rooms are outfitted with the school's original chalkboards. mcmenamins.com

Airbnb: Live like a local with over 5,000 home-share offerings in the heart of Portland. airbnb.com/portland

ArtSociety

SEEN + SCENE

Marfa Lights

A cause for celebration in Marfa, Texas

In concert with annual October art fete **Chinati Weekend**, there was plenty to celebrate in Marfa. Self-described as an “interdisciplinary cultural practitioner,” **William Cordova** spoke with **Carter Foster**, the deputy director for curatorial affairs and curator of prints and drawings at the **Blanton Museum of Art**, and **Marfa Contemporary** curator and guest director **Kate Green** about his exhibition, *ankaylli: spatial and ideological terrain*. Marfa Contemporary also hosted a reception and dinner in honor of Cordova.



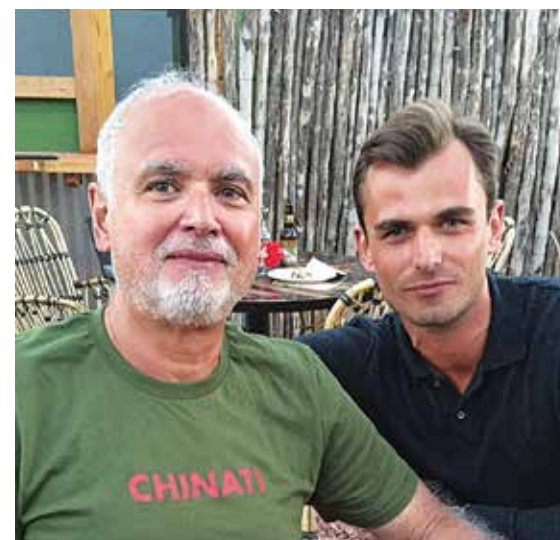
WEST TEXAS WEEKEND

Arts patrons enjoyed William Cordova's study in space and place at Marfa Contemporary. Above right, Kate Green, Cordova, and Carter Foster discuss the exhibition during the artist talk. Left, **Brett** and **Jessica Nelson**, and **Lea** and **Mike Morgan** during the weekend's festivities.



GONE COUNTRY

ArtDesk hosted dinner at **Al Campo** (right). Guests included **Bethany Porten**, **Chelsea Weathers**, **Jeremiah Davis**, and **María Elena Ortiz** from Pérez Art Museum Miami, as well as architect **Allen Swerdlowe** (far right) and his son, designer **Nicholas Fjellberg Swerdlowe**.



Future Success

A strategy for prevention in Oklahoma City, Oklahoma

Thrive, an organization committed to reducing the number of teen births in central Oklahoma, recently hosted a cocktail party to launch the Comprehensive Plan—three strategies to reduce teen pregnancy. Hosted by **Cliff** and **Leslie Hudson** (right) in their downtown Oklahoma City home, attendees heard from Kirkpatrick Family Fund director **Elizabeth Eickman**, Thrive CEO **Laura Lang**, and vice president of development at the Oklahoma Medical Research Foundation, **Penny Voss**, speak about this ambitious program.



Jennifer Weast, Thrive boardmember and senior vice president and controller at BancFirst, BancFirst chairman **Gene Rainbolt**, *The Oklahoman* columnist **Charlotte Lankard**, Laura Lang, and Penny Voss.



BABY TALK
Attendees included Thrive staff members **Amy Jenkins** and **Brittney Criswell** (far right), and **Tina Burdett**, program manager for the Kirkpatrick Family Fund (below). **Matt Guillory**, **Amanda Davis**, associate vice president of annual giving at Oklahoma State University Foundation and **Julie Knutson**, Oklahoma Academy president and CEO (right).



COMMUNITY COLLAGE
Thrive officers **Elizabeth Eickman**, the **Reverend Lori Walke**, and **Alba Weaver** (above) are at the forefront of the collective's efforts. Oklahoma community philanthropists **Pat** and **Ray Potts** (left) also attended.

Get Down

Events at Oklahoma Contemporary

In conjunction with **Oklahoma Contemporary Art Center's** exhibition **Not For Sale: Graffiti Culture in Oklahoma**, Oklahoma Contemporary hosted workshops and crash courses in break dancing, graffiti, and other interactive art projects, creating a buzz around graffiti culture and what it means to the larger contemporary arts scene. **Chris SKER** (far right), guest curator and one of the ten artists featured in *Not For Sale*, stands in front of his own work.



Poet **Odessa I Reign** emceed *Not For Sale: Portrait of an Underground*, hosted in partnership with the **Ralph Ellison Foundation**.



BREAKIN' TOO
Globe-trotting hip-hop and EDM dancer **Pandora Marie** (right), of Las Vegas, Nevada, teaches students choreography at the Hip-Hop Jam hosted in partnership with community nonprofit, **ONESoul**.



Bienvenidos

Art Basel events span the globe each year, from Hong Kong to Switzerland, ending the 2017 season in Miami Beach, Florida. More than 80,000 visitors flocked to the **Miami Beach Convention Center** last December for artist talks, exhibitions, film showings, and to take in art represented by more than 250 international galleries. Cinematographer **Arthur Jafa**, (below) musician **Jason Moran**, and curator **Hans Ulrich Obrist** discuss Moran and Jafa's relationship and artistic partnerships at Artists' Influencers—one of the many Art Basel Conversations this year.



CHASING CARS

A NEW LICENSE PLATE THAT HELPS US HELP ANIMALS

The **Kirkpatrick Foundation** and the **Oklahoma Veterinary Medical Association** joined forces to update Oklahoma's animal-friendly license tag. With each \$35 purchase, \$20 will go to the Pet Overpopulation Fund, which is designed to help qualifying households with the cost of sterilizing their pets. The license plates are available for order at any tag agency in the state of Oklahoma and can also be ordered online.

► ok.gov/tax

Contributors



ALANA SALISBURY | Alana Salisbury is the managing editor of *ArtDesk*. She brings meticulous organization to the pages of the magazine, working with staff, writers, and photographers. When not wrangling creative people, she can be found with her husband George, and their two children, Arlo and Georgie Mae. "There's nothing better than seeing *ArtDesk* out in the world. We work hard and the best reward is to see someone enjoy the magazine."



BEN BARRY | Graphic designer Ben Barry of Portland, Oregon, was featured in *ArtDesk* Issue 09. We liked his work so much that we commissioned his patterns for the inside covers of Issue 11. Barry has his own studio, Nonlinear based in Portland, Oregon. "The basic structure for the pattern was generated programmatically using script I wrote in Processing. It's based on randomizing within a set of constraints."



SHEVAUN WILLIAMS | "I have developed a kind of shorthand when working with these dancers who have become true friends. Amy is no exception. She is a rare talent. Our interaction becomes a form of interpretive dance unto itself," says cover photographer Shevaun Williams. She is based in Norman, Oklahoma, where she maintains a 4,500-square-foot studio in a hundred year-old building.



ARTDESK

PUBLISHER..... *Christian Keesee*
 EDITOR IN CHIEF..... *Louisa McCune*
 DANCE EDITOR..... *Larry Keigwin*
 MANAGING EDITOR..... *Alana Salisbury*
 ASSISTANT EDITOR..... *Kelly Rogers*
 ART DIRECTION..... *Steven Walker*

DESIGN, EDITORIAL, AND CIRCULATION ASSISTANCE

*Kathy McCord, Jennifer Ritchey,
Jim Cholakis, Jerry Wagner, and Tiffany Kendrick*

PATTERNS DESIGNED BY:

Ben Barry

ARTDESK TYPOGRAPHY

Austin | Novel Pro | Unit OT

KIRKPATRICK FOUNDATION BOARD OF TRUSTEES

CHRISTIAN KEESEE, *Chairman*
 GEORGE BACK, ROBERT CLEMENTS, ELIZABETH FARABEE,
 MISCHA GORKUSCHA, DAVID GRIFFIN, REBECCA
 MCCUBBIN, MARK ROBERTSON, GEORGE RECORDS, MAX
 WEITZENHOFFER, and ELIZABETH EICKMAN (Advisor)

LOUISA MCCUNE, *Executive Director*

*Dedicated to the marriage of Christian Keesee
and Larry Keigwin on October 4, 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.

CONTACT US

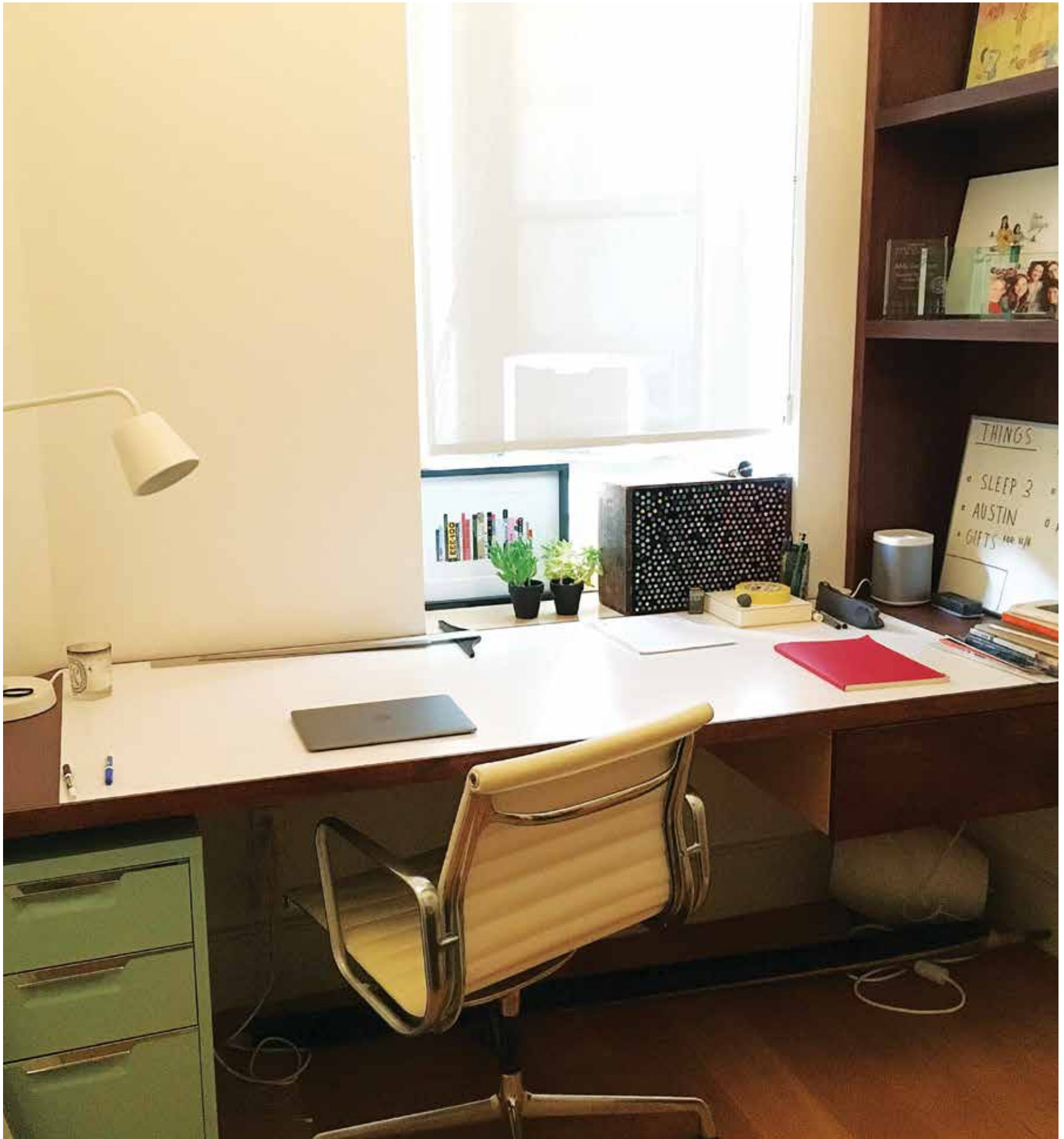
Please direct letters to: editor@readartdesk.com or Editor, c/o ArtDesk, 1001 West Wilshire Boulevard, Oklahoma City, Oklahoma 73116.

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 2018. All rights reserved. Visit us at readartdesk.com and @readartdesk. Please be kind to animals and support local art. Mark your calendars for the ANIM.H Conference, Skirvin Hotel, October 21-23, 2018.

ART WALK
 Galleries exhibited included **Galerie Laurent Godin** (below), showing works by artist **Haim Steinbach**, and **Blum & Poe** (below, center), showing paintings by **Friedrich Kunath**.



PHOTOGRAPHS COURTESY OF ART BASEL



PHOTOGRAPH BY ABBI JACOBSON IN NEW YORK CITY, DECEMBER 2017

"I'm finding my life chaotic at the moment, so I try my best to keep my desk not so much. It's one thing I can control somewhat. I'm a firm believer in to-do lists and I have more than one white board in operation at all times. I like to keep things visually close so I can constantly remind myself of the things on deck. Crossing something off is...well, it's just the most satisfying thing. It doesn't stay up on the board for too long after it's crossed off though, gotta move on."—ABBI JACOBSON

WORKING GIRL

Abbi Jacobson is a writer, actor, illustrator, and podcaster. She writes, produces, and co-stars in **Broad City** on Comedy Central, which recently wrapped its fourth season. She's also the host of **A Piece of Work**, a ten-episode podcast produced by WNYC and the Museum of Modern Art—an essential listen for anyone who's ever looked at art and asked the question, "What am I looking at?" Jacobson's 2016 *New York Times*-bestselling book **Carry This Book** is a collection of her insightful and hilarious illustrations of the imagined personal effects of others. Her tidy desk, surrounded by drawings, photos, and whiteboards, turns the tables to give us a glimpse of her own to-do lists, writing instruments, and notebooks. ✕

I OBSERVE NATURE AND FIND VERVE. *Jean Schlumberger*

If you
would like a
subscription to
ArtDesk..

Give.

For a subscription to *ArtDesk*, kindly donate **\$25** or more to Oklahoma Contemporary.
oklahomacontemporary.org



If you are a past subscriber, please email office@readartdesk.com to update or change your address.