



Over the last eight years, Daily tous les jours has honed its specialty act, one that mirrors its founders' artistic strengths. Andraos's focus has always been on using cutting-edge technology

for social change, while Mongiat, who

holds a master's degree in narrative envi-

ronments, brings knowledge of partici-

patory design to the interactive studio. "Considering technology as a vehicle for social change is an important part of our approach," Andraos says. "[Mongiat] was looking at participation in public

tandem, their rhythms create melodies through technology and cooperation, almost as if by magic. The experience is transcendent.

"The idea was to work between arts and science to explore the concept of cooperation," Andraos says. "It's a game where, from the start, you need to adjust to the actions of others."

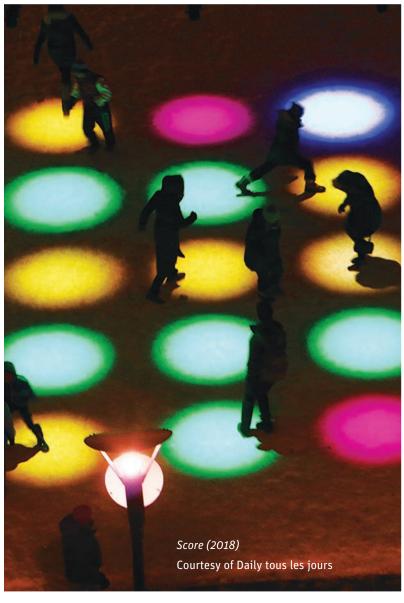
The artwork came out of a similar piece from 2011 installed in Montreal, 21 Balançoires (21 Swings). Daily tous les jours created the swing installation

"

with help from scientist and biology professor Luc-Alain Giraldeau and musician Radwan Ghazi-Moumneh. The piece was an unexpected hit in Montreal's popular entertainment district, Quartier des spectacles. Andraos and Mongiat had already created many interactive games using light and sound technology, but they







were floored by the popularity of 21 Balançoires. For several years, the piece became a local springtime landmark.

Andraos and Mongiat have produced others works that embrace audience participation, including Bloc Jam, a building that produces music and colored lights at the command of a passerby's cell phone directive. Giant Sing Along is a field of microphones that inspires auto-tuned singalongs; Mesa Musical Shadows is an interactive courtyard piece in which participants' shadows trigger a variety of singing voices from different floor tiles.

Larry Keigwin, Christian Keesee, and Blake Keesee co-founded the Green Box Arts Festival in 2009, hoping to "provide artists and visitors with an opportunity to nurture the creative process and explore new artistic directions" within the dramatic natural setting of the Pike

National Forest and Green Mountain Falls, Colorado.

"It is a part of our mission to bring world-class art to our community," Keigwin says, "and [The Swings] was particularly interesting because it was so interactive and engages the community in a playful and lighthearted way."

The Swings was such a big hit that the installation will be back by popular demand for the 2018 festival. Celebrating its tenth anniversary (see page 12 for more on the first ten years), Green Box has since hosted a diverse and elite group of arts productions, from

American Ballet Theatre to outdoor installation works by well-known artists such as Spencer Finch and Tomás Saraceno.

Andraos and Mongiat chalk the work's popularity up to the relationships that it creates.

"Wherever it goes, the project sparks connections and conversations between people of all ages and backgrounds," Mongiat says.
"At the Green Box Festival, we were surprised by how the swings also connected participants to their environment, the astounding mountains, taking the experience to a magical, meditative level."

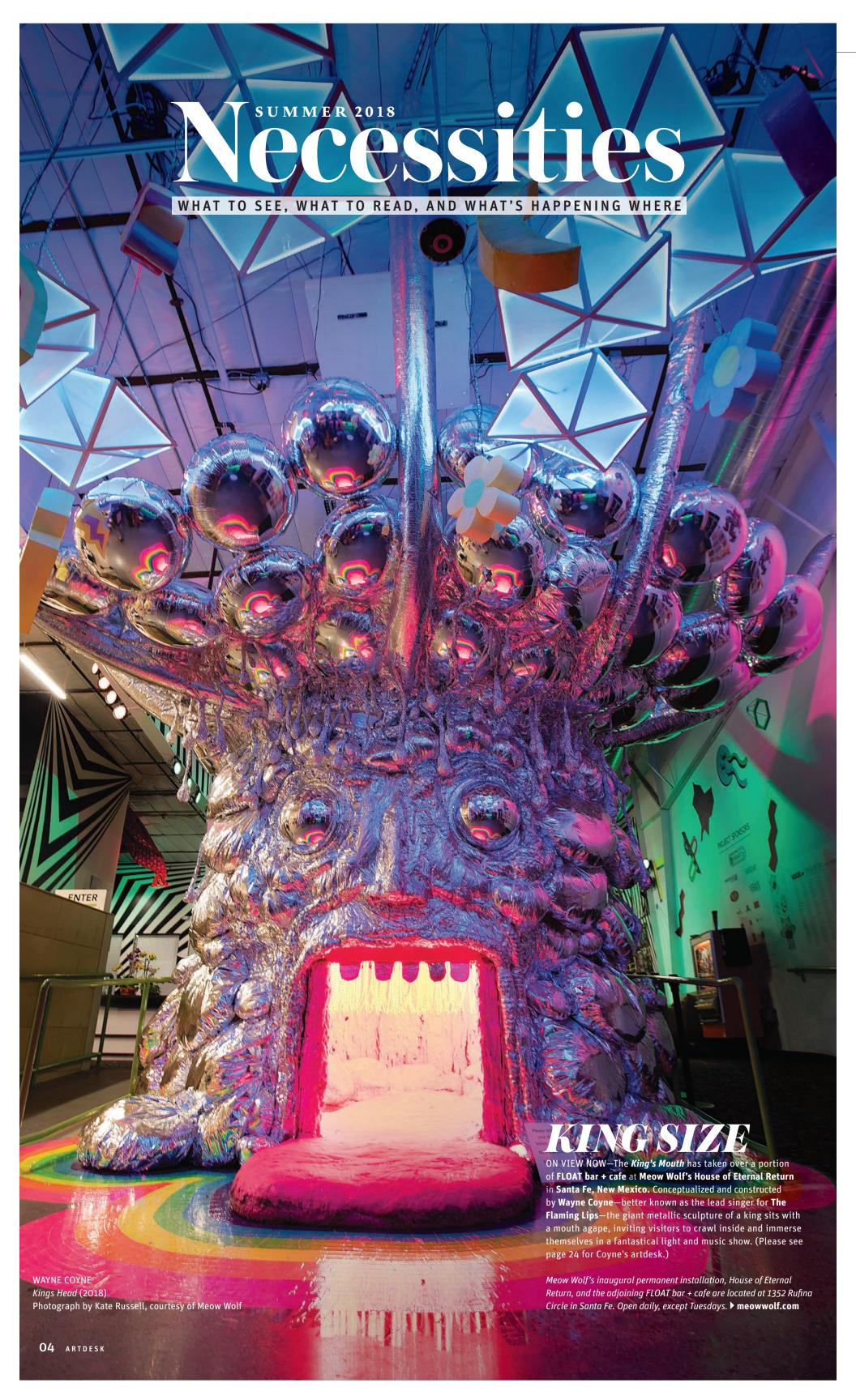
Mesa Musical Shadows (2016)

Daily tous les jours will participate in an ArtDesk Conversation on Saturday, June 30, 2018, at the Green Box Arts Festival in Green Mountain Falls, Colorado. The Swings will be free and open to the public from Thursday, June 28 to Saturday, September 22, 2018.

▶ greenboxarts.org ▶ dailytouslesjours.com







THE EXPERIENCE

AHHA / Tulsa, Oklahoma

INSTALLATION

Tulsa is getting its own immersive art environment with THE EXPERIENCE, "a large-scale, fully immersive art installation that invites participants to explore a fantastical, multimedia environment through sight, sound, movement, and touch," on the second floor of the Hardesty Arts Center. The artists behind the multimedia art adventure are sculptor and movie-prop maker David Reed James, installation artist Laurie Keeley, filmmaker Jeremy Lamberton, drawing and installation artist JP Morrison Lans, and painter and musician Daniel Sutliff.

Opens June 30. > hahhatulsa.org



JEFFREY GIBSON: *Like a Hammer* Denver Art Museum / Denver, Colorado

EXHIBITION

The oldest works in this exhibition are from 2011, but artist Jeffrey Gibson has been prolific in a short amount of time. Mixing contemporary influences with Native American traditions—drawn from his Choctaw and Cherokee heritage—he paints abstract forms on rawhide, adorns punching bags with beads, and creates vibrant kachina-like figures with a counterculture edge. Often his themes are strength, community, and living in the wake of colonialism. One tanestry is woven with a quote from James Baldwin: "American history is longer, larger, more various, more beautiful, and more terrible than anything anyone has ever said about it." Through August 12. ▶ denverartmuseum.org

VAIL DANCE FESTIVAL

Various Venues / Vail, Colorado

DANCE

The Vail Dance Festival is marking its thirtieth anniversary with two weeks of celebrating collaboration. Stars like American Ballet Theatre principal dancer Misty Copeland and Lil Buck of Memphis Jookin street-dance fame are joined by both emerging and established performers and choreographers, with appearances from Ballet Hispánico and the Alonzo King LINES Ballet. For a more intimate audience experience, take in a rehearsal-style performance that will showcase new works that find connections between dance and music, featuring a composition by Pulitzer Prize winner Caroline Shaw with accompanying choreography by Justin Peck of the New York City Ballet.

July 28 to August 11. ▶ vaildance.org



MEL CHIN: All Over the Place Queens Museum / Queens, New York

SURVEY

In preparation for this exhibition, the people of Flint, Michigan—where the water has been contaminated with lead since 2014-were asked to send more than 90,000 water bottles to a textile manufacturer. Those bottles were then made into textiles for rain and swim gear, which became one of several new interventions by Mel Chin in this exhibition that considers the environment and our socioeconomic systems. This survey, encompassing four decades of Chin's career, includes an augmented-reality installation in Times Square, which simulates a flood around the skeletal hull of a shipwreck, and a sound piece created from field recordings on the New York subway.

Through August 12. ▶ queensmuseum.org

is building and constantly altering a series of explorable caves, creating an exuberant three-dimensional archive of black life in South Central Los Angeles. As with the artist's recent *Hieroglyph Project*, with Egyptian-like hieroglyphics that visitors could carve into blank walls, the sculptural caverns grandly commemorate local stories and history. *Through September 3.* • moca.org

HEAVENLY BODIES: Fashion and the Catholic Imagination

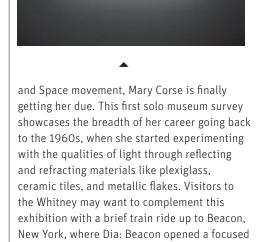
Metropolitan Museum of Art / New York, New York

EXHIBITION

The mitres, the silk stoles, the pope's red shoes—the Catholic Church has style. And that pomp has, in turn, influenced haute couture. This exhibition is spread across two of the Met's Manhattan branches, the main museum on Fifth Avenue and the medieval gardens and Gothic chapels of the Cloisters, uptown. It contrasts medieval art with high fashion, such as the gilt radiance of a Byzantine processional cross with the ornamentation on a 1990s Versace evening dress, and features loans of papal robes and accessories, some on view for the first time outside the Vatican. Through October 8. ▶ metmuseum.org

I WAS RAISED ON THE INTERNET

Museum of Contemporary Art Chicago / Chicago, Illinois



ISABELLE DE BORCHGRAVE: Fashioning Art from Paper

Through November 25. ▶ whitney.org

gallery on her paintings in May.

Oklahoma City Museum of Art / Oklahoma City, Oklahoma

SCULPTURE

With paper and paint, Belgian artist Isabelle de Borchgrave sculpts tributes to historical fashion. This survey is the first to unite her four main collections: Papiers à la Mode, which contrasts the ruffs of Elizabeth I with the simple elegance of Coco Chanel; the World of Mariano Fortuny, on twentieth-century Venice; Splendor of the Medici, on the ceremonial garb of Florence; and Les Ballets Russes, on the ballet company's costume designs. Kaftans based on Silk Road textiles will join the assembly, but don't be fooled by their tactile appearance: every single textile is a trompe l'oeil of paper.

Through September 9. ▶ okcmoa.com

HAROON MIRZA: stone circle Ballroom Marfa / Marfa, Texas

INSTALLATION

For the next five years, on the night of the full moon, the grasslands east of Marfa will come alive with sound and light. Stone circle by Haroon Mirza—recognized for his mystical experiments with technology—is Ballroom Marfa's biggest public commission since Elmgreen & Dragset built their perpetually closed Prada store in 2005. The circle of black boulders is inspired by megalith contractions like Stonehenge, with embedded LEDs and speakers powered by solar patterns and the adjacent "mother stone" responding during the full moon. A series of events are planned at the installation, drawing visitors out to the futuristic experience with ancient ritual.

Through 2023. ▶ ballroommarfa.org



JASON MORAN

Walker Art Center / Minneapolis, Minnesota

INSTALLATION

At the 2015 Venice Biennale, artist Jason Moran re-created architectural elements of two shuttered Manhattan jazz venues—the Savoy Ballroom and Three Deuces—and composed the looping piano music playing in each space. For his first museum show at the Walker, those installations are on view, as is a new sculptural commission inspired by a lost 1960s New York jazz hub. Drawings and other media from his collaborations with artists like Glenn Ligon and Theaster Gates contextualize his explorations of improvisation in sound and art. *Through August 26.* walkerart.org

CARY LEIBOWITZ: Museum Show Contemporary Arts Museum Houston /

SURVEY

Houston, Texas

"I just got a pair of Gucci for Bergdorfs loafers for 50% off and I really do feel better," reads one of Cary Leibowitz's self-deprecating paintings. In scrawled text on canvas, as well as in installations, multiples of objects like footballs labeled "Candyass Sissy," and other ephemera, the New York artist draws on autobiography and simple materials to mix the high and low in art. Organized by the Contemporary Jewish Museum in San Francisco, this is the first comprehensive career survey of his work, with more than 300 pieces dating from 1987 to the present. Through August 26. • camh.org

LAUREN HALSEY: we still here, there Museum of Contemporary Art, Los Angeles (MOCA) / Los Angeles, California

INSTALLATION

In her labyrinthine installations, Los Angeles native Lauren Halsey uses architecture and an excess of found objects to celebrate working-class neighborhoods. Over her sixmonth residency at MOCA Grand Avenue, she

EXHIBITION

In a short amount of time, the internet has changed our daily lives, from our perception of ourselves and others to how we understand the world and communicate. This exhibition concentrates on 1998 to the present and what it means to grow up and live with this digital existence. Among the the hundred or so works from across media, including computer art and virtual-reality pieces, are several new commissions. The DIS artist's collective's video environment skewers the "edutainment" of TED, artist Porpentine Charity Heartscape's video game reflects upon her online childhood, and Jeremy Bailey's project involves four Chicago artists who pitch their interactive products and services to a live audience. June 23 to October 14. ▶ mcachicago.org

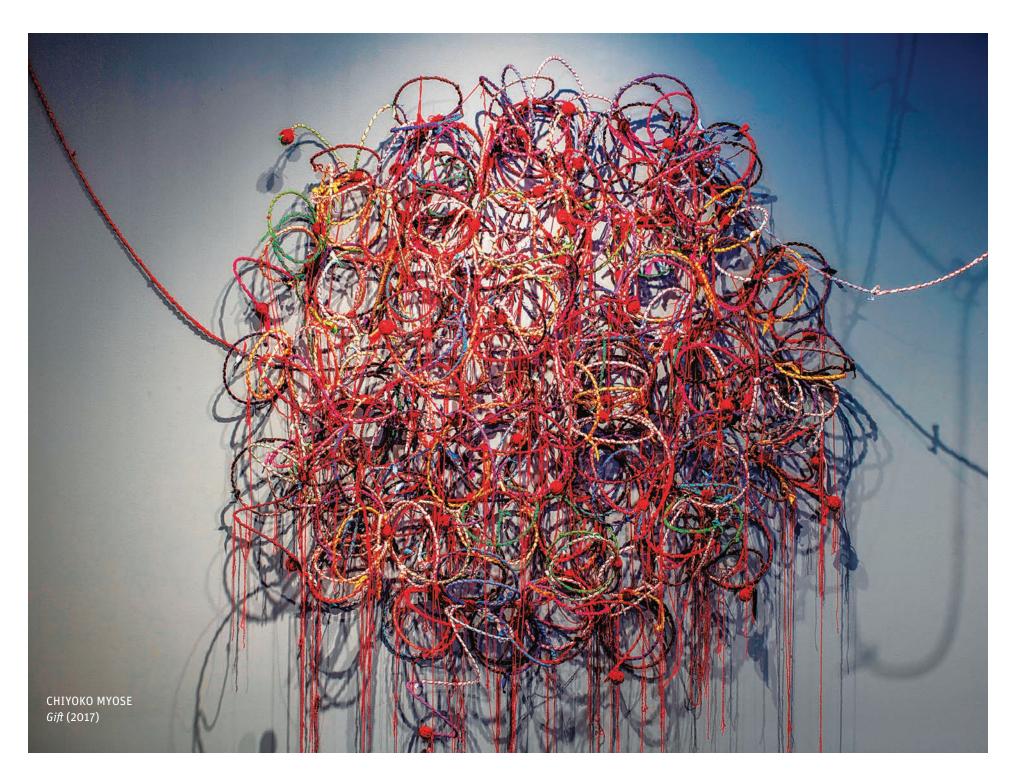
MARY CORSE: A Survey in Light
Whitney Museum of American Art / New York.

SURVEY

New York

Long overlooked compared to her male contemporaries in the West Coast Light





ONNECTIVITY

BY ALLISON MEIER

SUSPENDED LIKE A web spun by a colossal spider, Chiyoko Myose's A Thread X (Meets) A Thread is a tactile archive of human encounters. Since the installation debuted in 2013, it has toured eight art spaces in Kansas, Missouri, and Japan, where people have added knots to its lattice of colorful thread.

'I hope this piece will go to many places to meet more people," Myose says. "I'm asking the viewers to participate by adding pieces of thread, which represents a notion of treasuring the moments of meeting people. The work remains in progress whenever it has viewers in the space."

Its newest home is Oklahoma Contemporary in Oklahoma City, which is hosting a solo show of Myose's art from June 2 to August 12. Called Sojourning, the exhibition reflects on what it means to be constantly traveling through life, whether between identities,

locations, or cultures. Myose grew up in Wakayama, Japan, and in 1995 moved to Wichita, Kansas, where she continues to live and work.

'One aspect of her work is about her personal feelings of being an outsider, leaving the home and family and culture she grew up with and journeying to someplace new," says Jennifer Scanlan, curatorial and exhibitions director at Oklahoma Contemporary. "At the same time, the work connects to feelings that we all can relate to: having threads that tie us to the places and people we grew up with and also wanting to establish connections with other human beings."

Myose studied painting at Wichita State University, her canvases layering expanses of color with geometric shapes and echoing the contrast of Kansas's sprawling landscapes to the patterns of Japanese life that are her foundation. About five years ago, she was given a large number of spools of thread and began experimenting with looser

CHIYOKO MYOSE AT OKLAHOMA CONTEMPORARY

structures. Initially, she didn't think about the relevance between the material and living in the United States. As the pieces evolved, she saw a resonance in making these networks of thread, where the connections are sometimes securely knotted and sometimes frayed, just as our relationships form and fall apart.

Sojourning has four distinct installations, including Bloom, with used dryer sheets shaped into flowers that burst with yellow thread, and Gift, with discarded clothing sewn and braided together. Myose's large scale installations transform galleries into immersive experiences—an elevation of humble materials with a dash of Japanese art traditions.

"Japanese culture is rich and multifaceted; it's hard to explain it in one word, but acts of wrapping, tying, and folding are parts of the everyday customs in Japan," Myose says. "Perhaps it was natural for me to start using fiber art techniques because of these

accustomed hand movements."The exhibition will also feature a chamber music performance composed by Daniel Racer.

Pieces of Thread premiered at her 2017 solo show at CityArts in Wichita and responds to the links and tangles in the work. Sojourning has a debut of its own: an introspective space where origami cranes shaped from steel rods and white cotton thread hover in the darkness.

'The thread's characteristics—its thinness and sensitivity—look like it's reflecting the vulnerability of living as a foreigner," Myose says. "At the same time, its hidden strength and length and its softness and gentleness tell me the possibility to live positively and flexibly, even if I face a change in the environment."

Sojourning is on view at Oklahoma Contemporary Arts Center through August 12. Free and open to the public, Oklahoma Contemporary is located at 3000 General Pershing Boulevard in Oklahoma City.

▶ oklahomacontemporary.org

WOMEN IN PERFORMANCE

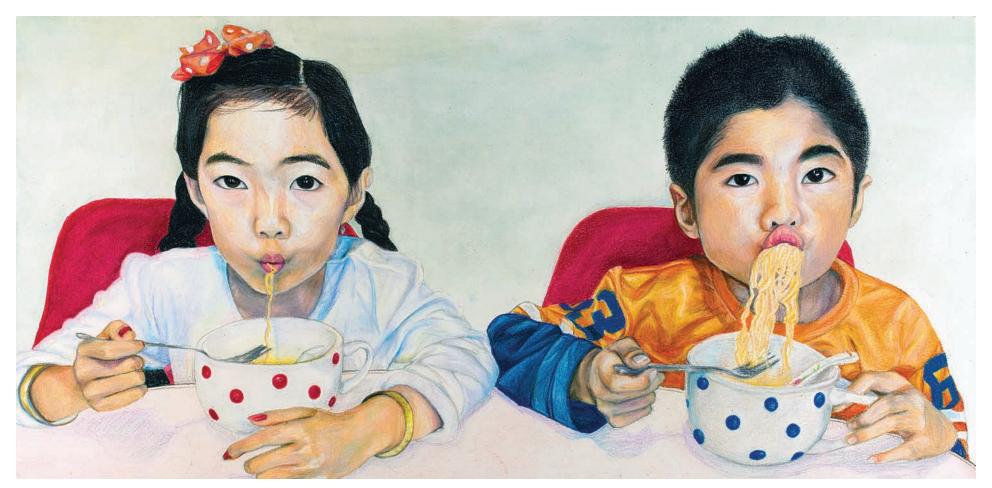
The new downtown location of Oklahoma Contemporary Arts Center will feature a theater named for Chickasaw storyteller Te Ata. For seven decades she toured the world, performing a one-woman show of storytelling, music, and dance. Appropriately, Oklahoma Contemporary is bolstering its performing arts programming with a new series called Women in Performance.

"Through three very different shows, the series gives our community a chance to experience the amazing contemporary performances being created by women artists," says artistic director Jeremiah Davis. "With every show, audiences will also have the opportunity to learn more about how each performance was made through our artist conversation series."

Women in Performance launched with Sylvia Milo's *The Other Mozart*, which

resurrected the memory of Nannerl Mozart, who was once a musical prodigy on par with her famed brother but whose career was stifled when she became an adult, and her compositions were lost.

Also at Oklahoma Contemporary, the sensory experiment Honey is an immersive piece involving material sourced from real-world interviews, examining intimacy between strangers. This work is developed in partnership with the Oklahoma Citybased Fresh Paint Performance Lab and directed by Katherine Wilkinson. Finally, opening on October 18, Kerry Ipema and TJ Dawe's One Woman Sex and the City condenses the entire run of the popular television show into a comedic sendup—with all the characters performed by Ipema—as a celebration of female friendship.—ALLISON MEIER



The STUDENT

YUKON HIGH SCHOOL | YUKON, OKLAHOMA

ART TEACHER BRIAN Payne is the head of the fine arts department at Yukon High School. "My goal is to foster the students' passion for art, increase their knowledge of art history, and to equip them with a technical skill set that would allow them to work at a post-secondary or professional-level upon graduating high school."





ABOVE

TIEN TRAN, 12th grade Noodle Duo

FROM LEFT

CLAIRE CAUTHAN, 10th grade Animal Collage

HENRY ASHBY, 12th grade The Stoop

GIVING

OilMan

NATHANIEL HARDING DIVERSIFIES

NATHANIEL HARDING WILL tell you that he's just a regular guy from a rural neighborhood outside of Norman, Oklahoma, who loves his city and the quest for oil and gas. A board member for Oklahoma Contemporary Arts Center, the Antioch Energy founder and president is anything but your typical thirty-something. He graduated cum laude from the University of Oklahoma with degrees in mechanical engineering and Russian. He then served in the Air Force Reserves, deploying to Afghanistan, and later began a political consulting firm.

"I want to live in a cool city," says Harding, who is a regular donor to the arts center.

When he's not making oil and gas plays, Harding says, he is enjoying life with his wife and children, serving on the Oklahoma City Streetcar oversight committee, and helping the governor with economic-development initiatives. His dedication to improving the quality of life in Oklahoma City ultimately led him to Oklahoma Contemporary. Harding admits he didn't know much about art, but he immediately felt welcome among the diverse and inclusive community of arts patrons. He has since become an avid art collector.

Harding and his wife, Amanda, support the organization in three ways: through a fund in their name at the Communities Foundation of Oklahoma, through his company, and with personal gifts.

"Oklahoma Contemporary is among our highest priorities for giving, since we believe so much in what they are doing in our community," he says. "With new ways to approach art, the new campus will literally transform the community. It will feature contemporary artists, provide educational opportunities, and will bring in the community to discover things they never knew existed."

Inspired by his newfound love of collecting, Harding is especially excited about Antioch Energy's new artist-in-residency program, currently featuring sculptor Morgan Robinson.

"It's a five-month residency," Harding says. "We're doing innovative things simply because we are open to meeting new people in the community and saying yes to an opportunity."-KELLEY BARNES

At his Oklahoma City office, Nathaniel Harding sits among works by artists J. Nicole Hatfield and Steven Grounds.



A PHILOSOPHY FOR OUR TIME by Ryan Holiday

EVERYTHING OLD IS NEW AGAIN

LET'S CONSIDER THE private diaries of one of Rome's greatest emperors, the personal letters of one of Rome's best playwrights and wisest power brokers, and the lectures of a former slave and exile turned influential teacher. Against all odds and the passing of some two millennia, these incredible documents survive.



What do they say? Could these ancient and obscure pages really contain anything relevant to modern life? The answer, it turns out, is yes. They contain some of the greatest wisdom in the history of the world.

Together these documents—Marcus Aurelius' Meditations, Seneca's letters, and Epictetus' lectures—constitute the bedrock of what is known as Stoicism, an ancient philosophy that was once one of the most popular civic disciplines



in the West, practiced by the rich and the impoverished, the powerful and the struggling, alike in the pursuit of the Good Life. But over the centuries, knowledge of this way of thinking, once essential to so many, slowly faded from view.

Except to the most avid seekers of wisdom, Stoicism is either unknown or misunderstood. Indeed, it would be hard to find a word dealt a greater injustice at the hands of the English language than "stoic." To the average person, this vibrant, actionoriented, and paradigm-shifting way of living has become shorthand for "emotionlessness." Since the mere mention of philosophy makes most people nervous or bored, Stoicism on the surface sounds like the last thing anyone would want to learn about, let alone urgently need in the course of daily life.

In fact, it is exactly what we need. This philosophy asserts that virtue (meaning, chiefly, the four cardinal virtues of self-control, courage, justice, and wisdom) is happiness, and it is our perceptions of things—rather than the things themselves—that cause most of our trouble. Stoicism teaches that

EUGÈNE DELACROIX Last Words of the Emperor Marcus Aurelius



EUGÈNE DELACROIX
Liberty Leading the People

we can't control or rely on anything outside what Epictetus called our "reasoned choice" — our ability to use our reason to choose how we categorize, respond, and reorient ourselves to external events.

Certainly, many of history's great minds not only understood Stoicism for what it truly is but sought it out: George Washington, Walt Whitman, Frederick the Great, Adam Smith, Immanuel Kant, Thomas Jefferson, Matthew Arnold, Ambrose Bierce, Theodore Roosevelt, Ralph Waldo Emerson. Each read, studied, quoted, or admired the Stoics.

Eugène Delacroix, the French Romantic painter, took it further, saying that Marcus Aurelius' Meditations was his "consoling religion of resignation." And while resignation sounds negative, it was undoubtedly this philosophy which guided him through the aftermath of his famous painting Liberty Leading the People, which the French government banned for eighteen years. Delacroix would repay his debt to the Stoics with perhaps his finest painting, Last Words of the Emperor Marcus Aurelius, which now sits in the Musée des Beaux-Arts de Lyon.

Similarly, the ancient Stoics themselves were no slouches. As we saw above, the three most prominent names—Marcus Aurelius, Epictetus, Seneca—belonged to, respectively, a Roman emperor, a former slave who triumphed to become an influential lecturer and friend of the emperor Hadrian, and a famous playwright and political adviser. All three were pragmatists and focused on a series of questions not unlike the ones we continue to ask ourselves today: "What is the best way to live?" "What do I do about my anger?" "What are my obligations to my fellow human beings?" "I'm afraid to die; why is that?" "How can I deal with the difficult situations I face?" "How should I handle the success or power I hold?'

By controlling our perceptions, the Stoics tell us, we can find mental clarity. In directing our actions properly and justly, we'll be effective. In using and aligning our will, we will find the wisdom and perspective to deal with anything the world puts before us. It was their belief that by strengthening themselves and their fellow citizens in these disciplines, they could cultivate resilience, purpose, and even joy.

"The person who has practiced philosophy as a cure for the self becomes great of soul, filled with confidence, invincible—and greater as you draw near," Seneca wrote. He called philosophy both a practice and a cure, two words that invoke getting better but also overcoming resistance and struggling to improve each and every day. Any bold creative endeavor will inevitably face setbacks. Every artist knows the struggle of facing the blank page or canvas each day, and uncertainty, pain, and the unexpected are part and parcel of what they do. It's why, for an artist, the Stoic way of life is a must-have in their tool kit—it's the path to that place of inner confidence and greatness of soul that Seneca talked about.

Now the mantle is ours to pick up and carry and do what we can.

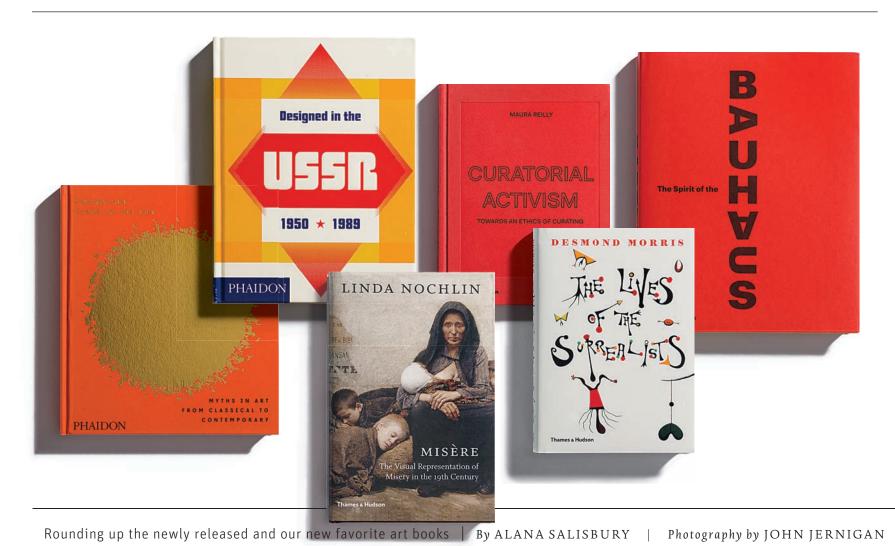
In their writings—often private letters or diaries—and in their lectures, the Stoics struggled to come up with real, practicable answers to life's questions. They ultimately framed their work around a series of exercises in three critical disciplines.

The Discipline of Perception: How we see and perceive the world around us

The Discipline of Action: The decisions and actions we take—and to what end

The Discipline of Will: How we deal with the things we cannot change, attain clear and convincing judgment, and come to a true understanding of our place in the world

BOOK REPORT



Flying Too Close to the Sun: Myths in Art from Classical to Contemporary

Introduction by James Cahill, Phaidon, \$60 The basis of modern storytelling can be traced to mythology. The stories from ancient civilizations are timeless—Icarus, Sisyphus, Narcissus, and Odysseus, to name a few—and their plots can be easily adapted for new audiences, over and over again. This beautiful book, with more than 200 images and easy-to-digest writings, unites the works of the Old Masters and contemporary notables under the themes of familiar mythologies.

Designed in the USSR: 1950–1989

Moscow Design Museum, Phaidon, \$40 One of the few books on the topic of Soviet design, this is a rich survey of the everyday items from pre-Yeltsinera Russia. Posters, games, toys, cars, and small appliances are exquisite and purposeful in design, yet quirky. As

Justin McGuirk, chief curator of the Design Museum in London, writes in the foreword, "This was a country prepared to invest in the most heroic feats—a man in space—but not in everyday desires."

Misère: The Visual Representation of Misery in the 19th Century

Linda Nochlin, Thames & Hudson, \$35

At the dawn the industrial age, great swaths of populations were living in squalor and extreme poverty. In turn, both literature and art adapted to tell the stories of child laborers and dangerous working conditions—capturing these stories before the advent of documentary film. This fascinating book covers misery as a pervasive theme in early-twentieth-century art.

Curatorial Activism: Towards an Ethics of Curating

Maura Reilly, Lucy Lippard, Thames & Hudson, \$33

The amount of diversity in the art world leaves something to be desired, with women and minority artists consistently under-represented. The Guerrilla Girls, Linda Nochlin, and Nan Goldin are a few of the activists featured here who are looking for change. Powerhouse curator and art writer Maura Reilly examines groundbreaking exhibitions showing how new approaches are possible.

The Lives of the Surrealists

Desmond Morris, Thames & Hudson, \$40

This spirited book goes beyond interpretation and instead provides a deep dive into the lives of notable artists from the surrealist movement. The usual suspects—Salvador Dalí, Joan Miró, Marcel Duchamp, and Francis Bacon—are given a thorough, almost scientific examination, which is not surprising since the author, Desmond Morris, is a noted zoologist and surrealist artist himself.

The Spirit of the Bauhaus

Edited by Olivier Gabet and Anne Monier, Thames & Hudson, \$50 In 2019, the highly influential art school, the Bauhaus, will celebrate its 100th anniversary. This compendium is masterfully designed to include more than 250 photographs and detailed texts about workshops and classes offered at the school before the Gestapo shut it down for good in 1933.

Andy Warhol: Seven Illustrated Books 1952–1959

Andy Warhol, edited by Reuel Golden Taschen, \$200

During his career as a successful commercial artist in the 1950s, Andy Warhol created handmade books that he distributed to woo clients and expand his social circle. Taschen has carefully reproduced seven of these rare books, nearly replicating them—down to the paper stock, size, and format of each. These treasures are housed in a custom fold-out case.



ORCHESTRA: FROM PITTO PRISON

A NEW YORK CITY CHAMBER ENSEMBLE CREATES A PATH TO REDEMPTION THROUGH MUSIC EDUCATION.



BY BRIANNA BAILEY



MUSIC TO THEIR EARS Inmates at Lee Correctional Institution in South Carolina participate with Decoda in songwriting workshops.

MAKING MUSIC AND writing lyrics may be the oldest and best method of healing through artistic expression. An innovative prison songwriting program organized by the New York City chamber ensemble Decoda is seizing upon this idea, giving incarcerated men back their sense of self through music.

"Our program gives them a sense of individuality and purpose—that validation of who they are as a human being," says cellist Claire Bryant, who runs the Music for Transformation program for Decoda.

Affiliated with Carnegie Hall, Decoda places an emphasis on

making music more accessible through partnerships with prisons, schools, health-care facilities, and homeless shelters.

Since 2014, Music for Transformation has put on collaborative, weeklong music workshops with men at Sing Sing Correctional Facility in Ossining, New York, and at Lee Correctional Institution in Bishopville, South Carolina.

When rehearsal begins, the men are typically guarded and closed off—prisons typically don't offer a lot of safe places to express emotion or creativity.

"By the end of the day, they've got that spark back," Bryant says. "It's a daily transformation and awakening."

Musical abilities in the program range from beginners to skilled musicians. This year, the men in the Music for Transformation program at Lee spent a year writing and rehearsing a ninety-minute musical show called Lincoln Portrait, which they performed at the prison in April.

"Performing in front of their peers and prison staff is an important culmination of the program," Bryant says. "It humanizes the men in front of the staff. They get to be seen being very brave and singing these songs they wrote. It's a powerful thing to see."

South Carolina Department of Corrections director Bryan Stirling believes programs like Music for Transformation are the key to making prisons safer.

The Music for Transformation participants come from Lee's Better Living Incentive Community, a dormitory at the prison that offers classes and other privileges as rewards for good behavior. Unlike other parts of the prison, "the Better Living Incentive Community has never had a problem with violence," Stirling says. "Music for Transformation gives the men a positive outlet. It's both an incentive and a reward for the participants."

Catherine Gregory, flutist and co-artistic director of Decoda, will participate in an ArtDesk Conversation on July 6, 2018, at the Green Box Arts Festival in Green Mountain Falls, Colorado. ▶ decodamusic.org



GOOD AMERICAN

As the grandmother of six African-American children, Agnes Gund wanted to address the stark racial injustices existing in the American prison system. In 2017, she made headlines when Masterpiece-her beloved Roy Lichtenstein painting—fetched a whopping \$165 million sale price. With this sale, Gund developed the **Art for Justice Fund.** In partnership with the Ford Foundation and several other donors, Art for Justice is a newly formed nonprofit investing more than \$100 million into efforts to reform the criminal justice system. Grants are focused on initiatives and programs that work toward reforms in the bail systems, sentencing, and the re-entry barriers that ex-convicts face, with "the goal of reducing mass incarceration by 20% in target states over five years."

-SUSAN EBERT ▶ artforjusticefund.org





GREEN BOX CELEBRATES a Decade of Art

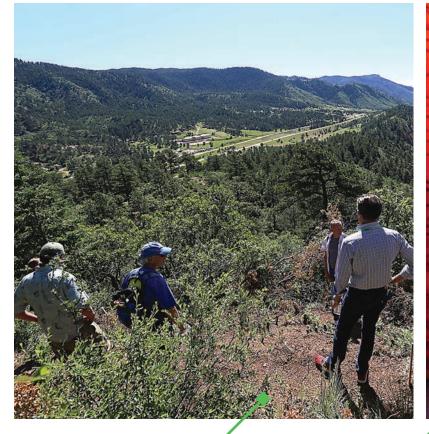


ROCKY MOUNTAIN TIME This summer, the Green Box Arts Festival celebrates a decade of art, performance, community, and nature.

Established by **Christian Keesee, Blake Keesee, and Larry Keigwin** in 2009, the festival offers summer cultural activities within the natural beauty of the **Pikes Peak** area and the town of **Green Mountain Falls, Colorado**. Since its founding, the festival has featured more than forty musical and dance performances, hosted hundreds of creative workshops, and nurtured influential creators and thinkers whose works will be shared for decades to come. Here, we revisit the highlights of a decade of **Green Box Arts.**—KELLY ROGERS









9: Front and center at the inaugural festival was Keigwin + Co., ArtDesk dance editor Larry Keigwin's troupe of dancers, who have returned each year since the summer dance residency program was established in 2006. Other festival participants included sculptor Sean McGinnis, who created a work made entirely from string floating in a clearing in the Colorado woods; contemporary New York dance group the Brian Brooks Moving Company; author David Lubar; and the Gospel Music **Workshop of America,** which launched the official festival into existence.

2010: The Historic Green Mountain Falls

Foundation and the town worked closely to build a new trail named for the Kirkpatrick family, whose summer residence of Green Mountain **Falls** has spanned more than a hundred years. The Kirkpatrick Trail connects existing trails built by H. B. Wallace, the town's original trailblazer, with other trails around the town of Green Mountain Falls. In line with the festival's efforts to increase accessibility to nature, the trail's generous views of **Ute Pass** and nearby Crystal Falls and its "easy" walkability allow for just that.

2011: Jason Hackenwerth's large-scale balloon installations look like something out of a sci-fi movie—equally intriguing

movie—equally intriguing and perplexing, and a perfect match for the festival's ambitious grasp on installation art. Hackenwerth collaborated with choreographer Larry Keigwin to create set pieces for the festival performance of Balloon Dance, in which dancers embodied the swaying movement of the balloons that surrounded them.

The Waldo Canyon Fire had devastating effects on Colorado's natural landscape in the summer of 2012, ultimately resulting in the cancellation of the **Green Box Arts Festival.** However, thanks to the brave firefighters who "held the line" between the east and west sides of Highway 24, **Green Mountain Falls** was protected. These firefighters were recognized at the **Farmstand's** debut on the Green Box Workshop site, which continues to be a gathering place for festivalgoers and community members. The following year's festival was dedicated to firefighters and victims of the fire.

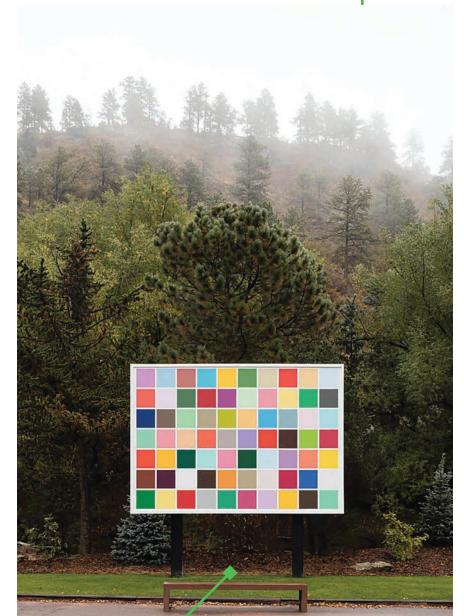
2013: Tomás Saraceno's twenty-ton *Cloud*

City marked the largest and most complex installation of the festival yet. This grouping of geometric bubbles was not just a visual marvel but an interactive one, too-visitors could climb inside the twenty-eight-foot-tall sculpture to get a closer look at the transparent and mirrored panels and the nature surrounding it. From the rooftop of the **Metro**politan Museum of Art to Green **Mountain Falls,** the sculpture traveled to various stops around the country, including Oklahoma City's Campbell Art Park in 2016. This festival was dedicated to the firefighters and victims of the Waldo Canyon Fire.

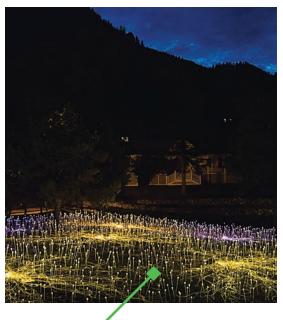
PHOTO CREDITS: 2009 AND 2010 PHOTOGRAPHS BY TOM KIMMELL; 2011 JASON HACKENWERTH, Reading Room (2011), PHOTOGRAPH BY TOM KIMMELL; 2013 TOMÁS SARACENO, Cloud City (2012), PHOTOGRAPH BY DAVID LAUER; 2014 DAILY TOUS LES JOURS, The Swings (2014), COURTESY OF











The **2018 Green Box Arts Festival** runs from June 29 through July 7.

• greenboxarts.org

2014: Fa Mi Ré Do: A melodic installation created by Canadian design firm Daily tous les jours invited playful collaboration and community engagement with this swing set. It was originally constructed as a public installation in the design firm's hometown of Montreal, consisting of more than twice as many seats. In The Swings, this version premiered at the festival. Each swing triggers different instrumental notes, opening endless possibilities for music to be made together.

2015: In an effort to incorporate a live component to the print magazine, the **ArtDesk** Conversation series debuted, featuring talks with choreographers Loni Landon, Adam Barruch, and Austin **Hartel**; contemporary art market guru Saara Pritchard elementary-school principal and educational consultant Chris Briggs-Hale; and environmental and animal-welfare conversations with Dr. Bernard Rollin and Wendy Keefover. On display outdoors was Spencer Finch's large-scale painting **Back to Kansas**, which draws inspiration from the colorful imagery of *The Wizard of Oz* (1939) and cleverly resembles a movie screen.

2016: Patrick Dougherty's Footprint

in Green made its mark as an immersive, inviting installation along the creekside. Sculpting with sticks and saplings from the nearby mountains, this artist of earthworks created a structure just for the festival in a successful (and literal) intertwining of **Green Mountain Falls** nature and community and its attention to contemporary art. Volunteers assisted Dougherty in the harvesting of materials and in construction, in a conservation effort with **Colorado Springs Utilities.** The 2016 resident composer was minimalist musician, Adam Crystal.

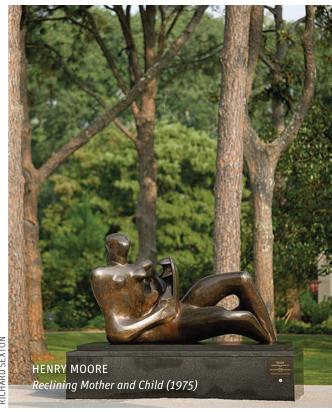
7 Illuminating festival grounds last year were two sprawling installations by **Bruce Munro.** Up close, the tangling of LED lights and fiber optics appeared alien-like in the natural landscape, but once the sun set, a masterpiece of lighting was revealed. Munro's main work, Field of Light, was conceptualized while backpacking in **Australia's Northern Territory.** The concept made its way through numerous American botanical gardens across the country, finding its way to the festival alongside Munro's **Tepees.**

2018: Celebrating ten years, the Green Box Arts Festival will bring back its most popular interactive piece, Daily tous les jours' The Swings. Photography masters **Paul Solberg** and **Christopher** Makos, as the Hilton Brothers, will make an appearance in an ArtDesk Conversation. **Keigwin + Co.** will team up with **Ormao Dance Company** to honor **Leonard Bernstein.** RUBBISH, an exclusive Green Box Arts installation by Paul Solberg, will feature floral subjects while emphasizing

creativity and resourcefulness.













SLIVER BY THE RIVER

AS NEW ORLEANS CELEBRATES 300 YEARS, ONE RESIDENT ADDRESSES ITS COMPLICATED HISTORY.

BY MARCOS BARBERY

I FIRST MOVED to New Orleans in the spring of 2014 to work for the Orleans Public Defenders, not as an attorney but as a mitigator. My job was to tell the untold stories of kids charged with crimes, humanize them before judges, and try to mitigate or lessen the potential prison sentences. Until then, I worked as an investigative journalist and documentary filmmaker, and my new job demanded I apply the same skills to uncover and document the truth about my clients' lives, families, and city.

My investigations stretched back generations, before the city's mayor was indicted on federal charges, before Katrina, before a strategic shift to attract tourists, before Betsy and desegregation, before the time when hurricanes were bestowed with female names, before the Great Mississippi Flood and lynchings—of African Americans and Italian immigrants—before emancipation, all the way to the city's founding.

History casts a long shadow.

The young people I got to know, like the city they were born in, were marked by trauma and shaped by resilience. When we consider the choices imposed on people beyond their control, and view them through this lens, we see them cast in a new, more promising light. The same may be said about a place.

Now, four years and dozens of investigations later, I'm no longer a visitor. New Orleans is home. I'm a part of its fabric, however small, and its gentrification, both good and bad. As the city commemorates its tricentennial this year, no matter what you know—or think you know—about New Orleans, it's time to take another look and, perhaps, give it a second chance.

New Orleans began as a crime. John Law, a Scottish gambler with a penchant for losing big bets, arrived in France in 1714—four years before New Orleans was founded on a curve along the Mississippi River. In France, Law befriended the right people, including the regent of France, Philippe, duke of Orléans, who helped him launch a financial scheme to colonize and exploit a large swath of Louisiana owned by France at the time.

Law issued stock to finance the scheme, and recruited and forced 6,000 settlers and 3,000 slaves to emigrate. In France, the stock of Law's company soared before collapsing after word spread that gold had not been found in New Orleans and, instead, the area consisted of a narrow sliver of flat land

surrounded by swamps infested with snakes and disease. Law used the money he had raised to fund his lavish lifestyle.

In 1720, Law was chased out of Paris by a mob angry about his failed scheme. Back in New Orleans, meanwhile, the small, dwindling colony had grown desperate for more settlers and their labor, so France decided to send male prisoners. After they arrived and began chasing after native women—whose people had occupied the area for at least six centuries—France decided to send Parisian prostitutes to join them. France also purged its asylums, and abducted vagabonds and the homeless, forcing them in droves onto ships to New Orleans. The tickets

Five decades after New Orleans was founded, the sheer totality of France's losses on its Louisiana investments made the decision to give up its territory to Spain and help end a costly war—a little easier. By then, New Orleans was populated by American Indians, African slaves, recently freed slaves, and French and Canadian refugees from various wars. The Spanish made a series of miscalculations about the people of New Orleans, imposing restrictions—like banning French winethat led to an uprising. Over the next century and a half, the city and its people diversified, and battled against surging storms and floods as its sovereignty traded hands back to the French and, finally, to the United States.

Antebellum New Orleans held our nation's second-busiest port, becoming an economic powerhouse due to its African slave trade. The city fueled economic growth by selling forced labor up the Mississippi Delta and beyond. Isaac Franklin, one the nation's biggest slave traders, became the richest man in the American South. He acquired plantations now occupied by Angola, a Louisiana prison where several of my former clients are incarcerated.

Today, commitments to equality made during Reconstruction have yet to be fulfilled. As African Americans slowly gained some freedoms after the Civil War, the white elite lost power. They didn't take it very well. They worked hard to pass racially restrictive laws. They also formed the earliest Mardi Gras krewes, such as Comus, which was founded six months after the Civil War ended. It excluded blacks. Mardi Gras krewes were not integrated by law until 1992.

During this time, the city also came together to do the unthinkable: it drained the swamps and marshland surrounding the "sliver by the river"—the city's original high ground. The steam-powered drainage systems were publicly funded and opened up what now encompasses the greater over 232,000 acres—to development at lower elevations.

According to Richard Campanella, a geographer at Tulane University, whites moved to new neighborhoods and excluded black families through racist deed covenants. "In a rebuke of two centuries of local architectural tradition, new tract housing was built not raised on piers above the grade, but on concrete slabs poured at grade level," he writes. My house is among them.

Those of us who choose to live in New Orleans understand the risks. Inevitably, the city will return to what it once was, only worse. The question is when. This is part of the city's fleeting beauty: knowing that what's protecting you is eroding and under threat, that at any moment the levees could break, and yet committing to the city in

More than anything—even the intoxicating Spanish architecture that dominates the French Quarter—it's the people of New Orleans who make it worth while, their refusal to be ruled, their ambivalence to power, their artistry, and the majesty of their music, sprung from slave spirituals. Artists can still afford to live and make new work here. But it's changing, and like the city itself, no one knows how long this will last. By immersing yourself in the city's art and architecture and cuisine, you'll be uncovering its history, tapping into its throbbing vein of untold stories.

My favorite haunts are included on these pages. Not shown is a looming piece of neoclassical architecture: the New Orleans criminal district courthouse. Located at the corner of Tulane Avenue and Broad Street, it serves as the processing center for a city that's now the incarceration capital of the world. It's worth visiting, if only, to remember that to live in or visit New Orleans is a privilege. For every person who chooses to come here, someone else living at a lower elevation wants out.

For more information about the New Orleans tricentennial celebrations ▶ 2018nola.com

NOLA NOTABLES —



FOOD

1000 Figs: Serving fresh cuisine with vegan options

Lilette: Cozy bar and bistro inspired by French and Italian cooking. | liletterestaurant.com

Shaya: Upscale Israeli cuisine with creative wine list | shayarestaurant.com

Parkway Bakery and Tavern: The best poor boy sandwich in town | parkwaypoorboys.com



DRINK

Bacchanal: A wine bar set in a magical, meandering building on the edge of the river | bacchanalwine.com **French 75 :** A vintage, elegant institution erected in the 1800s | arnaudsrestaurant.com

Pal's Lounge: A local dive and patio bar within walking distance of Bayou St. John and City Park | palslounge.com N7: An off-the-beaten-path wine bar and garden tucked away behind a private gate | n7nola.com



STAY

The Ritz-Carlton: This opulent French Quarter mainstay is true treat. | ritzcarlton.com/neworleans

Soniat House: Old world charm is paired perfectly with modern, luxurious amenities. | soniathouse.com

The Roosevelt: The spa and rooftop pool make this historic hotel indulgent. | therooseveltneworleans.com **Hotel Monteleone:** Home to the Carousel Bar, the city's only revolving cocktail lounge | hotelmonteleone.com

The Opera Different

LOCATED IN THE LAND OF ENCHANTMENT, THE SANTA FE OPERA INNOVATES AND EXCITES WITH ITS FRESH IDEAS.
THIS SUMMER, DOCTOR ATOMIC DOES JUST THAT.

By MICHAEL DUTY

THIS SUMMER, THE audience for Doctor Atomic at the Santa Fe Opera will be able to see beyond the stage to the twinkling lights of Los Alamos, New Mexico. Surrounded by a timeless and majestic landscape, opera patrons will gaze upon the past, the present, and the future of the modern age, an age that began with the explosion of the first atomic bomb. The weapon that ended World War II and ushered in a new era was created by scientists working in Los Alamos under the direction of Robert Oppenheimer, the "Doctor Atomic" of the opera's title.

Peter Sellars, the director and librettist of Doctor Atomic says, "We live in a world that the Los Alamos scientists could not imagine but which they created. Our world changed forever the night the bomb exploded."

Doctor Atomic is Sellars's attempt to tell the story of the last two months of the Manhattan Project leading up

"THE SANTA FE OPERA was conceived with the purest artistic values that exist."

to the detonation of the first atomic bomb in July 1945. It is also his attempt to shine a light on the world that created the bomb and the world the bomb created. It incorporates the viewpoints and experiences of many people involved with the project, including the often overlooked wives of the Los Alamos scientists. Sellars also incorporates information gleaned from interviews with modern scientists and with the native people of the surrounding pueblos.

Sellars says he wants to include those insights because he believes that opera presents a unique opportunity to tell such stories: it is a medium that brings many communities together in one place in an immersive experience that goes beyond the rational.

In many ways, Sellars's comments reflect the philosophy of the Santa Fe Opera's founder, John O. Crosby. Crosby conceived the opera as an ongoing summer festival that would feature both classic and cuttingedge contemporary works in each season. Since the opera's first season in 1957, Santa Fe has been the site of fifteen world premieres and forty-five American premieres by world-renowned composers and librettists. The opera has also nurtured the careers of many young singers

through its apprentice program. When he founded the opera, Crosby noted there were scant opportunities for young singers to develop their talents, and he established the apprentice program to remedy the situation.

Santa Fe seemed an unlikely setting for the establishment of a new opera festival in 1957. Situated in the mountains of northern New Mexico, the capital city of the state was home to only 38,000 people when the opera was founded and was a long way from both performers and patrons.

Crosby's vision, however, was to use that isolation and the beautiful landscape to the benefit of the festival. "In addition to the quality of the productions, our setting has been perhaps the most important factor in our success," says Charles MacKay, the general director of the Santa Fe Opera.

For sixty-one seasons, opera viewers have sat under the vast New Mexico sky to revel in worldclass performances of traditional and contemporary work. What ties each season together is the Santa Fe Opera's unwavering commitment to quality in each facet of the operation, from the selection of the works to the many details of costuming and staging. Frederica Von Stade, who has performed at the Santa Fe Opera on many occasions, says the opera has succeeded because of Crosby's original vision. "The Santa Fe Opera was conceived with the purest artistic values that exist." Von Stade savs.

Crosby guided the Santa Fe Opera for more than forty years and was succeeded in 2000 by Richard Gaddes, who was succeeded by the present general director, Charles MacKay, in 2008. MacKay, who has literally grown up with the Santa Fe Opera, attended his first performance there at the age of nine. The audience, according to MacKay, has been equally supportive of both the traditional and the modern. "It has been very rewarding to see how strongly our audience has responded to new work, even among our most traditional patrons," MacKay says.

MacKay will retire after the 2018 season and his successor, Robert Meya, will take the reins in October. Meya has already named the Santa Fe Opera's first artistic director, Alexander Neef, who will also continue in his role as the general director of the Canadian Opera Company. Harry Bicket will round out the creative team as music director.

MacKay believes that the new

creative team will adhere to the same balanced approach in crafting new seasons, but they will also bring in their own ideas. "They will have new interesting ideas but still retain a connection to our traditions," he says.

While the management structure of the organization is changing, its artistic philosophy will remain true to Crosby's vision of mixing the old with the new. The 2019 season will include yet another world premiere, The Thirteenth Child, by composer Poul Ruders and librettists David and Becky Starobin. The opera, which is based on a little-known fairy tale by the Brothers Grimm, was commissioned by the Santa Fe Opera and the Odense Symphony Orchestra in Denmark. It is designed to appeal to both children and adults, according to MacKay.

The choice of a new work, based on a source from long ago, stays true to the mission the opera has pursued for more than sixty years. Over time, new works have touched on a wide variety of subjects and eras. In 2015, the opera premiered Cold Mountain, which was based on the best-selling novel set during the Civil War, and last year, the opera staged the world premiere of The (R)evolution of Steve Jobs.

The Santa Fe Opera has always chosen to produce new works that delve into the complexities of the modern age. Santa Fe's majestic and ancient lands provide the perfect setting for works that highlight the notion that change is inevitable. Works that explore the birth of the atomic age or the life of a pivotal figure in the digital age showcase the opera's ability to explore the past, present, and future with equal artistry.

For more information about the Santa Fe Opera's 2018-2019 season, visit

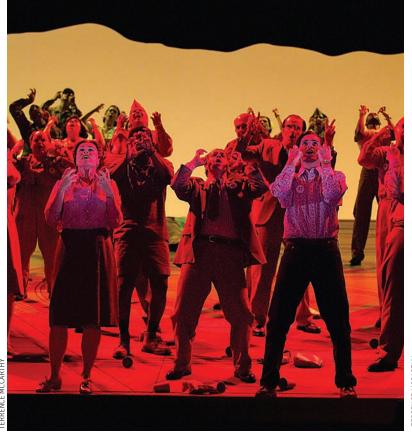
santafeopera.org

FROM TOP
The Crosby Theater at the Santa
Fe Opera, an open-air theater
surrounded by the Jemez Mountains
to the west and the Sangre de Cristo
Mountains to the east.

Contemporary composer John Adams wrote the opera, *Doctor Atomic*. His creative process is depicted in *Wonders Are Many*, a documentary about the making of the opera. *Doctor Atomic*, pictured here at its world premiere at the San Francisco Opera, makes its Santa Fe Opera debut in July.

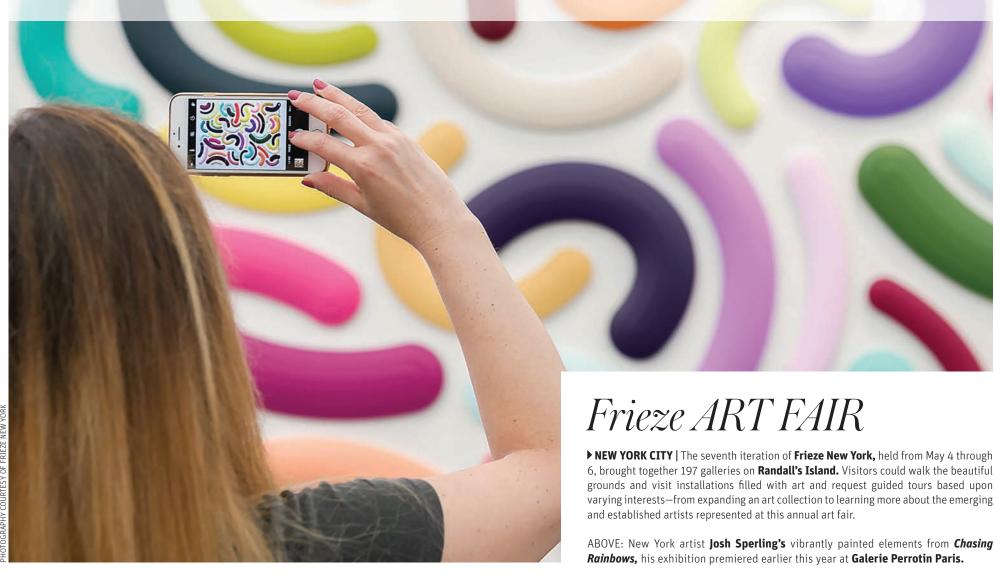








ArtSociety FROM OKLAHOMA TO NEW YORK, THE BEST ART EVENTS





Dallas ART FAIR

▶ DALLAS, TEXAS | The Dallas Art Fair 2018 celebrated its tenth anniversary with the addition of thirty new galleries from around the world. Almost thirty cities are now represented at this event.

ABOVE Whitestone Gallery of Tokyo, Japan, hosted visual artist Miwa Komatsu's first-ever live painting performance in the United States to kick-off the Dallas Art Fair Preview Benefit. This annual event, held at the Fashion Industry Gallery, raised funds for the Dallas Museum of Art, the Nasher Sculpture Center, and Dallas Contemporary.









ICE COLD
CLOCKWISE FROM TOP LEFT: Suffragette
City, a performance art piece created by Lara
Schnitger and staged by Anton Kern Gallery,
paraded throughout the grounds as part of
the Frieze Live booth. An arts patron admires
Merrill Wager's Yellow from Zürcher Gallery.
The Focus Prize, awarded to a noteworthy up
and coming gallery at Frieze New York, was and coming gallery at Frieze New York, was awarded to Nuno Centeno (CENTER).











NIGHT MOVES CLOCKWISE FROM TOP LEFT: Filmmaker

Dallas Sonnier and Shannon Sonnier, and real estate developer Bill Hutchinson. Marlene Sughrue and Jessica Nowitzki, in front of **Trudy Benson's** *Night Creatures*

With **Ed Fornieles'** fiberglass sculpture, **Mother, Cindy** and **Howard Rachofsky,** director of the Dallas Museum of Art, Agustín Arteaga and director of the Nasher Sculpture Center, **Jeremy Strick**



SPRING DINNER

▶ OKLAHOMA CITY | The 2018 Spring Dinner took place in the Eleanor Kirkpatrick Gallery of Oklahoma Contemporary Arts Center. This private dinner is an annual fund-raiser, ensuring that exhibitions at Oklahoma Contemporary continue to be free and open to the public.

RIGHT Guests of the Spring Dinner enjoyed live harp music as they mingled before dinner. **Barry Switzer** and **Richard Clements** were in attendance.

STRING THEORY

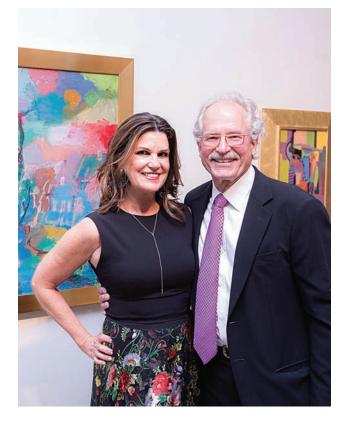
Chiyoko Myose's *Sojourning* opened on Saturday, June 2, at Oklahoma Contemporary Arts Center. Guests of the opening were some of the first to add their threads on to *A Thread X (Meets) A Thread*. In the hands-on Learning Gallery, adults and children tapped into their creative sides.

On **Saturday, July 14,** Oklahoma Contemporary will host a **Make + Take** event. **Daniel Racer, Cindy Thompson,** and **Kay Buskirk** will perform *Sojourning Threads,* a musical piece written in response to Myose's work.

Sojourning will be on display through August 12. For more information about the artist, Chiyoko Myose, please see page 06.

















VIOLET HOUR

The signature color for the 2018 Spring Dinner was violet, echoed among the place settings, a Violet Cosmo cocktail, and in the purple calla lilies floral arrangements, and macarons.

CLOCKWISE FROM TOP: Oklahoma Contemporary trustee Amie Harlow and collector Peter Hoffman. Also in attendance, Rich and Lauren Johnson, David Sutter, Nancy Anthony, Jane Sutter, and Bob Anthony, Sue Ann Arnall, Steven Agee, and Laurie and Charlie Givens.



The following Champion-level donors have supported Oklahoma Contemporary Arts Center and its mission of arts access for all.

Leigh Ann and Paul Albers, Annie Bohanon, Josephine Freede, Leslie and Eli Hellman, Susan and E. Peter Hoffman, John Kennedy, Kathleen McClendon, Kelly Gray and Amy McLaughlin-Gray, Polly and Larry Nichols, Donita and Russell Curtis Phillips, Susan and Steve Prescott, Kim and Jon Shirley, Richard Sias, and Douglas Sorocco.

▶ oklahomacontemporary.org/donate

Contributors



RYAN HOLIDAY | Ryan Holiday is the author of Trust Me, I'm Lying; The Obstacle Is the Way; Ego Is the Enemy; and other books about marketing, culture, and the human condition. He lives in Austin, Texas. His website includes a widely read newsletter delivered daily to subscribers. To read more about Holiday and Stoicism visit: dailystoic.com.



MARCOS BARBERY | Marcos Barbery is a journalist and documentary filmmaker, whose work has appeared in Vice on HBO, PBS, the Los Angeles Times, The Huffington Post, and This Land Press. He directed By Blood, a feature-length documentary on a civilrights battle waged by black Native Americans, or Freedmen, to regain their tribal citizenship.



SARAH SULLIVAN | The Tulsa fiber artist, a.k.a. Sullystring, graduated from the University of Kansas with a BFA in textile design. Sarah Sullivan's work creates an escape from the hard, digital world through an abstract confetti of color and texture. She draws inspiration from pasta noodles, children's books, and reinterpreting memories of geometry class. ▶ sullystring.com

ARTDESK

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Please enjoy the poster, Planetari-yum, by artist Sarah Sullivan. Carefully remove the cover and back cover of this issue from the staples.

THIS ISSUE IS DEDICATED TO DONNA RINEHART-KEEVER, WHO WILL RETIRE AS EXECUTIVE DIRECTOR OF OKLAHOMA CONTEMPORARY IN THE FALL.





AROUT THE PURITSHER

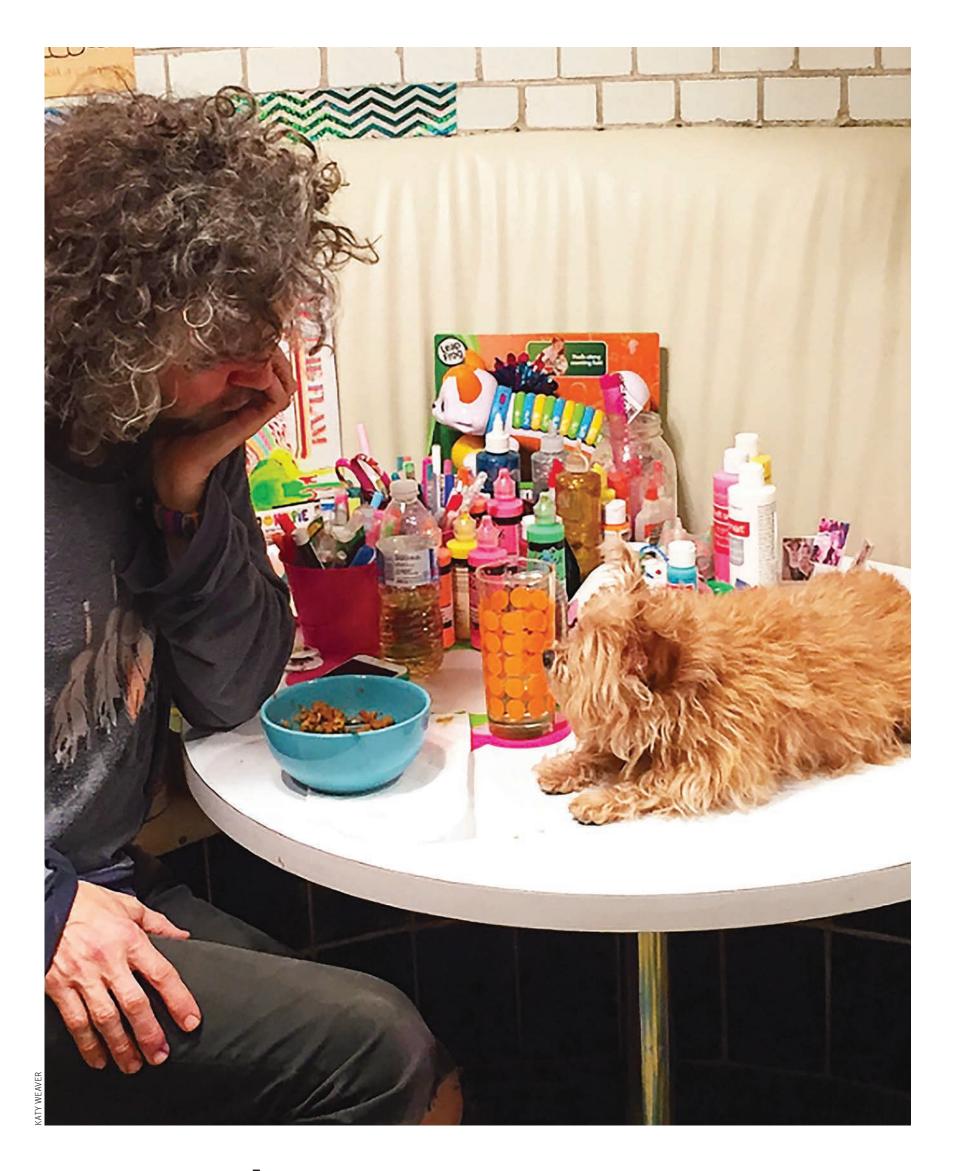
Kirkpatrick Foundation—founded by John and Eleanor Kirkpatrick in 1955—is an Oklahoma City philanthropy supporting arts, culture, education, animal well-being, environmental conservation, and historic preservation.

CONTACT US

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Furry Fwends

"We have a big spider-looking ceiling light in the kitchen. It has, like, twenty really bright lightbulbs (digital), and I think this "super-bright" atmosphere kicks in my obsession with painting and drawing. I like being in the middle of everything—being in the kitchen as opposed to being in some secret corner. The dogs and cats constantly jump all over me, and everyone is always eating and drinking and talking while I'm sitting there doing my thang."—Wayne Coyne

Wayne Coyne is the frontman for The Flaming Lips. He is also a prolific artist, having painted nearly all of the band's album covers. His installation, The King's Mouth, opened in Portland, Oregon, in January 2018, and will be on view at Meow Wolf's FLOAT bar + cafe in Santa Fe, New Mexico through October 2018.



green box arts

Green Box Arts Festival

Where Great Art Is Created and Experienced

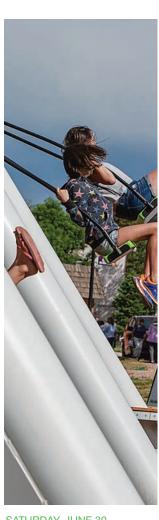
VISIT GREENBOXARTS.ORG FOR LOCATIONS AND A MAP

Friday, June 29 - Saturday, July 7, 2018 Green Mountain Falls, Colorado

Join us for these ARTDESK CONVERSATIONS.



FRIDAY, JUNE 29 1pm Edwina Sandys



SATURDAY, JUNE 30 12pm Daily tous les jours



SUNDAY, JULY 1 1pm The Hilton Brothers



FRIDAY, JULY 6 12pm Catherine Gregory



FRIDAY, JULY 6 5:30pm Dr. Apryl Steele



SATURDAY, JULY 7
12:30pm Larry Keigwin &
Jan Johnson

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